

## Paragone Arte 152

S. De Luca, *Il Maestro dell'Incoronazione di Eboli, ovvero Pavanino Panormita*

*The article aims to re-examine the stylistic evolution of Pavanino Panormita (or da Palermo), the author of a triptych signed and dated 1472 in the parish church of Santa Maria de Gulia in Castellabate, in the Cilento, and long considered a follower of the anonymous Master of the Eboli Coronation, to whom (in addition to that eponymous work) two other triptychs have been attributed, one from the monastery of Piantanova in Salerno, and another from the church of Sant'Eustachio in Eboli. Scholarly analysis of these works shows that the whole group should be regarded as the product of a single artist, Pavanino. Despite his Sicilian origins, the painter shows that he looked above all to the work of Giovanni da Gaeta and to that of other protagonists of the 1400s in Campania such as Angiolillo Arcuccio. His style combines the idioms of Paduan and Umbrian-Marchigian art with Iberian and Flemish influences, creating an amalgam that reflects the cosmopolitan cultural atmosphere that must have existed in Salerno during the fifteenth century.*

M.S. Bolzoni, *Cristoforo Roncalli per la cappella Mattei e una nota sui disegni a chiaroscuro*

*Cristoforo Roncalli, better known as Pomarancio, was one of the most prominent artists in late sixteenth-century Rome. In a 1978 article in Paragone, W. Chandler Kirwin focused on the painter's graphic oeuvre, illustrating its principal points of evolution. Pomarancio's youthful phase remains the subject of investigation and a source of discoveries. This article publishes an early work of his, a chiaroscuro preparatory study for the frescoes in the Mattei chapel in the Roman church of Santa Maria in Aracoeli; its technical and stylistic uniqueness allows for a reflection on the varied formal influences found in the painter's drawing style, prompting research in new directions. This is followed by a short note on Pomarancio's chiaroscuro drawings.*

E. Ghetti, *Una pala d'altare e una 'Madonna della rosa' inedite di Benedetto Gennari*

*Two unpublished paintings by Benedetto Gennari (Guercino's nephew and among his most gifted pupils) are presented here. The first is an important altarpiece depicting the Virgin and Child with Saints Lawrence and Lucy, which holds pride of place in the church of San Lorenzo in Sasso Marconi. The most pertinent comparisons, essential for establishing its date, are with Saint Clare receiving the habit (Pieve di Cento, Santa Chiara, 1657) and Saints Theresa of Avila and Apollonia (Cento, Santa Maria Maddalena, c. 1662).*

*The second is a Madonna of the Rose painted by Benedetto in his mature period, during his sojourn at the Stuart court in London. It is precisely recorded by the artist in the detailed account of his works, where he specifies that he gave it to Sir Edward Petre, adviser to King James II, who reigned between 1685 and early 1689.*

F. Carelli, *Il Maestro delle Effigi Domenicane, Bernardo Daddi e Puccio di Simone a Santa Marta a Montughi*

*There are still a number of unresolved areas in the study of the prolific Master of the Dominican Effigies, the anonymous Florentine painter and illuminator active in the second quarter of the fourteenth century. New elements for improving our understanding of the artist's oeuvre appear in two paintings housed in the Galleria dell'Accademia in Florence, with iconography indicating their provenance from a convent of the female order of Umiliate, and specifically from Santa Marta a Montughi, founded in 1343. This hypothesis is supported by documents regarding the suppression of religious institutions effected by the Italian government in 1866, in which the two panels appear together with a polyptych (also of unknown provenance) painted by Bernardo Daddi with the assistance of Puccio di Simone.*