

A « Rediscovered » Copy of the Apollo Omphalos

Cesare Saletti

The author examines a probable Hadrianic copy of a Greek bronze attributed to Calamis and thought to date from c. 460 B.C. The statue under discussion, now in a private collection in Pavia, has been mentioned previously in the literature as in the Villa Pollena—probably the Villa Santangelo at Pollena.

Although the head of the Pavia version seems to have been inaccurately restored, the body appears to be among the most accurate of the known copies. Furthermore, the present statue, with its bow and quiver, lends strong support to the theory that the original bronze figure also had these attributes. Such points are discussed in comparison with other copies of the figure which include, among others, those in Athens (National Museum), London (British Museum), Berlin (Staatliche Museen), Florence (Uffizi), Rome (Capitoline Museum), and Budapest (Museum of Fine Arts).

The Milanese Sarcophagus Representing Sts. Nabor and Felix

Idilia Giacca

The sarcophagus, in S. Ambrogio, Milan, has been considered either a paleochristian work or a Romanesque copy of an earlier example. Through a series of stylistic comparisons and iconographic studies, the author establishes that the sarcophagus is a Romanesque work, close to that executed between 1178 and 1211 in the Baptistry at Parma.

A New Work by the Master of the Pala Sforzesca

Germano Mulazzani

The author publishes a hitherto unknown fresco of the *Madonna and Child* in S. Maria delle Grazie, Monasterolo di Inzago. Attributing the work to the Master of the Pala Sforzesca, the author notes the strong Ferrarese nature of the fresco and suggests that it is an early work by the still-unknown master.

On the Identification of the Fresco Painter of the Mantegazza Oratory at Cascine d'Olona: The Discovery of an Incised Signature

Giovanni Battista Sannazzaro

The author publishes a fragmentary inscription which may refer to the late Quattrocento painter responsible for these frescoes. Further discussion of the Oratory centers upon the ruinous condition of its decoration.

On a « Note » Presenting the Church, S. Biagio at Rossate

Maria Luisa Gengaro

Referring to S. Biagio, a church published in « *Arte Lombarda* », 49, 1978, the author notes that the Lombard Renaissance combined elements from the Gothic and classic traditions.

On Bernardino Carvajal as a Patron

Marco Bona Castellotti

A lost *Last Judgement*, commissioned by Cardinal Carvajal in 1511, and formerly in S. Gerolamo, Milan, was modified in 1556 and again in 1572. Since Carvajal was among the most active members of the 1511 Pisa-Milan Conciliabulum, the later changes were probably made to correct errors of doctrine.

Gabrio Bossi and the Apse Frescoes in the Oratory of St. Roch at Seregno

Sergio Gatti

Through a careful study of documents, the author identifies the frescoes in the Oratory of St. Roch, Seregno as the work of Gabrio Bossi and dates the decoration to the years between 1577 and 1579. These frescoes are based upon designs already worked out for a commission of 1570, the decoration of the Chapel of S. Aquilino in S. Lorenzo, Milan. Bossi shared this work with Giuseppe Galberio, and the two painters collaborated again in 1583, frescoing the nave and cupola in S. Maria della Passione, Milan. Further written records of these two painters include Galberio's lost frescoes on the facade of a palace in Corso di Porta Romana, Milan, Bossi's lost altarpiece of 1576, *St. Roch in a Landscape* (formerly in S. Rocco, Milan), and his destroyed frescoes of 1572 in S. Ambrogio, Seregno.

Notes on Bernardino Campi's Restored Frescoes in the Parish Church at Caravaggio

Rosalba Amerio Tardito

Bernardino Campi, commissioned by Nicolò Secco, frescoed the Chapel of the Most Holy Sacrament in the parish church at Caravaggio. The work was divided into two campaigns, one around 1550, the second in 1571 when Bernardino signed and dated the fresco of the *Last Supper*. The chapel also has frescoes by Francesco Prata and an anonymous painter working in the manner of Carlo Urbino. The restoration of Campi's work was undertaken over a three year period, from 1974 to 1977. The conservation data are included in the note.

Notes on the Lombard « Seicento »: Restorations in the Parochial Church at Caravaggio and in the Barnabite Church, S. Alessandro, in Milan

Rosalba Amerio Tardito

The author publishes two little-known pictures recently restored under her supervision. One, a *Madonna and Child with Sts. Rusticus and Fermus*, in the parish church at Caravaggio, is by Giulio Cesare Procaccini who signed and dated the altarpiece in 1615. Also in the church at Caravaggio are two wooden statues of Angels which the author attributes to Giulio Cesare.

The second altarpiece is the *Beheading of St. John the Baptist* in S. Alessandro, Milan. Traditionally attributed to Daniele Crespi, the picture must have been executed by 1620 for the author discusses documents dating from 1616 through 1623-26 which refer in the chapel.

Restoration data on both altarpieces are also published.

**Additions to and Documents
for Agostino Santagostino's Work**

Amalia Barigozzi Brini

New material on two late seventeenth-century Milanese painters, the brothers Agostino and Giacinto Santagostino, is presented here. The two have always been listed among the painters active in S. Alessandro, Milan, and the author notes that the recently cleaned *Holy Family* in the Chapel of St. Joseph is signed by Agostino and dated 1677. Further work in that chapel was paid between 1686 and 1688, and, in a document of 1695, it is attributed to Agostino. Also in S. Alessandro is the Chapel of the Assumption which was commissioned in 1684 of both brothers. The author also discusses the question of the division between Giacinto and Agostino of two pictures painted for S. Fedele, Milan. One, *St. Charles Borromeo Transporting Relics* is still in the church. Its pendant, *St. Charles Borromeo Placing the Cornerstone of S. Fedele*, is in the hospital at Parabigo; their bozzetti may be by Agostino. Finally, the hitherto unknown frescoes, initialled by Agostino and dated 1685, in the Villa Casati Stampa di Soncino (now the property of the Pia Società di S. Paolo) at Cinisello Balsamo are analysed and illustrated.

**The Wooden Choir Stall in the Parish Church
at Vertova: Caniana and Fantoni**

Anna Maria Pedrocchi

The sacristy furniture and choir stalls were commissioned for S. Maria Assunta as part of the general rebuilding of the church, work which dates from 1690-1710. The author presents documents which show that Antonio Manenti (not the Fantoni) was responsible for the sacristy furniture, executed in 1674. The work on the choir stalls was more complex. Through documents here presented, the author establishes that the commission was given to Giovanni Battista Caniana in 1704. In 1705, Caniana requested that Andrea Fantoni execute the figures for the dividing pilasters - such collaboration began in 1671 when the Caniana worked with Andrea in Alzano Lombardo. Returning to the Vertova choir stalls, Caniana's share was finished in 1712; Fantoni's work probably continued until 1718.

Despite conservation in 1942, the choir stalls were in poor condition by 1978, the year that full restoration was completed under the author's supervision.

A Picture by Antonio Cifrondi

Chiara Tellini Perina

In publishing Cifrondi's *Repulse of Attila* of 1695 in the parish church of Cenate di sopra, the author also touches upon problems connected with eighteenth-century Lombard realism and the questions it raises about sacred and profane art, patronage, and religious currents of the time.

An Unpublished Picture by Pietro Antonio Magatti

Rosalba Amerio Tardito

Pietro Antonio Magatti's *Death of St. Joseph* in the parochial church at Ossona was probably executed between 1730 and 1740. Although the picture is signed and dated, the last two figures of the date are no longer legible despite the restoration of the altarpiece in 1978. The technical data on this recent work are also included in the note.

**Giuseppe Franchi: Jean-Baptiste Boudard's
Collaborator in Parma**

Giuseppe Bertini

Through the discovery of an undescribed etching, the *Martyrdom of the Bishop Saint Ceccardo*, signed and dated 1755, and of two documents dated 1755 and 1757, the author establishes Giuseppe Franchi's presence in Parma as an assistant to the sculptor Jean-Baptiste Boudard.

**On the Parish Church, Sts. Gervasius and Protasius,
at Gorgonzola: Notes on Benedetto Cacciatori,
Carlo Cattatori, and Giovanni Pietro Porta**

Gian Battista Maderna

The work of Simone Cantoni, Sts. Gervasius and Protasius was begun in 1806 and consecrated in 1820. The author publishes here the sculptural decoration of the church: twelve statues, datable between 1813 and 1820, by Benedetto Cacciatori and the complementary reliefs by Carlo Cattatori and Giovanni Pietro Porta. The general iconographic programme of these works refers to the teachings of the Church and the Gospels which lead men to God.

A Proposal for Carlo Francesco Nuvolone

Simonetta Coppa

The author publishes a picture representing *St. Anthony of Padua* and re-affirms its traditional attribution to Carlo Francesco Nuvolone. The painting, the property of the Marcelline Sisters at Cernusco sul Naviglio, is in the main house of the Order, but it was originally in the chapel of St. Teresa at Cascina Castellana.

A Rediscovered Work by Bernardino dei Conti

Sergio Gatti

The *Madonna and Child*, here discussed, is now in the right transept of S. Pietro in Gessate, Milan, but the altarpiece was formerly in the Antiquari Chapel, the third on the right entering the church. The attribution of the picture has been debated in the literature; suggestions range from Bernardino or Aurelio Luini to Civerchio and Cesare da Sesto. With the discovery of Giacomo Antiquari's payment of the 16th of February 1494 to Bernardino dei Conti, the author not only settles the question of attribution, but also publishes the earliest date yet known for Bernardino dei Conti's activity.

**Notes in an Eighteenth-Century Chronicle Pertaining
to S. Bartolomeo in Bergamo**

Chiara Tellini Perina

The author publishes notes dated between 1603 and 1791 which deal with work in S. Bartolomeo, Bergamo. This information comes from an eighteenth-century manuscript written by Brother Clemente Zillioli.

**The Eighteenth-Century Chapel
in Villa Alari at Cernusco sul Naviglio:
Notes on its Documentation and Iconography**

Simonetta Coppa

The Villa Alari (now the property of the Brothers Hospitallers of St. John of God) is traditionally attributed to Giovanni Ruggeri and dated 1719. Through a careful reading of the documents concerning the Alari family and its holdings at Cernusco, the author estab-

lishes the date of the purchase of the property as 1702 and the beginnings of the construction as c. 1703. No documents survive to confirm the traditional attribution of the villa; however, as the author notes, the date of 1719 could refer to the end of the construction.

The chapel, part of the villa, must have been finished by 1725 for the author publishes Giacinto Alari's request for its consecration, dated in that year. The authors of the frescoes and of the altarpiece are still unknown (previous attributions to Isidoro and Federico Bianchi are unlikely for chronological reasons), but the saints depicted refer to members of the patron's family and signal its worldly success in early eighteenth-century Lombardy.

**Giovanni Battista Moroni.
Mostra per il quattrocentesimo anniversario della morte
alla National Gallery di Londra.
Catalogo di Allan Braham**

Hugh Brigstocke

Il quattrocentesimo anniversario della morte di Giovanni Battista Moroni è stato celebrato alla National Gallery di Londra con una mostra, curata da Allan Braham, di 15 opere provenienti per la maggior parte dai fondi del Museo, integrati con pezzi prestati dalla National Gallery of Scotland di Edinburgo, dalla National Gallery of Ireland di Dublino, dall'Ashmolean Museum di Oxford, dall'Accademia Carrara di Bergamo.

I dipinti esposti, ad eccezione del *Matrimonio mistico di S. Caterina* (Oxford, Ashmolean Museum) e dell'allegoria della *Castità* (London, National Gallery) sono tutti ritratti: fra di essi, un supposto *Autoritratto* del Moroni (coll. privata), venuto alla luce in una vendita londinese di Sotheby (1 novembre 1978).

Il Brigstocke discute in particolare i problemi — tuttora aperti — posti dall'identificazione del personaggio effigiato nel *Ritratto di umanista* della National Gallery of Scotland di Edinburgo; si sofferma infine sulla storia della fortuna del Moroni ritrattista nelle collezioni pubbliche e private della Gran Bretagna a partire dal secolo scorso.