

**The Catalan Bibles of Ripoll and Roda and The Ancient Biblical Cycles of the Book of Genesis**

ANDREINA CONTESSA

The Catalan Bibles of Ripoll and Roda are two monumental Latin codices housed in the Biblioteca Vaticana (ms. lat. 5729) and the Bibliothèque Nationale de France in Paris (ms. lat. 6) respectively. The two Bibles, written and illustrated in the Benedictine monastery of Ripoll between the first and second quarter of the eleventh century, can boast of an apparatus of images among the most wide-ranging and interesting of that period.

The iconographical analysis of the Biblical cycles of the book of Genesis in the two Bibles highlights numerous relations to late antique and medieval Italian cycles, and these relations are so strong as to suppose that the main source for the illustrations was a manuscript imported from Italy. This hypothetical manuscript reveals a twofold ancestry. On the one hand, there is the Roman tradition, with iconography linked to the lost ancient frescoes in the basilicas of St. Peter's and San Paolo Fuori le Mura; on the other, there are independent cycles linked to the Milanese and Lombard milieu. The Roman source is evident in the scenes of the Creation and in the cycles of Noah and the Patriarchs. Instead, some scenes that are full of non-Biblical elements are linked to the sources of Lombard origin, like the stories of Adam and Eve and of Cain and Abel. The present article concentrates on themes like the work in the fields of both parents, the burial of Abel, the personification of the *vox sanguinis* of Abel and the dialogue between the Creator and Cain, episodes which appear on the portal of the abbatial church of Santa Maria in Ripoll (XII century) and in certain Lombard frescoes, Muralto in particular, which have still been studied very little from an iconographical point of view.

**From Pavia to Zagósc. The Mermaid as a Characteristic Image of 'Lombard' Sculptors in the XII Century**

JACQUELINE LECLERCQ-MARX

One cannot help but be impressed by the extraordinary number of mermaids sculpted in the Romanesque churches of Pavia. San Michele Maggiore unquestionably holds the record, and this is partly explained by its name: in XII century iconography, the evil symbol of the mermaid was often considered the contrary to the head of the heavenly host, the Archangel Michael. In the specific case of Pavia, the siren with the forked tail almost seems to be a specific product of a local school. However, this is not enough to explain the frequency with which this figurative theme occurs in the rest of the region, and even less in the entire area of expansion of 'Lombard' sculpture to far-reaching borders: England, Lower Saxony, Scandinavia, Poland and Hungary.

Undoubtedly the mermaid was a favourite motif for Emilian-Lombard sculptors: constantly represented in the course of their wanderings — and certainly because its form could be adapted to any type of material or architectural support — the mermaid became, unwittingly to its creators, a sort of trademark of Lombard sculptors, as well as a symbolic or decorative image. The question of prototypes remains open.

**The Origins of the Ancient Parish Church of Almenno San Salvatore**

JESSICA GRITTI

The ancient parish church of Almenno San Salvatore, now incorporated into the sixteenth century sanctuary of the Madonna del Castello, was one of the most important in the diocese of Bergamo in the Middle Ages.

Divided into three aisles, which are currently barrel-vaulted, and ending in a tripartite presbytery, the church rises near an important axis of the Roman road system. Overhanging the Brembo River, the building exploits this location to house a small crypt that recycles capitals from an earlier period. Despite modifications that can be identified in four building phases between the IX and the XVI century, the original structure is still clearly visible, as are large portions of the pictorial decoration that decorated the building.

The most fascinating aspect of the building is the layout of the presbytery, which bears an extraordinary resemblance to the Lombard Tempietto in Cividale del Friuli. In addition to structural elements, the two churches also have religious and political elements in common, since both were Palatine churches: the church of Almenno, in fact, was connected to a castle which is thought to be a royal Longobard residence.

Indispensable archaeological investigations would make it possible to confirm the hypothesis that the model based on the Tempietto, up to now considered a *unicum*, was circulated and hence to give an insufficiently studied building the value it deserves.

**Fourteenth Century Painting in Mantua and the Crucifixion in the Palazzo Ducale**

STEFANO L'OCASO

The article summarily surveys events in painting in Mantua in the fourteenth century by examining surviving works as well as documentary and literary sources. Among these, the eighteenth century notice regarding an altarpiece attributed to Giotto in the church of San Francesco bears special importance. Unfortunately, there are not very many traces of fourteenth century painting in Mantua, and we only know the names of a few painters.

The main part of this article is concerned with the analysis of the splendid wall paintings in the chapel in the Palazzo del Capitano, a

building that Guido, Feltrino and Filippino, the three sons of the first Capitano del Popolo Luigi Gonzaga, lived in just after 1328, the year they assumed power in Mantua.

The paintings in the chapel are probably related to a series of events that took place in 1340, the year when the Gonzagas' political power was fully affirmed. There were also sumptuous celebrations for a triple marriage and the process of canonization of St. Longinus, to whom Mantua was particularly devoted, also took place in that year.

The frescoes can be attributed to the Master of the Bellpuig Coronation, a painter who was trained in the Marches. His manner is characterized by a unity of Siennese stylistic elements and knowledge of miniature painting in Bologna, which is especially clear in the fresco in Mantua. The author suggests a comparison with the wall paintings in the church of San Domenico in Urbino, which, although of lower quality than the Mantuan fresco, presents analogous technical solutions.

The article makes several observations on the figures portrayed in the *Crucifixion*, early Gonzaga heraldry and a few illuminated manuscripts of Mantuan provenance in the Biblioteca Vaticana.

**Leonardo da Besozzo and Masolino: a Dialogue Between Rome, Castiglione Olona and Naples**

ANNA DELLE FOGLIE

The article is concerned with an iconographical reading of the so-called *Cronaca Crespi* illuminated by Leonardo da Besozzo, which is compared to the lost frescoes by Masolino da Panicale for Cardinal Giordano Orsini in the Palazzo di Monte Giordano before 1432. The representation of *Famous Men* is based on a figurative programme that is full of humanistic content, and sends messages of a political nature from the patron himself and his circle, oriented towards Guelphism and a shrewd 'municipal' strategy that would revive the exemplary value of the Roman *res publica*.

A comparison of the *View of Rome* on fol. 7r with Masolino's fresco of 1435 on the inside façade wall of the Baptistry at Castiglione Olona confirms the theological dimension typical of the learned patronage of Cardinal Branda Castiglioni, thus bringing out the different aims of the two decorative programmes.

Moreover, the article presents a critical review of the artistic career of Leonardo da Besozzo, from the late Lombard Gothic early works in the Duomo in Milan to his prolonged activity in the Kingdom of Naples. The author identifies two phases in his work at the Augustinian church of San Giovanni a Carbonara, and puts forward the hypothesis that his trip to Rome — which is connected with the execution of the miniatures in the *Cronaca Crespi* — occurred after 1435. Returning to Naples in the turbulent years of passage between the reign of René d'Anjou and Alfonso of Aragon, Leonardo brought new experience,

above all the memory of Masolino's frescoes in the Palazzo Orsini, as can be seen in a few details in the Cappella Caracciolo del Sole in San Giovanni a Carbonara.

**From Foppa to Correggio. Relationships Between the Cappella Portinari, the Dome of the Cathedral in Parma and Mystery Plays**

MARCIN FABIAŃSKI

The strong illusionistic effects of the innovative fresco decoration in the dome of the Cathedral in Parma are often linked to the engrossing type of staging characteristic of mystery plays. Nevertheless, scholars have not yet been able to cite an episode or precise source. In effect, all of the characteristic elements in Correggio's fresco — human figures placed in a circle inside a fake drum and seen *di sottinsù* inside the church, beneath the 'celestial vault' of a cupola; the Assumption with the apostles; the sarcophagus of the Virgin replaced with the space where her faithful spectators are — can already be found in the Cappella Portinari in Sant'Eustorgio in Milan, even if, of course, the version there is much different from Correggio's.

Theatrical representations of paradise with figures arranged in a circle within a space that the viewer also takes part in were set up in Florence, Milan and Germany around the end of the fifteenth century and the beginning of the following century. Such performances, conceived of by artists like Brunelleschi and Leonardo, could provide a reference that was highly evocative for painters hired to decorate domes in cities like Milan and Parma, as well as for their public.

The sculptors of the angels in the Cappella Portinari froze a moment of the ephemeral art of sacred theatre, thus creating a permanent and tangible model of pictorial and sculptural illusionism. Thus mystery plays seem to have only indirectly influenced the decorative inventiveness of Correggio. All of the iconographical elements, as well as almost all of the illusionistic elements can instead be found in the chapel in Milan. The illusionism of the apostles in the dome in Parma was immediately followed in the foreshortened views of the Wise and Foolish Virgins by Parmigianino in the church of Santa Maria della Steccata in Parma.

**Angelo Massarotti in Rome, 1674-1681**

CHIARA BARCHIELLI

The years that the painter Angelo Massarotti (Cremona, 1654-1723) spent in the pontifical capital (1674-1681) represent an important, but still little known phase in his artistic career.

Starting with the eighteenth century writings of Desiderio Arisi and Giambattista Zaist, and with the support of several new acquisitions, the article highlights the remarkable artistic results obtained by the painter during his stay in Rome. It also identifies the main stages in his training, his relationships with other painters and patrons and his considerable artistic production. In this way, the importance Monsignor Gianfrancesco Rota's interest in the young painter and Massarotti's apprenticeship with Carlo Cesi is confirmed. Moreover, for the first time light is shed on Massarotti's friendship with the painter Giuseppe Ghezzi. Then the most important paintings executed by Massarotti in that period are presented; some of them were considered lost.

**The Construction Yards of Charles Borromeo, Administrator of the Diocese of Milan. Notes from the *Libri Mastri* of the Archiepiscopal Revenues**

CRISTIANA COSCARELLA

Between early 1560 and 1564, the young Charles Borromeo, the nephew of Pius IV, was appointed to the following positions in rapid succession: Secretary of State at the Holy See, apostolic administrator of the Diocese of Milan, bishop and then archbishop of Milan.

From his Roman residence, he started the process of administrative reorganization of the Curia in Milan and at the same time began a thorough remodelling of the archiepiscopal buildings as well as those belonging to the Borromeo family. Evidence for this can be found in the *libri mastri* of the archiepiscopal revenues, the records of the ecclesiastical body in charge of managing and administering the estate of the archbishop's see in Milan.

These books form an enormous body of information on book-keeping and reveal the role played by technicians and architects active for the Curia in Milan at a time of great changes in professional practice in Lombardy, that is, just before the institution of the Collegio degli Architetti, Ingegneri e Agrimensori.

From these records, it is clear that there were several technicians and architects who were especially close to the Curia: among them, the architect Vincenzo Seregni, who received compensation for the design for the monastic building of the Abbazia dei Santi Gratiniano e Felino in Arona. Two others were the engineers Bernardo and Giovan Battista Lonati, who went to Pavia in the beginning of July 1562 for the *disegno* of the Collegio Borromeo.

**Pellegrino Tibaldi in Milan: Work on the Dome and Choir of the Basilica of Sant'Ambrogio**

ANDREA BONAVITA

The *restauratione* of the basilica of Sant'Ambrogio, which was carried out by Pellegrino Tibaldi from 1571 onwards, was wiped out by the radical remodelling that the church underwent in the second half of the nineteenth century. To the already known drawings and prints, which document the sixteenth century arrangement designed by the architects of St. Charles Borromeo, we can now add unpublished documents by Pellegrino's hand, through which it is possible to know the details of work foreseen for Sant'Ambrogio and to extend Tibaldi's intervention not only to the dome, but also to the choir of the basilica.

**Aurelio Buso, Painter from Crema in the Sixteenth Century**

GABRIELE CAVALLINI

Sources on painters active in Crema during the sixteenth century mention Aurelio Buso as an expert decorator and pupil of Polidoro Caldara in Rome. However, he is a figure who has remained in the shadows up to now because of the lack of certain, detailed biographical notices and data. The numerous documents presented in this article make it possible, although only in part at the present time, to reconstruct his career as man and painter.

Aurelio Buso de Capradossi — this is his complete, exact name — was the son of another painter, Bernardo Buso, active in Crema between the fifteenth and sixteenth centuries.

The father's will of 1528 is the first document in which Aurelio is mentioned, and it provides information on the rest of his family as well. Two of Aurelio's own wills, from 1562 and 1582, have also been found. Thanks to the data they contain, Aurelio Buso's life can be set in a time span that ranges from 1528 to 1582.

The author then confronts, although only in a preliminary phase, the most problematic questions related to his career as painter, which reveals an artistic personality that is more well-articulated with respect to what has traditionally been passed on. Finally, there are also records of several payments for jobs done in the workshop and an unpublished contract of 1561 related to the decoration of the apse of the church of San Giorgio in Chieve, unfortunately destroyed.

**New Documents on the Roggia Borromeo in Cesano Maderno**

DANIELE SANTAMBROGIO — PAOLO CONTE

The article adds several new discoveries to the article published by Salvatore Colombo and Daniele Santambrogio in issue number 138 (2003/2) of *Arte Lombarda*.

The end of the irrigation canal was carried out by Count Bartolomeo III Arese in 1672. The canal reached the Palazzo and village of Cesano, and drew its water from the Roggia of Desio at the Cascina Ca' Nova, causing a legal dispute with the Marchese Cusani, administrator of the consortium of users of the Desio canal, and with the nuns of Sant'Agostino in Porta Nuova in Milano, proprietors of the land the new waterway crossed. The dispute was resolved in 1675 thanks to the intervention of the daughter and heir Giulia Arese Borromeo, who, after 1682, was forced to get her supply of running water at the source in Valsorda, stipulating rent contracts with the Marliani Counts, and this created the Roggia Borromeo in its entirety, from Carugo (Como) to Cesano Maderno.

Bartolomeo III Arese should thus be considered the first to conceive of the original nucleus of the Roggia Borromeo, an important structure both for the development of agriculture, as well as for the Baroque urban plan of Cesano in the second half of the XVII century.

**The Archivio di Stato in Milan From the Mid-Seventeenth to the Twentieth Century. The 'Main' Category Heraldry**

ANDREINA BAZZI

The reconstruction of the records in the Archivio di Stato in Milan — after the destruction of the war in 1943 and the reassembly of the material housed in different branches in the Brianza area — led to the reconstruction of the *Atti di Governo*, the former *Archivio Governativo di Milano*, which was organized by the prefect Ilario Corte, author of the *Piano ossia Prospetto preventivo delle scritture degli archivi da ridursi in uno solo di Governo in Milano* (1786), after the work of collecting and putting the archives was finished.

The one to continue and perfect the method for *materie archivistiche* put into effect by the Corte was Luca Peroni, who made the distinction between 'secondary' and 'main' bodies of material.

The author also analyses the 'main' category Heraldry, which was of particular interest in past centuries, since belonging to a noble order had to be proven and documented in the courts and at the appropriate offices.