

Paragone Arte 169-170

C. Falciani, “*Cogitat ut scribat*”: un nuovo ‘(Auto?)ritratto’ del Bronzino

The article discusses a portrait of a young man thus far excluded from scholarship on Bronzino, to whom it was attributed in the early nineteenth and twentieth centuries. Its collecting history reveals the critical vagaries of the artist in the last century, intersecting with one of Europe’s darkest moments: after being ascribed to Salviati in 1930s Germany, the picture entered the Führermuseum in Linz as Jacopino del Conte, and it bore this attribution when it was returned to its legitimate owners in 2021. The author believes the portrait is an autograph early work by Bronzino, painted when still under the influence of Pontormo, and offers an interpretation of the sheet of Latin verse – depicted next to an inkwell of unusual and probably symbolic shape – indicated by the sitter to the beholder. The young man declares he is undecided about whether to express himself through writing or concrete action, probably to be understood here as painting. This statement, and a consideration of some late self-portraits by Bronzino, make it possible to posit that the work is a youthful self-portrait.

S. Ferrari, *Giuseppe Porta and the sala dei Giganti in Padua: a newly discovered drawing in Uppsala*

Il contributo prende in esame un foglio, oggi conservato a Uppsala, che documenta lo studio della figura di Catone affrescata da Polidoro sulla facciata di palazzo Milesi in via della Maschera d’Oro a Roma. Sulla base di un’accurata analisi materiale, e di un’attenta ricognizione sulle fonti, verranno proposte nuove identificazioni delle iscrizioni riportate sul verso del foglio, che consentono di ricondurre la provenienza a personaggi del calibro di Horace Walpole (1717-1797), Jonathan Richardson Junior (1694-1771) e Jonathan Richardson Senior (1665-1745). Pur essendo una copia, il disegno si distingue per un’evidente qualità esecutiva, che consente di inquadrarlo nell’ambito della formazione romana di Giuseppe Porta (1520-1575), al fianco del maestro Francesco Salviati. Da un punto di vista iconografico, inoltre, il disegno può essere ricondotto alla partecipazione di Porta nel ciclo di affreschi della sala dei Giganti a Padova.

B. Mancuso, *Un dipinto dimenticato dell’ultimo Polidoro*

The history and provenance of an unrecognised Martyrdom of Saint Placidus, long housed in the storerooms of the Museo Civico Castello Ursino in Catania, are reconstructed through nineteenth-century sources which refer to the painting as by Polidoro da Caravaggio and in the collection of Giovanni Battista Finocchiaro. A study of its style and comparisons with Polidoro’s late oeuvre in Sicily confirm the attribution, offering parallels with two similar subjects in Messina and pointing to a date in the early 1540s. The painting thus belongs to a group that remains hard to define, in which Polidoro’s late technique, swift and sometimes impetuous, prompts the questions of whether they are sketches or finished works, and why and for whom they were painted.

R. Maffei, *Orazio Fidani in Argentina e i peccati dell’occhio*

The attribution to Orazio Fidani of a painting of Candaules and Gyges, based on the Histories of Herodotus, in the Museo Juan B. Castagnino in Rosario, Argentina, ascribed in earlier literature to Francesco Furini, prompts discussion of the subject of adultery in Florentine seventeenth-century

art, and of the question of the sense of sight, explored in numerous contemporary paintings inspired by literature.

F. Ceretti, *Una 'Vecchia' di Monsù Bernardo per i Musei di Brescia*

A hitherto unpublished painting of a Woman Potting a Sapling, recently acquired by the Pinacoteca Tosio Martinengo in Brescia, is here attributed to the Danish artist Eberhard Keilhau (1624-1687), better known in Italy as Monsù Bernardo. In addition to discussing the style of the canvas in order to establish its likely date in the mid-1650s, the author focuses on its iconography, identifying a pendant image in another work already ascribed to Monsù Bernardo, a Woman Holding a Sapling.

C. Colzani, *Un modello antico per la spalliera di Perino del Vaga, noto a Rubens*

A small but significant addition is made to the subject of Perino del Vaga's relationship with antiquity, identifying the prototype of his design for the telamones in the spalliera now in the Palazzo Spada Gallery, Rome. In carrying out Pope Paul III Farnese's commission to decorate the base of the wall below Michelangelo's Last Judgement, Perino adapted an ancient model familiar to the artists of the time: the sarcophagus with a Pannychis (Bacchic festival) scene in the National Archaeological Museum, Naples. That the satyress carved on the far left of the sarcophagus inspired the two telamones designed by Perino is confirmed by the perceptive intelligence of Rubens, whose intervention on the well-known sixteenth-century drawing of part of the composition in the British Museum shows full understanding of Perino's process, providing indication of the ancient model.

M.S. Bolzoni, *Il 'Parnaso', il 'Cupido dormiente' e alcuni disegni profani di Taddeo Zuccari*

At the height of his fame between the mid-1550s and the early 1560s, Taddeo Zuccari matured his style, seeking a reflection of Raphael's grand Classicizing rhetoric. This is the context for the presentation of some unpublished drawings and of two frescoes, both now housed in Palazzo Barberini, Rome: the Parnassus detached from the demolished Casino del Bufalo, and the Cupid here ascribed for the first time to Taddeo Zuccari.

S. Sinibaldi-S. Sartini, *Il presunto testamento di Donatello: una donazione "inter vivos"*

A recently-discovered document in the State Archives of Florence reveals that in 1460 Donatello made a donation to Giovanni di Buonaiuto Lorini Cavalloni. The artist leaves Giovanni, a *farsettaio* (doublet-maker) of the Florentine parish of San Niccolò, a house for use as a mill and a piece of ground and woodland located in the village of Figline di Prato, on condition that the passage of property occurs after his death; and he appoints Giovanni as his posthumous legal representative. Thorough research in the heraldic and genealogical collections of the State Archives of Florence enables the author to establish how Donatello and Giovanni were related. The Lorini Cavalloni were patrons of a chapel in the church of San Niccolò Oltrarno, known as the Cappella del Crocifisso because of the presence of a wooden Crucifix attributed to Michelozzo, and the article also reviews the debate on its attribution in order to associate the sculpture with these discoveries.