



# The sweet discovery

A land to taste slowly

The thematic routes presented in this guide have been realized within the agreed project for the “Valorizzazione Territoriale e Salvaguardia dello spazio rurale nel circondario cremasco” (Territorial promotion and the rural environmental protection in the surroundings of Crema). The project, which sees the active participation of local governments and private operators, was set up consequently to the European planning of the EAFRD – Rural Development Policy 2007-2013. The goal we want to achieve through it isn't therefore the revaluation of the only area of the Cremasque, whose local identity is historically determined, but its revaluation as a territory put in a wider context – either provincial, regional or international. This general approach permits the realization of a common innovative system for the improvement and the protection of those territories, which for their particular socio-economical and environmental characteristic spot in agricultural resources their driving force. The following pages deal therefore with those themes aimed to explain the local phenomena and traditions that are strictly connected to the soil, thus favouring a global speech on the complexity of the local culture, which is mainly rural, instead of singling out a specific monument. We'd also like to point out that the itineraries presented in the guide have been traced considering the extant net of strategic routes, such as the provincial system of cycle tracks – a partnership of the Provinces of Mantua, Brescia, Bergamo and Milan. This long route could potentially give birth to a long itinerary running from the centre of the Lombard capital to the mouth of the river Oglio in the Po river. A slow tour onto the cycle-pedestrian tracks drawn along the banks of canals and irrigation ditches in the country of the Cremasque gives you the opportunity to discover the endemic characteristic of this environment. At the end of the route the numerous farmsteads and the particular water basins called fontanili, the important places of worship and the devotional chapels, the patrician palaces and the fortresses that permeate the area will be familiar to the visitor. Moreover, the gastronomic specialities cooked into local trattorias will give the tourist a lot of energy to start new adventures.

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# TRACING HISTORICAL EVENTS





The sweet discovery

## Tracing historical events

by Luciana Medici

### “There was a lake ...”

The territory of the Gera d'Adda is delimited to the west by the Adda River and to the east by the Serio River. Today it is a green flat region marked by a regular net of ditches, channels and canals. This setting is far from being the original one of the area; in the past it actually was completely submerged by a wide, marshy lake alimented by the numerous resurgences that were present between the two rivers. The lake named Gerundo sprawled among the current provinces of Brescia, Bergamo, Milan and Lodi, and it occupied an area that was so wide as to be called by the inhabitants with the appellation “sea”. Its waters reached the present residential area of Spino d'Adda until Palazzo Pignano, Bagnolo Cremasco and Capergnanica. Today these Commons are set in row very near to the landslip that once constituted the western shore of the *Insula Fulcheria* (Fulcheria island).

From the V Century B.C. the Celtic and Gallic tribes settled onto the territory and began to reclaim these swampy lands; with the coming of the Romans the drainage of fields was improved by the building of hydraulic works due to embank and gutter waters. From the IV

Century A.C. the crisis of the late empire and the progressive depopulation of the countries determined the abandon of the Po Valley, causing the rebirth of a wild nature that regained its territories, with the restoration of thick forests and marshes in spite of cultivated fields and irrigation channels.

The formation of the lake Gerundo was due to the inefficient drainage of the rivers Adda and Serio, which conveyed and covered a depression of the Po Valley. The inhabitants of the old residential centres founded in the region were too superstitious to understand this geological explanation; the lake became therefore the source of all evil because of its permanent fogs, the bad smell and the unhealthy humidity causing a lot of epidemic, besides rendering the territory near the lake dangerous and impracticable. In the Commons around the lake the inhabitants started to create legends and superstitions that soon became tradition. The main character of these odd stories was the dragon Tarantasio (also named Taranto), a snaking monster with a canine head that lived in the abysses of the lake Gerundo, from which it emerged only to eat a young man or a

Wide swampy lands hosting mysterious primordial creatures, soldiers and leaders of soldiers of venture homed into little towered castles, and ladies and gentlemen lingering in elegant palaces set in the countryside are all ingredients of a fairytale; the modern tourist has just to entwine the numerous plots.

child, thus infesting the air with its smelling breath.

People believed this legend to be true and started to think about any kind of solution to the problem; the inhabitants of Calvenzano, for example, built three-metre-high and fifteen-kilometre-long walls to protect themselves from the dragon and renamed the main street of the village *snake's road*.

The story of the dragon Taranto ended at the beginning of the XIV Century, when a huge animal skeleton was found near the river Adda. For the inhabitants it was of course the skeleton of the famous dragon, which was therefore moved to Lodi into the church dedicated to Saint Christopher and there hung up to the ceiling for centuries. Signs of the repetition of this practice are

visible in more than one church of the territories of Bergamo and Crema, where big bestial bones were preserved. There is for example a giant rib, which is more than 2.5 metres long, pending from the vault of the apse in the church of Almenno S.Salvatore, besides the two-metre-bone exposed in the near sanctuary of the Holy Mary in Sombreno and the hung-up rib in the sacristy of the church Saint Bassano, in Pizzighettone, which is 1.70-metre-long. The origin of such exotic trophies is easy to be discovered; the modern visitor actually understands that the bones were rests of prehistoric animals found around the area and then transported by merchants and pilgrims, who put them into the aforementioned religious buildings. The medieval man, instead, believed in the existence of the fantastic creatures that occupy the pages of bestiaries; the found of a bone of unusual dimensions was therefore an occasion to celebrate the defeat of a wicked dragon.

As we have already said, the repopulation of the Fara Gera d'Adda started around the VII Century and was related to areas with specific morphological characteristics,



1. Civic Canal of Cremona

one in Barbata and the other in Rubbiano, which depended on the coenoby of Santa Giulia of Brescia and which were set in the north and in the south of our territory. The actions of land reclamation and drainage, which restarted successfully at the end of the XI Century, were started two centuries before.

In any case, the works of deforestation and requalification of lands increased around the year 1000, when two Benedictine communities settled in the area.

The monks of the coenoby in Abbazia Cerreto, which was founded in 1084, and the monks of the Abby of Saint Benedict, whose presence is confirmed in a document dated 1097, promoted and supported the drainage of the big marsh. In a couple of centuries swamps and marshes became an alternation of fields and irrigation channels, among which the Civic Canal of Cremona is the oldest. The civic Canal is mentioned in some documents of the XI and XII Century, even if its definitive setting dates back to the year 1337. It intercepted the Oglio River between Calcio and Cividate al Piano, two Commons in the Province of Bergamo that once were governed by Cremona, guttering its waters until Romanengo and then from here it continued to reach Cremona. One century later, precisely in 1442, Francesco Sforza promoted the excavation of the new Canal of the Melotta with the aim to improve the flood of the Civic Canal. In 1512 the well-known Canal Pallavicino was built in the bed of the pre-existing irrigation

such as a certain elevation that permitted a bigger distance from the swamps and therefore better ventilation. Considering these needs, the most healthy places to live in were the plateau of Romanengo and the *Insula Fulcheria*, a promontory emerging from the waters of the Gerundo that was a berthing point for the population of Trescore Cremasco, Crema and Cremosano, which overlooked the marsh of the Moso. The stabilisation of human settlements in the area is confirmed by the presence of two monasteries,



2. St. Pieter's Church in Abbazia Cerreto



3. Stretch of track among the fontanili of Capralba





4. Canal of Melotta

ditch Antegnata, which brought water to the fields between Antegnate and Fontanella. In the modern era the reclaim saw the realisation of important channels, such as the Channel Vacchelli and the complex named Tombe Morte both planned in the second half of the XIX Century.

### **“...set armed against each other...”**

The works for the regimentation of the waters, which were



5. Near the complex “Tombe Morte”

started by the monks, continued during the Age of Commons and favoured the development of all the basic economic and social activities, such as agriculture, fishing and artisan activities, interesting also river trade and military defence. The lack of water could determine the failure of a government. Water has always had, in fact, a huge importance; during the Roman

Empire, for example, the Oglio river was a natural borderline among the municipalities of *Brixia* and *Bergomum* and the colony of Cremona. Numerous imperial edicts gave Brescian Bishops the exclusive right to use the waters of the Oglio, a privilege sanctioned in a decree dated 965, which from that moment on has strongly been claimed by the prelates. The Battle of the *Mala Morte*, which was fought in 1191 in Rudiano between the Common of Bergamo, allied with Cremona, versus the Common of Brescia, might have been caused by the Brescian will of maintaining that prerogative. It was the first of numerous conflicts and contrasts that happened in this territory to conquer lands and control waters and communication channels.

The birth of the numerous castles, which today are scattered throughout the country, is a consequence of the old territorial fights aimed to obtain the control of waters and communication routes. The opposition between the two enemy lines constituted the old defensive net that, numbering a lot of burgs and



6. The Canal Vacchelli near Trigolo



7. Entrance to the Castle of Romanengo



8. Noble residence built up on the ruins of the Castle of Trigolo

fortifications, was built to maintain the dominion of strategic regions.

The so-called corridor of calciana, a strip of land around Calcio, was one of the aforementioned strategic zones because it was the only access to the Oglio for the inhabitants of Cremona. In order to protect this right in the XV Century the population built the majestic burg of Soncino, the extreme bulwark of the defence of the eastern territory of Cremona. The burg was built between 1473 and 1475 by Bartolomeo Gadio and it faced the near Orzinuovi, a stronghold founded by Brescian people in 1193 and then converted to military citadel under the Venetian government. The western borderline, which separated the territory of Cremona from the jurisdiction of Crema, was overseen by the fortalice of Romanengo, which in 1192 was built onto a high embankment better to control the flow of the canalisation of the river Oglio towards Cremona. In the second half of the XV Century Francesco Sforza ordered the reconstruction of medieval defence works and the

building of a burg rounded by high defensive walls. In the XVIII Century the burg became a farm and in the following century its walls were demolished; the extant walls are only a few metres long.

The fortalice of Pizzighettone was instead the heart of Milan's military defence, whose extraordinary bastioned walls faced the flourishing town of Crema, which was conquered by the Most Serene Republic after many fights in 1449. This town lying behind the enemy lines became therefore the last outpost of a far government, thus granting to the Venetian Republic the protection of its western borderline. Between 1488 and 1509 the Venetian government enclosed the city in a three-kilometre-long wall fence to reinforce the military role of the city. The walls protected also part of the medieval fortifications of the Common, which was destroyed and then rebuilt after that Federico Barbarossa sacked it in 1160.

In the first decay of the XVI Century, precisely in 1509, the Venetian troops were defeated by the enemy army of Luigi XII, who stopped the Venetians in Agnadello and caused the withdrawal of the enemy troops



9. Camisano, stone marker of the old border between the Most Serene Republic of Venice and the Dukedom of Milan





10. The Burg in Soncino





11. Spino d'Adda, Villa Zineroni Casati



12. Pandino, Visconti Castle



13. Pandino, courtyard of the Castle



14. Villa Serafina in Augusta, in Vidolasco

near Mestre, making them abandon much of their territories in the Ghiera d'Adda on their way back.

After the battle of Agnadello the manor house in Rivolta d'Adda was destroyed and was replaced by the palace Celezia. The same thing happened in Spino d'Adda, where the extant 18th-century villa Zineroni Casati occupies the area that once was the seat of town's military fortifications. The structure of the luxurious house still presents traces of the old castle, for example a little tower jutting out from the backside of the villa, which was restructured at the beginning of the XX Century. In Rivolta the old presence of a fortified village is observable in the extant disposition of the residential area, which is partially delimited by the old moat. The beautiful manor house in Pandino is to be mentioned, since it was built from the year 1354 to be the ducal residence of Bernabò Visconti and Regina della Scala. The stunning court was originally thought to be the house for the prince's spare time, even if four angular towers reinforced the whole structure. After the political changes of the XVI Century the manor house lost its defensive role and became a noble residence.

### **"Delight Villas or country palaces..."**

To complete the artistic and historic description of the Cremasque we now focus on the villa architecture. The presence of monumental residences in the region has ancient origins; an example of this is the late-Roman Villa in Palazzo Pignano, which presents interesting halls decorated with splendid mosaics of the V Century A.C.. Villa Marazzi is another splendid building of Palazzo Pignano; it presents a high tower that reminds us of the former defensive function of the building, which has been restructured and renewed to become the residence of a noble family. This requalification of old structures, which was due to render them welcoming houses for nobles, was a custom of the XV Century. Another example of an old castle transformed into a villa is the fascinating Villa Serafina in Vidolasco. Its structure is that of an ancient burg of the XI Century, which was readapted in the XV Century to suit the residential needs of the counts Tadini; in the XVI Century a second renovation based on the introduction of Renaissance motifs followed.



15. Ricengo, Villa Giavarina Ghisetti





16. Izano, Villa Foglia Cremonesi

of the residences in Ricengo, Spino d'Adda and Castel Gabbiano, which present Milanese decorations, was influenced by the artistic tradition of the dukedom of Milan; this double affection in styles was a consequence of the position of Crema, which was in fact a Venetian isle into the Milanese territory. That's why Villa Ghisetti Giavarina in Ricengo, which may derive from a medieval convent, shows a pretty façade presenting two artistic orders; the façade was refined in the XVIII Century by the noble Milanese painter and architect Fabrizio Galliani. Villa Griffoni Sant'Angelo in Castel Gabbiano was built in various stages on the basis of an old 16th-century castle, whose massive great tower is still visible; Giovanni Ruggeri, the favourite architect of the Milanese bourgeoisie, may have designed it. The architectonic structure of the aforementioned Villa Zineroni Casati dell'Orto in Spino d'Adda is composed by three blocks lying in a "u" shape, which is a typical layout of 17th- and 18th-century Lombard villas, even if the style is mitigated by the neoclassic renovation of the building. On the other hand, Villa Obizza in Bottaiano, a hamlet of Ricengo, is strongly affected by architectural elements of the Palladian language; it is in fact architecturally related to the rural buildings and environment it is surrounded by, giving the lord a view on his lands and farmers. The same happens for the palace Dell'Albera in Salvirola, which was defined as the most Palladian villa in the whole Cremasque.



17. Casale Cremasco, Palace Oldi Agnesi

Anyway, the diffusion of such buildings all over the territory increased in the second half of the XVI Century, when the Venetian authority absorbed the shock of the defeated in Agnadello and a period of prosperity followed.

The three-century-long dominion of the Venetian Republic justifies the presence and construction of Villa Obizza in Bottaiano, of the Albera in Salvirola and of Villa San Severino Vimercati in Vaiano, while the construction



18. Capergnanica, Palace Robati

Among the farms and houses scattered through the country around Crema we can't avoid mentioning the Marazzis' residence in Capergnanica, the sober houses of Izano, among which Villa Severgnini Carpani presents a 17th-century structure, the 19th-century Villa Noli Dattarino and the elegant Villa Foglia Cremonesi, a former rural court which was transformed in gentilitia house during the last century. Other interesting buildings are Villa Vailati Poletti in Offanengo,



19. Salvirola, Villa Albera

which was founded in the second half of the XVIII Century, and Villa Carioni Caravagi, with its open arches facing the garden. Villa Bettinzoli and villa Bisleri in Pieranica are instead examples of 18th- and 19th-century owner's residences. Finally the fine town hall of Casale Cremasco Vidolasco is to be mentioned, because it is inserted in the court of Villa Oldi Agnesi and it presents an elegant, arched main door.



20. Ricengo, Villa Ghisetti Giavarina



21. Castel Gabbiano, Villa Griffoni Sant'Angelo



## Focus on



### The fortress of Soncino

The fortress of Soncino is surrounded by defensive walls and it presents four big corner towers; its structure follows the old Milanese defensive philosophy, which favoured a strategic managing of the fortifications on the territory in spite of the realisation of "fire-arm-proof" castles. While the other contemporaneous defensive buildings of the middle Italy were more functional, the fortress of Soncino has instead looked old fashioned since its building (1473-1475) because of its high walls that could not protect the village from bombs and cannons. Anyway, the function of the burg was not compromised by this structural "defect" since it was realised after 1460, when Francesco Sforza ordered to reinforce the defensive walls. The entry to the fortress is represented by the drawbridge of the *rivellino* that

is a courtyard aimed to be the first defence of the burg, which leads to another drawbridge that introduces into the inner court guarded by the majestic donjon. The high tower is the starting point of the visit of the inside rooms of the fortress, which today are connected by charming stone stairs that once were the alternative to secret passages. Betterments lead to the big cylindrical tower surmounted by a kind of lookout and then forward to the chapel that perhaps was the soldiers' one, as it is suggested by the presence of a fresco portraying a Mother and Child. Signs of power lay next to the religious icon: the terrifying big snake of the Visconti's coat of arms, the lion of St Marco dating back to the decay of the Venetian dominion (1499-1509) and the Sforza's blazon framed by brands on fire, to which buckets full of water hang. In the end of the 19th century the restoration made by the architect Luca Beltrami, which had a continuity in style with the old structure, partially altered the features of the burg, even if its original setting remained..



### The mills

Strolling through the country of the Cremasque people may encounter the wheels of a watermill. Actually, in the past these structures were strongly present in our territory, since they were connected to the thick presence of channels and canals representing the centuries-old use of hydric resources. Since the middle ages the grinding of cereals, the pressing of seeds and a lot of other activities were in fact performed thanks to the strength of the millwheel that was put in function by waters, which were therefore purposely canalized in order to make the mechanism of the millstone move. During the centuries this mechanism was improved, especially thanks to the scientific and technical innovations that man introduced in agriculture between the 18th and the 19th centuries. Anyway, the changes brought by these innovations were not substantial and each village maintained its own mill for the daily supplying of flours. The single- or double-wheel structure of the mills in Ricengo and Casaletto di Sopra, Soncino, Capralba, Capergnanica, Pieranica and Bagnolo Cremasco, for example, suited the local need

of trading just a little amount of products. Instead, in 1829 in Farinate a third wheel was added to the 17th-century mill for the grinding of rice. Even if the modern era caused the abandoning of the traditional ways of grinding, the image of the mill has always been deep-seated into the daily experience of the local populations; an example of this is the story of the watermill in Madignano: built in 1805, it worked until the 1970s, and today it is the seat of an interesting museum that explains the importance of such structures in the land.





# THE ARTISTIC SIDE OF CREMA





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# The artistic side of Crema

by Luciana Medici

## The Faith route

The analyses of the works of art of a region cannot be totally divided from the interpretation of religious signs, which permeate some architectures and paintings and have gained the quality of cultural tradition for their deep affection and age. The territory around Crema is full of such artistic exemplars; numerous sanctuaries actually are scattered throughout the country, and each town, village or hamlet has at least one church or religious niche. In the only common of Capergnanica, for example, there are four tabernacles and three chapels dedicated to the Virgin Mary, among which the oldest one is the Madonna Addolorata ai Cazzuoli, which dates back to the XVII Century. Other architectures are the Madonnina delle Süchéte (Virgin of little pumpkins), which was built in the XIX Century thanks to the greengrocers of the village, and the Immaculate Virgin of the Brefanghe. Considering the centre of Crema, besides the majestic cathedral, there are a lot of religious buildings that seem to be in competition with the main church for their beauty. It's impossible to speak about these monuments without making a distinction between the main religious constructions, which are the expression of an

"official" and public Faith, such as parish- and town churches, and the minor works, which were born in the bosom of poor but devoted people. We now focus on the lasts, starting from the Sanctuary of the Vergine dei Boschi (Virgin of the woods) in Spino d'Adda. Built in the XVI Century, the shrine commemorates the miraculous liberation of a prisoner who made a vow to the Virgin. An icon of the Virgin Mary and child is therefore still present in the crypt of the sanctuary, next to a pair of broken handcuffs. In the presbytery there are frescoes portraying the life of Jesus Christ and the Virgin Mary; they were probably realized by the workshop of Callisto Piazza, a famous artist from Lodi. In the same period, which goes from 1540 to 1545, in the near oratory of Saint Roch in the hamlet Dovera, he emphatically painted some episodes of the apparition of the Saint. The dedication of the 16th-Century oratory to the Saint, who is the protector of plague victims, is another sign of the importance of its worship among the inhabitants. The building, which hides itself among the houses of the Common Trescore Cremasco, consists in one nave and is totally made of bricks. To Saint Roch is dedicated also the pretty little Renaissance church set in the residential area of Offanengo. An elegant polygonal

■ This chapter is divided into sections to orient the reader to the cultural offer of the territory, pointing out some main themes that can be a guide in the discovery of the cultural and artistic context of the Cremasque.

apse juts out from the backside of the building, while the inner walls of the central nave present parts of some devotional frescoes, among which the delicate Annunciation onto the arch of the presbytery is to be mentioned. The altar-piece portraying St. Michael is proudly exposed above the main altar; it is considered to be the first work of Gian Giacomo Barbelli, a painter born in Offanengo in the 1604. With relation to the aspects of the cult of the Virgin Mary, the Sanctuary of the Holy Virgin Pallavicina in Izano is to be mentioned; it was built after the apparition of Our Lady in front of a native girl, which happened around the year 1444. The ornamental setting numbers some baroque stuccos and frescos of the Renaissance, such as the sincere portrait of the Virgin and child painted onto one pillar of the apse. Closed into a golden box sculpted by Alessandro Arrigoni, there's a precious organ Serassi; it has been staying here since 1749. In the Common of Bagnolo Cremasco, onto a gentle hill, the sanctuary named Virgin of the Grapes stands. It dates back to the XVI Century and onto its façade it presents an image of Saint Eurosia; inside the shrine there are devotional frescoes, among which the beautiful representation of the XVI Century of the Virgin

and child and the frescoes of the apse are worth the visit. The sanctuary near the residential area of Sergnano is dedicated to the Holy Virgin of Binengo. It is a building of the XVI Century that conserves a clay sculpture of the Virgin and a series of frescoes painted either by Aurelio Busso or by one member of its circle. Further away, precisely in Soncino, there's the sanctuary Madonna delle Grazie (of Our Lady of Grace); built between 1501 and 1515 thanks to the participation of the whole population, it preserves frescoes of Giulio Campi and of other exponents of the Lombard Renaissance.

In the city of Crema the deep religiosity of the inhabitants brought to the construction of two shrines. The first is dedicated to the Madonna delle Grazie (Our Lady of Grace) and was built in the XVII Century in the very close to the Venetian walls near Porta Ombriano;



there's a legend that speaks about the presence in here of a miraculous icon of the Virgin.

The second sanctuary, named Santa Maria della Croce (Saint Mary of the Cross), lies out of the perimeter fence, where the Virgin came into rescue of the noblewoman Caterina degli Uberti, who had been stabbed to death by her husband Bartolomeo Contaglio. The building is a fine basilica with a central plan designed by the architect Giovanni Battagio from Lodi; it has been built in a decay, between 1490 and 1501. The sculptural abundance of the front is characterized by clay decorations and it resembles the inner artistic richness of the series of paintings made by the Campi brothers. This cycle was painted

in 1575 and the represented episodes of the Nativity of Christ, the Adoration of the Magi and the Piety wanted to make together a global meaning. On the vault the finest depiction of the Triumph of the Cross, painted by Giacomo Pallavicino in the XVIII Century, echoes the importance of the aforementioned frescoes. In these sanctuaries the pious farmers and craftsmen of the Cremasque went and received the Eucharist on Sundays and during the main religious Festivals. Instead, Numerous chapels and niches were built to welcome the devotees that everyday wanted to find a little relief after the efforts of a working day.

This is the reason why chapels and minor religious buildings are considered to be the main devotional complex in people's religious life. They are often little isolated structures standing in the middle of the country or just close to little rural graveyards, such as the cemetery of Cremosano; here there's a chapel with an inscription about the plague of 1627, but the architectural structure, which is a close aedicule with a porch on its front, suggests to date back its construction at the end of the XVI Century.

The graveyard of Izano, built in the 1780, is closed among the arches of a wide peristyle that ends with a church presenting a sort of triple apse. Inside the building an interesting cycle of frescoes, which was commissioned from the local community at the end of the 17th Century, represents the fourteen



22. Cremosano, chapel of the plague



23. Izano, monastic cemetery



24. Sergnano, Vergine del Binengo



25. Trescore Cremasco, St. Agata's Parish Church



26. Offanengo, Oratory of San Rocco



27. Camisano, Madonna della Neve and Parish Church of St. John the Baptist

Stations of the Cross; each station occupies one bay of the church. The cemetery-church of Saint Mary in Cantuello, in the common of Ricengo, is to be mentioned because it conserves votive frescoes of the 15th Century. The little chapel dedicated to the dead people of the Dossello in Offanengo, the little church named della Crocetta in Casale Cremasco that was built in the first half of the 18th century and then enclosed in the porticoed fence of the cemetery the following century, and the chapel of the graveyard in Bagnolo Cremasco, which was built in 1905 to substitute the previous one, are also noteworthy. The actual cemetery of Bagnolo Cremasco, set outside the residential centre of the village, was built with the aim to replace the old burial area, which was set near the parish church after the plague of the 1630. In the same area stood also the building called Chiesuolo, which today preserves the wooden sculptures of the Crucifix, the Virgin and Saint John. To the victims of the plague is also dedicated the oratory of Santa Maria della Pietà (Saint Mary of the Piety), near the centre of Bagnolo Cremasco, that presents an elegant façade. Nearby the village, on the bank of the Canal Vacchelli, there's the interesting church of Saint Catherine al Moso

(1942), which is framed by thick riparian vegetation. The 16th-Century church of Saint Mary in Gaeta is notable thanks to the Piety of its main altar, which was painted by one member of the circle of Civerchio. Finally, the renaissance oratory of Saint Joseph in Gattolino and its 18th-Century piece portraying the Nativity are to be mentioned.

### The places of preservation

After having tasted the deep religiosity enclosed in little churches and sanctuaries, we now focus our attention on other aspects of the society of the Cremasque, which in the past was in balance between rural roughness and urban decorum. Following an ideal route from Crema to Offanengo and then from here to Soncino people can encounter elite artistic pieces, material documents and testimonies of the farming in the fields or of the work in the botteghe and also suggestion of a peculiar episode.

In the 1950s a requalifying intervention, besides its function of barracks in the Napoleonic period, permitted the recovery of the 13th-Century convent of Saint Augustine, which today is the seat of the Civic Museum of Crema and the Cremasque.



28. Bagnolo Cremasco, St. Catherine al Moso





29. Soncino, demonstration at the Press Museum



30. Offanengo, Rural Culture Museum

The expositive itinerary runs, therefore, through a fascinating monastic atmosphere, which can appeal even though the religious function of the building has been compromised for years.

The two cloisters enclosed by ogival arcades are particularly notable, and also the refectory is noteworthy; its walls are covered with the finest frescoes of the painter Giovan Pietro from Cemmo, a little village in the Valcamonica. The depictions are easily datable because the evolution of the painter's style is evident; there actually is an example for each period of his art, from the late-gothic style of the 15th-Century Crucifixion painted on the back wall, to the modern conception of Leonardian influence in the depiction of a Last Supper (1507).

Speaking about civic collections, the rich archaeological section presents tools and objects of the territory, among which there are tools of the Bronze Age which were found in Vidolasco, Celtic utensils found in Spino d'Adda

and Soncino and artefacts of the late Roman period coming from the archaeological site of palazzo Pignano, besides precious finds in the Lombard necropolis of Offanengo. In the picture gallery people can learn about the fundamental stages of the painting of the Cremasque just staring at fine pieces of Civerchio, Mauro Oicenardi, Cignaroli and Gian Giacomo Berbelli, next to works of Guercino and Alessandro Magnasco. Besides the paintings, there is an interesting musical section that preserves local artisans' masterpieces and a copious collection of historic documents and maps. In Offanengo there's also the seat of the Rural Culture Museum, which was constituted thanks to inhabitants' donations and the lucky acquisition of numerous tools. The exposition evokes the heart and aspirations of the pre-industrial society, which was based on simple but dignified activities that repeated during the years with the help of traditional tools. Although used many times by different people, these utensils remind us of the old Lombardy, which nowadays is probably lost. Among the more 400 utensils of the collection people can observe pulleys and anvils, a flax scutcher and the grindstone of a knife-sharpener. There also are



31. Crema, St. Augustine's cloister



32. Giovanni Pietro da Cemmo's "Last Supper" in the Civic Museum of Crema and the Cremasque



33. Crema, the "Torrazzo"





34. Crema, Palazzo Vimercati Sanseverino



35. Crema, Palazzo Benzoni

a cobbler's desk, a ploughshare, hunting traps and hay-cutters. These names are surely familiar to you and they probably remind you of past memories, when the daytime was marked by the sound of bells in spite of modern hoots. Finally, there's the museum of printing in Soncino, which is set in a house of gothic features where, in the second part of the XV Century, the first Italian printing industry was born. A Jewish family, the Nathans, came from Germany and settled in the village, founding it; there are documents saying that at a certain point the family changed its surname in Soncino, which from that moment on became their brand. Under that trademark in 1488 they published their famous Bible, the first in Italy to be printed entirely in Jewish. The museum was founded to their memory and it shows visitors the different printing processes and techniques, with the help of reconstructed printing machines and hand presses.

In Soncino there's also the Historic Museum of the National Association of Veterans and Soldiers, which was realised in 1997 into one of the towers of the Sforza burg.

### Signs of power

The elegant palaces and the villas of Crema are now worth a talk. The town of Crema borders the outskirts of the Veneto region and is therefore in contact with the main centres of art and power. Between the XV and the XVI Century, the political stability brought by the Venetian domination favoured the building of fine houses, whose beauty was considered to be the sign of the present and future prestige of a lot of patrician families in the Cremasque.

Therefore the palaces built during the Renaissance soon became magnificent residences that could easily remind the observer of its owners' wealth.

Since it's impossible to mention all the palaces that are scattered over the urban area, we now analyse some significant examples that can be taken as representative for all the kinds of building of the territory. First of all the Benzoni palace is to be mentioned, as it is the seat of the Civic Library. Originally built in the XV century, it was refurbished



36. Crema, the civic tower with St. Mark's lion





37. Crema, Palazzo Benzoni

One of the most ancient palaces of the city, whose name is mentioned in documents dating back to the XV Century, was property of another branch of the Benzoni family, even if its present owners are the Donatis.

The palace Benzoni Donati is different from the aforementioned buildings because it presents an understated but chaste façade, whose only decoration is the balustrade under each second-floor window. The 19-century effect of harmonious simplicity is reinforced by the elegant loggia of the inner courtyard that is visible from the arched andron. Another noteworthy representation of the art of Crema is the long and white front façade of palace Toffetti Crivelli (1647 – 1663), which plays with the asymmetry of the classic main door opening onto the garden-courtyard. The building lies around the garden forming a horseshoe. The 17-century Palace Zurla Fadini is very different from the Toffetti Crivelli, considering that it develops in height instead of extending horizontally. Moreover, the whiteness of the plaster of the palace Benzoni-Donati is substituted here by a rough ashlar-work. The solid building, far from being affected by the Baroque, resembles therefore the shape of a castle or a burg. Finally, the palace Terni de Gregori is to be mentioned. Its construction began in the last years of the XVII Century with the project of Giuseppe Cozzi, but it has never been finished. Its structure, which is conceived with bricks, reminds in colours of the architectonic Lombard tradition, renewing it with the adoption of late-baroque modules, which are visible onto the

main door and in the arched tympani of the windows. The structure of the building reflects Cozzi's genius; he actually created an architectonic complex articulated in many parts, among which the fine court opens

with its ornamental friezes and statues. In spite of its incompleteness, Palace Terni is therefore considered to be one of the finest palaces of the city.

by the architect Roberto Benzoni in 1627. The main façade presents two tiers of windows divided by a projecting stringcourse ledge and it welcomes the visitor with a fine stone-door framed by two telamons supporting the little balcony. The beautiful arch shows the tourist into the first courtyard, which is surrounded by a square-porch of the XVII Century and is in communication with the court of the old 15th-century residence.

Another renaissance building is the palace Vimercati-Sanseverino, which is composed by three detached buildings and therefore it occupies an entire district. The most important façade is the one in via Benzoni; the two tiers of windows are this time enriched by a decoration of baroque plasticity: on the lintel of the first-floor windows there is the coat of arms of the family, while the second-floor windows are framed by two Tuscan semi-pillars and an arched tympanum, whose keystones are represented by marble busts portraying the palace lords. The same motif returns in the double tympanum of the front door, which presents grooved pillars at its sides and has the coat of arms of the family Vimercati-Sanseverino at its centre.



38. Crema, Palazzo Bondenti Terni



## Focus on



### The Basilica "Santa Maria della Croce"

The story of the majestic sanctuary is related to the tragic destiny of the young Caterina degli Uberti who, in the evening on the 4th April 1490, was ripped with a sword by her husband Bartolomeo Contagli from Bergamo. Left by the cruel man near the wood Novelletto, the poor girl was led by the Virgin to a farmhouse, in which the following day she received the sacraments she had been praying for all her life long, and then she died. After that, some miracles happened in the place of the torture and persuaded the whole population to build a sanctuary. Giovanni Battaggio, one of the best architects of the time, projected the religious building, whose realisation began between 1490 and 1501. The complex is inspired to the coeval solutions adopted by Bramante and it is composed of a central body with four, polygonal structures. The decoration of the outer surface is mainly constituted by rows of arches, the same that run all along the galleries on the first and second floors. For the decoration of the third-floor gallery Antonio Montanaro, who succeeded

to Battaggio, chose little trefoil arches of late-gothic tradition. The wondering inner space is divided by imposing arches and it is enriched by the presence of marvellous paintings of the Lombard school. Among these works the three altarpieces of the Campi brothers, which were realised in 1575, the portrait of the Assumption by the Venetian Benedetto Diana of 1514 and the 18th-century frescoes of the vault by the Pallavicino and the Grandi brothers are to be mentioned. In the year 1593 the podesta Nicolò Vendramin inaugurated the wide alley that bounds the basilica with the village.



### Between Piazza and Campi

According to a Renaissance procedure, the Piazza from Lodi and the Campi from Cremona intended the art to be a profession to be handed down from father to son. The activity of both the painter families was not only related to the most important churches of their towns, but it concerned also religious buildings set in other villages and country sides, such as three religious buildings of the Cremasque. Actually, the wall paintings that decorate the walls of the sanctuaries in Spino d'Adda, Soncino and Dovera reflect the ability of these artists to modify their artistic language moderating the lofty tone with popular motifs. People can find an example of this affection in the church Madonna delle Grazie in Soncino; here Giulio Campi frescoed in 1530 the wall of the presbytery portraying some Carmelite friars and the four Evangelists, who are painted in different poses showing their heavy books. The same impetuous sentiment is readable into the Ascensione della Vergine (Ascension of the Virgin Mary) painted onto the triumphal arch, particularly in the group of the



Apostles. The astonishing little angels hold a kind of curtain and they seem to be flying all around the little space of the choir. In the middle of the 16th century Callisto Piazza's industrious workshop frescoed the walls of the presbytery of the Madonna del Bosco in Spino d'Adda with the stories of the Virgin Mary. The main episodes, among which the Assumption of the Virgin is to be mentioned, have been attributed to Francesco Carminati from Soncino. In the same period (around 1545) Callisto Piazza and some of his scholars ended the decoration of the apse in the Oratory of St. Rocco in Dovera. The little temple is an example of the master's art, whose hand's touch is recognizable onto the Apparition of St. Rocco to the miller Ambrogio de Bretis and onto the altarpiece portraying the Mother and Child between the Saints Rocco and Cassiano.



# SOIL AND WATER







The sweet discovery

## Soil and water

by Angela Bettazza

The Celt tribes modified for the first time the natural environment around Crema, which was originally covered with thick and wide forests. They introduced agriculture in order to support their economy, which until that time had been based only on hunting and swine breeding, the last favoured by the presence of numerous oak trees that supplied the swine feeding. With the Roman settlement the territory changed again; the Romans divided most of the lands in lots and built up irrigation ditches to improve the agricultural production. Signs of the Roman reorganization of lands are still well observable in the regular division of fields and in the existing channels, which are still working. Anyway, the Romans concentrated their works on the plan, leaving the rolling area to its wild nature.

The increasing of the population registered around the year 1000 caused the need of new cultivable lands and the loss of the latest wild spots of vegetation.

The farmers made a furious drainage of the swamps and created structures to control the

flood of water and better to distribute it to the country. They built artificial basins around springs, called *fontanili*, which drain water in a reserve to be used in the flushing of fields, thus modifying the whole water supply network. The development of street and river communication, together with the construction of new buildings, subtracted space from nature. The environment changed from its being natural to be economically functional; even the last uncontaminated areas were considered from the point of view of the production, thus becoming quarries "in the open air".

The great plague of the 1630 caused a considerable loss in terms of population and the return to the dominion of nature. For this reason, in the XVIII Century the Austrian Government strongly promoted and supported rural changes, taxing the owners of degraded fields and helping economically the farmers that wanted to improve the cultivation of their lands. This intervention followed a logic of over-exploitation of the fields, to the detriment of the natural environment, that has been carried on until today, leading in this way to the present situation of uniformed green areas, with the loss of biological diversity.

The human being has tried to get nourishment from nature since its origin, modifying in this way the primordial landscape. This happened everywhere, both in Lombardy and in the Cremasque, with the difference that some areas of our territory haven't been altered. The exiting discovery will therefore consist in a careful and respectful experience of the last untamed spots of nature.

### The natural environment of today

Even if the city of Crema lies in the middle of the Po Valley, its ground is far from being totally level. The presence of plateaus and terraces, with their different highs, form in fact the dynamic features of the territory.

A great example is the one of the "Pianalto di Romanengo", a plateau that is about thirty squared kilometres wide and ten metres higher than the existing ground, which testifies the ancient morphological aspect of the area. In all the Po Valley there isn't another example of plateau that presents the same dimensions and good state of conservation of the Pianalto di Romanengo, which in ancient times was surrounded by marshlands and the water of the Lake Gerundo. Signs of the old morphology are visible in the present conformation of the ground, most of all in the western part of the plateau, where rapid slopes, caused by the erosion of water and not completely modified by the drainage works made by farmers, draw the rolling profile of the land. The division of the fields in lots is underlined by gullies and rows of trees, which highlight the multitude of colours and farmings. Water resources are the most significant feature of the territory around Crema, which is full of gullies,

irrigation ditches, natural reservoirs and swamps that facilitate the proliferation of biological diversity. Thanks to their thick presence the water sources remind the observer of the former conformation of the land, when nature was still unspoilt and untamed. The human action and the work of exogenous agents have been shaping the land for years, moulding it until they gave the area the conformation it has today. The intervention of the population concerned the deviation of channels and the creation of artificial gullies, due to the introduction of maintenance cultures, which caused the disappearing of many endemic plant species. The last wild spots of nature widen nearby some rivers. Here you can observe plant species trying to reconstruct the typical flora of the area, which is constituted by a lot of water plants in the swamps such as the reed and the duckweed, and by hygrophilic trees like the willow. Together with these particular plants other endemic species of the Po Valley, such as the ash, the elm and the poplar, besides the hornbeam, the oak and other shrubs and stem plants constitute the riparian forest of the plain.

Therefore it is easy to think that once the whole land was covered with trees and that the human



39. A fontanile near the village Camisano

Park of Oglio Sud. Although the admittance is free, the visitors of these wildlife reserves should be careful and respectful towards the plants and animals that populate them, so that tourists' recreational activities won't damage the biological life of the parks.

### The Regional Park of the Adda Sud

The Regional Park of the Adda Sud lies along the lower stretch of the river Adda, measuring about 90 kilometres in length and covering partially the territories under the government of the provinces of Crema and Lodi. The wildlife reserve, which is characterized by wide bank-woods alternating with farmings and swamps born by old branches of the river, is crawling with many typical animal species. The reproduction of many amphibians, among which the *Frog of Latastei* is to be mentioned, is favoured by the absence of predatory fish. Peculiar is the presence of some garzaie, which are the nesting colonies of herons; you can find an example of garzaia on the banks of the Adda Morta, in the territory of the Common Pizzighettone. The greenery of the Regional Park of Adda Sud is composed for the 5.5% by wooded and bushed areas, which are mainly constituted by willow trees and shrubs. These plants need a considerable quantity of water, which they draw from the river and from underground reserves. Very close to the banks the willow grove, which is formed by hygrophil shrubs and by two main species of willow (*Salix eleagnos* and *Salix cinerea*), covers 22 hectares of the park. The part of the forest that is



40. White track among the fields of the Cremasque

along the riverbanks is protected by the constitution of some regional wildlife parks that are known by the names of Regional Park of Adda Nord, Regional Park of Adda Sud, Regional Park of Serio, Regional Park of Oglio nord and Regional



41. Rural path near Soncino



42. The river in Spino d'Adda



43. Route through the Park of the Adda



44. Tracks through the Park of the Serio

## The Regional Park of the Serio

The park of the Serio extends into the plain territory along the banks of the homonym river that goes from the Common of Seriate, in the Province of Bergamo, to our Province of Crema. The environment is very wide and rich in biodiversity; for this reason it numbers a lot of plant species that compose big riparian forests. The thick presence of superficial springs, *fontanili* and ground waters, together with the floods of the Serio, maintain the soil wet and favour the growth of typical trees, such as the white and the black poplar, the plane and the smooth leafed elm, and hygrophilic shrubs such as the elder, the hawthorn and the spindle tree that need a considerable reserve of water. The western bank of the river is covered with numerous willows, most of all with the white willow, which is characterized by its white and green leafage. This belt of trees borders the so called "residual forest with black alder", a forest composed mainly by black alders whose name derives from its thickness and from the high level of humidity. Farther from the watercourse you encounter trees that need less water, like the maple and the locust tree, and shrubs that in spring offer coloured flowers, such as the cornel, the blackthorn and the wild cherry tree. There's a large variety of fauna in terms of species and types, most of all among birds, rodents and amphibians, among which the emerald green toad and the frog of Lataste are to be mentioned. Endemic species of the Park, these amphibians find their ideal habitat in the most humid parts of the territory, near the water

farther from the most humid soil is full with various trees, among which the white willow, the white and the black poplar, the smooth-leafed elm and the common alder prevail. Leaving the river and moving towards the north there's the last oak-wood of the park, which unluckily is only 1.6 hectares wide and it is mainly constituted by durmast oaks and turkey oaks.

It is worth mentioning some rare flowers of great botanic interest, such as the *Orchis militaris* the *Scilla bifolca* and the *Anemone nemorosa*, which are scattered through the wood. The other part of the park is covered with tree plantations of anthropic origin, predominantly locus tree woods and poplar groves, whose trees were planted in parallel rows. Near these unnatural forests wide fields for the production of forage lie. In the last decades the natural divisions of the lots, like rows of trees, bushes and ditches, have been eliminated to unite fields and favour specific cultures; in this regard there's a permanent pasture in the country of Crema that has to be mentioned because of its variegated flora. It developed thanks to the peculiarity of its soil, which presents a gravel ground that has favoured the production of redtop and valuable hay for cattle breeding.

sources from which they get their nourishment. This gives the cue for the description of the portion of the Park that extends into the Commons of Pianengo and Ricengo, where you can find the wildlife reserve of the "Palata Menasciutto". This area is one of the most important of the park and here you can find the "Lake of reflections", a deep lake set into the hole of an old quarry that is home to the numerous animal species above mentioned; the lake is surrounded by a notable riparian forest, which has been interested by actions of forest re-qualification.

## The Regional Park of the Oglio Nord

Instituted at the end of the 80s, the Regional Park of the Oglio Nord covers the territory along the two banks of the river Oglio that, from Paratico (in the Province of Brescia) and Sarnico (in the Province of Bergamo) lead to the area of Crema, meeting the Regional Park of the Oglio Sud. The river Oglio is of course the pivot of the area and the set of birth and life of the species that populate these territories. The thick broad-leaved forests and the numerous waterholes that characterize it have become the refuge for many animals, especially for birds and amphibians that find an ideal habitat among the branches of elms, hornbeams and maples. In the past the quick flowing of the waters of the river often deviated the bed of the Oglio, thus causing the growth of autochthonous riparian forests along the banks, which are mainly constituted by hygrophilic trees such as the willow, the black poplar and the alder.



45. Ricengo, "Lake of reflections"

Recently some human interventions due to favour the irrigation of the surrounding lands, together with the decrease in the amount of water from the tributaries of the Oglio, have made the flow of the river slower, favouring the culture of poplars. Trees are put in ordered rows forming the typical plantation of the Po Valley, whose image is so familiar to the tourists of that area. Farther from the waters there's the broad flat area mainly dedicated to the grain growth; among the spikes of grain some types of ferns, orchids and water-primeroses find home, which are to be mentioned for their considerable importance in botany among the 900 varieties of herbaceous vegetation. Even if it's scanty, it's important to underline the presence of ecotonal arboreal stretches that are constituted by dog rose and hawthorn, together with elders, mulberries and hazels, which in spring offer a coloured and stunning picture of the land. The important biodiversity that has developed among these shrubs, together with the local vegetation, risk the extinction; an example of this is the *Ophiogomphus Cecilia*, a dragonfly that is considered to be disappearing because of the changes of its natural habitat. For this reason, seven wildlife reserves were constituted in the Park to safeguard the numerous native





46. The Oglio river near Soncino



47. View of the Park of the Oglio Nord



48. Fontanile near the village Capralba



49. Infopoint in the Park of the Fontanili

fauna and flora; the reserve “Bosco de l’isola” (“wood of the island”), for example, extends onto the territories of the Commons Roccafranca, Torre Pallavicina and Soncino. People can visit it only during the summer when the flow of the water is decreased, thus favouring the ford of the river, which is the only way to enter the reserve. This area presents the typical riparian forest, while numerous *fontanili* are scattered throughout the zone, providing the basis for the growth of a rich biodiversity. Next to this area you meet the first examples of permanent pastures that lead you to the wood of poplars and English oaks. The breath-taking power of a unique natural environment is dimmed by the visible artificial edges constructed to convoy the river’s waters into one single bed, which has increased the downstream erosion for years.

### The Local Park of the Tormo (PLIS of the Tormo)

The local Park of the Tormo interests a lot of Commons under the three near Provinces of Bergamo, Cremona and Lodi, and it is the conjunction among the Park of the Adda Sud, the recent Local Park of the Moso and the Park of the river Serio. It extends mainly onto the flat land of Crema, covering a considerable part of the territory

in the Common of Pandino, which has become for this reason the managing authority of the Park. The name of the reserve derives from the river Tormo, which begins in the Common of Arzago d’Adda and flows into the Adda river after a run of 34 kilometres. Though its shortness, the Tormo interests a wide water network, which is characterized by the thick presence of the local *fontanili* that supply water for the irrigation of fields and assure a continuous flowing of water into the river. The great number of gullies that bring water to the irrigation ditches have contributed to render the country around Crema one of the most fertile of the whole Po Valley, which is renowned mainly for the production of corn and forage. These cultures are favoured also by the composition of the soil and the physical conformation of the flat territory that has become, for this reason, the set for animal breeding. The PLIS of the Tormo aims therefore to safeguard the farming land and at the same time to favour the re-development of the endemic fauna and flora, supervising the natural areas near the riverbanks.



50. View of the Park of the Tormo

### The Local Park of the *Fontanili* (PLIS of the *fontanili*)

In the territory of the Common of Capralba, near Crema, there's another local Park called park of the *fontanili* for the great number of water basins scattered throughout the reserve. Actually, you can number thirteen of them that create a wide water network in the area and favour the development of a unique ecosystem. In the most swampy lands there are dozens of water plants like the cutleaf waterparsnip and the pale speedwell, while a couple of metres far from the spring there are the typical endemic trees of Crema, like the elder, the hawthorn, the sloe, the poplar, the hornbeam and the willow. Turning an eye onto the fauna, besides the obvious presence of numerous insects, fish and amphibians, in the area there are a lot of different birds that choose the territory around the *fontanili* to nest. These artificial basins often need maintenance because of the quick growth of the water vegetation and the continuous deposit of sediments that would otherwise compromise their function in the irrigation of fields. The conservative policy is therefore consequent to the importance of the *fontanili* both for their role in the local agriculture and for the high naturalistic value they add to the territory.

### The Park of the Plateau of Romanengo and of the canals around Crema

The Park of the Plateau of Romanengo and of the canals around Crema is a Local Park (PLIS) that extends onto a wide area. At

its centre there's the aforementioned plateau, the rest of an ancient promontory of the Po Valley that today is about ten metres higher than the level of the surrounding fields. Peculiar for both its morphology and conformation, the plateau of Romanengo is something to be totally preserved, considering that in the whole Po Valley there isn't another example of plateau with a status of conservation as good as the one around Crema. The rolling surface of the soil is another peculiarity of the plateau that, thanks to its ups and downs, is very different from the linearity of the country. Besides the presence of the plateau, the prestige of the territory is increased by the water network, which is largely extended all around the Park. It numbers a lot of canals, irrigation ditches and springs that bring water to the surrounding fields and to the top of the plateau, not without a certain difficulty due to heavy soils and to the difference in height between the promontory and the rest of the land. The canal that runs up the slope and crosses the plateau from north to south is called Canal of Melotta, today a fork of the bigger Civic Canal of Cremona that has its branch-point just before meeting the plateau. Its conformation suggests the idea that in the past the Canal of Melotta was a spontaneous river that later has been deviated by man for industrial and agricultural utility. Ancient documents of the XIV Century report the news of a reorganization of the water network aimed to bring new waters from the Oglio to the fields, thus reinforcing our thesis of canal's autonomy. Along the banks of the Canal of Melotta there are a lot of *fontanili*, among which the Moretti, the Triulza

and the Lochis are threatened by the poor water supply of the water table that should provide a perpetual amount of water. Even if in the past it was covered by rice fields and centralized culture of wine yards, the territory of the Plateau of Romanengo is today a wide extension of meadows with spots of trees that number a lot of endemic

vegetal species, such as the locus tree and the black alder. Large stretches of woods are the natural borders of the Canal of Melotta and constitute a perfect habitat for a variegated fauna; there actually are a lot of bird species, fish and amphibians typical of swamps and woods, but also a lot of predatory mammals like mustelids and foxes.







# Focus on



## The Plateau of Romanengo

We have already spoken about the plateau of Romanengo as a singular phenomenon for its physical characteristics, such as its dimensions and its state of conservation. It formed after movements of tectonic origin that raised upward a portion of the ground and modelled it in the shape it has today, maintaining it higher than the lowland. Its good status of conservation, therefore, helps us with the reconstruction of the geological evolution of the whole territory around Crema, which has been interested by a lot of natural phenomena during the last 300.000 years. Thin sediments of fluvial origin that have been depositing on the area for years constitute mainly the soil of the plateau, which presents two different layers. The A-horizon, named a fragipan, has a maximum depth of two metres and is characterized by a hard and compact stratum of brown-red soil that becomes impermeable and more brittle if wet, thus reminding us of its old function of glacier-supporter. Different layers of hard and very compact soil, with a height of about twenty

centimetres each, compose the lower horizon. The presence of the *petroplintite*, whose formation needs the characteristics of a subtropical climate, suggests that the formation of this horizon goes back to the *Würman* phase dating back to 130000 years ago. During that period the rainfalls were much more copious than today and temperatures were higher, thus determining in the whole Po Valley a more humid climate, which favoured the composition of this horizon. During the years a lot of sediments have been brought here by the wind, covering the layer with a sandy stratum.



## The Canal Vacchelli

The canal Vacchelli is one of the most important actions aimed to improve the irrigation of the territory around Crema. It was realized between the years 1887 and 1892 and it represents the latest channelling work in the area. Called from the 1913 with the name of the senator Pietro Vacchelli, who strongly promoted its realisation, the canal is also known as channel Marzano, which is the name of the village it starts from. Some inhabitants use this name also today. It has an important water flow, about 38 cubic metres per second, because it conveys the waters of the river Adda that arrive to the outskirts of Spino d'Adda into the Civic Canal of Cremona, and it brings water to the Civic Canal of Cremona and to the Canal Pallavicino. Numerous underpasses, bridges and overpasses maintain the water of the canal separate from the water of the irrigation ditches it meets along its run throughout the country, deviating them into artificial pools and gullies that pass over or under the channel. These peculiar architectures create a water game that is typical of this part of the territory and that



is the distinguishing characteristic of it. After crossing the flat around Crema for about 34 kilometres, the canal Vacchelli ends in the Common of Genivolta, where a complex water supply architecture deviates its flow into the different irrigation ditches and canals to bring water to the surrounding fields. Along the banks of this linear waterway there's a thick arboreal cover that numbers, of course, a lot of hygrophilic trees, which offers relief from the hot summer weather to those who want to stop and stare at the natural environment characterized by the typical rows of poplars that are the distinctive mark of the Po Valley.





# THE GASTRONOMIC ISLAND





The sweet discovery

# The gastronomic island

by Gilberto Polloni

## A territory of water and foggy but luminescent greenery.

In the preface of his research about the cooking of the Cremasque, Marco Ermentini wrote that "One of the most evident characteristics of a culture is its cooking. The cuisine of our territory is not just a curiosity, it's a fundamental part of our identity", and he said also that this is "a true cooking made of simple dishes, dedicated to the delicate flavours and equilibriums among its ingredients". The short but dense list of the typical dishes of the Cremasque is full of interesting descriptions that will make you understand not only their composition but also their origin and structure. The "Burda", for example, is a soup made with rice and beans; its name is dialectal and means "fog" and it derives from the particular colour of the soup. In the past the two ingredients were cooked in a mixture of cut vegetables fried in an emulsion of lard, flour and flaxseed oil, because at that time people didn't use olive oil to cook. This is a specificity of the Cremasque, a land that during the summer sunsets covers its landscape and the golden and orange fields with a white, impalpable shroud of fog, through which the smell of the first fireplaces reminds you of the autumnal delights such as hot

soups, cornmeal mush, cabbage and cold cuts. The watercourses are drawings on the green paper made of vegetation, a natural origin of the cornucopia full with tasting dishes of the local food. The rural report made by Jacini in 1882 is the first testimony of that the country of the Cremasque has always been productive and fertile; today it is divided into regular fields, which are separated by rows of poplars, willows and alders, filling in the empty land among the little villages scattered throughout the valley. This conformation favours a kind of "niche agriculture", which is very different from the large estates that are typical of the lowlands of Cremona. The small proportions of the rural production, together with the industrial connotation of Crema, have led to the creation of a list of agro-alimentary specialities that today are a distinctive part of the local identity. In fact, many of the dishes and products that compose the list are renowned only among the 55 parishes of the dioceses of Crema, out of which they are simply unknown. This "gastronomic borderline" is a consequence of the old and historic division of lands; actually, the territories around Crema have always been isolated from the bigger Province of Cremona, and this separation has therefore been reflected into the extant food traditions. The

■ "In the background there's the lombard fog, which resembles whispered secrets, physical contact, close friendship and sharing. The fog evokes also steaming dishes, a glass of good wine, a rich and home-made food."

(Roberta Schira, "La cucina delle nebbie", Crema 2002)

"tortelli cremaschi" (sort of ravioli), for example, are a typical inimitable dish that can be eaten only in the area around Crema.

## The admirable and sweet-smelling elegy of the "Tortello"

In the production area of the tortello there are plenty of different versions of it and there are of course arguments aimed to discover which is the original one. Anyway, the basic ingredients are usually dark macaroons, candied citron, a special biscuit called "Mostaccino", mint, egg and Parmigiano cheese, which sometimes are mixed with raisins, nutmeg and liqueur to form the filling. The dough of the Tortello is made of flour, water, salt and sometimes eggs and it has to be rolled out to become very thin. Then the dough is cut into discs that are filled with the former mixture and then strongly closed with a fork to be boiled into water. The cooking time depends on the thickness of the pasta, anyway there's a trick to know when they are ready to be eaten. You just have to take one tortello with the fork and pull it out from the water; when its sides dangle, they are ready ("quant i sa tira sò con la furchèta, se i sbasa i ale i è col", that means when you pull out a tortello, if it lows its wings it's well cooked).

The tortelli are then dressed with abundant melted butter ("li gà da negà 'ndal buro", that is they have to sink into melted butter). In her essay about pasta Roberta Schira writes about the "Tortello cremasco" saying that its sweet and savoury characteristic of the tortello cremasco, far from being a simple specificity, represents instead the centuries-old tradition deriving from the 16th-century tastes, which are documented in books of that time. Don't forget also that until the beginning of the 19th Century Crema was under the dominion of the Republic of Venice, whose food was spicy and strongly influenced by exotic flavours that were the direct consequence of the Venetian trade with the Orient and the Levant.

Another pivot of the agro-alimentary production of the Cremasque is the "Salva con le tighe", a dish you should really taste.

The Salva cheese, which gained the D.O.P. denomination (denomination of protect origin) with the law CE n°510/2006, has been produced in the area since the first decays of the 11th Century, when the *Locus Cremae* became *castrum*, that



52. The "tortello cremasco"



53. A plate of Salva cheese with the "tighe"

is, when the ancient village was fortified. An accurate observer can find it into many works of art of that period, such as the Dinner of Gregorio Magno of the 17th Century, a paint inspired by the legend Aurea of Jacopo da Varagine; on the dressed table the Salva cheese is well notable. The origin of its name derives from the function of the cheese, which was produced in spring to use the exciding amount of milk, saving it from being wasted. The name "Salva" derives from the Italian verb "salvare", which actually means to save, to preserve, and to keep. Furthermore, in the etymologic dialect dictionary of the Cremasque the Salva is defined as "Strachì da sàlva, soft cheese that becomes hard after being oiled and then preserved for the winter season", which explains its function of preservation of the milk for the coldest months of the year. Speaking about the sensory qualities of the cheese, the Salva is a raw paste cheese with a squared shape; it is produced with full-cream milk and its rind is thin, clean and reddish with the presence of typical microflora. If cut it has a soft, irregular and white paste that becomes more yellowish (an aged Salva is straw-yellow) with time. The flavour of this cheese changes from spicy and intense, to blending and savoury into the mouth, while the

more it is aged, the more intense its aromas are. The squares of Salva have to be mellowed for a minimum period of 75 days, so they are put onto wooden boards covered with canes and left in an airy spot. Once a week the squares are oiled to avoid the formation of cracks in the rind, which are caused by the drying up of the cheese. The Salva is usually served with the "tighe" that are long, green, pickled peppers. Let's keep on travelling around the world of the flavours of the Cremasque; we now focus our attention onto the prestigious dairy production, whose millennium-old tradition is testified by some antique holed recipients that were used for the dairy production of milk of a proto-historic settlement near Montecchio di Vidolasco, which may be of the 10th century BC. Another sign of the importance of the cheese tradition is a 19th-century report, in which it is written that "the variety of cheese produced in our territory is known in the world of commerce with the names cacio parmigiano or grana" and that the most common production, both in autumn and summer, was the one of the soft cheeses such as the "gorgonzola", the "quartirolo" and the "crescenza". This variety was granted by the big production of high quality cow's milk that caused the formation of a solid industry, whose most



54. The traditional Tortello summer party in the main square of Crema





55. Boiling of the tortelli

with Salva. Another speciality with an interesting flavour and a good texture is the "Menacc", which is a kind of bean pudding served with polenta. The procedure to cook this dish is quite elaborate, since it numbers a lot of steps; at first leave the dried beans into cold water for a while, discard the peel and then boil them into water with onion, carrot, celery and laurel. When the beans are cooked, strain them, sieve them and then add some butter to form a kind of pudding. Warm and cook the pudding, adding some more butter not to let the mixture stick to the bowl. The bean pudding is usually served warm together with polenta. Another typical autumnal dish is the "Salami dei morti e Tetui", which is usually eaten in local houses and in the restaurants of the Cremasque in November. The *Salami dei morti* (dead people's little salami) are little, fresh sausages that are boiled into water and laurel. They are served together with white beans, which are first boiled and then put in a pan with a mixture of olive oil, carrots, celery and onions. When the mixture boils, the sausages are added into the pan to amalgamate all the ingredients and flavours. Serve the dish warm.

### Sweet insinuations

Now we focus on the desserts, which are not less good than the dishes we have already spoken about. A good conclusion of the aforementioned November menu is the "pà mei", literally "millet bread"; its name derives from the 18th century, when it was prepared with millet flours, which today has been substituted by a mix of corn flour and wheat flour, mixed



56. Specialities of the Cremasque

with butter, eggs, milk, sugar and salt. Even if the recipe is known in all the Lombardy, where it is called in different ways, the local variants contribute to render it unique. Besides the "pà mei" there are the "stracacent" and the "oss da mort", desserts made of flour, sugar, almonds and nuggets. But the top of the confectionery of our territory are the "Spongarda" and the "Bertolina"; the last is a typical autumn cake that is realised filling the dough with grapes, usually of American Grape; although the "Bertolina" is considered to be part of the "pan ross" and "pan con l'uga" family, i.e. a group of desserts made of dough and grapes, which are typical of the Lombard region, its particular taste and composition render it different from all the other products of the family. The "Bertolina" actually is one of the so called "boundary products", that is, its name represents two different dishes in the near cities of Crema and Cremona.

The "Spongarda" is another autumn dessert of our territory; its name comes from the noun "sponga", i.e. a sponge, even if its dough is solid. It is made of flour, sugar,



57. The "treccia", a typical dessert of Crema

spices, butter, almonds, crushed nuggets, raisins and candied citron, which are all mixed together.

Also this speciality could be mixed up with similar preparations of other Lombard areas. Our route through the flavours of the Cremasque could be much longer but the synthetic descriptions we have given you leave deliberately room for individual discoveries of unexpected gastronomic panoramas, leading the curious tourist and the expert *gastronaut* through delightful experiences that will tickle the palate and invite them to visit our territory again.



58. "Treccia", "Spongarda" and Tortelli of the Cremasque

# How not to get lost...

## HOTELS

### CASALE CREMASCO VIDOLASCO

\*\*\* **Arpini**  
via Roma, 48  
Tel. 0373.455101

### CREMA

\*\*\*\* **Palace**  
via Cresmiero, 10  
Tel. 0373.81487

\*\*\*\* **Ponte di Rialto**  
via Cadorna, 5/7  
Tel. 0373.82342

\*\*\*\* **Park Hotel  
Residence**

via IV Novembre, 51  
Tel. 0373.86353

### Antica Hostelleria di S. Bernardino

via Izano, 2/A  
fraz. San Bernardino  
Tel. 0373.80782

### OFFANENGO

\*\*\*\* **Albergo  
Mantovani**  
via Circonvallazione  
Sud, 1  
Tel. 0373.243763

### SONCINO

\*\*\*\* **Glam Hotel  
P. & B.**  
via Milano, 25  
Tel. 0374.83541

### SPINO D'ADDA

\*\*\*\* **Adda Hotel**  
S.S. Paullese, 412  
loc. Ponte Adda  
Tel. 0373.980401

## RESTAURANTS

### BAGNOLO CREMASCO Gold Lion

via G. Mazzini, 6  
Tel. 0373.648098

**Chiar Di Luna**  
via A. Manzoni, 18  
Tel. 0373.649665

### CAMISANO Il Sicomoro

via Trieste, 55  
Tel. 0373.77102

**Red Lion**  
via Marconi, 19  
Tel. 0373.778053

### CAPERGNANICA Trattoria Da Rosetta

via Roma, 18  
Tel. 0373.238118

**Trattoria di  
Campagna**  
via Guelfi, 19  
Tel. 0373.238370

### CAPRALBA

**La Torretta**  
via Maggiore, 16  
fraz. Farinate  
Tel. 0373.450263

**Severgnini**  
via Crema, 2  
Tel. 0373.450030

### CASALE CREMASCO VIDOLASCO

**La Nostrana**  
via Umberto I, 30  
fraz. Vidolasco  
Tel. 0373.455394

**Arpini**  
via Roma, 48  
Tel. 0373.455101

### CREMA

**American Bar**  
via XX Settembre, 34  
Tel. 0373.84772  
(solo a mezzogiorno)

**Blitz**  
piazzale Rimembranze  
Tel. 0373.85166

**Bosco**  
via IV Novembre, 111  
Tel. 0373.82684

**Cinese Oriente**  
via Da Ceri, 81  
Tel. 0373.30193

**Cinese Pechino**  
via Cresmiero, 6  
Tel. 0373.81864

**Amos Platz**  
via Mazzini, 80  
Tel. 0373.83814

**Mostarda**  
via Macallè, 12  
Tel. 0373.80834  
(solo a mezzogiorno)

**Zafferano**  
via IV Novembre, 51  
Tel. 0373.256115

**Spagnolo Pata Negra**  
via XI Febbraio, 38  
fraz. S. Bernardino  
Tel. 0373.85967

**Zanzibar**  
via Miglioli  
Tel. 0373.85185

**Maosi**  
via Izano, 2/A  
Tel. 0373.250821

**Self-Service Gest**  
via G. La Pira, 12  
Tel. 0373.202668

**Self-Service S. Luigi**  
via Bottesini, 4  
Tel. 0373.257101  
(solo a mezzogiorno)

**Self-Service Sodexho**  
via M. di Canossa, 12  
Tel. 0373.86880  
(solo a mezzogiorno)

**Belvedere**  
via Piacenza, 52  
Tel. 0373.80856

**Circolino**  
via Montello, 25  
Tel. 0373.250710

**Ferriera**  
via Gaeta, 15  
Tel. 0373.84667

**Gobbato Pia**  
via Podgora, 2  
Tel. 0373.80891

**Il Belfiore**  
via A. De Gasperi, 53  
Tel. 0373.201693

**Il Fante**  
via del Fante, 23  
fraz. S. Stefano  
Tel. 0373.200131

**Osteria del Pellegrino**  
v.le S. Maria della  
Croce, 4  
Tel. 0373.86379  
(solo sera)

**Osteria del Rum**  
p.za Trento e Trieste, 12  
Tel. 0373.257289

**Osteria del Botero**  
via Ginnasio, 4  
Tel. 0373.87911

**Portanuova**  
via Chiodo, 10  
Tel. 0373.20315

**Stati Uniti**  
via E. Martini, 10  
Tel. 0373.82675

**Artigiana Pizze**  
via Brescia, 88  
Tel. 0373.81522

**B. B. Pizza**  
via Boldori, 4  
Tel. 0373.203200

**Corea**  
via Camporelle  
loc. Sabbioni  
Tel. 0373.30288

**Fantasia Ristorante**  
via Piacenza, 97  
Tel. 0373.84704

**Guadalcanal**  
via Crocicchio  
fraz. S. Stefano  
Tel. 0373.202300

**Il Botteghino**  
p.za Garibaldi, 36  
Tel. 0373.256812

**Isola Bella**  
via Griffini, 22  
Tel. 0373.83182

**La Luna Express**  
via Crispi, 6  
Tel. 0373.82413

**La Luna Nuova**  
via IV Novembre, 46  
Tel. 0373.80877

**La Vecchia Luna**  
p.za Duomo, 5  
Tel. 0373.259683

**Lo Scoglio**

v.le S. Maria, 13  
Tel. 0373.84838

**Mezzo Pizzeria**

via Milano, 75  
Tel. 0373.230869

**King**

via Cavalli, 5  
Tel. 0373.201695

**Pepe Verde**

p.za Benvenuti,  
loc. Ombriano  
Tel. 0373.30142

**Santa Lucia**

via Bramante, 106  
Tel. 0373.201685

**Speranza**

via Crocifissa di Rosa, 4  
Tel. 0373.84702

**Il Pappagallo**

via Cappuccini, 32  
loc. Sabbioni  
Tel. 0373.30299

**Naso Rosso**

p.le Rimembranze,  
13/14  
Tel. 0373.257955

**Oca Nera**

via Stazione, 118  
Tel. 0373.204708

**Il Ridottino**

via A. Fino, 1  
Tel. 0373.256891

**CREMOSANO****Legori Alessandro**

via Pradone  
Tel. 0373.274440

**Trattoria Black Moon**

via Treviglio, 18  
Tel. 0373.273102

**Ristorante Savado**

via Pradone, 38  
Tel. 0373.274581

**IZANO****Osteria Giosano**

p.za G. Marconi, 2  
Tel. 0373.789005

**Il Fontanile**

via del Fontanone  
Tel. 0373.244072

**OFFANENGO****Ciccì Ciccò**

via S. Lorenzo, 18/F  
Tel. 0373.780341

**Oasi**

via S. Lorenzo, 22/A  
Tel. 0373.789963

**Guerini Mary**

via Cavour, 1  
Tel. 0373.780257

**PIERANICA****Croce Di Malta**

via Vailate, 57  
Tel. 0373.71581

**RICENGO****Osteria Zuffetti**

via per Ricengo,  
fraz. Bottaiano  
Tel. 0373.267727

**Al Castello**

via Castello, 4  
Tel. 0373.267725

**L'Ignorante**

via Gavazo, 4  
Tel. 0373.267950

**ROMANENGO****Bar Trattoria****Invernizzi**

p.za A. Gramsci, 13  
Tel. 0373.270333

**Pianeta Bulldog**

via Circonvallazione, 1  
Tel. 0373.270333

**Harlem**

via G. Romolo, 13  
Tel. 0373.270377

**Salvia e Rosmarino**

via XXV Aprile, 81/3  
Tel. 0373.252591

**SERGNANO****Nuovo Bosco****Laghetto**

via Provinciale, 50  
Tel. 0373.455396

**Ristorante Dell'Albero**

c.na Colomberone,  
fraz. Trezzolasco  
Tel. 0373.455385

**Ristorante Tiraboschi**

via G. Giana, 11  
Tel. 0373.41625

**SPINO D'ADDA****Paredes Y Cereda**

via Roma, 4  
Tel. 0373.980850

**Porcospino**

via Roma, 50/A  
Tel. 0373.980571

**SONCINO****Aquila d'Oro**

via Maggiore, 16  
Tel. 0374.84220

**La Cantina**

via Brescia, 10  
Tel. 0374.85020

**Antica Rocca**

via C. Battisti, 1  
Tel. 0374.85672

**Campacavallo**

via Brescia, 30  
Tel. 0374.85053

**La Pedrera**

via Brescia, 23  
Tel. 0374.85785

**Quagliodromo di Galignano**

via Casello, 12  
Tel. 0374.860938

**Saragat**

via Milano, 27  
Tel. 0374.85649

**Trattoria Cooperativa**

via Melotta, 53  
Tel. 0374.85683

**TRESCORE****CREMASCO****Bistek**

v.le De Gasperi, 31  
Tel. 0373.273046

**Trattoria Del Fulmine**

via Don G. Carioni, 12/A  
Tel. 0373.273103

**Capriccio**

via A. De Gasperi, 12  
Tel. 0373.273216

**TICENGO****Trattoria Del Cervo**

via G. Marconi, 2  
Tel. 0374.71110

**TRIGOLO****Trattoria Italia**

via Canevari, 17  
Tel. 0374.370107

**Pancapanna**

via Roma, 67  
Tel. 0374.370933

**GREEN FARMS****CAPERGNANICA****Cascina Arcobaleno**

via SS. Trinità, 14  
Tel. 0373.238112

**CAPRALBA****Il Pascolo**

via Panizzardo, 2  
Tel. 0373.450708

**CREMA****La Costa**

via Piacenza, 137/139  
Tel. 0373.86258

**Gennari Laura**

via Palestro, 3  
Tel. 0373.86258

**Ombrianello**

via Ombrianello, 21  
Tel. 0373.298016

**Loghetto c.na****Loghetto**

via Milano, 4  
Tel. 0373.230209

**Le Garzide**

via Cantoni, 7  
fraz. San Bernardino  
Tel. 0373.250066

**RICENGO****L'Asina Felice**

via Pesadori, 4  
loc. Castello  
Tel. 0373.267663

**ROMANENGO****Prola Pierluigi**

strada Sabbioni, 4  
Tel. 0373.72182

**SONCINO****S. Alessandro**

c.na S. Alessandro  
via Caduti del Cielo, 1  
Tel. 0374.84176

**Del Cortese**

via Melotta, 57  
Tel. 0374.84836

**El Cascinet de Mondo**

via Gazzuoli, 5  
Tel. 0374.84208

**Fienil dei Frati**

via S. Maria, 6  
fraz. Galignano  
Tel. 0374.860956

**SPINO D'ADDA****La Fraccina**

c.na Fraccina  
loc. Fracina  
Tel. 0373.965050  
Tel. 0373.965166

**La Fornace**

c.na Fornace, 1  
Tel. 0373.965939

**Cascina Gilli**

c.na Gilli, 1  
Tel. 0373.965912

**PRODUCTION OF LOCAL SPECIALITIES****CAPRALBA****Il Pascolo**

via Panizzardo, 2  
Tel. 0373.450708

**CREMA****Armonia Service****Soc. Coop**

via Stazione, 18  
Tel. 0373.251256

**Az. Apistica Fiore del Moso**

via XX Settembre, 95  
Tel. 0373.30453

**Az. Agricola Corte dei Monaci**

via Cantoni, 1  
Tel. 338.3139107

**Az. Agricola Lunghi Mario**

via P. Donati, 48  
Tel. 0373.80351

**Le Garzide**

via Cantoni, 7  
Tel. 0373.250066

**La Costa**

via Piacenza, 137/139  
Tel. 0373.86258

**Istituto Agrario Stanga**

v.le S. Maria della  
Croce, 23/C  
Tel. 0373.257970

**OFFANENGO****La Bottega Naturale**

via Europa, 3  
Tel. 0373.244502



**ROMANENGO**  
**Apicoltura Zipoli**

via Roma, 4  
Tel. 333.3722276

**SERGNANO**  
**Az. Agricola Manenti**  
**Enzo & Luigi**

via Dossello, 21  
Tel. 347.8984351

**TRESCORE**  
**CREMASCO**  
**Salumificio Cagnana**

v.le A. Moro, 7  
Tel. 0373.273052  
0373.273357

**Az. Agr. e Caseificio**  
**Eredi Carioni Francesco**

via Desgioi, 5  
Tel. 0373.290297

**TRIGOLO**  
**Az. Agricola**  
**Brugnoles**

c.na Brugnoles  
Tel. 0374.370126

**SALVIROLA**  
(passa itinerario)  
**Le Alberelle**

via c.na Albera  
Tel. 0373.72167

**BIKE REPAIRING**

**BAGNOLO**  
**CREMASCO**  
**Pianeta Bici**

via Primo Maggio, 8  
Tel. 0373.234112

**CREMA**  
**Cicli Scotti**  
**Superbicimarket**

via Mercato, 10  
Tel. 0373.83274

**SERGNANO**  
**Imd Italia**

via L. Belmonte, 12  
Tel. 0373.455175