



Museums



Collections



Naturalistic Areas



of the Lodigiano



THE "PAOLO GORINI" ANATOMICAL COLLECTION

INFO

E-mail: turismo@comune.lodi.it | Web: www.comune.lodi.it

General Information

Piazza Ospitale 10, Lodi
Phone +39 0371.409238
(I.A.T. of the Town of Lodi)

For details about opening times,
admission fees and guided tours, call
our office on +39 0371.409238



Historical background

The Anatomical Collection "Paolo Gorini" gathers several human products made by the scientist Paolo Gorini between the early Forties and the Seventies of the 19th century. The exhibition positions itself within the tradition of the museums of history and science and in particular it describes, through the products here displayed (which include heads, limbs and whole bodies), the common and successful attempt at preserving organic materials which would otherwise naturally decay for scientific and descriptive purposes.

This operation, which was common within the scientific activities of doctors, natural science scientists and, in particular, anatomical doctors of the 19th and early 20th century, always took place through the use of complex methodologies of tanatopraxis which were conducted giving endovasal injections that allowed the substitution of organic fluids with salts suitable for the preservation of tissues.

Paolo Gorini, very well known also as a geologist, mathematician and, above all, as the person to whom we owe the preservation of the corpse of Giuseppe Mazzini, worked in a way similar to that known to luminaries contemporary to him, following the steps of Girolamo Segato who, a few years earlier, had found a method suitable for the purpose, during a time where both radiology and cold stores were still a long way off. In reality, the "wizard of Lodi" (that is how his fellow

citizens used to call him when he was still alive) made use of several chemical formula to obtain his astonishing results, never revealing their composition and jealously keeping the secret of the "petrification". The techniques of this scholar, partially discovered in 2004 by Alberto Carli, were published in 2005 in the collective volume *Storia di uno scienziato. La Collezione anatomica Paolo Gorini*, which is the catalogue of the collection. Even though the collection of Gorini's exhibits is obviously not suitable for everyone, and the products here kept might be difficult to combine, it represents an essential historical memory of the difficult steps taken by medicine along a fascinating and often not very well known path. Placed within the cosy atmosphere of the ancient Cloister of the Pharmacy of the Old Hospital of Lodi, today the base of the local Province Health Service, thanks to the care of the town administration, of a scientific committee and of the Centre of Documentation and Studies "Paolo Gorini", that jointly control the future and the research on the entire collection, the anatomical Collection "Paolo Gorini" represents one of the few legacies of a character who was, during his life, controversial and acclaimed and who, in the light of new discoveries, has more and more influence within the context of the historical, scientific and artistic events of the Risorgimento and unified Italy.



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General Information

Via Carlo Besana, 8
 26900 Lodi (LO)
 Phone +39 0371 31 840
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Opening times

from Monday to Friday, morning and
 afternoon, reservation required.

Admission fee

€ 5,00 (it is possible to arrange a
 discount for groups).

Guided tours

Guided tour with a musicologist.

Bookshop

Souvenirs and didactic notes are
 available.

The didactic collection "Museum of Musical Instruments and Music" is of recent formation, indeed its conception dates back to 2005, while the official creation and opening to the public took place in 2008. The musical instruments displayed there come from a private collection belonging to the Farina and Pedrazzini families who, after more than thirty years of thorough research devoted to collecting of "musical exhibit", expressed the will to use the collection for the creation of a permanent exhibition addressed both to schools and to curious people willing to learn about music. The collection was started in 1978 with a simple display case containing three ethnical musical instruments and nowadays the museum has about 200 items on display, some of them being restored, while the record collection consists of more than 3.000 vinyl discs and the historical library counts about a thousand items among scores, books, and publications. The collection is of remarkable value and is constantly updated and enriched with new items coming from all over the world, which, if necessary, are carefully restored, catalogued and, after the filling of a technical and scientific form, are put on display to the benefit of visitors. In these few years the Museum has strengthened its institutional structure, equipping itself with staff qualified both in the field of research and preservation of the goods, indeed a scientific referent, a musicologist and a curator assure accurate and meticulous expositive criteria, constantly intervening in the process of research



and documentation with the aim of providing the visitors with solid and correct cultural information. Because of its particular prerogative and uniqueness, the owners of the Museum of Musical Instruments and Music would like to widen and to strengthen its didactic and learning opportunities to the benefit of students and of people interested, offering a valuable occasion for personal cultural enrichment.

A travel in the history of music, among wonderful collection items and instruments coming from all over the world. The Museum of Musical Instruments and Music, based inside the Gerundia Academy, School of Artistic Disciplines in Lodi, is a real jewel within the context of town collections. The Museum is accessed through the main entrance, on the ground floor of the building. The exhibition is at present distributed over five rooms and aims at illustrating the differences and the ways in which the instruments are used and its goal is to help to understand not only the mere didactic and technical side, but also the evolution of the universal language of music, through the choice of expositive criteria that retrace the historical exegesis of the art of sounds through the observation and the critical analysis of the most ancient instruments and in particular of the ethnical ones and of those belonging to the popular tradition. It is a very accurate exhibition of musical instruments and of instruments for the reproduction of sound, distributed on an itinerary structured as follows:

- Musical instruments are divided into categories
String instruments – air instruments – idiophones – membranophones – mechanical/electric
- The instruments for the reproduction of sound
From the gramophone to the computerized instrumentation
- The lute repairing and the restoring workshop
The phases of the building of a violin
- Music room
Collection of records, stores, musical library

In addition to the guided tour, it is possible, if requested prior to the visit, to watch didactic videos about the use of musical instruments and also to attend short live demonstrative concerts. The visit of the museum is possible only by previous reservation, both for individual visitors and groups, with a maximum of 25 visitors for each group. The bookshop has cards of the museum and didactic notes for sale.

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General information

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The museum is currently closed to the public.



The Civic Museum of Lodi was created in 1868 with the purpose of collecting and preserving the archaeological finds from the territory of Lodi Vecchio and the paintings of the *Lodigiana*¹ school coming from churches or city collections; the museum was strongly wished for by the local Historical and Artistic Deputation and was meant to be a place for the preservation and the development of the "relics" coming from the territory, independently from their merit or intrinsic value. It was opened in 1869 under the name of "Historical and Artistic Museum" and it was originally based inside some of the rooms of the Provasi Palace of Via Legnano and, later, inside some rooms of the San Filippo Palace, which was built by the architects Michele and Piergiacomo Sartorio and where, besides the museum collection, is also based the Library of Lodi.

Since the beginning, the institution could rely on the help of those personalities of the city who were particularly sensitive to the problems related to the preservation of local memories. After this early phase, during which the collection, which was inspired to the positivist criteria popular at the time, started to have a very varied character (archaeological section, local *Lodigiana* painting school, miniatures, historical iconography, a collection modern and ancient weapons, ethnographic section, numismatics, printings and engravings, plaster

models, ceramics), in 1914 there was the opening of the section of the Risorgimento of the Museum and in 1934 there was an important donation of ceramics by Antonio Dossena.

The items then gradually grew in number thanks to donations and discontinuous acquisitions. This made necessary to operate a drastic and complete reorganization of the expositive areas. After this change in the arrangement of the exhibition, the new museum was divided into a Picture Gallery (with an attached sculpture and miniature section) and into the archaeological, ceramics and Risorgimento sections.

Currently, the Museum, which carries on its work of preservation, defence and promotion of cultural heritage also for those works placed inside churches and public offices, is closed because of a large restoring and re-qualification activity of the rooms of the San Filippo Palace. A study for a new, more up to date and consistent with present museum standards organization of the collection has already started; this new exhibition will be set in the new base of the Museum, the former Cavallerizza – Saint Domenico Convent. In view of this appointment, the total revision of the owned exhibits is being carried out, with the purpose of updating previous filing and writing a new catalogue. The analysis and surveys carried on until now have confirmed the remarkable importance of several of the museum items, as well as clarifying the history of many of them. The collection has the quite important quality of covering all the periods history of art is traditionally divided into, offering a varied landscape of works of art from the 14th to the 20th century.

Within the collection, particularly important is the 15th-16th century section, mainly consisting of works coming from the Inconrata Sanctuary and the local school of the Piazas, but there are also meaningful interferences from the art of Pavia, Liguria and Piedmont. Worth of attention are, in particular, the series of frescoes with Histories of the life of the Battista and Histories of Saint Anne taken off the walls of the homonym chapels inside the Inconrata, made by painters Giovanni (1467-1494) and Matteo Dalla Chiesa (1494-1519) during the last decade of the 15th century and important references to the art of the Bergognone, Bramante and Bramantino and the carthusian and always from Pavia is also the altarpiece depicting the Madonna on the throne with the Child among two Saints and Friar Francesco Cavazzi of the Somaglia by Bartolomeo Bonone (of whom we have news from 1491 to 1528), a painter who had, according to the result of the surveys made, had a very important role within the context of the figurative culture of the Rinascimento in Pavia and in Piedmont. A lot of interest has been aroused in the local critics also by the valuable series of miniated corals of the 15th century donated



Civic Museum of Lodi
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¹The word *lodigiano/a/i/e* can be used both as a noun, meaning "the territory of the province of Lodi" and as an adjective, meaning either "of the province of Lodi" or "of the city of Lodi"

by bishop Carlo Pallavicino to the Cathedral of Lodi and the wooden engravings with Histories of the life of the Virgin Mary and Christ, made between 1495 and 1497 by the brothers Giovan Pietro and Giovanni Ambrogio De Donati and already belonging to the wooden altar of the Incoronata, which had been dismantled by 1691.

It is known that during the first half of the 16th century the members of the popular local workshop of the Piazza family were amongst the most important people in Lodi. By the brothers Martino (of whom we have news from 1484 to 1523) and Albertino (of whom we have news from 1513 to 1528/1529) the Museum has an altar-step with Moses and the prophets and the series of frescoes with Histories of the abbot Saint Anthony and of Saint Paul hermit, coming from the chapel of Saint Anthony in the Incoronata; the latter are crucial to understanding the peculiar alchemy of components from Liguria (Braccresco) and from Pavia (Lanzani, Sacchi) typical of Albertino's style. On the contrary, the panels with the Madonna on the throne with the Child and Saint Bassiano coming from the parish church of Turano should be the work of Albertino only. Some works by Callisto (who worked from 1524 to 1562), a local star and one of the leading characters of the Mannerism of Brescia, Milan and Lodi, can be observed in the Museum, all dating back to his latest period of activity: besides the Polyptych of the Adoration of the Magi coming from the Cathedral of Lodi and other remaining parts of two works commissioned by the members of the local Saint Paul School (the Annunciation and the Crucifixion), there are the portrait of Ludovico Vistarini (about 1530) and the Altar Piece Leccami, commissioned to Callisto by the namesake abbot of the parish of Saint Mary Magdalene, who was also the personal valet of Leone X and the secretary of Clement VII. Among the paintings of the gallery there also are some proofs of the activity of the epigones of the family's workshop (Fulvio, Cesare and Scipione) and of helpers and followers (Francesco Carminati). Even though it is unfairly penalized by the obscuring proximity of the much acclaimed atelier of the Piazzas, also the group of works of the 17th – 18th century has some relevant items. Of remarkable historical and documentary interest are the two substantial series of portraits with the Benefactors of the Incoronata and the Illustrious Lodigiani Men. Taking into consideration the most remarkable items only, worthy of mention and of much attention are an Adoration of the Magi, a painting with Christ resurrected and the Magdalene which might have been made by Camillo Procaccini and two paintings with feminine subjects by Giuseppe (1619-1703) (Portrait of a woman) and Carlo Francesco Nuvolone (1609-1662) (Allegory of vanity), an Amphitrite probably by Flaminio Torri (1621-1661), a master from Bologna whose modern culture was inspired from Veneto and Carraccio, a Mendicant very close to the works of Giacomo Ceruti (about 1700-1768). Very well represented in the gallery is also the historical and genre painting. In particular, are remarkable: two paintings with battle scenes by Francesco Monti (1685-1768); some still lives by Giorgio Duranti (1685-1755), an "animalist" painter from Brescia of whom some more works are kept in the "Tosio Martinengo" gallery in Brescia and three men portraits of the 18th century, one of which represents Giulio Codecasa, by an anonymous painter following the style of Friar Galgario, while a second is probably by Dominique Doncre (1743-1820), a famous portraitist working in Arras. During the 19th and the first years of the

20th century there is in Lodi the success of some artists who attended the academies of Bergamo and Milan, where they were taught by important masters such as Diotti, Hayez, Bertini and Tallone. Within the context of academy teaching, at the top of the hierarchy of the genres is found the historical painting. The gallery of Lodi has some very important instances of historical and literal painting, a topic particularly loved by the neo-classical and romantic poetics (Palagi, Diotti, Pietro Bignami).

Later in time, though this historical dominant tradition is not completely abandoned, the lodigiani artists give up to the seduction of the new naturalist and veristic tendencies and – as a logical consequence – of the genre-painting, which by the way declined in a very peculiar way: this is the case of painters such as Mosè Bianchi from Mairago, Pietrasanta, Osvaldo Bignami. The following generation of local painters like Spelta, Vajani and Zaninelli prefer the portrait, landscape and still life genres, revising them through personal and executive experimentations.

Finally, worthy of mention is the presence of some interesting copies of Raffaello (Ecstasy of Saint Cecile, whose original version is at the National Picture Gallery of Bologna), of Cesare from Sesto (The Adoration of the Magi, whose original version is at the Capodimonte Museum of Naples) and of Federico Barocci (The Annunciation, whose original is at the Vatican Picture Gallery in Rome). The ceramic collection consists of digging finds dating from the 15th to the 17th century, belonging to Lodigiane factories or factories in Pavia and other towns in northern Italy, and it documents in a very good way the evolution of this artistic technique from the 18th to the 20th century, through the display of the most meaningful specimen of lodigiane ceramics produced during those years. The main ceramic schools which were created in Lodi belong to Antonio Maria Coppellotti, Giorgio Giacinto Rossetti, Simpliciano and Giacinto Ferretti and to the Dossenas. The founder of the Coppellotti factory was Giovanni (1641), who worked until 1687; he was followed by Antonio Maria in 1712. Among the peculiarities of their ceramics, one that can be observed since the beginning of the 18th century is the blue monochrome, the Italian style decoration with ruins and flowers patterns, the French style one, the use of Chinese style and finally the high-temperature firing; around 1735-40, polychromy was introduced in the production process. The 19th century production is strongly marked by the Dossenas' factory, which is characterized by very shiny and indelible glazings and by an eclectic and varied type of decorations, moving from plates to little statues, from table services to jardinières. The archaeological material is coherent with the 19th century museum collections, with finds coming from the territory, found during the 19th century, and with those found more recently. Worthy of mention are the epigraphs of the Pontano collection, which was the first core of the exhibition. There are here exhibits from the Bronze Age, mainly coming from Emilia, some of them belonging to Luigi Pigorini's collection, some others donated by Pigorini himself and P. Strobel. There also are Celtic burial sets, found in Lodi Vecchio and Salerano, some ovule armillas from the Lodigiano territory and Roman bronze vases of the Ancona-Martani collection. Fours sets of Roman cremation tombs found in the 19th century in Cassinetta di Tavazzano, the set of a Lombard tomb from Dovera, Etrurian and Magna Greece findings; the latter belong to the Ancona-Martani collection, which is part of the Perla collection.

INFO

General information

Via Incoronata, 23
26900 Lodi (LO)
Phone +39 320.7541722
(entrance from the Temple of the Incoronata)

Opening times:

On Sundays from 3 pm to 6 pm, during the week reservation is required.

Free admission

Historical background



Museum of the Treasure of the Incoronata of Lodi, Lodi. Copyright City Council of Lodi. All rights reserved.

The Museum, created in 1988, is placed inside the basement under the monumental sacristy of the Temple of the *Incoronata*, its hall and the right entrance gallery of the church. It consists of three rooms of different sizes characterized by the mutual crossing of barrel and sail vaults, arches, niches, windows splays. During the restoring works of the rooms, some of the existing architectural details have been highlighted in order to remind and underline the once "domestic" nature of the rooms: here are found a well still working, slides used to unload wood from the street, niches and tunnels linking

the basement with the above built-up area. The foundation wall of one of the sides of the octagon of the Temple of the *Incoronata* is also visible and what is interesting is that it is made of terracotta with moulded base and capital supporting two Middle Age semicircular arches. It should be an element of the old houses of *Via degli Humilini* (*via dell'Incoronata* nowadays), demolished partly in 1487, in order to build the Temple, and partly in 1512, in order to build the *Monte di Pietà* (pawnshop).

The Civic Temple of the *Incoronata* also deserves some attention: it is an architectural jewel of the Rinascimento of Lombardy set in the heart of the city. Built in 1488 basing on a project by Giovanni Battagio, the temple has an octagonal structure with radial chapels separated by pilaster strips which converge towards a wide dome. The elegant architecture is completed by a rich set of decorations among which stand out the panel paintings by Ambrogio from Fossano, also called "il Bergognone", and some works by a famous family of *Lodigiani* artists, the Piazzas from Lodi, who were active throughout three generations, from the end of the 15th to the end of the 16th century. Also important are the wooden choir by Carlo Antonio Lanzani and the organ dating back to 1507 by Lorenzo da Lucca, with a wooden frame carved and gilded by Daniele and Leonardo Gambarino.

Exposive criteria - Itinerary

The works on display are characterized by both rarity and uniqueness, making them a set of exhibits that not only meets all the requirements for being part of a sacred art museum, but that also is evidence of the collection of objects related to religious services in an important sanctuary. Some of the silverwares have been engraved with the brands of some stores and these are essential clues in order to find out where and by which goldsmith workshop they were made, as in the case of a silver viaticum pyx, dating back to the 18th century, on which was carved a bell, a brand already well known in the 17th century; a chalice of the 18th century with the cross of Malta punched on it; an ostensory dating back to the end of the 16th century, made by the famous silversmith Luigi Caber, working under the emblem of the Golden Deer; a seventeenth-century thurible, with the symbol of the *Marciano* Lion, made by Bernardo Longon, an artist from Milan.

Not all the liturgical silverwares were subject to branding, as is the case for a valuable seventeenth-century chalice made in Milan and a rare *ambrosian* ostensory, afterwards turned into a reliquary.

The range of liturgical products of secondary use is quite wide: reliquaries, candlesticks, altar bouquet holders, little buckets and ampullae, busts used as relic holders; some of these objects were not made using valuable materials, but the technique used and their refinement level are still very high.

Among the set of religious clothes stand out several vestments with chasubles, copes, stoles, humeral and chalice veils, bags, tunics and gowns trimmed with rich laces dating back to the 17th and 18th century. A special mention should be made for the valuable Pace of the late 16th century, the product of an enamel workshop from Milan (realized with flat enamel on a translucent background and a silver preparation base without "sinopia", but with parallel lines), kept in a leather container on whose back is engraved the image of Christ and the inscription "Love God".

Worth of mention is also a table alarm clock, a refined product of clock making techniques and applied art, dating back to the middle of the 18th century, made by Antonio Kurtzweil, who worked in Vienna between 1746 and 1763.



Church of the Incoronata of Lodi, Lodi. Copyright City Council of Lodi. All rights reserved

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General information

Via Cavour, 31 - 26900 Lodi
Accessed through the Cathedral, at the top of the big staircase, to the right side of the altar.
Phone +39 0371.544.622 - 0377.85008

Opening times

On Sundays from 3.30 pm to 5.30 pm.
During the week, reservation is required, both for groups and schools.

Admission fee

Free contribution.

Guided tours

Reservation is required. For group of adults, every Sunday, free contribution. For children, every Sunday for free. During the school year, learning itineraries and laboratories for all schools: Project "DocumentArte" (www.diocesi.lodi.it/bbec - section "Didattica").

Bookshop

Catalogue at the entrance.



The Diocesan Museum is based in the historical city centre, in a wing of the Bishop Palace, a building of great historical and artistic value, of medieval origin, maybe contemporary to the building of the Cathedral (this was deduced from some evidences on via Cavour and in some indoor rooms).

After the partial transformation it

underwent during the 16th and 17th century, it was rebuilt in the 18th century, as wished by the Bishop Carlo Ambrogio Mezzabarba (1725-1741), basing on a project by the architect Giovanni Antonio Veneroni, and it was finished around 1759 (with the only exception of the façade and the part of the building overlooking Via Cavour), when the bishop was Giuseppe Gallarati (1742-1763).

The Museum was created by the bishop Giuseppe Oggioni (1972-77) with the bishop's decree of 15th October 1975 and opened on 19th January 1980 by his successor, Monsignor Paolo Magnani (1977-89).

Here are kept valuable liturgical items, paintings on wood and on canvas, parts of frescoes, fabrics, sculptures, all coming from the Cathedral and from the Bishopric, but also from the different parishes of the *Iodigiano* territory, all evidences of the Christian Faith and Art.

Among these, the Museum has some valuable pieces of textile and goldsmith art of the Renaissance once belonging to the treasure of the Cathedral, also known as "of Saint Bassiano".

The Diocesan Museum is accessed through a staircase at the end of the right aisle of the Cathedral. The following monumental, spectacular staircase leads to the rooms occupied by the Museum and links the Cathedral to the Bishop's house. On the wall do hang some paintings of the 17th century, among which the *Annunciation* by Camillo Procaccini and two works, former organ's doors, by Ercole Procaccini The Young. Inside the former palatine Chapel (which was used by the Bishop) and now used as one of the rooms of the Museum, can be admired the pictorial decoration of the vaults, golden stuccoes and artificial structures, all in rococo style. In the showcases are placed some liturgical items, both wooden and metal ones, produced between the 16th and 19th century, as well as embroidered liturgical clothes and vestments of 18th and 19th century. Furthermore, there are also various fabric frontals with wonderful embroideries, of 18th, 19th and 20th century. Inside Room I are on display some fragments from the Roman time, part of a milestone from the 4th century A.D. and part of a celebrative tombstone from the 1st century A.D., which were found within the structures of the Cathedral of the last century. Very interesting is also the mechanism of a clock from the 18th century and the fragment of a floor of the 12th century from the Cathedral, made with "cocciopesto".

In Room II there are evidences of a wooden sculpture of the end of the 15th century (*Christ laid down from the Cross* by an anonymous artist and the *Polyptych of the Assumption: Saint Sebastian and Saint Bassiano*), and frescoes probably by Callisto Piazza. A remarkable *Madonna with Child*, which was restored on the occasion of an exhibition in Florence (The Gallery of the Academy, 2008), makes reference to the time and the domain of Giovanni from Milan. In Room III, there are on the walls paintings of the 17th and 18th century and are also worthy of mention eight miniatures coming from the Olivetan Abbey of Villanova del Sillaro, probably by Francesco Binasco, a miniaturist who worked for the Sforzas in Milan between the end of the 15th and the first half of the following century. In Room IV can be admired the Museum's masterpieces, dating back to the end of the 15th century: the valuable glazed *Pallavicino Tabernacle (or ostensory)*, made of silver and corals, its valance with river pearls and polychrome glazing on a silver thin layer and, right above that, the *Pallavicino Canopy* embroidered using silk, golden and silver threads and white river pearls; this canopy was recently on display at the exhibition "Seta Oro Cremisi" at the Poldi Pezzoli Museum in Milan (2009-2010). These valuable items used to be part of the "Treasure of the Cathedral", also called "of Saint Bassiano". In the entrance hall can be admired some paintings, among which there is a *Visitation*, probably by Carlo Donelli, called the Vimercati, and a 17th century frontal with the *Laying down of Christ* painted on it. In other rooms there are contemporary paintings and sculptures made by *Iodigiani* and non *Iodigiani* artists, given to the Museum after exhibitions or as donation by the artists themselves, as well as the room dedicated to Monsignor Luciano Quartieri, the first Manager of the Museum.

In the rooms of the museum, the "big eyes" placed in correspondence to some items or paintings signal an itinerary conceived for children and young people that is about animals, fruits and flowers of Christian symbology.

INFO

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General information

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Opening times

From Monday to Friday from 10.00 am to 12.00 pm and from 3.30 pm to 5.30 pm (reservation is required), on Saturdays from 10.00 am to 12.00 pm

Free admission**Guided tours**

Require previous reservation.

Bookshop

At the museum, it is possible to purchase books by Professor Ercole Ongaro about the life of this *Lodigiano* artist.



Historical background

In the presence of the Mayor of Lodi and of other authorities from the Province and the Region, on 25th April 2008 the "Ettore Archinti" Museum was opened; it was created thanks to a collaboration between the non-profit Archinti Cooperative and the City of Lodi, that allowed for free the use of some art works (bronzes and plaster casts) that had been kept till then in the warehouse of the civic Library.

The rooms of the Museum have been crated inside the Callista Anelli Farmhouse after a radical restoring; these works were strongly wished for by Enrico Cerri, the memorable president of the

Circle who was for many years engaged within the field of social works as a member of the government of the town of Lodi. The Museum has a double purpose: on the one hand, it aims at presenting and enhancing the artistic work of a distinguished *Lodigiano* fellow citizen, on the other hand, it aims at favouring, through donations and acquisitions, a wider collection of works by Archinti, nowadays kept within various private houses and risking, as time goes by, to get lost, carrying on at the same time the publication of historical studies to fully understand the cultural, economical and social context of the city of Lodi in the first part of the 20th century.

Expositive criteria

The Museum is based inside the former Callista Farmhouse. The ground floor is divided into two rooms: one is a meeting room (also used as exhibition room), while the other one is the newspaper and periodical library, where are kept copies of the local daily newspaper "Il Cittadino", starting from the Eighties, together with several collections of local magazines. It is also possible, using a computer, to look at a digitalized collection of the daily magazine "Avanti!", that the non-profit Archinti Cooperative owned from the beginning of its publication (in 1896) until the destruction of printing houses by the fascist regime (in 1923). It is a unique collection in Italy, very important for historical and political studies, both at a local and an extra-local level. After illustrating the human and political events of the life of Archinti, who lived through the two great tragedies of the 20th century, there is a deepening of the artistic aspect of his work, for which visitors have to reach the first floor of the building, where the actual tour of the Museum begins. The first object to be seen is a small forge, with all of its original tools, used by Archinti to build his works. Next are personal documents and objects belonging to the *Lodigiano* artist, as well as pictures and letters, both copies and originals, that he kept until the end of his life, in the concentration camp of Flossenbürg (1944). Finally there is a section dedicated to bronzes and plaster casts, where is also on display the famous work "*Forse è meglio che tu non veda*" ("Maybe it is better if you do not see"), that won in 1913 the Tantarini Prix for young sculptors of the city of Milan.



E-mail: info@folligeniali.com | Web: www.folligeniali.com

General information:

Via Marescalca, 2
26900 Lodi (LO)
Phone +39 0371.32841

Opening times

Everyday from Monday to Saturday
from 10.00 am to 6.00 pm,

on Sundays reservation is required.

Free Admission

Bookshop

Catalogues, didactic tools, videos,
documentaries, souvenirs and
reproductions are available.



In 1975 some people wishing to experiment their creativity, but lacking the funds to do so, found out that a young Lodigiano artist, Angelo Frosio, placed his house, his time and his talent at the disposal of whoever wanted to take advantage of it. It was in this way that, thanks to the word-of-mouth advertising and the effort of an artist, the Bergognone Art School was created inside a cellar.

After a few years, Frosio's pupils' number had grown so much that the young artist was obliged to ask the Town Council for a more suitable place.

He was given the patronage and the rooms of an old building, the former nursery school "Boggiali", crumbling, but with a nice architecture Art Decò style, ideal for his pupils' artistic soul.

Those same pupils quickly repainted the new base: and it is exactly here that, at the beginning of the Nineties, the "Folligeniali" Museum was created, and soon it was filled with the works of artists from the School. In 2009, the building hosting the Museum was entirely restored.

Looking at the "Folligeniali" Museum, one is impressed by the restoration work made to the former nursery school: at present, observers are presented with a Liberty building totally renewed fully respecting its old style, but with a particular emphasis on columns and decorations, which were brought back to life by the restoring.

At the entrance, there is a small bridge placed over a pool, where several rocks of different sizes coming from all over the world were placed, arranged to form a snail, the symbol of the Bergognone Art School.

Entering the Museum, there is a small hallway where some works by artists who were pupils of the school can be observed. They endorsed the motto that Frosio passed on with great dedication throughout the years: "Art is... to love".

This is the main theme that links the various works on display by the most talented pupils, who loved the style of their teacher. These works are constantly exposed to natural light thanks to the full-length window that occupies the whole right wall of the hallway.

There is also a Room of Masters, where are kept works by other great artists and friends of Angelo Frosio, such as Enea Ferrari, Ugo Stringa, Hsiao Chin, Maiocchi, Pollini, Agnetti, Piero Manzoni.

But in the Museum there are not only paintings: at the centre of another big room, there is a big statue that represents a unicorn together with a piano, where visitors can enter to become a whole with the work of art. At the end of the hallway, there is a big crucifix, made of 64 crucifixes of different forms and materials, made by the pupils of the School and by craftsmen-artists from all over the world. In another smaller room, closed by a stairway, a big "World of Thorns" is kept, symbolizing the universality of pain.

The Museum represents the synthesis of the mission that the Bergognone School carried forward throughout the years and that is materialized through the works of art on display. Art belongs to everyone, that is, "art exists because you exist". For this reason, the works created by the School are not characterized by a single style, they are not made simply by copying the teacher: there are as many styles as people, as many as the creative paths made possible by the right circumstances here put to use. Art is doing something, the transformation of materials, giving dignity back to common things, even if worn out.

The man's work is, after all, nothing more but the ability to add value to things. And that value has its own uniqueness linked not so much to the thing in itself, as to the person who was able to manipulate it, read it, understand it, interpret it, to the person who was able to go beyond appearances and to obtain something new from something old, something harmonious from something amorphous, something original from something obvious, something beautiful from something insignificant. And in order to do so a school is needed, a life-training one first of all, capable to shape authentic people.

E-mail: info@museostampa.org | Web: www.museostampa.org

General information:

Via della Costa, 4 - 26900 Lodi
Phone +39 0371.56011 - 420381
Fax +39 0371.422080

Opening times

From Monday to Friday, from 9.30 am to 12.30 pm, on Saturdays from 10.00 am to 12.30 pm and from 3.00 pm to 5.30 pm, closed on Sundays.

The access to the museum is allowed only to schools, groups and associations and

only with a guide. It is possible to arrange individual tours.

Admission fee

€ 6,00 full price. For schools, students and people aged 65 and over: € 5,00. Free admission for teachers accompanying their classes and for disabled people.

Bookshop

illustrative brochures, exhibition guides, publications, history and local art books, postcards, prints and other teaching materials are available.

Fees include insurance and any material (prints and others) that might be made during the visit. It is possible to take part into didactic laboratories with the use of machineries (the costs have to be fixed previously).



The Museum of Press and Artistic Print in Lodi "Andrea Schiavi" is based inside the rooms of the former printing house Lodigraf, in a lovely area of the city that keeps unspoiled the signs of the medieval urban fabric. Opened on 7 June 2008, it chronicles the evolution of the art of the print throughout the centuries, from xylography to chalcography, from serigraphy to typography, from lithography to offset print up to digital revolution, worthily becoming part of the monumental and artistic evidences of the illustrious past of the city. The features of an old restored printing house have willingly been kept inside the exhibition area, so that the visitors entering the Museum can "breathe" the air of the history of press, that is also the history of civilization, with a chance of seeing at work several historical exhibits restored to their former beauty thanks to a wise philological repairing. Since its opening, the Museum has promoted a series of initiatives, mainly addressed to the world of school, with didactic projects aiming at revealing the "secrets" of typography, one of the human activities that mostly characterized the craftsmanship sector since the 15th century. The Museum is thus lively and dynamic and, from time to time, it turns into a creative workshop, a teaching experimental laboratory at schools' disposal, a place ideal for meetings, temporary exhibitions and a free space for any other kind of project.

Hundreds of exhibits, lined up inside wide rooms, compose one of the most valuable collections of printing machineries and equipments in Europe, from ancient devices dating back up to the 16th century, to wooden dressers with wooden and iron typographical characters, from cast iron presses made in the 19th century, to the more valuable exemplar of "Columbian", made of cast iron and steel, built in London in the middle of the 19th century, this being the only copy in Italy. Of remarkable historical interest are the presses made in the firm "Dell'Orto" and used by the Wilmants, distinguished engravers, foundry workers, typographers and publishers, who worked between Lodi and Milan during the times of the Risorgimento. Particularly fascinating are the linotype and monotype machines for foundry works and mechanical composition, those for Braille printing, as well as a set for enamelling print in relief. Lovers of curiosities will be able to admire a prototype on a 1:5 scale of Gutenberg's press, a remarkable collection of big lithographic stones realized between 1860 and 1930, the biggest and the smallest book of the world, hundreds of original identification plates of printing machines and, finally, a recently bought set used for chalcography and for the production paper for bills and official documents with which can be produced the latter type of paper and security prints, developing refined techniques in order to avoid counterfeiting and forgery of bills, stamps and revenue stamps, passports, Government bonds, share certificates, cheques, transportation tickets, etc. Particularly interesting is the traditional binder desk with the whole manual equipment, coming from the prestigious bindery "Torriani", that has been open and working since the 19th century, and some artistic covers with multicoloured decorations. The "journey" goes on in the Artistic Print Room where it is possible to look at copper plates used as matrixes for chalcography around 1850, big lithographic stones, made between 1870 and 1930 for the Publishing House "Vallardi" and chromolithography about some of the stations of the Way of the Cross of 1875, as well as fascinating "five pointed" presses for chalcography and lithography and machines for making artistic prints. This way, visitors arrive to the third, large Room of Composition and Typographic Printing, where machineries for typography are kept and where there is the "typesetter's corner", equipped with a typographical desk and old drawers full of leaden and wooden typographical characters, alignment composers and tools for the manufacturing of lead. Very fascinating are the foundry and composer machines: the linotypes and the monotypes, which is possible to see at work. Finally, there is the room that is visually the most suggestive of the whole museum: the Room of the old presses, where a rich and elegant selection of 19th century presses is on display; among them, there is the Stanhope press, that belonged to Claudio Wilmant. In the centre of the room, there is the Columbian press, created by the American George Clymer and built in London in 1817, a real work of art.



E-mail: segreteria@sanfrancesco.lodi.it | Web: www.sanfrancesco.lodi.it

General information

Via San Francesco, 21/23 - 26900 Lodi
Phone +39 0371.420019
Fax +39 0371.422055

times by previous reservation only. Closed in July and August.

Admission fee

€ 3,00 per person.

Opening times

From Monday to Friday, from 8.30 am to 12.30 pm. Visiting is possible during other

Guided tours

Reservation by phone or by email is required for guided tours.

The Natural Sciences Museum, belonging to the Barnabite Fathers and based inside the "San Francesco" (Saint Francis) Boarding School in the city centre of Lodi, was founded in 1833. It is distributed over three wide hallways on a covered surface of about 300 m². According to the memoirs kept in the historical Archive of the School, the promoter of the Natural Sciences Museum was Father Bernardo Galli from Somma Lombardo (in the province of Varese), the rector of the "San Francesco" of Lodi for 15 years (1859-1874) and Natural Sciences teacher. Thus, the creation of the Museum dates presumably back to either 1859 or 1860. In 1884 the Community of the Fathers approved the transfer to Lodi of the Museum of the "Santa Maria degli Angeli" Boarding School in Monza, which was run by the Barnabites from 1830 to 1873 and then suppressed, for 2.000 liras. As the years went by, the Museum kept being enriched with new specimens. At present, there are about 6.000 exhibits. The state of conservation of the museum assets is satisfactory, as well as its security system. All the exhibits are catalogued and supplied with illustrative cards serving the purpose of improving the understanding of the items.

The Museum is divided into five sections concerning respectively zoology, palaeontology, ornithology, malacology, mineralogy and petrography, where exhibits are placed inside display cases and 19th century style showcases. Right after the entrance can be seen the zoological section, consisting of about 500 specimens of Italian local and exotic fauna, among which stands out a lion. Among the big-sized wildlife animals there also are a brown bear and an anteater. Among the reptiles, stand out a South-American anaconda, a boa and some crocodiles. Among the different varieties of fish, it is possible to see a Mediterranean dolphin. The palaeontology section consists of about eight hundred fossils that date back to a period included between the Archaeozoic to the Quaternary era. It is possible to see a petrified fish of the quaternary era. Inside the showcases molluscs, among which bivalvular gastropods, cephalopods (octopuses, cuttlefish and nautilus) are exposed. In this section, the following items can be found: two dinosaur eggs ("Saurologo") coming from Mongolia and dating back to 60 million years ago, an Arizona araucaria from 150 million years ago, the upper molar tooth of an *Helephas Meridionalis*



from the Pliocene, found in the area around Piacenza, another upper molar tooth of an *Helephas Indicus* and the vertebra of a whale (*Phiseter*), an ammonite from the Jurassic period, coming from Bavaria, stromatolites and trilobites. The mandible of an elephant (*Helephas Primigenius*) and a skull, the sign of the presence of primitive men, were found in the river Lambro in Livraga (in the province of Lodi). The ornithological section consists of about seven hundred specimens of rare or extinct stuffed animals, among which: multicoloured parrots, humming birds and lyrebirds. An albatross and a sea eagle stand out because of their remarkable size. A showcase hosts about thirty nests of various sizes and shapes. At the end of the showcase it is possible to see a collection of eggs, among which ostrich and pelican eggs. The malacology section consists of about 1.000 shells of various shapes, sizes and origin, with some remarkable specimens from the Caribbean Sea and the frightful cones that have a defensive system consisting of a very poisonous extremity. The mineralogy and petrography section consists of a collection of about 2.000 specimens of many-sided, variegated minerals, among which: copper, silver, platinum, golden and sulphur minerals; magmatic eruptive rocks, sedimentary, clayey, organogenic and metamorphic rocks. Very interesting are a big druse of quartz with twinned crystals, coming from the Sempione tunnel and found in a site 2.000 metres away from the top of mount Leone, several amethysts and agates that took the colour of iron (red coloured) or of cobalt (blue coloured), about thirty fluorescent minerals (autunites, aragonites, calcites) that send out light when stricken with ultraviolet rays. The rich collections of two herbariums kept in the Museum are particularly remarkable from an historical and scientific point



of view: they are the Herbarium from Lombardy-Venetia, dating back to the first half of the 19th century, that gathers about 5.000 specimens of flora from the two regions, and the Italian cryptogamic Herbarium, concerning the flora having hidden reproductive organs, dating back to the middle of the 19th century, gathering about 1.500 types of herbs from all over Italy. On the ground floor of the School building, inside big showcases covering an area of more than 100 m², is placed the collection of scientific tools (about 750), dating back to a period of time between the 17th and 21st century.

E-mail: protocollo@comuneborghetto.lo.it

General information:

c/o Palazzo Rho, sede del Municipio
P.zza dalla Chiesa, 1
26812 Borghetto Lodigiano (LO)
Phone +39 0371.26011 (Town hall
switchboard) - Fax +39 0371.269016

Opening times and guided tours

Reservation is required.

Free admission

The Museum owes its creation to the passion of Renato Evaristi who throughout the years patiently collected several tools and instruments linked to craftsmanship and to the rural world that risked to be lost after the renewal and transformation of productive techniques. In 2004, after being restored and catalogued, Evaristi's collection was placed in the attic of the beautiful Rho Palace, thanks to the intervention of the local administration guided by the mayor, Mr Andrea Menin. The collection consists of six hundred exhibits coming from different farms and workshops of Borghetto Lodigiano and the neighbouring area.

Since the day of the opening, several people have visited the exhibition, appreciating its uniqueness and completeness. Particularly important is the relationship with students who can discover through the visit a historical memory unfortunately lost. During the years, there have been several partnerships with the Province of Lodi in order to have guided tours, both during the day and at night, thanks to the commitment of the museum founder and of the current mayor, Franco Rossi. Because of the architectural beauty of the place, the museum often hosts cultural events and meetings. Recently, many couples have chosen the museum as the setting for their marriage because of the magic atmosphere of this place, rich in history and tradition.

The Little Museum of Humble Works is placed at the top floor of the Rho Palace, an elegant building of the late gothic period that is in the main square of Borghetto Lodigiano and is nowadays the Town Hall.

A large attic, characterized by ogive windows and by a highly valuable wooden truss ceiling, hosts the collection distributed over a single room and characterized by large expositive panels hung on the walls.

The Museum is devoted to old times rural and craft activities and gathers a great range of tools illustrating the jobs that have characterized the life in farms for many centuries.

Among the most representative activities there is that of the smith, of crucial importance for the life in farms, the carpenter, the bricklayer and the milker. In the service of farms were also saddlers and cobblers, who were usually always touring the area. There are also farmers' tools, which are a very important part of the collection.

The exhibition is placed on panels and it displays the exhibits dividing them into categories, each object supplied with its name and details on its use, thus becoming the evidence of the several rural and craft activities that were still carried on in our territory up until recently. The features of the expositive space and the simplicity of the organization allow for an easy visit by any type of public.



AGRICULTURAL MUSEUM "FROM THE WORK IN THE FIELDS: BONUM COMEDERE"

INFO

General information

Piazza della Chiesa
26844 Cavacurta (LO)
Phone +39 0377.59144
Fax +39 0377.59118

Opening times and guided tours:

Reservation required, call Mr Pier Mario
Calanzani on +39 0377.59144



Historical background

The Agricultural Museum is based inside the former Convent of the Order of Mary's Servants, inside the cellars under the present parish house.

The collection was started in January 1996 thanks to some donations and to the commitment of volunteers who have retrieved from cellars and lofts of old houses a considerable number of domestic objects and handicrafts and agricultural tools, used for stock-breeding, viticulture and wine-making.

This Museum was created with the purpose of offering its visitors a dive into the past: a memory for those who were part of it and history for younger visitors.

Lately, thanks to a generous bequest, the museum has been enriched with a considerable number of old volumes that document the history and technique of the agriculture of the Po Valley in the past centuries.

At present, a restoring and redesign work is in progress, expertly run by professor Giacomo Bassi and it is part of a project of "repossession" of the human and territorial dimension of that area of the *Lodigiano* by the Adda riverside.

The name of the Museum "*from the work in the fields: bonum comedere*" is indicative of the itinerary it wants to suggest, that is, the history of a cycle that is basic and vital for the human being: from agriculture to the production of food for feeding.

Exposive criteria – Itinerary

There are two entrances to the Museum, one of which is the main entrance to the former convent.

Above the main door, it is still possible to see a wrought ironed lunette that has the emblem of Mary's Servants.

From the remarkably frescoed hallway, it is possible to reach the wide cellar with barrel vaults, where a 17th century well, still working, is placed.

Within the broad area of the cellar is also found the valuable collection of agricultural tools and objects. Here are on display threshers, small ploughs, milkers' trestles, an old beetroot chopper, an acetylene lamp, still working, once used during frog hunts at night, a balance used to weigh milk cans, a 19th century hoe. Each tool has a caption that indicates its name (both in Italian and in the local dialect) and its functions.

During the tour, it is possible to access, through a wing of the former cloister, the 17th century parish church, dedicated to Saint Bartholomew the Apostle, where are kept a valuable carved wooden baroque choir, a baptismal font made of white marble dating back to 1588 over which towers an 18th century wooden roofing, the chapel of the Grieving Madonna and paintings of remarkable beauty.



INFO

General information

Palazzo municipale, Piazza Matteotti, 1
26824 Cavenago d'Adda (LO)
Phone +39 0371.20031

6.00 pm; reservation is required for any
other day of the year.

Free admission**Opening times**

The third Sunday of each month (from
March to October), from 3.00 pm to

Free guided tours

Historical background

The "Ciòca e Berlòca" Museum is placed inside some wide rooms on the first floor of the Town Hall of Cavenago d'Adda. It was Ferruccio Pallavera's idea to create this Museum in 1994, since he was faced with the fact that all signs of the past linked to field farming were being lost. Pallavera, who also was at the time the mayor of the village, asked for the involvement of the City Council, that accepted his suggestion of using the upper floor of the Town Hall, called *Bagatti Valsecchi* and built between the 16th and 17th century (and which was being restored at the time), as a future museum. During the years, the collection of objects coming from Cavenago d'Adda and the neighboring area was enriched with other materials coming from the Ethnographic Museum of Montodine (in the province of Cremona), closed because it needed more space and so had to be reorganized. After a great work carried on by a group consisting of about ten volunteers (who still are the core of the "Association of the Friends of the Museum of Cavenago"), in October 2004 the first room of the museum, called "Water and earth paths", was opened, while the official opening dates back to spring 2005, with the ultimate opening of all rooms. The number of collected items is still growing. There is no week going by without objects or tools from the past being sent to the Museum, donated by people living all over the *Lodigiano* and also in the area around Crema. The 1.500 items filed by the Lombardy Region in 2002 have more than doubled: nowadays there are more than 4.000. The Town Council of Cavenago D'Adda has recently allowed the use of more rooms in order to put on display these object of remarkable importance: they are evidences of the history of our territory, which occupies both banks of the river Adda.

Itinerary

The Museum of Cavenago – which also has on display the material coming from the closed Ethnographic Museum of Montodine – consists of more than four thousand objects of a period included between the end of the 19th century and the Fifties of the 20th century. The oldest items are two pirogues dating back to the Lombard period and surfaced during a flood at the confluence of the river Serio in the river Adda. The collocation of the objects has been changed during the years as a consequence of the constant donation of the most diverse items. Very important is the sector linked to the life on the river, with a great barge used by gravel diggers, nets and fishing rods, harpoons, oars and materials coming from the old ferryboat that up to 1952 used to connect the two banks of the river Adda. Very important is the room dedicated to popular religion, where can be admired a wonderful 19th century pulpit, Saints' statues, "dressed" Madonnas, objects from ancient Brotherhoods. The painting collection is very rich – there are about one hundred and thirty pictures – and here there are canvas representing votive images or saints, of different sizes, many of which are characterized by valuable oleographs. The chalk paintings of a Way of the Cross were also brought to the Museum: they are hand-painted, dating back quite probably to the first half of the 19th century. In another room, three big bell tower clocks stand out. They come from the clock tower of Cavenago d'Adda, Caviaga and Montodine. After a careful and thorough work of restoring, they have been put back to work, after the ruined parts were repaired. In the same room are also placed several clocks of a century ago: a big-sized one is placed inside a Plexiglas case, showing the visitors that it still works perfectly. In the rooms of the Museum of Cavenago is possible to run across items linked to stock-breeding (watering troughs, chains, objects used for the milking process and the cleaning of cows), to the cultivation of vines, to the processing of milk, to the breeding of silkworms, to the agricultural craftsmanship (saws, hammers, bats, tools connected to the building activity, etc.). There also are voluminous items (the ancient door of a farmhouse, an agricultural cart, a press for grapes, a snow plough, two bars) and peculiar collections (a collection of dozens of carpenter planes, an exhibition of traps to catch animal of varied sizes). All the materials found inside the workshop of a cobbler and all the tools kept in the workshop of a smith were donated to the Museum. There are really many different kinds of objects: there are two harmoniums, the "roll" of a small organ, some old-times toys. Last but not least, all the objects found inside peasants' houses are kept there: beds, pallets, stoves, copper pots, chains for the fireplace, dozens of bed warmers and a "prehistoric" pressure cooker.



The "Attilio Novazzi" Room: the room is dedicated to amateur filmmaking. The projectors and the cameras, the posters, the pictures and the advertising material concern the different historical times in between 1920 and 1960. Particularly interesting are the three projectors for movie theatres coming from the parish rooms of Castiglione d'Adda, Cavenago d'Adda and Miradolo Terme. Furthermore, here are also on display posters of very important movies.

E-mail: suorecabrini@libero.it | Web: www.museocabrinianodicodogno.it

General information

Via S. F. Cabrini, 3 - 26845 Codogno (LO)
Phone +39 0377.32370 - 430826
Fax +39 0377.430893

Opening times

Everyday from 9.30 am to 12.00 pm, by appointment only.

Free admission**Bookshop**

publications, biographies, medals, illustrative brochures are available.



The Museum is based inside the "*Centro di Spiritualità Santa Francesca Cabrini*" (Spirituality Centre "Saint Frances Cabrini"). The house is the same in which the Saint founded, in 1880, the Institute of the Missionary Sisters of the Sacred Heart of Jesus, after buying it from a concrete owner, who used the place to keep building materials. Originally, it was an ancient Franciscan convent closed in 1796 by command of Napoleon Bonaparte. After 1880, the complex was widened through the addition of several buildings used as orphanage, vocational, embroidery, tailoring and girls' boarding school, elementary school, girls' recreation centre, centre for novitiate of the religious Congregation and other activities. In 1925, a Church was built: the Tabor. In 1954, another building was added and used as junior high school, business administration and for shorthand typing courses. In 1917, after Mother Cabrini's death, some of the relics belonging to the Founder were already carefully kept, among which her bedroom. Later, in 1938, the year of Mother Cabrini's beatification, the first collection of objects belonging to the Saint was set. In 1946, after her canonization, the museum was rearranged and new relics were added, but the richest gathering was that of the Seventies, when the museum, which originally had its base inside the "*Casa Generalizia*" in Rome, was moved almost in its entirety to Codogno. During that period, a whole section of the original house was reassessed, which included: the bedroom of the Saint, the "circle" where she educated the other nuns and

a section entirely dedicated to the objects belonging to the Saint, together with memories and graces she received because of her intercession. The most valuable relic in the museum, that is to say, the Heart of Saint Frances Cabrini, was sealed and enthroned inside a lateral altar in the Tabor Church, in 1953. In 2005, on the occasion of the 125th anniversary of the foundation of the Institute, there was a new and final arrangement of the museum. Next to Saint Frances Cabrini's bedroom was rebuilt an ancient salon and here was placed part of the museum collection. In the adjoining corridor and over some available rooms are distributed other memories and objects belonging to the Saint.

The itinerary allows visitors to enter the place through the same door Mother Cabrini passed in 1880, to go up the same stairs as her and to pass through those places where originally were placed the nuns' cells and the bedroom of the Saint. The museum gathers objects and documents narrating the extraordinary history of Saint Frances Xavier Cabrini, starting from her teens until her death, together with important evidences of the processes of Beatification and Canonization of Mother Cabrini. The disposition of the items follows a thematic criterion, which does not coincide with a chronological sequence.

Along the entrance stairs, it is on display the series of paintings made in 1950 by the artist Gabri, where the most important moments of the life of the Saint are summarized: her birth, announced by doves flying, her childhood, already marked by the dream of the mission, her youth with her activity educating younger people, the foundation of the Institute, the Mission with her engagement towards the Italian immigrants in America. The first stages of Frances' life, who was born in Sant'Angelo Lodigiano on 15 July 1850, were marked by the traditional phases characterizing, in the middle of the 19th century, the educational path of a young, Catholic girl, both from a cultural and religious point of view, as is attested in this first section of the museum on the one hand, by part of a "Book of Adolescence" and her school marks and, on the other hand, by the medal of the Sacrament of the Holy Confirmation and the one witnessing her belonging to the "Congregation of the Virgin Mary's Daughters". In 1880, when she was thirty, after the faith path that lead her, in 1877, to the religious profession, Mother Frances Xavier Cabrini founded the Institute of the Missionary Sisters of the Sacred Heart of Jesus. The museum exhibition wants to highlight both the material aspects of this event, witnessed by items such as the keys to the entrance door of the House, or the book of memories of the Institute, and the spiritual aspects underlying such an important event, like for instance the images of the Sacred Heart and the reference to Monsignor Antonio Serrati, the Parish Priest of Codogno, who supported the project of Mother Cabrini. The itinerary goes on illustrating some events of the life and mission of Mother Cabrini, her travels and the memories related to them. Particularly interesting in this itinerary is the Missionary Child to whom the inhabitants of Codogno are still very devoted nowadays. After the large full length window through which is shown Mother Cabrini's bedroom, in the adjoining corridor is possible to look at the memories and presents received by the Saint during her travels, the beatification and canonization processes and at some interesting hobbies of the Saint. The museum exhibition goes on in another corridor of the ancient building, where the Cabrini Mission's past and present activity is explained through pictures, objects and history from all over the world.

Web: www.codognoonline.it/arte/raccolta_lamberti/home.htm

Historical background

Via Cavallotti, 6 - 26845 Codogno (LO)
Phone +39 0377.32265

Opening times and guided tours

Reservation required, please call the
Local Office on +39 0377.431238

Free admission



The collection was created in 1973 by disposition of Carlo Lamberti, who died in 1961. It consists of paintings, watercolours, drawings, sculptures dating from the 16th century up to present days. Carlo Lamberti was a refined art collector and a painter himself, the friend of artists such as Giorgio Belloni, Paolo Troubetzkoy, Piero Belloni Betti, Giuseppe Novello, and Arturo Tosi. Twelve years after his death, the floor that used to be the home of noble people inside the 17th century *Palazzo Lamberti* was used as a gallery open to the public, where the works of his private collection are on display, enriched by later donations. Here are kept some interesting paintings by Tranquillo Cremona, Eugenio Gignous, Angelo Pietrasanta, Alessandro Bertamini, Arturo Tosi and many other artists for a total of more than two hundred works.

The Collection is accessed through the main door of *Palazzo Lamberti*, then the great staircase on the right, where can be observed a reproduction of the Venus of Milo, must be climbed. The staircase leads to the nobles' floor rooms, which are frescoed and furnished with great elegance. The Collection is distributed over nine rooms, each of them dedicated to a painter from Codogno. First is the room dedicated to Carlo Lamberti, then those dedicated to Angelo Pietrasanta, Giuseppe Novello, Enrico Groppi, Alessandro Bertamini, Giorgio Belloni, Piero Belloni Betti; there also are two other small rooms, the "Italian Tricolour" room and the library. The jewels of the Lamberti Collection are two watercolours by Tranquillo Cremona, "The Curious Girls" and "Revising the Lesson", "The Reader" by Angelo Pietrasanta, the "Self-Portrait in the Studio" and "The Roses", as well as various mountain landscapes by Giorgio Belloni, and "The Morning Sun" by Giuseppe Novello.



MUSEUM OF POOR PEOPLE WORK AND RURAL CIVILIZATION "MAZZOCCHI AND BERTOLOTTI"

INFO

E-mail: bibliotecaclivraga@libero.it

General information

Via G. Garibaldi, 8 - 26845 Livraga (LO)
Phone and fax +39 0377.987387
(Museum)
Phone +39 0377.987253 (Mr Dalla
Valentina)

Opening times

From March to October, on Sundays
from 3.00 pm to 7.00 pm. From Monday
to Saturday reservation is required.

Free admission

Guided tours

Reservation is required for guided tours
by the Association of Friends of the
Museum. For groups and schools guided
tours are available all over the year.

Bookshop:

catalogues, publications, didactic
material, videotapes are available.



Historical background

It was during the early Nineties that Achille Mazzocchi and Carla Bertolotti started a patient work of research and collection of old objects, tools and implements once used by poor people for their tasks and jobs. It was their wish that those tools used in agricultural and traditional activities up to a few decades earlier, that are the evidences of a heritage of customs and traditions, did not get lost. In 1999, thanks to a group of enthusiasts who restored the base, which was obtained inside a stable also having a yard and porches made available by the Town Council of Livraga, the exhibition of these tools became permanent. The visit to the Museum is without a doubt an occasion for cultural enrichment and for comparing a time, already far away for the standards of our modern, fast-evolving society, with the present time, where technology has won the day. The Museum is open to the public thanks to the work of a group of volunteers belonging to an Association and who take care of its tidying while carrying on the research of other tokens or documents.

Expositive criteria

The features of the expositive area and the displaying criteria allow for a smooth tour of the Museum. Within the 700 m2 of the Museum extension, there are hundreds of objects and tools on display that seem to be still bearing the prints of the hands of people who built them, used them, repaired them, handed them down. The objects have been divided into categories, with sections dedicated to agriculture, to the processing of milk and to several traditional activities with a great range of tools illustrating a variety of jobs that have now disappeared. A section of the exhibition is dedicated to toys of the past. There are then reconstructions of rural environments and craftsmen's workshops. Some agricultural carts, machines for wine pressing and tools for river fishing are on display under the porch. Each object displayed has its name quoted both in Italian and in the local dialect, in order to get a better mental image of it through its linguistic memory. Captions are enriched with drawings illustrating the usage of these tools. Inside the old horse stable (called "stalin" in the local dialect) is found the "laboratory" for the repairing of the objects retrieved. At the Museum Secretariat, it is possible to look at documents about agriculture and peasant work in the *Lodigiano*, as well as to watch videos about various traditional agricultural processes (reaping and threshing of corn, haymaking, etc.). Inside the Museum's wide room there is an historic and photographic exhibition narrating the work and the daily life of peasants living in the southern part of the province of Lodi, a world that has disappeared, that has been lost and can now only be admired through pictures.



E-mail: info@comune.lodivecchio.lo.it | Web: www.comune.lodivecchio.lo.it

General information

Ex Conventino, Piazza Santa Maria,
angolo Via San Lorenzo
26855 Lodi Vecchio (LO)
Phone +39 0371.40501 (City Town Hall)
Fax +39 0371.754351 (City Town Hall)

Opening times and guided tours

Tours by request only.



The archaeological excavations in the area of Lodi Vecchio had already started during the 19th century: on the noble Cavezzali family's initiative, the searching for the ancient Laus (the Latin name for the ancient city of Lodi, nowadays Lodi Vecchio) started from the area of what in the past was presumably the forum, searching for valuable objects to be used in order to furnish the rooms of their city home in Lodi. And this was exactly what happened: marble and bronze statues filled three rooms up to 1835, the year when the whole collection was sold to Ferdinand of Habsburg for the remarkable sum of 30.000 Austrian liras, underlining its importance and consistency. However, there were no significant excavations by the Monuments and Fine Arts Office up until the middle of the 20th century: the previous occasional findings, together with the intense study of documents, guided the first diggings, that took place between 1955 and 1958, followed then, starting from 1988, by a series of systematic interventions still in progress nowadays and that frequently take place before the opening of public building sites or the building of residential complexes. Within this context, a name which should be remembered is that of Antonio Frova, who enthusiastically and passionately directed three sessions of excavations of which there are still signs in the area of Santa Maria Square, along the presumed decuman, and in the area to the North-East of the city. In Santa Maria Square, probably the site where the Roman forum used to be, is found nowadays the Former Conventino (Ex Conventino): a few steps away from this medieval building was brought to light the archaeological area, which is accessible to the public and can be seen from the Square, too. Along the presumed decuman (Via Giovanni XXIII), are still visible nowadays by careful visitors the remains of the ancient theatre and amphitheatre. Some findings were made also

in the northeastern area of the city, where the city walls were partially reconstructed. These archaeological data, together with the investigations on the territory made through the use of aerial photographs and the reading of historical sources, allowed the reconstruction of a topographical picture of the ancient town of Laus Pompeia, despite the difficulties which were underlined by Frova himself that often came from the "extreme will to destroy" and from "an intentional work of undermining" that followed the destructions of 1111 and of 1158 and the following building of Lodi.

The building called "Ex Conventino" stands on the remains of the façade of a Romanic age building that was the former Saint Mary Cathedral. From an historical point of view, some crucial moments of the transformation of this building were identified and they highlight the importance and the meaning of these architectural finds. Towards the end of the 14th century, the bishop Cadamosto started the works to build a brick church upon the remains of the original stone recreation centre. This works were contemporary to other works started within the same century for other *lodigiane* churches, among which Saint Mark, Saint Laurence, Saint Agnes, Saint Frances in Lodi. In 1457, after the bishop's general vicar Pallavicino gave the assent, the place was entrusted to the Canons of Sturla and later there was its disposal by the Seminary of Lodi to the Ursuline sisters, who lived there using the building as a convent until the closing of their boarding school in 1811.

The following destruction of the monastic building and of the cathedral dates presumably back to a date around the second half of the 19th century. The surveys by the Archaeological Goods Office of Lombardy have brought to light the foundation of the cathedral of Lodi, from which it appears clearly how monumental the Saint Mary complex is, even under the present conditions of total decay. The Town Council of Lodi Vecchio later commissioned to the Department of Design of architecture of the "Politecnico" of Milan the elaboration of drawings and surveys from which hypothesis were made concerning both the reconstruction and the redesign of the Conventino and of the archaeological digging of the former basilica as a whole architectural body, even though it should be considered as divided into parts added later and modified. The Town Council of Lodi Vecchio bought the Ex Conventino in 1998, when its conditions were of complete decay, and it was the object of a restoring and re-qualification work, approved by both the Architectural Goods and the Archaeological Goods Offices. Inside the building have been brought to light some old walls from the former cathedral. Very interesting are the basements of some columns that help to highlight the original greatness of the building.

The building serves now an exclusively public, cultural purpose, connected to the improvement of the archaeological finds of the site. To that, it must be added an expositive function on a wide scale, often aimed at the improvement and the exposition of paintings and photographs important for the cultural enrichment of citizens and of the province. The building structure is particularly functional to this purpose: five rooms on the lower floor allow for a thematic organization of the material on display, also thanks to the showcases, each of them having its own light, that allow the objects of the collection to be displayed in a visible yet safe manner. On the upper floor, the Ex Conventino has a wider room frequently used as an expositive or meeting room. The windows of this room have a view on the whole archaeological area, allowing visitors to admire the Apostles Basilica, not very far from the site.

E-mail: info@grazzanello.it | Web: www.grazzanello.it

General information

S.S. 9 - Via Emilia - 26825 Mairago (LO)
Phone and fax +39 0371.487261

Opening times

Reservation required.

Admission fee

€ 7,00 per student (half day), € 14,00
per student (all day).

The admission fee includes a guided tour
and laboratory activities.



The Grazzanello Farmhouse, which already existed in the 15th century, is about six kilometres away from the city of Lodi, to its south, and two kilometres away from the Nature Park "Adda Sud", and belongs to the territory of the Town Council of Mairago, within an area markedly agricultural, where the environment is still characterized by cultivated fields, tree rows, hedgerows, ditches and quiet small dirt roads. The estate occupies a surface of about sixty hectares, used as a meadow, but where are also grown cereals, leguminous and fodder plants and timber trees. Within all its territory, hunting is forbidden. The main core of the farmhouse consists of the buildings organically placed and disposed along the borders of the property so that they mark off the closed courtyard typical of the *Lodigiano*. In 1993, to the agricultural activity was also added the holiday-farm and history learning activity, with the main purpose of studying the environment. In 1981, a gradual work of building restoring within the business was started; this work, which was

done respecting the original building typology, allowed the opening to the public of the ancient water mill, the shed, where a museum of agricultural tools has been created, the barns, the ancient colonic houses and other original typical buildings.

At the same time, an environmental restoring was started, with the purpose of having an even agricultural landscape with wide green areas having different varieties of vegetation. For this purpose, up to nowadays have been planted more than seven kilometres of tree rows, five hundred metres of hedgerows, a small orchard and four hectares of valuable broad-leaved trees and other varieties of plants. Besides preserving, restoring and promoting an environment of traditional life by passing on the evidences of the local culture and its relationships with the surrounding environment, there is also an attempt to sensitize the visitors about the study and the understanding of the present environmental themes through direct contact with the countryside and with the help of environmental education labs and a "bread lab". The main aim of the eco-museum is to rebuild traditional places of life and work so that they can be preserved, promoting and supporting all the scientific research and didactic and educational initiatives connected to local history and traditions. This farmhouse, which belonged, in the year 1500, to the Dukedom of Milan and to the "bishopric of under the Piacenza road", was registered in the Teresian land registry of 1723 as "Town Council of Grazzanello". It was the base of the Town Council until 1869. Currently, the Grazzanello Farmhouse is included among the Architectural Goods to be safeguarded within the context of the Territorial Plan of Coordination of the Nature Park "Adda Sud" (Regional Law of 20 August 1994, n. 22).

The Eco-Museum complex consists of rural buildings of particular interest such as: the crenellated tower, the former cowshed which could contain up to 120 bovines with an overhanging hayloft, currently turned into a museum of tools once used for agricultural jobs and domestic life, the ancient farmers' houses, the former stables with an overhanging brick hayloft, wooden roof and roof tile covering, the wooden stove still used to cook bread, the old water "trumpet" and "trombone", activated by hand, the ford and the granite watering trough used for animals, the bell that beat the time of work, the pigpen with a peculiar three aisles structure, the greenhouse next to a centuries-old black pine, the ancient bridged weighing machine with wooden floor, the barns and the barnyards.

Inside the building (the former shed) used as a museum, which like the other was restored preserving its original features, 250 agricultural tools whose usage is explained through illustrative panels are on display. One of the farmers' houses, with wooden and baked clay roof and attic, is comprehensive of furnishing dating back to the 19th century and it also has an interesting wooden fireplace and many objects of daily use. Also accessible to the visitors is the ancient vertical axis watermill, with iron driving wheel and wooden mill set, provided with millstones and registered in the Teresian land registry of 1723 as "Rice pile and mill". It represents a valuable historical element since it is the well-preserved evidence of craftsmanship activities which have by now disappeared from our territory. Besides this, there are also a multimedia room, two labs and a meeting room.

INFO

E-mail: info@gam42.it | Web: www.gam42.it

General information

Piazza Roma, 2 - 26825 Mairago (LO)

Opening times

During opening days, from 9.00 pm.
The opening calendar is available on the website www.gam42.it

Admission fee

€ 2,00

Guided tours:

It is possible to spend the night at the Observatory for schools or groups by previous reservation.



Historical background The Provincial Astronomical Observatory is managed by the *Astrofili Messier 42* Group, a group of volunteers fond of astronomy founded in 1992 in Lodi Vecchio. After doing several learning activities in the schools of the *Lodigiano* territory and in the main squares of several villages, the group, once it counted more members and managed to be more qualified, started to feel the need to have an astronomical observatory in the *Lodigiano* territory. The Astronomical Observatory of Mairago, opened on 14th November 1999, is one of the most appreciated entities of the scientific and cultural landscape of the Province of Lodi. The creation of this place was possible thanks to the collaboration between the Town Council of Mairago, the Province of Lodi and the Cariplo Foundation, that allowed the furnishing of the rooms of the former nursery school of the village and built a dome, used for the observation of the sky, a room used for video-conference and two rooms so that schools or common people wishing so can spend the night there, with a maximum of twenty-five places available.

Expositive criteria – Itinerary

The Observatory opens to the public following a calendar that includes about two Saturdays each month. During these nights, the tour is divided into two main parts. First, the public watches a presentation, made using a video-projector, about particular astronomical topics, the calendar of which can be found on the website together with the opening times.

The presentation usually lasts between 30 and 50 minutes, according to the weather conditions and to the number of visitors. The presentations proposed by the Observatory are of a popular nature, suitable to practically any kind of public, from starters to people fond of astronomy, to children, to boys and to people of any age. Once the presentation is over, the second part of the night consists of the visit to the dome of the Observatory, where are kept the main telescopes and the electronic instrumentation for taking pictures and observing real-time the objects with a CCD camera besides that with the eye directly with the telescope. Since there is not much room inside the dome, only a few visitors at a time can go in there, while to those waiting for their turn the Observatory proposes a variety of in-depth examinations on an astronomical topic, simulations using the projector in order to learn the constellations' structure or curious facts about astronomy.

If the sky is cloudless, the Observatory proposes to the visitors waiting to go up to the dome observations from the yard of the building using amateur instrumentation in order to get people more familiar with astronomy, with the use of small telescopes and with the ability of finding the right way looking at the stars in the sky.

Besides the opening nights, the Observatory also opens on the occasion of special astronomical events, such as the passing of comets visible to the naked eye, Sun or Moon eclipses and more. Other openings besides those listed in the calendar can be also set for simple observation and photography sessions, all the information about these special openings can be found on the website.



PEASANTS' LIFE MUSEUM "TRA UN NIGUL E UN RAG DE SUL" - ROBE DE TÛTI I DÌ DI NOSTI VÉGI

INFO

General information

Via Roma, 20 presso il *Palasson*
26836 Montanaso Lombardo (LO)
Phone +39 0371.68590 (Antonio Ferrari)
+39 0371.68434 (Marino Cavalloni)

Opening times

Opening only by previous reservation.

Free admission

Guided tours

Only by previous appointment.



Historical background

The idea of creating a permanent exhibition of the tools patiently collected by Antonio Ferrari, also known as Cecu, for a very long time was already in the air after a first exhibition on the occasion of the village festival in 1979 and of a following one in 1980.

However, during the following years, since suitable places were not available, the collection, which was kept by the non professional acting company "*I Soliti*", was temporarily set aside and stored partly in some rooms of the local parish recreation centre and partly in a farmhouse. During that time, the search for new objects and tools never stopped. In 2002, a fact occurred which marked a turning point: the Town Council of Montanaso bought the historical building "*El Palasson*" that constitutes the most ancient core of the village, with its structure opened on three sides, its wide inner courtyard and a wide garden in the back overlooking the lowland of the river Adda.

The idea of a permanent exhibition came back: the Town Council made available to the company "*I Soliti*" some of the rooms inside the building (only temporarily, since there is a plan to restore the whole place) and, in particular, some of the rooms destined to the displaying of the objects and tools which marked the life and work in the *Iodigiano* territory between the 18th and 19th century.

This opportunity finally allowed Antonio Ferrari and Marino Cavalloni (who had helped since the first exhibition) to put in order and catalogue the items in store and those that kept coming from donations or were given on gratuitous loan. In 2002, always on the occasion of the village festival, the first room, dedicated to the "Peasant house" was opened,

together with some other sections dedicated to the world of the school. The organization went on, bringing, in 2003, to the arrangement of a room dedicated to the different working activities, enriched with a series of paintings by Marino Cavalloni representing working scenes in the countryside and in the farmhouse; this room is connected to an outside area where are on display some tools of big size. At present, the reorganization work is going on with the first filing of all items, which are currently about seven hundred.

Expositive criteria - Itinerary

The objects on display in this small museum attest the hard work and life conditions of previous generations. The tools displayed, which are the fruit of the experience gained throughout centuries and that were being used up to a few decades ago, have now become the evidence of a world and a culture that is quickly vanishing after these tools were overcome by modern machines. Through the exhibition, visitors, and in particular those belonging to the new generations, will be able to discover objects by now forgotten, with the wish that the visit might get them curious and encourage them to find out more about this topic, so that the memory of our origins will be preserved. Inside the room right after the entrance can be found objects connected to the world of school and office; in the following one, an environment reminding of a peasants' house is reproduced, while in the neighbouring room objects connected to the craftsmanship and agricultural work, divided according to the category they belong to, are on display. Various posters on the walls help visitors to understand how each tool was used by describing the activities they were used for.

Next to the objects of the peasant civilization and of traditional works, in the museum are also on display evidences of the structural changing that took place in society starting from the Fifties, within all sectors. Among the most peculiar items, there is a slide tray with pictures from the First World War, paired on plate, arranged for stereoscopic vision.



Outside, under the porch, there are the tools for the washing and, variously distributed, objects and tools connected to grape harvest and to the transportation of goods.

The collection is taken care of and managed by the drama society "*I Soliti*" with a specific agreement between them and the Town Council. Even if the rooms are only temporarily available, the organization of the exhibition allows for an easy tour that manages to outline in a satisfactory way the lifestyle those people who came before us had to endure, a lifestyle made of efforts and sacrifices.

PERMANENT ANTIQUE EXHIBITION OF "VILLA LITTA"

INFO

E-mail: info@villalitta.it | Web: www.villalitta.it

General information

Via Montemalo, 28 - 26863 Orio Litta (LO)

Phone and fax +39 0377.944591

Opening times and guided tours

By reservation only.

Admission fee

€ 2,50, for groups of at least 15 people

€ 1,50, free admission for children

under 8.



Historical background

The building of the main body of the edifice, commissioned to the architect Giovanni Ruggeri by the count Antonio Cavazzi of the Somaglia, dates back to the second half of the 17th century. In 1688, the count bequeathed the mansion to his great grandchild, who took the name of count Antonio of the Somaglia and built an extension to the house, turning it into a majestic palace. At the end of the works (1749), the Villa consisted of an extended central body (The honour court), a rustic court, a triangular yard and the squires' yard, all of them still existing.

The complex, which was self-sufficient thanks to the contributions of dozens of servants and families at its service, included barns, laundries, henhouses, a woodshed, riding stables, a riding school, a hayloft, cellars, a citrus orchard, a vegetable garden, a vineyard, a butchery and an icehouse. The most fascinating parts were those used as the owner's and guests' rooms, which included the reception room, the theatre, the billiard room, the recreation centre, the honour staircase; those were frescoed and richly decorated. The gardens spreading out to the back of the mansion must not be forgotten: they are decorated with mosaics and water lilies up to a mooring posts for boats sailing the river Po. The mansion was sold to the Englishman Riccardo Holt (1824) since it was impossible for the family to maintain the building because of their several debts. Holt opened some spinning mills within the territory of the Villa and in the village, turning the riding school into a factory. The Englishman accumulated many debts and at his death, in 1847, the estate went over to his main creditor, the count Giulio Litta. The Litta Visconti Arese family brought the mansion back to the splendours of

an active social life. Once again, the contracted debts brought to the selling of the mansion, which had in the meanwhile taken the name "Villa Litta". In 1897, the son of the count Giulio Litta sold the estate to Guido Corti, who was already administrating these goods. The economical troubles of these different families brought to the despoiling and a usage not always appropriate of the Villa. Suffice it to say that the penultimate owner, Federico Colombo, used it for the breeding of different kind of animals and as a barn. In 1970, Villa Litta was bought by the Carini family, who is also the current owner and who started a slow, gradual restoring of the building, which is recognized by the Fine Arts Office as an historical and artistic national asset.

Expositive criteria - Itinerary

The areas open to the public are mainly in the central body of the building, distributed over two floors. Usually, the visit starts on the ground floor where there are seven rooms one after the other. From the entrance room it is possible to enter the terraced garden, of which only the first level can be visited. The visit of the antique exhibition continues to the first floor, access to which is granted by the honour staircase. In all rooms, it is possible to look at frescoes and stuccoes on the ceilings, old furniture, paintings, antique objects, wooden sculptures and a collection of objects and curious items (weapons, toys, working tools, etc.) coming from different historical times.



INFO

General information

Cascina Vistarina
S.P. 17 tra Melegnano - Sant'Angelo
Lodigiano, Km 4
26857 Salerano sul Lambro (LO)
Phone +39 0371.71155

Admission fee

Free contribution that will be donated
to the missions.

Opening times and guided tours

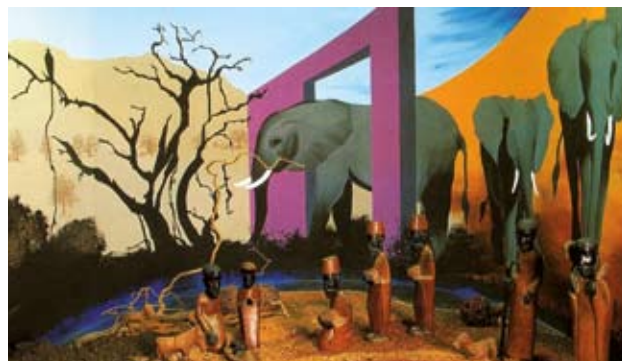
On Saturdays and Sundays from 2.30
pm to 5.30 pm, starting from the
first Sunday of December until the
second Sunday of January. Closed on
Christmas day.
Guided tour are also available during
the week by previous reservation,
please call on +39 0371.71155

Historical background

The Museum "The World of the Crèche" is a permanent exhibition set inside the large barn of "La Vistarina" farm, on the Provincial Road 17 (leading from Sant'Angelo Lodigiano to Melegnano) and belonging to the territory of the Town Council of Salerano sul Lambro. The rich private collection, which gathers more than three hundred crèches, is the fruit of the passion and of the research carried on by Tino Cazzulani, the owner, who has been collecting crèches from all over the world for over thirty years. "You look at the crèche and you are visiting the world" is indeed the motto of the Museum – whose Manager is the writer Achille Mascheroni, the author of most of the sceneries – that allows its visitors to discover the customs, habits, landscapes and products typical of different nations, through the representation of the Nativity. In the Rodriguez Room (the one under the hayloft) the wonderful dioramas about the life of Jesus are on display, made by the "Presepisti" Group (that is, a group for people loving crèches) of the Vistarina Farmhouse.

Expositive criteria – Itinerary

If Jesus' birth happens all over the world, here, under the Star of the Magi placed on the grain bin of the Vistarina Farmhouse, his birth happens also inside the 18th century Opera Theatre. As the opera has become one of the flagships of Italian culture, in the same way the crèche within the Opera Theatre has become the flagship of the dioramas on display for astonished and unbelieving visitors, as much as the very elegant crèche carved into wood among the beautiful flowers of a precious Gobelin tapestry, or as that set in a very refined Japan or as that set in simple, rough local hoes. There will be found a crèche set in a very colourful Sicily, with roman amphitheatres and Magna Greece temples. It will be possible to go through a lower class Naples, populated by the historical "shepherds" who, starting from the 18th century, surprise because of their valuable costumes and dramatic attitude. At the Museum, it is a very short step from Asia to Africa: the Sacred Family runs away from Egypt among magnificent pyramids and green oasis. The infant Jesus' birth takes place in several African countries, among zebras, elephants and straw huts, within villages with both Catholic and Islamic schools. Among the Islamic countries appears, unusually and curiously, the unexpected and troubled Afghanistan. Conversely, Jesus' birth takes place also in the United States, in the middle of a jazz, black concert, with Mother Cabrini taking part in it. He was born in Amazonia, placed on a boat, not in



between the donkey and the ox, but in between two turtles, in front of the Amazon and in a wood reproduced in a very realistic way. In Spain, a very sunny country, the Nativity was set under a canopy rich in embroideries as is that of the "Madonna Macarena". Other flowers of this never-ending garland can be found in the floating islands of the Titicaca Lake in Peru, on the seashore in the Philippines, in Argentina, among the Aztec pyramids of Mexico or in the shadow of Asian Buddhist monasteries. Here are other ethnic groups, other worlds: from Birmania to Venezuela, from Guatemala to China, to India, to Nepal, from Cuba to Indochine, from Chile to the country of Tuareg, to hundreds of other countries, each one of them with its own products, customs and habits. Among the countries closer to ours, there are the European ones, so we have the Chorus singing during the Holy Night, white with snow, in Trafalgar Square in London, in front of the British Museum. Europe is crossed like this, from Portugal to Ireland, from Germany and from Russia to Czechoslovakia, to Provence with its wonderful traditional "santons". And let's not forget Italy, with its wonderful sceneries from Assisi and Vieste reproduced by real crèche artists. From the alpine valleys, the crèche gets closer and closer, with the domestic settings of the *Lodigiano*, in the farms where day alternates with night, with starry skies and bright skies.



E-mail: casanatale@gmail.com | Web: www.casanatalecabrini.com

General information

Via Madre Cabrini
26866 Sant'Angelo Lodigiano (LO)
Phone +39 0371.91214 Cabrini Family
Association "A Saint as a Friend", no profit
Phone +39 0371.933797 Mrs Luisella
Lunghi
Phone +39 0371.90227 Institute of the
Missionary Sisters of the Sacred Heart of
Jesus of Sant'Angelo Lodigiano

Opening times

Every day from 9.30 am to 11.30 am and
from 2.30 pm to 4.30 pm

Free admission



The native house of Saint Frances Cabrini was bought by the Missionary Sisters of the Sacred Heart probably in 1929 (a date quoted by the poet Ada Negri) or in 1931 (a date found in the history of the Institute, edited by the Missionary Sisters) and certainly for want of the then Mother Superior, Antonietta della Casa, who succeeded Mother Cabrini.

It was Father Nicola de Martino, a young and brilliant priest from Sant'Angelo, to call and bring the Missionary Sisters of the Sacred Heart to the native town of their founder and to start the first restoring works of the house where Frances was born. During the years following Father Nicola's death, in 1962, the native house underwent a series of restoring works sometimes too invasive; the latest one has tried to give the house back the terseness and simplicity typical of a lower class house of the end of the 19th century. In 2008, for want of the Mother Superior of the Institute, Mother Lina Colombini, the works that brought to the new arrangement were started, following modern historical and cultural criteria. The work was difficult since it was necessary to combine the expositive aspect of a museum collection with the functional aspect, since the house is a place for daily prayer and meeting.

It is through the very simple setting of the entrance room, "the kitchen", that the atmosphere characterizing the years of the Saint's childhood is recreated: the displays illustrate the history of her family, also narrated through authentic letters and documents.

After this first room, there are two more: in the first one are kept craftsmanship items coming from the countries where the Missionary Sisters currently work, next to it there is a small chapel where are placed the Sacred Heart painting and, inside a showcase, a relic of the Saint. The three rooms on the upper floor are more intimately connected to the life of the Saint. Once visitors have gone up the steep wooden stairs, they reach the landing where are on display two items: one is a very valuable document dating back to 3rd October 1933, the act of recognition and transfer of Saint Frances Cabrini's body for the beatification process; the other is a panel with some beautiful black and white photographs of the celebrations organized in Sant'Angelo Lodigiano in 1946 on the occasion of the canonization of its distinguished citizen. On the right, there is the entrance to the room where the Saint was born on 15th July 1850: here are on display some pieces of furniture and there is a showcase with some objects connected to the teaching activity: an atlas, a wooden square, an inkwell, the register of the Franciscan tertiary where she enrolled on 1867, and a votive image. Interesting is also an hand-embroidered net used for the altar. In the missionary travels room, called like this because of the large map illustrating the various routes of the travels made by the Saint, inside a great showcase is kept the symbol of her peregrinations: the thick alpaca woollen cloak that Mother Cabrini and one of her nuns wore while passing through the Andean mountains during the long, tiring, adventurous travel from Panama to Argentina in 1895. Other showcases contain her travelling objects and some other items used during her religious life. After that, there is the room where the bedroom she used during her staying in Milan, at the Institute of Corso Porta Romana, 105, between 1902 and 1910, is reproduced. The tour goes on down the outside stairs, in the yard turned into a quiet green oasis where according to the tradition the Saint's birth was announced by flying doves that settled on the barnyard of the Cabrini's house. On 15th July 2008 was opened the arranged yard with the original cobblestones and a fountain retracing, through the slow flowing of the water, the main steps of her life and mission. Always on the first floor, but in the wing of the building built in the Fifties, has its base the Cabrini Documentation Centre, collecting volumes and documents concerning the Saint.



E-mail: santacabrini.sangelo@diocesi.lodi.it**General information**

Via Umberto I

26866 Sant'Angelo Lodigiano (LO)

Phone +39 0371.90778 - 90205

Opening times

Guided tours by appointment.

Free admission

The Historical Artistic Museum of the Basilica of Sant'Angelo Lodigiano, which was opened in January 2006 and was created for want of the parish Father Carlo Ferrari and thanks to the effective intervention of several collaborators, city businesses and the contribution of the Community Foundation of the Province of Lodi, was created with the aim of preserving and making available to the whole community several interesting artistic expressions, which are in many cases not used anymore during liturgical services, coming from the old seventeenth-century parish church or from other religious buildings now closed. The purpose was undoubtedly achieved and, in the meanwhile, the art collection has become a point of reference that brought some owners of religious art objects to donate those to the museum.

The temple hosting the museum, whose building started in 1938 and that was consecrated in 1938, is a building in a Renaissance style with a Latin cross plan and three aisles, planned by the architect Father Spirito Maria Chiappetta. It is dedicated to the Saints Abbot Antonio and to the fellow citizen Frances Xavier Cabrini. It was given the title of Roman Minor Basilica with a papal bull on 4th March 1950.

The museum is found inside the galleries once reserved to women that run along the sides of the basilica and inside the main salon, right where the façade is. A stair next to the sacristy grants access to these galleries. From the galleries, it is possible to look from an unusual point of view at the majestic interior of the basilica, which draws from the classical eclectic architecture topic, but revising them on a modern take, with particular

reference to Byzantine art. The several frescoes, decorations, mosaics and works of art also catch the attention of visitors looking at the basilica from above.

In the first part of the balcony are on display the stone statues placed, in 1827, on the bell tower and taken away in 2002; they represent the saints Brunone, Anselmo, Ugo, Eurosia or Rosalina. Other wooden statues follow: Saint Anne (1882), the Madonna of the Salette (1863) and the eighteenth-century Saint Marta, all coming from closed down churches. Particularly interesting are the original copper embossed wings that used to belong to the Angel placed on top of the bell tower. In the final part of the balcony are on display banners used during processions: that of the Holy Sacrament Brotherhood (18th century) and of the Grieving Madonna Brotherhood (19th century).

The altar frontal (18th century) is very well preserved; it is made of silken grosgrain with a rich golden brocade and polychrome silken decoration with, in the middle, embroidery representing the abbot Saint Anthony, who is the patron saint of the town together with Saint Frances Cabrini. A large professional eight-pole canopy leads to the central room of the museum, where are on display samples of liturgical fittings, an interesting collection of relics and relic holders belonging to the "Cremascoli bequest" (1882) that consisted of 3.600 relics, and to Antonio Piacentini's collection. Among the liturgical items of particular interest there are a chiselled moulded silver chalice (18th century) and a small silver laminated bucket where is engraved the acronym "Gra.Car", *Gratiarum Carthusiae*, the motto of the order of the Carthusian friars. In the centre of the room there is a large wooden door made by the sculptor Giuseppe Antonimi in 1869 and a velvet seventeenth-century "wall-hanging".

Among the sculptures on display, there are in the museum two remarkable crucifixions: a large crucifix dating back to the first half of the 15th century, one of the few wooden polychrome sculpture of that time known at present in the *Lodigiano* area, and a suggestive crucifix of the 17th century. The two paintings on display are also of indubitable artistic value: one represents Saint Peter the apostle (17th century), while the other represents Saint Charles Borromeo (second half of the 17th century), both by anonymous painters.

The itinerary is enriched by old pictures, used as reinforcement to the captions that help to recreate the situations, the places and the characters of the religious history of the community of Sant'Angelo. In the second wing of the galleries is being built the completion to this museum, which will include a section dedicated to Saint Frances Xavier Cabrini, the parishes' picture gallery, the liturgical vestments and the funeral fittings.



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General information

Fondazione Morando Bolognini
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Opening times

For information, please call on
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Admission fee with guide:

€ 4,00 for the Agriculture and Bread Museums, € 6,00 if a practical demonstration is included. € 6,00 through ticket to enter the three museums of the Morando Bolognini Castle (Bolognini + Agriculture + Bread), € 7,00 on holidays

Themed guided tours, with didactic activity:

"A day at the court": € 7,00 per person

"In the spirit of power: from the Walls to the Armoury": € 7,00

"From the World of fire to the world of the plough": € 7,00

"The green revolution: Agriculture from the Renaissance to present times": € 7,00

"A journey inside our grandparents' agriculture": € 7,00



The Bread Museum was created in 1983 by the Morando Bolognini Foundation, the authority owning the Castle which was administered by the Experimental Institute for Cereal Growing, thanks to a contribution by the Lombardy Region, the technical and organisational support of the National Association of Bakers, the Agriculture History Museum of Lombardy of Sant'Angelo Lodigiano and of several private individuals who donated materials, tools and memories about bread.

The Bread Museum is placed on the first floor of the Castle of Viscount Morando Bolognini and is accessed through the great staircase in the hallway of the East Wing. It is distributed over five rooms: in the first one are on display cereals, that are the raw material from which different types of bread are made all over the world; in the second one are exposed, using a mainly didactic criterion, several tools coming from the "Mulino Bianco" collection, the different stages of the cycle "wheat – flour – bread", that is, the ways to grow wheat, to harvest it, to mill it ad to make bread. Particularly interesting is the "Bolognini Thresher", made in 1854 by Count Attendolo Bolognini, an example of a first modernization in the field of wheat threshing. The third room is the most representative one: here are gathered more than 500 loafs of bread (real bread) from different Italian regions and from many foreign European and non-European countries. It is a section that comes from the former International Bread Museum, created in Rome in the Thirties by Professor Nazareno Strampelli, with the collaboration of FAO, and later closed during the Fifties. In the fourth room, machineries for the production of bread are on display: kneaders, bakers' tools, a working desk used to knead by hand, a reconstruction of early 19th century and ancient ovens. In the last room are displayed the "edicts", that is, taxes, regulations and government orders sent out during the 18th and 19th century, witnessing the political and economic importance that wheat, flour and bread have had since always. In the exhibition are also present artistic bread compositions, realized by skilled bakers.



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General information

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Opening times

For information, please call on
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Admission fee with guide:

€ 6,00 through ticket to enter the three museums of the Morando Bolognini Castle (Bolognini + Agriculture + Bread), € 7,00 on Sundays and holidays

Themed guided tours, with didactic activity:

"A day at the court": € 7,00 per person

"In the spirit of power: from the Walls to the Armoury": € 7,00

"From the World of fire to the world of the plough": € 7,00

"The green revolution: Agriculture from the Renaissance to present times": € 7,00

"A journey inside our grandparents' agriculture": € 7,00



The creation of the Agriculture History Museum of Lombardy was suggested on the occasion of the centenary (in 1971) of the Faculty of Agriculture of Milan and the scholars of the four universities of Milan, who still are members of the Executive Board, promoted it. The building of the museum was started in 1979 by professor Giuseppe Frediani with the help of a museologist from AIMA-UNESCO, who then finished it. The Museum, which was recommended for the international prix "European Museum of the Year Award 1982",

was chosen as the ultimate base for the World Congress of Agricultural Museums of 1992. At present, it is still visited by scholars from the five continents. Currently, with the collaboration of the Territorial Centre of Museology, it is turning into an eco-museum, thus including ten historical farmhouses and about fifteen monumental buildings of the territory, from Sant'Angelo Lodigiano to San Colombano al Lambro. The Lombardy Region has recognized it as a "Body of research and divulgation for the environment drainage concerning air and climate" and it is the base for AMA ("*Associazione dei musei agro-etnografici*", Agricultural and Ethnographic Museums Association).

The aim of the Agriculture History Museum of Lombardy is that of making visitors aware of the deep meaning of agriculture as the thousand-year old symbiosis of men and women with their environment. It is organized according to ethnological, historical and archaeological criteria and the various sections are divided according to the periodization based on the sequence of the agricultural and technological revolutions marking the history of agriculture, pointing out the contribution of extra-European civilizations to our agriculture. Thus, it is above all explained the birth of agriculture in the Near East after the last glaciation (about 10.000 B.C.) through the first technological revolution of all, that is to say, that of fire: the controlled forest and bush fire that, creating young vegetation, also increases the game. After this, there is a sequence of documents taken from the prehistoric rock carvings of Valcamonica (Brescia), covering a period of time of at least forty centuries, with references to the second revolution, horticulture and to the third revolution, that is to say the introduction of the plough and the cart, and their prehistoric evolution in Valcamonica. The following section is dedicated to agriculture among the Etruscans and the Romans. It is to the Etruscans that we owe the spread of the fourth revolution, that is to say iron, whose use improved the effectiveness of tools already in use and allowed the introduction of scythes for the cultivation of fodder. The fifth revolution, that is to say, the perfecting of the plough through its transformation from symmetric to asymmetric and the addition of a trolley (or of a plough-stilt with wheel) and of a coulter is highlighted in the section dedicated to the evolution of the plough. After this, there is a section dedicated to the new flourishing of agriculture during the Middle Age, represented through the reproduction of wonderful fifteenth-century miniatures by De Predis describing the agricultural activities and their monthly deadlines, the Renaissance and Mary Theresa registration in modern times. The sixth revolution is also given particular importance: it is the introduction of plants from the New World (potato, maize, etc.). The last section is dedicated to the great works of drainage and to the *Lodigiani* irrigation systems. Furthermore, in the "Emilio Morandi" wing and in the yard can be seen agricultural machines dating back to the first industrialization of agriculture (the seventh technological revolution): tractors, threshers (some of which were used during real threshing events), and many others.

In the section of the museum dedicated to traditional agriculture, great importance is given to the important farmhouses of the *Bassa Padana* (the lower part of the Po Valley), illustrating the cycles of grassland farming and cereals (corn, maize, rice), describing the stable and the dairy structure, as well as the workshops of the carpenter and cart maker, of the smith-shoer and of the saddler. Inside two rooms are reproduced the poor domestic environments of the agricultural workers: the kitchen and the bedroom.

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The Museum is based inside the Morando Bolognini Castle, built in the 17th century and was turned into a military structure by the Milan Lordship and after that in a summer house by Regina Della Scala, the wife of Bernabò Visconti, who in 1383 had the Mastra tower built and beautiful double lancet windows opened in it, spending 100.000 golden florins. In 1452, when there was a switchover of power in the Dukedom of Milan from the Viscontis to the Sforzas, Francesco Sforza gave the feud and the Castle to Michele Matteo Bolognini, who was given the title of Count. The ownership of the Castle stayed with the Bolognini family until the death of its last descendant, count Gian Giacomo Morando Bolognini, who, at the beginning of the 20th century, made some important restoring works, giving the Castle back its original beauty. In 1933, countess Lydia Caprara Morando Bolognini, the wife of count Gian Giacomo Morando Bolognini, created in the name and

in remembrance of her husband the "Fondazione Morando Bolognini" (Morando Bolognini Foundation) with the aim of promoting agricultural research and diffusion and she decided to use the Castle as a Museum. For this reason, the Museum keeps memory of and represents the story of the Bolognini Family and of the Castle itself: the furniture, the paintings and the items exposed are evidences of the great passion of the Bolognini Family for collecting, a passion that started at the end of the 17th century. A part of the important original collection had already been given, in 1865, to the Town Council of Milan in order to build the first unit of the "Civic Art Collections of the Sforzesco Castle". In 1933, with the creation of the Morando Bolognini Foundation, the furniture and fittings of the Castle became the "Morando Bolognini Museum" in Sant'Angelo Lodigiano. Later, in 1945, the remaining part of the art collection was given to the Town Council of Milan, together with the palace of the Morando Bologninis of Via Sant'Andrea, where the collection is currently on display under the name "Museum of Milan".

The Museum was created during the first decades of the 20th century and opens to the public 24 rooms richly furnished in the style of a "House-Museum", offering to visitors the chance of living again ancient and suggestive atmospheres. Here can be admired pieces of furniture, paintings and vases dating back to a period between the 18th and the 20th century, as well as craftsmanship items made of wrought iron. Particularly interesting is the Library, where are kept about 2.000 volumes and a very interesting armoury, consisting of about 500 items coming from various times and places. Remarkable are also the Room of the Throne, the Room of the ancestors, the Chapel, the Room of the mirrors and the Dining rooms. The Museum's entrance is in the western wing, through which are accessed the representation rooms of the Castle of Sant'Angelo, characterized by high vaulted ceilings, decorated walls and stark furnishing. Here visitors can see: the reception room, once used by the guests of the Castle, the Room of the Throne where a painting of the genealogical tree of the family occupies a whole wall, the Room of the Ancestors with the portraits of the Bolognini Family, the Library, the Polyptich Room, the private Chapel, the Weaving Room and the Kitchen. These last two rooms have been only recently fitted out, expressly built according to the habits, tastes and trends of those times. The tour goes on in the Octagonal Room, from which is accessed the Eastern Wing of the Museum, where the rooms have mainly mezzanine ceilings and furnishing suitable to daily life. The itinerary of the exhibition runs through living rooms, dining rooms and bedrooms and it ends with the visit of the Weapons Room, that is without a doubt one of the most representative of the Castle, fitted out at the beginning of the 20th century by Count Morando Bolognini and whose structuring has been kept practically intact until present days. Fitted out at the beginning of the 20th century by Count Morando Bolognini it gathers sharp weapons, pole weapons, armours and firearms.



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General information

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by previous reservation.

Admission fee

€ 6,00

Opening times

On Sundays and holidays, from 2.30 pm
 to 7 pm. For groups and schools, the
 museum can be opened on other days

Free guided tours

(with a minimum of ten visitors).



The Toys and Children Museum is a well-known reality of the Italian artistic and cultural heritage, with a special attention to didactic. Paolo Franzini Tibaldeo, founder and director of the Museum, welcomes visitors saying what follows: "I would like to take you, if you will allow me, through a long journey along the paths of time, through a tale that, leaving in the background every important date, face or event, will uncover the thousand worlds inhabited by small objects built for small men: toys. This is not written on schoolbooks, but there were also children during the small social revolutions, the Romanticism, the birth of cinema, the World Wars, the first flight to space... and they played. Toys, back then as nowadays, helped children to grow up within societies now idealist, now hostile, witnessing trends and events.

The concept of playing belongs to all the living beings; maybe the meanings of it change, the emotions evoked change - joy, nostalgia, deprivation - but no one escapes it.

Our journey, through a chronological and historical path and pictures of civilization, links together the Enlightenment and the era of plastic; from

the first claims of educational and cognitive properties to the evolution of craftsmanship within the context of industry, from the technical developments of mechanisms and materials, to the cultural turmoil and various political situations, up to the serial and consumerist propaganda. Toys however demand their own exclusive play prerogative, aware of their own responsibilities and commitment: they are the link between the child and the imaginary. In order to manage to fully express themselves, children must be able to receive and to deliver a tale and if this does not happen there cannot be the activity of playing. If instead they are satisfied, they are going to immerse themselves with their little friend into an intimate, visceral world, shutting out every adult interference."

The Toys and Children Museum provides its visitors with an original historical perspective through an interesting itinerary among toys of the past. Surrounded by the magical atmosphere of the museum, it is possible to retrace the evolution of toys and to discover the historical and social value of the activity of playing during the history of the last three centuries.

The exhibition, divided into two possible types of tour, envisages an historical itinerary that illustrates the transition from handmade toys to "romantic" toys, the golden age of toys, the world of toys in between the two World Wars and the boost towards the future of the Fifties. On the other hand, a theme-based tour leads the visitor to the discovery of toys for baby girls, of the game of war, circus and theatre, up to those toys educating to a "funny science".



INFO

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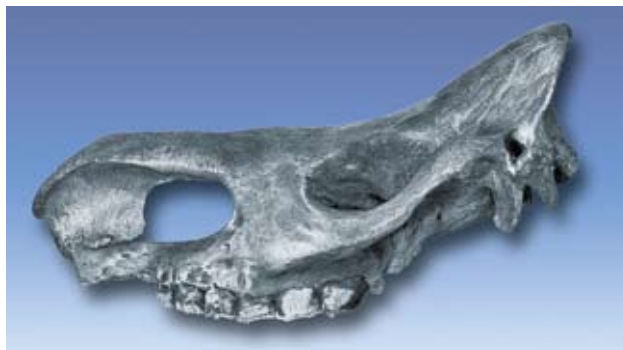
Opening times

From Monday to Thursday, from 9.00
am to 12.30 pm and from 3.00 pm to
5.00 pm

On Fridays from 9.00 am to 12.30 pm

Guided tours

Every first Sunday of the month from
April to October (August excepted)
from 10.00 am to 12.00 pm and from
3.00 pm to 6.00 pm or, by previous
reservation, in other days and times
to be set.



Historical background

The geographical and geological peculiarity of the Hill of San Colombano always aroused interest in science scholars and people just passionate of geology, palaeontology and archaeology. The oldest document dealing with the "Hill" dates back to 1593 and it is by the abbot Castiglione, who wrote about the existence of "sea shells that can be found on the hill of San Colombano". From the 17th century to the Fifties of the 20th century, the "Hill" was the destination of some of the most important researchers of Earth Sciences. The ancient sea gives us back even nowadays evidences of its presence. In some areas of the "Hill" all it takes is a little forcing on the ground in order to plant vines to bring out wonderful specimens of shells very well preserved. Some concentrations of these shell deposits are even three metres thick and in previous centuries they gave origin to a downright mining activity of calcium carbonate for building purposes. The memory of this mining activity can be found in the local toponymy, indeed there is on the hill an area still called nowadays the "calcinera". It is documented that also the popular *Iodigiane* firms Morsenchio, Ferretti, Rossetti (18th century) used the "white sands" of the Hill of San Colombano for the glazing of their valuable ceramics. Another valuable testimony of the mining activity comes from the scholar abbot Antonio Stoppani, who writes about the site of San Colombano in his

work "*Studi geologici e paleontologici sulla Lombardia*" (Milan, 1857). Many fossils from the ancient sea collected here have become part of public and private collections (Natural History Museum in Milan). Also San Colombano has, from 1927, a valuable collection of fossils from the ancient sea that can be seen at the Palaeontological and Archaeological Museum "*Virginio Caccia*", based inside the prestigious Pitigno Palace. The palaeontological and archaeological collections kept here are of great help to the knowledge of the origins and history of this "unique" natural phenomenon of the Po Valley, such as the Hill of San Colombano and its ancient sea.

Exposive criteria - Itinerary

The collection, placed inside the historical building Pitigno Palace, is divided into a palaeontological and an archaeological section. The showcases are chronologically ordered: in the first room, called "the invertebrates room", two big panels show the geological calendar, the first shows the dating from the Archean era up to our days with a special reference to the area of the "Hill". The tour starts with the observation of the showcase of the "lithological types": here are kept three "clods", each identifying the different stratigraphic structures of the underground of San Colombano, and all three are rich in sea fossils. After this, there are the showcases of gastropods and that of sea molluscs, among which there are scaphopods, echinoderms, anellids and the miniature fauna. The fourth showcase contains the lamellibranches or bivalves. In this same showcase, there is the interesting presence of pectinidae among which the surprising *Pseudamussium septemradiatum*, an indicator of cold temperatures. The fifth showcase contains the remains of scrub-up containing a lot of micro-fauna and predominant foraminifers. With the sixth showcase, visitors access the second room, called the "vertebrates room": in here can be seen the fragments of mammals that were common in the Po Valley during the Pleistocene. In the seventh showcase is kept part of a skull and part of a mandible without teeth of a *Homo sapiens sapiens*. The eighth showcase is dedicated to the *Stephanorhinus hemitoechus* rhinoceros and here are kept the almost complete skull and the humerus of this nowadays extinct species. The ninth showcase is dedicated to the *Bos Taurus*, while the tenth is dedicated to the elephant, whose presence on the territory is witnessed by the finding of the fragment of a molar tooth and of part of a tusk. In the eleventh showcase are kept fragments of a skull having incomplete horns and a bolt with the fragment of a skull of a *Bison priscus*. The third room introduces the archaeological section and in the first showcase is on display the reproduction of a late Roman burial tomb, whose style is called "Capuchin's style". Here are also kept building materials (roof tiles, bricks, and a Roman amphora). In the fourth room there are, in the first showcase bronze coins and a decorated ceramic small jar, both of Roman time. The second showcase contains a sword, a Swiss dagger, very common among infantries between 1300 and 1500. In the third showcase are kept some ceramic vases and a splinted polished jar, all of them quite intact and dating back to the first half of the 1st century B.C. In this same showcase can be seen vases of the Roman tradition. In the fourth and last showcase are gathered various materials, among which the remains of a big cinerary jar, the small fragment of a mosaic floor and a terracotta antefix. The items on display allow for a pleasant and fascinating look on the evolution and vicissitudes of the hill territory, that have been occurring from the dawn of time up to present days.

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General information

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Office opening times

From Monday to Friday, from 9.00 am to 12.30 pm and from 2.00 pm to 4.00 pm

Free admission**Guided tours**

For information, please call the Park rangers on +39 0371.411129 - ext. 4. Thematic school itineraries are possible (the program is available on the website of the Park).

Bookshop

Publications are available for download in pdf format on the Park website, where it is also available the form for requesting them.



The "Adda Sud" Park is a regional (fluvial and agricultural) park, created with the Regional Law n. 81/83 and includes some of the villages of the provinces of Lodi and Cremona. The river Adda meanders, in its southern part, among the alluvial deposits. The oldest terraces, dating back to the Holocene age, are the furthest from the river bed, while the most recent go gradually down to the river. The nature reserve includes, besides the woods along the banks of the river, also marsh areas made of "oxbows" that the river has created in time, changing its course.

Some example of great interest because of the geo-morphological, botanical and zoological meaning they have taken are the Adda Oxbow (Castiglione d'Adda and Formigara), the Zerbaglia (Turano, Cavenago

d'Adda and Credera Rubbiano) and the Soltarico Oxbow (that was formed in 1976). Woods, wet environments and fluvial beaches characterize the vegetation.

The wet areas have quite a good natural situation. Cultivations are an important aspect of the Park, even though they have undergone a gradual decay in time, mainly due to bad management strategies. The main aspects of the fauna concern above all the bird population, in particular there are here colonial nests and some pairs of marsh sparrows. Many other interesting species can be seen in our area during their migration or in winter.

There are various bike itineraries in the "Adda Sud" Park, on dirt roads, asphalt roads or already existing stretches of path. These itineraries are linked by bridges on the river Adda so that it is possible be creative and combine the various itineraries. Furthermore, next to the natural, agricultural, religious and historical environments proposed by these routes, the examples of human intelligence must not be forgotten: for instance, the hydraulic works that are the Muzza and Vacchelli irrigation channels, or the simple, but still brilliant, drinking troughs and water-meadows that allowed to exploit the surfacing water to grow fodder.

The Dragonflies Path. This path, called "The Dragonflies Path", has been given this name because of the presence of different easily visible species of dragonflies. This itinerary was thought mainly for schools, even though any type of visitor can appreciate it. The Badia Oxbow, which was formed before the 18th century, is in the area belonging to the Town Council of Abbadia Cerreto (LO). It is in between the river Tormo and the river Adda and it creates an ideal environment for the survival of many species of dragonflies.

The Biodiversity Path. In between Lodi and Cavenago d'Adda, there is the Soltarico Oxbow, the longest one in Italy. During the flood of the river Adda in 1976 in Casellario, the river changed its course to straight after skipping a meander, giving birth to a 7 kilometre-long oxbow, which is gradually silting up and is connected to the river. The biodiversity of the Po valley finds in these wet areas, still very well preserved, actual "shelter islands" for the flora and the fauna.

The Villa Pompeiana Park Centre, Villa Pompeiana, a hamlet near Zelo Buon Persico. It is a small countryside deconsecrated church, restored and used as a park centre with a green area. Inside, there are some illustrative panels for the environmental teaching activity. The Centre has an entrance ramp and a bathroom equipped for disabled people.

Visit Centre of Castiglione d'Adda - Castiglione d'Adda. It is placed next to the Nature Oriented Reserve "Adda Morta Lanca della Rotta" (a wide wet parafluvial zone) and it is a rural building newly built. On the outside there is an aviary with white storks used to accomplish the project of the reintroduction of the white Stork.

The wet environment of the Nature Reserve can be toured thanks to a brief walking path running along it. In a limited space within this wet zone is found the Centre for the reintroduction of the Water Turtle (*Emys orbicularis*). The Centre has a bathroom equipped for disabled people.

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General information

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Opening times

For schools only, from Monday to
Friday from 9.00 am to 12.00 pm

and from 2.00 pm to 5.00 pm by
reservation.

Guided tours

By reservation.

Bookshop:

At the castle, learning material is
available.



Roncaglia, present days Somaglia, which was the base of some important Imperial Diets (very famous the ones called by the Emperor Federico the Barbarossa in 1154 and in 1158), rose on the left bank of the Po river as a defence bastion of Milan feudal territories. For a long time its landscape was characterized by the presence of thick woods and of a marshy area that some parchment-written texts, starting from 1164 A.D., called the “Lacus de Barisiis”; it collected the waters and the former courses of the Lambro, Po and Brembiolo rivers. In this area fishing, hunting and stockbreeding were practiced. These lands were later subjected to an intensive drainage work that turned marshy zones into wide cultivable areas. The Nature Reserve has a territory extending for almost 250 hectares, of which 24,5 of hygrophilous plain woods and 225, 5 (zone of respect) of agricultural environment rich in channels and springs. Thanks to its high naturalistic interest, Monticchie was included in 1969 among the

Zones of Repopulation and Catching and, ten years after that, among the Oasis of Fauna Protection. By demand of the Town Council and of the WWF, the area was bonded to the Lombardy Region initially as a Biotope subject to protection (1983) and, later, as a Regional Oriented Nature Reserve (1988) and in 2007 it became part of the “Aree Natura 2000” (Nature Areas 2000), of the Sites of Community Importance established by Europe in order to protect the biodiversity of the European continent. The management is entrusted to the Town Council of Somaglia that runs the place together with environmentalist associations, volunteers and universities of Lombardy.

Somaglia is the ideal place to start exploring a territory only apparently without treasures. The tour starts from the Cavazzi Castle with its expositive rooms and teaching activities, dedicated both to the Reserve and to the fluvial environment. After this, the outside itinerary starts, allowing visitors to visit the neighbouring Nature Reserve (about 900 metres away) and the bank of the Po river. The environment around the Castle and the Oasis underwent many changes, even in the last decades, but it still preserves the peculiar fascination of the ancient *lodigiana* countryside, especially in the part separating the Castle from the Nature Reserve. The forsaking of agricultural activities in the Sixties favoured the gradual replacing, in the central part of the Reserve, of lawns, poplar groves and rice fields (typical of wet and clayey grounds) with cane thickets alternated with rows of trees and shrubs typical of the wet areas of the Po Valley. During time, the marshy vegetation, influenced by the existence of spring waters, evolved into the present hygrophilous plain wood. This consists of, in the wettest areas, shrubs and trees where the white willow and the black alder are the dominant ones, with a limited surface dominated by oaks. The most important aspect concerning the fauna of the Monticchie Nature Reserve is the presence of an important collective nest, consisting of about 650 pairs of nesting herons: *Nycticorax nycticorax*, Little egret (*Egretta garzetta*), the Grey heron (*Ardea cinerea*) and the Cattle egret (*Bubulcus ibis*). The good quality of spring waters was witnessed by the presence of the river crayfish (*Austropotamobius pallipes*), currently extinct there, though there is a difficult attempt at its reintroduction in progress, and by a rare species of frog called the Lataste frog. The village of Somaglia can be easily reached with every means of transport: it is possible, for instance, to get there using the train first and then the bike, from Milan or Piacenza.



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General information

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26839 Zelo Buon Persico (LO)
Phone +39 02.90658704
Phone and fax +39 02.9065714

to 5.30 pm, on Saturdays and holidays
from 9.00 am to 7.00 pm

Admission fee:

€ 10 for adults - € 8 for children from 4
to 14 - € 7 for schools.

Opening times

From 1st March to 30th September,
from Monday to Friday from 9.00 am

Guided tours and learning activities
By reservation.



The Fish Farm "Paradiso" covers about 13.000 m2 and, a long time ago, it was part of the Adda river that, at a certain point in its history, changed its course leaving this bend, rich in gravel but poor in humus, abandoned.

During the Eighties, since the ground was poor from an agricultural point of view while the spring water, of which the area is rich, is of very good quality, three parallel channels and several ponds were dug and a fish farm for intensive pisciculture was created. This farm worked for some years until when the new industrial techniques of pisciculture supplanted traditional farms, making them anti-economic and obsolete. In the meanwhile, on the territory had started to grow typical fluvial plants, like for instance common cattail and dwarf bulrush, bur reeds, drooping sedges, rushes and various water plants typical of resurgences. Furthermore, a quite remarkable fauna had settled in the area, consisting of water chicks, coots, little grebes and occasionally anatidae, as well as several grey herons, nycticorax and a small quantity of minor avifauna among which kingfishers, penduline tits and ospreys looking for preys along the channels and ponds. These observations have suggested the idea of turning the farm into a nature cultural structure for public fruition. The courses of the channels that were used for pisciculture, too straight and unvarying, were modified

through the creation of bends, forks and pools and through the creation of a special itinerary reproducing the different zonings of a river, both through the selective choice of the kind of tree to plant on the banks, and by repopulating the channels with fish species typical of each zone of a river. To make the observation of the fish fauna more interesting, some underwater observatories were built, so that fish could be looked at while in their natural habitat.

The chance of looking at fishes underwater, within a context very close to that of natural water expanses, reverses the usual logic of aquariums since, in the case of the Fish Farm "Paradiso", it is the visitors and not the fish who are the temporary guests of the fishponds from which fish of different species can be observed, typical of the various areas of the river, free to swim around in big sized spaces; this way, for the first time in Italy and, probably, in Europe a farm like this has been created.

The Fish Farm "Paradiso" is a natural oasis ideal for spending a nice day in the open air. It is set within a wood of 6.000 plants where about 20 different species of fish can be observed, from the small goldfish to the bigger sheatfish and a two-metre-long sturgeon. There also are some pikes, chubs, brown, marbled and rainbow trouts, koi carps, eels and tenches. Besides the fish fauna, there are in the park also herons, coots, water chicks and inside a large fence can be seen fallow deer, wild ducks and different kind of anatidae (northern shovelers, common teals, garganeys, ferruginous ducks and Eurasian wigeons). Fish can be seen both by walking on the 3 km path along the channels and by using special underwater observatories where it is possible to look at them through wide windows without disturbing them. Along the whole itinerary visitors can find explanatory notice boards about all the species in the park, allowing them to get more detailed information. The structure also includes a small farm with cows, goats, donkeys, rabbits, calves and pigs, a bar-restaurant, a large indoors picnic area and an adventurous children playground with slides, hanging Tibetan bridges, reclined surfaces, boarding nets, climbing ropes and swings.



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General information

Cascina Isola - 26823 Camairago (LO)
Phone +39 0377.59384 - 0377.442051
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Opening times

From March to September. From
Monday to Friday from 9.00 am to 5.00
pm, on Saturdays from 9.00 am to 6.00
pm, on Sundays and holidays from 9.00
am to 7.00 pm



The *Boscone* Estate is a nature reserve extending for 360 hectares that gets its name from the thick wood surrounding it (*Boscone* means indeed "a big wood") and it is a rare example of natural environment of the Po Valley and it is inside and protected by the *Adda Sud* Park. The river Adda, whose waters make the vegetation particularly flourishing and quick at growing in spring, also laps the Estate.

It is not a coincidence that this Park was chosen as an hunting and fishing preserve by the Borromeo family, who in the 17th century had a beautiful farmhouse built in there. Today, the house has been skilfully restored, keeping its original features, in order to host a restaurant and a grill bar that are both rustic and homely. The Park can be visited by foot, by bike, riding a horse or using the light rail of the Park in order to sink into its woods and its swamp environments which consist of oxbows created by the river Adda. Along the several paths, it is possible to spot a variety of species of birdlife that live in freedom in a habitat ideal for them, and also squirrels, hares, herons, sparrows and short-toed eagles. Visitors can get close to pens where wonderful specimen of deer, ovine, bovine, mouflons and wild boars

live. For people who love sports and for children, the Park has wide English style fields equipped with sporting equipment and a children playground. Finally, the visitor can choose the very special experience of a lovely cruise along the river Adda on the Mattei Ferry to admire the uncontaminated shores of the river and its flora and fauna and the ancient defensive walls of Pizzighettone.

The *Boscone* Estate is an interesting green laboratory, used by students to learn to recognize the main species of plants and animals here found and to further develop their sensibility towards nature and its respect.



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Graphics and printing:

Vannini Editrice - Brescia

Edizione 2010

We would like to thank the managers and people in charge of the museums and of the naturalistic areas for their cooperation and helpfulness.

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