



MAGIO GRASSELLI PALACE

From the fifteenth century the palace was inhabited by the brothers Pietro, Bartolomeo and Antonio Magio, but only in the middle of the seventeenth century Nicolò began a reform of the domus magna, consonant with the marchional rank to which he aspired. The sober façade designed by Francesco Pescaroli dates back to this period, with the very high entrance on the San Gallo district and partially modified two centuries later.

The building testifies, in the different environments and with the traces of the plant solutions still visible, the continuous use through the centuries, without changes of destination and without changes of ownership, until 1876, when it was purchased by Annibale Grasselli.

With the probable intention of creating a palace with a "U" plan, the staircase was built on the left of the elegant portico of the counterfaçade on Tuscan columns, which leads to the eastern wing. Entirely in botticino, it develops on four ramps, two short and two long, above which is represented the Good Fame, already attributed to Giuseppe Natali, certainly repainted. The famous quadraturista casalasco probably carried out three distinct decorative campaigns: in rooms on the ground floor before the formative stays in Rome and Bologna, financially supported by the marquis Camillo Magio; in a second intervention he executed the paintings in the "first antechamber" between the staircase and the living room on the main floor, while to an extreme phase of the life of the painter, who died in 1722, the decorations of the rooms on the street and on the loggia, of which there is a rare seventeenth-century window, to the west of the living room on the street. The latter was conceived and decorated by Giovanni Manfredini in 1785, according to an articulated program, to which the erudite abbot Isidoro Bianchi may not be unfamiliar. In a continuous play of fiction and cultured quotations, the entire surface of the vault and walls is embellished with fake architectural and sculptural elements, views of ruins and refined motifs, according to the neoclassical taste of the time, which in Cremona has also resulted in a recovery of the Raphael taste. In 1772, however, the square rooms on the courtyard, on the same floor, in the east wing, executed by Manfredini himself, according to an iconographic program that celebrates the civil virtues typical of the Enlightenment and the military exploits of the Knights of the House.

Of romantic taste is the decoration of the false gazebo in the last room towards the park, probably conducted in several campaigns by 1864, and of which there are similar examples in other city buildings.

The result of a nineteenth-century reuse is the well, located in the center of the living room on the ground floor, with the function of an atrium in the apartment to the east of the courtyard.

A park with secular essences occupies the southern side of the lot, once open on fields and gardens, as reported by the historian Angelo Grandi, up to the so-called "Fossato dei Preti".

(excerpt from FAI – Fondo Ambiente Italiano)