

**For the iconography of some  
Martyrdom Scenes: Aosta and  
Carugo (XI-XII Centuries)**

ELENA ALFANI

The Romanesque wall paintings in Sant'Orso in Aosta and San Martino in Carugo (Como) present a wide range of martyrdom scenes which have caused a number of interpretation problems for scholars.

In the case of Sant'Orso, the author has based her study on the martyrdom of the Cathedral in Aosta and on the *passiones* of the saints, thus proposing an interpretation of these scenes as the martyrdom of St. Tryphon, whose cult, already widespread in Constantinople and Kotor (Dalmatia), was introduced in Italy in the ninth century.

Thanks to numerous similarities with several miniatures of Byzantine origin, the author has proposed the legend of St. Eustratius, St. Auxentius, St. Eugenius, St. Mardarius, and St. Orestes, commonly referred to as the Five Martyrs of Sebaste, as the source of inspiration of the martyrdom cycle in Carugo. Furthermore, a careful reading of the written sources relative to the legend of these saints also helps to provide an explanation for the fresco fragments, which, in Carugo, have no comparisons with miniatures or illustrations whatsoever.

From these considerations relative to the scenes of martyrdom in Sant'Orso and in San Martino, the author has tried to re-evaluate not only the role of oriental figurative models as the source of inspiration for the illustrations of the legends of the martyrs, but also of saint's cults and legends of Byzantine origin rarely represented in Italy.

**Hermann Matthias Werrecore  
e il circolo degli intellettuali  
'progressisti' nell'Italia  
Settentrionale della Controriforma**

CHRISTINE GETZ

Hermann Matthias Werrecore, maestro di cappella del Duomo di Milano dal 1522 al 1550, fu uno dei più importanti compositori di musica sacra nella Milano del periodo successivo a Franchino Gaffurio. Eppure, solo una parte molto esigua della sua produzione

musicale è a disposizione degli studiosi e degli esecutori moderni, e molti dei materiali d'archivio che ci danno notizie sulla sua biografia sono venuti alla luce solo di recente. Lo studio delle fonti archivistiche e musicali relative alla biografia di Werrecore, inoltre, si è finora concentrato soprattutto su quelle che illuminano la sua attività come maestro di cappella.

Tuttavia, alcuni documenti dimostrano che egli ebbe una vasta rete di relazioni con esponenti della nobiltà e del clero, funzionari del governo spagnolo e umanisti dell'Italia Settentrionale che non avevano un particolare legame con il Duomo e la sua amministrazione, fra cui Francesco II Sforza, Alfonso d'Avalos, Maria d'Aragona, Francesco Taverna, Cristoforo Madruzzo, Giovanni Morone, Vittore Soranzo, Marc'Antonio Maioragio e Marcantonio Flaminio.

Di particolare interesse per lo studio dei rapporti di Werrecore con questi personaggi è il codice MA 310, conservato presso la Biblioteca Civica di Bergamo, un manoscritto umanistico fatto preparare da P. Francesco Spinola per Vittore Soranzo, vescovo di Bergamo dal 1547 al 1558. Il manoscritto contiene versioni riviste delle parafrasi di salmi di Marcantonio Flaminio, altre parafrasi di salmi composte *ex novo* dallo Spinola e omaggi poetici a personaggi di rilievo della vita politica milanese, ecclesiastici e letterati, molti dei quali ebbero un ruolo importante nell'avvio del dibattito sulla riforma liturgica nella Chiesa Cattolica. L'esame del contenuto del codice MA 310 della Biblioteca Civica di Bergamo non solo getta nuova luce sui diversi aspetti della biografia di Werrecore, ma rivela anche che il compositore faceva parte di un circolo umanistico assai avanzato, impegnato nel movimento di riforma liturgica del XVI secolo.

**A Contribution for  
Pietro Antonio Magatti**

EUGENIA BIANCHI

An *Annunciation* and an *Agony in the Garden* which can be attributed to Pietro Antonio Magatti are housed in the rooms annexed to the church of San Gregorio Magno in Milan. As regards the original location, a hypothe-

sis that they come from the Milanese church of San Sepolcro, where a source from 1776 records them as being in the nave, next to the presbytery, seems convincing. As for their dating, 1737 can be established as a *terminus post quem*, since this was the year in which the fourth volume of the guide to Milan by Latuada, where there are no references to Magatti's work in San Sepolcro, was published. Furthermore, this chronological reference is in agreement with the stylistic characteristics of the two canvases, which are very similar to works produced by Magatti during the last years of the fourth decade of the eighteenth century. In this respect, the similarity between the *Ecstasy of St. Bonaventure* in Santa Maria in Sabbioncello di Merate and the *Agony in the Garden* should be noted. Moreover, this same painting documents Magatti's attention to seventeenth century Lombard painting, in that it clearly takes up motives from the *St. Francis in Ecstasy* (Milan, Castello Sforzesco, Pinacoteca) by Francesco Cairo.

**Barbelli as Architect: Evidence  
from Unpublished Drawings**

LIDIA CESERANI ERMENINI

Several drawings by the painter Gian Giacomo Barbelli (1604-1656) which the author found in a seventeenth century manuscript containing the rule and documents of the convent of the Convertites in Crema prove that he was also active as an architect. The little church of Santa Maria Maddalena in Crema was, in fact, constructed in 1648 according to Barbelli's design, and, even though it was demolished in the nineteenth century, there are still some clear traces *in situ*. The drawings are in pen with watercolor touches, and present clear affinities with the well-known, vast graphic production of the artist. Before the discovery of the drawings here presented, however, no architectural drawings had come to light.

The author then refers to Barbelli's role in the stucco decoration in the chapels of churches in Crema. The stylistic characteristics of this decoration reveal their direct derivation from Richini, who was also active in Crema. Thus the author has succeeded in trac-

ing a line of cultural dependence linking the city of Crema, belonging to an area under Venetian artistic influence, and the Milan of the Borromeo.

### **New Contributions for Santagostino, Abbiati, Gilardi, Magatti**

SIMONETTA COPPA

Four unpublished or newly attributed Lombard paintings from the late seventeenth and eighteenth century are presented in this article. *Christ Leaving His Mother* (Milan, Brera, Pinacoteca) by Agostino Santagostino, comes from the suppressed Milanese church of Santa Maria Maddalena, where it was part of a cycle of canvases depicting the *Life of Mary Magdalene* by the Santagostino brothers. *St. Benedict Giving Alms* by Filippo Abbiati, now housed in the church of San Michele in Cantù, comes from the church of Santa Maria in Cantù, annexed to a Convent of Benedictine nuns suppressed in 1798. The church of this convent was rebuilt between 1665 and 1683. The *St. Anthony of Padua with the Infant Jesus*, signed by Pietro Gilardi, belongs to the parish church of the Assumption in Chiuduno (Bergamo), and completes the catalogue of paintings on canvas by this artist, the greater part of which is to be reconstructed. Lastly, a preparatory sketch by Magatti for the St. Pellegrino Laziosi altarpiece in the church of San Giorgio in Codogno (Milan), executed in 1726, is presented.

### **An Unpublished Aeneid by Pietro Antonio Magatti**

PIETRO MARANI

The discovery of four unpublished oval canvases by Pietro Antonio Magatti illustrating four episodes from Virgil's *Aeneid* (Milan, Private Collection) is an important addition to the catalogue of the artist from Varese. In fact, this series of secular pictures of a mythological nature is a rare discovery in the painter's *corpus*, which has only consisted of works of religious subject matter up to now. This could indicate the possibility of further discoveries of the painter's activity as illustrator of secular themes for a restricted elite in the Varese area. An inscription on the back of one of the panels here retrieved shows that they were executed for Luigi Comolli, canon of San Vittore in Varese, charged with continuing the *Memorie* of Giovanni Antonio Adamollo, who handed the work over to Comolli upon his death. Moreover, the date of the completion of the series, 1723, is valuable for our knowledge of the style and cultural context of the artist at this time, which clearly harkens back to painting from Venice and the Veneto, and Sebastiano Ricci in particular. Magatti could have come into contact with Ricci's works either after his apprenticeship with Giovan Gioseffo Dal Sole in Bologna, or directly in Milan, where Ricci left important works behind. From this, Magatti's work came to be nuanced in a

way which anticipated stylistic elements which were to become important for a certain arcadian and aristocratic current of Lombard art.

### **Szépművészeti Múzeum, Budapest. Part two: The Esterházy Collection**

NADIA RIGHI

The origins of the Esterházy Collection, which forms the nucleus of the Museum of Fine Arts in Budapest, go back to the eighteenth century. Enlarged between the eighteenth and nineteenth centuries thanks to the Princes Pál and Miklós Esterházy, it was initially dispersed among the various residences of the family until, at the beginning of the nineteenth century, the pieces of the collection were brought together and moved to Vienna. In 1865, the collection was again moved to Pest, and in 1870, it was bought by the Hungarian government.

The Lombard paintings contained therein are only a small portion of the collection, but almost all of them are true masterpieces: many of them are paintings by members of the Leonardesque school, like Giampietrino, Bernardino Luini, Boltraffio, and Cesare Magni. There are also other artists from the sixteenth to the eighteenth centuries, like Bergognone, Bernardino Licinio, Andrea Previtali, Daniele Crespi, Francesco Cairo and Ceruti.