

## Paragone Arte 163-164

C. Violini, *Cristoforo Roncalli disegnatore: precisazioni e aggiunte*

*The article presents unpublished drawings by Cristoforo Roncalli, known as Pomarancio (Pomarance, c.1553 – Rome, 1626), preparatory for the paintings in two important Roman projects carried out by the artist in the 1580s and 1590s in the Della Valle and Mattei chapels in Santa Maria in Aracoeli and the Caetani chapel in Santa Pudenziana.*

*A study of Pomarancio's graphic oeuvre makes it possible to cast light on his practice, which must have depended on an experienced team of collaborators to implement complex endeavours such as those mentioned above, although he always supervised their overall progress. These works provide evidence of a meticulous artist engaged in formal and technical approaches still rooted in late Mannerist tradition yet at the same time aware of the new trends towards naturalism.*

F. Ceretti, *Ancora Genovesino: per la ritrattistica e per i quadri a figure piccole*

*The article focuses on the portraits and small figure paintings of Luigi Miradori, known as il Genovesino, which represent two relatively important aspects of his oeuvre. Three unpublished works are discussed here, including a Portrait of an unknown Gentleman in a private collection in Florence, and a singular Allegory on the theme of Eros and Anteros. The latter is associated with the writings of Pedro Calderón de la Barca, the leading light of the Golden Age of Spanish literature, who was acquainted with Don Álvaro de Quiñones, Governor of Cremona and patron of Genovesino. The Spanish context continues with the presentation of another small canvas recently identified in a private collection in Cremona, with an image of the Andalusian archbishop Saint Isidore of Seville in his Study. The article also offers an occasion for reflecting on a series of little-known paintings, in particular two tondi with Saint Onuphrius and Saint Catherine of Alexandria.*

C. Martelli, *Carlo Portelli e l'ospedale fiorentino di San Matteo: una tavola inedita del pittore a Calenzano*

*The article presents an unpublished panel by Carlo Portelli (c. 1510?-1574), with a provenance from the church adjoining the Villa di Fibbiana in Calenzano, in the Florentine suburbs; the villa and oratory of Fibbiana were governed by the Florentine Ospedale di San Matteo. Research in the hospital archives has revealed that the painting dates from the early 1560s and was commissioned by Simone di Marco Gini, hospitaller of San Matteo until 1562 and a native, like Portelli, of Loro (now Loro Ciuffenna); Gini himself can therefore be identified as the donor in the lower left corner of the composition. This makes an interesting addition to the artist's mature oeuvre and can be compared in style with the altarpiece of the Allegory of the Immaculate Conception, a masterpiece by Portelli dated 1566 now in the Accademia Gallery, Florence.*

G. Di Domenico, *"Libertà o Morte W Marat W Robespierre": note di contesto per un'opera di Jannis Kounellis*

*The article considers Jannis Kounellis' Untitled (Freedom or Death. Long live Marat Long live Robespierre), created in 1969 and exhibited in Naples in that year. The author focuses on its possible visual antecedents, comparing it with contemporary works by Italian and international*

*artists and analyzing the content of the prominent inscription, with a reconstruction of its historical, political and literary allusions, thus clarifying the meaning it had in Italy at the end of the 1960s. Untitled is also briefly discussed in the context of French revolutionary art.*

G. Porzio, *Qualche nota documentaria su Giacomo Recco e la sua famiglia*

*The author publishes newly-discovered records of the marriage and death of Giacomo Recco and the baptism of Giovanni Battista Recco, thus providing important data for the chronology and relationships of members of the well-known Neapolitan family of still life painters, whose origins – in the absence of documents – have until now been the subject of much scholarly debate. Moreover, the presence of Jusepe de Ribera as godfather at the baptism of Giovanni Battista gives historical credence to the stylistic ties that seem to bind the latter's earliest compositions to the naturalism of the Spanish painter.*

E. Fumagalli, *An unpublished letter by Alessandro Algardi*

*L'articolo discute un'inedita lettera di Alessandro Algardi conservata nell'Autografoteca Campori della Biblioteca Estense Universitaria di Modena, avanzando alcune ipotesi sull'identità del destinatario e sulla cronologia del documento.*