

From the right:

1° **Chapel** Olir Lady with Child and Angels by Camillo Procaccini, recently restored.

2° **Chapel** Dedicated to St. Andrea Avelline. The altar piece represents the fainting of the Saint painted by Francesco Cairo 1632.

3° **Chapel** Dedicated to the Virgin. On the altar there are two sculptures by Rusnati (from the contiguous Oratory) "Madonna col Bambino" and "Cristo morto"; on the sides the paintings of "Madonna con il Bambino e Santi" by Bernardino Campi and "Natività della Vergine" by Antonio Pigino (the last given to the church in 1637).

Transept The Ascension. It was built in 1610 in the transept and was frescoed by Tanzio da Varallo. On the altar "Ascensione" by Giovan Battista Trotti (nicknamed Molosso) and on the sides "Ressurrezione" by Giovan Battista Crespi (nicknamed Cerano) and "Venuta dello Spirito Santo" by Vajani. In the transept two big paintings "Adorazione dei pastori" by Ludovico Carracci and "Adorazione dei Magi" by Francesco Mazzucchelli (nicknamed Morazzone).

On the wall of the presbytery two paintings by Carlo Cane representing the stories of St. Nicolo and on the bottom "Tentazione di Sant Antonio" by Camillo Procaccini.

On the left:

In the **transept** there is the chapel of relics in which are the relics of Holy Cross given by Teatini. These relics are hidden by altar piece "Salita al Calvario" a 18th century copy of a painting by Palma il Giovane

1° **Chapel** "Annunciarne". It was terminated in 1612 and all the paintings are by Giulio Cesare Procaccini: on the altar the "Annunciazione" on the sides "La Visitazione" and "La fuga in Egitto"; on the vault "Eterno in Gloria" and above the altar piece "Tre Angeli".

2° **Chapel** Dedicated to St. Gaetano da Thiene, founder of the Teatini Congregation. The altar piece of the XVII century represents the "Estasi di San Gaetano" by Cerano. What is more important are the rich sculptures, reliefs and inlaid marbles by Rusnati which show the life of the Saint and his religiosity



St. Antony in Milan

The whole complex of St. Antonio Abate was created when the Antoniani (a monastic order born in France in the XI century to fight some diseases and especially the St. Antonio fire) came to Italy to manage the hospital which had been founded in the area of the present church due to a legacy of Ruggero del Cerro in 1127. The first church was built in 1438 by the Antoniani. Now only the tower remains and perhaps some part of the marble high altar. When Francesco Sforza founded the Ospedale Maggiore (Ca Granda), all the hospitals of the town and its suburbs had to be gathered. The St. Antonio Hospital was closed and the monks came back to France. The administration of the church and its ownership was given first to Trivulzio Family and then to the Landriano Family by decree of Pope Nicola V in 1452.

The Trivulzio Family in the XVI century ordered the renewal of the building and of the two cloisters, according to the Bramante style, the frescoes with the stories of the Old Testament (now in Sforza Castle) and a painting of Our Lady by Bernardino Campi (now in the 3° right chapel).

In 1577 Cardinal Carlo Borromeo asked the Teatini (a religious congregation founded in 1524 by St. Gaetano da Thiene) to come in Milan and gave them the church and the convent.

In 1584 the architect Dionigi Campazzo built a new church on the old one and made it as large as now we can admire it. In the XVII century, the best period for Teatini Order, the inside decorations were realized by the most important artists in Lombardy. The Teatini had a special worship for the Virgin and the Holy Cross and this can be seen in many works in the church.

The consecration of the church was officiated by Alessandro Porro, Bishop of Bobbio and member of the Teatini order.

In 1798 the church was closed owing to the abolishment of the religious orders made by Napoleone and became a military store. The convent became the residence of the National Guard. When the Austrians came back they installed here their Court of Army and the Police Station. The church was opened again as a subsidiary church of the near parish church of St. Nazzaro. In that case many works were done to restore the church and the facade was rebuilt by Giuseppe Tazzini, according to the neoclassical style (1832).

In 1903 the first general restore of the church and of the convent were made under the direction of Luca Beltrami and Cesare Nava. In 1930 the Bishop's Court became the owner of the whole complex. Now it is the residence of Azione Cattolica.

Next to the church there is the Oratorio of the Virgin. It was built between 1683 and 1686 by the architect Andrea Biffi, according to a very classical style, for the Brotherhood of the Immacolata, founded by Gerolamo *Mazza* of the Teatini Order.

In 1788 it was profaned and for a century it was used for civil service. It keeps some paintings which belong to the church of St. Antonio and that now is always open for cult.

The church has a simple and austere architecture, a single vaulted nave with three chapels on every side, a transept and a great chorus in a rectangular apse. The architect Dionigi Campazzo followed the rules for the churches ordered by the Concilio di Trento. The inside decoration was done between 1548 and 1632 and it is particularly homogeneous with the art in Milan of the time of Borromeo. In the vault of the nave and of the transept the "Storie della Santa Croce" (The Saint Cross Stories) are represented as they are a typical iconography of the Teatini. They were frescoed by the brothers Giovanni e Giovan Battista Carloni in 1631/32.

The chapels were built by a legacy of the most important people in Milan in that time and they have precious paintings, sculptures, marble decorations and altar frontals made in scagliola. Nothing remains of the ancient hospital dated 1127.

The church tower built with a typical structure of the XV century is covered by bricks and it was restored by architect Beltrami who preserved its style. On the top of the tower there is still the Antoniani badge, the Greek T, and in the frame it is alternated with the heraldic coat of arms of Visconti.

The cloisters were restored in XVI century thanks to Trivulzio Family we can see again the arcade in bricks with terracotta decorations according to Bramante style (XVI century).