

BIBLIOGRAPHY

Dedicated to the church of San Maurizio—beginning in the second half of the 20th century (although prior to that we should not overlook I. ROSSI, *La chiesa di San Maurizio in Milano. Il Monastero Maggiore e le sue due torri*, Milan, Tipografia Umberto Allegretti, 1914)—is a series of volumes whose aim and importance varies greatly: A. OTTINO DELLA CHIESA, *San Maurizio al Monastero Maggiore*, Milan, Cassa di Risparmio delle Provincie Lombarde, 1962; P. REINA, *San Maurizio al Monastero Maggiore in Milano. Sec. XVI*, Milan, Tipografia U. Allegretti di Campi, 1972 (1st edition Milan, Tipografia U. Allegretti di Campi, 1967); G. B. SANNAZZARO, *San Maurizio al Monastero Maggiore*, Milan, Parish of S. Maria alla Porta, 1981; G. B. SANNAZZARO, *San Maurizio al Monastero Maggiore*, Milan, Parish of S. Maria alla Porta, 1992; *San Maurizio al Monastero Maggiore in Milano. Guida storico-artistica*, edited by C. Capponi, Cinisello Balsamo, Silvana Editoriale, 1998; *Bernardino Luini e la pittura del Rinascimento a Milano. Gli affreschi di San Maurizio al Monastero Maggiore*, edited by S. Bandera and M. T. Fiorio, Milan, Skira, 2000; *San Maurizio al Monastero Maggiore*, edited by M. T. Fiorio and P. Zanolini, Milano, Banca Popolare di Milano-Edithink, 2006; *Chiesa di San Maurizio al Monastero Maggiore*, Milan, Meravigli Edizioni, 2014.

Much of the present guide is based on C. BATTEZZATI, “Milano. San Maurizio al Monastero Maggiore”, in *Bernardino Luini e i suoi figli. Itinerari*, edited by G. Agosti, R. Sacchi and J. Stoppa, Milan, Officina Libreria, 2014, pp. 122-147, where one can also find an account of the visual and bibliographical critical fortune of the Monastero Maggiore and its church, as well as a transcription and an Italian translation, reviewed by Gianfranco Fiaccadori, of most of the inscriptions in the chapels. In addition to the information collected there, which focuses particularly on the work of Bernardino Luini and his sons, some additional information can be found in the paragraphs that follow.

For the pre-existing Roman structures: D. CAPORUSSO, M. T. DONATI, S. MASSEROLI and T. TIBILETTI, *Immagini di Mediolanum. Archeologia e storia di Milano dal V secolo a.C. al V secolo d.C.*, Milan, Civiche Raccolte Archeologiche e Numismatiche, 2007, pp. 158-167; *L'area del Monastero Maggiore in epoca romana*, Milan, Comune di Milano, 2013. For the Medieval

events regarding the church: P. M. DE MARCHI, “Milano e le testimonianze altomedievali del Monastero Maggiore. Il riutilizzo della torre del circo romano”, in *Quaderni del Civico Museo Archeologico e del Civico Gabinetto Numismatico di Milano*, 1, 2004, pp. 47-55. On the frescoes in the Ansperto tower: R. ARGENZIANO, *La pittura a Milano tra Duecento e Trecento. Stile e iconografia*, Siena, Edizioni Cantagalli, 2006, pp. 111-124, no. 11. The detail of the map of Milan reproduced on p. 17 is taken from that by Franz Hogenberg included in the first volume of the *Civitates orbis terrarum in aes incisae et excussae* by Georg BRAUN, published in Cologne in 1572.

The date on which the new church was consecrated, 4 May 1519, is deduced from the document published by G. B. SANNAZZARO and G. SIRONI, “Per la chiesa di S. Maurizio al Monastero Maggiore di Milano. Gli antecedenti e i primi decenni: nuovi documenti”, *Raccolta Vinciana*, xxx, 2003, pp. 240-241. The building is already considered a model on 19 July 1519 (see G. B. SANNAZZARO, “Architettura e decorazione della chiesa di San Maurizio al Monastero Maggiore di Milano”, in *I Beni Culturali*, 12, 2004, 2, p. 35). In the 2003 contribution—on pp. 251-254, 260—there is also published a document from 13 April 1513 concerning the construction of the choir already underway. Some biographical data on its two creators comes from E. ROSSETTI, “‘Chi bramasse veder il volto suo ritratto dal vivo’. Ermes Visconti, Matteo Bandello e Bernardino Luini. Appunti sulla committenza artistica al Monastero Maggiore”, in *Archivio Storico Lombardo*, s. XII, CXXXVIII, XVII, 2012, pp. 148-149, note 57, to which should be added, for Ciserani: J. SHELL, *Pittori in bottega. Milano nel Rinascimento*, Turin, Umberto Allemandi & C., 1995, pp. 215, 217, 249 (documents from 1505 and 1511). Biographical information about Francesco Pirovano can be extracted from the data supplied by V. FORCELLA, *Iscrizioni delle chiese e degli altri edifici di Milano dal secolo VIII ai giorni nostri*, IV, Milan, Tipografia Bortolotti di Giuseppe Prato, 1890, p. 185, n. 259, and by F. REPISHTI, “Sufficientia, experientia, industria, diligentia e sollicitudine: architetti e ingegneri tra Quattro e Cinquecento in Lombardia”, in *Formare alle professioni. Architetti, ingegneri, artisti (secoli XV-XIX)*, edited by A. Ferraresi, M. Visioli, Milan, Franco Angeli, 2012, p. 46.

It is now easier to trace Alessandro Sanquirico's activity, particularly in regard to his work for the

theatre, thanks to V. CRESPI MORBIO, *Alessandro Sanquirico. Teatro, feste, trionfi. 1777-1849*, Milan, Turin-London-New York, Amici della Scala-Umberto Allemandi & C., 2013. The decoration of the vault with “arabesques above an aquamarine background” is described in 1828 (G. PERTOT, “Contributi per la storia edilizia del Monastero Maggiore di Milano: nuove indicazioni da documenti del periodo 1798-1858”, *Rassegna di studi del Civico Museo Archeologico e del Civico Gabinetto Numismatico di Milano*, supplement XVIII, 1997, p. 26). The presence of a graffiti with the date 1597 has been pointed out (SANNAZZARO, “Architettura”, pp. 39-40).

Conclusive studies on the oldest decorations in San Maurizio are lacking. We point out that one of the imitation bronzes on the pilasters of the cloistered church does not depict *The Meeting with the sisters of Lazarus*, as often stated, but *Christ taking leave of his Mother*. The research is hampered by the work’s state of preservation, which makes stylistic research on these paintings difficult. Yet in Giovanni MORELLI (*Della pittura italiana. Studii storico-critici. Le Gallerie Borghese e Doria-Pamphili in Roma* [1890], edited by J. Anderson, Milan, Adelphi Edizioni, 1991, p. 172) the roundels with half figures “in the interior corridors of the church of San Maurizio”, believed by him to be the work of “Boltraffio students working over his cartoons”, seemed “very beautiful”; for some he even mentioned the name of the master (G. MORELLI, *Le opere dei maestri italiani nelle Gallerie di Monaco, Dresda e Berlino*, Bologna, Zanichelli, 1886, p. 438).

The graffiti already interpreted as by Paolo da Pavia—reproduced by SANNAZZARO (“Per la chiesa di San Maurizio al Monastero Maggiore di Milano: ritrovamenti e nota di studio”, in *Studi in onore di Renato Cevese*, Vicenza, CISA, 2000, p. 629, fig. 7)—is found on the second bay to the right of the arcade in the lay sanctuary, the group of three characters in the third one to the left in the cloistered section, the male profile in the section between the third and fourth, the horse and man shown from the rear in the section between the fourth and fifth. For the image of another *divertissement*, in the first bay to the right of the arcade in the cloistered section, see G. B. SANNAZZARO, “Elementi bramanteschi in S. Maurizio al Monastero Maggiore”, *Arte Lombarda*, 86-87, 1988, p. 129, fig. 8.

In the chapel of St. John the Baptist, dated 1545, the depiction of Zacchary intent on writing his son’s name was thought to be a crypto-portrait of one of the patrons, particularly the Marchese

Alfonso II del Carretto (V. GUAZZONI, “I figli”, in *Bernardino Luini e la pittura del Rinascimento*, pp. 81-82), but it seems impossible since he was likely born in 1524. He died in Vienna in 1583. Even considering the possibility that it is a portrait of Giovanni del Carretto (born 1502–died 1535, Tunis), it is worth pointing out an analogy between the appearance of Zachary and Fabrizio del Carretto, born in 1521 and from 1513, the Grandmaster of the Knights Hospitaller, for whom there is a portrait medal (G. F. HILL, *A Corpus of Italian Medals of the Renaissance before Cellini*, I, London, British Museum, 1930, p. 186, no. 730). Fabrizio del Carretto is also recorded in San Maurizio by the headstone of his nephew Gian Giacomo.

In this perspective, the two male figures behind Zacchary could be two of Giovanni’s sons, one of whom was likely Alfonso II, as his name appears in the description on the cornice of the stringcourse.

On the exterior of the chapel of the Baptist, two Sibyls hold up *tabulae ansatae*, or tablets with dovetail handles, which, from right to left, make up the inscription INTER NATOS MVLIERV(M) NON SV(R)REXI(T) MA(IOR) [IO-ANNE BAPTISTA], from the antiphon for the feast of the Baptist: see Matthew 11, 11.

For a long time, starting with ROSSI (*La chiesa*, pp. 82-83) and at least up to Rossana SACCHI (*Il disegno incompiuto. La politica artistica di Francesco II Sforza e di Massimiliano Stampa*, Milan, LED, 2005, I, p. 334, n. 69) but, with a partial exception, in Angela OTTINO DELLA CHIESA (*San Maurizio*, pp. 88, 99)—the indications are that the chapel of Santo Stefano was commissioned by Francesco Giovanni Giacomo del Carretto, a name later shortened to Francesco del Carretto. This started with a misreading of an epitaph on a tomb where the FR̄ that precedes the IO. IACOBVS CARRETVS is an abbreviation of FRATER and therefore of a member of the Knights Hospitaller, was understood as Francesco. Instead, it was Gian Giacomo del Carretto, illegitimate son of Galeotto II, who joined the order in 1510 and died in 1546 (A. LERCARI, “Ceto dirigente e Ordine di San Giovanni a Genova. Ruolo generale dei cavalieri di Malta liguri”, in *Cavalieri di San Giovanni in Liguria e nell’Italia settentrionale. Quadri regionali, uomini e documenti. Atti del convegno, Genova, Commenda di San Giovanni di Pré. 30 settembre – 2 ottobre 2004*, edited by J. Costa Restagno, Genova-Albenga, Istituto Internazionale di Studi Liguri, 2009, p. 160 and also see, R. MUSSO, “‘El più benemerito cavaliere che sia in Lombardia’. Fabrizio del Carretto, Gran Maestro dell’Ordine di S. Giovanni Battis-

ta, alla luce di documenti inediti”, in *Cavalieri*, p. 650, n. 44). He was therefore a first cousin of Giovanni—the husband of Ginevra Bentivoglio, daughter of Alessandro and Ippolita. The chapel of St. John the Baptist was dedicated to his name saint. The text of the inscription on his tomb, that recalls the relationship with the uncle Fabrizio, Grandmaster of the Knights Hospitaller (of whom a much repainted coat of arms occupies the centre of the pilaster above), confirms his death at age 85. The Knight of Malta in the fresco on the right wall of the chapel, painted in 1548, may therefore be a posthumous portrait of Gian Giacomo, as an old man. The inscription was placed there in 1551 by Alvmnvs B. Pinvs, whose identity has been recovered thanks to archival research carried out by SACCHI (*Il disegno*, I, p. 334, n. 68). He is the Reverend Bernardino Pino, who was in relation with the children of Giovanni for questions related to jewellery of their mother Ginevra, given to her sister, Sister Alessandra Bentivoglio, to be looked after.

The recovery of Gian Giacomo del Carretto as a patron leads us to question whether or not he might also be the same Knight of Malta who donated a pallium with the image of St. John the Baptist for the high altar of the church of San Giovanni in Finalmarina (G. A. SILLA, *La Pieve del Finale*, Bordighera, Istituto Internazionale di Studi Liguri—Bicknell Museum, 1949, with the image of the 1556 date, which could be bypassed if it were a bequest or a mere transcription error: 1546 instead of 1556). The influence of the Del Carretto family is not overestimated when one thinks of their titles as counts of Casteggio, a location on the road that leads—excluding passage through the territory of the Republic of Genoa—to the point where western Liguria meets the State of Milan.

For some time—at least since OTTINO DELLA CHIESA (*San Maurizio*, pp. 87-88)—emphasis was placed on the relationship between the *Martyrdom of St. Stephen* in the Del Carretto chapel and the painting by Giulio Romano in Santo Stefano in Genoa, commissioned by Giovanni Matteo Giberti. We can add that the two full-length angels at the top of the Milanese fresco replicate exactly those that appear in an engraving with the *Adoration of the Shepherds* from the school of Marcantonio Raimondi and come—in counterpart—from a drawing in black pencil, pen, brown watercolour and white lead, attributable to Raphael, Giovanni Francesco Penni or Giulio Romano at the Département des Arts Graphiques of the Louvre (inv. 3460; see S. Mas-

sari, in *Raphael invenit. Stampe da Raffaello nelle collezioni dell'Istituto Nazionale per la Grafica*, exhibition catalogue, edited by G. Bernini Pezzini, S. Massari and S. Prospero Valenti Rodinò, Rome, Edizioni Quasar, 1985, p. 139, no. II.1; D. Cordellier and B. Py, *Musée du Louvre. Musée d'Orsay. Département des Arts Graphiques. Inventaire général des dessins italiens. v. Raphaël. Son atelier, ses copistes*, Paris, Réunion des Musées Nationaux, 1992, pp. 513-517).

The idea of Giulio BORA (“Figure quadrate”, modelli e figure naturali nelle fonti e nel disegno lombardo del secondo Cinquecento”, *Raccolta Vinciana*, XXXVI, 2015, pp. 245-248) that a sheet in ink and brown wash, scored into squares in black chalk in the Teylers Museum in Haarlem (inv. A 57) is a preparatory study for Aurelio Luini’s fresco *On the Road to Emmaus* in the Bergamini chapel should not be followed. The drawing instead appears to be a copy, just as recorded at museum’s website as well as earlier by the same scholar. Nor does the alleged variation—between that sheet and the painting—in the ribbon on the staff, put forward as proof of authorship, stand up. On close examination of the fresco, one can see traces of the ribbon.

The documents related to the organ were published by F. MALAGUZZI VALERI, “Contributo alla storia artistica della chiesa di S. Maurizio in Milano”, in *Archivio Storico Lombardo*, s. IV, IX, 1908, pp. 332-333, 336, and by R. L. KENDRICK, *Celestial Sirens. Nuns and their Music in Early Modern Milan*, Oxford, Oxford University Press, 2001 (first edition, Oxford University Press, 1996), pp. 433-435, no. 2; some indications about the painters involved in the decoration and the relationship with the preparatory drawings can be found in the essay by Chiara Battezzati in the 2014 volume on Luini, p. 141. For Gian Giacomo Antegnati’s relationships with painters like Romanino, Moretto, Carletto Caliari and Girolamo Rossi, see B. M. SAVY, *Romanino “per organo”. Musica e decorazione a Brescia nel Rinascimento*, Padua, Padua University Press, 2015.

Vincenzo FORCELLA (*Iscrizioni delle chiese e degli altri edifici di Milano dal secolo VIII ai giorni nostri*, III, Milan, Tipografia Bortolotti di Giuseppe Prato, 1890, pp. 453-454, nos. 597-598) refers, basing himself on ancient anthologies, to elements that are no longer legible in the inscriptions in the Simonetta chapel, which indicate the role played by Giovanni Battista, brother of Francesco Bernardino, in completing the chapel’s decoration following the death of the Bishop of Perugia in 1550.

The painter in Calisto Piazza's circle who painted the *Wedding at Cana* in 1556 seems to be the same that in the church of the Benedictine monastery of San Vittore in Meda painted the *Adoration of the Magi* (See. L. TOSI, *Meda. San Vittore*, in *Bernardino Luini e i suoi figli*, p. 86). The crucifix affixed to the rood loft today was positioned there after Luigi Bisi painted his 1847 work depicting the nuns' sanctuary of San Maurizio (Milan, Museo di Milano, inv. 604; already noted by G. B. SANNAZZARO, "Per la decorazione pittorica nella chiesa di San Maurizio al Monastero Maggiore di Milano: suggerimenti di studio", in *Arte lombarda del secondo millennio. Saggi in onore di Gian Alberto Dell'Acqua*, edited by F. Flores d'Arcais, M. Olivari and L. Tognoli Bardin, Milan, Federico Motta Editore, 2000 p. 149).

The shift, however small, in the chronology of the work by Ottavio Semino in the Fiorenza chapel is based on the document reported on p. 142 of the 2014 Luini volume. In addition to the painter's biography as it emerges in S. BRUZZESE, "Dor gran penció dra Vallada de Bregñ': sulle tracce di Ottavio Semino pittore genovese, naturalizzato milanese", *Nuovi Studi*, 15, 2009, pp. 165-178, there should be added the news of his involvement, in 1587, in work at the Sacro Monte di Varallo: P. ANGELERI, *Il Sacro Monte di Varallo dopo Gaudenzio Ferrari e prima del Morazzone*, PhD diss., Università degli Studi di Milano, 2013-2014 (supervisor G. Agosti), p. 69. To the limited catalogue of easel paintings by Semino in Milan, the large panel with the *Pietà* in the left transept of the church of Sant'Angelo should be added. It came from the destroyed chapel that Andrea Francesco Capponi had built in 1575 (*Chiesa di S. Angelo dei frati minori. Guida storico-artistica*, edited by A. Mosconi and F. Olgiati, Milan, Edizioni Biblioteca Francescana, 1972, pp. 96, 104); see G. AGOSTI, J. STOPPA, "La Sibilla di Panzù", in *Un seminario sul Manierismo in Lombardia*, edited by G. Agosti, J. Stoppa, Milan, Officina Libraria, 2017, p. 13, note 10.

The document of 12 June 1573 related to the stuccowork in the Fiorenza chapel, at the hands of Giovanni Antonio Ferrari and Giuseppe Prevosti includes a mediation by Francesco Perego, called il Borella (MALAGUZZI VALERI, *Contributo*, p. 336; on Borella, who died in 1588: *Le tavole del Lomazzo (per i 70 anni di Paola Barocchi)*, edited by B. and G. Agosti, Brescia, Edizioni L'Obliquo, 1997, p. 29, n. 121 and ANGELERI, *Il Sacro Monte*, pp. 37-39, 49, 57, 61-66, 92-93).

The documents relating to the works by Simone Peterzano in San Maurizio can be read in R. S. MILLER, "Simone Peterzano in Milan: Contracts for Frescoes in San Maurizio and San Francesco Grande", *Paragone*, 597, 1999, pp. 90-92, 100-104, nos. 1-4. The connection of Ottaviano Rozia with Peterzano, San Maurizio and Santa Maria presso San Celso is evidenced by F. M. GIANI, *Il cantiere decorativo del deambulatorio del Santuario di Santa Maria dei Miracoli presso San Celso a Milano*, PhD thesis, Università degli Studi di Milano, Scuola di Dottorato *Humanæ Litteræ*, a. a. 2014-2015 (supervisor G. Agosti), pp. 285-286. A convincing biography of this artist, also as a draftsman, remains to be written, despite *Simone Peterzano ca. 1535-1599 e i disegni del Castello Sforzesco*, exhibition catalogue, edited by F. Rossi, Cinisello Balsamo, Silvana Editoriale, 2012. Also dating back to the 1570s are documents relating to some silverware for the church entrusted to Pietro Francesco da Como—the goldsmith who manufactured in silver, on a design by Annibale Fontana, the *Death of the Virgin* for the high altar of Santa Maria presso San Celso—and the brothers Giovanni Bartolomeo and Francesco di Toledo (G. B. SANNAZZARO, "Nuovi documenti per San Maurizio al Monastero Maggiore", *Civiltà ambrosiana*, VI, 1989, 1, p. 62).

Difficult to follow is the attribution to Vespino of the large paintings on the inner façade—restored in 1915 by the Bergamo artist Luigi Boccalari (SANNAZZARO, *San Maurizio*, 1992, p. 165; P. ARTONI, "Contributo per una storia del restauro a Mantova: Luigi Boccalari (1874-1918)", *Postumia*, 21, 2010, pp. 147-167)—reaffirmed by C. DORSINI, *Milano. Segreti e meraviglie nell'Arte. Andrea Bianchi detto il Vespino. . . Luce nelle Tenebre*, Riola, Museodei by Hermatena Edizioni, 2013. It is worth pointing out that the canvas by Vespino with the *Glory of St. Carlo Borromeo*, with the correct indication in the last citation (pp. 54-55) that it has been cropped, the top part with the Angels holding the cartouche with "Humilitas" was re-employed in the Trivulzio chapel in Santo Stefano Maggiore above the altarpiece with the *Martyrdom of St. Theodore* by Camillo Procaccini. In the same church, in the fifth chapel on the left, there is a *Presentation of Jesus at the Temple* by Gerolamo Ciocca, previously attributed to Ambrogio Figino by Giuseppe Biffi (*Pitture, sculture et ordini d'architettura. Enarrate co' suoi autori, da inserirsi a' suoi luoghi, nell'opera di Milano ricercata nel suo Sito [1704-1705]*, edited by M. Bona Castellotti and S. Colombo, Florence, Le

Lettere, 1990, p. 177. Other information on Ciocca is found in AGOSTI, STOPPA, “La Sibilla”, p. 15.

The account of Carlo Borromeo’s visit to the Monastero Maggiore is in R. BERETTA, “Il Monastero Maggiore di Milano e la riforma operata da S. Carlo Borromeo il 23 febbraio 1569”, *Rivista Storica Benedettina*, XI, 1916, pp. 127-142. For the painting by Antonio Campi, see M. TANZI, *I Campi*, Milan, Five Continents, 2004, p. 25. The contract of 25 June 1578 with Laura Fiorenza was published by MALAGUZZI VALERI, *Contributo*, p. 332. The passage by Lomazzo can be read in G. P. LOMAZZO, *Trattato dell’arte della pittura, scultura et architettura* [1584], in *Scritti sulle arti*, edited by R. P. Ciardi, II, Florence, Centro Di, 1974, p. 247. The filled-in central arch below the *Adoration of the Magi* is visible in a photograph reproduced several times by SANNAZZARO (for example: “Per la chiesa di San Maurizio”, pp. 626-627, figs. 2-3 and *Per la decorazione*, p. 143, fig. 1). Details of the cherubs in the large arch can be found in G. B. SANNAZZARO, “Per la chiesa di S. Maurizio al Monastero Maggiore di Milano”, *Raccolta Vinciana*, XXVII, 1997, pp. 573-576. The 1545 document related to payment to Cristoforo Lombardo for the iron grating is noted by SANNAZZARO, *Nuovi documenti*, p. 60. For the 1578 works, which also involve the construction of the steps facing the high altar: MALAGUZZI VALERI, *Contributo*, p. 337. Paolo da Limido was also involved in the construction of the Duomo before 1595 (*Annali della Fabbrica del Duomo di Milano dall’origine fino al presente*, IV, Milan, Libreria Editrice G. Brigola, 1881, p. 303).

Scholars of 18th-century Lombard sculpture, starting with the relief of *Supper at Emmaus*, dated 1793 and signed G.B.I.E.F., will have to deal with the distinction between two persons with the name of Giuseppe Buzzi, both members of the Viggiù family of marble workers: one, born before 1708, older brother of the more famous Elia Vincenzo and uncle of stonemason Giuseppe Maria, son in turn of stonemason Carlo Gerolamo (G. FERRI PICCALUGA, “Elia Vincenzo Buzzi”, *Commentari*, no. s., 18, 1967, p. 224; and L. CAPRIO, “Aggiornamenti sull’attività di Elia Vincenzo Buzzi”, *Arte Lombarda*, 119, 1997, pp. 92, 100), the other, probably son of Giuseppe Maria and involved in the building of the Duomo of Milan, at least from 1791 until 1835 (G. FERRI PICCALUGA, see “Buzzi, Giuseppe”, in *Dizionario Biografico degli Italiani*, 15, Rome, Istituto dell’Enciclopedia Italiana, 1972, pp. 658-659, with some genealogical inaccuracies and the erroneous indication of work in Piacenza, which instead was carried out by Giuseppe Maria: C. LONGERI and

S. PIGHI, *La chiesa e il convento delle Teresiane a Piacenza*, in *Cose piacentine d’arte offerte a Ferdinando Arisi*, edited by V. Anelli, Piacenza, Tip. Le.Co., 2005, p. 146; F. MAZZOCCA, *La scultura*, in F. MAZZOCCA, A. MORANDOTTI, E. COLLE, E. BIANCHI, *Milano neoclassica*, Milan, Longanesi & C., 2001, pp. 484-485). In this perspective, the initials in the *Last Supper* would be understood as: G(IUSEPPE) B(UZZI) I(UNIOR)E F(ECE).

The most recent contribution on the thorny question of the *Landscapes* in the nuns’ sanctuary attributed for some decades to Bernardino Luini, is G. B. SANNAZZARO, “Ancora sui paesaggi dipinti nella chiesa di San Maurizio al Monastero Maggiore a Milano: due confronti per alcune novità e precisazioni”, *Raccolta Vinciana*, XXXVI, 2015, pp. 163-181. The term *ante quem* for the execution of these paintings—along with the judgment noted in the text—is provided by C. PONZONI, *Le chiese di Milano*, Milan, Arti Grafiche Milanesi, 1930, p. 215. The indication “not many years ago,” suggests we reject the hypothesis that the artist is Giovanni Sottocornola, who died in 1917, but also Luigi Cavenaghi, who died the following year. The Varallo artist Constantino Longhetti lived from 1872 to 1922. To be added to what has already been reported on p. 139 of the 2014 Luini volume, there is C. DEBIAGGI, *Dizionario degli artisti valesiani dal secolo XIV al XX*, Varallo, Società per la conservazione delle opere d’arte e dei monumenti in Valsesia, 1968, p. 102, where the work in San Maurizio in Milan is mentioned. Bernazzano, who died in 1522, was not responsible for the poor and heavily tampered paintings attributed to him by G. BORA, “Sui paesaggi in San Maurizio al Monastero Maggiore: Bernazzano, Luca Beltrami e Luigi Cavenaghi”, *Raccolta Vinciana*, XXXV, 2013, pp. 167-202.

The oldest photographs of the church are reviewed in G. LEONARDI, *Antiche fotografie della chiesa di San Maurizio al Monastero Maggiore*, thesis, Università degli Studi di Milano, 2012-2013 (supervisor G. Agosti); R. CASSANELLI, “Una rivoluzione nelle arti del disegno’. Storia dell’arte e fotografia delle origini”, in *L’arte rinascimentale nel contesto*, edited by E. Villata, Milan, Jaca Book, 2015, p. 99. Monochromatic decorative bands like those that can be recognized in the old photo of the cloistered area of the church in one of the chapels later decorated with the landscapes were relatively common in 16th-century Lombardy. For example, they are found in the rooms annexed to the Ospedale Spagnolo in the Sforza Castle and some rooms of the Monastery of Sant’Abbondio in Como.