

The work shows the resurrection of Christ from the sepulcher. Christ stands at the center of the scene holding a banner bearing a cross symbolizing the fact that with his sacrifice he has defeated death and has brought humanity back to life. The sleeping Roman soldiers standing at Christ's feet represent the contrast between the numb earthly dimension and the ever-vigilant divine dimension (represented by Christ himself).

In the upper level of the painting stands the Virgin and Child depicted in the sky; in the lower, representing the earthly dimension, stand the patron saints of Ornavasso: St. Anthony Abbot and St. Nicholas who wears bishop's clothes and holds three golden spheres that remind one of his miracles.

This portion of fresco used to cover the image currently visible on the facade of the church that dated back to the end of the sixteenth century.

The work represents Christ on the cross with his face leaning against his shoulder, his eyes and lips half-closed, his thin chest and his arms stretched out. The painting instills the drama of the crucifixion. The gold profiles and the friezes that adorn each arm of the cross underline the elegance of the work.

The painting is damaged but some symbols that remind us about the life of St. Julius are still visible: the mantle spread out on the water and on the snakes. At the end of the fourth century the siblings Julius and Julian arrived on Lake Cusio (Lake Orta) and dedicated themselves to the construction of churches. While Julian was building the ninety-ninth church in Gozzano, Julius decided to build the hundredth church on the small island in the middle of the lake. Unfortunately, he could not find anyone willing to ferry him so he spread his cloak over the waters and sailed on it. When he arrived on the island he defeated the dragons and snakes that used to live there which represented the symbols of the pagan beliefs, and laid the foundations of the church in the same spot where today stands St. Julius Cathedral.

This painting depicts one of the most famous miracles made by St. Nicholas. The story tells how during a terrible famine, a malicious butcher lured three little children into his house, where he killed them, placing their remains in a barrel to marinate, planning to sell them off as ham. Nicholas, visiting the region to take care of the hungry, not only saw through the butcher's horrific crime but also resurrected the three boys from the barrel by his prayers. The butcher, seeing the miracle was converted.

The font is very simple and has elegant grooves at the base of the stem and on the external part of the tub. The tub ends with a simple mouding worn out by the use, on which some crosses are engraved.

The painting represents the marriage of the Virgin Mary and St. Joseph. The groom holds with his left hand the flowered stick thanks to which he was chosen by God as the spouse of the Virgin Mary (as described in the Protoevangelium of James). The bishop depicted between the two spouses could be St. Nicholas and in the background the organ built in Saint Nicholas Parish Church appears.

The scene takes place inside Mary's house. The Virgin appears in immense humbleness with her gaze facing down and her hands on her chest, showing obedience to the will of God. The prayer book shows her familiarity with the Word of God, the same Word that would have become reality through herself. Archangel Gabriel is portrayed in the moment he lays his foot on the floor; he carries a lily in one hand, symbol of virginal purity and with the other hand he points a to Heaven. From above a dove, symbol of the Holy Spirit, watches the scene.

The altar was probably used for outdoor masses, especially during religious celebrations in mountain pastures. The front doors are decorated with golden friezes on which two simple candleholders are inserted. At the center you can see the monogram of Christ surrounded by shining sunrays ("Iesus Hominum Salvator", in English "Jesus Savior of Men"). Interesting detail: under the monogram you can see the three ails of the crucifixion of Jesus; these ails were added to the monogram in 1535 by St. Ignatius of Loyola who chose it as the emblem of the Society of Jesus.

The Presentation at the Temple is an episode of Jesus's childhood written in the Gospel of Luke (2,22-39): in the center of the painting Simeon holds Jesus in his arms affectionately and blesses him by recognizing him as the long-awaited Messiah. Saint Joseph stands on his right side holding two little doves in his hands that he is going to offer to the temple as prescribed by the Law of Moses. Joseph looks in amazement at the Virgin Mary who affirms her obedience to the will of God with her head bowed and with her hands laid on her chest. The prophet Anna is also in the Temple, and offers prayers and praise to God for Jesus who she recognizes as the Messiah. On the left side, a young man, with a laurel crown around his head, holds a lighted candle as a symbol of the feast of Candelora.

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This episode of Mary's life is written in the Gospel of Luke (1, 39-56). Mary, after a very long journey, finally meets Elisabeth, who welcomes her with a hug. Behind Mary, you can see Joseph turning his gaze to Zechariah and greeting him. Zechariah has been turned dumb by God as a punishment for not believing in the pregnancy of his aged wife and he returns the greeting with a gesture of his hands.


The Gospel of John (11, 1-43) is the only one that describes this episode of Jesus's life. A mountain landscape occupies almost entirely the upper part of the painting with a winding road that symbolizes the long journey taken by Jesus to arrive in Bethany. In the lower part of the picture, Jesus surrounded by a crowd points his gaze to Heaven asking God the Father to rise Lazarus from death. Next to him, Mary kneeling down and Martha. On the left side of the painting appears Lazarus with "his hands and feet bound with linen strips, and his face wrapped with a cloth".

This painting depicts the arrival of Jesus in Bethany accompanied by the Apostles: Mary kneeling down at Jesus's feet and, next to her Martha inviting him to their home (Gospel of Luke 1, 38).

Two angels, moving a curtain aside, reveal Saint Martha depicted in monk's clothes according to the classical iconography. Martha holds a sprinkler and a crucifix with her right hand and with the left a holy water font. Those are the only tools that, according to tradition, Martha used to tame Tarasca, the terrible dragon that sowed terror and death in the city of Tarascon.

In the shrine, you can see: two patens (metal plates used to cover the glass and to contain the wine, before and after the consecration); two plates for the Holy Communion; six glasses and two reliquaries. You can also see seven "cartagoria" that is metal frames with prayers texts inserted in them used by the celebrant as help to remember what to say during the Mass. Their use spread after the Catholic Reform, at first, they contained only the text of the Glory Prayer (hence the name: carta means paper and Gloria means Glory). Later on, they added smaller frames, showing other passages of the Mass.

The scene captures the amazement of the Apostles after the discovery of the empty tomb. At the center of the painting, there is the Virgin Mary lead into heaven by angels. Her serene and luminous face reflects the joy of Paradise. Below Mary, an apostle with a beard (Peter perhaps) points at the empty tomb to underline the exceptional nature of Mary who, as Mother of God, did not suffer the corruption of death.



While Mary shows Jesus Child to the kings who have come from far away to worship him, Saint Joseph looks at the scene from behind, leaning on his cane. Jesus, with the typical spontaneity of children, touches Melchior's nose. The king kneels down as a sign of adoration and respect and takes off his crown placing it on the ground. On the right side of the painting, you can see a column that symbolizes the scourging Jesus will have to deal with during his Passion. On the left side you can see the ruins of a city as a symbol of the fact that Jesus, brought us a new life with his birth and cancelled the old world. The scene takes place inside a house with St. Anne lying down in bed, while some women look after the newborn Mary. In the foreground, we notice the intimate scene of the bath, with the midwife holding baby Mary in her arms and checking the water temperature with her hand. A woman thoughtfully hands over a towel to the midwife and another carries a wooden cradle. In the background, Saint Joachim looks at the scene incredulous for the great joy of having become a father at such an old age. On the right side of the painting, a woman brings two eggs to Saint Anne, symbols of the birth of a new life. A splendid gilded frame carved with acanthus leaves surrounds the painting.

The work represents St. Anne as a mature woman with a slightly sad gaze turned towards the spectator. The woman is holding little Mary asleep in her arms and she is aware that soon she will have to separate from her daughter who has been destined under a vow to live at the temple.

The painting depicts the Virgin Mary, now a young mother, holding baby Jesus asleep in her arms. This painting and the previous one (#20) used to be hung on two opposite walls next to the altar of St. Roch Church. The frames that surround both canvases are almost identical.

In the center of the painting, the figure of Christ divides the apostles into two groups of six. The scene represents the moment when Jesus pronounces the phrase: "Truly I tell you, one of you will betray me". All the Apostles look incredulous towards Jesus with the exception of Judas who, secretly clutching the bag of coins, turns his gaze towards the spectator. On the table, we can see a lamb, symbol of the Jewish Passover, bread and wine, symbols of Christ's sacrifice in Christian Easter.