

Preliminary Research on the Complex of Santa Maria in Valle Christi near Rapallo

FRANCESCA DE CUPIS

The Cistercian convent of Santa Maria in Valle Christi near Rapallo (Genoa) was founded in 1204. Research has mainly concerned the analysis of the best preserved parts of the church: the three chapels, the transept and the bell tower. The single nave, asymmetrically joined to the transept, is almost entirely lost. Construction was carried out in at least three phases, between 1204 and the forties.

The work of the *magistri antelami*, who were certainly active in Genoa from the twelfth century onwards, is visible in the entire part constructed in stone, despite the fact that there are significant differences in masonry, in particular between those of the first two phases and those of the third phase.

The particular type of apse end is an element which is not found in local ecclesiastical buildings of the same time, and is comparable to the earlier Santa Maria in Tiglieto. The single nave with a transept and an apse emerging from it can instead be compared, on a local level, to the churches of the religious order of the *Vallombrosani* and canonesses' churches, and, in Provence, to ecclesiastical buildings of the order of Chalais. There is still the unsolved problem of recognizing a contribution at the planning phase connected to the Cistercian order — not necessarily to be taken for granted with women's abbeys — or rather, the autonomous work of the *magistri antelami*. In any event, this should concern only the first part of the work, because the later parts of the convent (in particular the bell tower and the no longer extant cloister) clearly show a relationship to local architecture.

The Cistercian Abbey of Santa Maria in Tiglieto

EMILIA VASSALLO

The Abbey of Santa Maria in Tiglieto is located in the diocese of Acqui and the province of Genoa. Affiliated with La Ferté, the convent is of great importance both from a histori-

cal and architectural point of view. It is, in fact, the first Cistercian foundation in Italy, and the first outside Burgundy. Through a comparative analysis of historical sources and a 'direct reading' of the masonry, the author illustrates the church, and the different phases of its construction. The first phase, dated to 1120, was followed by a second one thirty years later. In the seventeenth century the orientation of the church was reversed, and the original apsidal part oriented towards the east was demolished. The three-aisle structure on pilasters with its central part almost double that of the lateral parts, and the choir with a square plan flanked by two smaller chapels of the same shape undoubtedly lead back to the original Cistercian architectural ideal, which was characterized by absolute poverty and simplicity. The planimetric solution of the choir at Tiglieto, however, is not a passive new proposal of the 'Bernardine' plan in that the church is almost fifteen years older than the reconstruction of Clairvaux, and therefore constitutes one of the rare Italian examples of Cistercian architecture before the influence of Bernard's generation.

Another noteworthy element is the very close analogy between the morphology of the church at Tiglieto — three-aisle basilica plan with a flush transept and separate barrel vault covering the choir and transept, with wooden roof-trusses — with that of Ligurian ecclesiastical buildings prior to or contemporary with the Cistercian *oratorium*. By the same token, its relation to contemporary civic architecture is also interesting, since this form of architecture can be related to the Antelami. The presence of the pointed arch and groin vault in Genoa at a very early date with respect to elsewhere, may be explained by the presence of Cistercian settlements in the Ligurian area. They may have been influenced by the Burgundian model as well as by Antelami models from the first half of the twelfth century onwards. Thus it is possible that the Cistercians, through Tiglieto, introduced the use of the pointed arch and groin vault in Liguria, and that this exceptional architectural innovation was taken up and further developed by the versatile *magistri antelami*.

Stefano da Verona, Felice Feliciano e la prima collezione rinascimentale di disegni

EVELYN KARET

L'articolo riesamina dodici disegni generalmente attribuiti a Stefano da Verona (1375-c. 1438) e conservati nella Collezione Frits Lugt di Parigi, all'Albertina di Vienna, al Metropolitan Museum of Art di New York e al Museo Pushkin di Mosca. Tutti riportano un marchio di possesso molto antico e una scritta parzialmente abrasa ma leggibile a luce ultravioletta. L'identificazione del collezionista che si nasconde dietro di essi, e il cui nome è stato letto finora come *Felipo*, è evidentemente di grande interesse per lo studio dei disegni del Quattrocento.

Si propone qui di sciogliere il monogramma del collezionista in *Felixo*, cioè *Felice, Felixius*, secondo una grafia attestata nelle scritture veronesi del tempo. Allo stesso ambito geografico rimanda l'esame stilistico dei disegni. Tutti gli indizi portano alla conclusione che il primo collezionista di questi fogli fu l'umanista Felice Feliciano, detto l'Antiquario (1433-1480).

Le sue vicende biografiche e i suoi molteplici interessi artistici e culturali possono spiegare anche l'interesse per il disegno inteso come momento autonomo della creatività. Basti ricordare il suo talento come copista dei testi più ricercati, che egli stesso decorava con intricate iniziali e con disegni di sua invenzione, la sua passione antiquaria ed epigrafica, la realizzazione di un alfabeto che servì da prototipo a stampatori, incisori e miniaturisti, e infine il suo impegno nell'arte tipografica: Feliciano ideò tra l'altro i primi esempi di decorazioni xilografiche per i bordi dei libri a stampa. Va poi ricordata l'amicizia con molti dei migliori artisti allora attivi nell'area padano-veneta, da Mantegna ai Bellini, da Marco Zoppo a Francesco Cossa. Nel suo precoce testamento del 1466 inoltre già si parla esplicitamente di una collezione di disegni su carta e pergamena opera di «eccellenti maestri».

La varietà dei fogli qui considerati, differenti per stile e qualità del segno grafico ma accomunati dalla presenza della scritta di possesso e dal monogramma, ben concorda con il vasto raggio di interessi e di amicizie

di Felice e con i caratteri conosciuti della sua collezione, probabilmente in parte formatasi per diretta acquisizione dei fogli presso gli artisti conosciuti dal collezionista. Sulla base dei dipinti e dei disegni sicuramente attribuibili a Stefano da Verona, solo quattro disegni possono essere compresi nel suo *corpus*; gli altri appartengono alla sua bottega, a suoi seguaci o ad altri artisti dell'area veneta.

I disegni della collezione di Felice Feliciano giunti sino a noi costituiscono un insieme raro sia per l'antichità sia per la provenienza geografica non toscana. È chiaro che la loro conservazione non è stata fortuita, bensì motivata dal valore a essi riconosciuto da uno degli intellettuali più avveduti del Quattrocento settentrionale. Non deve sorprendere che un uomo dalla personalità così complessa come il Feliciano fosse anche tra i primi a comprendere appieno il valore artistico-documentario dei disegni e ad impegnarsi per la loro conservazione.

Le fonti di reddito dei musicisti attivi alla corte di Galeazzo Maria Sforza

PAUL A. MERKLEY

Solitamente l'impegno finanziario del patronato musicale esercitato dai signori italiani del Quattrocento viene valutato in base agli stipendi, alle provvigioni e ai benefici di cui godevano i cantori. L'esame dei documenti riguardanti i musicisti oltremontani attivi nella cappella musicale degli Sforza dimostra come occorra prendere in considerazione altre importanti fonti di reddito, quali le concessioni commerciali e le donazioni di proprietà terriera.

Il duca usava questi donativi per legare alla cappella milanese i più apprezzati cantori dell'epoca, ricercatissimi in un ambiente altamente competitivo come quello delle corti italiane contemporanee, nelle quali, a fini di prestigio, i signori rivaleggiavano tra di loro cercando di rubarsi l'un l'altro i migliori talenti. Tra i beneficiari di concessioni e proprietà figuravano i cantori Pietro Holi, Jean Cordier e Antonio Guinati. Quest'ultimo, abate della cappella, aveva il monopolio sulle miniere nel Ducato; inoltre, Guinati e Holi possedevano vaste proprietà che producevano entrate sostanziose. Quando si tenga conto di queste fonti di reddito, diventa chiaro come lo *status* economico e sociale di alcuni dei cantori attivi a Milano fosse assai più alto di quanto sia stato sin qui supposto, al punto che i più in vista fra di loro giunsero a occupare i livelli più alti della scala sociale.

Concorrenza fra le corti per il reclutamento di musicisti: lo scandalo del 1473

LORA MATTHEWS

Suscitò un vero e proprio scandalo, nel 1473, l'incursione di Galeazzo Maria Sforza ai danni della cappel-

la reale napoletana per infoltire i ranghi del coro milanese, e dallo scandalo che ne seguì nacque una controversia diplomatica imprevedibilmente seria, così delicata da coinvolgere diversi Stati italiani. Per dar vita alla cappella di cantori oltremontani il duca aveva allettato alcuni importanti musicisti nord-europei a lasciare il servizio presso altre corti italiane promettendo loro stipendi più alti e altre forme di guadagno. Nel desiderio di legittimarsi come un vero sovrano e di mettersi alla pari degli altri governanti europei, Galeazzo intraprese sia un ampliamento del repertorio musicale sia un rinnovamento della struttura della cappella milanese. Le provvigioni e le condizioni che legavano i cantori a questa rinnovata istituzione elevarono lo *status* sociale ed economico dei componenti, e di riflesso lo splendore della corte e il prestigio del patronato sforzesco in campo musicale. I documenti dimostrano come a Milano il patronato musicale avesse acquistato caratteristiche più moderne: il musicista di corte non era più vincolato a un servizio prolungato presso un solo signore. Anche questa fu una delle caratteristiche che distinsero quella milanese dalle altre corti signorili italiane.

The Strongholds of Lombardy under Spanish Domination in a Report by Giorgio Paleari Fratino (1572)

MARINO VIGANÒ

On 23 May 1572, the Spanish governor of Milan, Luis de Zúñiga y Requesens, ordered the superintendent of fortifications, Sasso Visconti, the *contador* Luis Roman, the captain Montoya and the military engineer Giorgio Paleari Fratino to carry out the umpteenth inspection of Lombard strongholds. The inspection followed those carried out by Michele Sammiceli in 1531, Luis Pizaño in 1541, Francesco Pirovano in 1562, Giovan Giacomo Paleari Fratino in 1565, and Giorgio Paleari Fratino in 1566 and 1570. The central government wanted to have a precise, up-to-date idea of Milanese fortifications during a critical time in Franco-Spanish relations in Italy after Philip II had occupied the Finale area in Liguria (April-May 1571). The long report written by Giorgio Paleari Fratino in June 1572 is an astonishing document of the weakness of the defensive systems of Lombardy under the Spaniards. Only the castle in Milan, the heart of the state, seems to have been reasonably well fortified, half surrounded as it was by three bastions toward the city. Apart from Parma and Piacenza, the rest was in ruins. In the following decades, expenses and projects were concentrated on the peripheral fortresses of Alessandria and Cremona, but up to the middle of the seventeenth

century, no decisive action was taken, which confirms the leading role of Milan, the capital, over other cities.

An Unpublished Document for a Work in Crystal: Pompeo Leoni and Michele Scala

PAOLA VENTURELLI

The article presents a document drawn up in Milan on 2 August 1589. The document mentions a «mappamondo» in rock crystal with the Spain representation, executed by the Milanese carver of precious stones, Michele Scala. It also says that the famous sculptor Pompeo Leoni took it upon himself to sell it in Spain to Philip II or other possible buyers for the price of 1,000 *scudi*.

However, for reasons which remain unknown to us today, the work does not seem to have been sold, since in April 1600, when Michele Scala was dead, the heirs asked Leoni about the «mappamondo». The precious crystal remained in the hands of Pompeo Leoni, as is proved by his will of October 1608. The sculptor, in fact, mentions it, expressing his wish that it be given to the monastery of Our Lady of Atocha, a place where it went, but of which we have lost all traces.

Carlo Garavaglia at San Pietro in Gessate

LICIA PARVIS MARINO

Several documents found in an unpublished file in the Trivulzio archives attest to a choir made in wood by Carlo Garavaglia between 1643 and 1645 for the presbytery of the ex-Benedictine abbey of San Pietro in Gessate in Milan. Some photographs from the end of the nineteenth century make it possible to recognize the details of the typology of the choir complex, which was for the most part destroyed by the bombardments in August 1943. It is his first documented work in Milan, and is very similar to twin choirs in Chiaravalle in Milan and in Villanova del Sillaro except for the two retables of the stalls, which have smooth aedicules at San Pietro, whereas they are historiated in the other two abbeys. There still remains the problem of the great improvement in Garavaglia's first work in Milan, which is much more mature with respect to the choir at Busto Garolfo, executed only two or three years earlier.

Andrea Pozzo and the Odescalchi Chapel in San Giovanni Pedemonte in Como: Unpublished Documents

MARCO PIZZO

The correspondence between Carlo Maria Erba and Prince Livio Odescalchi in the family archives in Rome sheds

light on a still little known moment in Andrea Pozzo's activity in Como. In fact, in 1680-81, the artist was given the task of restoring the frescoes done by the painters Panfilo Nuvolone and Giuseppe Montalto in the Odescalchi Chapel in the church of San Giovanni Pedemonte in Como. In the chapel, designed by the architect Girolamo Quadrio, and with stucco decoration by Agostino Silva di Morbio and marble sculpture representing *St. Isidore* by Giovan Battista Volpino, Pozzo carried out a series of pictures with the *Story of the Life of St. Isidore*, and re-painted the frescoes representing the four *Virtues*, which were then transformed into the four *Church Fathers*. In those same years, the Flemish painter Jacob Ferdinand Voet was also the guest of the Odescalchi in Como, and he did a portrait of Prince Livio. The reading of this group of documents makes it possible to know about Pozzo's early activity in greater detail, and at the same time, to go into greater depth about Livio Odescalchi's role as patron.

The Collection in the Milanese Residence of Giovanni Battista Secco Borella, Count of Vimercate

MARINA DELL'OMO

The unpublished inventory of the picture collection in the Milanese residence of Giovanni Battista Secco Borella, drawn up in 1733 by the painter Michelangelo Bellotti, has a detailed list of the paintings acquired by the family between the second half of the seventeenth century and the first decades of the eighteenth century. The list includes subjects, artists and estimates.

The collection seems to have been made up mostly of the works of the seventeenth century Lombard school, both from the period of Federico Borromeo and the following one. There are also some sixteenth century works, as well as copies after the works of famous masters.

We do not know what happened to the collection, which may have been dispersed during the eighteenth century when the residence was sold, follow-

ing the decline of the Secco Borella family with the death of Giovanni Battista in 1733.

Three Discoveries and Two Restorations: Fiammenghino, Pagani and Magatti

ANDREA SPIRITI

The article presents three unpublished paintings (two of which have been recently restored) in the picture collection of the Oblate Missionaries in Rho (near Milan) and in the basilica of Sant'Agostino ai Salesiani in Milan: a *San Domenico di Guzmán* (beginning of the second decade of the seventeenth century), which demonstrates how Giovanni Mauro Della Rovere, called the Fiammenghino, was influenced by developments in Genoa, which was characterized by its own kind of Rubenism mediated through Giulio Cesare Procaccini; a *Madonna with Child, St. Pius V and a Bishop Saint* (1715) by Paolo Pagani, one of the last works by the painter; an *Apparition of the Virgin to St. Charles Borromeo* (end of the fourth decade of the eighteenth century) by Pietro Antonio Magatti, a work which shows the eighteenth century revival of the iconography of the great Borromeo. Considered as a whole, the works constitute important points of reference for the development of Baroque painting in the Duchy of Milan.

Cremonese Additions to the Work of Fiammenghino

MARIELLA MORANDI

A *Visitation* and a *Flight into Egypt* can be added to the already large catalogue of Giovanni Mauro Della Rovere, called the Fiammenghino. The two canvases are housed in the church in Cingia de' Botti near Cremona, but they were not done for this sacred building. The *Visitation*, dated 1618, can be traced back to the painter's activity around Pavia, and anticipates his presence in this area with respect to works known there up to the present time.

The *Flight into Egypt* is signed and dated, but the date lacks the third number (16[...]⁹), which does not allow for

a precise dating. However, it is interesting to note that, stylistically, the work is close to the frescoes of 1608 in Gravedona, as well as to those of 1628 in Brenzio. This shows how the repertory of this painter never lost its freshness or narrative effect, even over long periods of time.

Lorenzo Lotto between the Sacred and Friendships. A Re-reading on the Occasion of the Exhibition in Bergamo

STEFANO GIANI

On the occasion of the Lotto Exhibition in Bergamo (2 April-19 July 1998), the article goes through the painter's itinerary, taking its cue from Longhi's inclusion of Lorenzo in Caravaggio's Lombard precedents, and ending up with the conclusions reached in Berenson's monograph. In the Venetian context — almost certainly Bellinesque — of his training, Lotto's choice of the examples of Dürer and Antonello, and the very high quality of his early portraiture show a precocious awareness — reinforced by contact with Raphael and Leonardo — of his art as an instrument for a deeply felt, coherent inquiry into the transient nature of reality. At the time that the art of the Italian Renaissance was renewing the model of the classicism of the Ancients, the everyday settings and psychological substance of Lotto's altarpieces and portraits executed while he was in Bergamo, and then the masterpieces like the *Annunciation* in Recanati and the *Portrait of a Young Man* in Venice all clearly state his human urgency towards reality and the truth. And Lotto understands the truth in a human much more than a religious sense, thus to be expressed in the intimate dialogue of the portraits more than in sacred scenes, where in any event only time — with the clash between Rome and the Reformation — would undermine the Lottesque idea of faith as the moment of mutual comprehension and human sympathy, and painting as a loving acceptance of the faithful in the presence of the Divine, as can be seen in the unforgettable angel scribe of the *San Bernardino Altarpiece*.