

Wall Paintings in the Nave of San Vincenzo in Galliano

MANUELA BERETTA

The poor state of conservation of the paintings in the nave and the very high quality of the Master active in the apse of Galliano have obscured the work of other fresco painters in the basilica. Close observation of the paintings and the analysis of archival documents have led to a hypothesis concerning a substantial unit of the entire cycle of the basilica, not merely on a stylistic basis, but also – and more importantly – on the basis of technical, iconographic and compositional motivations.

Until the present time, the greatest problems were the identification of the workers and the chronology of the paintings. The nave frescoes seem to be the work of two painters, a master active in the upper register and another who completed the two lower ones. This justifies the incongruencies of layout in the individual walls, while at the same time explaining the parallels between registers.

The pictorial complex in Galliano, essentially coherent from the point of view of composition and execution, seems to be *in toto* the fruit of the patronage of Ariberto d'Intimiano. In the only *équipe* that carried out the various cycles, the Master in the apse stands out for his quality and technique, but the other painters also show an identical cultural and artistic extraction.

A Contribution to the Lombard Trecento: Wall Paintings in the Cappella del Crocifisso in the Church of Santi Gervasio e Protasio in Trezzo sull'Adda

FABIO SCIREA

Beneath its modern, Neo-Gothic appearance, the church of Santi Gervasio e Protasio in Trezzo sull'Adda (Milan) hides complex stratifications and a chapel with XIVth century wall paintings which have been neglected until now, but can be associated by type and quality to the refined figurative culture of Visconti oratories.

XVIth century interventions transformed the chapel into a belfry, thus hiding the wall paintings, but at the same time preventing their destruction. It was not until the 1920s that the chapel recovered its original spatiality and the wall paintings were restored.

Of the pictorial decoration, which entirely covered the inside, the following have survived: the *Crucifixion*, some saints, two portraits of the donor praying, part of painted architecture with the *Madonna and Child Enthroned* and symbols of the Evangelists in the crowns of the vault.

The frescoes were carried out in two periods of time, between the 1360s and

1370s, close to the building of the church and parallel to the more famous cycles preserved in Visconti oratories.

Leonardo in Ticino? Hypotheses on the 'Ravelin' of the Castle in Locarno (1507)

MARINO VIGANÒ

The so-called 'ravelin', of the Castle in Locarno is one of the few parts of the stronghold that is still standing after the Swiss demolition in 1532. Erroneously attributed to the beginning of the XVth century, it is actually a pentagonal bulwark of the XVIth, with underground blockhouses. Archival documents indicate that it goes back to the French domination of the Duchy of Milan (1499-1512), to which Locarno belonged. The one who commissioned it was Charles II d'Amboise, governor of Milan from 1502 to 1511. More precisely, its construction can be included in the plan of 1507 to rebuild and strengthen the fortifications during the crisis between France and the Germanic empire. However, it is of different production than contemporary structures: in fact, it is clearly a 'Sangallesque' bastion of the Tuscan-Lazio type.

Only one Tuscan engineer who had that type of training and was so up-to-date was working in Milan for Louis XII, and he had already constructed two prototypes similar at the Castello Sforzesco in 1500. The design for the 'ravelin' could thus be attributed to Leonardo.

Il Collegio Borromeo: committenza e progetto

JOHN ALEXANDER

Nuovi documenti chiariscono la storia iniziale del Collegio Borromeo e ne mettono in rilievo le dinamiche di committenza e di elaborazione progettuale. Il «primo disegno» andò presto incontro a numerose varianti: si trattava infatti di decidere se costruire il monumentale edificio su un'area più o meno larga, e di affrontare le variazioni dei costi in base al reperimento di nuove fonti di reddito. Tali indecisioni terminarono sul finire del 1564, circa sette mesi dopo l'inizio della costruzione, con la scelta dell'area più vasta e con un nuovo progetto costruttivo (che peraltro subì ulteriori modifiche) sostanzialmente seguito fino al completamento dell'opera nel 1589.

Le proposte di Pellegrino Tibaldi svilupparono il progetto iniziale, e la fabbrica poté proseguire con regolarità. Nel corso dei lavori l'architetto (scelto da Pio IV in persona) si dimostrò sollecito alle esigenze della committenza, attento alla qualità degli spazi interni e già padrone di aggiornate tecniche di rappresentazione progettuale. Sugli aspet-

ti pratici ed economici del progetto, senza però trascurare la qualità del risultato architettonico, vigilava il giovane cardinal nepote Carlo Borromeo, che predispose per l'architetto alcune succinte 'istruzioni' di carattere eminentemente pratico, coerenti ma duttili. Negli anni successivi l'arcivescovo avrebbe dato priorità ad altri temi architettonici, più rispondenti ai suoi programmi di riforma religiosa, ma seguì l'opera sino al suo termine.

Pio IV emerge dai documenti come la figura cruciale all'origine del progetto, un vero e proprio co-patrono al fianco di Carlo. Le motivazioni che portarono alla fondazione del Collegio coincidono con quanto già è noto della sua politica di committenza, e con la sua fiducia ancora umanistica nell'architettura come mezzo per raggiungere fini sociali, culturali e religiosi. Sua fu la volontà di fondare un istituto educativo dove formare una nuova classe dirigente legata agli ideali della Controriforma. Il papa, costantemente informato da Borromeo, seguì il procedere dei lavori fino alla morte, avvenuta nel 1565.

Un Pescivendolo inedito di Vincenzo Campi ad Anversa

THOMAS FUSENIG

Presso la Sint Pauluskerk di Anversa è conservato un olio su tela raffigurante un banco di pescivendolo sullo sfondo di un animato mercato di città marinara. È fortemente probabile il legame tra questa tela e la distrutta Sint Walburgiskerk, che ospitava la gilda dei venditori di pesce. Il dipinto, finora ritenuto un'opera fiamminga dell'inizio Seicento, va attribuito a Vincenzo Campi, di cui peraltro è noto l'interesse per le scene di genere di Beuckelaer. Opere del pittore cremonese sono documentate in collezioni fiamminghe: una sua scena di genere è raffigurata nella celebre *Galleria* di Guillam van Haecht's oggi al Mauritshuis.

L'autore ipotizza che tramite dell'arrivo ad Anversa del *Pescivendolo* sia stato il mercante di spezie Cornelis van der Geest, uno dei principali benefattori della Sint Walburgiskerk. Il controllato ma sanguigno realismo del dipinto, lontano da certi eccessi grotteschi di altre opere del Campi, costituisce una preziosa conferma dell'influsso esercitato dalla pittura lombarda sullo sviluppo del barocco fiammingo.

The Cappella dell'Immacolata Concezione in the Church of San Pietro in Banchi in Genoa and the Workshop of Daniele Casella

ROBERTO SANTAMARIA

New documents housed in the Archivio di Stato in Genoa make it possible to elucidate artistic events surrounding the Cappella

dell'Immacolata Concezione in the Church of San Pietro in Banchi, constructed as an *ex voto* of the Genoese Republic after the plague of 1579.

Artistic personalities who have remained unknown until now, like Antonio and Francesco Casella, gravitate around the figure of Daniele Casella (Carona ca. 1556 - Genoa 1646), who took over as director of architectural work in place of the aged Taddeo Carlone, as do others who are little known, like Martino Rezzi, who was subcontracted to do work in marble and stucco in the chapel. This is a confirmation of the *modus operandi* of the artistic workshops of Lombard *maestri* active in Genoa in the XVIIth century – solidly rooted in their family clans and guilds.

This is also the context for relations between the Lombards and the Genoese painter Andrea Ansaldo, author of the frescoes in the chapel and of a painting in the church of Santi Giorgio e Andrea in Carona, the native village of many families of Lombard artists active in Genoa until the end of the XVth century.

The Noble Residence of Gerolamo de Marini in Genoa and Bartolomeo Bianco

CLARA ALTAVISTA

Important unpublished documents on the Palazzo de Marini (then Pareto and Ghiglino) make it possible to reconstruct the image of this important building *alla moderna* which was erected between 1625 and 1627, and destroyed in the Second World War.

Gerolamo de Marini commissioned the work from Bartolomeo Bianco (Villa Colderio, 1579 - Genova, 1640), the most well-known architect of the time in Genoa. It was a complex structure that was innovatively and functionally laid out around a monumental staircase. Clearly a *status symbol*, the building combined economic necessities (the search for high real estate income in a central area, close to the renovated Loggia dei Mercanti in the Banchi area) with artistic splendour, according to the canons of the Genoese Baroque that Bianco himself helped to found with numerous patrician residences. In this case, the particular topo-

graphical conditions that have always posed very special problems in Genoa also led to solving the problem of the façade with sumptuous pictorial decoration.

The Professional and Social Rise of a Lombard Master Builder in Sassari at the End of the Seventeenth Century: Baldassarre Romero

MARISA PORCU GAIAS

From the second half of the XVIIth century to the first twenty years of the XVIIIth century, skilled workers from Lombardy and Liguria played a central role in the religious architecture of Spanish Sardinia. Evident references to the works of Alessi, Tibaldi, Bassi, Seregini and Richini are combined in a new Baroque synthesis with prevalently decorative effects.

Especially significant is the figure of Baldassarre Romero, whose personal and professional life is documented from 1671 to 1700, the year of his death. Previous studies contained little or contradictory information on him.

At the beginning of his career, Romero was a modest *albañil* (mason), but he was capable of finding a place for himself in Sassari society, and soon obtained the protection of the ecclesiastical milieu and of civic authorities: he was appointed to take over the remodelling of the cathedral of Sassari, and built the home of the Scolopi order. He worked for the Franciscan monastery of Silki, and did appraisals for the City and for private parties. Documents — which always call him 'Milanese' — also mention his close relationships with Lombard architects (Quaglio, Muttoni, Corbellini, Arietti...).

Notes on Lombard Culture in Crema in the Early Eighteenth Century

LICIA CARUBELLI

In the first half of the XVIIIth century, Lombard craftsmen from Alpine valleys were present in Crema, a city that belonged to the Venetians. Among these workers was the master builder Andrea Nono, up to now thought to be from Padua, but instead a na-

tive of Muronico in the Valle Intelvi, where he was born in 1686. This information confirms the fact that artistic culture in Crema was oriented towards the State of Milan rather than towards Venice.

These works are also part of this orientation: the *Mysteries of the Rosary* series and the *Martyrdom of St. Stephen* housed in the church of Bagnolo Cremasco, which the present author attributes to the Milanese painter Pietro Maggi, who lived between the XVII and XVIII century. In the past, the group of canvases was attributed to Mauro Picenardi from Crema.

News on the Eighteenth Century Building Complex of San Filippo Neri in Lodi

ALESSANDRO BELTRAMI

Construction began on the building complex of San Filippo Neri in Lodi in 1740, after the design by Giovanni Antonio Veneroni, while the pictorial decoration was entrusted to Carlo Innocenzo Carloni. A study of the documents has made it possible to establish the chronological limits of Carloni's work in the church (1750-1752) with certainty and to show that Giuseppe Coduri carried out the quadrature, which had previously been attributed to Felice Biella and Francesco Palazzi Riva. Instead, Biella and Palazzi Riva did the paintings, which are now in a poor state of conservation, in the oratory reserved for the fathers.

In 1759 Johann Georg Fockhetzer carried out an intricate altarpiece with the *Madonna and Saints*. The special iconography of the canvas is due both to the fact that it sums up the titular saints of the altars in the old church as well as the ones the fathers held special devotions to (St. John Chrysostom and Giovenale Ancina).

A long tradition in the literature attributed the furniture in walnut wood in the sacristy and *libreria* to the Cavanna, woodcarvers from Lodi. However, a new name, Francesco Oppizzio, emerges from the sources. The Cavanna were also credited with the boiserie in the Palazzo Clerici in Milan, which is now attributed to Giuseppe Cavanna (who only has the name in common with the woodcarvers from Lodi).