

S. ABBONDIO CHURCH



The Sant' Abbondio church, with the homonymous convent, is already documented in the tenth century, when Benedictine monks settled there at the behest of Archbishop Olderico. During the 13th century the Umiliates succeeded the Benedictines, and then, with the suppression of this religious order at the behest of Archbishop Carlo Borromeo, the Theatines arrived in 1577. During the stay of the Humiliated, the Romanesque building was enlarged and the cloister was erected in 1511 by the local architect Bernardino Bocoli known as "del Hera". This architect, using the traditional Lombard cotto, shows that he has, however, assimilated the new Renaissance forms brought by Bramante to Milan. The current building is the result of the restructuring ordered by Archbishop Borromeo in 1575. The church has a single nave that ends with a rectangular presbytery. The nave is divided into four bays, with as many side chapels on each side. The sober facade is due to the architect Francesco Dattaro.

With the renovation, the pictorial decoration that covers the building was also commissioned, made at the end of the sixteenth century by the Bolognese painter Orazio Samacchini and the Cremonese Giulio Campi and Giovanni Battista Trotti known as "il Malosso". Here the artists exhibit themselves in a dense decoration, characterized by a lively chromatism, figures with a strong plasticity descending from the Tibaldi's michelangiologism, and daring illusionistic foreshortenings that precede the advent of the Baroque. A virtuoso view from below is the perspective artifice with which *the Assumption of the Virgin* by Giulio Campi was built in the apse, who died before being able to complete it and was finished by the Malosso. Again by Campi is the altarpiece of the high altar with *the Madonna with Child* and *the saints Nazario and Celso*, depicted with lavish costumes of the sixteenth century. The four bays of the nave are frescoed with prospective openings, with, in the center, the theological virtues, the cardinal virtues, the announced Virgin and the announcing angel. These are surrounded by exuberant decoration with mannerist motifs, with caryatids, curtains, fruit festoons, putti and illusory figures of Prophets sitting on the balustrades in the sails.

The Lauretano sanctuary was erected by Count Giovanni Pietro Ala in 1624, during a single year, as a copy of the Holy House of Loreto. Inside there is a statue of the Black Madonna solemnly transferred from the Cathedral in 1625. In the sanctuary there is an eighteenth-century altar, by Giovanni Battista Zaist, with the wooden statuary group of the Holy Family, by Giacomo Bertesi, and the Madonna in glory, work by Galeazzo Campi.

(from www.wikipedia.org)