

Paragone Arte 159-160

O. Lovino, *In margine all'Andrea Sabatini di padre Resta e altre aggiunte*

A key moment in the critical reevaluation of Andrea Sabatini (Andrea da Salerno, c.1490-1530/31) occurred with the writings of Padre Sebastiano Resta (1653-1714). The Milanese Oratorian was the first to attempt a succinct reconstruction of Andrea's career based on first-hand knowledge of certain paintings, of which only the Gaeta altarpiece appears to have survived.

The article casts new light on some of the paintings mentioned by Resta through a re-examination of both known and unpublished works, accompanied by brief reflections on other Southern Italian artists of the sixteenth century. Finally, two other works which have migrated over time – a Virgin and Child and a Lamentation over the Dead Christ in an unknown location – are published and here attributed to Andrea's early period.

F.R. Gaja, *Jan Miel per Alessandro VII Chigi: un ciclo di affreschi ritrovato e una aggiunta al Missale Romanum*

The article investigates the patronage that linked the Flemish painter Jan Miel (Beveren, 1599? - Turin, 1664) and Pope Alexander VII Chigi in the second half of the 1650s. Although never the subject of specific scholarly interest, this association was anything but marginal: Miel took part in the collective project of the Galleria di Alessandro VII in the Palazzo del Quirinale, under the direction of Pietro da Cortona; provided two drawings for the new edition of the Missale Romanum published in 1662; and created "some frescoed stories" in the Pope's chapel in the Apostolic Palace in the Vatican, hitherto considered lost. The author has identified these frescoes in the cappella segreta of Urban VIII, where they had survived with a stylistically untenable attribution to Agostino Ciampelli.

A. Polati, *Una 'Crocifissione' di Andrea Schiavone nella Staatsgalerie di Stoccarda*

The storerooms of the Staatsgalerie in Stuttgart contain a Crucifixion of the Venetian School which entered the museum in 1852 from the Barbini-Breganze collection in Venice, where it was listed as by Jacopo Tintoretto. Making use of comparisons and a discussion of style, the author attributes this significant and hitherto neglected canvas to Andrea Meldola, known as Schiavone. This small work brings together ideas the artist had already explored in drawings that show his great interest in the subject of the Passion of Christ. A late seventeenth-century copy in the Accademia Carrara in Bergamo documents the fortunes of Schiavone's Crucifixion in Venice. Finally, the painting is hypothetically identified as the work mentioned by Carlo Ridolfi in a variant of his biography of Schiavone.

G. Sava, *Quattro 'Studi di figura' per il periodo milanese di Andrea Pozzo*

The author presents an unpublished painting by Andrea Pozzo of four studies of heads and bust-length figures of saints. In style they resemble the artist's initial works in Milan, but also show a clear adherence to the custom of depicting similar subjects in the Lombard capital, as attested by the biographer Francesco Saverio Baldinucci. The discussion of these studies offers an

opportunity to take stock of Pozzo's early career in Lombardy, prompting a revised chronology of his work in the 1660s.

F. Spina, *Per il giovane Antiveduto Gramatica*

The article presents an unpublished document discovered in the State Archives of Rome, consisting of an agreement drawn up on 19 May 1589 between Antiveduto Grammatica and the Roman Ottaviano Bernardini, seller of "historie". The contract provides the first known evidence of the twenty-year-old Antiveduto being independent of his master Giovan Domenico Angelini. Analysis of this new information allows for a re-dating of the painter's first autonomous activity, placing his debut between 1586 and 1589. Finally, Antiveduto's appearance in the parish census of Sant'Agostino in Rome, formerly dated to between 1592 and 1597, is here revised to the two-year period 1595-1597, thanks to a correct reading of the documents in the Archivio del Vicariato in Rome.

D. Sanguineti, *Giovanni Andrea Torre e il giovane Anton Maria Maragliano: novità e considerazioni*

The discovery of the death certificate of Giovanni Andrea Torre (1701), a Genoese carver and sculptor active during the second half of the seventeenth century, and that of an interesting notarial document of 1689, prompt reflection not only on the artist's possible youthful Roman sojourn but also on his subsequent collaboration with the young Anton Maria Maragliano, as mentioned by Carlo Giuseppe Ratti in his biography of Torre. The author also proposes that the Crucifix housed in the Genoese church of San Rocco is the work – hitherto considered lost – formerly displayed on the high altar of the destroyed church of San Francesco di Castelletto, which the early sources assigned to Torre.