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Abstracts

C. GEDDO, *Rivisitando Marco d'Oggiono: un inedito Volto di Cristo*.

A previously unknown *Volto di Cristo*, a small-sized oil on canvas, has been attributed to Marco d'Oggiono, dated back to the first decade of the XVI century and analysed among the images of Christ presenting the sacred Face bearing the marks of the Passion. This particular iconography evolved in the Flemish area in the XV century and spread in relation to a *devotio moderna* originating the making of small-sized paintings intended for personal devotion, to which the above-mentioned work should be ascribable. A stylistic analysis has also been developed to encompass the issue concerning the so-called Master of the Archinto Portrait.

L.M.R. BARBIERI, *Disegni per ricami: aggiunte al catalogo di Domenico Pellegrini dal Fondo San Celso*.

This article presents a number of previously unknown drawings belonging to *Fondo San Celso* preserved at Civico Gabinetto dei Disegni in Milan's Castello Sforzesco; the author assigns them to Domenico Pellegrini and investigates their stylistic and iconographic connections. The drawings were possibly used for the needlework figurations embroidered by the famous embroideress and wife of the artist Antonia dell'Oro, with whom she carried out prestigious assignments like the Farnese vestments handcrafted for Carlo Borromeo's canonization in 1610.

M. PIGOZZI, *La Crocifissione in San Francesco a Pontremoli. Da Guido Reni a Francesco Gessi*.

La Crocifissione con la Vergine, Maria Maddalena, i santi Giovanni Evangelista, Sebastiano e Carlo Borromeo in San Francesco in Pontremoli, formerly a church of the Friars Minor Conventual, was commissioned by Angelo Belmesseri, who

belonged to a prominent family in the city. It is dated 1629. This work was clearly influenced by Guido Reni's style and iconography that the author's stylistic analysis relates to Francesco Gessi's, an artist who had been trained at Reni's school.

V. TERRAROLI, *La Bottega d'Arte di Dante Bravo: oggetti déco per Gabriele D'Annunzio e un carteggio inedito*.

The author has published and analysed the correspondence between Gabriele D'Annunzio and Dante Bravo, a multifaceted figure within the cultural milieu of Brescia and Italy, in the 1924 -1935-time frame, involved in this specific circumstance as a contemporary home furnishings dealer. Bravo regularly provided D'Annunzio with objects for Vittoriale designed by the most modern, refined and prestigious artists and manufacturers; the debate between the buyer aesthete's requests and the proposals or the answers of the merchant, who in turn was a clever person and had remarkable good taste, outlines a relevant part of Italian XX century culture in the field of applied art.

R. VARESE, *Attorno a Nino Barbantini e alla palazzina di Marfisa d'Este*.

Dedicated to different uses and deteriorated in the course of the XIX century, thus partially destroyed, Marfisa d'Este's palace became a building upon which restoration initiatives in Ferrara were focused right from the beginning of 1900s. In this occurrence, which ended in 1938, when the renovation was completed, the subsequent ideas of the city which were elaborated in that historical period were expressed, from Ferrara as 'the city of silence' to its renaissance in the name of Fascism. Nino Barbantini was one of the protagonists of this event and supplied the monument with its furniture.

A. LEONARDI, *I 'beni culturali' dei genovesi e un museo, Palazzo Reale, "che riserverà sorprese agli studiosi e ai profani"* (Mario Labò, 1922).

The problem of setting up a national museum in Genoa presented itself in the first few decades of the 1900s, it evolved along with the reorganisation of the ownership of its historical buildings and intertwined with a number of cultural ventures such as national exhibitions and international studies concerning the city and its gardens. The debate was focused, in particular, on the utilization of Palazzo Reale dismissed by the Savoia family in favour of the Italian government

in 1919. This article has retraced the full sequence of events and sheds light on Mario Labò's role in the process.

M. FARAONI, *La Predella degli Apostoli di Dovera. Contributo al catalogo di Giovanni Battista De Albertis detto Vegino*.

Giovanni Battista De Albertis known as Vegino was a painter from Lodi who was active between the XVI and the XVII century. The only known work of his is the *Sant'Antonio Abate* conserved in Orio Litta. The author has credited him with a few other works: the Predella of San Rocco in Dovera, signed and dated 1614, a fragment of a fresco painting from Santa Marta in Lodi, and a print portraying San Bassiano.

L. BOFFADOSSI, *Camillo Procaccini nella cappella di San Diego d'Alcalà in Sant'Angelo a Milano: un disegno e qualche osservazione*.

The pictorial decoration of San Diego d'Alcalà's chapel in the church of Sant'Angelo in Milan can be attributed to Camillo Procaccini. The author has published a drawing conserved at the Gabinetto dei Disegni of Castello Sforzesco that he has acknowledged as a preparatory one for the left lunette of the chapel.

P. VENTURELLI, *Un cofanetto di Alfredo Ravasco per i conti Volpi di Misurata*.

This precious jewellery box was given to count Giuseppe Volpi di Misurata by his wife for their 25th wedding anniversary in 1931. The author has analysed the item in the context of the Ravasco production and of its relation to Biennale di Venezia, where in 1930 one of the rooms was dedicated to this jeweller's works.

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