

Paragone Arte 171

Giulio Bora, *Disegni di Giorgio Bonola per i quadroni di San Carlo del Duomo di Milano*

After the conclusion in 1610 of the initial cycle of quadroni for Milan Cathedral with episodes from the life and miracles of the recently-canonized Saint Charles Borromeo, a project to complete the cycle with other grand paintings took place in the 1680s. The new series was begun by Giorgio Bonola, known to scholars as the founder of the Accademia di Corconio and author of the Codice Bonola, now divided between the museums of Warsaw and Santiago. A substantial group of studies and modelli by Bonola for the new cycle of Saint Charles paintings exists in the Biblioteca Ambrosiana, Milan, one of them boastfully declared by the artist himself to be a work by his master Carlo Maratti.

Catherine Loisel, *Quelques propositions pour le dessin lombard au Seicento*

Research on the graphic oeuvre of Bolognese Seicento artists has led to the discovery of a number of hitherto incorrectly classified drawings by artists active in the Lombard cities of Bergamo, Mantua, Como and Pavia. What emerges is that these works by Cavagna, Borgani, Ghianda and Sacchi share numerous points of style with those by the most distinguished Milanese painters, though also combined with other sources of influence. Thanks to the identification of these drawings, questions also arise regarding the workshop practice of Malosso and the Procaccini. In conclusion, the publication of two sheets by Daniele Crespi makes it possible to draw attention to his virtuoso preparatory work.

Gigliola Gorio, *Guido di Jacopo Frisoni da Como: un 'nuovo' scultore nella Mantova di inizio Quattrocento*

This article aims to cast light on a sculptor whose surviving œuvre includes a work from the beginning of the fifteenth century located near Mantua, and who was hitherto only known through archival documents. The interpretation of the epigraph on the base of the so-called Madonna della neve at Grazie di Curtatone now makes it possible to identify its author, the Ticinese artist Guido di Jacopo Frisoni da Como, and partially establish a profile of this sculptor, who worked in a strictly Lombard idiom. He was probably also active during his early career in Milan and Bologna Cathedrals, and worked on at least one other project, of which a part has survived in a Milanese private collection. Guido is an important representative of the Mantuan Late Gothic sculptural tradition that was much indebted to Jacopino da Tradate.

Francesca S. Croce, *An indignant letter: Carlo Maratti and Raphael as paradigm*

L'articolo esamina una lettera di Carlo Maratti del 1710 rinvenuta presso l'Archivio Apostolico Vaticano indirizzata a Papa Clemente XI. La lettera affronta le critiche ricevute dal dipinto 'San Pietro battezza il centurione Cornelio', commissionato per la Cappella Battesimale di San Pietro. Questa lettera è utilizzata come punto di partenza per esplorare i paralleli fatti tra Maratti e Raffaello non solo dal pittore stesso ma anche da biografi come Bellori e Pascoli. Il confronto tra i maestri, così come la loro organizzazione e le loro pratiche di bottega, costituì uno strumento chiave di legittimazione nella narrazione artistica classicista che Bellori e Maratti si

sforzarono di creare. Unica di un artista ad un pontefice, la lettera testimonia la stretta relazione tra il pittore barocco e Clemente XI, le idee dell'artista sulla creazione artistica e anche la sua preoccupazione per la celebrità e l'eredità. L'articolo include la trascrizione integrale della lettera.