

Abstracts

LUIGI CARLO SCHIAVI, *Note sull'architettura preromanica nel Seprio: un campanile "ritrovato" e qualche recente scoperta*

The author points out the bell tower of Saint Peter's church in Cardano al Campo, a resort near Gallarate. This church, that was once a room with one only apse, was completely rebuilt in the 17th and 18th centuries. Its bell tower is still the original one dated from the 11th century; it was never studied and the author puts it in connection with a wide catalogue of protoromanic buildings lying in the neighbourhood of Varese, which are almost unknown.

GIUSEPPA Z. ZANICHELLI, *La Riforma a Brescia e il Sacramentario della cattedrale*

The author analyses the Sacramentarian of the Maior Seminary in Florence, A.I.5. Starting from several stylistic comparisons, she suggests its datation in the Thirties of the 12th century and its fulfilment in the *scriptorium* of the Cathedral of Brescia. The iconography of the represented subjects and scenes let us assume that the code was manufactured for a canon of the cathedral. During the 15th century Giovan Francesco Cavalcabò's coat of arms was affixed on it as mark of property.

MONICA VISIOLI, *Le nozze ducali del 1441: documenti e iconografia*

The marriage of Bianca Maria Visconti and Francesco Sforza was celebrated in Cremona on October 1441. The article inquires into the contemporaneous testimonies of that occurrence, such as some literary sources or the ambassadors' letters who attended the ceremony. She furthermore associates the celebrating miniature with the sacred and profane wedding iconography.

MARIA PAOLA ZANOBONI, *"Ciati" ducali e vetro cristallino: nuove indagini sull'arte vetraria a Milano (fine XV-inizio XVI secolo)*

The author studies the workers yards manufacturing glass in Milan during the Quattrocento and the Cinquecento. These were glassmakers coming from Altare, workers families and contractors both of Tuscan origin, like the Montañone, or local one, like the Pini of Solbiate, and some masters from Murano: they outline a deep varied landscape in a field where convenience goods and value objects were produced. The existence of five brickyards in Milan during the 15th century is as well inspected.

CRISTINA GEDDO, *Per una riscoperta di Carlo Cornara, "diligatissimo pittore" del secondo Seicento lombardo*

File papers (testament, *post mortem* inventory) show the figure of Carlo Cornara, Milanese painter dead in 1676. The author restores a catalogue including some religious work for public destination and above all the production of heads and female half-length figures, carried out with a strong delicacy. She identifies in Teresa, the painter's daughter, the real follower of the paternal work.

PAOLO CAMPIGLIO, *L'arte di mostrare l'arte: esempi milanesi degli anni Cinquanta*

The author analyses the art galleries made in Milan in the Fifties according to harmony standards and exaltation of the contemporary works there exhibited; these architectural results were often proposed on the pages of "Domus" too. He particularly mentions Vittoriano Viganò's productions: the "galleria del Fiore" (1953), the Apollinaire (1954) and the "galleria del Grattacielo" (1956).

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