

Paragone Arte 161-162

PER MICHEL LACLOTTE

B. Toscano, *Laclotte e il lungo raggio di un quadro 'spazioso'*

The author studies the ties between Michel Laclotte and Roberto Longhi, prompted by the French scholar's article on the Master of the Rebel Angels published in Paragone in 1969, which is here given a critical reading.

N. Rowley, "Par un regard". *Michel Laclotte e l'esperienza longhiana*

The author presents a profile of Michel Laclotte, to whom he was tied by a long friendship, giving special emphasis to the influence of Roberto Longhi on the art historical method that marked the entire career of the late French scholar.

L. Cavazzini, *Una nota per Giovanni di Balduccio a Milano*

The article presents a hitherto unpublished fourteenth-century relief sculpture of the head of a Prophet set within an elaborate Gothic quatrefoil, carved in pink marble from the Lombard lake region. The author attributes it to the Milanese period of the Tuscan artist Giovanni di Balduccio, and suggests that the work, which has come down to us as a fragment, originally formed part of a grand architectural project that served as a model for the Campionese master Giacomo Fusina in the design of the overdoors leading to the sacristies of Milan Cathedral, executed in the 1390s. The appearance of the relief would reflect some traumatic demolition, and given the vicissitudes of the Visconti capital, one cannot help considering an association with the long and complex construction of the new Duomo, achieved by demolishing the two pre-existing basilicas of Santa Maria Maggiore and Santa Tecla.

A. Chiostrini, *Affreschi inediti di Andrea Orcagna in Santa Trinita a Firenze*

Fragmentary mural paintings in the Bombeni chapel (dedicated to Saint James, second on the left of the entrance) in the Florentine church of Santa Trinita are here attributed for the first time to Andrea Orcagna, through instructive and near-identical parallels with the artist's youthful works such as those at Santa Maria Novella. These almost unknown frescoes offer new evidence of his prolific career, which began in the 1330s. Archival research clarifies the iconography of the chapel and makes it possible to identify its patron as Lapo Bombeni, whose obligations are documented until the family line became extinct. The author follows the various passages of subsequent patronage, casting light on the liturgical functions of the chapel, which lasted exceptionally until the mid-sixteenth century, and on the position of the mediaeval monastic choir.

L. Mattedi, *Un insospettabile sodalizio tra il Bachiacca e il Maestro dei pannelli Campana*

In the light of significant additions to the oeuvre of the so-called Master of Campana Panels, the author seeks to lend a clearer profile to this probably foreign anonymous painter and define his role in Florence during the early sixteenth century. The article presents a small panel of a Crucifixion with mourners and Saints Zenobius and Reparata (Florence, Archivio del Capitolo Metropolitano Fiorentino), commissioned by the renowned Cathedral Chapter but overlooked by scholars, as well as an almost unknown two-sided painting now in the Musée de la Faïence et des Beaux-Arts, Nevers, which bears representations of a Triumph of Chastity and a Triumph of Time; these images are by two distinct hands, and a close study of style establishes their respective authors as the Campana Master and Francesco d'Ubertino Verdi, better known as Bachiacca.