

Paragone Arte 158

A. Grassi, *Nuovi contributi su Alessandro Fei del Barbieri*

The article focuses on the early career of the Florentine painter Alessandro Fei, known as 'del Barbieri' (1537-1592), with new attributions (drawings, panels for a studiolo, and portraits) and some secure dates for the hitherto relatively uncertain chronology of his altarpieces and frescoes in the late 1570s and early 1580s. The stylistic evidence points inevitably to the impact of Vasari and other artists who were active in the Studiolo, such as Giovan Battista Naldini, but it also reveals an individual penchant for reviving the simplicity of language of the early sixteenth-century Florentine painters such as Fra Bartolomeo and Andrea del Sarto, together with a hint of the complex luminosity of Beccafumi, no doubt absorbed during Fei's probable sojourn in Sienese territory in 1575-1576.

P. Ervas, *Un disegno del Bagnacavallo senior, tra proto-classicismo e raffaellismo*

The proposed attribution to Bartolomeo Ramenghi da Bagnacavallo (Bagnacavallo, 1484? – Bologna, 1542) of a drawing in the Ashmolean Museum, Oxford represents a significant contribution to our knowledge of the artist, with respect to both his graphic oeuvre and his general stylistic evolution. The sheet, which also includes a study for a frame, can be dated to the artist's transitional phase, marked by the influence of Costa and Aspertini, which has still not been outlined in a satisfactory manner, and the beginning of the subsequent period, when he turned more to Raphael.

C. Falciani, *Un ritrovato ritratto di imperatore di Francesco Salviati per Alfonso d'Avalos*

The rediscovery of a portrait confidently attributable to Francesco Salviati, with the features of Emperor Marcus Aurelius – as indicated by parallels in ancient statuary – makes it possible to reconstruct a project known only through two letters of 1540 from Paolo Giovio to Pietro Aretino and Salviati. Giovio wrote to Aretino asking him to inform Salviati that he had found him a commission to portray twelve men of antiquity for Alfonso d'Avalos, Governor of Milan. Salviati would then have taken up employment with the latter to carry out this series inspired by the twelve canvases of Roman emperors which Titian was painting at that time for the Duke of Mantua. In the event Salviati never moved to Milan, preferring to return from Venice to Rome, but given its subject, this canvas may well be the prototype of the series of works mentioned in Giovio's correspondence.

R. Spinelli, *Due terrecotte inedite di Giovan Battista Foggini*

The article presents two unpublished works by the Florentine sculptor Giovan Battista Foggini – a terracotta of The Family of Darius before Alexander, a youthful piece made when the artist was attending the Accademia Medicea, founded in Rome by Grand Duke Cosimo III to school young Tuscan artists in the language of the full-blown modern Roman Baroque; and a preparatory model for the marble bust of Cosimo III in the Metropolitan Museum of Art, New York (carved by Foggini

in 1682), which was curiously transformed at the turn of the eighteenth century, the sovereign's features being replaced by those of an unknown man.