

Palazzolo sull'Oglio

An itinerary through the must-see places



Welcome to Palazzolo sull'Oglio

*The municipality of Palazzolo sull'Oglio was born at the end of the twelfth century, but some archaeological evidence and the remains of the agricultural centuriation show that since the late Roman age it was in the middle of **an important road network** that intersected the bridge, that still exists near the main square and that used to connect Brescia to Milan.*

*In the Middle Ages, the **courts of Palazzolo** and **Mura** overlooked each others on the river banks. Due to their strategic position, they were both protected by a surrounding wall that hinged on **Rocha Magna**, for one side, and **Rocha Parva**, for another one. Even today it worth it going along the streets and the alleys of the **village of Mura** to reach the **Torrione** or the remains of the **Bergamo's Gate** that closed the residential area towards Bergamo.*

*Over time the Oglio River has been the key of the economical, political and social development of this place, with its canals that go out from it and irrigate the Padan Plain. The hydraulic energy produced by the stream of the river was used for productive activities, giving birth to a flourishing enterprise. In the area of the central parking or piazzale Giovanni XXIII, once there were large islands in which, since the twelfth century, several **mills**, an iron trip **hammer** and an oil **grinder** were active and then they were replaced by the **cotton manufacture** of Swiss industrialists in the middle of the nineteenth century.*

*Throughout the centuries the inhabitants of Palazzolo were the **witnesses** of the most important events of Northern Italy because of the inevitable passage across the **only stone bridge of the Oglio river**.*

Today Palazzolo sull'Oglio is a city with a population of twenty thousand inhabitants rich in witnesses of its past history and it has a big number of monuments with a great historical and architectural value and many cultural activities and enterprises that contribute to create the image of a dynamic reality that is waiting to be discovered.

- 1** Torre del Popolo
- 2** Castello
- 3** Teatro Sociale
- 4** Pieve
- 5** Santa Maria Assunta
- 6** Ponte Romano
- 7** Rocchetta
- 8** Torre di Mura
- 9** San Giovanni
- 10** Cappella di S. Rocco
- 11** Museo Ricordi di Guerra
- 12** Museo Navale
- 13** Parco Metelli
- 14** Parco Tre Ville
- 15** Villa Lanfranchi



Torre del Popolo



The **Torre del Popolo** was built between **1813** and **1830** as a result of the drawings and the projects of various architects, **it leaned on the round tower of the "Mirabella"** that belonged to the surrounding wall of the ancient *Rocha Magna*.

The shape and the unusual height of the Torre del Popolo are due to the dissatisfaction of the architects that carried on building it to achieve a better aesthetical effect.

The **Tower**, which is **92 metres high** (85 of the tower plus 7 of the statue of Saint Fidelis), besides dominating Palazzolo city, of which it's the symbol, is the **highest round civic bell tower in Europe**.

The **columns** that form the bell chamber derive from the triumphal arch that the inhabitants of Bergamo dedicated to Napoleon in 1812, which was destroyed by the Austrians in 1820.

In spite of some delays caused by a lack of funds and especially the death of **don Cristoforo Chiodi**, the director of the project, the dome was finished in 1825 and the following year the first **wooden statue of Saint Fidelis** was realized, crafted by **Bernardino Morandi**, a native woodworker of Palazzolo.

This statue was destroyed together with the dome for the fire that took place during the celebration of Pope Leo III's jubilee in February 1893.

The restoration of the dome was planned by the architect **Luigi Arcioni**; it was inaugurated in 1896 with the **new statue** of the saint, which was crafted by **Mario Antonio Ricci**, a Milanese sculptor, and it's one of the first examples of **electroplating**.

Originally, **the bell chamber** had five bells that were placed in 1831 and then melted during the Second World War in order to obtain war materials, finally, they were replaced by a set of twelve bells inaugurated in 1946 with the participation of Giacinto Tredici, the bishop of Brescia.

At the base of the tower there is a **baluster adorned with statues** (that represent the saints Peter and Paul, Sebastian, John the Baptist, Firmus and Rusticus, Roch and Mary Magdalene) placed on a floor adapted with some sepulchral stones coming from the dismantled cemetery next to the near church.

- * Height: 92 metres
- * Height statue Saint Fidelis: 7 metres
- * Construction: 1813/1830
- * Bells: 12



The castle



The castle of Palazzolo **was built** on the left bank of the Oglio river **between the ninth and the tenth century, it was a real fortress**, called *Rocha Magna* (a fort occupied by a military garrison) integrated in the old system of fortifications to protect the *castrum Palatioli*.

The *Rocha Magna* was the nerve centre of the wider defensive system of the Oglio Valley, for Brescia it was a bastion to fight against Mura, that was under Bergamo's control, to maintain the influence over the Oglio River, it remained **an important fort boundary until the middle of the 14th century**.

It has got a **trapezoidal plan** enclosed with high massive walls made with river pebbles and surrounded by a deep moat that is unlikely to have ever been filled up with water.

The **three round towers**, built before the thirteenth century, are called "**Mirabella**", "**Ruellina**" and "**Tower of the rescue door**".

Inside the *Rocha Magna* there was the "**Tower of safety**", a sort of a real fortified tower with several functions: from monitoring the surrounding walls and the outer lands to controlling the inner courtyards. The massive wall was interrupted by two doors, both of them with a drawbridge: one was "of the bench" (the current entrance) and the other one was "of the rescue" and it opened up to the countryside.

There was also **a large courtyard** with a **well** for the supply of water in the middle and **some houses**, besides weapon storages, soldiers' tools and stables for horses. From the courtyard there was an access to the **underground passages**, organized on two levels inside the walls themselves, that are **still walkable**.

After 1517, the castle was ceded from the Venetian Senate to the municipality, its strategic role was lost and it was earmarked for different uses.

- * *Construction: between the ninth and the tenth century*
- * *Trapezoidal plan*
- * *Walkable underground passages*



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1 Tower of safety
2 Medieval arch

3 Castle entrance
4 St. Marco's lion

5 One of the towers
6 Underground passages

Social Theater



The **Social Theater** is the historical theater of Palazzolo located in piazza Tamanza, behind the ancient Pieve, next to the **Vetra irrigation ditch**.

It was realized in 1870 in an area that at that time belonged to the **caserma Disciplina**, that previously had housed **the church "of the Confraternita dei Disciplini" or "of Saint Francis"**, from which, in the basement of its backstage, the structure of that church and some **frescoes that date back to the 15th century** are still visible.

On 12th February 1869 the municipal council decided to give the old caserma, that was used by the Austrian police and then by the national police and the old cemetery annexed to the church, that was turned into an inner courtyard, to a **Theatrical Company from Palazzolo** to build a new theater.

This idea came from **Gian Battista Vezzoli**, the president of a worker society in which there was a small theater under the covered walkways of the square. To transform the small church, that had an only one nave with a vaulted ceiling, significant changes needed to be done to the structure in the theater room, among them the demolition of the bell tower that was unstable.

The New Theater, as it was called for decades, with its 270 seats, was inaugurated on 15th October 1970 with the show of the play "The secret marriage".

Today, after the restorations of 1971 and 1997, the Social Theater has got around **140 seats**, considering both the stalls and the two levels of decorated wooden stages. Inside the theater, it's worth visiting the velarium realized by the painter **Luigi Campini** from Brescia (1816-1890), that offers an image of Palazzolo at the end of the nineteenth century.

The canvas represents in the background the **new parish church**, the **Torre del Popolo**, the **Roman bridge**, the **railway viaduct** and **Mura's Rocchetta**, while in the foreground there are three noblewomen of Palazzolo, identified as **Lucia Camorelli** (to symbolize silk industry), **Giulia Cicogna** (the agriculture) and **Francesca Fenaroli** (the trade), as if the woman were the symbol of work and progress.

- * *Year of construction: 1870*
- * *Seats: 140*
- * *Velarium painted by Luigi Campini*
- * *Restored in 1971 and 1997*



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- 1 Open gallery
- 2 View of the two levels of wooden stages
- 3 In the background

Pieve



The ancient Pieve of Palazzolo (today **Auditorium San Fedele**) is **the last of the three churches** that **overlapped each other in the same area over the centuries**.

After removing the floor in 1977-78, **the remains of the two previous churches** arose.

The oldest church, that may date back to the **second half of the fifth century**, was located in the same place of the central nave of the actual one, its apse was just before the flight of stairs to access the presbytery.

The **second** one was a larger and more majestic **Romanesque church**, built in the **twelfth-thirteenth century** to give more solemnity to Palazzolo's ecclesiastical reality after the union with the community of Mura.

Finally, the **third** one (the current one), **realized between 1475 and 1525** by maintaining the same orientation of the pre-existing ones and including several structures of the previous one, is a **building with three aisles separated** by three rounded arches that lie on solid pillars.

It had a big presbyterial apse for the choir and the main altar (ended in 1525 with the polyptych realized by the painter **Vincenzo Civerchio**, now located in the Parish Church of Santa Maria Assunta), a new entrance door included in the western Roman wall and two more entrances by the southern side.

The inner side of the church was divided into three aisles and it had **six altars**: the major one and the others dedicated to Saint Sacrament, Saint Rosary, Saint Crucifix, Saint Carlo Borromeo and Saint Antonio from Padua.

Inside, you can admire the frescoes by **Campi from Cremona** (1599) that represent the Last Supper and Saint Dominic delivering the rosary to Innocent XII and also those by **Pietro Marone** (1602) in the presbytery that represent Saint Peter, Saint Fidelis, Saint Paul, Saint Roch, Saint Sebastian, and an oval with the visitation of the Virgin, the four sibyls in the pendentives and the triumph of the Virgin in the dome.

During the **digs** of 1977-78 many **ancient sepulchres**, a second-century **funerary stela** and other Roman **funerary monuments**, that now are kept in the underfloor spaces, came to light.



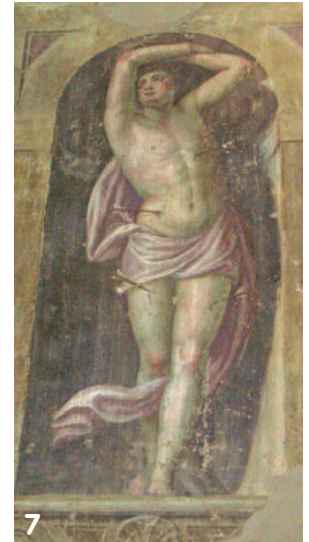
1 Stairs and access portal to Pieve



2 Detail of the dome
3 Interior of Pieve



5 Window aisle
6 Portal aisle
7 St. Sebastian



7 St. Sebastian

Santa Maria Assunta



It's the most imposing building in the city, it was built between 1751 and 1782 from a project of the Venetian architect **Giorgio Massari**, while the façade was drawn by the architect **Luigi Donegani** and built in 1848.

The interior, with a Latin cross plan, has got **three aisles** with eight altars, adorned with interesting marbles, sculptures and paintings and an umbrella dome with a **polygonal roof lantern** decorated by the painter **Giovanni Battista Galizzi** (1938) from Bergamo.

The mayor altar, rich in polychrome marble, was adorned with a canvas of Michelangelo Morlaiter (1773) representing the Assumption, near it there are two recesses with the statues of Saint Peter and Saint Paul, whose plasters are currently in the church of the Holy Trinity (or of Saint Albert).

The complex was dismantled during the restoration of 1938-40 and replaced by the frescoes of **Vanni Rossi** (1955). Over the altar there is the famous polyptych of the painter **Vincenzo Civerchio** (1525).

On the right of the main entrance there is the altar of Saint Joseph, coming from the church of the Dominicans in Brescia and the altar of the Blessed Virgin of the Rosary.

In the right semitranssept there is the altar of the Holy Sacrament, drawn by Massari, with an altarpiece of the Last

Supper that seems to be realized by **Pompeo Batoni** (1785). The sculptures and the statues on the sides are crafted by **Antonio Callegari** (1775).

On the other side, in the left semitranssept, there is the altar of the crucifix, which is beloved by the people from Palazzo-lo, it was realized from a Massari's drawing. Concerning the decorations the cupids on the top were realized by Calegari, while the statues of Mosé and Dave were crafted by Gelfi.

Next to them there is the altar of the saints with **Grazio Cossali's** altarpiece (1630), coming from the demolished church of Santa Maria Maddalena, who is in the painting together with Saint Fidelis, Carlo Borromeo and the coronation of the Virgin; in the background of the painting there is the area of Mura.

The original organ was realized by Callido (1776), then replaced by another organ by **Lingiardi** (1876).

The **façade**, finished between 1844 and 1846 from the project of the architect Donegani, is decorated with two recesses near the portal with the statues of Isia and Geremia, more above Saint Giovanni Evangelista and Saint Mary Magdalene and Saint Fidelis.



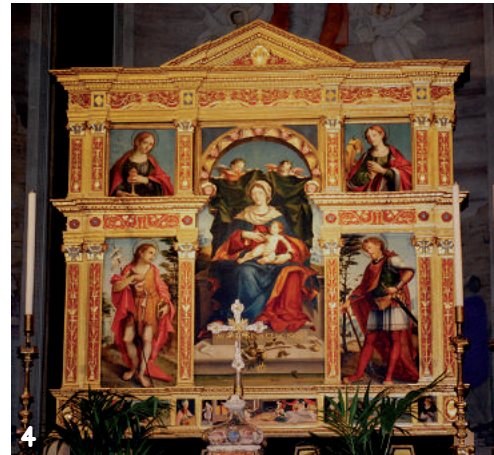
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1 Parish Church of Santa Maria Assunta
3 Interior

2 The façade
4 Vincenzo Civerchio, polyptych

Roman bridge



It's the **most ancient bridge in Palazzolo** and the most significant from a historical point of view.

Historians and some archaeological data date its construction **between the fourth and the fifth century**, when **Ravenna**, the new capital of the Western Roman Empire, needed appropriate transport routes towards **Milan** and the northwestern regions.

It was realized in a section of the river where in low water periods several islets surfaced and helped the foundations to be laid. Originally, it was a **humpback bridge** with **four pillars** and **five arches**.

In the **Middle Ages**, two **forts** were built at the extremities during the conflicts for boundaries and water rights between Brescia and Bergamo, the **Rocchetta** tower is a solemn and majestic memory of them. A toll known as *pontatico* was required to cross the bridge: the proceeds were split between the municipality and the episcopacy of Brescia.

Over time the dimensions of the bridge went through **lots of changes**: the first arch from the square, that is still existing but not visible, was closed and buried when the "torrazzo" (the fort of the bridge on the side towards Brescia) was demolished and the buildings in the Market Square (now Piazza Roma) grew with the construction of a colonnaded building used as an inn for wayfarers.

The many changes that happened throughout the centuries modified its **original aspect**. The structure is supported by round-based pillars made with white marble maybe from Botticino, built in the late Roman age. The buttresses made with **Credaro stone** lay on these more ancient foundations; they are used to protect the pillars themselves in order to avoid any damage from the Oglio stream.

- * *Construction: fourth/fifth century*
- * *Arches: 5*
- * *Pillars: 4*
- * *Building material: Credaro stone*



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1 The Roman bridge
2 Stairway to the old washing
3 View from Lungo Oglio



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Rocchetta



The **squared tower** that belonged to the **fortified complex of Mura** (*Rocha parva*) is called **Rocchetta**, it overlooks the old Roman bridge and it is counterposed to **the castle and the Torre del Popolo**.

According to the historical reconstructions the Rocha Parva was built in the same period of the Rocha Magna (the current Castle), that is to say **between the ninth and the tenth century**. The construction of two counterposed forts is likely to be contemporary and due to the same needs, they both aimed at protecting the crossing of the Oglio River at the point where there is now the Roman Bridge.

The Rocchetta was the starting point of an **embankment** and a moat that surrounded Mura and reached the Torrione before descending towards the river again, till the current Lungo Oglio, where still today, in the adjoining public garden, you can see some ruins of the **ancient walls**.

You can understand the **military role** of the Rocchetta from the ruins of the tower itself: on the northern side some **single-lancet windows** are visible, while on the southern side you can see the **Credaro stone pillars** on which the timber-frames lay, which protected soldiers during the day.

In the first half of the 15th century it was in bad conditions and the several military operations that it suffered even made it worse, so that in the second half of the century it was abandoned and it was subjected to continuous dismantlements and mutilations for some centuries.

In the seventeenth century its height was reduced and it was turned into a **bell tower** with a bell and a huge **clock**. There is still today the original **Sarnico stone spiral staircase** to reach the **bell chamber**.

The weaving of the tower isn't homogeneous: in the corners there are **squared stone blocks** while the rest has **river pebbles and bricks**.

foto - Circolo fotografico palazzolese



Mura's tower



The **Torrione** (or **round tower**) rises up on the **highest part of Mura**, in front of the church of San Giovanni.

It's **25 metres high** and it has got a central part with a ten-metre diameter, in the past it was certainly possible to access it through some **detachable wooden stairs** that started from the wall path.

Like many other defensive buildings of Palazzolo, the Torrione underwent some degradation over time and since the seventeenth century it was **gradually dismantled**.

In particular, in the late 1800s it risked the demolition in order to **straighten the current via Gorini**: a street that goes up from Mura centre towards piazzale Mazzini and from there to the cemetery and the province of Bergamo.

Between 1912 and 1913 a crenellated covering with a wooden roof and inside a huge tank for the city aqueduct were added.

Finally, in the second half of the Nineties, after the demolition of the tank, unused for years, it **was completely recovered** and opened.

Not far there is the *porta Mediolanensis*, (or **Mura's Gate**): it's a **solid squared stone building with three floors**; on the ground floor there is the vault, which in the past had a portal that moved on still visible hinges and a portcullis that went down into its tracks.

The building used to have a **roof covered with rounded tiles** and some **battlements**, while you could access the upper rooms through some **wooden stairs**; these rooms were used as a warehouse for the Monte Granatico of Mura since the sixteenth century. To reach the gate there was a bridge over the moat, that could be lifted from inside.

- * *Height: 25 metres*
- * *Maximum diameter: 10 metres*
- * *Close to Porta Mediolanensis*



1 Torrione - view from Via Gorini
2 Detail of the masonry
3 Mura's Gate



Church of San Giovanni



The main body of the **church**, the connected **chapel of the Intercession of the Dead** and the adjacent **chapel of San Rocco** form the **architectural complex of San Giovanni**.

The **church of San Giovanni** originally arose on an embankment, it had its own **bell tower** on the southern side, where there was also the **cemetery**, and it had a rectangular hall with a semicircular apse, a **saddle roof** and the interior divided by four large brick lancets. After several **changes** over time, the aspect of the church changed. The stair street that is currently known as Via Gorini and goes up until Piazzale Mazzini disappeared together with the parvis and the massive wall that enclosed it and even the walls that surrounded it on the northern side.

In the **1700s** the interior of the church of Saint John was completely emptied, the saddle roof was demolished, the northern wall (where there was the Chapel of the Intercession) was opened in order to let it directly communicate along its whole southern wall with the church itself, becoming **just one space**.

Inside the church had the main altar adorned with a polyptych that seems to be made by Bergognone that was sold in the middle of 1800s and replaced by a canvas of **Giovanni Rampana** from Palazzolo which represents Saint John Evangelist; near the altar of the chapel of the Intercession of the Dead there is a big altarpiece by the famous painter **Andrea Celesti** (1637-1711) that represents the Virgin that intercedes by God the liberation of the purified souls, while near the altar dedicated to Girolamo Emiliani there is a **great fresco** with the saint's stories which was realized in 1935 by the Palazzolo's painter **Matteo Pedrali** (1913-1980).

The real peculiarity of this fresco is represented by the main characters of the scenes that are **young and old people from Palazzolo**, friends, relatives and common people that posed for the painter to gain the best natural result, in particular for the highly characteristic faces. His goal was to establish a connection between ancient and modern, past and present, tradition and modernity.



On the left: the fresco painted by Matteo Pedrali

Above: the church of san Giovanni in a vintage picture (in the background, Torricchio still without roof covering)

Chapel of San Rocco



In 1485 a terrible pestilence hit Palazzolo and the area of Mura was put in quarantine.

It was decided to build an **oratory to Saint Roch**, the protector of those who suffer the plague, near the church of San Giovanni.

The chapel, on the southern side of the church, was like a **rectangular oratory** enclosed with three sides and open up to the West through a lancet; in the middle of the eastern wall there was probably a wooden altar and near it a small recess (that is still visible) in the wall that may have been used as a "washtub" for the priest's hands or as a charity box.

The **frescoes** that complete the chapel are noteworthy, they date back to 1495 and were crafted by at least two authors close to **Bembo's** and **Da Cemmo's** schools, as well as local artists like the **master of Martinengo**.

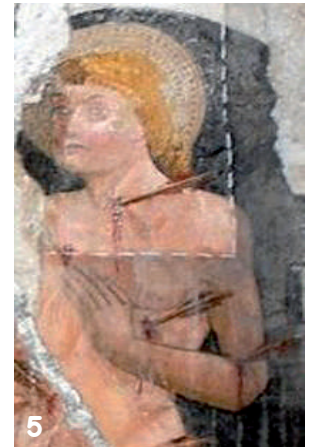
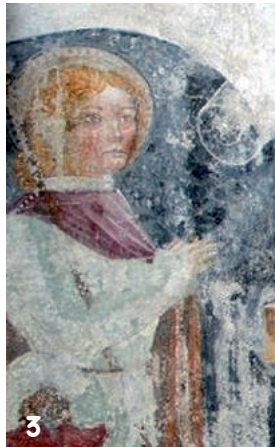
The fresco that occupies the central wall portrays a great **Virgin Lady on the throne** with the Child in her arms. On her left there are **Saint Sebastian** (on his knees) and **Saint Girolamo** (upright) with cardinal clothes and a church in his right hand, almost certainly the ancient church of Mura; while on the right there is **Saint Roch**, on his knees praying, and **Saint Christopher** behind him. The figures of Saint Sebastian and Saint Roch are surmounted by cartouches that seem to beg the Virgin to protect Mura from the plague.

On the southern wall, **Saint Anthony the Abbot**, Saint Roch, **the Virgin** on the throne and **Saint Vincent Ferrer** are portrayed in the four units. In the five units on the northern wall **Saint Bernadine**, **the Virgin Mary**, **Saint Apollonia** and again **the Virgin Mary** and **Saint Gotthard** are portrayed.

The ceiling of the chapel is decorated with a series of little flames among which some laurel garlands with the christogram IHS in the middle stand out.



- 1 The chapel of san Rocco
- 2 The fresco on the central wall
- 3 St. Roch
- 4 The Holy Child
- 5 St. Sebastian



Museum

of war memories



Naval

museum



It's an interesting museum collection fitted out in 2008 in the Cultural Pole (and Public Library), it has got **more than one thousand pieces of great historical and social value**, dating back to **Risorgimento**, the **African campaign** and the **two World Wars**.

Among the treasured objects there are the **tricolour** that was fluttered during the **Five Days of Milan**, the oil portrait of **Giuseppe Garibaldi** realized in Caprera by the Palazzolo's artist **Giovanni Rampana**, **diaries and war letters** from the First World War.

The museum, which is currently managed by volunteers, was opened during the middle of the Twenties by an association of soldiers and veterans that asked the municipality for a place where they could treasure the war memories that had been gathered among the veterans of the world conflict.

The museum is located at the first floor of Villa Küpfer inside the Park of the Three Mansions; it's a **historical-expositional excellence** that treasures **relics, objects** and **models** connected to the love for the sea and the navigation.

Fitted out since 2004 by the volunteers of the association "The Sextant - Itineraries throughout History", it boasts several pieces, some of them even rare, some of them offered by museums of Imperia and Genoa.

Inside you can admire besides **big naval models, maritime relics** from the 1700s to the 1900s, old flags, sextants, telescopes, shipwrights' and sail masters' tools, old pulleys, binnacles, copies of drawings about naval constructions of different times, besides ancient printed materials, naval charts, paintings and other objects related to life on board.



- 1 Portrait of Garibaldi - Museum of war memories
- 2 Sextants - Naval museum
- 3 Soldier boots - Museum of war memories
- 4 Compasses - Naval museum
- 5 Ship model - Naval museum
- 6 Military bicycle - Museum of war memories
- 7 Headquarters - Naval museum

Parco Metelli



Parco delle Tre Ville



Once this area was known as *Pratolongone* that went from *Mulì del Pilù* to the bridge of the island and was owned by the Zamara family that set a tannery, bought in 1820 by the milanese merchant Davide Speckel, and, after his death, **Francesco Nulli**. For around half century, the Nulli tannery was known for its flourishing activity, also thanks to the automation of production, until when, in 1922, it had to close due to the war and its resulting reduction of manpower and production.

At the end of the Nineties the municipality bought the area to create a huge public park. Today the *ex Pratolongone* is an **amazing park** in the city centre, that is situated along the **Oglio River**, with **walking paths**, a fitness trail, recreation grounds, a fenced area for dogs, a beach volley court and a kiosk where sometimes tournaments and summer events are organized.

The Parco delle Tre Ville is a **vast public park** located in the city centre, it's one of the most interesting and evocative places in Palazzolo sull'Oglio.

Its name comes from the three mansions, built between the **eighteenth and the nineteenth century**, as residences of important industrials' families of the territory, two of which coming from Switzerland, that owned their manufactures in the area.

These three **liberty** mansions, in which there are now the offices of some associations, make the big park born from the fusion of their gardens even more beautiful and are in their entirety an **easy enjoying place** with a high cultural and unifying value.

The castle and its dominant character, the elegance of the three mansions with their nostalgic charm and the big shady trees make it an ideal place for relaxing moments and for having nice walks.



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1 Villa Küpfer
2 Parco Metelli

3 Parco delle tre Ville
4 Parco Metelli - kiosk

5 Parco delle tre Ville
6 Parco Metelli

Villa Lanfranchi



Villa Lanfranchi is pretty significant among the **residential dwellings**, it was bought by the municipality during the Seventies and **it housed the public library from 1972 to 2006**.

It has a **liberty architecture** characterized by a great graphic incisiveness that can be noticed in the linear motifs of the façade and a careful choice of the materials for the decorations, mainly geometrical, placed above all to surround the breaches and in the crawl space. Its style is **simple** and **elegant** with **adorned balconies and balustrades**.

Even inside there are examples of the Liberty style, with **decorated ceilings** adorned with friezes, geometrically placed **parquet flooring**, wooden windows with gates decorated with geometrical themes, and a majestic central staircase with a precious wooden handrail.

From a technological point of view, in the mansion there are transom windows and a heating system that were very innovative at that time.

Nowadays the mansion houses the ancient **“G.U. Lanfranchi” fund**, donated by the entrepreneur of the city in 1966, that has more than **seven thousand volumes** printed between 1471 and the middle of the nineteenth century, besides a small group of manuscripts.

It's a varied collection with Italian and foreign literary books, legal books, philosophical dissertations, scientific, historical, art, archaeological books and also illustrated travel books with ancient bindings.

The collection is really precious and significant not only in the area thanks to the high number of Brescia's volumes, in particular of the **Britannicos**.



1 Villa Lanfranchi
2 Ancient fund
3 Interior

Historic buildings



Palazzo Duranti

The palace, **Duranti counts' old residence**, was built at the beginning of the 1500s and it was extended in the middle of the 1600s. It is considered one of the most beautiful in the province of Brescia for its location and its solid structure. It was inhabited by cardinal Durante Duranti, Pope Paolo III's loyal assistant, and in the eighteenth century by the count himself, fine intellectual and poet, who **housed a sort of Academy** with the most celebrated writers and painters of that time.

The building has an "L" structure with two orthogonal bodies and similar dimensions. The two façades overlook the Oglio Valley and the stretch of the royal route that connected Brescia to Milan and Bergamo.

Casa della Congrega

It's a **thirteenth-century building** with an exposed stone façade, a low porch with rounded arches surmounted by a small loggia with earthenware tile columns adorned with simple Romanesque capitals, where the brothers **Umiliati of the domus of Palazzolo** seem to have had their headquarters.

The palace was donated in the middle of the eighteenth century to the Brescia's congregation of the apostolic charity by the noble Annibale Maggi, **Teresa Duranti's** husband.

Cicogna Rampana Foundation

Damioli-Cicogna Palace, located just outside Mura's gate, is a nineteenth-century mansion with the typical structure of a rural farmhouse with a courtyard and a vegetable garden, and it has a **big green park open to the public**.

In the building there are the headquarters of the **Cicogna-Rampana Foundation**, an organization, established in 1989, that takes care of the collection and the study of local historical memories and various art forms.

Pedrali collections - Museum of San Fedele

In Palazzolo city centre, in Piazza Roma, you can visit a significant private collection of Moto Sterzi, a historical brand of the Italian motorcycle scenario, mainly from the Fifties and perfectly saved, a rich collection of **writing machines**, typographical instruments, mechanical calculations, perforating machines for checks, cash registers and other objects related to the world of offices and services.

The writing machines, that are some dozens, are the real historic heritage of the collection, with pieces, such as the German Adler Model 7, coming from the nineteenth Century, until the most recent ones made by Olivetti over time.



- 1 Palazzo Duranti
- 2 Cicogna Rampana Foundation
- 3 Casa della Congrega
- 4 Pedrali collections



Palazzolo sull'Oglio



How to get Palazzolo sull'Oglio



by car:

A4 motorway (Milano-Venezia): exits Palazzolo sull'Oglio, Ponte Oglio or Grumello Telgate
provincial road 573 Ogliese (Brescia-Bergamo)
provincial road 469 (Pontoglio-Capriolo)



by bus:

Brescia-Rovato-Palazzolo sull'Oglio-Chiari (SIA Lines)
Iseo-Palazzolo sull'Oglio-Chiari (SIA Lines)
Pontoglio-Palazzolo sull'Oglio-Sarnico (SIA Lines)
Bergamo-Calcinate-Palazzo-Palazzolo sull'Oglio (Bergamo trasporti)



by train:

Brescia-Bergamo-Lecco railway, Palazzolo sull'Oglio station (Trenitalia)
Paratico-Capriolo-Palazzolo railway, Palazzolo sull'Oglio station (ferrovie del Basso Sebino)



by bicycle:

cycle path Urago d'Oglio-Pontoglio-Palazzolo sull'Oglio-Capriolo-Paratico-Brescia



by plane:

Orio al Serio airport (Bergamo)

for information

+39 030 740 55 20 / +39 030 740 55 25 (from Monday to Friday)

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