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/Il Maestro di Ippolita Sforza e il suo atelier: ipotesi di un percorso

/ /Giuseppa Z. Zanichelli / p. 5

The author resumes the problem of the catalogue of the miniaturist known as Ippolita Sforza's Master; she confirms the close relation of continuity with the Master of the Vitae Imperatorum, whereas she revises all the attributions pertinent to the final phase of the miniaturist's activity, in which she discerns different artificers personalities.

/L'"usanza moderna" e la "maniera antica": San Sigismondo di Cremona nella cultura architettonica lombarda

del XV secolo. Parte Prima. / / Jessica Gritti / p. 33

The first part of this study interprets the documentation related to the church and the monastery of St. Sigismondo in Cremona in order to lay down the chronology of the interventions. This church was founded by the duchess Bianca Maria Visconti in 1463, but it was ended only during the first decade of the 16th century. Its bell tower was erected in 1510.

/Il "pastello" ritrovato: un nuovo ritratto di Leonardo? / / Cristina

Geddo / p. 63

The author analyses a young woman profile belonging to a private collection which has been recently attributed to Leonardo. The drawing on parchment was made with ink and pastels; Leonardo's tested technique is compared with the one adopted by Jean Perréal, who lived in Milan in 1499.

/Antonio da Sangallo il Giovane e Pier Francesco da Viterbo, ingegneri militari ad Ancona e Ascoli Piceno / / Francesco Menchetti / p. 89

Starting from unpublished documents, the author studies the plans and the realization of the fortifications situated in Ancona (1532) and in

Ascoli Piceno (1540), whose fulfilment was committed by Clement VII and Paul III to Antonio da Sangallo the Younger and Pier Francesco da Viterbo.

/Proposte per Francesco Cavazzoni / /Michele Danieli / p. 135

The author confirms Francesco Cavazzoni's manneristic formation, whose points of reference were Bartolomeo Passerotti and Orazio Samacchini. He revises the artist's catalogue and assigns him some sacred paintings and other drawings.

/«Manifestazioni d'allegrezza». L'entrata in Milano dell'arcivescovo Alfonso Litta/ / Alessandra Casati p. 153

The author analyses the ephemeral apparatus which were prepared on the occasion of the archbishop Alfonso Litta's entry in Milan (1652) and the procession way from St. Eustorgio basilica to the cathedral. Both plans and documents let us clearly identify the designer with the architect Carlo Buzzi and let us know the names of all the painters and sculptors who achieved the works.

/Sulle orme di Giovanni Morelli. Emilio Visconti Venosta e il collezionismo privato nell'Italia postunitaria/ / Gianpaolo Angelini / p. 175

Emilio Visconti Venosta (1829-1914), an Italian patriot and statesman, kept up a personal relation and frequent correspondence with Giovanni Morelli. This article examines Morelli's contribution to the creation of Visconti Venosta's paintings collection. The documents allow an investigation of the dispersion of great private collections after the unification of Italy.

/“Una grossa e violenta manifestazione contro la critica d'arte”: il carteggio fra Enrico Baj e Piero Manzoni nella Milano degli anni Cinquanta / /Francesca Gramegna / p. 213

The article gives notoriety to three letters written by Piero Manzoni to Enrico Baj in the years 1957-1958 and which are nowadays kept at the Enrico Baj Archive in Vergiate. The letters concern the selling of some works and the organization of the Fontana Baj Manzoni exhibition, held in 1958.

Reference:

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