

CHURCH OF THE ANNUNCIATION OF THE B.V. MARY in GANDOSSO

7 maggio 1678 Foundation - 2007/2011 Restoration





*“The inhabitants of Gandosso built.”
Ave Gratia plena Dominus tecum. 1763–1777”*

(From writing on the old portal)

EVEN THE IMAGE IT IS EVANGELICAL PREDICTION

“If a pagan comes and tells you: Show me your faith! You bring it to the Church and show him the decoration of which is adorned and explain the series of sacred paintings”

San Giovanni Damasceno

“Difesa delle immagini sacre PG 95, 325” (Sec. VIII)

“Artists of all times have offered to the contemplation and the astonishment of the faithful the salient facts of the mystery of salvation, presenting them in the splendor of the color and the perfection of beauty. It is a clue as to how today more than ever, in the image civilization, the sacred image can express much more than the same word, since its dynamism of communication and transmission of the Gospel message is extremely effective. ”

Joseph Ratzinger

“Compendio del Catechismo Cattolico” (2005)

“The Bible is not content to say God in a true, but also beautifully, luminously, fragrant way. We need to rediscover the literal splendor of the Bible to believe and sing God more joyfully and beautifully, fresher and more intense. ”

Card. Gianfranco Ravasi

“Il bello della Bibbia” (2004)

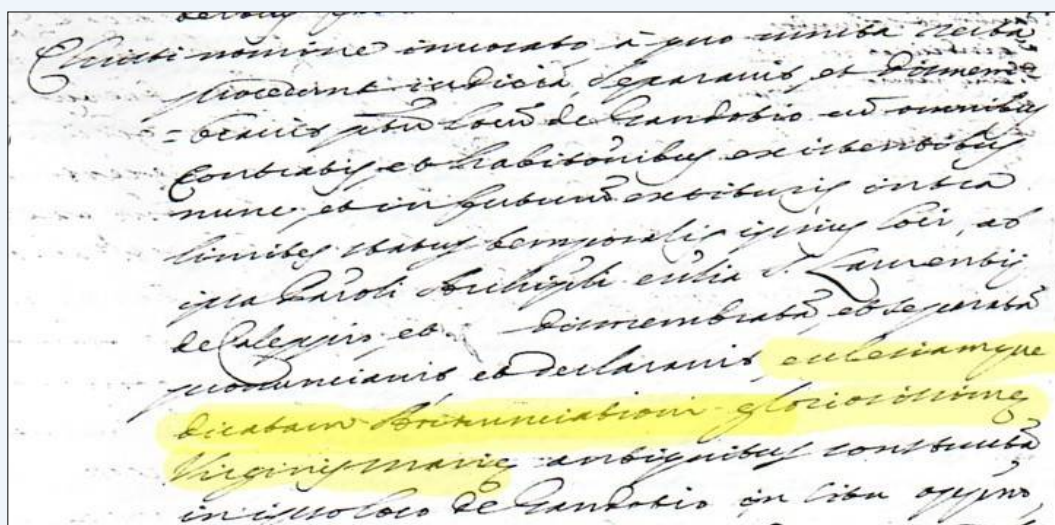
CONSTITUTION ACT OF THE PARISH

With the Decree of 7 May 1678 the Bishop Mgr. Daniele Giustiniani erected the Parish of Gandosso.

"Invoked the name of Christ, from which everything will be judged, separate and dismember the place of Gandosso with all the existing districts and houses, and which will be built in the future within established boundaries, we proclaim dismember and separate the church of the Annunciation of the glorious Virgin Mary of Gandosso by the Archipretal parish church of San Lorenzo of Calepio.

We consider the Gandosso church capable of containing all the faithful without any impediment to the parish functions. It is therefore erected in perpetual parish with all and individual pertinences, privileges, immunities, honors which, according to the law and custom, compete and hold to a parish church. This concerns the administration of the sacraments and all other necessary things.

The parishioners of Gandosso have the right to elect a priest of good life and customs as their mercenary parishioner with the burden and honor of the mercenary parish priest and will have an annual salary of eighty shields. "



Diocesan Historical Archives of Bergamo

HISTORICAL NEWS

The church was built from 1678, when the community of Gandosso, until then linked to the country and the rural church of Calepio (to which still connects an ancient hilly path), became independent parish with the name of Annunciation of the Blessed Virgin Maria

Previously it stood another church, rebuilt and expanded at least twice, of which the walls of foundations were found during excavations for the construction of the crawl space for the floor (restoration of 2007-2011). In a phase of expansion of this first church they belong the side portal in sandstone and what remains of the main portal, now walled beside the bell tower, inscribed with the date 1665.

The architectural design, traditionally attributed to Fantoni of Rovetta (Bergamo), is more likely tied to the artistic family of Caniana, which incorporates the proportions and architectural solutions (see the churches of Borgo Santa Caterina in Bergamo, Valtesse, Serina, Scanzo). However, so far there are no definite information about this attribution.

In 1739 it was completed the stucco decorations of the interior by the plasterer of Montagnola (Ticino) Eugenio Camuzio, which left us engraved date and signature on the fresh plaster of a capital .

Also they date from the same era frescos and all the oil paintings on canvas exposed in the church. Two of them, the only signed by the painter Gerolamo Castelli, are dated 1769 and 1771 .

The actual light blue color of the walls, rather particular, are of the original building, and have been recovered during the last restoration works thanks to the numerous tracks found here and there on the walls. They now replace the colors green - gray predominant that the church had hired in the works of redecoration of 1939. They are probably related to the Marian name of the church. Even the gilding performed in pure gold leaf, are almost all the original.

INSIDE





ALTARS



**FRESCOS OF
VAULT AND
DOME**



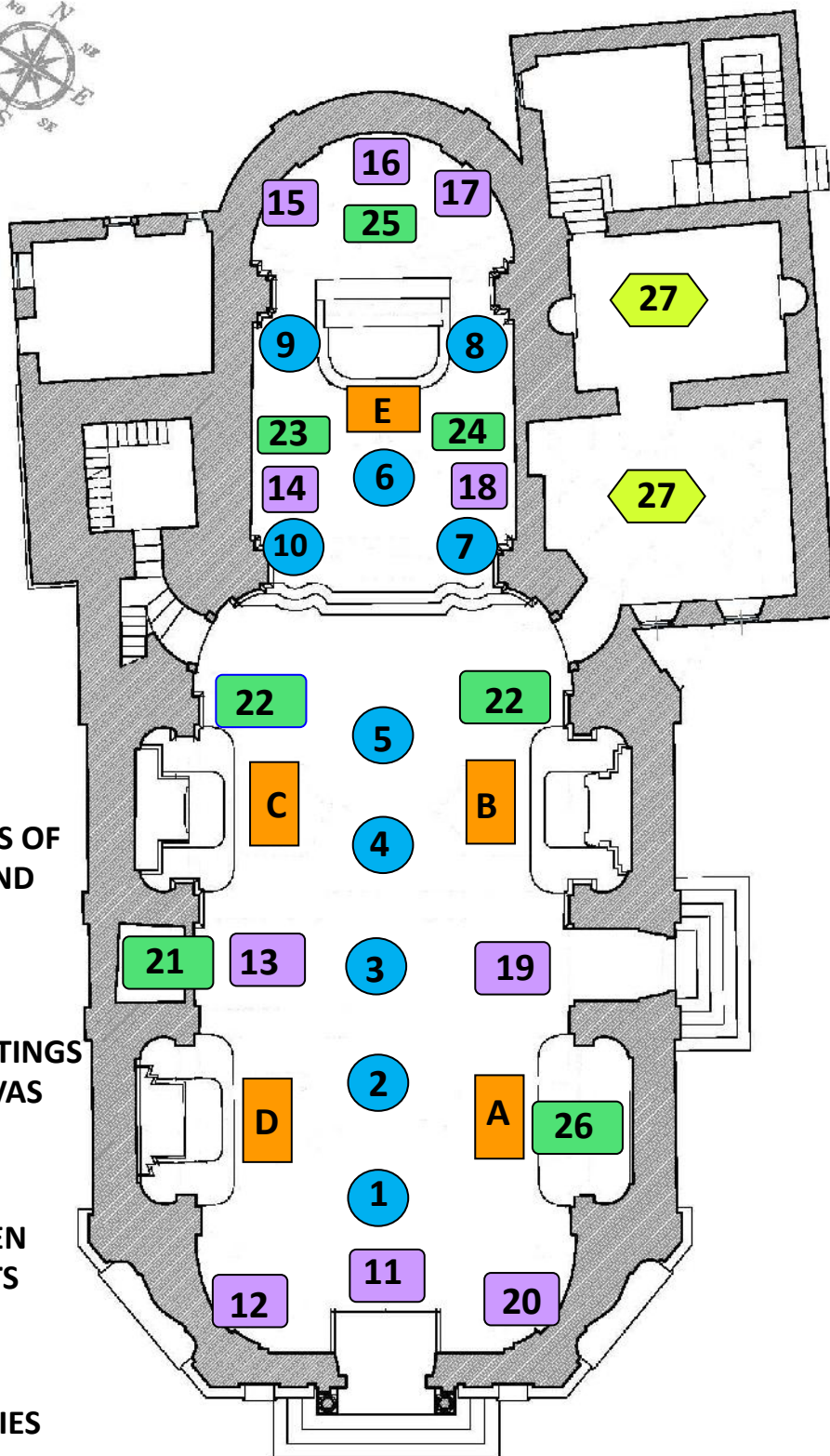
**OIL PAINTINGS
ON CANVAS**



**WOODDEN
ARTIFACTS**



SACRESTIES



ALTARS

ALTAR OF SUFFRAGE



A

Currently occupied by the baptismal font, he had until 1900 an altar part brick and part of very low quality wood, did remove from Bishop Bernareggi following a pastoral visit. To the ancient title is tied the eighteenth-century painting of the suffrage in which Mary intercedes with Christ because the souls of the dead are released from their punishment and accepted by the Father in heaven. The skull at the gable peak faux neoclassical marble takes up the theme. The six / eighteenth-century baptismal font is protected by a walnut and burl coprifonte. Built in around 1740 by Ignatius and Giancarlo Hillepront sculptors.

ALTAR OF RELICS



B

Feature of this altar is the eighteenth century custody of carved, painted and golden relics, attributed to Giovan Bettino Fantoni, brother of the most famous Andrea. Inside it contains four golden wooden urns, two of 1600 and two of 1700, with fragments of bones and garments of martyrs and saints. Sculpted themes (palm and crown of martyrdom, sword, flaming heart) visually emphasize the theme of martyrdom. The central compartment contains a silver reliquary with a piece of the Cross wood. The seventeenth-century painting of this altar, the most "popular" and naive painting of the church, but yet tasty in its construction, depicts Christ crucified with just as popular saints: from left St. Sebastian pierced by the arrows, Saint Anthony of Padua, S. Rocco with a wound leg and the inevitable dog that brings him the food. The lower part of the altar is made of local marbles that are now almost unobtainable (light breeze, crepe), while the top is in polished stucco painted in imitation of marble. The construction at the beginning of 1900 of a place for the statue in plaster of S. Luigi Gonzaga caused the destruction of one of the three frescoes that decorated the chapel.

ALTAR OF THE MADONNA OF ROSARY



C

Decorated with frescoed stuccos and medallions (the fifteen mysteries of the Rosary). At the center of the altar a Madonna with Child with dress of the the mid-1700, carved only in visible parts and then dressed in a dress. The one she wears at present is of recent realization; she has two other dress half and end of the eighteenth century, kept in the sacristy. The carved and golden wood frame dates back to the same period. The altar canal houses sculptures and bas-reliefs attributed to Andrea Fantoni. In the center the Immaculate Conception trumps the dragon-evil, to the left is represented the birth of Christ, to the right the escape to Egypt. Two little marble statues (probably St. Joseph on the left and St. Sebastian on the right) complete the decoration. The stuccos just above the niche of the statue make up an A (Ave) and an overlapping M (Maria). It is a typical Baroque game, intended to emphasize the dedication of the altar to Mary.

ALTAR OF THE CRUCIFIX



D

It takes its name from the carved and painted wood crucifix contained in the central niche. The crucifix, restored to its original colors during restorations, dates back to the 18th century. We do not know the sculptor. It is brought to procession on extraordinary occasions (last time at the end of the war 1945). The altar is a "blend" of epochs and different materials. The high part is made with a very special and expensive technique with which mixed with powdered lime and colorant substances in imitation of marble. The lower part is in marble inlaid. The wooden altar table is painted and golden. The latter is a twentieth-century chest that has replaced the previous marble table (a picture of which is kept) and contains a statue of the dead Christ of the mid-twentieth century carved in Trentino. Another statue of dead Christ of popular realization and difficult dating is kept in sacristy. On the turne two angels hold scourge and chalice.

MAIN ALTAR



E

The main altar stands out for the lightness and freshness of its decorations, for the softness of the marble vases, for the harmony of its proportions. The three medallions of lapis lazuli (in reality a very similar hard stone) reproduce the blue decoration of the church in small dimensions. At the center of the table the Lamb carved; on the tabernacle, a small church, in the church, angels who probably once held the symbols of passion. The archive contains a copy of a letter dated August 18, 1695, in which the curate at that time, Don Zaccaria Belotti, urged the expedition by the Fantoni. The Risen Christ crowning the structure is a twentieth-century wooden work. The original ruined little statue is preserved in sacristy.

FRESCOES OF THE VAULT

FROM THE ENTRANCE OF THE CHURCH:



1

Abraham sacrificed his son Isaac (Matthew's genealogy goes up to Abraham).

2

Birth of Mary (according to the tradition handed down by the *Protovangelo of Giacomo*, apocryphal gospel, Mary was born of Joachim and Anna).





3

Allegory of justice (with the balance to the side) **and peace** (the branches of olive crowning. (The Salm 84 sings: "righteousness and peace will bow").

4

The Savior of the Virgin (according to the tradition handed down by the *Protovangelo of Giacomo*, the apocryphal gospel, with the image of the rod and the dove - Giuseppe the chosen and the Holy Spirit of Baptism to the Jordan).



5

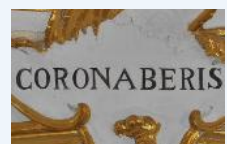
Giaele kills Sisara (an episode of the Old Testament rewritten as a Marian symbol: as Giaele killed the enemy General Sisara so Mary defeated the evil).



CUPOL FREScoes OVER THE ALTAR



- 6** At the center the Assumption of Mary in Heaven, a prelude to his coronation. The Father at the top of the fresco offers the crown, the gesture is emphasized by the writing subdivided into the four scrolls on the four sides of the dome frame: *"veni electa mea coronaberis"* (come to me, I will crown you).

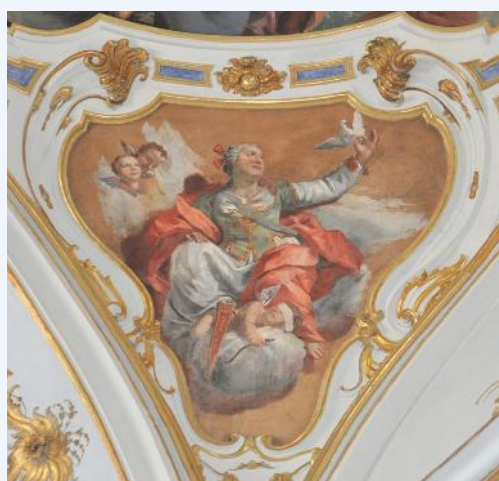


The two characters at the extremities of the group watching the Virgin, a man on the right and a woman on the left, are probably the portraits of the fresco customers.



In the sails (the four corners of the dome with the underlying walls) the allegory of four virtues. To the right, looking at the altar, faith (represented as an eighteenth-century lady with armor and custard holding a dove), then hope in the clockwise direction (little wings are noticed at the feet that distinguish she), humility (in a low head, dressed in purple and lined with a rope, crushing a crown and scepter) and finally charity (rebuilt in the last restoration from the very small remains of the previous fresco lost due to water infiltration).

At the bottom of the apse, above the painting of the Annunciation, a crucifix painted at the end of 1800 by the painter-decorator Alessandro Ramazzotti replaced the original window, closed in those years.



7 THE FAITH



8 THE HOPE



9 THE HUMILITY



10 THE CHARITY

OLI ON CANVAS IN FRAMES

Above the central door, we find the "**Presentation of Jesus at the Temple**" by the 18th century painter G.B. Carobbio, of which a payment receipt is stored in the archive

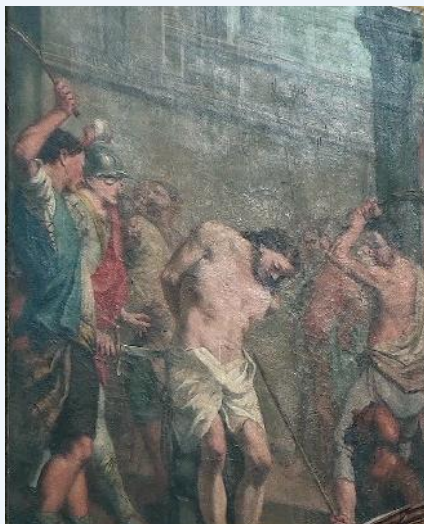


11



12

Continuing the "**Decapitation of John the Baptist**" clockwise, always performed by G.B. Carribean, of which there is a similar painting in the church of Telgate.



13

Above the pulpit the "**Flagellation of Jesus**". Oil on canvas, of the first half of the eighteenth century, of Venice school.

On the altar: on the left a large canvas attributed, for some details, to the Verona XVIII century, represents "**Jesus preaches from the boat.**" A rather unusual theme that gave the painter the opportunity to represent a diverse group of people in Oriental costumes; please note the color pad looking at the spectator by involving him in the scene. A curiosity linked to this picture: above the head of Jesus, covered by the sea, we notice the remains of a previously disappeared face to which people still look. As evidenced by the radiographs that were subjected to during the restoration, originally Jesus was standing on the boat. The same painter then changed the position, erasing other details (boats, and a small harbor).



14

15

The next picture, behind the altar, represents "**The Dream of Joseph**": an angel warns in Joseph's dream of fleeing from Herod with Mary and the Child.



16

At the center the painting of the "**Annunciation**" to which the church is dedicated. From the Baroque era (when the worship of some Saints was strongly spread by the Counter-Reformation). It was customary to represent the patron or the religious mystery, especially above the main altar to which the church was dedicated. To date, we do not know the author's name: dating is set by experts between 1650 and 1700 and is defined as a work of Lombard school.
(continued)



"Here I am, I am available, I am already collecting in my womb your Word. I hold it with me in my heart." A bunch of angels in the sky - no one missing either - hope in yes, two of them in the twilight on the right pray that she says almost anticipating them trembling and half-voice. One turns to heaven to announce her yes, as a sort of second announcement from below. In the sweetness of two freedoms that correspond: the angel points to Mary the Father, the Father indicates Mary. In the center the Spirit makes it possible for the encounter. Rose aurora, just stricter, is the Father's dress, pink the mantle of the angel floating in the air, shaded by a rose just mentioned the veil covering the head of Mary, light pink her cheeks: and yes, also the colors speak. The temple remains in the background, in the background the statue that looks from above, a roll in the hands: a prophecy that is happening? Decree revoked? A cat, somewhere ambiguous animal and frightened by the angel's destruction, still sleeps quietly on the chair, almost as a guard at the basket of cloths: dream secret, prepared dowry, or simpler an appeal to the humble and faithful gestures home? The house, with its mighty column, is almost a new temple, but a temple open, a temple from which you see the sky, a temple open to the world. And the

staircase that connects it to the ground is already a garden. Does not that strange knob on the stairs look like a small world? The world as a great pearl is safe under the Father's arm, but at this moment everything focuses on that girl, bright as the Spirit, red as her warmth of life, earth, blood; blue as the Sky that turned to her the mantle that covers her. Everything focuses on her yes, in those arms that all welcome and guard with immense humility.





17

" **Adoration of the Shepherds** ".This painting is the work of Gerolamo Castelli, active in the territory of Trescore and in Val Calepio, which he realized in 1771.

The same author is also the "**Lavender of the Feet**", made in 1769 . It is a copy of a painting of other dimension and breath present in the parish church of Trescore. And painted by the Balestra



18

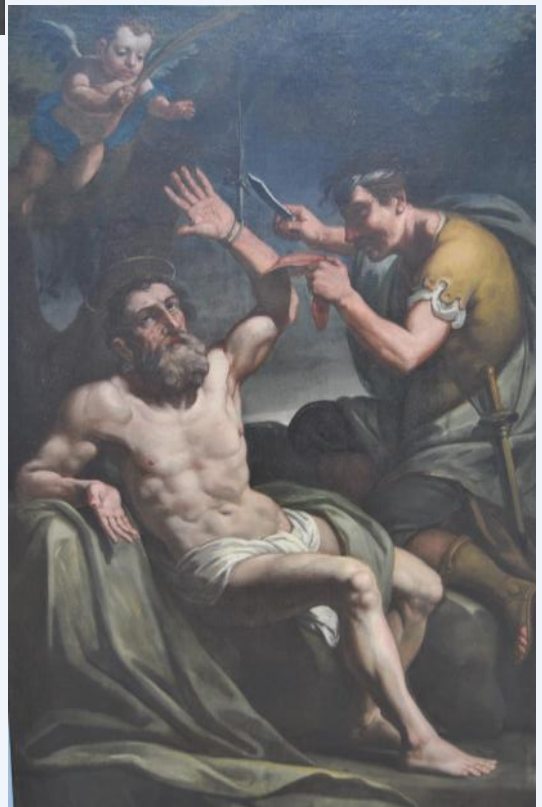
19



Above the side door (popularly called the "door of men" because a time reserved for them) is represented "**Mary Immaculate**". The Father with great delicacy is placing around the head of Mary the last of the twelve stars. The iconography is that of the Woman of Revelation, crowned with stars defeating the dragon / snake trampling it.

20

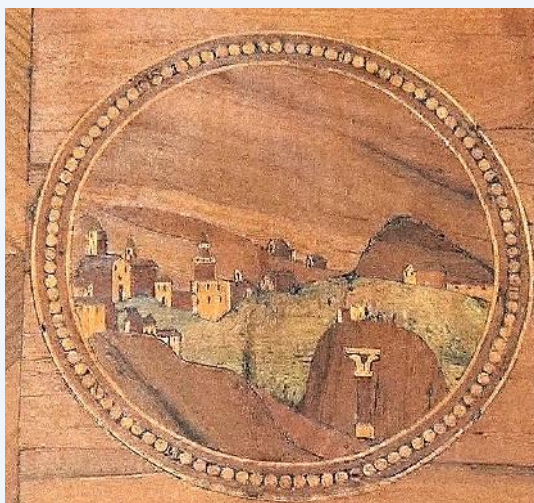
"**The martyrdom of St. Bartholomew**" also in this case attributed to the painter Carobbio. The cruelty of the scene is mitigated by the author who has attenuated the details, leaving only to glimpse the muscles of the left arm of the saint scooped by the soldier.



WOODEN ARTIFACTS

PULPIT. It is wood inlaid. From lines and simple taste, however, is a refined mid-eighteenth-century work, made of walnut, rosewood, olive and other essences. The landscapes are inlaid (below is a fanciful representation of Jerusalem, above Golgotha). Noteworthy is the refinement of carved parts: capitals and garlands. The four little statues of the evangelists have replaced in the sixties similar works attributed to the Fantoni, whose unfortunately lost the traces.

21



Cantories. The two cantories are eighteenth centuries, symmetrical, placed between the nave and the presbytery. One encloses the organ made by the famous organar Francesco Bossi and his sons Giovanni and Angelo in 1812, recovering about 200 canes of an earlier eighteenth-century instrument of the organics Cadei di Paratico. It consists of 870 metal canes and 34 wooden canes, preserves 29 bronze bells and the original Turkish band (drum, plate and sister). The drum is seen at the top behind the canes of the facade. The other choir was a time for the group of singers. The frame intended to accommodate a picture (never placed) behind the right cantor betrays its later origin with respect to the other. It can be noted that the two seemingly identical cantories have many different details. The two oil paintings on the terrace table represent respectively David on the left that calms King Saul playing the hollow and right on the Jewish dancers who reach Jerusalem announcing the victory of Israel. The themes related to music and dance were obviously chosen depending on the position of these paintings. The cantories are in wood and painted in fake marble.





23

BENCH OF THE PRESBYTERY. The bench of the presbytery, reserved to celebrant or to celebrants is a work of the first half of the XIX century. It is long approximately 5 meters and high 3 meters made of walnut carved. The style is

24

BELIEF OF THE PRESBYTERY. The belief of the presbytery is a shelf placed at the side of the altar in front of the presbytery. It was used till today to house the sacred vessels needed for the celebration of the Mass. The mobile is first half of the XIX century, made of walnut carved, with a Eucharistic symbol in the central niche and two benches on either side.



CHOIR. It is placed behind the main altar along the apse curve. This is a 18th century artwork of Lombardy school made of carved walnut and walnut roots. It develops for about 10 meters.



25

26

BATTESIMAL SOURCE.

The sixth / eighteenth-century baptismal bathtub (recently placed on the Suffrage altar) is protected by a walnut and root cork cover. Made in about 1740 by the sculptors Ignazio and Giancarlo Hillepront, of which there are other works stylistically similar to Zandobbio, Gorlago, Casnigo and Gandino



SACRISTIES

They are the oldest areas of the present church, probably the local annexes to the previous building. You can imagine the scale “cut” which once fell to the ground and went up to local higher . Today instead it stops at the choir balcony and also from the buffered door that is on the left entering in the first Sacristy. That door, also found on opposite side of the wall, inside the church , originally connected the sacristy to the old church before the steps of the presbytery (which it was more backward than it is today).



27

The two large wardrobes for the custody of furnishings and dressings, in roots and marbled walnut wood, are eighteenth century.





In the sacristy, on the ceiling,
at the center of a medallion is
represented " **Abraham**
who welcomes three angels".

Also the lateral medallions rediscovered during the last restoration work are scenes from the Old Testament. The "Sacrifice of Isaac" and the "Scale of Jacob" on the wall above the furniture are recognizable. Others are more difficult to read.



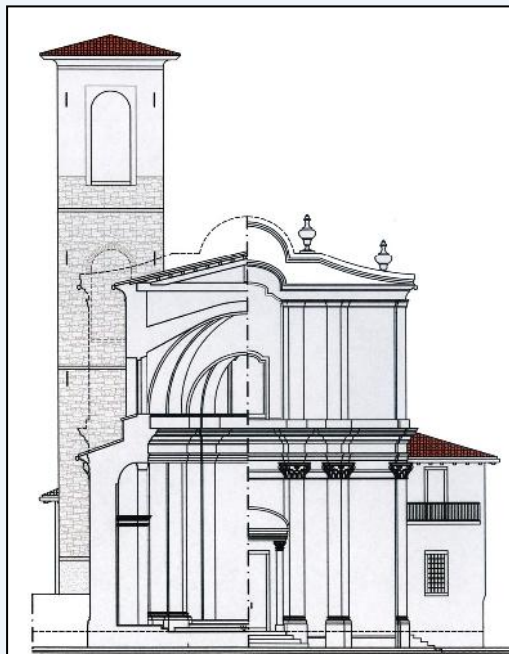
OUTSIDE



YEAR 1920
PRIMARY FACADE

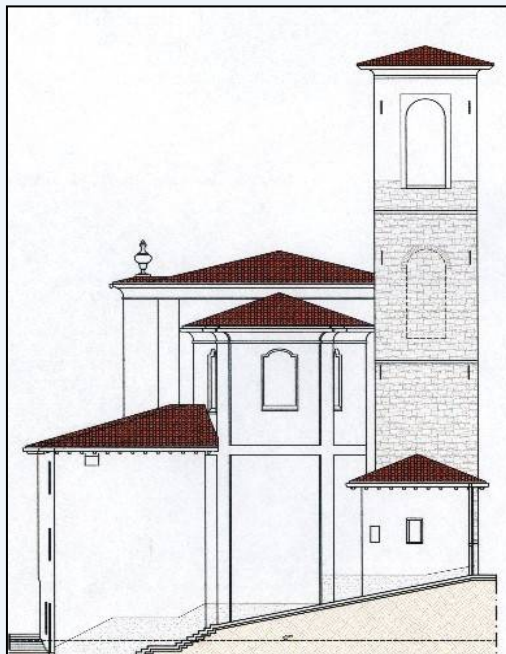


2014
AFTER LAST RESTORATION



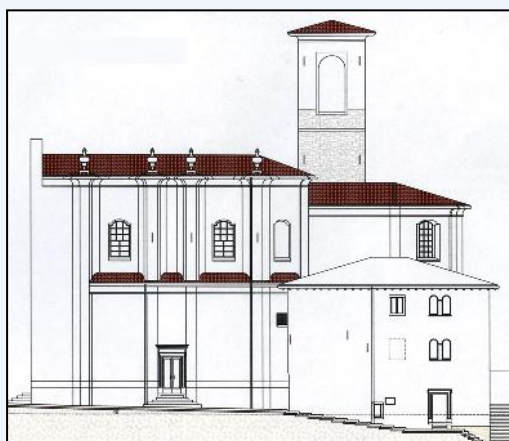
PROSPECTUS

FACADE AND SECTION: SOUTH-EAST



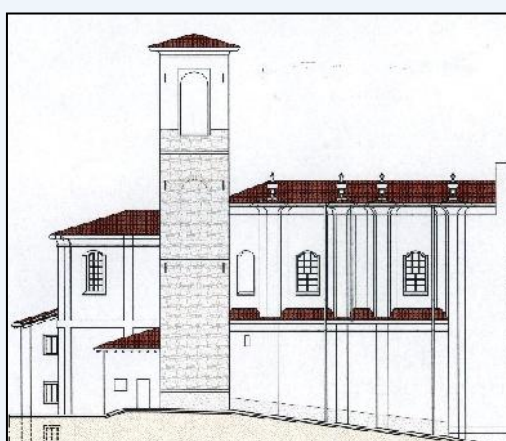
PROSPECTUS

APSE-TOWER BELL: NORTH-WEST



PROSPECTUS

SIDE: NORTH-EAST



PROSPECTUS

SIDE: SOUTH-WEST

WALL IN STONE OF CREDARO



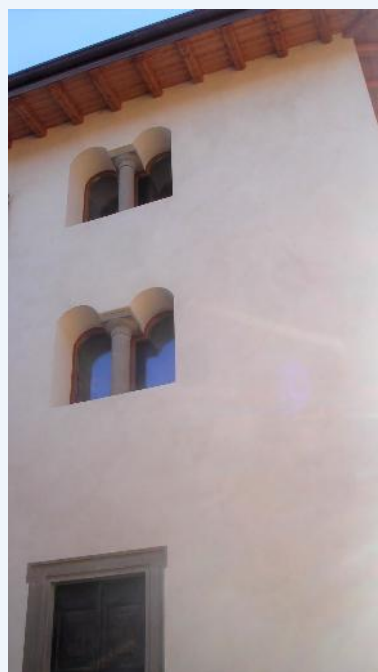
The wall structures of the bell tower, the church, the building, including the sacristy and the house of the curate were realized with the stone of Credaro. The stone bollards of the bell tower have regular cut, even those of the apse, while those used for the construction of the adjacent body and the boiler room are not cut off regularly.



PORTALS AND STIPLES IN STONE OF SARNICO



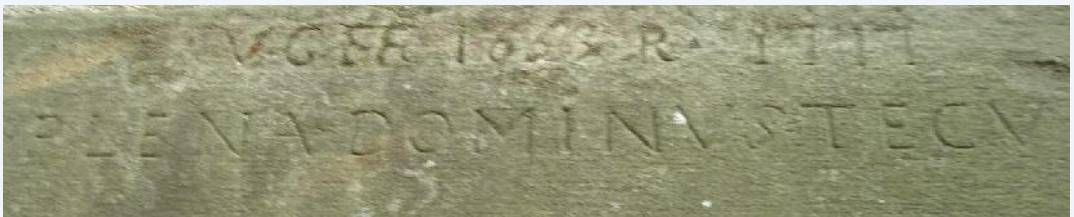
In the construction of the church the sandstone of Sarnico is mainly used as a decorative element, in particular as lintels, thresholds and thresholds of doorways (lateral ones), windows and columns of the biface of the house of the curate.



OLD PORTAL

It consists of an architrave with an inscription and an unambiguous date: "VGFF 1663 - 1777 AVE GRAZIA PLENA DOMINUS TECUM". It is of the ancient portal of 1777, when the work of enlargement of the parish church was completed. Reports two dates: 1663 and 1777: date of start and end date of extending or finishing and embellishment of the Church? This portal was replaced (1920-1930) with the present .

The old portal was donated by the parish priest to the family who had made available his wagon drawn by oxen to bring the material from below to the parish church. That family wisely used and preserved that memory, and during the restoration of the church returned the portal to the parish which was placed under the bell tower.



The written: VGFF 1663 –R 1777 AVE GRATIA PLENA DOMINUS TECUM

VG: "**V**icinia **G**andotii" The parish of Gandosso

FF: "**F**ecit **F**acere" built

1663:year of beginning enlargement? - 1777: year end work?

BELL TOWER



The bell tower is a tower-like architectural structure, usually adjacent to a church or public building (in this case it is generally referred to as a civic tower) that houses one or more bells. The bell tower of Gandosso has been elevated over time: one clearly sees the sign of a bell tower lower than the current one. It is plausible that the first bell tower was appropriate for size and height to a smaller and lower preexisting church. It was then raised to be more proportionate to the height of the new building. It should also be noted that the axis of the bell tower is not in line with the axis of the church: perhaps it was symmetrical to the axis of the previous church.

BELLS

BELLS

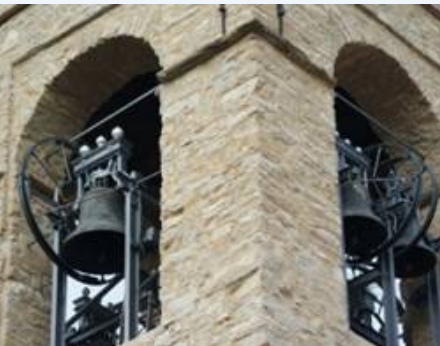
This is a sol concert, consisting of 5 bells. The greater bell has a diameter of 95 cm, the small one of 63 cm.

CHRONOLOGY

1657: greater bell - 1701: second bell - 1857: third bell (Antonio Manzini firm) - april 1939: remodeling of the wooden castle - 1942: required the second and third bells for the war - 1951: addition of 4 bells(Attilio Broili firm) - 14 october 1951: Blessing of bells by Bishop Adriano Bernareggi.

FUSION OF BELLS

During the restoration works, the excavations for the remaking of the floor, revealed the remains of two firing mounds. One of them was largely destroyed following the construction of the burial chamber that is in the center of the Church. In these ditches were found fragments of molten metal, ashes of ash and charcoal.



STATUES OF THE FACADE

They are made up of the statues of the Immaculate Virgin and two angels holding a crown and a scepter respectively. Around the years 1920-1930 the facade was enriched by a new artificial stone portal, decorated at the top with three statues, also made of ivory gray artificial stone (marble and granite)." The statues are the work of Virgilio Vavassori, a famous Bergamasco artist Fwho built in the early part of the twentieth century several sacred statues in Bergamo. In Gandosso he also made the statues at the entrance of the cemetery that had been removed during the seventies following renovations. In harmony with the style of the late Baroque facade, the three sculptures are characterized by a gentle dynamism produced by the sinuousness of the figures, by the lines of the large draperies that come out of the boundary of the tympanum to engage the surrounding space and the glances facing the high, absorbed in heavenly contemplation. "





THIRD SUNDAY OF
OCTOBER
Madonna of Rosary
celebration



FIRST MAY
Saint Joseph worker
celebration



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