

**The Relationship Between Interior and Exterior and Among Building, Garden and Landscape in Villas in the Veneto during the Baroque Period**

MARGHERITA AZZI VISENTINI

Based on treatises and sources which are in part unpublished, this article traces the evolution of the typology of the Venetian villa from Palladio to the late Baroque period, when Vincenzo Scamozzi played a central role.

At the middle of the sixteenth century, the Palladian model perfectly integrated the owner's sections and the functional sections pertaining to running the farm into a single, compact organism. Instead, the great Baroque complexes responded to the new private and social demands of villa living: the productive aspect was isolated in order to leave room for increasingly more articulated and ample sections representative of the owner's social status: the noble court, the spectacular outdoor and indoor staircases and finally the main hall which was often located on the second floor.

The gardens also became an essential part of the owner's section of the Baroque villa. They were wisely adapted to the lay of the land: when the complex rose on a plain, it was spread out, almost as if to compensate for the lack of the environment's charm; when the villa was located in a higher location, it was set up on short panoramic terraces from which *belle vedute* could be enjoyed, as Palladio had already done at the Villa Rotonda and Scamozzi had done at Rocca Pisana and other designs with a central layout. At the beginning of the eighteenth century, the solutions Francesco Muttoni employed in his design for the remodelling of the Villa Trissino in Trissino are exemplary. Although it was only partially carried out, a wealth of preparatory drawings have survived, allowing us to follow his entire creative process.

**L'Album di Antonio II Badile: una collezione di disegni del primo Cinquecento**

EVELYN KARET - PETER WINDOWS

Assemblata da Antonio II Badile e oggi dispersa in musei e collezioni private, la più antica raccolta rinascimentale di disegni è rimasta sinora stranamente trascurata. Eppure l'album in questione custodiva un numero considerevole di disegni, e soprattutto costituisce il primo esempio a noi noto di un album non espressione diretta dell'attività di un singolo pittore o di una bottega, ma formato

*a posteriori* da una mano diversa da quelle degli artisti in esso rappresentati. L'album venne composto da Antonio II Badile (1424 - c. 1507?) a Verona agli inizi del Cinquecento e in origine doveva contenere un centinaio di disegni provenienti soprattutto dalle botteghe venete e in particolare veronesi (Altichiero, Giovanni Badile, Stefano da Verona, Andrea Mantegna, Parentino, Montagna, Giolfino, Giovanni Bellini e Marco Zoppo), ma anche disegni di area lombarda o centroitaliana, così come rare testimonianze di scuola germanica o francofiamminga; l'album inoltre documenta autori enigmatici ma interessanti come 'Artemio' e 'Rufo'.

L'articolo delinea la storia dell'album dalla sua presenza nella collezione seicentesca del conte Lodovico Moscardo e dei suoi discendenti sino alla dispersione dei fogli immessi sul mercato antiquario dal mercante d'arte Francis Matthiesen nei primi anni cinquanta del secolo scorso.

L'esame del volume conservato a Parigi nella Fritz Lugt Collection (Fondation Custodia, Lugt 8073) dimostra che esso non è quello originale ma una replica accurata (che riutilizza la copertina originale, su cui è presente una complessa simbologia sul tema della *vanitas*) allestita dallo stesso Matthiesen all'atto di smontare l'album per venderne i disegni. L'articolo fornisce la prima descrizione completa della replica e dei suoi contenuti, confermando la sua utilità come base per la ricostruzione dell'originale. I disegni oggi identificabili sono sessantatré sui novantanove originali; tutti sono brevemente presentati e riprodotti (alcuni per la prima volta) in appendice all'articolo.

Nella sostanziale modestia complessiva (ma con qualche notevole eccezione) delle opere raccolte, questa collezione segna un primo passo verso lo svilupparsi dell'attribuzionismo nel campo grafico e manifesta la crescente consapevolezza del valore del disegno come autonoma forma d'arte che si sviluppò durante il primo Rinascimento.

**The Ceiling Panels for the 'Monastero della Colomba' in Cremona**

ROBERTA AGLIO

In the Museo Berenziano in Cremona, there are three painted ceiling panels which, over time, scholars have grouped with numerous other artefacts with portraits of young men and women having the same technical, stylistic and iconographical characteristics. Scholars traditionally consider this homogeneous *corpus* as decoration for a room in the no longer extant convent called the Monastero della Colomba.

Panels with portraits were a widespread phenomenon in noble residences in Lombardy, but here it seems as if they had a value which went beyond a purely celebratory function. The hairstyles of the people who are portrayed are always help with a clip with a little angel on top. The clip is made of pearls, rubies and diamonds, stones which are symbolically connected with marriage. This type of jewel was in fact used after the middle of the XV century and can be documented in Milan by a great number of archival sources.

The allusion to marriage, which occurs repeatedly in each of the panels of this cycle, was especially adapted to 'Christ's spouses', who, in lives of prayer and isolation, consecrated themselves to God forever.

The examination of these panels, which are usually thought to be the work of the Bembo workshop, makes one think that, in Cremona, they could have been the prototype for other different cycles until the end of the XV century.

**Leon Battista Alberti's San Sebastiano in Mantua: The Original Design and Later Modifications**

BARBARA BÖCKMANN

Leon Battista Alberti's design for the church of San Sebastiano in Mantua gave rise to a two-storey building that is difficult to interpret, even among his own contemporaries. A detailed analysis of documents and a study of the stages of construction enable us to put forward the hypothesis that the original design was modified, since the lower storey could not be carried out underground as Alberti had planned.

Thus Alberti had to reorganize means of access to the façade portico, which had been planned on two floors. On the lower floor, now placed on the surface, access is provided by three archway openings; on the upper floor, in the wall of the façade, Alberti chose to construct two archway openings instead of the niches which had been planned for, and decided to close the three central architraved openings with parapets decorated *all'antica*. Each storey was probably accessed by means of stairs for which we can only put forward hypotheses, because when the church was restored in 1925, the new stairs hid the original foundations.

Several constructional details in the corner pilasters of the upper floor show that they must have been part of a complete stonework facing, and that both of the central pilasters were carried out later. The division of the façade with four pi-

lasters, the fresco in the central arched opening and the broken pediment are not to be attributed to Alberti, but to Francesco II Gonzaga, Ludovico's grandson, and hence to be dated to the beginning of the XVI century.

### **Leonardo's Blue in *The Last Supper***

ANTONIETTA GALLONE

This brief note presents the results of the analytic study of samples of blue taken from Leonardo da Vinci's *Last Supper* during its last restoration. They show the characteristics of the painting technique the artist employed in order to obtain a vast range of chromatic tones, using natural ultramarine (the precious blue of lapis lazuli) and azurite. It is striking to note that the highest percentage of lapis lazuli occurs in Christ's mantle, and gradually decreases towards Judas's mantle, which is composed of azurite only.

### **Gaudenzio Ferrari and the *Christ Stripped of His Garments* At the Sacro Monte in Varallo**

EDOARDO VILLATA

Chapel 40 of the Sacro Monte in Varallo, now dedicated to the *Pietà*, originally represented the *Christ Stripped of His Garments*. Apart from the frescoes on the walls, it also had wood sculpture: the only two surviving statues represent *Christ Led by His Torturer* and are now in Chapel 32.

Even if every now and then critics have dared to attribute the frescoes to Sodoma, unmistakable stylistic evidence shows that the author is Gaudenzio Ferrari. At the same time, the formal characteristics of these dramatically violent and moving frescoes do not coincide with the dawning phase of his career (around 1495-1500) nor with his artistic evolution, which presents substantial continuity starting in 1507. Thus, in all probability, it is a question of a work done immediately after a trip he took to central Italy at the beginning of the century. Knowledge of the *Battle of Anghiari*, which Leonardo was working on in Florence between 1504 and 1505, and of Filippino Lippi's frescoes in the Cappella Strozzi in Santa Maria Novella, which were finished in 1502, indicate that Gaudenzio also took a trip to Florence, in addition to the one to Rome that scholars commonly acknowledge. This is also convincing in light of Ferrari's relationship to Pietro Perugino (whose main workshop was also in Florence in those very years), as maintained by Lomazzo in 1584 and proved by many for-

mal and technical borrowings that can be detected in Gaudenzio's works. The date of 1505 is thus the most convincing, and this is also because at that time, there was a strong ideological and cultural dedication to the Holy Sepulchre in Varallo on the part of the French Government in Milan and of governor Charles d'Amboise in person, as is demonstrated by known and unpublished documents.

Finally, some of the alleged iconographical anomalies of this chapel can be explained with the theme of the *carcer Christi* on Golgotha, a hypothesis which gains in value by reading many fifteenth century descriptions of the Holy Land.

### **An Altarpiece by Gerolamo Figino once in the Church of San Giorgio in Casatenovo and now in Berlin**

SERGIO GATTI

On 11 March 1818, Lazzaro Rossi, parish priest of Casatenovo, a small town in the area of Brianza, sold a very fine old painting to Giuseppe Tamborini, a merchant from the city of Milan.

Rossi left an accurate description of the painting, which came to be considered by experts as a work of Leonardo, Bernardino Luini or a member of the schools of these two artists. In analysing this description today, we can suggest that the painting may be identified with a work by Girolamo Figino (Gemäldegalerie, Bode Museum, Berlin) representing the *Virgin and Child with Saints* (Ambrose and Paul and another saint of disputed identity, but here recognized as Saint George). This painting is considered to be one of Figino's first works. A student of Francesco Melzi, Figino played a very important role in a moment of cultural crisis for the city of Milan.

### **Contributions to the Sacro Monte d'Orta. Archival Information on Artists and Patrons in Chapel XIII, with an Inventory of the Besozzi Picture Collection**

MARINA DELL'OMO

The construction of the thirteenth chapel of the Sacro Monte in Orta, which is dedicated to *The Humiliation of St. Francis*, was financed by Costanzo Besozzi, who belonged to a rich Milanese family of wool merchants. He entered the Capuchin monastery and took the name of Luigi Francesco. When he died in 1675, his sister Aurelia saw to the construction and furnishings of the chapel, calling upon several important Milanese artists at

the time: Girolamo Quadrio for the architecture, Federico Bianchi and the Grandi brothers for the paintings, and Bernardo Falconi and Giuseppe Rusnati for the sculpture. Various documents enable us to determine precise times for these interventions.

It is also possible to have additional, more precise information on the patrons, and on Aurelia Besozzi in particular, as she was really the original impetus behind fitting out the *sacellum*. This noblewoman — who held the title of countess thanks to her second marriage — had considerable wealth at her disposal and kept up relations with important personalities in Milan at the time. Her second husband (Paolo, whose last name was also Besozzi) had started to put together an important collection of paintings, which then was enlarged by one of their sons, Paolo Jr., with further acquisitions of works mainly belonging to the Lombard schools. The collection is described in an inventory of 1721, which is published in an appendix to the article.

As for Federico Bianchi, the author of the esteemed decoration of the thirteenth chapel, three of his paintings for the Oratorio di San Rocco, which is also in Orta, are presented here. They were carried out at the time of the intervention on the Sacro Monte, and show this painter's success in the province of Novara, an area that has always been a satellite of Lombard culture.

### **Giovanni Antonio Antolini, Gaetano Pinali, Luigi Cagnola, 1800-1842: Archival Gleanings**

ELENA GRANUZZO

In the rich architectural panorama in Lombardy in the first decades of the eighteenth century, Giovanni Antolini (1753-1841) and Luigi Cagnola (1762-1833) played leading roles. New documents make it possible to understand the long dialogue between these two architects over the course of the years. They were also in contact with another scholar, a judge by profession but by vocation an art lover (architecture in particular), Gaetano Pinali (1759-1846) of Verona.

This dialogue was complex and at times contradictory, and other members of the Lombard cultural scene were involved — Giacomo Albertoli, Luigi Canonica, Leopold Pollack and Giuseppe Zanotta.

Research is based on collections of letters, which leave space to private aspects, thus resulting in a significant corollary to human and professional events hitherto not completely known.