

Paragone Arte 165-166

S. Bruno, *Giovan Francesco Romanelli a Parigi: prime opere per Giulio Mazarino*

Fifteen years after the publication of Giovan Francesco Romanelli's Prudence, the author now presents the painting's original companion piece, an allegory of Justice, rediscovering the first commission carried out by the artist in Paris for Cardinal Mazarin in June-July 1646. The pair of pictures was made to decorate a "chambre basse", referred to in the earliest documents as "chambre du Conseil", in the Hôtel Duret de Chevry, purchased by the cardinal in 1641. It is therefore certain that the choice of these two Virtues was made to pay homage to and assert the two most important qualities inspiring the political stance of Cardinal Mazarin, whose family coat of arms, a consular axe in a bundle of rods, is clearly displayed by the figure of Justice.

E. Acanfora, *Vetri dipinti e pratiche di copia nell'officina di Luca Giordano*

A study of paintings on glass produced in the workshop of Luca Giordano prompts a review of some problematic attributions to him of pictures which should instead be ascribed to specialist pupils and collaborators. The author proposes revisions regarding the oeuvre of the Giordanesque painters Carlo Garofalo, Domenico Coscia and Girolamo Cenatiempo, highlighting the widespread custom of copying the master's models for reverse painting on glass, which according to early sources, confirmed by recent archival research, was regular practice in that workshop.

M. Saggiomo, *Due aggiunte al catalogo di Francesco Liani ritrattista*

Starting with two unpublished paintings by Francesco Liani, this article brings together a rare series of three portraits of the De Sangro family by the Emilian master. The correct identification of one of the sitters has also made it possible to remove the Portrait of Nicola de Sangro as Knight of the Golden Fleece (Naples, Museo Civico Filangieri) from the oeuvre of Giovanni Maria delle Piane, known as Mulinaretto, using its newly-found signature to ascribe the painting to the otherwise unknown Giovan Battista (or Gabriele) "Matthei". Moreover, this led to correctly identifying the sitter as Paolo de Sangro, grandfather of the well-known Raimondo, also through a comparison with the portrait bust by Antonio Corradini still housed in the Sansevero Chapel. In conclusion, the author presents new information on the scarcely studied eighteenth-century De Sangro funerary monument in the Cappellone del Crocifisso in San Domenico Maggiore, Naples.

G. Motisi, "Under the sign of the ram". *Rauschenberg alla Galleria dell'Ariete*

The article focuses on the first Italian solo exhibition of combine paintings by Robert Rauschenberg, which opened in October 1961 at the Galleria dell'Ariete, the result of collaboration between Leo Castelli, the artist's trusted dealer from 1958 onwards, and Beatrice Monti della Corte, director of the small Milanese gallery. The exhibition, generally overlooked by scholars, was a decisive turning-point for awareness of the artist in Italy and now provides us with a privileged point of view for a closer understanding of the contacts between the American and Italian milieus at the beginning of the 1960s. Through a study of reviews, correspondence and unpublished archival material, the author reconstructs the premises, genesis and fundamental resonance of the show within the art scene of that period.

F.M. Ferro, *Carlo Preda, ninfe, dee, reine e pene d'amore*

The Milanese painter Carlo Preda, active in the late seventeenth and early eighteenth centuries, has been the subject of little study, and almost exclusively for his imaginative and excellent sacred compositions. Yet, alongside Vimercati and others of his generation, he played a vital role in the development of the Italian barocchetto. The author adds some secular works to his oeuvre: three allegories of the Seasons (Flora, Ceres, Pomona) and two of the Elements, with Vestal Virgins attending to Fire and Water; and two other unpublished canvases with Venus and the Pains of Love and the Suicide of Cleopatra. These paintings show Preda as a felicitous artist, open to the innovative, modern style of the Emilian and Roman schools. His work also reflects an unprecedented vision of the world and passionate atmosphere of the country villa, where painting and the decorative arts coexisted with Arcadian poetry and lyric melodramma, constituting a true “theatre of sight and sound”.