

Paragone Arte 167-168

G.A. Calogero, *Francesco Arcangeli e il Bastianino: due “sognatori di padania”*

*The article proposes a re-reading of Francesco Arcangeli's monograph on Bastianino, published in 1963 for an historic series sponsored by the Cassa di Risparmio di Ferrara. A partial misunderstanding of Arcangeli's text unintentionally led to poorly-grounded scholarship and historiography, and in particular an attempt to extend Tasso's definition of “parlar disgiunto” (disjointed speech, or style) to a distinctly heterogeneous group of painters active in the second half of the sixteenth century. The author aims for a detailed analysis of the book on Bastianino, not only with a focus on its substantial points but also associating it with the key elements of Arcangeli's thought and other texts of his, especially the monograph on Ennio Morlotti, published in 1962 by Edizioni del Milione, and the article *Lo spazio romantico* in the journal *Paragone* in 1972.*

T. Mozzati, *Longhi e Pasolini: un ricordo, un documentario RAI*

*The article revisits one of the best-known texts by Pier Paolo Pasolini regarding Roberto Longhi, whose classes he attended at the University of Bologna. The text dates from 1971 but it remained unpublished until after the director's death, only appearing at the end of the 1990s; it was subsequently included, under the title *Che cosa è un maestro?*, in the series ‘*i Meridiani*’ edited by Walter Siti and Silvia De Laude, dedicated to Pasolini's critical writing. Through a study of the text and other Pasolini's works, the present article connects it with a RAI documentary of 1971 in memory of Longhi, directed by Pier Paolo Ruggerini and Roberto Tassi in collaboration with Attilio Bertolucci.*

M. Giancarli, *Un risarcimento e nuova luce per Raffaellino del Colle*

Two sections of a remarkable predella are presented as works by Raffaellino del Colle. The iconography of these horizontally-grained panels and their style make it possible to connect them with the Assumption and Coronation of the Virgin with Saint Francis and the Magdalene, formerly on the high altar of the church of the Madonna della Neve in Sansepolcro and now in the Museo Civico there. The altarpiece reflects a specific period of stylistic evolution, when Raffaellino's assimilation of Giulio Romano's legacy, experienced in Rome between 1520 and 1524, was influenced by Rosso Fiorentino, whom he frequented in 1527-1529. As documented by the contract published by David Franklin, the altarpiece originally had a predella which was later separated but can now be partially reconstructed thanks to this new addition to Raffaellino's oeuvre.

C. Daly, *Tra Lucca e Faenza: precisazioni e aggiunte per Michelangelo Membrini, Giovanni Battista Bertucci e Vincenzo Frediani*

This article suggests new attributions for three painters active in Central Italy around 1500. It begins with three predella panels previously assigned to the Lucchese painter Michelangelo di Pietro Membrini but here linked to a documented altarpiece by the important Romagnol artist Giovanni Battista Bertucci il Vecchio. It then deletes from Bertucci's oeuvre a painting instead by a Lucchese painter: Vincenzo d'Antonio Frediani. It concludes by returning to Membrini and presenting three unpublished paintings by him. These new attributions, oscillating between the two

distinct contexts of Lucca and Faenza, attest to the ongoing difficulties in properly attributing works by artists traditionally cast as 'provincial eclectics' whose careers deserve further attention.

M. Tanzi, *Antonio Campi e Torre Pallavicina, tanti anni dopo*

*The rediscovery of two outstanding panels "di notte e di fuochi" ("nocturnes, with fires", echoing Vasari's reference to such works by Savoldo) painted after 1575 by Antonio Campi with scenes from the Passion of Christ, prompts a critical review of Campi as treated by Roberto Longhi in *Quesiti caravaggeschi*, his 1929 essay on the Lombard precursors of Caravaggio. This also allows for a reconsideration of the second work by the Campi in the Villa Pallavicino alle Torri in the Calciana, an area nestled between the provinces of Bergamo, Brescia and Cremona. In two rooms of the building, Giulio Campi and above all his brother Antonio painted two extraordinary cycles of secular frescoes with a markedly erotic and almost pornographic character. The Torre Pallavicina project is therefore essential for understanding Antonio Campi's new style as he evolved from unbridled protagonist of the most sophisticated and secular Mannerism to true champion of Counter Reformation devotional art, becoming the favourite painter of Carlo Borromeo, Archbishop of Milan.*