

***Atria vicinas struxit et ante fores.*  
The fictitious Carolingian atrium  
of Sant'Ambrogio at Milan**

ANAT TCHERIKOVER

This paper argues that the notion of a lost ninth-century atrium at Sant'Ambrogio should be dropped, for there is no evidence to show that such atrium ever existed. It accordingly reassesses the only pertinent documentary source, the funerary inscription of Archbishop Anspertus. Previous interpretations of the inscription are critically examined, and a new translation is provided.

**New Orientations for the Basilica  
of San Carpoforo and for the Late  
Middle Ages in the Como Area**

GIUSEPPE ROCCHI COOPMANS DE YOLDI

The east apse and the canonical liturgical orientation of the basilica of San Carpoforo have led to the belief that the masonry that adheres to the rock-face of Monte Baradello acts as a 'blind façade', even if this does not explain the co-existence of two transepts. On the contrary, the metric surveys presented here (going back to the early '70s, but still unpublished) show that the masonry of the so-called 'façade' is embedded in the rock at a depth of over six metres, which rules out its function as a façade. Instead, it is a case of a flat apse of the Cistercian type, the fruit of the expansion of a smaller original basilica that was erected with its apse to the west — like the oldest basilicas in Como — and with the south façade turned towards the Via Romana.

The Benedictine expansion of the mid-eleventh century maintained the ancient orientation and elongated the church to the point of embedding the flat apse in the rock of the mountain. The monumental transept rose above the side-aisles: traces of the north and south arms were found, then demolished during sixteenth century remodelling. A vaulting system that hid the original wooden covering was also constructed, thus radically modifying the aspect of the whole.

In the twelfth and thirteenth centuries, the orientation was reversed, and the present-day western apse was constructed.

**A Project by Filippo Barigioni for  
the Altar of St. Augustine in the Church  
of San Pietro in Ciel d'Oro in Pavia**

MARICA FORNI

In 1738 in Rome, the bronze-workers Giuseppe Giardoni and Antonio Pietrocci created an altar in the Late Baroque style with the use of precious ancient marbles. The one who designed the altar, which was supposed to go in the church of San Pietro in Ciel d'Oro in Pavia, was Filippo Barigioni (1672-1753), architect of the *Fabbrica* of San Pietro.

The artefact, which was placed in the church in Pavia in January of 1739, was destined to serve as a base for the great fourteenth century marble arch where the relics of St. Augustine were deposited. As a result of the troubled history of this church, the altar was dismantled and dispersed. However, an unpublished water-colour drawing by Barigioni (Archivio Storico Diocesano, Pavia) survives, and it contains a wealth of indications on the rare stone materials that were used in the construction of the altarpiece. The article inserts these events in the context of the reform of the choir in this ancient church in Pavia.

**Lombard Artists in the Company  
of Jesus in the Territories  
of the New World**

GIOVANNA ROSSO DEL BRENNIA

Included by Latin American scholars among the most important professionals who ever worked in the missions of the Guaraní Indians and in the cities of Buenos Aires, Cordoba and Santa Fé, the Lombards Giovanni Battista Primoli (Milan 1673 - Candelaria 1747), Andrea Bianchi (Campione 1677-1740) and Giuseppe Brasanelli (Milan 1659 - Santa Ana 1728) worked in the first half of the XVIII century as architects, constructors and sculptors in a vast territory that belonged to the old Jesuit province of Paracuaría, which is divided into Paraguay, Argentina and Brazil today.

The present contribution is a synthetic presentation of biographies, bibliographical data and principal works, in hopes that the reconstruction of these artists' activity — in Italy still practically unknown — might stimulate the necessary comparative studies and make a use-

ful contribution to an understanding of the way in which the Jesuits typically constructed and communicated.

**Lombard Works in the Musée Condé  
in Chantilly: Paintings and Drawings  
from the Collection of Henri d'Orléans  
Duke of Aumale**

CRISTINA FUMARCO

The Musée Condé in Chantilly includes treasures that Henri d'Orléans, Duke of Aumale (1822-1897) collected with passion and determination. In the museum, there are also several significant works by Lombard artists. From this sumptuous Bourbon collection, the following works can be cited: a *Nativity* by the school of Bernardino Luini and two portraits of *Bonifacio Agliardi* and his wife *Angelica de Nicolinis* by Giovan Battista Moroni. The other paintings in the collection of the Duke of Aumale were purchased in public auctions: a *Head of a Woman* that can be attributed to Giampietrino came from the sale of the collection of Lord Northwick at Thirlestane House; a fragment with a *Bust of the Virgin*, probably of the milieu of the Master of the Pala Sforzesca, an *Infant Jesus the Saviour* and two fragments of the frescos that decorated the Villa Rabia (Bernardino Luini), and a *Saint Barbara* by Marco d'Oggiono came from the collection of Frédéric Reiset; finally, a *Self-Portrait* of Sofonisba Anguissola came from the collection of Alexandre Lenoir.

In the collection of drawings (about 2000, of which 190 are Italian), there is a clear preference for the school of Raphael, Parmigianino and Primaticcio, but there is no lack of works that confirm a passion for the Leonardeschi. One of the most famous drawings is the cartoon of the so-called *Nude Gioconda*, bought from Thibaud, while among the six drawings from the collection of Frédéric Reiset, the project for the *Funerary Monument of Gaston de Foix* by Bambaia stands out.

The profuse correspondence between the Duke of Aumale and his mediators presents us with the figure of an ambitious but prudent collector who did not merely accumulate works or buy collections for sale en bloc, but preferred to let quality guide him in his choices. The distinct predilection for the Leonardesque milieu unites the duke to the collectors of his time.

### **Note on the Legitimation of Bianca Maria Visconti Sforza, Duchess of Milan**

ANDREINA BAZZI

Bianca Maria Visconti, future spouse of Francesco Sforza (1441), was the illegitimate daughter of Duke Filippo Maria. Born in 1425, evident political and dynastic motives soon posed problems for her legitimation. A request was sent to the emperor on 21 July 1426. The imperial concession allowed the possibility of inheriting titles and ducal possessions, but succession to the duchy of Milan and to the countships of Pavia and Angera was excluded.

The article examines and compares the original document in the Archivio di Stato in Milan and the act registered in Vienna.

### **Updates on the Activity of Giovanni Ambrogio De Donati in the Valtellina**

GIOVANNA VIRGILIO

The church of San Matteo di Valle in Morbegno — according to documents already known to scholars — had a late fifteenth century wooden altarpiece among its decoration. The structure of the whole was probably a polyptych on several registers, with the Adoration of the Christ Child with Angels and St. Rocco on the lower ones, St. Matthew and St. Martin on the upper ones, and on the top, God the Father and the Annunciation.

Up to the present day, it was thought that this work had been lost, but in fact, several of its parts can actually be found in the church of San Matteo, in a fragmentary sculptural group recomposed as the *Adoration of the Christ Child, Two Angels and God the Father* already known to scholars and recently attributed to the brothers Giovan Pietro and Giovanni Ambrogio De Donati. A new document (Archivio di Stato in Sondrio) furnishes the correct dating and assigns the execution to Giovanni Ambrogio alone, since he received payment in full on 17 February 1496. After about one year, the altarpiece was polychromed and gilt by Giovanni Asinelli of Averara.

### **The Confraternity of the Rosary in the Cathedral of Pavia and the Altarpiece by Bernardino Gatti**

SILVIA CIBOLINI

The article throws light on the events that led to the creation of the Company of the Rosary in the Cathedral of Pavia, a city in which devotion to the rosary was present ever since the fourteenth century in the Dominican milieu. It shows the ways in which in 1525 — immediately after the battle of Pavia, with a positive outcome for the inhabitants of Pavia through the miraculous intervention of the Virgin —

the Dominican Fra Benedetto Meda convinced the citizens that it was a chance to thank the Madonna in a tangible way. Thus was founded the Confraternity of the Rosary, one of the first in Lombardy, about fifty years before the one of the Cathedral in Milan desired by St. Charles Borromeo (1571) or the one of St. Dominic in Cremona (1587). On the basis of a little known seventeenth century manuscript related to the veneration of the rosary in Pavia, the author points out the most significant devotional elements connected to the company and illustrates the ways in which the members of the confraternity hypothesized how to build a chapel of the Rosary in the Cathedral of Pavia. However, no traces of such a chapel remain. The only artistic element that can be linked to the altar of the Rosary and that must have found a place in the chapel is the altarpiece portraying the *Madonna of the Rosary* by Bernardino Gatti (now housed in the Arcivescovado), commissioned by Bernardino Lonati, prior of the confraternity and of the cathedral, in 1531. This painting appears to be especially significant from an iconographic point of view since it is the first case of a central panel surrounded by mysteries, which were probably inspired by a devotional text circulating in a Dominican milieu.

### **Salomon Adler in Crema**

LICIA CARUBELLI

In the Archivio Storico Diocesano in Crema, two documents of 1666 concerning the painter Salomon Adler have been found, and from them, it can be inferred that he was originally from Gdansk, was around thirty years old, had lived for a long time in Venice and reached Crema in 1665 as *familiaris* of the Podestà, Agostino da Riva. After a few months in Crema, the painter married Isabella Balis Crema, who was Salomon's wife until his death in Milan in 1710.

The two acts also shed light on some personalities to whom Adler was linked and who were witnesses both for his 'free state' as well as for his marriage: besides the Podestà, there were also nobles and well-off merchants with trade and commerce in Crema and Venice as well as in Europe.

### **The Abbey of Chiaravalle (Milan) and the Theory and Practice of Architectural Restoration**

CRISTINA FARINA

Documents concerning the conservation work on the Cistercian abbey complex of Chiaravalle near Milan highlight two periods which are particularly important. In the first, before the suppression (1798), engineers and architects in the duchy of Milan had a constant role not only in the care of the architectural monument, but also in the territory surrounding the abbey, which was characterised by numerous

waterways. After the suppression of the monastery complex, it was tampered with and partially destroyed numerous times (including the Bramantesque cloister), which irremediably distorted the abbatial architecture, thus resulting in its decontextualisation from the territory.

The second instance is constituted by the critical debate which took place at the beginning of the twentieth century as to whether it was necessary or not to remove the Baroque parapet of the great central tower. The comments of Camillo Boito and Alfredo D'Andrade bear witness to the growing importance of innovative theories on the subject of architectural restoration, which were aimed at recognising periods that had hitherto been considered of artistic value. Nevertheless, their way of thinking clashed with the 'demolitionist' practice that was still very widespread, and that in 1910, according to the plan of the architect Arcaini, led to the dismantling of the Baroque parapet.

### **The Debate on Milanese Schools of Architecture in the Nineteenth Century**

EDOARDO BREGANI

In the first years of the nineteenth century, Napoleonic laws established the basis for a radical reform in the field of the professional training of engineers and architects. Nonetheless, in the following period of Austrian Restoration, no effective legal provisions were adopted. In newspapers and journals, there was an articulate discussion of intellectuals, engineers and architects, who were interested in formulating concrete legal provisions.

In the second half of the nineteenth century, the debate continued in the National Congresses of Italian engineers and architects. The debate — structured around the alternative between creating new higher technical institutes on the university level on the one hand, and on the other, strengthening the old Fine Arts Academies — did not end in the nineteenth century. Only in the following century with the Gentile Law (1923) was the sector of artistic instruction substantially — although not definitively — reorganized through the introduction of higher institutes of architecture on a university level and, on the secondary school level, the redefinition of artistic lyceums and fine arts academies.

### **Lombard Art /European Art: Stages in a Journey**

MARIA LUISA GATTI PERER

The celebration of the fiftieth anniversary of *Arte Lombarda*, founded in 1955, is an opportunity to reflect for a while on the impulse to studies on Lombard art that comes from the interrelation between the journal, the chair in Lombard art history instituted for the first time at the Università Cattolica in Milan,

the other art historical disciplines in the same university begun by Maria Luisa Gatti Perer in 1963 and still active today, and the institute for Lombard art history, ISAL (Istituto per la Storia dell'Arte Lombarda).

The history of the periodical is retraced. Its pages have hosted eminent, famous professors as well as young scholars. ISAL's imposing bibliographical, photographic and archival heritage, research laboratories, intense didactic work and activities aimed towards the general public, photographic competitions and scholarships are its main aspects. A strong spirit driven towards studies is derived from numerous conferences, the acts of which have been published in *Arte Lombarda*. Organized in collaboration with Italian and foreign universities and often flanked by early music, these concerts have led to the rediscovery of vocal and instrumental music in Milan from the age of Humanism to the Baroque period. The continuous collaboration in the didactic and sci-

entific milieu with the Università Cattolica in Milan is borne out by the agreement which has been in force between the two organizations since 1984.

Since autumn 2003, when ISAL had to leave its historical location in Milan's Palazzo Reale due to remodelling work which was soon to be carried out, its headquarters have been moved to the Neo-classical wing of the Palazzo Arese Jacini in Cesano Maderno, offered to the Institute by the City of Cesano Maderno. Since 2001, seminars, conferences and 'ISAL Saturdays' have been hosted in Sala delle Crociere.

In the headquarters at Palazzo Arese Jacini, Professor Maria Antonietta Crippa, the new director of ISAL, is in the process of fine-tuning the reorganization of the library, archival and photographic holdings, and in the next few years, this work will contribute towards expanding ISAL's functions as a Centre of Excellence where studies on Lombard art will converge.

### **Traditions and Talented Individuals for the Future of ISAL**

MARIA ANTONIETTA CRIPPA

The author, who has recently taken over the direction of ISAL, expresses a few of her thoughts on the prospects for the Institute's continuity and growth. Its future mission consists of continuing the activity of making people aware of and promoting the art historical heritage of Lombardy, respecting the cultural process put into motion through the close link between the journal *Arte Lombarda* and the Institute in the course of the past fifty years. In order to achieve such a goal, however, the precious heritage collected and housed in the library, photo archive and archive must be reorganized so that it can be consulted using today's electronic and computerized means, and provide new opportunities to mediate between what is inherited and new prospects.