

Francesca Lui, *Novità sul ciclo decorativo di palazzo Malvasia a Bologna*

*Recent conservation in the eighteenth-century Palazzo Malvasia in Bologna allows for enhanced access to the frescoes by Ubaldo and Gaetano Gandolfi and the quadratura paintings by Flaminio Minozzi. A survey of the building led to the discovery of two other rooms frescoed by Ubaldo Gandolfi, presumed lost, and two further spaces in which the decoration gives prominence to two sixteenth-century paintings. In the light of this rediscovery, the author reconsiders the palazzo's entire decorative project, which constitutes a key element of Bolognese art in the second half of the eighteenth century. While it represents the challenging debut of the Gandolfi brothers and Flaminio Minozzi, it can also be seen as a testing ground for the establishment of a new classicizing idiom grounded in the theoretical discussions held by artists and intellectuals gravitating around Bologna's Istituto delle Scienze. In addition, the article provides the updated location of a canvas by Prospero Fontana which has been moved and integrated into the eighteenth-century decoration of Palazzo Malvasia.*

Lorenzo Pirazzi, *Un dipinto di Francesco Francia nella guardaroba di Guidobaldo II della Rovere*

*The author puts forward a new interpretation of a passage from Vasari's 1568 biography of Francesco Francia mentioning a celebrated "Lucretia Romana" painted by the artist for the Ducal Court of Urbino. The rereading makes it clear that the Lucretia was not among the items listed in the guardaroba of Guidobaldo I da Montefeltro, as has always been claimed, but in that of Guidobaldo II della Rovere. Furthermore, the article sheds light on the horse caparisons Francia painted for the Duke of Urbino, also described by Vasari, which were not commissioned by Guidobaldo I but by his successor Francesco Maria I della Rovere. In conclusion, associating what is known about the caparisons with episodes from the life of Duke Francesco Maria and his wife Eleonora Gonzaga, and with the iconography and style of the Lucretia, leads to a new proposal for the origins, commission and dating of Francia's painting.*

Catherine Monbeig Goguel, *Du dessin à la gravure. "L'Arboro della pazzia" de Ferrando Bertelli, 1568*

*The parallel, drawn here for the first time, between an anonymous Italian drawing in the Louvre (INV. 11796), and an engraving entitled L'Arboro della pazzia (The Tree of Folly) prompts reflection on the representation of human madness in the second half of the sixteenth century, as seen in the Fools' Staircase at Trausnitz Castle in Bavaria painted by the Florentine Alessandro Padovano. The copy of this print in the Uffizi, representing the Mondo alla rovescia (Topsy-Turvy World), bears the name of the Venetian publisher Ferrando Bertelli and the date 1568.*

*The image consists of small-scale comic scenes evoking human folly, including two characters from the Commedia dell'arte. In the engraving, a text printed under each scene explains its meaning, as in Niccolò Nelli, but without anything to indicate the order in which the sequence should be read. This can now be established thanks solely to the drawing, which bears numbering and thus allows for a progression as in a game of snakes and ladders. This is less a popular image than an instrument for moral education in the manner of Pietro Aretino's Dialogo del giuoco of 1543.*

Elisa Martini, *Filippo Lauri e il maestro Angelo Caroselli*

*The article presents a new work, considered lost until now, by the Roman painter Filippo Lauri (1623-1694); thanks to a reference made by Francesco Saverio Baldinucci it can be dated with certainty to the artist's youthful period. The rediscovered painting enables us to focus on the formal links with his master Angelo Caroselli and opens new avenues of research on the years Lauri spent in Caroselli's workshop between the late 1630s and early 1640s.*

Irene Graziani, *Dame e cavalieri di Lucia Casalini Torelli: quattro ritratti*

*Two pairs of privately-owned paintings, each depicting a gentleman and a lady, are published here for the first time. They are signed by the Bolognese painter Lucia Casalini Torelli and reflect different periods of her career, the first two portraits from her early years, the others from her maturity; the latter pair, dated 1727 on the back of the canvas, are identifiable as Tiberio Pigbini and Anna Tozzoni, nobles of Imola. The four pictures reveal how Torelli crafted a personal idiom of portraiture, attuned to the ideals and norms of the "conversation piece" and capable of expressing the wishes of ecclesiastical and aristocratic clients for whom she became a favoured advocate.*