

Paragone Arte 155-156

F. Girelli, *Nuove aggiunte a Goro di Gregorio*

The article discusses a group of sculptures which can be attributed to Goro di Gregorio, active in Tuscany and along the southern Tyrrhenian coast (Massa Marittima, Siena, Pisa, Messina, and San Gimignano) between 1324 and the 1330s. The author begins with a figure of the Annunciate Virgin housed in the Royal Castle of Peles, in Romania, which also houses an Angel holding a curtain, here ascribed to the Sieneese master. This Angel and its pendant, identified in the Henry Moore Foundation, are the sole examples of this type of figure attributable to Goro di Gregorio, and allow for a more detailed study of his sculptural monuments. Another statue, representing Saint Justus, is attributed to Goro's circle, for the first time shedding light on his typically medieval workshop practice, where single artist's traces are difficult to recognise.

J.-L. Vega, *Nuove opere e un percorso catalano-marchigiano per un comprimario del Trecento*

This study presents a series of mid-fourteenth century paintings similar in style to works found in both Catalonia and the Marches, illustrating the substantial coherence between those two separate areas of the Mediterranean. This had already been intuited by Miklós Boskovits, who associated all these paintings with the Catalan painter Ferrer Bassa, the presumed author of the frescoes in the chapel of Saint Michael in the Monastery of Pedralbes. In fact the cycle was not painted by Bassa but by an Italian artist trained in the Siena-Avignon tradition, active in Barcelona during the same years as the Tuscan painter Francesco di Vannuccio, who after his Iberian activity returned to Italy to work in the Marches.

G. Montanari, *Marmi genovesi a Palermo: proposte per Bernardo Schiaffino nell'oratorio di Santa Cita*

Among the triumphal display of Baroque stucco-work in the Oratorio del Santissimo Rosario di Santa Cita, Palermo, executed by Giacomo Serpotta in the 1680s, two magnificent marble figure groups of putti struggling with an eagle and a lion still stand out today, below the grand canvas by Carlo Maratta. Although they now play a subservient role as corbels on the side walls of the sanctuary, a reconstruction of the various transformations of the altar between the late seventeenth and nineteenth centuries suggests that these works may have formed part of the now lost structure of the original altar. Downgraded for decades as variations of Serpotta's cherubs by his brother-in-law Gioacchino Vitagliano, the sculptures stand apart from the master's language and are probably by the talented Genoese sculptor Bernardo Schiaffino; this prompts important questions regarding relations between Palermo and Genoa at the end of the seventeenth century.

E. Zappasodi, *Due nuovi sportellini di Lorenzo Monaco*

This article presents two unpublished triptych laterals which are here attributed to Lorenzo Monaco at the end of his neo-Giottesque phase. The author discusses key works from that period, before the artist's evolution towards a late Gothic idiom, when he was under the increasingly intense influence of Lorenzo Ghiberti's early work and of Gherardo Starnina's output after his Spanish sojourn in

Toledo and Valencia. The panels had previously been ascribed to the circle of Mariotto di Nardo, to whom certain works are reattributed here.

S. Causa, Una traccia per il “Monocolo di Racalmuto”

A remarkable Aeneas Fleeing from Troy appeared on the art market a little over twenty years ago as a work by the Flemish artist Joos van Winghe (1544-1603). Such an attribution certainly gives credit to the painting's quality but misunderstands the peculiarities of style; it is in fact a singular and significant product of western Sicilian art in the period between the sixteenth and seventeenth centuries. Judging by its style, one can attribute this painting to the rare Pietro d'Asaro, who was known as “il Monocolo di Racalmuto” because of his conspicuous (one-eyed) impairment. Monocolo was the author of several sacred subjects, located between Palermo and the region of