

POLITECNICO DI MILANO

School of Architecture Urban Planning Construction Engineering
Corso di Laurea Magistrale Architecture - Built Environment Interiors



The Cistercian Abbey of Cavatigozzi:
Reconstructing the history of a building

Supervisor: Prof. Alberto GRIMOLDI

Student:

Luca AIRAGHI

Matr. n. 926220

Academic Year 2020-2021

INDEX

	p.
Index of pictures	5
Index of drawings	9
Acknowledgements	11
Abstract	13
Sommario in lingua italiana	15
Introduction	17
History	19
The founding	19
XIV-XVI centuries	20
XVII-XVIII centuries	21
The later years	22
Room by room description of the building	27
Basements	30
Ground floor	34
Mezzanine floor	46
First floor	46
Church	56
Apartments of 1787	60
Plans	63
Conclusions	85
Bibliography	87

Document registers	89
Archivio di Stato di Cremona	89
Archivio di Stato di Milano	91
Archivio parrocchiale di Cavatigozzi	93

INDEX OF PICTURES

Picture 1. Room 0.01	31
Picture 3. Room 0.02	31
Picture 5. Room 0.03	31
Picture 2. Room 0.01	31
Picture 4. Room 0.02	31
Picture 6. Room 0.03	31
Picture 7. Room 0.04	33
Picture 9. Room 0.04	33
Picture 11. Room 0.05	33
Picture 8. Room 0.04	33
Picture 10. Room 0.04	33
Picture 12. Room 0.06	33
Picture 13. Room 1.02	35
Picture 15. Room 1.05	35
Picture 17. Corridor 1.08	35
Picture 14. Room 1.03	35
Picture 16. Corridor 1.06	35
Picture 18. Corridor 1.09	35
Picture 19. Corridor 1.08 before restoration	37
Picture 21. Room 1.10	37
Picture 23. Room 1.12	37
Picture 20. Room 1.10	37
Picture 22. Room 1.11	37

Picture 24. Room 1.13	37
Picture 25. Room 1.13	39
Picture 27. Room 1.14 after the restoration	39
Picture 29. Room 1.17	39
Picture 26. Room 1.14	39
Picture 28. 1.15	39
Picture 30. Room 1.18	39
Picture 31. Room 1.18	41
Picture 33. Corridor 1.07	41
Picture 35. Room 1.24	41
Picture 32. Room 1.21	41
Picture 34. Room 1.23 from outside	41
Picture 36. Room 1.26	41
Picture 37. Room 1.28	43
Picture 39. Room 1.30	43
Picture 41. Room 1.35	43
Picture 38. Room 1.29	43
Picture 40. Room 1.31	43
Picture 42. Courtyard 1.38	43
Picture 43. Room 1.39	45
Picture 45. Cloister 1.40	45
Picture 47. Room 1.43	45
Picture 44. Cloister 1.40	45
Picture 46. Room 1.41 entrance	45
Picture 48. Room 1.43	45
Picture 49. Room 1.44	47
Picture 51. Room 1.46	47
Picture 53. Room 2.02	47
Picture 50. Room 1.45	47
Picture 52. Room 1.48	47

Picture 54. Room 2.03	47
Picture 55. Room 3.03	49
Picture 57. Corridor 3.04	49
Picture 59. Corridor 3.07	49
Picture 56. Corridor 3.04	49
Picture 58. Door from 3.04 to 3.21	49
Picture 60. Room 3.8	49
Picture 61. Room 3.14	51
Picture 63. Room 3.17	51
Picture 65. Room 3.18	51
Picture 62. Room 3.17	51
Picture 64. Room 3.18	51
Picture 66. South façade part	51
Picture 67. Room 3.21	53
Picture 69. Room 3.29	53
Picture 71. West façade part	53
Picture 68. Room 3.28	53
Picture 70. Room 3.30	53
Picture 72. Camerino del ferro	55
Picture 74. Attic	55
Picture 73. Room 3.33	55
Picture 75 Room 3.32	55
Picture 76. Apse	57
Picture 78. North wall	57
Picture 80. Façade	57
Picture 77. Vault	57
Picture 79. Church	57
Picture 81. Vault	57
Picture 82. Bell tower	59

INDEX OF DRAWINGS

Drawing 1. Raumbuch 1	28
Drawing 2. Raumbuch 2	29
Drawing 3. 1787 apartments	61
Drawing 4. Basements	65
Drawing 5. 2021 ground floor	67
Drawing 6. 2021 mezzanine	69
Drawing 7. 2021 first floor	71
Drawing 8. 1977 ground floor	73
Drawing 9. 1977 mezzanine	75
Drawing 10. 1977 first floor	77
Drawing 11. 1787 ground floor	79
Drawing 12. 1787 mezzanine	81
Drawing 13. 1787 first floor	83

ACKNOWLEDGEMENTS

First, I need to thank Professor Alberto Grimoldi. Not only for suggesting this topic that I found to be of great interest, but also for following me closely throughout the creation of this thesis, complementing it with his immense knowledge. Without him would it have been impossible to take this work to this point and to understand and decipher the history of the building at this level.

I would also like to thank Professor Angelo Giuseppe Landi for his precious help on the field and in the archival research.

Thanks to Dr Valeria Leoni, director of Cremona's state archive, and to all the archive personnel, for helping me in the research on multiple occasions.

Thanks also to Dr Emanuele Zamperini for documenting the visit to the building with several pictures of great quality.

Thanks to the Istituto Comprensivo Cremona Cinque, especially to the director Dr Francesco Camattini and to the school coordinator Susanna Pagliari, for allowing us to visit the school. Thanks also to the school personnel who guided us through the building.

Thanks to Don Gianfranco Vitali for allowing us to visit all the parish rooms as well as the parish archive on multiple occasions. Thanks also for sharing with us his knowledge of the history of the church.

Thanks to M. A. Consulting, and in particular to Geom. Lorenzo Scazzoli, for kindly sharing with me their digital drawings of the building plans.

ABSTRACT

The Cistercian abbey of Cavatigozzi is a building complex, located in the periphery of Cremona, near the Po River. Today the building houses the primary school and kindergarten of Cavatigozzi as well as the parish. The history of the building is however long and largely unknown. The only publication that covers comprehensively the history of the former Cistercian abbey of Cavatigozzi is Santoro's and Gentilini's 1982 publication *La badia cistercense di Cavatigozzi: storia e restauro di un monumento*. This work is however quite lacking on several aspects. Other than this small publication there was barely any literature regarding the building, and the few publications that mention it are often incomplete, or even incorrect.

The abbey became Cistercian in 1231 but a monastic complex was already existing before that as a 1227 document testifies. Some mentions of the abbey are present in the archival documents throughout the years, but most are irrelevant to the task of reconstructing the history of the building. On site evidence reveals that around the 1560s the whole building was majorly restructured, taking mostly the shape that is seen today, with the current cloister made in this period. Around the second half of the XVII century some other important works were carried out with expansions to the southwest made.

In 1782 the abbey was suppressed. Most of the building was bought by Marquis Antonio Cattaneo, the northern part was left to the parish which still owns it today. When he bought the building Cattaneo lightly refurbished it. The last major work was the addition of the eastern wing which was not present in 1787 although it is not exactly clear when it was added, likely in the beginning of the XIX century.

Cattaneo's family sold the building in 1887 to the nuns of the Collegio della Beata Vergine who used until 1912 as summer residence. After this the building was taken by the state and used it as a military hospital during World War I. The building was then abandoned and used as residence by poor people. In the beginning of the 1980s an important restoration by architect Gentilini gave it its current function as a school.

SOMMARIO IN LINGUA ITALIANA

La ex badia cistercense di Cavatigozzi è un edificio nella frazione di Cavatigozzi nella periferia di Cremona sulle sponde del Morbasco. Oggi l'edificio ospita la scuola primaria e dell'infanzia della frazione e la parrocchia dedicata a S. Maria Maddalena. La storia dell'edificio è però principalmente sconosciuta. L'unica pubblicazione che si è occupata di questo edificio è un piccolo libro di Elia Santoro e Giovanni Gentilini "La badia cistercense di Cavatigozzi: storia e restauro di un monumento" redatta in occasione del restauro dell'architetto Gentilini nei primi anni '80. La pubblicazione però fatica a ricostruire la storia dell'abbazia prima del 1785 e non prova ad elaborare sulla storia costruttiva dell'edificio. Oltre questa piccola pubblicazione, nella letteratura l'abbazia trova poco spazio e le poche pubblicazioni che ne fanno menzione le dedicano poco più che un paragrafo, a volte riportando informazioni errate, addirittura sostenendo che l'edificio non esista più.

L'abbazia diviene cistercense nel 1231 ma un complesso religioso era già esistente, come testimoniato da un documento del 1227. Per quello che riguarda i primi anni della storia dell'edificio, si trovano nei documenti di archivio alcuni riferimenti ma non sono utili per la ricostruzione della storia costruttiva. L'unico documento rilevante è un ordine per dieci capriate di rovere lunghe circa nove metri, probabilmente per il tetto della chiesa. Analizzando l'edificio si può dedurre che negli anni Sessanta del Cinquecento l'intero complesso è stato ampiamente ristrutturato, con il chiostro attuale costruito in questo periodo. Successivamente, nella seconda metà del XVII secolo, altri lavori di ampliamento sono stati compiuti, in particolare nella parte sudovest dell'edificio.

Nel 1782 l'abbazia è stata soppressa e i frati mandati a gestire la Certosa di Pavia. Nel 1785 la maggior parte dell'edificio fu venduta al Marchese Antonio Cattaneo, nobile cremonese, eccezion fatta per la parte settentrionale dell'edificio e per la casa del parroco che è rimasta alla parrocchia e che ne ritiene tutt'oggi il possesso. Dopo aver comprato l'edificio, il Cattaneo ha compiuto dei minimi lavori di ristrutturazione per adattarlo ad essere residenza di campagna. Altro importante lavoro è stata l'aggiunta dell'ala orientale, la quale non era presente quando Cattaneo ha acquistato l'edificio ma risulta mappata nel catasto del 1854. Probabilmente è stata aggiunta nei primi anni del XIX secolo, quando Cattaneo era ancora in vita.

Gli eredi di Cattaneo, della famiglia Ala-Ponzone, vendono l'edificio nel 1887 alle madri del

Collegio della Beata Vergine che lo usarono fino al 1912 come residenza estiva. Successivamente l'edificio passa allo stato che lo usa come ospedale militare durante la Prima guerra mondiale. Dopo la guerra l'edificio rimane a lungo abbandonato e utilizzato come abitazione da senzatetto. Infine, l'edificio viene restaurato ed adattato a scuola con progetto dell'architetto Gentilini all'inizio degli anni '80.

INTRODUCTION

Research on the former Cistercian abbey of Cavatigozzi, or Santa Maria Maddalena della Cava, is today severely lacking. Barely any mention of this building could be found online. A couple of pictures of the façade of the church were the only photographic evidence of the building.

The only publications in which the abbey is mentioned are attempts to list all the Cistercian abbeys of Italy, especially Fraccaro de Longhi (1958), Bedini (1964), Menant (1979), and Negri (1981). These authors, however, were only able to dedicate to the Abbazia della Cava a very small paragraph, usually containing barely more than the dates of foundation and of suppression.

Interestingly, these authors were severely mistaken regarding the current state of the building sustaining that nothing, or only the church, remains of the old complex.

«dell'antico monastero e della chiesa non rimane più assolutamente nulla» (Fraccaro de Longhi, 1958)

«dell'originale complesso di S. Maria Maddalena della Cava resta visibile oggi una chiesa dalle linee barocche, unica parte superstite delle demolizioni e trasformazioni succedute alla soppressione» (Negri, 1981)

«Chiesa e monastero dovevano essere fatiscanti quando i monaci furono soppressi o si ritirarono, perché attualmente nulla più rimane di essi. È ovvio che un'antica costruzione vecchia di secoli abbandonata a sé stessa e non curata da alcuno debba andare in rovina e completamente sparire, specie se il suo materiale crollato può essere utilizzato da altri» (Bedini, 1964)

The only author giving a correct, although very small, description of the current state was Menant:

«L'église, toujours paroissiale, existe encore. Les bâtiments conventuels sont occupés par des habitations particulières» (Menant, 1979)

It is in this environment of confused bibliography and incorrect statements that Elia Santoro found himself when producing what is, until today, the most complete publication on the building. The publication came out in occasion of a major restoration carried out by architect Gentilini between the end of the 1970s and the beginning of the 1980s.

He carried out a respectable amount of archival research and managed to reconstruct the history of the abbey as well as could be expected from someone with access to Cremona's state archive and library. He recounts very well all the events regarding the building from the sale to Cattaneo to the acquisition by the Comune di Cremona. It is likely, however, that he lacked access to the parish archive which revealed itself to be the most rich in information regarding the abbey and thus his recollection could not reach back to the period before the suppression. Also, probably due to his lack of architectural training, he did not even attempt to reconstruct the history of the building itself by trying to estimate the dates of construction or restructuring.

This work attempts to fill some of this void, by expanding on Santoro's work and complementing it with firsthand documentation through pictures and plans. Whereas the bibliographical research, with the exception of Santoro's work, was very much insufficient, the archival research was of great interest and provided a good amount of information. In particular, the parish archive documented very well all the transformations of the church between the end of the XIX and the beginning of the XX century.

Possibly the most important archive document was the 1787 inventory of the palace made by Cattaneo's housekeepers barely after he acquired it. This inventory was very precise and described the rooms in great detail, including the ceiling and wall decorations, as well as the ceiling style, the windows and doors, and the layout of the rooms. This allowed us to recreate a quite precise picture of the state of the building in the year 1787 from which we could deduce subsequent transformations as well as the precedent ones.

The older history of the abbey was reconstructed with both archival research, especially in the parish archive, and bibliographical explorations of publications which collected ancient documents from Cremonese history.

Clearly this small thesis work is still very much incomplete and could be further expanded upon in the future, for now we hope to have provided some clarity on the history of a building which was nearly forgotten.

HISTORY

Reconstructing the history of the former abbey of Cavatigozzi is challenging as very little research has been carried out regarding this building throughout the years. The most complete account on the building is found in the small book published in 1982 when the building was majorly renovated and made into a primary school, function which it still has today. In preparation for the renovation, Elia Santoro carried out some research regarding the building which can be considered quite complete in some respects but severely lacking in others. This research was summarized in a small article published in the Cremonese newspaper “La Provincia” of April 28, 1977. Santoro describes relatively well the story of the building after it was bought by the Beata Vergine school of Cremona in 1887 and describes in detail the events which, from 1912 to 1921, ended up giving ownership of the building to the municipality of Cremona. It is however severely lacking regarding the story of the building during the longest and most relevant period of its life: when it was a Cistercian abbey. Moreover, it does not describe in any way the physical condition and conformation of the building at any point in time. What follows is, therefore, what could be reconstructed through research regarding the history of the building.

The founding

It can be reconstructed that the abbey was already existing before it became Cistercian. There is a document, which recalls an inquisition by archdeacon of Cremona Nigro which took place «in claustro ecclesiae S. Mariae de Cava» on July 5th, 1227. This is the earliest known document which mentions the abbey (Aleksandrovich Anninskiĭ, 1937). Not much can be inferred about the state of the building from this document, but we can say that a cloister (claustro) was already present, although not the one that we see today.

The abbey became Cistercian as a filiation of Cerreto abbey a few years later. There is general agreement between historians that the abbey became Cistercian in 1231, exceptions being Manrique whom gives March 1st, 1230 as foundation date, and Rusca who says that the abbey was founded in 1277. Most historians give the year 1231 as foundation and some even give the precise day however there is some disagreement here with Janauschek and Chevalier agreeing on March 1st and Lubin giving the date of August 11th (Fraccaro de Longhi, 1958).

Bedini believes that the Cistercians were sent to the abbey to ensure its survival as it was lacking in resources and lands (Bedini, 1964).

What is certain is that, in 1233 a document recalls that the mayor of Soncino and the abbots of the Cava and of Cerreto agree to let the municipality of Soncino build an aqueduct in some land belonging to the abbey. The presence of the abbot of Cerreto, a Cistercian abbey founded in 1136, means that the abbey was probably already Cistercian at the time making Rusca's foundation date in 1277 rather unlikely (Astegiano, 1895).

XIV-XVI centuries

There are some other mentions of the abbey in documents throughout the years, few are relevant, and the state of the building is never described.

In Astegiano's "Codice Diplomatico Cremonese" is said that in the Archivio di Stato di Milano are present two bulls from Pope Gregory addressed to the abbot of the "Cava" regarding another abbey in Cremona: that of San Tommaso della Pipia. The first is from May 20th 1237 and is addressed to both the abbot and the bishop of Cremona asking to remove the excommunication of San Tommaso Abbey and the second, dated May 30th, 1237, is addressed directly to the abbot asking to no longer bother the San Tommaso abbey (Astegiano, 1895).

Grandi recounts that, in 1414 Holy Roman Emperor Sigismund with his knights was offered refreshments at the abbey on his way from Pizzighettone to Cremona. In this occasion the Cistercians are said to be "rich and numerous". The abbey was chosen as a place for these refreshments by Cremonese commander Cabrino Fondulo (Grandi, 1856).

In 1467 a letter from Galeazzo Sforza, Duke of Milan, grants to the abbey fiscal immunity. The immunity was reviewed and expanded in 1487 by Ludovico Maria Sforza, Duke of Milan. It is said that the fiscal immunity applies to the abbey's tavern and to its tavernkeeper. This, if nothing else, tells us that, at the time, the abbey had a tavern in it although its location in the building is pretty much impossible to nail down and the actual room was probably severely changed in all the subsequent restorations.

Recently, Leoni and Visioli, in their transcription of the acts of Cremona's notaries concerning the architecture and art, have published a supply contract of 1467 for ten oak trusses, around nine meters long, maybe for the church's roof, likely successively replaced (Leoni & Visioli, 2013).

In the second half of the XVI century, especially the 1560s, it is very likely the abbey underwent a major restoration. This is testified by the fact that the decoration of the church's vault bears the date 1564 and an old tower clock found during some restorations in the first years of the XX century on the bell tower which had the year 1562 written on the back of it. Moreover, the cloister and the vaults of the sacristy and other rooms are clearly realized in this period. The cloister with its rustication is a mannerist work, typical in Cremona, as the Palazzo Affaitati,

the Castle Affaitati in Grumello, the villa Soresina Vidoni in Terra Amata, and other buildings, in direct contact with the architecture of the Gonzaga's court in Mantua. Also, the façade of the church reminds of the XVI century façade of the church of Sant'Abbondio in Cremona, as the construction reminds of the older Magdalene Church, dating to the second half of the XV century. The church is perhaps the oldest part of the abbey, because of the monks' residence only the basement happens to survive, clearly antecedent to the XVI century reconstruction. It is now impossible to tell what shape the monastery had before these important restoration works.

XVII-XVIII centuries

This period, which is the last of the life of the building as an abbey, is the most well documented in the parish archive of Cavatigozzi.

Judging by the architectural style of some parts of the building, it is likely that in the second half of the XVII century there were again major construction works in the building. Probably the southern wing was added and the first floor on the southern side was importantly renovated around the chapter room built in the XVI century.

A few documents recall the life in the abbey in the 18th century. A letter from December 29th 1713 recalls that the Duke of Modena rested at the abbey on his way to Milan. Interestingly a document recalls that, in July 1719, the bishop of Cremona Alessandro Litta stayed at the abbey to bathe in the Po River.

Some ledgers containing the financial accounts of the abbey are conserved and, interestingly, each recalls the number of monks living in the abbey that year. The earliest ledger is from 1649 and says that five monks lived in the monastery that year, also a cook and a servant resided at the abbey. In 1670 eight monks lived in the abbey. In 1695 nine monks were present. In 1712 eight monks lived in the abbey. In 1730 the monks were twelve and in 1774 thirteen monks were present. Interestingly, in 1774 almost all the monks that lived in the abbey were from Milan, and none was from Cremona a sign that probably the abbey could not gather novices from their area and was sent monks from other abbeys of the order. The monastery was enlarged with new rooms and the church was embellished with new altars, but the documents had not systematically survived, and the vaulting technics allows to date the additions. Despite the number of monks constantly growing in this documented period, the Cistercian order decided nonetheless to close the monastery in 1782 and the building was sold to Marquis Antonio Cattaneo, a nobleman from Cremona. In fact, this sale is an episode of the suppression of the mendicant and contemplative religious orders decided by Joseph II, Holy Roman Emperor and Duke of Milan. The Cistercians were entrusted with a cultural mission, to promote and publish in its typography in the Abbey of Sant'Ambrogio in Milan the studies on the cultural and literary heritage of the Duchy, but also with the Italian translation of Winckelmann's works, and to replace the suppressed Carthusian monks in the Pavia Charterhouse, with the monks of the Cava and those of the Acquafredda Abbey. The suppression of churches and monasteries was flanked by a real

heritage policy. The government aimed to preserve the buildings, in particular the Renaissance buildings, as model for the architecture and essential part of the image and identity of the cities. That was evident also in administration of the public property of the Duchy of Mantua (Grimoldi, 2011; Grimoldi & Landi, 2018).

The sale to Marquis Cattaneo was probably accurately evaluated and planned. A cultivated gentleman could appreciate and maintain the abbey purchased at moderate price as country house, and so preserve a singular testimony of the Renaissance. This politic was carried out in all Habsburg dominions. This way the Prince Thurn und Taxis or the Prince Metternich obtained large abbeys as residences. In Lombardy, this strategy is easily recognizable, and had in Cremona an important center: the administrator of the properties of the suppressed orders (“Fondo di Religione”), the Marquis of Calvatone, Giuseppe Picenardi, was an amateur architect and was very active promoter and defender of the city’s architectural heritage (Grimoldi, 1990). The suppressions promoted by Joseph II have numerous aspects to them. While economic consequences have been studied by Mario Taccolini (Taccolini, 2000), a synthesis is still lacking on cultural and social aspects. On the other hand, more cases, such as the Abbazia della Cava, still have to be investigated.

The later years

The transaction to Marquis Antonio Cattaneo took place on January 7th 1785 and was carried out by Don Livio Benzoni, the last abbot of the monastery. Cattaneo bought most of the building but left the northern side (comprising the church and sacristy), as well as the priest’s house, to the parish. Moreover, a part of the building called the oratory was left to the confraternity of the Holy Sacrament and Rosary. In the contract the price for the building, as well as some annexed fields, was fixed at 13,000 Lire Cremonesi.

Little to no information is found on the confraternity of the Holy Sacrament and Rosary. It is likely that over the years several confraternities (which sometimes took the name of *compagnie*, names which seem to be used interchangeably) were present in the abbey. The oldest document mentioning them is found in the parish archive of Cavatigozzi and is from 1654, it is a document in which the *compagnie* of the Holy Sacrament and Holy Virgin Mary give away a house. In the act of sale of the monastery to Cattaneo it is said that the oratory is used by the confraternity of the Holy Sacrament and Rosary. In Milan’s State Archive, the document recalling the sale of the oratory to Cattaneo only mentions as previous owner the suppressed *compagnia del Rosario*. Overall, information seems to be confused and it is difficult to say anything significant about these confraternities.

On May 2nd 1785, the Cistercian Order, represented by abbot Don Angelo Fumagalli, appoints Don Luca Gattico to finish selling the various possessions of the monastery as Don Livio Benzoni was made abbot of the Certosa of Pavia, a monastery which was given from the Carthusians to the Cistercians.

In 1787 Cattaneo's servants redact an inventory of all the possessions in the building which has arrived intact to the current day. From this inventory we can infer that, at the time, Cattaneo had already furnished the building (which from now on will be referred to as palace) with new furniture and had redecorated most rooms with new paintings, (also a grottesche in the manner of the XVI century), decorations, and wallpaper.

Also in this inventory, it is said that some rooms on the ground floor are (or have been) used by the Cappe Nere which roughly translates to black hoods. This is likely a confraternity which lived in the abbey, maybe former guests of the Cistercians, but no information is found about them. The rooms which are supposed to be used by the confraternity are listed as having no furniture in them except for some paintings hanging on the wall, and objects coming from the palace in Cremona, at that time under refurbishment. It is possible that the rooms were in fact empty and that the Cappe Nere were no longer living in the monastery but left together with the Cistercians. It is also possible that the confraternity had their own furniture which did not belong to Cattaneo and thus was not included in the inventory.

On May 8th 1788 Don Luca Gattico, in the name of the Cistercian Order, forgave a debt of 42,285 Lire di Cremona to Marquis Cattaneo. In exchange for this forgiveness Cattaneo must pay 1,200 Lire every year to the parish of Santa Maria Maddalena della Cava and 180 Lire to the parish of Castagnino Secco, emphyteutic obligations of the Cistercians. The debt that Cattaneo has at this point is high because he had bought several other possessions of the monastery, mainly fields and houses in Cavatigozzi and nearby areas.

It is worth spending a few words here regarding the parish of Castagnino Secco. Not a lot of research was carried out regarding this topic, it is however apparent that this parish was, for a long time, dependent on the parish of Santa Maria Maddalena della Cava. This is made clear by the large number of documents regarding Castagnino Secco (now Castelverde) that can be found in the archive of the Cavatigozzi parish. It is not clear however for how long the Castagnino parish was dependent on Cavatigozzi, the documents in the archive (according to the index) range from 1629 to 1771 but it is likely that this dependance carried on further given the terms of the 1788 agreement with Cattaneo.

It is not clear what Cattaneo did with the palace, it is unlikely that he lived there for a large part of the year, except maybe for the time, around the year 1788 when his palace in the city was being refurbished.

On April 16th 1791 Cattaneo buys the oratory as the confraternity of the Holy Rosary was suppressed and all their belongings were given to the state. The transaction was administered by Giuseppe Picenardi and the price was agreed to be 360 Milanese currency.

Cattaneo died in 1816 and the palace, together with his other possessions, passed to his nephew Daniele Ala Ponzone. Daniele dies in 1824 and his possessions pass to his son Filippo.

The palace was enlarged with a loggia, a new wing to the east, that is still not documented in

1787, but is represented in the cadastral map activated in 1854. It's unlikely that Daniele or Filippo Ala Ponzone, that did not live in the palace, had promoted a significant construction. It's more likely that Cattaneo, between 1805 and 1810, a time relatively pacific for the Napoleonic Kingdom of Italy, enlarged the building, but more accurate studies have to be carried out in the family archive.

Under the ownership of Daniele and Filippo Ala Ponzone, other inventories are redacted in the years 1818, 1822, 1831, and 1840. These inventories, however, are much less complete and do not describe the building as well as the first from 1787. It is therefore unclear what the Ala Ponzone family did with the palace.

After the death of Filippo in 1885, the palace passed to his two daughters: Paolina and Adele. They were not interested in keeping the palace and sold it shortly after their father's death. In 1887 the palace was sold to Irene Magni, the mother superior of the Collegio della Beata Vergine a catholic school for girls based in Cremona. The palace at the time consisted of 40 rooms and was sold for 36,000 lire. The nuns and students used the palace for staying in the summer months for a few years until, in 1912, it was decreed by the prefecture that the palace had to be used as a lazzaretto and, with the start of World War I, as a military hospital. According to Santoro, in order to host the wounded and sick soldiers the building had to undergo some structural modifications; however, it is not specified what these modifications might be and no information about them was found in the archive. It is thus unclear as to whether the modifications actually occurred.

After the end of the conflict, the Collegio wanted to get the palace back, but the municipality wanted to keep it. After a few litigations the building ended up belonging to the municipality of Cremona. These litigations are well described and researched by Santoro and, for the sake of brevity, will not be reported here (Santoro & Gentilini, 1982).

In the years between the acquisition by the municipality and the restoration by architect Gentilini in 1982, the palace was reportedly abandoned and used as residence by homeless and poor people (Santoro, 1977).

Towards the end of the XX century the church underwent an important restoration too in which it took the shape that it has today, with the creation of the round apse.

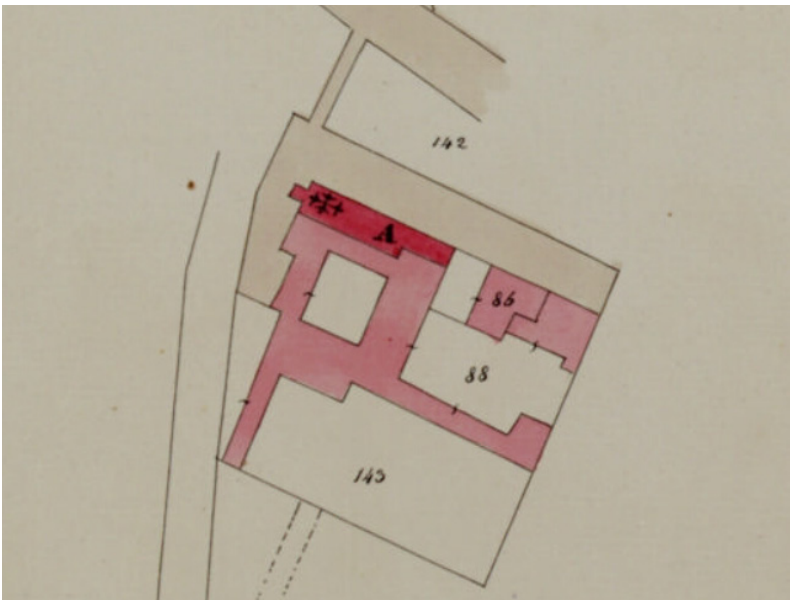
In recent years the building has been used as primary school, on the first floor, and kindergarten, on the ground floor, as was intended in Gentilini's renovation. Lately the number of kids that study at the school became lower and lower and the possibility of closing the school became a real threat (Duchi, 2020).



1723

Catasto Teresiano

Archivio di Stato di Cremona



1854

Catasto Lombardo-Veneto

Archivio di Stato di Milano



1869

Catasto Lombardo-Veneto

Archivio di Stato di Milano

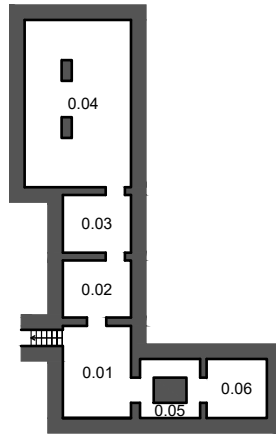
ROOM BY ROOM DESCRIPTION OF THE BUILDING

What follows is an attempt to recreate the story of the building on a room-by-room basis. The main source used to do so is, apart from the firsthand visit of the building, the inventory made in 1787 for Marquis Antonio Cattaneo. The marquis had just recently become the owner of the building but already had some modifications made. In particular, the redecoration of most rooms with new tapestry and painted decorations as well as the insertion of new furniture which followed the fashion of the time. Another source that greatly helps with this reconstruction are the drawings and measurements carried out by architect Gentilini before the restoration of the 1980s. For clarity, all of Gentilini's renovations will be referred to as being from 1982 even though that is actually the year in which the works were finished.

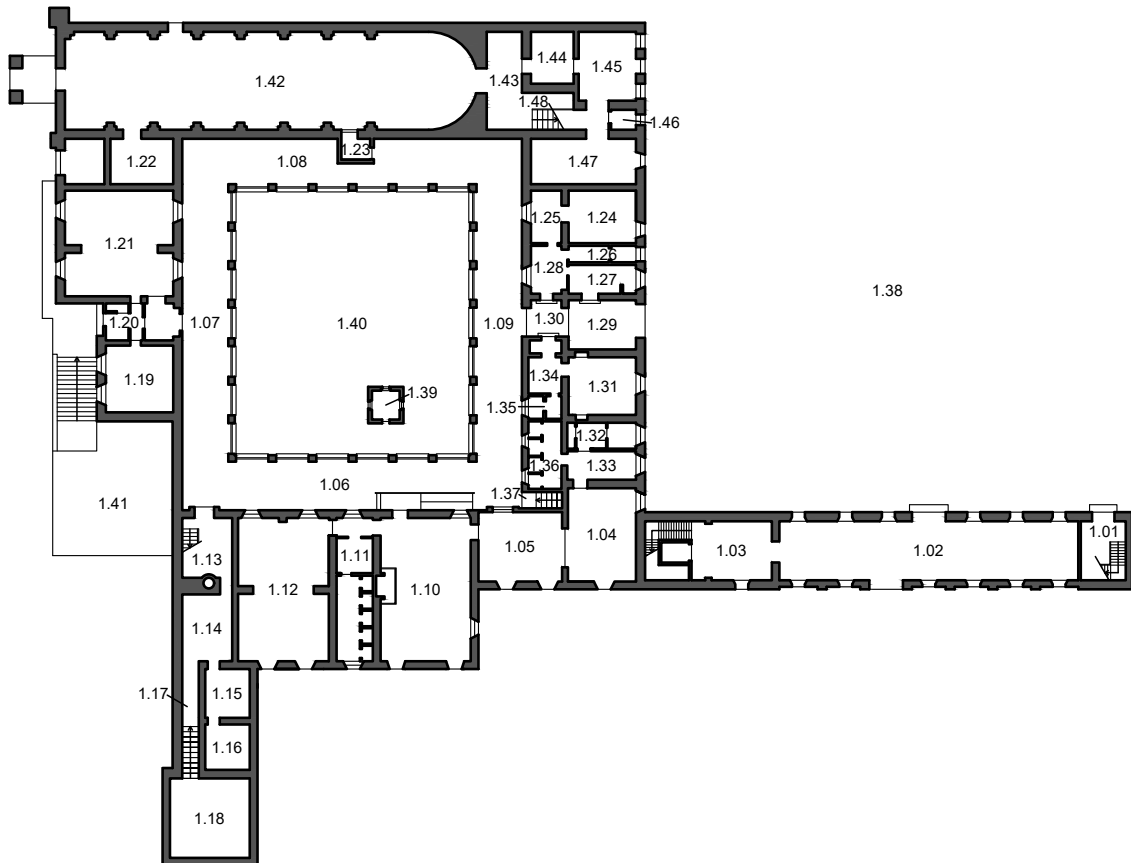
All the different rooms of the building have been numbered following a raumbuch system in order to ease their identification and cataloguing. In this system each room is assigned a unique number which is always structured as follows. The first number indicates the floor where the room is located, starting with number 0 for the basement. The second number is systematically assigned to each room of the floor moving clockwise around the building. Floor plans with an indication of the raumbuch number for each room can be seen on the next pages.

Basement

THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE Raumbuch 1
SUPERVISOR Alberto Grimoldi	Drawing n. 2
Academic year 2020/21	Scale 1:200

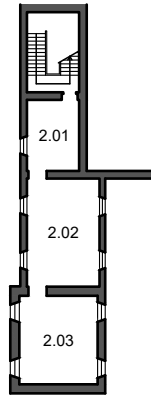


Ground floor

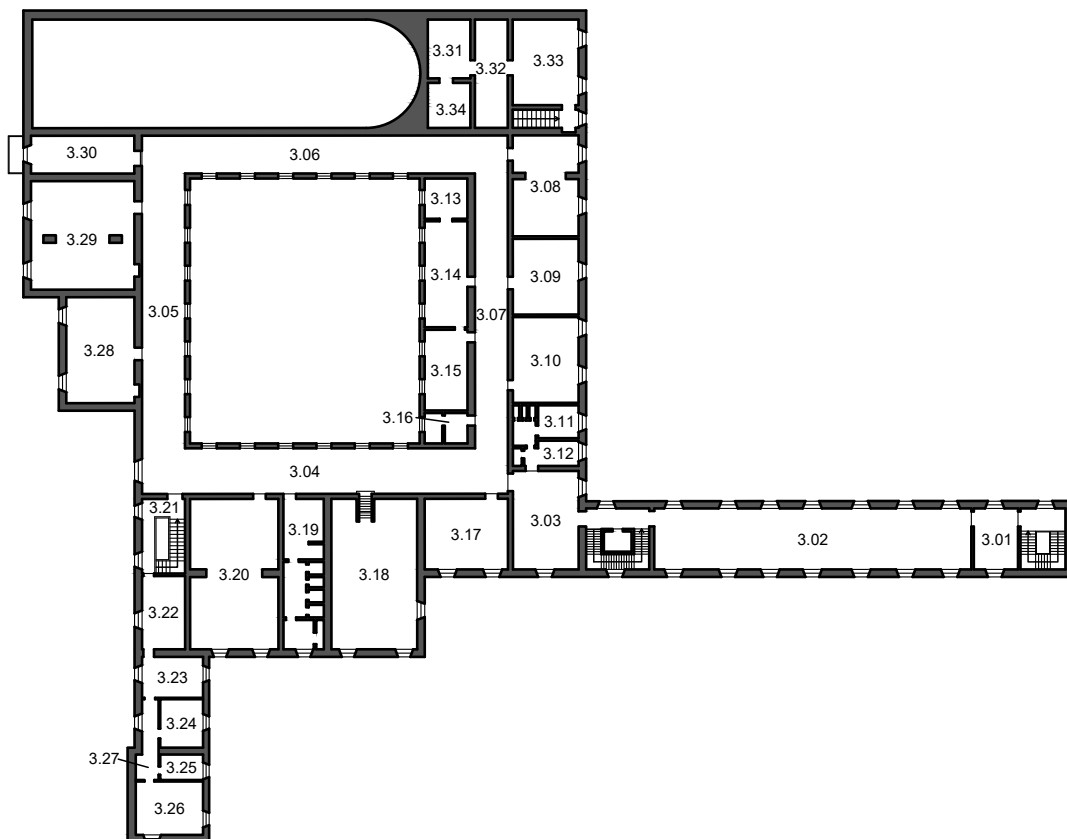


Mezzanine floor

THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE Raumbuch 2
SUPERVISOR Alberto Grimoldi	Drawing n. 2
Academic year 2020/21	Scale 1:500



First Floor



Basements

The basements can be found underneath the western part of the building, and they are accessible through a staircase located in the south-east corner of the courtyard.

They are made up of a series of basements which are today used as a storage space. The first room encountered after descending the stair (room 0.01) corresponds to room 1.04 on the ground floor. It is covered by a barrel vault with two *unghie* on the eastern side. The larger *unghia* (Picture 1) corresponds to the passage to room 0.05 while the smaller one (Picture 2) does not lead to an opening.

Continuing northward, is room 0.02 which corresponds to room 1.32 and 1.33 on the ground floor. This room is covered by a barrel vault with two *unghie*, one on each side. The one on the western side (Picture 3) does not correspond to an opening whereas the eastern one (Picture 4) opens on a window well.

Room 0.03 corresponds to room 1.31 of the ground floor. Differently from the other basement rooms, it has a flat ceiling of hollow bricks (Picture 5). Some traces on the walls (Picture 6) suggest that there used to be a vault, probably a barrel vault like the other rooms of the basement. Rooms 0.01, 0.02 and 0.03 correspond precisely to the rooms above them, it is therefore reasonable to assume that they were constructed at the same time, likely during the XVI century works. However it is difficult to explain the reason for the passage from room 0.03 to room 0.04 being out of center, in a position where it is difficult to access room 0.04 as if the passage was antecedent to the vault of room 0.04.



Picture 1. Room 0.01



Picture 2. Room 0.01



Picture 3. Room 0.02



Picture 4. Room 0.02



Picture 5. Room 0.03



Picture 6. Room 0.03

Room 0.04 is the largest of the basements, it corresponds to rooms from 1.24 to 1.30. It has a barrel vault with two pillars (Picture 9) corresponding to the wall between rooms 1.25, 1.28 and 1.24, 1.25, 1.26. The vault is thicker underneath the building entrance (rooms 1.29 and 1.30; Picture 7, Picture 8) supposedly to support the weight of carriages entering the courtyard. This thicker vault was probably added when Cattaneo opened the entrance on the eastern side of the building after buying it (see rooms 1.29 and 1.30). The two pillars located in the room support hidden arches over the barrel vault and correspond to the eastern wall of the corridor (rooms 1.25 and 1.28). The pillars were likely added when the cloister was constructed and the perimeter of basement 0.04 likely corresponds to an older and wider room on the ground floor which existed before the XVI century restorations.

Rooms 0.05 and 0.06 both have barrel vaults and room 0.05 also has the concrete structure of the elevator in the middle (Picture 11, Picture 12), obviously added in the 1982 restoration. It is difficult to tell whether these two basements were built at the same time as room 0.01 or if they were a later addition, likely from the second half of the XVII century like the squinch vaults above them.



Picture 7. Room 0.04



Picture 8. Room 0.04



Picture 9. Room 0.04



Picture 10. Room 0.04



Picture 11. Room 0.05



Picture 12. Room 0.06

Ground floor

It was not possible to visit room 1.01. In the survey prior to the 1982 intervention, it hosted a staircase and, if the Gentilini renovation went ahead as planned, it still has a staircase although a different one with different geometry.

Room 1.02 is a porch which is used as entrance to the primary school. It is covered by lowered groin vaults made of exposed bricks which were covered in plaster until to the 1982 intervention. Before the intervention, it was a completely closed environment and was divided into smaller rooms by non structural partitions, then demolished.

Rooms 1.01 and 1.02 were not present in 1787 when the inventory was redacted, they are also non present in the *catasto teresiano* (1718-1760) but is clearly represented in the later *catasto austriaco* (1828-1854). It is difficult to nail down the exact period when they were constructed but in the 1822 inventory there is a room on the first floor (possibly above room 1.03) which is said to be in disrepair, possibly due to the works necessary to add the eastern wing now containing rooms 1.01 and 1.02.

Room 1.03 is now the entrance to the primary school and is connected to the main access staircase. The staircase was built during the 1982 works and sits on the shaft of an elevator. It is covered by a pavilion vault (Picture 14). In 1787 it was part of the *appartamento grande* and it was its easternmost room. It was used as a living room, with flowered wallpaper like the other rooms of the apartment. It had a *cotto* vault with a stucco cornice and a central rosette. The room that today contains the staircase was also a living room, part of the *appartamento grande* and was like the other one with regard to the vault and walls. The windows, both on the ground and first floor had bohemian crystal panes and are identical to those of the sala grande (room 1.10).

Room 1.04 is now used as a classroom. It has a rectangular squince vault with a stucco rosette in the middle and a stucco cornice. In 1787 it was part of the *appartamento grande* and was called «seconda camera ossia camera del camino». It was used as a living room and had a broccatello marble fireplace. The vault appears to be unchanged, including the rosette. It had flowered wallpaper on the walls like all the other rooms of the *appartamento grande*, room 1.05, the room in place of the now existing staircase, and room 1.03. The doors and windows were also identical for these rooms and are described in room 1.10.

Room 1.05 is today a classroom. It has a squince vault with parts of a stucco cornice (Picture 15). In 1787 it was part of the *appartamento grande* and was called “prima camera vicina alla sala”. It was a living room, had a stucco rosette in the centre of the vault and a *lambriggio à hauteur d'appui*, up to 80-90 cm, also made of stucco. This style of vault is typical of the XVII century suggesting that this room, together with the others of the *appartamento grande*, were built in that period.

Room 1.06, 1.07, 1.08 and 1.09 are the loggias around the cloister. Today they serve as distribution spaces to the rooms surrounding them. The loggias were probably built during the works



Picture 13. Room 1.02



Picture 14. Room 1.03



Picture 15. Room 1.05



Picture 16. Corridor 1.06



Picture 17. Corridor 1.08



Picture 18. Corridor 1.09

of the XVI century, as the rustication of the pillars would be typical of the time, similar to the façade of Palazzo Affaitati in Cremona. For a period, room 1.08 was a closed corridor (Picture 19) belonging to the parish. It was bought by the municipality and reopened in the 1982 works. It is unclear when the closing of this corridor happened. There is no mention of this closure in the 1787 inventory, in fact the cloister is described as a «cortile quadro circondato da loggie» (square cloister surrounded by loggias). It is possible that the parish was given the corridor subsequently by Cattaneo, one of his heirs or, more likely, the municipality and then closed it off.

Room 1.10 is today a classroom. It has a pavilion vault with lunettes (Picture 20) and a large fireplace (Picture 21) brought to the building during the restoration of the early 80s. In 1787 it was part of the *appartamento grande* and was called «sala grande», it was used for evening receptions. It seems to have been mostly conserved. There is no mention of a preexisting fireplace. The room had on its walls a *lambriggio* with stucco decorative pillars. In this room there were 12 *braccialetti* of gilded iron serving the function of appliques, each with two candles. The doors were made of poplar, like those of the dining room, they had a frame painted “paino” color. The rest fields and *fodrine* are painted “color perla” and the border was painted with a marble pattern. The windows were of bohemian crystal, painted light grey with internal shutters similar to the doors, The external shutters were probably added by Cattaneo. This room was undoubtedly built in the major works of the XVI century and was used either as chapter room or refectory by the Cistercians.

Room 1.11 is today used as a bathroom. It has a groin vault (Picture 22) and is subdivided in three smaller rooms: one for passage, one is an anteroom with sinks and the third is a toilet. In 1787 it was called «bocchirale», which is a passage that connects the courtyard to the garden. The doors are the same as the rest of the *appartamento grande* and, towards the garden, there is a glass door protected on the outside by an *uscio*.

Room 1.12 is now a classroom. It has wooden ceilings and, at some points, modern steel beams (Picture 23). In 1787 this room was divided in three smaller rooms. They were a dining room, on the side of the garden, and two small rooms next to it facing the courtyard. The wood structure has been remade except maybe for the main beams of the smaller rooms, the checkered decoration has been lost. The dining room, in the eighteenth century, used to have a brick vault with a stucco cornice. In the dining room there was a red Viggiù marble fireplace. The walls of the room were covered by tapestry and had, in the upper part, a painted *lambriggio*. The windows, unlike the rest of the apartment, had old leaded glass panes, dating possibly to the second half of the XVII century. Above the doors leading to the other rooms painter there were paintings by the painter Antonio Panni that represented a view of the villa in Sospiro, owned by Cattaneo, the western façade of the palace, and two made-up villas.

Room 1.13 is the entrance of the stair which, in 1787 is called the master staircase. Today it is used as a service staircase. The structure of the staircase is made of brick suspended arches (Picture 24), the steps are made of cotto and the handrail is in wrought iron. The stair appears



Picture 19. Corridor 1.08 before restoration



Picture 20. Room 1.10



Picture 21. Room 1.10



Picture 22. Room 1.11



Picture 23. Room 1.12



Picture 24. Room 1.13

mostly unchanged since 1787 except for the insertion of a steel beam which reinforces a pre-existing wooden one (Picture 25). In the center of the southern wall there's a well which can be accessed through a small window. The staircase was probably built in the XVII century together with the southern wing, although the railing is likely at least half a century newer.

Room 1.14 is today used as storage. It has a reinforced concrete ceiling and exposed brick walls. In 1787 it is called *lavandino* which can be translated as washing room. Nowadays the stone sink is still conserved (Picture 26, Picture 27) but the well is no longer accessible from here. The ceiling was made of wood. The windows had iron bars on the outside and mounted leaded glass panels «all made anew». It is likely that this room, being on the way from the kitchen to the dining room, was used by the servants to keep the platters of food before bringing them to the table and that the empty plates were washed here before being brought back to the kitchen.\

Rooms 1.15 and 1.16 are today used for storage. They have a reinforced concrete ceiling and exposed brick walls. In 1787 room 1.15 was called «stanza ad uso di dispensa e cantinetto» which can be translated as food storage and cellar while room 1.16 was called «stanza ad uso di credenza» which is also food storage. In 1787 it is said that, in order to pass from room 1.14 to room 1.15 it is necessary to descend some cotto steps, today there is no trace of such difference in height whereas in the pre-1982 survey three steps are present. The windows in these rooms had iron bars on the outside and had oak internal shutters and leaded glass panes. Room 1.15 had an exit to the garden closed by a wooden door with lock. This door was accessible by ascending three steps.

Room 1.17 is a corridor which connects room 1.14 to room 1.18. It has a reinforced concrete ceiling and exposed brick walls. At the end of the corridor there is a staircase leading down to room 1.18 (Picture 29). It is noticeable that the wall between the corridor and rooms 1.15 and 1.16 has been demolished in the upper part and does not touch the ceiling (Picture 28), this means that the reinforced concrete ceiling substituted two separate wooden ones. The bricks in this wall are arranged in infilled arches. In 1787 it was called «picciolo corridore che conduce alla cucina» which means small corridor that leads to the kitchen. It had a wooden ceiling painted white and the stair was made of thirteen cotto steps. The windows are analogous to those in room 1.14.

Room 1.18 is today unused. It has an exposed brick barrel vault, and the walls are also of exposed bricks (Picture 30). Some pipes cross the room horizontally. In 1787 the room is identified as kitchen, today a brick oven is still present in the southern wall (Picture 31). A «large fireplace» was also present. All windows had iron bars but only those on the west side were closed by panes and mounted leaded glass. The kitchen also had an exit to the outside which could be accessed by ascending four cotto steps. It is not specified which side the exit was on but, given the elevation of the ground it is reasonable to assume that it was on the western side. The door could be closed with both key and chain.



Picture 25. Room 1.13



Picture 26. Room 1.14



Picture 27. Room 1.14 after the restoration



Picture 28. 1.15



Picture 29. Room 1.17



Picture 30. Room 1.18

Room 1.19 is now a kitchen for the canteen. It was not possible to visit this room and thus the current conditions are unknown. In 1787 the room is described as dining room used by the Black Capes during the summer months with a cotto vault with lunettes and white walls.

Room 1.20 is now a distribution space. It has been divided in two small rooms in the 1982 intervention. The first, coming from the central court communicates with rooms 1.19 and 1.21. The second opens to the outside through a large wooden door. In 1787 it is called «atrio del portone grande a ovest» which means hall of the large gate to the west, and is not described.

Room 1.21 is today the canteen of the kindergarten. It has a sail vault (Picture 32) covered with plaster and painted white and a cotto floor. The vault is scarcely visible because some fabric cloths are hung on it and it is therefore difficult to describe its geometry. In 1787 the room was used as an oratory and not owned by Cattaneo; therefore, it is not described in the inventory. This room would later be bought by Cattaneo in 1790-91 when the confraternity which used the oratory was suppressed.

Room 1.22 is today divided in two rooms. The western part is occupied by the heating system of the parish, the eastern part is a chapel which opens directly onto the church. The chapel has been remade in the 1982 works that gave room 1.08 to the municipality. Since it is owned by the parish, the room was not described in the 1787 inventory. It was not possible to visit the heating room. The western entrance which today leads to the heating system, has a red marble step, it is therefore likely that it was once the main entrance of the monastery and thus that room 1.22 was a corridor leading to the courtyard (Picture 33).

Room 1.23 is supposedly occupied by the machines of the church's organ. It is unclear when it was constructed but it was already present before the 1982 works. It was not possible to enter this room and its current state is therefore unknown.

Rooms 1.24, 1.26 and 1.27 are today unused. They have a wooden ceiling (Picture 35, Picture 36), which seems to have been preserved in the 1982 restoration, possibly they could be the original ceilings from the XVI century. In 1787, and up to the 80's, rooms 1.26 and 1.27 were one room and the whole complex is called «Due camere ad uso delle Cappe Nere con finestre che guardano, una nel cortil rustico, l'altra la casa del Parroco». It is not known what they were used for as there is no furniture listed in the inventory, but only paintings hanging on the wall. The windows are composed of four antini and have leaded glass panes which means they are older than the crystal ones. This area seems to not have been renovated by Cattaneo after he bought the building.

Rooms 1.25 and 1.28 are a corridor covered by a barrel vault (Picture 37). In 1787 they were used as dormitory for the servants of guests («servitù forestiera»). It had a barrel vault and windows like the ones previously described. Before the works made by Cattaneo these rooms were probably a corridor.



Picture 31. Room 1.18



Picture 32. Room 1.21



Picture 33. Corridor 1.07



Picture 34. Room 1.23 from outside



Picture 35. Room 1.24



Picture 36. Room 1.26

Rooms 1.29 and 1.30 are the main entrance hall to the kindergarten. Room 1.29 has an old wooden ceiling (Picture 38) and is divided by room 1.30 by a glass divisor, almost certainly added in the 1982 restoration. Room 1.30 is covered by a barrel vault, probably a continuation of the barrel vaults in rooms 1.28 and 1.34, with two spherical lunettes penetrating it (Picture 39). In 1787 these rooms were called «atrio dell'ingresso grande a mattina» but were not described in the inventory. It is likely that this entrance was made by Cattaneo after he bought the building. This became necessary as the former entrance through rooms 1.22 and 1.47 was left to the parish and could no longer be used. Probably room 1.29 was not unlike the rooms next to it (1.27 and 1.31) and room 1.30 was a continuation of the corridor running along the courtyard. This is further corroborated by the fact that the lunettes in the vault of room 1.30 are in the architectural style of the late 1700s and characterized also the cellars of Cattaneo's palace that were built in these years.

Room 1.31 is today unused. It has a wooden ceiling (Picture 40), presumably the same described in 1787 when the room was a bedroom. The doors were similar to the ones of the *appartamento grande* while the windows were like those of the rooms of the Cappe Nere.

Rooms 1.32 and 1.33 are respectively a classroom and a storage. They present a flat ceiling made of hollow bricks, likely made in the 1982 works. In 1787 and up to 1982, the rooms were just one larger room, and it was a bedroom. This room, together with room 1.31 were called «due camere che continuavano l'appartamento grande con finestre che guardano a mattina nel cortil rustico».

Rooms 1.34, 1.35 and 1.36 are now a corridor, a storage and a bathroom respectively and are covered by a barrel vault (Picture 41). In 1787 they were used as dormitory for the servants of the palace («servitù di casa»). Before the intervention by Cattaneo they were probably a corridor connecting to room 1.30.

Room 1.37 is the staircase heading down to the basement. There is not much to be said about this room, it is not described in the 1787 inventory. The staircase was probably made during the works of the XVI century as the basement was expanded and the cloister was created.

Room 1.38 is an outdoor space, the large courtyard on the east side of the building. Today it is used as a parking space for the school. On the north side it borders with the parish house and a more contemporary building which is a preschool. In 1787 it is called the «cortile rustico» and hosts the stables of the palace as well as some storage buildings. These buildings had a wooden roof, with beams and joists and the planks are replaced by tiles. Likely there is no trace left of them, probably they were demolished when the eastern wing was built in the beginning of the XIX century. The stables had a ground floor for hay storage and for the horses while on the first floor there were two rooms for the coachmen. In this court was also the ice house, an approximately spherical shaped cellar, now not accessible. It could be interesting, also for the maintenance, to determine where it was situated.



Picture 37. Room 1.28



Picture 38. Room 1.29



Picture 39. Room 1.30



Picture 40. Room 1.31



Picture 41. Room 1.35



Picture 42. Courtyard 1.38

Room 1.39 is a small brick building (Picture 44) in the cloister. This building likely used to host a well and today, interestingly, it has kept its function in a way. It hosts a water faucet with watering hose. It is not mentioned in 1787 although the cloister is described. The presence of a well possibly predates the monastery and could have motivated the choice of location. The current building could date back to the XVI century.

Room 1.40 is the cloister which in 1787 is called «cortil civile, e loggiato». Today it is surrounded by glass paned which close the arches and has a cobbled stone floor. In 1787 it is described as inclined in order to let rainwater flow away.

Room 1.41 is currently housing the heating system of the school. It was built during the 1982 works as an external volume made of reinforced concrete and mostly underground. It was not possible to visit this room.

Room 1.42 is the church and, because of the wealth of information found in the parish archive about it, it will be given its own chapter later.

Room 1.43 is a small corridor belonging to the parish and used as sacristy. It has a barrel vault with lunettes (Picture 47) partially decorated with stucco corbels, as was widespread in the palace entrances from the second half of the sixteenth century in Cremona. In the northern part, there is a flat wooden ceiling (Picture 48) where the bell tower whose clock quadrand was dated 1562 is. The same room is the connection between the existing church and the rebuilt monastery, realized in these decades. In 1787 the room is described as «atrio della scala vicina alla chiesa» and is said to have a vault with lunettes. This room, like the other ones belonging to the parish, is quite well conserved and seems to not have been majorly renovated over the years which means that it can give a good sense of what the interiors of the building looked like when they were built in the XVI century.

Room 1.44 is a sacristy with a rectangular pavilion vault with lunettes, the corners are like an umbrella vault. It also has a round high window looking northwards.

Of the same function is room 1.45, which also has a pavilion vault with lunettes. Worthy of note, in this room, is a wall painting representing a tower, possibly the coat of arms of the prior who reconstructed the monastery. The underlying marmor plaque commemorates the phases of the reconstruction, but the year graven is now very barely readable. The mention of the confraternity of the Rosary, a devotion established in 1573, confirms that the cloister and the surrounding wings were built in these decades. Neither of these last two rooms are described in the 1787 inventory as they were not owned by Marquis Cattaneo.

Room 1.46 is a small toilet under the staircase. It was converted to this function in the XX century.



Picture 43. Room 1.39



Picture 44. Cloister 1.40



Picture 45. Cloister 1.40



Picture 46. Room 1.41 entrance



Picture 47. Room 1.43



Picture 48. Room 1.43

Room 1.47 is used as storage, here is kept the parish archive. The room is covered by groin vaults like those of the cloister. In 1787 it is called «camera del camino ad uso delle Cappe Nere» (fireplace room used by the Black Capes) and, in fact a marble fireplace was present. It is not very clear what the room was used for as the only furniture inventoried here are some chests decorated with the crests of the women of Cattaneo's house, likely coming from the palace in the city which in this period is being greatly renewed. The window looks towards the parish house and is the same as the ones in the other rooms of the Cappe Nere. It is possible that this room used to be a corridor heading to the parish house from the courtyard making a straight axis of passage through the monastery together with room 1.22 and 1.08.

Room 1.48 is a staircase which leads up to the parish rooms on the first floor. It has a wrought iron railing and 27 stone steps. Both the railing and the steps appear to be the same as those described in 1787. This staircase lead directly to the corridor on the first floor and, presumably, gave direct access to the church from the monks' dormitories and was thus used for the early morning prayers.

Mezzanine floor

Room 2.01 is today used as storage, and it has a reinforced concrete ceiling. In 1787 it was divided in a room called «mezzano a mezza scala» (mezzanine at the stair), and a corridor leading to the other rooms of this floor. This division persisted until the 1982 works. It had a wooden ceiling and white walls. It was used as a bedroom.

Room 2.02 is today used as storage and has a reinforced concrete ceiling. In 1787 it was divided in three spaces: one corridor in continuation with the one of room 2.01 and two rooms. This division was maintained up to the 1982 renovation. The northernmost room was a bedroom with a wooden ceiling painted chiaroscuro and white walls. The southernmost was a living room probably and its ceiling and walls were analogous to the other room.

Finally, room 2.03 is also used as storage and has a reinforced concrete ceiling. In 1787 it was divided in two spaces, a corridor and a room. The corridor was called «picciolo corridore dei luoghi sedili» (small corridor of the sitting spaces), it was given this name because it contained two luoghi sedili. It is said that they could be closed with doors, so they are probably a sort of closet without water. The corridor was white, painted with lime, both the cotto vault and walls. The room was possibly a games room as in the two cupboards present there are cards, checkers, and sprints, as well as two tables (but only two chairs).



Picture 49. Room 1.44



Picture 50. Room 1.45



Picture 51. Room 1.46



Picture 52. Room 1.48



Picture 53. Room 2.02



Picture 54. Room 2.03

First floor

It was not possible to visit room 3.01, according to the 1982 project it should host a staircase. Before the 1982 works it hosted an older staircase (see room 1.01).

Room 3.02 is today the canteen of the primary school; it is covered by vaults. In 1787 the room was made up of smaller rooms. Its eastern part was not existant yet and follows the same history as room 1.02. The more western part, above room 1.03, was made up of three rooms which were part of the «appartamento superiore a mezzogiorno, rimodernato di nuovo, e tappezzato di carte di Francia» (upper apartment to the south, newly renewed, and covered with French wallpaper). The first room (going west to east) was called «camera del camino» and hosted an occhialino marble fireplace. It had a *cotto* vault painted light blue with stucco cornice and rosette. The walls were covered by french wallpaper and had a *lambriggio* by painter Antonio Panni. The second room was called «camera da letto» (bedroom) but despite the name, it appears to be used as a small living room. It appears to be identical to the previous room. The third room was called «gabinetto» (study). It had a wooden ceiling painted chiaroscuro; the walls are like the ones of the previous rooms.

Room 3.03 is today the entry hall of the primary school; it has a pavilion vault with rosette and parts of a stucco cornice (Picture 55). In 1787 it was part of the *appartamento superiore a mezzogiorno* and was called «sala da ricevere» (reception room). It had a vault with stucco rosette and cornice, presumably the same still present today. The walls were covered by wallpaper like the other rooms.

Rooms 3.04, 3.05, 3.06 and 3.07 are corridors going around the void of the cloister. They are entirely covered by groin vaults and, in the 1982 works some wooden beams, acting as tie rods, are left visible. Corridor 3.06 follows a very similar history to the room below it (1.08) being closed off and belonging to the parish before the 1982 works. In 1787 they were called «corridore che forma quattro fughe» (corridor made of four parts). The intersection between two perpendiculars corridors was covered by a “volta a caroccio” (a canopy vault). In the middle of corridor 3.06 there was a stand looking down into the church closed with wooden blinds (*gelosie*) as is usual for a *matroneo*, a gallery not only for women. So the Marquis Cattaneo could attend not seen to the Mass.; this opening has since been closed. The windows looking into the courtyard were made of oak and had leaded glass panes. The *finestrone* (large window), looking to west on the corner between rooms 3.04 and 3.05, also was made of oak and mounted leaded glass panes.

Rooms 3.08 is today a classroom. It has a wooden ceiling showing signs of heavy degradation (Picture 60). In 1787 room 3.08 was divided in two spaces. The northern part was a continuation of corridor 3.06 leading to the top of the staircase of the sacristy 1.48. At the eastern end of this corridor there was another *finestrone* similar to the one previously described. The remai-



Picture 55. Room 3.03



Picture 56. Corridor 3.04



Picture 57. Corridor 3.04



Picture 58. Door from 3.04 to 3.21



Picture 59. Corridor 3.07



Picture 60. Room 3.8

ning part of room 3.08 was a living room with a cotto fireplace; it had a wooden ceiling with painted squares. The walls were decorated with arabesques of various colors by painter Ruffini. This bedroom was the first of the so called «capuccina a mattina».

Rooms 3.09 and 3.10 are now classrooms, it was not possible to visit them. In 1787 they probably formed three rooms, all bedrooms. They had decorated wooden ceilings, especially the beams.

Rooms 3.11 and 3.12 are bathrooms. They were heavily renovated in 1982 in order to fulfill this new function. It is likely that in 1787 they formed just one room with the function of bedroom. It had a decorated wooden ceiling and had a cotto fireplace in it. This was the last room of the so called «capuccina a mattina», all decorated by painter Ruffini.

Rooms 3.13, 3.14, 3.15 and 3.16 are today rooms for the school personnel; they all have wooden ceilings (Picture 61). In 1787 this part of the building was made up of four rooms with the function of bedrooms. They had wooden ceilings with a decorated frieze. This part of the building was collectively referred to as «capuccina a sera». The two capuccine were the monks' dormitories before the acquisition by Cattaneo.

Room 3.17 is today a classroom. It has a pavilion vault on which the plaster has been removed except for a central strip (Picture 62). Along the side of the vault a cornice is still present. This vault style is quite typical of the late XVII century in Cremona and might suggest that the vault was constructed in that period probably during a major restructuring of the abbey. In 1787 it was called «camera del bigliardo» (billiards room) and in fact did contain a billiards table. In this room the internal shutters had been recently remade but not the windows.

Room 3.18 is now a gym. It has a splayed ceiling, with wooden purlins and rafters (Picture 64, Picture 65). In order to access this room, it is necessary to climb some steps as this room is directly above room 1.10 which has a much higher vault than the rest of the ground floor rooms. In 1787 the room was used as wardrobe (*guardaroba*) and had appears to have the same roof that is still present today. In order to maintain window alignment on the façade, despite the different floor height, a system of fake windows has been used (Picture 66).

Room 3.19 is today a bathroom, and it was not possible to visit it. In 1787 it was described as «gabinetto con stufa di cotto e arcova» it had a wooden ceiling painted white. The mentioned *cotto* stove is not described and was likely made by the monks probably for an infirmary or bathroom. It is not clear why the term *arcova* was used; it is a term which usually describes a small alcove for a bed which opens to the bedroom, however the room seems to be used as a wardrobe from the description.

Room 3.20 is now a classroom and has a wooden ceiling. It was not possible to determine the age of the ceiling as we were not allowed to enter the room. In 1787 it was subdivided in three



Picture 61. Room 3.14



Picture 62. Room 3.17



Picture 63. Room 3.17



Picture 64. Room 3.18



Picture 65. Room 3.18



Picture 66. South façade part

rooms, division which was still present before the 1982 works. The main room was called «camera dell'alcova a mezzogiorno sopra la camera da pranzo» (room of the alcove on the south above the dining room) and it occupied the southern side of room 3.20. The room had a wooden ceiling painted with a grisaille with light grey flowers and fruits on a white background. It was a bedroom and had a marble fireplace in it. Through a two-shutter door there was the northeastern part of room 3.20, it was a small study room with a wooden ceiling painted light grey. The remaining portion of room 3.20, on the northwest, was a small storage called «camerino dietro l'alcova con finestra che guarda la scala». It had a ceiling of raw wood and walls painted white.

Room 3.21 is the top of the master staircase which has already been described in room 1.13. It is covered by a pavilion vault.

The following rooms (3.22-3.27) are now the apartment of the housekeeper and thus were not possible to visit. Its current state is reconstructed from the 1982 project and the 1787 inventory.

Room 3.22 was called «piccola anticamera» (small anteroom) and was used as distribution space to the other rooms. It had a wooden ceiling and a painted lambriggio. The windows mounted leaded glass panes and only had two shutters.

Rooms 3.23 and 3.24 formed, together with part of room 3.27, one room described as «camera del camino» (fireplace room). It was a living room with decorated wooden ceiling and a red marble fireplace. The room also had a *lambriggio* by painter Antonio Panni. The windows here mounted leaded glass panes and were made of two shutters.

Rooms 3.25, 3.26 and the remaining part of room 3.27 formed a bedroom with a wooden ceiling and a *lambriggio* by Antonio Panni, the windows are like the ones of the previous room but made of four shutters.

Room 3.28 is a classroom with a wooden ceiling. In 1787 it was divided in two rooms. Both rooms were living rooms and had painted wooden ceilings and *lambriggio* by painter Ruffini. The most southern one also had a marble fireplace. They had windows with leaded glass panes and poplar doors in between them.

Room 3.29 is a classroom and has a wooden ceiling (Picture 69). In 1787 it was a bedroom with an alcove and wooden ceiling. The reason for the two large pillars in the room is unclear.

Room 3.30 is today used as storage. It has a wooden ceiling (Picture 70) and a balcony (Picture 71) looking west. The ceiling has been recently made. In 1787 it had a cotto vault and was used to assist to the celebrations in the church. It had a stand looking into the church and an opening with a wooden gelosia. It had a window looking west with leaded glass panes. At some point the window was changed into the balcony present today, maybe in the XIX century.



Picture 67. Room 3.21



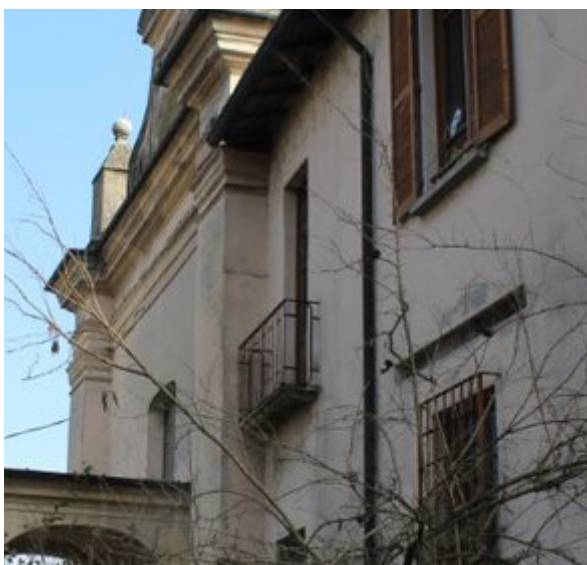
Picture 68. Room 3.28



Picture 69. Room 3.29



Picture 70. Room 3.30



Picture 71. West façade part

Room 3.31 is today used to access the bell tower. In 1787 it possibly was, together with room 3.34, the «camerino vicino alla torre» (small room next to the tower) and contained an old bed. It had a wooden ceiling with a yellow decorated frieze. This room seems not to have been renovated by Cattaneo.

Room 3.32 was probably a continuation of corridor 3.07 up to the northern end of the building, as confirmed by the vault which is identical to that of the corridors (Picture 75). At the end of the room there probably was a *finestrone*. From here there was access to the «camerino del ferro» (iron room, Picture 72) which was a storage for various metal tools and was probably located above the staircase 1.48.

Room 3.33 belongs to the parish which uses it for storage. It has an old wooden ceiling (Picture 73). In 1787 it was called «camera detta al finestrone» and took its name from the finestrone that would now be in room 3.32. It was a bedroom.

From the camerino del ferro, it is possible to access the attic (Picture 74). It was not possible to access a large part of the roof from here but only the parts above rooms 3.32 and 3.33.



Picture 72. Camerino del ferro



Picture 73. Room 3.33



Picture 74. Attic



Picture 75. Room 3.32

Church

The current church probably dates back to the second half of the XV century, a document from 1467 recalls and order of ten oak trusses, around nine meters long (*18 braccia e 7-8 once*). The dimensions are compatible with those of the church. The roof however has been changed in the XVI century when the upper floor of the cloister was added together with the eastern wing. In this occasion one single roof was made in order to cover both the church and the cloister as well as being continuous with that above the rest of the building. In 1911 the northern splay of the church's roof was fixed with new purlins and battens. Before that, the roof had been remade in 1885 as the structure was no longer stable. In this occasion the roof is described and said to be made of nine trusses of which six were in good condition. It is also said that in order to fix the roof at least 500 tiles would be necessary.

The church has one single nave which ends in an apse covered by a semidome constructed towards the end of the XX century, there are no indications of when it was built in the archive of the parish. The apse is decorated by a mural painting from the XX century (Picture 76). The apse and the semidome are additions which probably cover the original cistercian choir which, according to the rules of the order, was squared, covered by a square groin vault. This choir was useful in order to merge the functions of parish and monastery church.

The nave is covered by a very low vault with lunettes. Between the lunettes there are metal tie-rods, as if the vault is composed of rectangular groin vaults. Every two lunettes there are transversal arches which were necessary during the construction process in order to divide the vault in smaller sections (Picture 77).

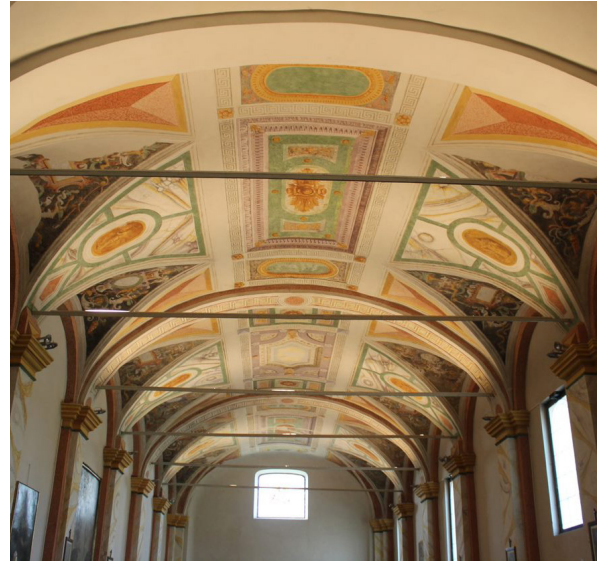
The vault has striking similarities with the vault of Sant'Abbondio in Cremona, also redecorated in the second half of the XVI century but built in the late gothic period. It also reminds of the vault of Santa Maria Maddalena, also in Cremona, of the same time period. These similarities suggest an analogous history for the church of Cavatigozzi, this hypothesis is further strengthened by the presence of a gothic fresco on the northern wall of the church (Picture 78). The fresco is probably from the XV century, when the church was constructed.

The façade (Picture 80) is also similar to that of Sant'Abbondio's church, in which the roof inclination is hidden by a front with two obelisks next to it. In the church of Cavatigozzi the obelisks take the shape of small pyramids with stone spheres on top. The main part of the façade is framed by tuscanic lesene which support a tuscanic entablature. The whole system is more simplified than that of Sant'Abbondio and was probably added in the 1560s works. The front porch with its shaped brick pillars is probably a later addition, probably from the early XVII century. The roof of the entrance porch has been remade in 1902.

On the vault there is a renaissance painted decoration, dated 1564 (Picture 81). The decoration was uncovered in the end of the XX century, probably when the apse was added, as before it was covered by another decoration from the XIX century.



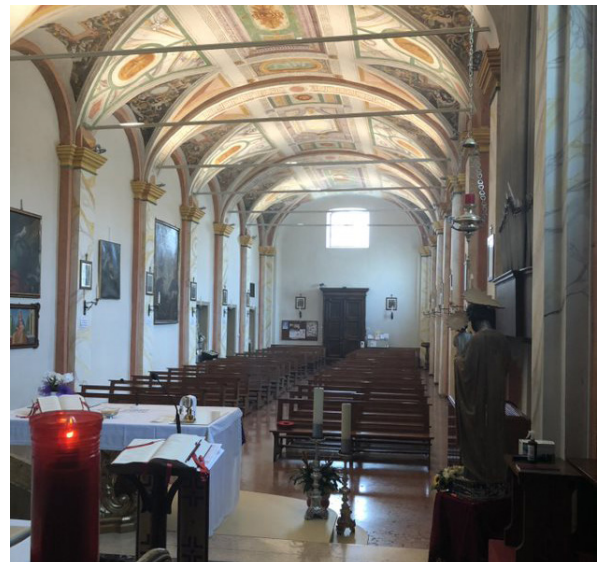
Picture 76. Apse



Picture 77. Vault



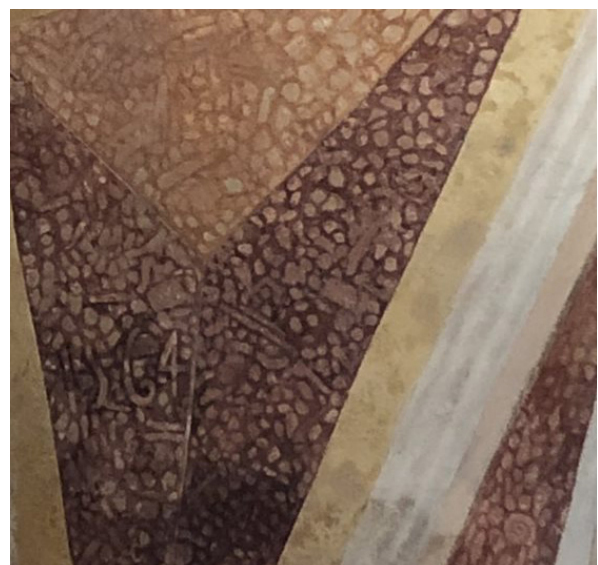
Picture 78. North wall



Picture 79. Church



Picture 80. Façade



Picture 81. Vault

The altar dates back to 1911 made by marble cutter Domenico Rizzi. There are some older mentions of altars or chapels in the archive, but it is not clear where these altars might have been located. In 1750 there is mention of a recently built altar dedicated to Saint John the Baptist. This altar was present at the side of the main altar, together with another one on the other side, until the restoration of the XX century. In 1850 there is mention of the remaking of the canopy of the Virgin Mary after it was damaged by lightning.

There are today two organs in the church. The oldest mention of an organ found in the archives dates to 1730 when a new organ was made and an older one had been give to the organ maker. The most recent mention is from 1899, year in which a project for the restoration of the organ is presented. It is unclear as to whether this project was then carried out.

The bell tower (Picture 82) takes its current shape in 1909 with a project of architect Demicheli Giuseppe. During the works to “restore and raise” the tower, an old tower clock is found in the northern side of the tower bearing date 1562, this is recorded by architect Demicheli himself, the clock is said to be just above the roof line. The oldest archival mention of the tower is from 1760 when the monastery buys a new tower clock, the tower is not described. In 1885 the tower is said to be in disrepair with rotten wood and missing tiles, and was thus repaired. Probably there was direct access from room 1.43 (Picture 48) to the bells in order to manouver them.



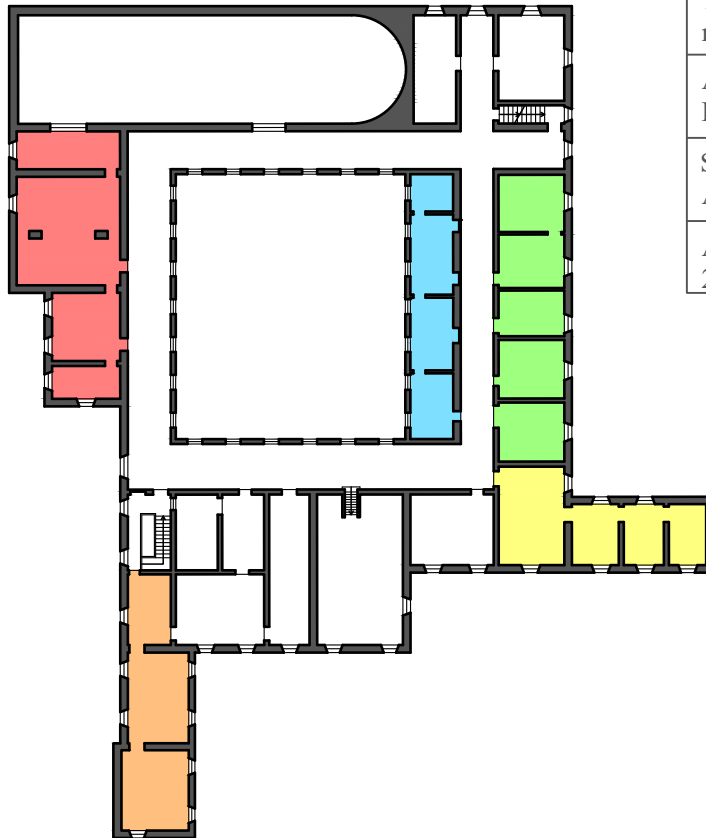
Picture 82. Bell tower

Apartments of 1787

In the 1787 inventory, some rooms were grouped together in “apartments”, the following table summarizes these apartments which are schematically shown in the floor plans on the next page. Here they are listed in the order in which they are inventoried.

N.	Name	Rooms
1	<i>Appartamento a sera detto sopra l'oratorio</i> (Apartment to the west, called above the oratory)	3.28; 3.29; 3.30
2	<i>Appartamento sopra la cucina</i> (Apartment above the kitchen)	3.22; 3.23; 3.24; 3.25; 3.26; 3.27
3	<i>Appartamento superiore a mezzogiorno, rimodernato di nuovo e tappezzato di carte di Francia</i> (Upper apartment to the south, recently renovated and covered with french wallpaper)	3.02 (part); 3.03
4	<i>Capuccina a mattina</i> (Capuccina to the east)	3.08 (part); 3.09; 3.10; 3.11; 3.12
5	<i>Capuccina a sera</i> (Capuccina to the west)	3.13; 3.14; 3.15; 3.16
6	<i>Appartamento grande</i> (Main apartment)	1.03; 1.04; 1.05; 1.10; 1.31; 1.32; 1.33
7	<i>Due camere ad uso delle Cappe Nere</i> (Two rooms used by the Black Capes)	1.24; 1.26; 1.27

First Floor

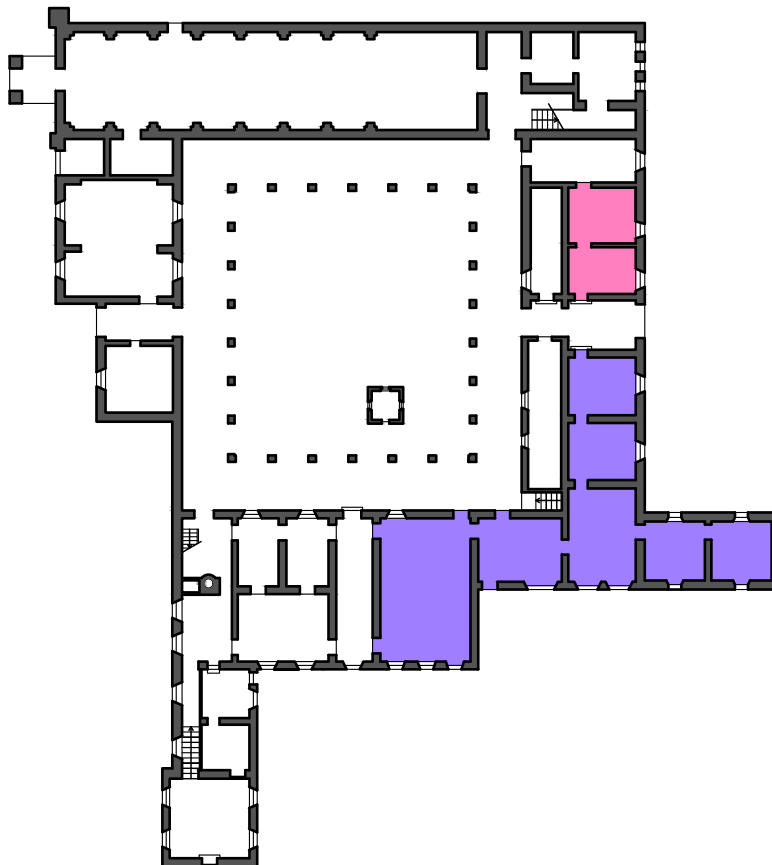


<p>THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building</p>	
<p>AUTHOR Luca Airaghi</p>	<p>TITLE 1787 apartments</p>
<p>SUPERVISOR Alberto Grimoldi</p>	<p>Drawing n. 3</p>
<p>Academic year 2020/21</p>	<p>Scale 1:200</p>

LEGEND

- 1
- 2
- 3
- 4
- 5
- 6
- 7

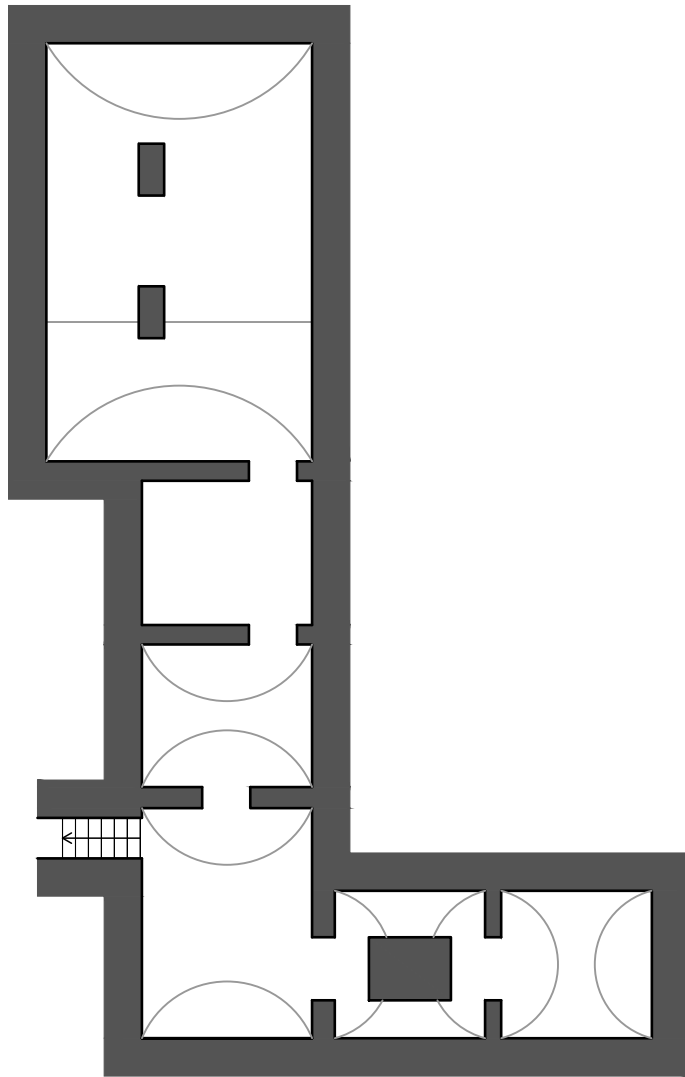
Ground floor



PLANS

In the following pages are collected the floor plans of the building. The plans have been created for three different time periods. The first is obviously the current state of the building, the second is the situation of the building before the 1982 restoration by Gentilini and the third is the situation in 1787, reconstructed as well as possible from the inventory.

It needs to be stressed that these plans are not geometrically accurate, as a geometrical survey of the building was not carried out, but they are only meant to show the disposition of rooms and the circulation in the building.



THESIS
The cistercian abbey of Cavatigozzi:
reconstructing the history of a building

AUTHOR
Luca Airaghi

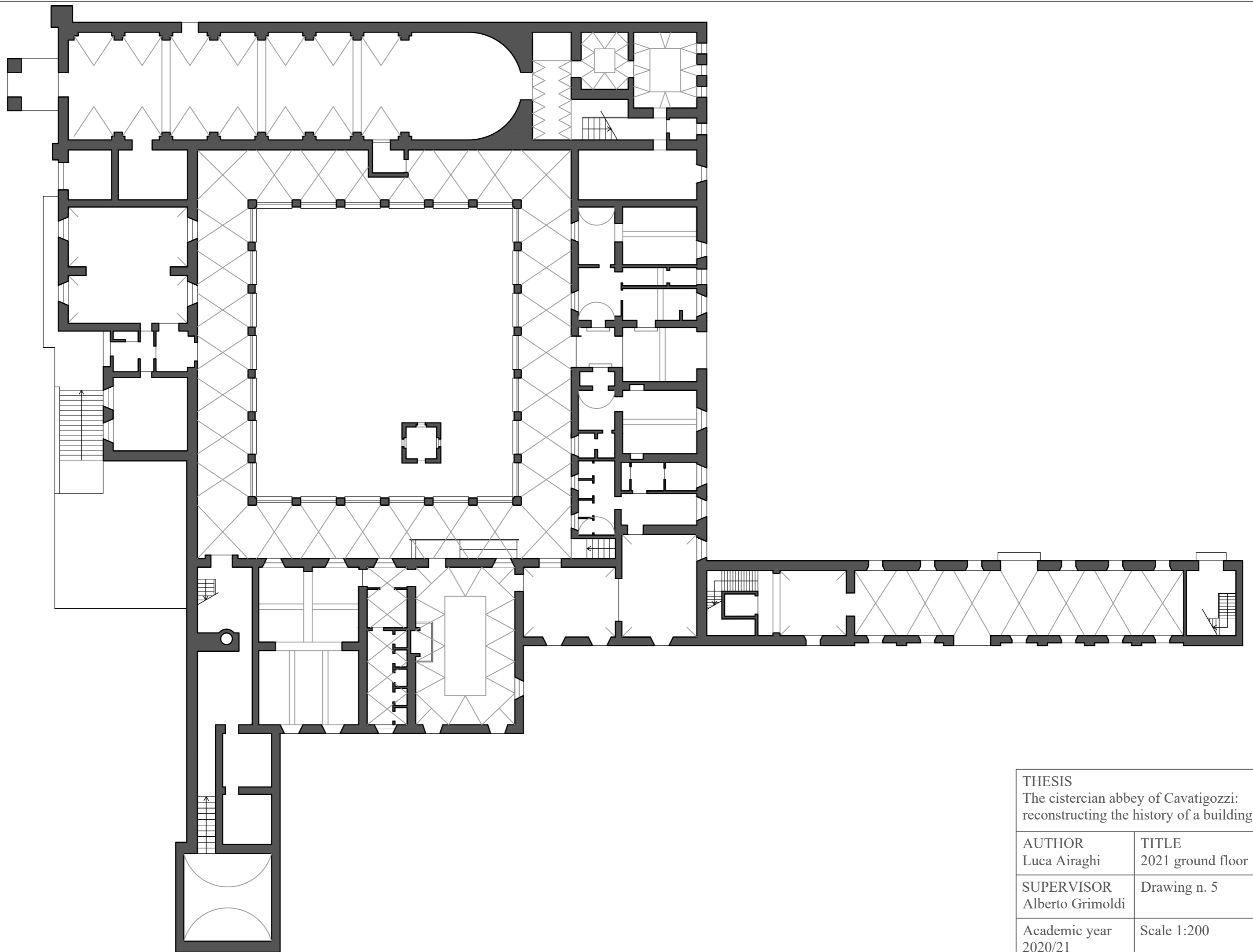
TITLE
2021 basement

SUPERVISOR
Alberto Grimoldi

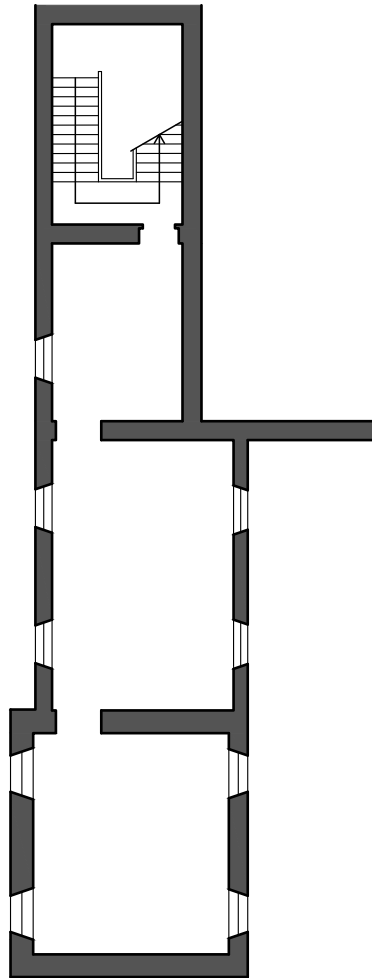
Drawing n. 4

Academic year
2020/21

Scale 1:200



THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE 2021 ground floor
SUPERVISOR Alberto Grimoldi	Drawing n. 5
Academic year 2020/21	Scale 1:200

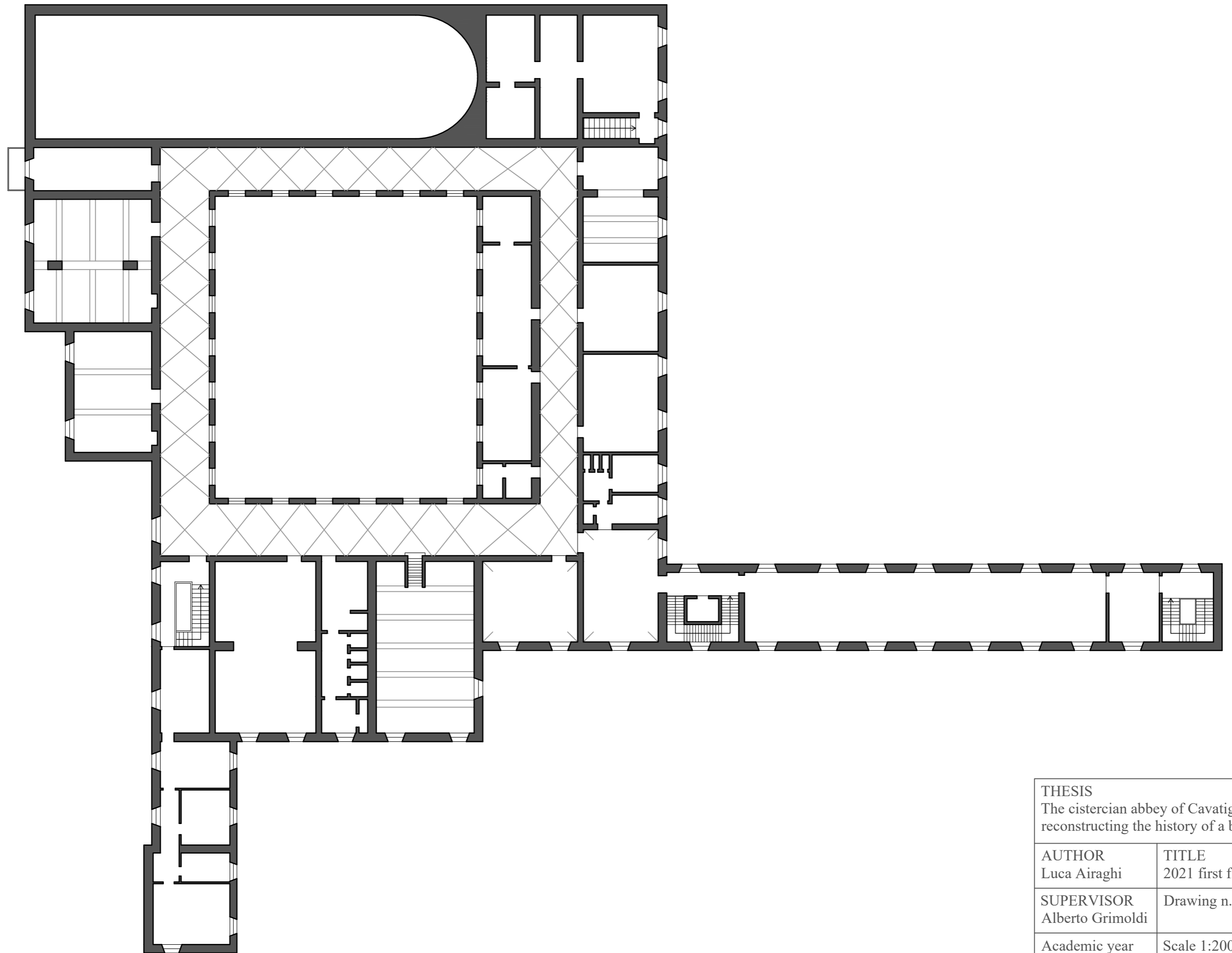


THESIS
The cistercian abbey of Cavatigozzi:
reconstructing the history of a building

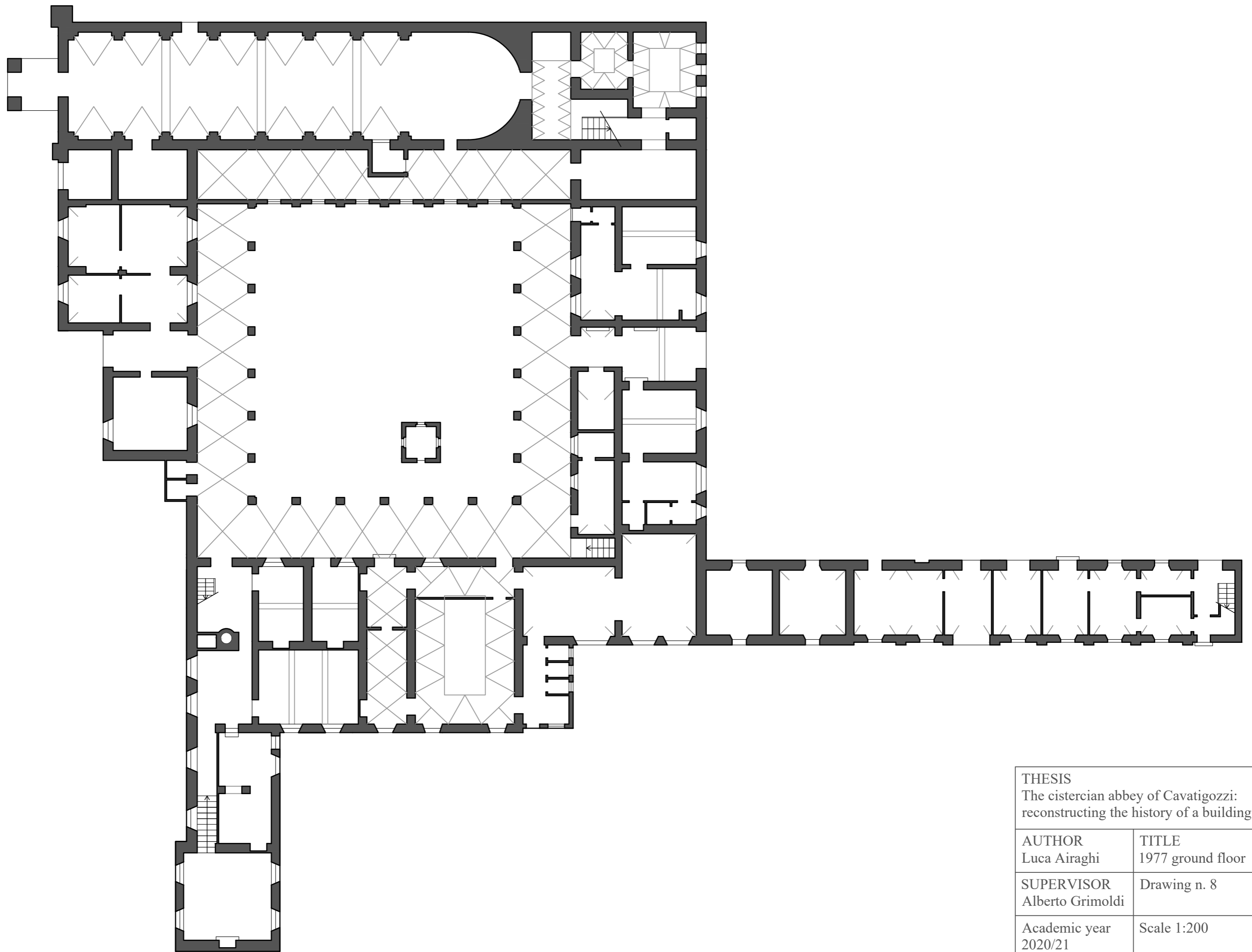
AUTHOR Luca Airaghi	TITLE 2021 mezzanine
------------------------	-------------------------

SUPERVISOR Alberto Grimoldi	Drawing n. 6
--------------------------------	--------------

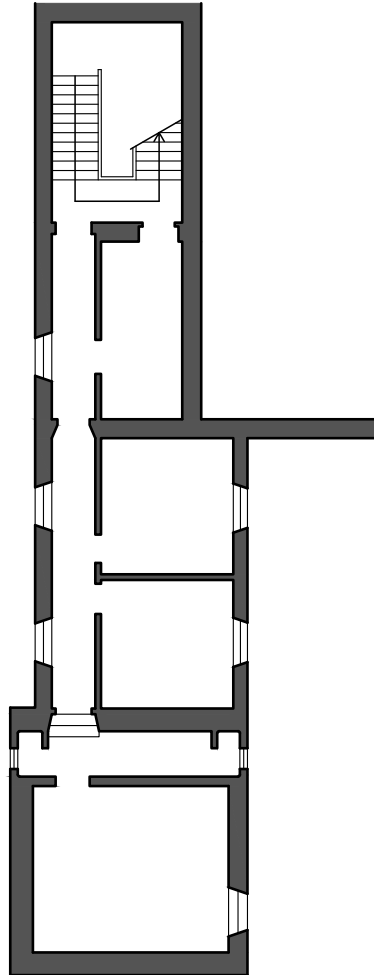
Academic year 2020/21	Scale 1:200
--------------------------	-------------



THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE 2021 first floor
SUPERVISOR Alberto Grimoldi	Drawing n. 7
Academic year 2020/21	Scale 1:200



THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE 1977 ground floor
SUPERVISOR Alberto Grimoldi	Drawing n. 8
Academic year 2020/21	Scale 1:200

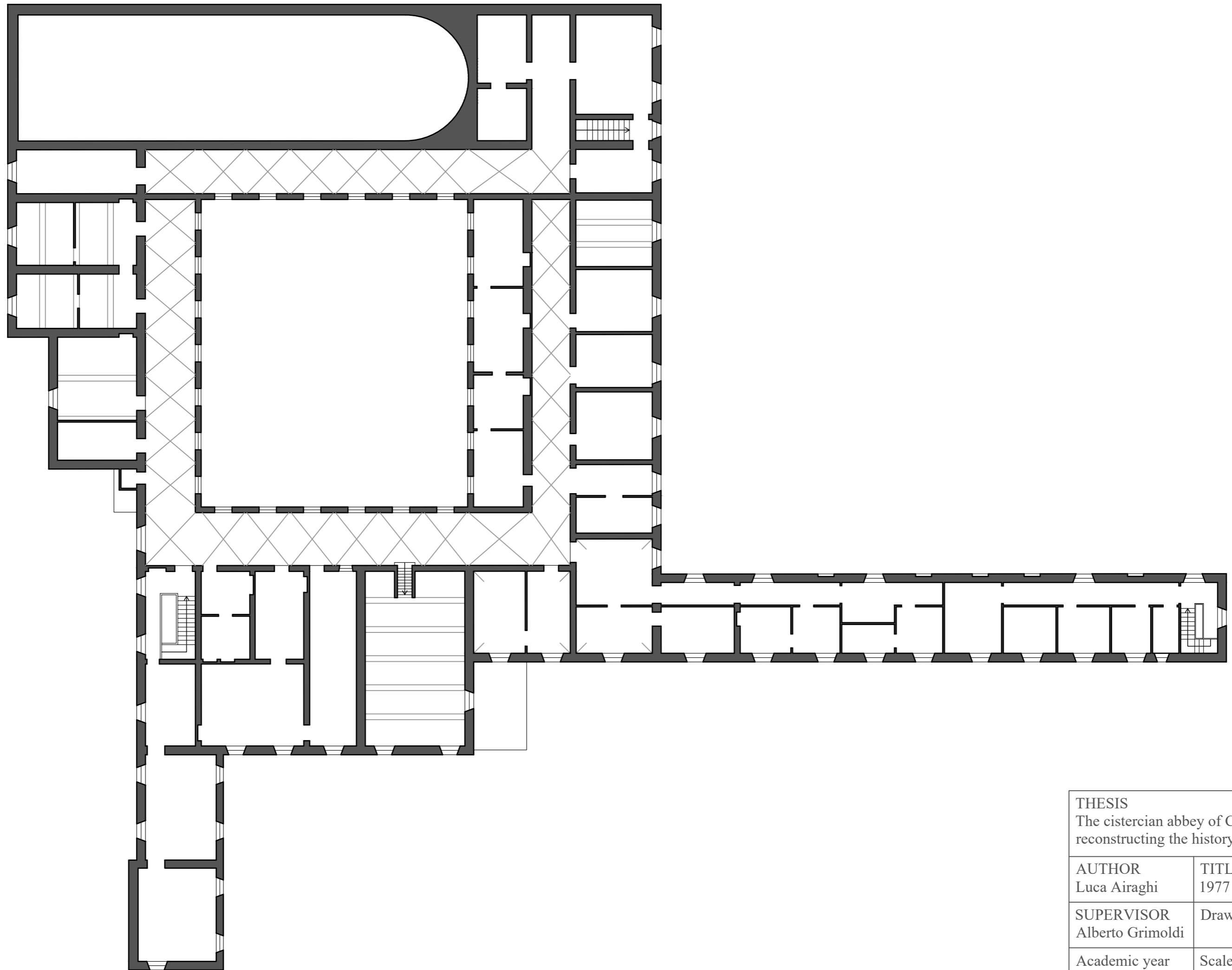


THESIS
The cistercian abbey of Cavatigozzi:
reconstructing the history of a building

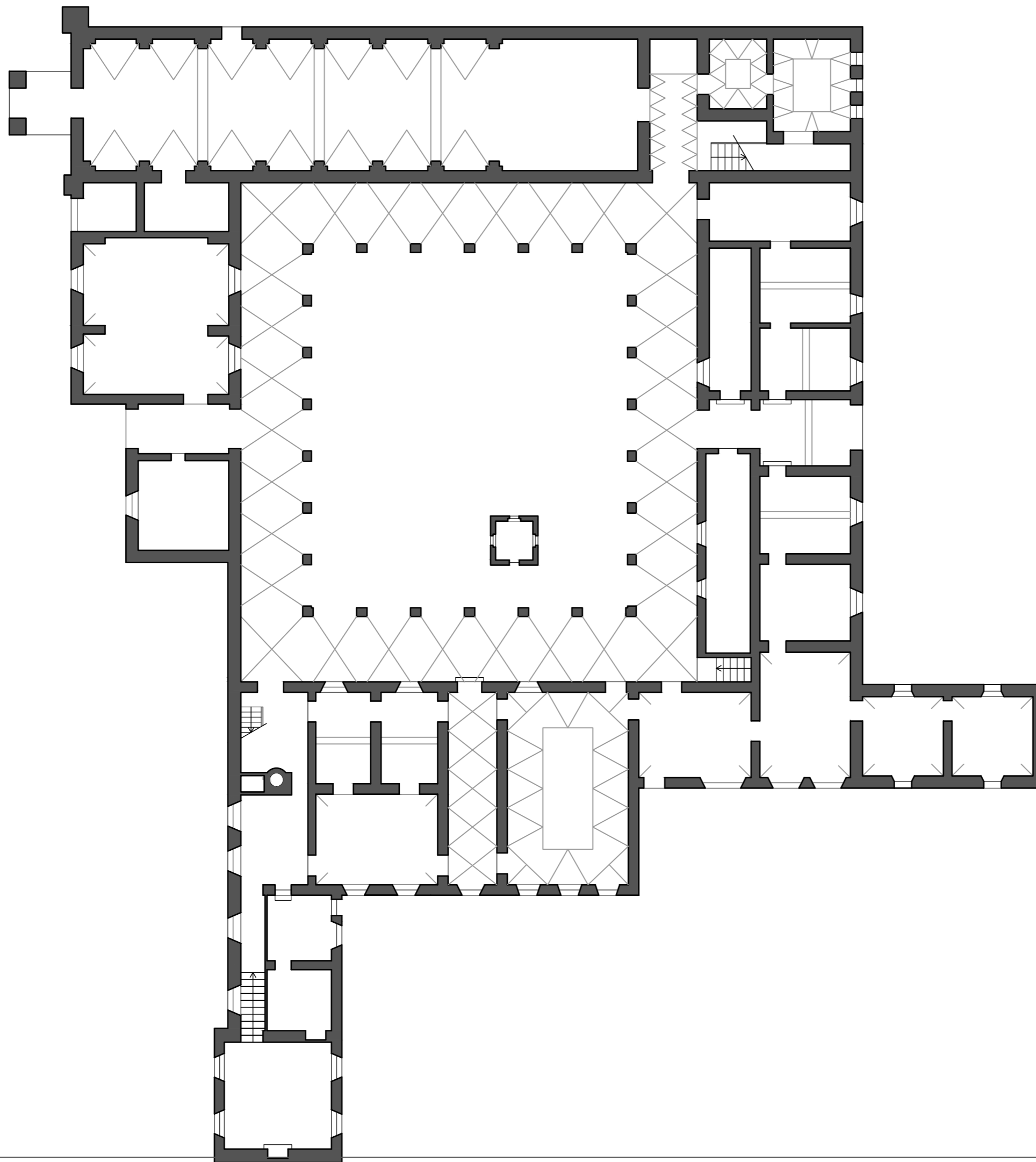
AUTHOR Luca Airaghi	TITLE 1977 mezzanine
------------------------	-------------------------

SUPERVISOR Alberto Grimoldi	Drawing n. 9
--------------------------------	--------------

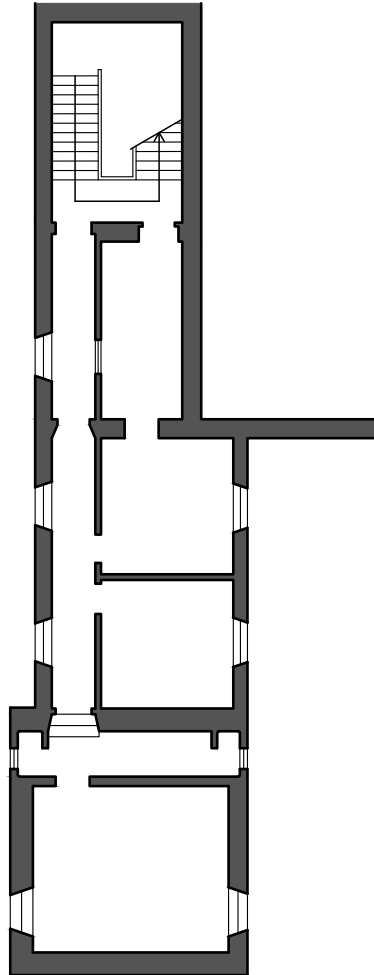
Academic year 2020/21	Scale 1:200
--------------------------	-------------



THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE 1977 first floor
SUPERVISOR Alberto Grimoldi	Drawing n. 10
Academic year 2020/21	Scale 1:200



THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE 1787 ground floor
SUPERVISOR Alberto Grimoldi	Drawing n. 11
Academic year 2020/21	Scale 1:200

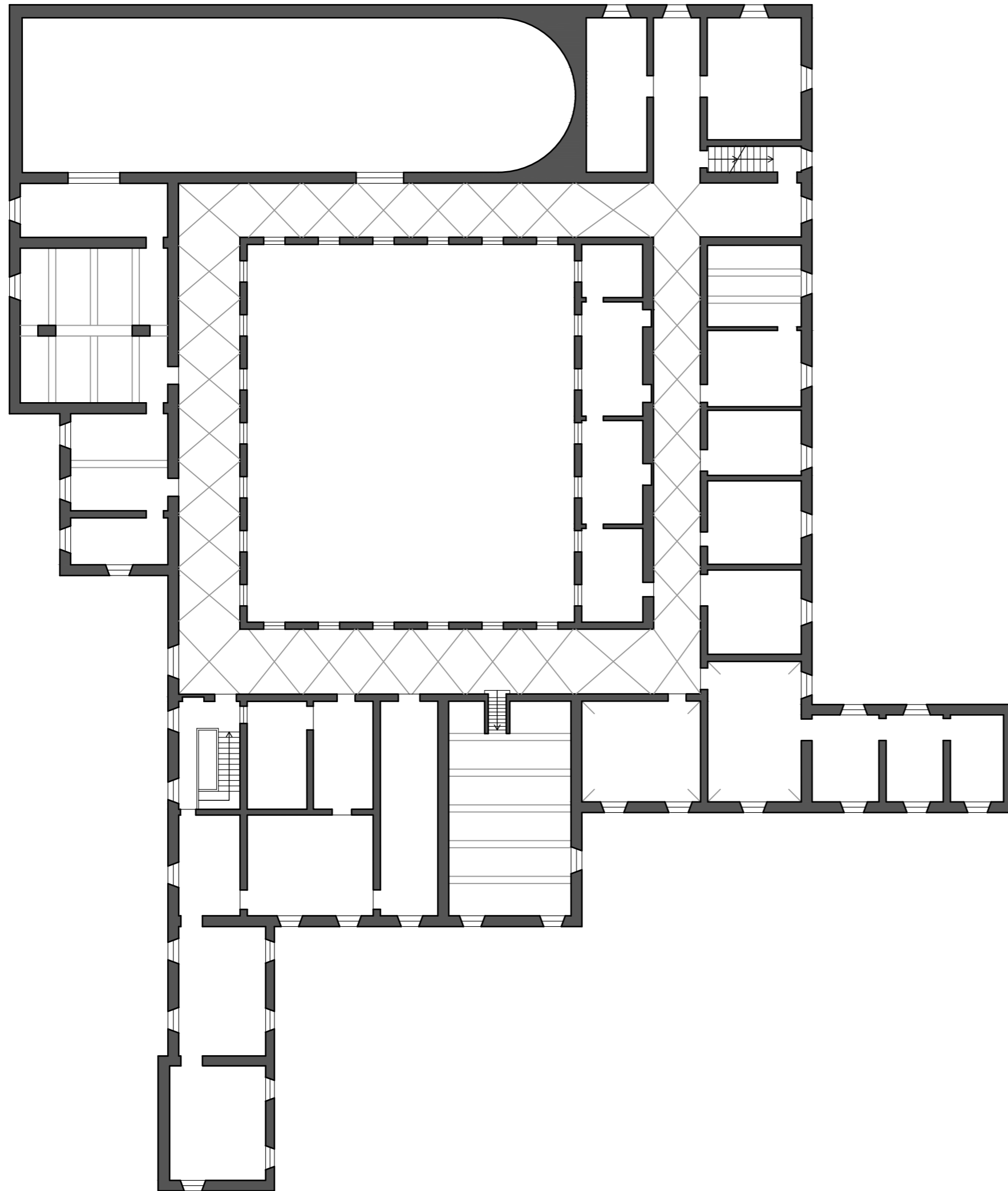


THESIS
The cistercian abbey of Cavatigozzi:
reconstructing the history of a building

AUTHOR Luca Airaghi	TITLE 1787 mezzanine
------------------------	-------------------------

SUPERVISOR Alberto Grimoldi	Drawing n. 12
--------------------------------	---------------

Academic year 2020/21	Scale 1:200
--------------------------	-------------



THESIS The cistercian abbey of Cavatigozzi: reconstructing the history of a building	
AUTHOR Luca Airaghi	TITLE 1787 first floor
SUPERVISOR Alberto Grimoldi	Drawing n. 13
Academic year 2020/21	Scale 1:200

CONCLUSIONS

Overall this work has been successful in managing to layout a rough history for the building and to make clear its current conditions. The history is of course incomplete and, as highlighted in the history section, some periods are still relatively obscure. Also, it was not possible to precisely pin down the date of construction of all the building parts nor their original functions in the monastery.

It is clear that more work would need to be carried out in order to complete this research. First of all there is need of a proper geometrical survey of the building as the plans present in this work are approximations meant only to show the layout of the rooms and not the correct dimensions. A correct survey could allow to create a BIM which could collect the information for each room that has been discovered and dissertated in this work. Some thermal imaging could also be useful in order to determine the construction of some parts of the building, such as the apse and the semidome above it.

Further archival work could be carried out, especially in the parish archive. This archive contains a substantial number of documents, largely non inventoried. Also, there are some documents in Latin from the XVI and XVII centuries, period in which the building underwent important restorations. For reasons of time these documents were not translated but it is possible that they contain information regarding works carried out in the building.

There are also some Latin documents in the Archivio di Stato di Milano, especially in the Amministrazione del Fondo di Religione, which date back to the early XVI century, before the abbey was supposedly remade in the 1560s. It is unlikely that these documents contain information about the building but rather that they are related to the monastery's correspondence with the Cistercian Order about general affairs. In any case they could shed some light on the abbey's early history.

More archive research could also be carried out regarding the works done on the building after the state took it from the Collegio della Beata Vergine. Nothing was found in the Comune di Cremona fund in the Archivio di Stato di Cremona but it is possible that the works were listed under the Due Miglia municipality or even in the archive of the Ministero dell'Interno or the Ministero della Guerra since it was used as a military hospital.

Lastly, the parish priest's house has not been explored in this dissertation but it was part of the monastic complex, and is cited in the act of sale to Marquis Cattaneo as the "foresteria da donne" (women's guesthouse), there are also some documents in the parish archive regarding it. A future research work could explore this topic.

BIBLIOGRAPHY

- Aleksandrovich Anninskiĭ, S., 1937. *Akty Kremony X-XIII*. Moscow: Akademii nauk SSSR.
- Aporti, F., 1835. *Memorie di storia ecclesiastica cremonese; Parte I*. Cremona: Tipografi Fratelli Manini.
- Astegiano, L., 1895. *Codice Diplomatico Cremonese*. Turin: Stamperia Reale della Ditta G. B. Paravia e Comp..
- Bedini, B. G., 1964. *Breve prospetto delle abazie cistercensi d'Italia : dalla fondazione di Citeaux (1098) alla metà del secolo decimoquarto*. Casamari: Tipografia di Casamari.
- Duchi, D., 2020. *La prima classe della scuola primaria di Cavatigozzi si farà*. La Provincia, 25 june.
- Fraccaro de Longhi, L., 1958. *L'architettura delle chiese cistercensi italiane: con particolare riferimento ad un gruppo omogeneo dell'Italia settentrionale*. Milan: Ceschina.
- Grandi, A., 1856. *Descrizione della provincia e diocesi cremonese*. Cremona: Luigi Copelotti.
- Grimoldi, A., 1990. *Tutela e architettura neorinascimentale a Cremona fra '700 e '800*. In: L. Roncai, a cura di *L'architetto Luigi Voghera e il suo tempo*. Milan: Franco Angeli, pp. 195-230.
- Grimoldi, A., 2011. *La Restauration de la Renaissance: sauvegarde et project dans la Lombardie Autrichienne (1748-1848)*. In: *Le XIX siècle et l'architecture de la Renaissance*. Paris: Picard, pp. 163-180.
- Grimoldi, A. & Landi, A. G., 2018. *Memoria del Rinascimento, architettura, restauri nella Lombardia del tardo Settecento*. In: I. Balestrieri & Facchin Laura, a cura di *Arte e cultura fra classicismo e lumi. Omaggio a Winckelmann*. Milan: Jaca Books - Arte, pp. 527-549.
- Leoni, V. & Visioli, M. a cura di, 2013. *Artisti, committenti, opere e luoghi. Arte e architettura a Cremona negli atti dei notai (1440-1468)*. Pisa: Edizioni ETS.
- Menant, F., 1979. *Les monastères bénédictins du diocèse de Crémone. Répertoire*. In: *Centro storico benedettino italiano. Settimo bollettino informativo*. Cesena: Badia Santa Maria del Monte.
- Negri, D., 1981. *Abbazie cistercensi in Italia*. Pistoia: Libreria editrice Tellini.

Rusca, R., 1598. *Origine del Sacro Ordine Cisterziense*. Milan: s.n.

Santoro, E., 1977. *L'antica abbazia di Cavatigozzi*. *La Provincia*, 28 aprile, p. 3.

Santoro, E. & Gentilini, G., 1982. *La badia cisterziense di Cavatigozzi; storia e restauro di un monumento*. Cremona: Editrice Turris.

Taccolini, M., 2000. *Per il pubblico bene: la soppressione di monasteri e conventi nella Lombardia austriaca del secondo settecento*. Rome: Bulzoni.

DOCUMENT REGISTER

ARCHIVIO DI STATO DI CREMONA

Archivio Ala Ponzone - Cattaneo

Cartella 29

1785 gennaio 7

Contratto di vendita del fabbricato del monastero e dei suoi annessi, da parte di Don Livio Benzoni abate del Monastero della Cava al Marchese Antonio Cattaneo per il prezzo concordato di tredicimila lire di Cremona. Dal contratto di vendita sono esclusi:

- La chiesa
- L'oratorio che rimane ad utilizzo dei confratelli
- La sagrestia e i suoi locali accessori
- L'abitazione del parroco
- Il caseggiato detto "foresteria da donne"

Rimane a discrezione dell'acquirente di poter ripristinare la tribuna dove era pagando anche per il guasto alla pittura del muro interno della chiesa.

Nell'atto vengono specificati anche i terreni inclusi nella vendita e quelli invece che rimangono esclusi.

Viene incaricato l'ingegnere e perito Giorgio Sacchi di eseguire le misure dei vari fondi venduti.

1785 maggio 2

Scrittura in cui il Padre Abate Don Angelo Fumagalli, in qualità di capo di regimento della Congregazione dei Padri Cistercensi della Lombardia, dà mandato a Don Luca Gattico di continuare il lavoro di liquidazione dei beni del Monastero della Cava. Ciò si rende necessario in quanto Don Livio Benzoni (ultimo abate del monastero e precedente incaricato della vendita dei beni del Monastero) è stato destinato al governo del Monastero, ora Cistercense, della Sacra Certosa di Pavia.

1785 maggio 24

Documento notarile riguardante la vendita del monastero fatta dal notaio Antonio Maria Somenzi. Alla fine del documento vengono riportate in allegato le misure dei fondi venduti fatte dall'ingegnere e perito Giorgio Sacchi.

1785 giugno 1

Scrittura di vendita fatta da Don Luca Gattico al Marchese Antonio Cattaneo di un podere consistente in di-

verse pezze di terra e un mulino sul Morbasco.

1785 giugno

Scrittura di vendita fatta da Don Luca Gattico al Marchese Antonio Cattaneo di un due case in Cava Tigozzi e una in Spinadesco.

1785 giugno

Scrittura di vendita fatta da Don Luca Gattico al Marchese Antonio Cattaneo di un due case in Cava Tigozzi al prezzo di lire 550.

1788 maggio 8

Scrittura privata riguardante convenzioni fatte fra Don Luca Gattico e il Marchese Antonio Cattaneo. Gattico, a nome della congregazione cistercense rinuncia a 42.285 lire di Cremona ad essa dovute da Cattaneo per vari acquisti di beni, i documenti riguardanti queste vendite sono a rogito del notaio Somenzi. In cambio Cattaneo si impegna a pagare una pensione annua di 1200 lire cremonesi al parroco di S. Maria della Cava e di 180 lire cremonesi al parroco di Castagnino.

La scrittura privata originale è stata firmata dalle parti e dai testimoni alla presenza del notaio Giuliano Vaccelli.

1790 agosto 13

Lettera del Conte di Vilsech in cui approva la vendita dell'oratorio al Marchese Antonio Cattaneo

1791 aprile 16

Scrittura di vendita fatta dal Marchese Giuseppe Picenardi, in quanto amministratore generale del fondo di religione, al Marchese Antonio Cattaneo dell'oratorio precedentemente appartenuto alla soppressa Compagnia del Rosario situato nel ex monastero dei Padri Cistercensi, ora di proprietà del Cattaneo. Il prezzo concordato è di 360 monete di Milano.

1791 aprile 16

Scrittura notarile riguardante la vendita dell'oratorio appartenuto alla soppressa Compagnia del Rosario fatta da Picenardi a Cattaneo redatto dal notaio Antonio Pavesi. È qui riportata la valutazione del valore dell'oratorio fatta dall'ingegnere Giacomo Verdelli.

1795 febbraio 16

Scrittura che testimonia il pagamento di lire cremonesi 1404 dal Marchese Antonio Cattaneo a Don Luca Gattico, il Marchese finisce così di pagare i suoi debiti alla congregazione cistercense.

Cartella 127**1702**

Scrittura riguardante la creazione di alcuni filari da vigna.

1702 dicembre 29

Scrittura riguardante le spese sostenute dal monastero per dare vitto e alloggio a dei soldati di fanteria.

1745

Scrittura riguardante un ordine al monastero di fornire vino a dei soldati stanziati presso la fortezza di Pizzighettone. Redatto da Eraclio Prevosti, parroco del Monastero della Cava.

Cartella 206**1787**

Inventario dei mobili e suppellettili esistenti nel palazzo di Cavatigozzi. Le stanze del palazzo sono raggruppate in "appartamenti". L'inventario, oltre ad elencare i mobili e suppellettili contenuti, descrive sommariamente le stanze.

1818 ottobre 19

Nota delle robe e degli effetti ritrovati nel palazzo della Cava di ragione dell'eredità del nobile signor marchese Antonio Cattaneo.

1822 marzo 28

Nota delle robe e mobili esistenti in questo palazzo che si consegnano al custode qui presente.

1831 novembre 15

Nota delle robe e mobili esistenti in questa casa che si consegnano al custode Franco Pasini.

Cartella 212**1887 novembre 10**

Copia di atto notarile di vendita di un palazzo con giardino in località Cava Tigozzi effettuato da Luigi Donati per conto delle sorelle Paolina e Adele figlie del Marchese Filippo Ala-Ponzoni alla signora Irene Magni per lire 36.000. Del palazzo viene detto che è descritto nel catasto dei fabbricati urbani al mappale n° 349 ½ che è composto da due piani e 40 vani, e che ha un reddito imponibile di lire 225.

Nell'atto viene menzionato che il palazzo è entrato in proprietà delle due sorelle Ala-Ponzoni in seguito al testamento di loro padre, il Marchese Filippo, redatto nel 1858 e pubblicato nel 1885.

L'atto è redatto dal notaio Cesare Pettenazzi di Cremona.

Allegata in copia la scrittura notarile con cui Luigi Donati viene autorizzato a vendere il palazzo con giardino a chi crederà opportuno per conto delle sorelle Ala-Ponzoni. Scrittura redatta dal notaio Pasquale Restelli di Milano.

Archivio Monastero di Cavatigozzi**Cartella 7****Data sconosciuta**

Norma per formare lo stato consistente dei monasteri cistercensi dello stato di Milano.

Data sconosciuta

Stato consistente del Monastero di Santa Maria Maddalena in Cavatigozzi.

1751

Libro mastro del monastero di Cava Tigozzi. È incluso un elenco dei religiosi e salariati residenti nel monastero.

1774

Copia della modula del monastero della Cava. Vengono elencati i religiosi stanziati e la famiglia secolare del monastero. È incluso un inventario degli argenti del monastero. Catasto censo comuni

DOCUMENT REGISTER

ARCHIVIO DI STATO DI MILANO

Catasto censo comuni

Cartella 2471/81

1799

Estimo del convento di Santa Maria Maddalena. Viene decretato che il convento, di proprietà di Antonio Cattaneo ha un valore capitale di 347 scudi 1 lira e 2 ottoni.

Amministrazione del fondo di religione

Cartella 1741

1498 settembre 6

Copia della lettera del Duca di Milano Ludovico Maria Sforza che garantiva all'osteria del monastero l'esenzione dalle tasse.

1664 giugno 29

Scrittura riguardante le varie liti riguardo l'esenzione dell'osteria del monastero dal pagamento delle annate.

Archivio generale del fondo di religione

Cartella 4731

1791 aprile 16

Copia di atto notarile di vendita dell'oratorio della soppressa compagnia del Rosario al Marchese Cattaneo.

Culto parte antica

Cartella 1660

1768

Elenco degli acquisti fatti dai monaci del monastero di Santa Maria Maddalena della Cava "in questo secolo".

1784 giugno 13

Scrittura riguardante la soppressione dei monasteri di Cava e Acquafredda e rispettiva traslocazione alla soppressa Certosa presso Pavia

DOCUMENT REGISTER

ARCHIVIO PARROCCHIALE DI CAVATIGOZZI

Cartella 1

1785 gennaio 7

Copia dell'atto di vendita del monastero al Marchese Don Antonio Cattaneo.

1788 maggio 8

Chirografo riguardante la vendita del monastero al Marchese Don Antonio Cattaneo effettuata l'8 maggio 1788.

Riparazioni a tetto della chiesa, torre ed orologio

1882 giugno 2

Lettera del comune in cui comunica di addossarsi alcune spese di riparazione all'orologio della torre.

1885

Istanza fatta dalla Fabbriceria al Ministero degli interni, perché il comune di Due Miglia concorra alla riparazione della chiesa e della torre

1885 dicembre 17

Lettera del R. Subeconomato di Cremona alla Fabbriceria circa le risultanze della perizia per le riparazioni al tetto della chiesa e alla torre, per cui è stato chiesto un sussidio di L. 500. È qui riportata la perizia dell'ingegnere con precisa descrizione tecnica dello stato del tetto della chiesa e del campanile e specifica dei lavori da fare con urgenza.

1886 febbraio 16

Copia dell'ordinanza prefettizia relativa alle opere di riparazione da eseguire al tetto della chiesa e campanile.

1886 dicembre 5

Lettera del Genio Civile alla Fabbriceria che Delega l'ing. Pizzamiglio a svolgere la perizia.

1886

Partecipazione del subeconomato alla Fabbriceria dell'addebito fatto al comune.

1886

Lettera del Subeconomato alla Fabbriceria perché solleciti presso il comune onde vengano fatte la cui spesa

in L. 500 è già stata accollata al comune.

Incarto relativo alla riparazione dell'orologio

1760 ottobre 18

Scrittura riguardante la vendita ai padri cistercensi di un orologio da torre da parte del signor Giovan Battista Bertanelli per il prezzo di lire 360.

1900 novembre 10

Domanda al comune di Due Miglia perché si assuma la riparazione

1901

Risposte del comune

1903

Scrittura relativa alla riparazione e rialzamento della torre eseguito dall'architetto Demicheli Giuseppe. Fatture e ricevute relative.

1903 agosto 18

Disegno del quadrante di un vecchio orologio datato 1562 scoperto sulla facciata della torre (a monte) dal già menzionato architetto.

1904

Fatture e ricevute dell'orologiaio.

1924 agosto 4

Lettera del Comune di Cremona che rifiuta la richiesta della Fabbriceria che il Comune si assuma la rimanenza della spesa occorsa per le riparazioni dell'orologio.

Incarto ricevute varie

1890-1896

Fatture e ricevute varie per riparazioni, decorazioni, acquisto 30 banchi, ecc.

1911 giugno 25

Scrittura riguardante la costruzione dell'altare maggiore. La parrocchia, nella persona del parroco Don Luciano Canapa, commissiona al marmista Domenico Rizzi di Cremona la costruzione dell'altare in marmo. L'altare deve essere completato entro il mese di settembre. Il prezzo concordato è di lire 1850.

1911-1912

Altre fatture relative alla costruzione dell'altare in marmo.

1912

Fatture olio per lampada e muratore

1918 settembre 29

Fattura impianto luce e abbonamento a forfait. Redatta dalla Società Anonima Cremonese di Macinazione, importo di lire 197,75.

1919 maggio 18

Fattura riparazioni scalinata e varie. Redatta dai capomastri Bonvini Giuseppe & Figli, importo di lire 77,50.

1919 giugno 17

Fattura per acquisto e posa di mq 6½ di pavimentazione. Redatta dallo studio Ferraroni & Co-metti, importo di lire 279.

Incarto riguardante una richiesta di riparazioni della casa del parroco**1889 novembre 13**

Risposta dell'economato generale di Milano alla domanda di riparazioni alla casa del parroco.

1890 febbraio 15

Ordinanza dell'economato generale di Milano riguardante il sussidio nella spesa per opere di riparazione alla casa parrocchiale.

1902 maggio 21

Richiesta di sussidio del parroco Don Rebissoni per riparazioni alla casa, all'Economato Generale

1902 agosto 24

Risposta dell'economato generale di Milano alla precedente istanza di sussidio, il subeconomato non è in grado di accollarsi l'intera spesa richiesta.

1902

Lettera dell'ing. Puerari a Don Rebissoni

1929 ottobre 24

Domanda al Podestà dal parroco Don Fantini per riparazioni alla casa

Campane**1660-1903**

Scritture per fattura campane negli anni

1903

Brutta copia di una lettera dei fabbricieri al comune per la riparazione delle campane

1903

Incarto scritture, fatture e ricevute relative all'acquisto e messa in opera di n° 5 campane nuove con relativo castello. Nome delle campane e relativi motti tradotti in italiano, scritti su cinque fogli in gotico. Pergamena a ricordo delle nuove campane.

Banchi e sedie**1897-1900**

Cessione di proprietà di n° 4 banchi a quattro famiglie

1896 luglio 26

Relazione riguardante in rinnovamento dei banchi

1896 ottobre 5

Ricevuta del falegname per la costruzione dei banchi.

Data sconosciuta

Rinuncia di proprietà dei banchi da parte dei proprietari

1897

Norme relative all'uso dei banchi e delle sedie in affitto

Restauro organo e cantoria**1899 luglio 31**

Progetto della ditta e fatture relative. La ditta è la fabbrica d'organi di Natale Balbiani di Milano. Il prezzo totale è di lire 2850 ma il progettista presenta altre alternative di restauro che possono costare meno, fino a lire 860.

Scritture varie**1730 settembre 26**

Scrittura relativa all'acquisto di un organo (fu dato in conto al venditore un altro organo vecchio)

1750 novembre 16

Nota delle spese fatte per il nuovo altare si S. Giovanni Battista sotto la cui protezione furono messi gli argini costruiti nel 1742.

1835 gennaio 19

Lettera del subeconomato alla Fabbriceria relativa ad una supplica tendente ad ottenere una sanatoria per messe inadempite.

1850

Incarti relativi al riadattamento del baldacchino per l'immagine di Maria Vergine rovinato negli anni e da un fulmine (1849) e relativa indoratura.

1851 ottobre 20

Lettera del marchese Filippo Ala Ponzone alla Fabbriceria.

1895 gennaio 10

Ricevuta di pagamento per il rinnovamento della cornice ad intaglio di S. Maria Maddalena.

1899

Fatture per decorazioni e indorature varie

1899

Doratura della chiesa, fatture e ricevute

1899-1903

Incarto relativo alla riparazione della casa parrocchiale.

1899-1900

Altre fatture e ricevute per restauri e riparazioni varie fatte da Don Rebissoni. Falegname, idraulico, muratori.

1900

Domanda di licenza per l'ampliamento della Cappella del Crocifisso e relativa concessione. Notizie relative alla costruzione e alla funzione di inaugurazione. Morte del capomastro Bona Giovanni in seguito ad incidente occorsogli durante la costruzione. Distinta delle spese fatte per la costruzione. Collette ed offerte. Fatture e ricevute relative.

1902 luglio 29

Ricevuta per il rifacimento del tetto del vestibolo della chiesa, sotto il parroco Don Rebissoni. Re-datta dal capomastro Bona Pietro, importo di lire 100.

Senza Data

Fatture per riparazioni e restauri vari alla chiesa compiuti sotto il parroco Don Guerragni.

Senza Data

Colletta per l'abbellimento dell'altare di Nostra Signora.

1911 giugno 25

Scrittura riguardante la costruzione dell'altare maggiore.

1911 novembre 15

Fattura per la ricostruzione della falda settentrionale del tetto della chiesa. Redatta dai capomastri Bonvini Giuseppe & Figli, importo di lire 345. Nella fattura si specifica che l'intervento consistette nel cambio dei correnti e listelli e rimozione delle macerie sopra la volta.

1912 aprile 10

Fattura per la posa in opera dell'altare maggiore. Redatta dai capomastri Bonvini Giuseppe & Figli, importo di lire 234.

Incarti riguardanti la chiesa di Castagnino Secco posta sotto l'amministrazione del Monastero di S. Maria Maddalena della Cava**1629-1758**

Scritture attinenti al Marchese Sorecina Vidoni e altre riguardanti la Chiesa di Castagnino

Dal 1677

Stato dell'antica chiesa di Castagnino Secco e varie scritture attinenti alla sua fabbricazione.

1771

Controversia del parroco di Castagnino col cappellano del Migliaro, e controversia dell'Abbate di Cava col Vescovo Fraganeschi riguardante la parrocchia di Castagnino.

Cartella 2**1561-1699**

Scritture varie in latino

1830 agosto 21

Domanda inoltrata alla Curia Vescovile per ottenere di valersi dei redditi di alcuni legati per il trasporto

dell'altare maggiore.

1854

Domanda inoltrata alla Curia Vescovile per ottenere di valersi dei redditi di alcuni legati per acquisto di lingerie e paramenti.

1860

Lettera dal Cancelliere Vescovile ad un ex parroco di Cava in cui chiede il decreto vescovile riguardante la divisa del parroco di Cava Tigozzi.

1872

Verbale di consegna di certificati di rendita.

Senza Data

Denuncia delle rendite e catasto dei beni stabili della fabbriceria.

Cartella 3**1640-1827**

Istrumenti e scritture varie riguardante vendite, testamenti, ecc.

1654 settembre 14

Istrumento dell'investitura perpetua fatta dalle Compagnie del SS. Sacramento e della B. V. M. di una casa ed orto di 4 pertiche a Zangrandi Carlo ed eredi.

1693 agosto 12

Istrumento di permuta fatta da Locatelli Tommaso e da Barbieri Agostino di due case con relative pezze di terra.

1729-1856

Carte riguardanti vari livelli.

1828-1934

Lettere e scritture varie riguardanti legati di culto o di Beneficenza.

1851

Istrumento e carte riguardanti la cessione in affitto e la vendita di due piccoli appezzamenti di terreno con due case già di proprietà della parrocchia.

1869

Carte riguardanti la causa della fabbriceria col Regio Demanio contro la convertibilità in rendita dei beni per la legge 7 luglio 1866.

1870

Carte riguardanti la cessione di rendita per i beni convertiti dal Regio Demanio in forza della legge 7 luglio 1866.

1883

Carte riguardanti delle mutazioni di capitali per affrancazioni di livelli, acquisto di rendita, ecc.

Cartella 4**Date varie**

Scritti in latino riguardanti fatti del Monastero.

1704

Documenti riguardanti la esenzione completa del dazio di consumo concessa dai duchi di Milano ai monaci Cistercensi della Cava. In una lettera si spiega che l'immunità fiscale dei Padri si basa su un decreto del 21 ottobre 1467 del Duca Galeazzo Sforza e che i padri ne hanno goduto senza problemi fino al 1662.

1656-1677

Memorie varie

1713 dicembre 29

Lettera riguardante una sosta del Duca di Modena presso il Monastero dei Cistercensi della Cava durante un viaggio verso Milano.

1721-1723

Memorie varie, inclusa la descrizione di una visita pastorale fatta dal Vescovo Alessandro Litta.

1742-1743

Memorie varie

1745

Carta riguardante la delimitazione di confine tra la strada e il terreno del monastero.

Senza data

Scritto riguardante il soggiorno estivo del Vescovo Alessandro Litta presso il Monastero della Cava per fare i bagni nel Po nel luglio 1719.

1793 ottobre 17

Documento riguardante l'erezione della confraternita del SS. Sacramento.

1795 febbraio 16

Incartamento riguardante la vendita del monastero.

Senza data

Scritti e documenti vari in latino ed in volgare tutti riguardanti la vita del Monastero.

Cartella 5**1798-1898**

Corrispondenza varia con istituzioni (cancelleria, subeconomato, comune, ecc.)

Cartelle 6-7

Circolari vescovili

Cartella 8

Consuntivi approvati

Cartella 9

Documenti beneficio, polizze assicurazione e varie

Cartella censimento**1784**

Censimento dei beni di ragione del Monastero nei comuni di Cava e Spinadesco. Allegata una mappa del

comune di Cava e una del comune di Spinadesco con riportati i possedimenti del Monastero.

Cartella disegni**1962 dicembre 15**

Progetto per la sistemazione del presbiterio con pavimento in marmo, restauro balaustra, sistemazione del battistero e porte della sagrestia e dell'ingresso principale. Redatto dallo studio Ferraroni.

Senza data

Progetto di prevenzione incendi per la condotta gas metano per il riscaldamento della chiesa. Redatta dal geometra Luciano Scaglia.

Libri mastri

Sono presenti i libri mastri delle entrate e delle uscite del monastero per gli anni 1649, 1670, 1695, 1712, 1730. Nei libri mastri viene riportato il numero dei monaci residenti nel monastero; numero che va da 5 nel 1649 a 11 nel 1730. Da questo conteggio sono esclusi i lavoratori laici, anch'essi residenti nel monastero.