

PROVINCE OF TREVISO

"MARCA STORICA" - HISTORICAL MARCA



Veneto
From Earth to Sky

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A JOURNEY THROUGH THE SIGNS OF HISTORY

Undoubtedly, any visitor who happened to pass through the Marca Trevigiana even in ancient times could not help but recognise the beauty of these lands. The many peoples that chose to settle here bore witness to this, leaving their indelible mark on how the Province of Treviso appears today and on our culture and the historical, artistic and architectural heritage of the Marca. The many traces of evidence take us back in time, from ancient history to more recent times and the era of our grandfathers. We can go back through the centuries, straight back to ancient Roman times, suffice to think of the ancient Roman roads, to discover treasures such as the via Claudia Augusta, or the traces of Roman centuriation. Medieval history enthusiasts will cherish the opportunity to visit the walled cities and the many castles, parish churches, and chapels dotted throughout the Marca Gioiosa et Amorosa as the Province is known. Visible signs of human activity are present everywhere, from the frescoed buildings to the paintings hanging in the churches and abbeys.

The surroundings constantly refer back to history, to the ups and downs of autonomous municipal authorities and the conflicts between the Seignories. In addition to these, the Province now offers archaeological and prehistoric exploration, in the Livelet Archaeology Teaching Park on the shores of the lakes at Revine Lago. It is a dense territory, that will thrill you. This is why we wish to accompany you on a journey amidst the signs of history and the many events that re-enact ancient rituals and events.



Leonardo Muraro
President Province of Treviso



CHARTING A ROUTE TO UNDERSTAND THE AREA

The philosophy underlying this editorial initiative is the Province of Treviso's intention to suggest organised visit trails to help discover one or rediscover places connected to some of the Marca Trevigiana's most characteristic aspects.

These include the essential role played by our heritage of archaeological sites and castles, which by and large, are little known or even completely unknown to the general public. However, this does not mean that the trails and monuments suggested should become static circuits that cannot be extended or altered: rather the itineraries proposed in this volume should be considered as a "lively" guideline, which can be constantly updated with fortunate personal "discoveries" anchored to a certain reference basis.

Prof. Guido Rosada

Via Claudia Augusta is one of the main ancient Roman roads of northern Italy. However, it also demonstrates a clear "trans-alpine" significance, in that it was built to connect the Padania plain with the Roman colonies on the other side of the Alps.

Interest in this road would appear to have flourished in recent years, as it was not merely intended as a passage to reach the Danube but also as a main European route for territorial and administrative coordination that over time involved the most significant activities of the areas involved, conditioning their pre-existent aspects and developments from a civil, historical, artistic, economic and touristic standpoint.

Prof. Vittorio Galliazzo



FOREWORD

"Marca Storica" - Historical Marca

In his *Invisible Cities*, Italo Calvino wrote *"sometimes different cities are built on top of one another on the same site and under the same name, they are born and die without being known, unable to communicate with one another"*, which not only highlights the ancient history of our country, but also our indifference towards a distant history that has nevertheless played a fundamental role in the development of contemporary society.

Fortunately, this attitude is changing as we gradually overcome that oublié towards our roots due partly to a renewed sensitivity

4 to our historical heritage, which is also



manifested thorough cultural tourism, which transforms a journey, a "visit", into a unique educational experience. This kind of unique educational experience can be gained in the Marca Trevigiana simply by travelling the millennia-old roads, in a kind of a time machine that travels through the varied landscape, allowing us to relive our most distant history, as it constantly entwines with more modern evidence, offering fertile countryside, bubbling waters and the gentle horizons that provide a backdrop to cities, castles, medieval hamlets, churches and monasteries bearing witness to man's unstinting work.



Castle of St. Salvatore (Susegana)



Friuli gate (Portobuffolè)

The itineraries that Province of Treviso intends to present in this brief guide primarily interest the Marca territory characterised by a significant concentration of noteworthy destinations that cover a vast chronological course, from ancient times to the Middle Ages and through to the era of the Seigniories. In the interest of easy reading and consultation, the guide has been broken down into four sections:

- (A) The Feud of the Ezzelino Dynasty**, whose policy greatly affected the area to the right of the River Piave;
- (B) The great feuds of the Collalto**, da Camino, da Carrara and Brandolini dynasties, which favoured development to the left of the Piave;
- (C) The walled cities** whose suggestive architecture dates from the Middle Ages and Renaissance periods;
- (D) The enigma of Via Claudia Augusta**,



Castle (Conegliano)

a very important road built under the Emperor Claudius in the 1st century AD that crosses the Marca from south to north.

The main sites visited following these itineraries are marked in the maps that accompany the texts, with progressive numbers and in the field with appropriate direction and description signs.



WHERE IS THE PROVINCE OF TREVISO?



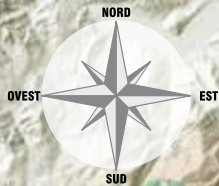
Located in the Veneto region, in the North-East of Italy, just a few kilometres from Venice, the Province of Treviso can be easily reached by:

Motorways: **A27 Venice-Belluno** (exit at Vittorio Veneto North and South, Conegliano, Treviso North and South, Mogliano Veneto),

A4 Turin-Trieste (exit Cessalto)

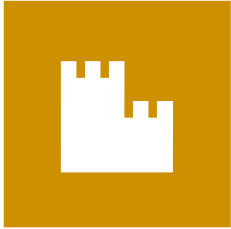
Airports: A. Canova (TV), M. Polo (VE)

Railway lines: Venice-Udine, Venice-Belluno, Vicenza-Treviso



- (A) The feud of the Ezzelino dynasty
- (B) The great feuds
- (C) The walled cities
- (D) The enigma of Via Claudia Augusta





(A) THE FEUD OF THE EZZELINO DYNASTY

In that part of the depraved land of Italy that lies between the Rialto and the springs of the Brenta and the Piave, rises a hill of no great height ...: this was how Cunizza da Romano, sister of Ezzelino III, lord of the Marca, described her birthplace to Dante in Paradiso. The definition of depraved given to these lands can be explained by the fact that at the time, the poet had taken refuge in Verona at the court of Cangrande della Scala, the sworn enemy of the Ezzelino family, and it is therefore evident that it is Dante who talks with these very severe tones.

8 In these terms and for a long time,



Ezzelino's tower (*San Zenone degli Ezzelini*)



| SAN ZENONE DEGLI EZZELINI | |
|---------------------------|---------------------------|
| 1 | Castellano hill |
| FONTE | |
| 2 | Castle |
| MASER | |
| 3 | Former site of the Castle |
| CORNUDA | |
| 4 | Fortress |
| PEDEROBBA | |
| 5 | Mura della Bastia (Onigo) |
| CAVASO DEL TOMBA | |
| 6 | Castelcies |
| 7 | Church of St. Martin |
| POSSAGNO | |
| 8 | Castelar Rover |

historians painted a negative picture of the da Romano family, and above all of Ezzelino III. The latter, however, has recently been seen under a more favourable light on account of his political outlook, which was pioneering for the time, as it was connected to a vision of power that far from being introverted, was open to the European scenario.

It is nevertheless true that between the 12th and 13th centuries, the Marca Trevigiana was the scene of many bloody battles, some of which between members of the same family. It therefore comes as no surprise that the memory of such difficult times lives on in the castles, including those in the Vicenza area, for example at Bassano del Grappa and Marostica, in the fortified castles and towers that characterise the hillside landscapes and in local place names,

10 such as Castelli, Castellaro, Castelàr,



View from the tower (*San Zenone degli Ezzelini*)

Castelcucco and Castelciés.

There are therefore countless places of interest in this area, where breathtaking landscapes have provided a backdrop to millennia of history, for example by setting out from the modern town of S. Zenone degli Ezzelini home to **Castellaro hill 1**, characterised by man-made steep slopes.

The site enjoys a marvellous natural setting that is, as yet, unspoilt by invasive modern human activity. The castle that was erected on the hill in the mid-12th century was extended by Ezzelino III in the second half of the 13th, with the construction of a quodammodo Babilonis tower and the transfer of the surrounding hamlet



Landscape (*San Zenone degli Ezzelini*)

to the lowlands to make space for the fortifications.

The size, unusual building technique and buildings erected downhill suggest a truly extraordinary construction for its time, one of very few similar buildings from the same era in Veneto, including the lookout tower of Monselice castle, urging some

historians to suggest that the planning work may have been done by the southern Italian engineers of Emperor Frederick II. Unfortunately, Ezzelino's plans failed and in 1260-61 the Pope's crusade against the da Romano family, involving the Venetians and Paduans, marked the demise of the dynasty and Treviso's authorities ordered

the destruction of the castle and even made it illegal to live in S. Zenone.

On leaving Castellaro hill, we recommend visiting the nearby interesting examples of traditional rural architecture and the Patriate villas such as villa Rovèro and villa Rubelli.

However, the da Romano saga also

involves a countless series of castles that are reported to have been conquered by Ezzelino III *propter metum et per forciam*, by fear and by force, and which constitute an ideal connecting theme for subsequent visits. The first, little more than a short walk away, is **Fonte Castle 2**, which is reputed, like Pagnano Castle, to have been donated to Gerardo Maltraverso by the Emperor Henry IV in 1024. It subsequently became the property of the da Camino and the Camposampiero families, and was later occupied by Ezzelino, who made it, together with the castle of S. Zenone, one of his strongholds, and suffered a similar fate when it was destroyed by Treviso's municipal authorities. On the site, which has now been radically transformed by military and agricultural works, the southern part of the walls and the remains of the medieval chapel dedicated to St.

12 Nicholas are still visible.

On arriving in Maser, at the foot of the hill, one comes to the splendid villa, one of Andrea Palladio's many masterpieces, built as the archetype of an ideal villa with the forward set central body, colonnade and two porticoed side wings. Behind the building, on what was once the site of a thirteenth century **castle 3**, stands the last remaining evidence of the former construction, a well, a characteristic and essential element of all fortresses. By following the gentle profiles of the hills to the east, one comes to Cornuda, which stands not far from the River Piave, where the site of the **fortress 4** is devoid of all traces of the ancient fortification: the only surviving suggestion of ancient times is a centuries'-old oak tree that legend tells was planted at the foot of the castle during the crusades. However, the view is splendid and the panorama stretches from the Dolomites to the Adriatic Sea, from the



Mura della Bastia (Onigo)

River Brenta to Quartier del Piave. Tracing one's steps back from Cornuda, on a level with Maser, take the road that passes the Mostaccin junction to enter what appears to be a mountain environment that is particularly pleasant in the early autumn. This takes one on a pretty trail across the

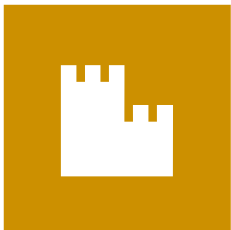


The church of St. Martino (*Castelcies*)

hills of Asolo to other suggestive sites. Setting out once again from the east, from the balconnade over the Piave that is the site of **Mura della Bastia 5**, at Onigo, one comes to the remains of what was once an extraordinary example of a seigniori castle. Although in ruins, it

preserves a strong monumental impact and a great legibility of the structures that testify to the evolution of history, from the era of Ezzelino III, who took possession of it to the claim to ownership by Giovanni da Onigo, through to its 16th century transformation into a "bastia" or fortress. By proceeding west, one follows a charming road amidst green hills dotted with remote rural houses, in a timeless dimension that expands at sunset when the golden light lengthens the shadows and exalts the colour contrasts. By crossing these magical landscapes, one comes to **Castelciés 6**, whose importance has been confirmed by the archaeological digs that have brought to light traces of inhabitation dating from protohistorical and Roman times, as well as the remains of the foundations of a medieval castle (XI-XIII century), whose memory lives on in its modern toponym.

This place takes much of its special romantic and suggestive allure from the surrounding setting, which, like a precious treasure chest, encloses a little church dedicated to **St. Martin 7**, frescoed by Marco da Mel. From here, before reaching Possagno, famous as the birthplace of Antonio Canova and as the home of the Temple and Sculpture Gallery (Gipsoteca), where one can still breathe the aura of the great artist, it is worth stopping at the very interesting villages of **Rovèr 8** and Cuniàl, splendid examples of walled hamlets that could be defended against external hazards such as thieves, brigands and wolves. Slightly north, one comes to the venerated chapel of St. Justine, a building of medieval origin that is thought to have originally stood at a once very important crossroads that is now steeped in nothing but solitude.



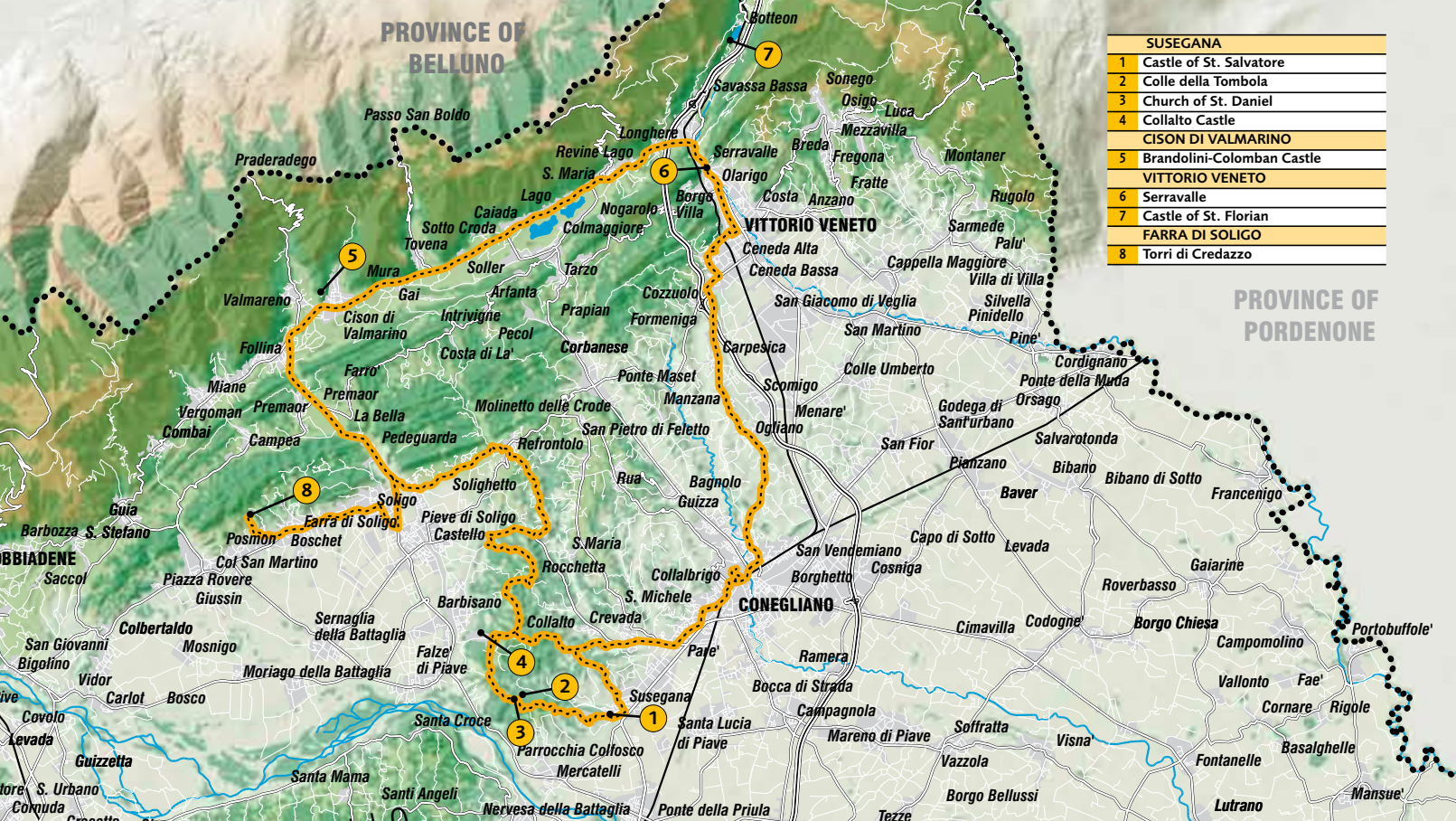
(B) THE GREAT FEUDS

Go suppliant with fervour, o little book... from here cross the territory and the fertile plains of Veneto, following the line of tall foothill castles ... As you pass through Ceneda and the friends of Valdobbiadene, where I was born, the land of my parents, where my family originates from, home to my brother, sister, nieces and nephews and all my loved ones, I ask you to convey my greetings ... This tormented and melancholy greeting was uttered, over fifteen hundred years ago by a Latin writer addressing his homeland in the times of the terrible Gothic war and the arrival of the Longobard conquerors. Venanzio

Fortunato recalls his friends and family in Valdobbiadene, the ancient *Duplavis* some believe to have been crossed by the via Claudia Augusta and now best known for the marvellous vines that yield the highly acclaimed Prosecco wine. In this territory, on the left bank of the River Piave, art and culture are omnipresent, in the country and cities, cellars and villas. Thus the vast estates of the princes of Collalto (a few kilometres beyond the centre of Pieve di Soligo), partly kept as parkland, partly cultivated as a vineyard, preserve treasures of substantial historical



Castle (Collalto)



PROVINCE OF
BELLUNO

PROVINCE OF
PORDENONE

| SUSEGANA | |
|--------------------|----------------------------|
| 1 | Castle of St. Salvatore |
| 2 | Colle della Tombola |
| 3 | Church of St. Daniel |
| 4 | Collalto Castle |
| CISON DI VALMARINO | |
| 5 | Brandolini-Colomban Castle |
| VITTORIO VENETO | |
| 6 | Serravalle |
| 7 | Castle of St. Florian |
| FARRA DI SOLIGO | |
| 8 | Torri di Credazzo |

and architectural value.

The **Castle of St. Salvatore 1**, despite the very severe damage suffered during the first world war, undoubtedly remains one of the most magnificent and original stately homes in Italy. The vast living quarters in the original medieval defensive structures, merge with surprising Baroque, neoclassical and romantic additions that make it one of the nation's most attractive fortified complexes.

Colfosco castle on **colle della Tombola 2** a curious, large conical motte under which the remains are thought to lie, erected in the mid-19th century for the construction of a bird snare, lies inside the Collalto princes' hunting grounds and is not therefore open to visitors.

The ruins of the **church of St. Daniel 3**, on the other hand, which were restored and made visible ten years or so ago,

16 which are now once more stifled by



Castle of St Salvatore of Conti di Collalto

vegetation and at present belong to Susegana Municipal Authority, can only be reached by crossing private property. In addition to the suggestive ruins of the church and the memory of the castle's existence, what makes a visit to the site attractive is undoubtedly the gentle rolling surrounding landscape, of significant wildlife interest, despite the fact that in this

area, the traditional farming system has been largely replaced by wild vegetation, and the strategic position overlooking the Crevada valley to the north-west and within sight of Conegliano, which justified the importance of the fortification in Medieval times.

This stunning landscape has also left its mark in the world of painting, where



we find it as the background to the beautiful Madonna with Child (1505) by Giambattista Cima da Conegliano depicting a castle: **Collalto castle** 4. Despite having suffered extensive damage, this vast, structured fortified complex, is still visible in its definitive 14th century form, although the original construction dated from the end of the

10th century.

The castle and hamlet lie within one of the most suggestive and rich environmental and landscape settings in the Marca Trevigiana and, indeed, the whole of Veneto.

The monumental remains of the castle strike the visitor: it is, indeed, one of the largest and best preserved structures of

its kind, and the various bodies of the building, the defensive structures, towers are other architectural features, despite being in ruins, are easily recognisable and immediately identifiable.

Even the houses in the hamlet, still enclosed in what remains of the outer wall, constitute a fine example of traditional architecture in themselves. The vast area within the castle structure is partly the private property of the Collalto princes, partly public and in part coincides with the modern hamlet. In any case, the castle is almost completely open to visitors. Only the residential portion or keep, is the princes' property and can only be visited during the antique market held in the castle every second Sunday of the month from April to September.

Follina is steeped in knowledge, mysticism and industriousness and is home to one of the best kept examples of medieval



Meschietti (Vittorio Veneto)

monastic architecture: this religious centre played an important role in the agricultural history of the Northern Marca Trevigiana, by ordering reclamation work and the cultivation of unfarmed land that started in the Middle Ages.

Moving northeast, one comes to mighty **Brandolini-Colomban Castle** **5**,

previously a sumptuous residence and now prestigious hotel and conference

and event venue that lends a stunning panorama over the hamlet of Cison and the Valmareno.

Unsteady traces of the medieval castle remain despite the transformation starting from 1436, into the stately home of the Brandolini d'Adda counts, firstly with the construction of a Renaissance palace in the early 16th century, and subsequently with the addition of the great wing around the courtyard, which also used to be the Romanic chapel of St. Martin, which testifies to the antiquity of the site and was rebuilt in 18th century style.

Proceeding eastwards, one comes to **Serravalle** **6**, which Marin Sanudo described thus in the late 15th century: *this castle is called Seravalle because it closes the valley. It has two castles: one atop a hill, t'other on top of the first, with two wings of walls it is a joyful sight and the waters of the Meschio pass 'tween*



Flaminio square (Vittorio Veneto)

them. In actual fact, the orographic situation of Serravalle is the key to understanding its importance: the city and its fortifications bars the deep, narrow gorge that was one a compulsory passage along the trading route that stretched from Venice and the Adriatic towards the Cadore and Germany across the Lapisina Valley. Serravalle therefore deserves an in depth visit, on account of the complexity

of the itineraries, that must include the city centre and, above all, the exceptional fortified system and the two fortresses of St. Augusta with its Black Tower and that of Montesel, home to the remains of the church of St. Anthony.

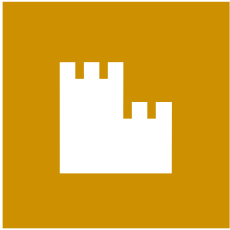
A farfetched local tradition would have it that the tower of **St. Florian 7** is of Roman origin, in actual fact we know for sure that it was built in Medieval times, although the exact date of construction is unknown. In all probability, the tower was erected to guard the road leading to the Fadalto Pass along the Val Lapisina towards Belluno and Germany to the right of the Meschio, i.e. the opposite side of the valley to the current Alemagna state road. Despite being an element of secondary fortification with respect to the great complex of urban fortification at Serravalle, the interest of tourists is heightened by the extraordinary landscape, between the



rocky crag of Col Visentin and the artificial lake at Restello and by the footpath trail and nature reserve that allows one to enjoy the very best of these features.

Torri di Credazzo 8, property of the da Camino family in the 12th century and sacked by the Hungarians under Pippo Spano in the early 15th, lies in one of the region's most attractive landscape

contexts, heralded for two centuries for its harmony and gentleness; nesting in the rolling hills of Prosecco, covered as far as the eye can see with the orderly and perfectly kept vines of great value.

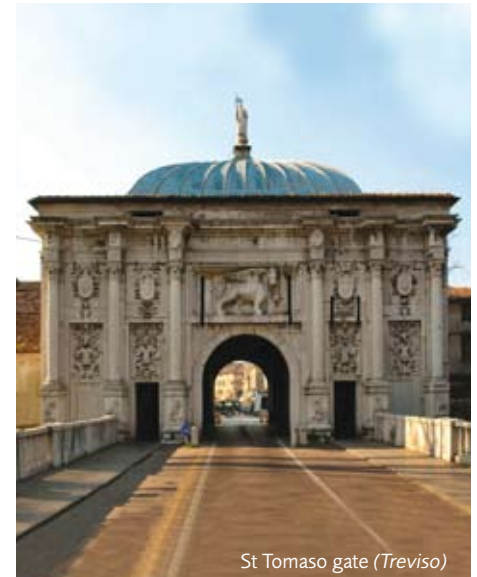


(C) THE WALLED CITIES

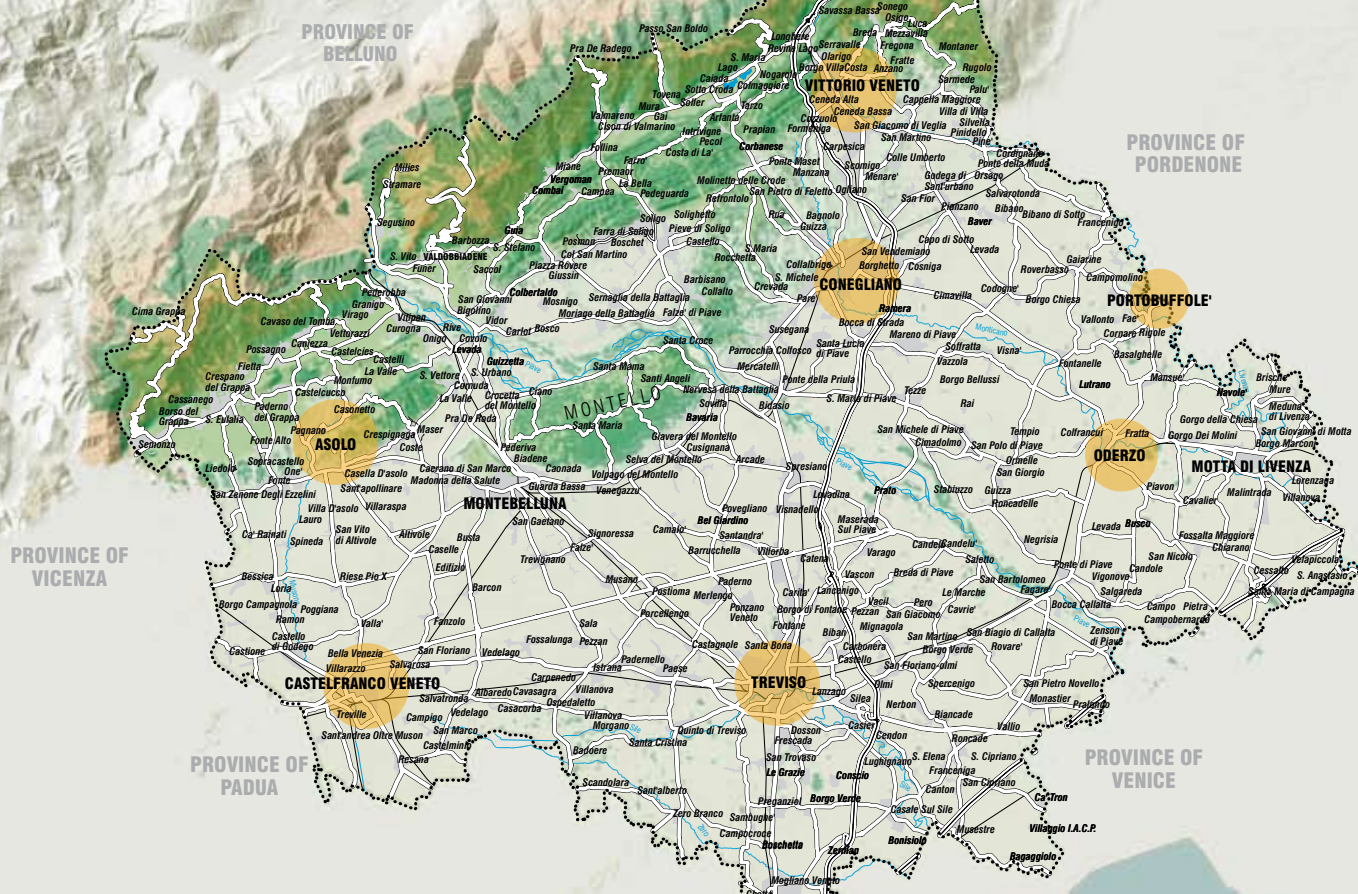
Even now, on visiting the historical centre of **Treviso**, one can well understand how, since the most ancient times, its inhabitants were closely bound to the surrounding landscape and fully exploited the potential offered by the nature of the place. The earliest settlement was established in the 14th to 13th century BC, on a fluvial island in the River Sile, before expanding over the centuries to the surrounding areas in part made inhabitable by reclamation work. Until recently, the River was an important trading and communication route that

20 connected directly with the Adriatic Sea.

This gives it the peasant and very sweet impression of a city whose history flows with the River that crosses it. In Roman times, the layout of *Tarvisium*, which was made a *municipium* and assigned to the Claudia tribe, followed the two main roads that crossed to form a *quadrivium*, as testified to by a wall mounted stone plaque on the south side of the Baptistry, to the left of the Cathedral. On the north façade, this construction, which was built in the 11th and 12th century also maintains a Roman funeral stele, in line with that somewhat frequent taste of using historical



St Tomaso gate (Treviso)





The baptistery of the Duomo (Treviso)

materials, with a sensitivity and meaning completely different to the original one. West of the Cathedral stands the Episcopio, the bishop's residence that for many centuries developed the Treviso district by building abbeys such as that at Mogliano Veneto founded by Rosone in 997.

The bishop's residence is again of Medieval origin, despite having been greatly re-worked and expanded. To the right of it lies a covered



Alleyway of the Duomo (Treviso)

passageway leading to Via Canoniche, the site of an early Christian baptistery in turn erected on the site of an earlier building to demonstrate the exceptional historical evolution of this city. Of this older building, which housed the public baths, a circular room decorated with multicoloured mosaic from the 4th century AD showing subjects connected to the life of the sea and the land has been unearthed and testifies to the ancient civilisations' strong



Roman glasses - Public Museums (Treviso)

attachment to nature. Close to the Cathedral it is worth visiting the Dominicans' Capitol Room, in the Episcopal Seminary, where one can admire the magnificent frescoes by Tomaso da Modena (14th century) and the first depicting spectacles. From Piazza Duomo, take the Calmaggior, the historical *callis maior* whose remains were visible until recently, before allowing oneself an intentionally leisurely visit of the many shops in the city centre.

As the centuries passed and political situation changed as Treviso was subject to the dominion of the da Romano, da Camino and della Scala families, followed by the Venetians, so the urban perimeter gradually expanded, firstly towards the east and then west and south, as is demonstrated by the beautiful buildings, churches and convents that were enclosed in the 14th century by a first city wall and which was followed in the 16th century by a larger one built by the Venetian Republic, which appointed Fra' Giocondo as planner. This was the start of a period of introversion for the city, a sort of fortress city that only opened up to the exterior in recent times, thanks to the renewed economic development that is now well represented, by Marca Gioiosa, as the provincial capital. One of the many routes for reaching the Marca is to follow the state road 307 from Padua. Some believe that this road in part follows the line of the via Aurelia built in the first half of the 1st century BC

AN UNPRECEDENTED PERIOD OF PEACE AND SPLENDOUR

Despite his hostile manner and cruel actions, Gherardo III da Camino, who was described by Francis Pipin as "Tyrannus aequissimus et tolerabilis satis" implemented many positive initiatives for Treviso, which he ruled at length. He repaired the city gates, had new bridges built, drained ditches to avoid the spread of disease, ordered private citizens to pave the main streets, set up a sort of "urban cleaning system" and a sort of "fire brigade" and always guaranteed fair prices at the market, to assure the population had healthy food. He exercised strict control over the citizens' habits, enforcing the indissolubility of marriage and banning prostitution. It was under his rule that the University reached its greatest splendour. He was a great patron of the arts and his court was often attended by poets, artists, physicists and learned men. Dante Alighieri took refuge there during his exile and repaid da Camino's generosity by mentioning him in the Divine Comedy and in the Convivio.



to connect the centre of *Patavium* to that of *Acelum* – Asolo, the fertile plain at the foot of the hill where flocks abound, in a territory that preserves the traces of the ancient practice of centuriation. Centuriation, the characteristic agricultural organisation of the Roman world, is still exceptionally visible in the area of Riese Pio X and S. Vito di Altivole, representing an authentic landscape monument on account of the geometry of the roads, pathways, rows of

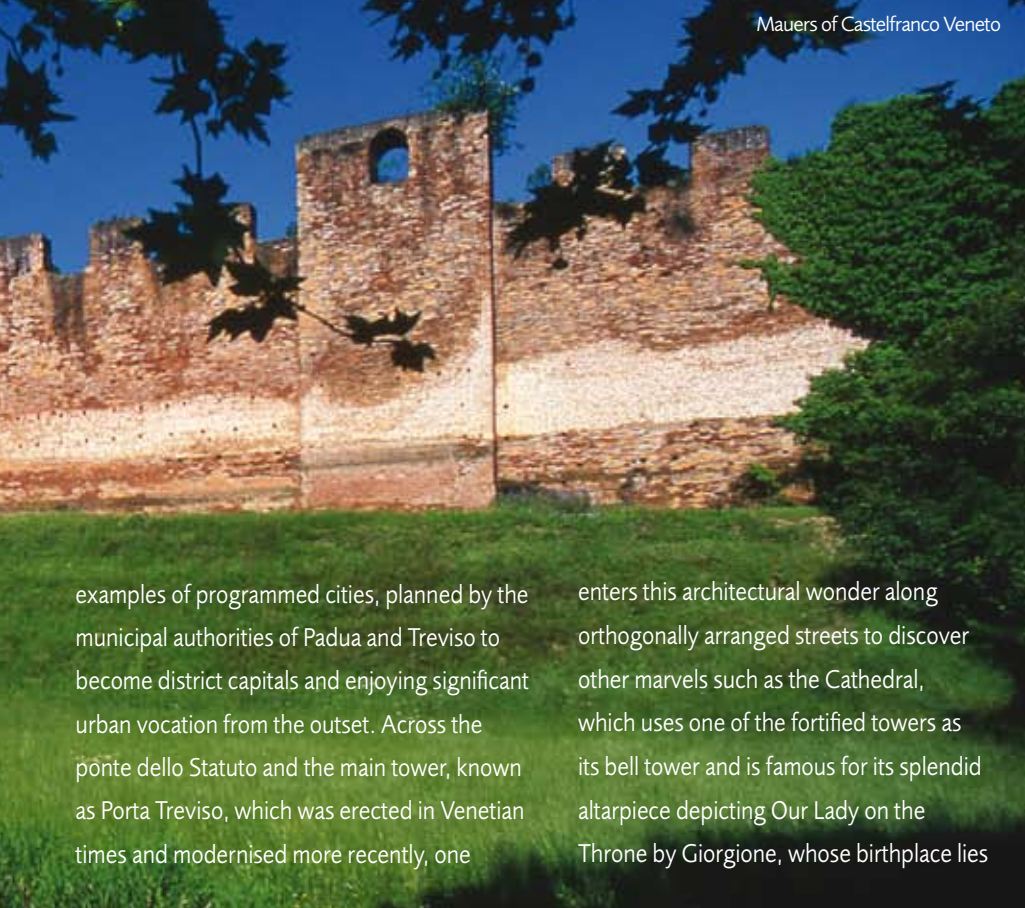
trees and the canals that cross one another to form a perfect chessboard in which the visitor could almost lose himself.

Anyone desiring to catch a glimpse of this distant past can visit the town of Cendrole, north west of Riese, where the walls of the bell tower of the St. Mary's Sanctuary bear a plaque with a 1st century funeral inscription, which may have been part of an urn or box, which recalls the Roman magistrate *Lucius Vilonius*, an official of the nearby *municipium* of Asolo. However, before visiting Asolo, one should not miss a stop at **Castelfranco Veneto**, whose urban organisation is defined by two different spirits: that connected to historical times of hardship when citizens were forced to defend themselves from external threats inside mighty fortifications, and that connected to the development of trading and therefore



open towards the countryside and other nearby towns. This led to the creation of a vast marketplace to the north of the walls, coinciding with modern-day Piazza Giorgione, which still provides a venue for a market every Friday. The city appears geometrically, with beautiful towered walls

surrounded by a defensive embankment and moat. It is the oldest Frankish city, hence the name and one of the best preserved 12 – 13th century fortified systems in our region. Together with Cittadella, Castelfranco constitutes one of Veneto's most successful



examples of programmed cities, planned by the municipal authorities of Padua and Treviso to become district capitals and enjoying significant urban vocation from the outset. Across the ponte dello Statuto and the main tower, known as Porta Treviso, which was erected in Venetian times and modernised more recently, one

enters this architectural wonder along orthogonally arranged streets to discover other marvels such as the Cathedral, which uses one of the fortified towers as its bell tower and is famous for its splendid altarpiece depicting Our Lady on the Throne by Giorgione, whose birthplace lies

just a few metres away.

Following via Preti, one leaves through Porta Cittadella to follow the city walls on the exterior and admire the stunning porticoed building arranged around the outside. These include the 16th century Palazzo Bovolini-Soranzo, frescoed with episodes from the story of Hercules, the mythological character who in Medieval and above all, Renaissance times was adopted by the citizens as an example of strength and civil loyalty.

The city of **Asole** stands out against the brilliant green of the fields and the more intense colour of the woods, and therefore to understand the suggestive view of the landscape these places belong to one has to walk, in order to savour the taste of conquest, to the highest point and, indeed the emblem, of the city, its fortress.

Perched at the top of Monte Ricco, it is steeped in centuries of history, from the first settlements in Veneto times, to the presence of a small church dating from the 6th – 8th centuries AD, with a mosaic floor and small neighbouring cemetery, to an urban nucleus with productive sectors dating from the 10th – 11th century. It is on this pre-existing life that the fortress was founded in the second half of the 12th century. It is a very unusual castle in that rather than being a stately home, it was built to accommodate a military garrison. In actual fact, the mighty polygonal structure almost constituted a turret, the highest of them all, when several centuries later, between the late 13th and the early 14th centuries, it was reached by the Venetian walls that surrounded the hamlet. From here the panorama is

26 incredibly suggestive, as to the north the



Fortress (Asolo)

eyes take in the series of hills and beyond the Grappa plateau that define the Valcavasia, to east and west the succession of the hills as far as the Piave on one side and towards the Brenta on the other, to the south the uniform extension of the plain, but also to witness the continuous change, from one season to the next, from one time of day to another, in

the colours and shadows of the landscape, reminiscent of Giorgione's palette. From the bastions one can also see the characteristic urban setting of Asolo, concentrated around the "Isolo" and piazza Maggiore, also known as piazza della Fontana and Piazza Brugnoli (where the baths of Roman *Acelum* used to stand), before extending along a number of centripetal



Asolo

and centrifugal branches, the Foresti, which follow the crests of the hills, alternating with the shady caesuras of the valleys.

In ancient times, the most important must have been that leading south, which is now crossed by the Forestuzzo, across the Portello di Castelfranco: it was here that the Roman Theatre stood, in direct perspective of the



Public Museum (Asolo)

plain. On the former site of the theatre, a 17th century villa was the last home of the famous English traveller, Freya Stark.

However, the suggestions also mount as one follows the other ridges. By following via Browning, which is entirely porticoed with little shops packed in next to one another, and having passed the Cathedral, after a visit to

the rooms of the Public Museum, one comes to the great terracing of the Castle where, by stopping on the bastions, one can still hear the echoes of the court of queen Cornaro and the conversation of Pietro Bembo.

By descending another crest, towards the Foresto del Casonetto, a house recalls another female figure, the actress Eleonora Duse, who lived her last years in Asolo, finding in the local landscape a real yet transfigured backdrop for the final act of her life.

She now rests with others who loved this land, such as Manara Valgimigli (illustrious Greek historian) and Freya Stark, in the beautiful cemetery close to the church and the neighbouring convent of St. Anna, both late 15th century. Thinking of these women, from Caterina Cornaro, to Eleonora Duse, to Freya Stark, all of whom loved Asolo, one can almost



Caterina Cornaro

feel this little town, which admirably maintains its medieval structure, pervaded by a warm female spirit nestling in the womb of history. The name **Vittorio Veneto** takes us back to a particularly significant period for our country, when Veneto was annexed to Italy and in particular when, in 1866 Serravalle and

28 Ceneda merged to form a single town, taking

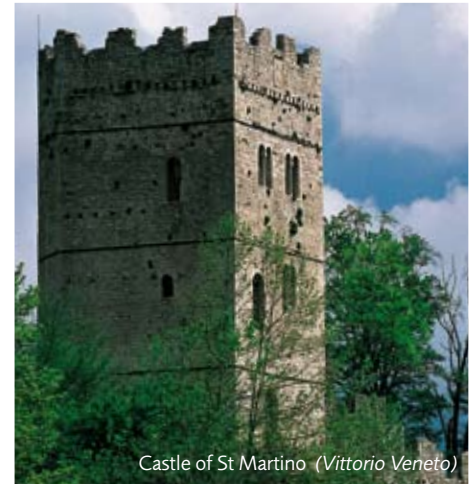
its name from Vittorio Emanuele II. In actual fact, even after the creation of new residential areas, intended to form a *trait d'union* between them, the two settlements, which were located along the Alemagna state road uphill and down hill, respectively, still maintained separate physiognomies. According to written evidence, Ceneda was built in the first half of the 6th century and as an important fortified town, it became the scene of the bloody battles between the Franks, Longobards, Byzantines and Goths for dominion over northeastern Italy. Ceneda was made a Longobard dukedom that stretched from the Piave to the Tagliamento, and later became home to the Bishop-Count who moved a new political and religious establishment there from Oderzo. Ceneda's military, political and religious role can be well illustrated by a visit to the main square, which





Flaminio Square (Serravalle Vittorio V.to)

is overlooked by the loggia and the cathedral and, even more so, by climbing the hill above traditionally attributed with having been the site of five different fortifications: San Rocco, "Palasi", "Rocca" or St. Paul, St. Martin's Castle and "Rocchetta di Salsa" (now St. Gottard's Church). The best preserved of these is undoubtedly the Castle of St Martin, which was the residence of the Bishop-Count from the 8th century and was consequently profoundly restored over the years until the end of the 18th century. Today, it appears as an official patriciate residence that nevertheless maintains some of the fortification's main features, such as the mighty pentagonal tower built on a rocky spur, later softened and enhanced with Renaissance and modern additions to make it suitable for use as the Bishop's residence and convent to a small community of nuns to date.



Castle of St Martino (Vittorio Veneto)

Descending from the castle, proceed to the centre of Serravalle, a town of Roman origins that developed a strategically and economically important role in medieval times, having become a feud of the da Camino family, on account of the traffic that transited the narrow valley and consequently, trading, blacksmithery and the processing of the wool produced in the Alps.



The wealth generated by these activities is visible in certain parts of the town reminiscent of subalpine settlements and in the construction of the handsome main square flanked by the loggia erected by the Podestà Gabriele Venier, the long porticade of ogee arches of the Flagellants' hospital or headquarters and the long sequence of elegant

residences in via Martiri della Libertà, formerly known as Calgrande. A graceful example of Venetian architecture, the loggia is now home to the Ceneda Museum, which gives a clear account of local history, and especially the period of the Longobard occupation, with exhibits and works of art of significant value, a real discovery for all first-time visitors.

For all those who wish to become familiar with **Conegliano**, which is famous for much more than its excellent Prosecco and outstanding cuisine, we recommend starting their visit from the earliest settlement, Castelvechio, from which the town and later the city developed on the hillside.

The castle is thought to date from the 10th or early 11th century and was built by the Bishop of Belluno, who was later replaced by the Da Camino family, which was politically closer to





Conegliano's hills

Treviso. Despite extensive rebuilding, of the fortress' original structure, three towers, the southern bastions and the fortified northern gate are still clearly recognisable.

Two long walls lead off from the Castle and encompass the Coderta fortress to the east before reaching the town of Conegliano, including in a vast triangular space enclosing

the entire city centre and vast parklands.

Three gateways lead to the town: the two main ones were Porta del Ruio to the west (now Porta Dante) and Porta Monticano to the east, to which we can add a secondary access from the southwest through Porta San Polo.

Conegliano therefore always maintained a strong dual nature, a contrast, almost, between 31



Conegliano's hills

the castle on the hill, home to noble families first, and of Trevisan and Venetian domain later, and the burgus or town at the foot of the hill, home to artisan and professional activities according to that planning and social dichotomy that we would now define *up- and downtown*. From here, having admired the gate of Ser Belle a little further to the north,

32 walk down the Calle della Madonna della Neve,

along the archivolt of the Carrara stone walls and the former convent of St. Francis to Piazza Cima, the centre of the town.

To the right, follow the porticoes of the Renaissance building along via XX Settembre, including Casa Longega, stopping at the Cathedral (alternatively turn right down via Cima before reaching the square to the painter's birthplace with a museum that houses documents and other exhibits.

Almost opposite Casa Cima a gate is open all day long and allows one to go down to the suggestive Flagellants' campiello, between the Cathedral and the Flagellants' school and from here across a vault underneath the bell tower to Via XX Settembre). Leaves the town through the curious Porta Dante, which was officially opened in 1865 to mark the anniversary of the poet's death, replacing the Medieval Porta





Portobuffolè

del Ruio. Having passed through the gate and alongside to the Horses Fountain, continue along Corso Vittorio Emauele and Corso Mazzini, the main road that corresponds to the course of the moat that surrounded the town until the 16th century and was known as Refosso. To the left, the buildings line the town walls and in places the defensive structures, two towers and Porta San Polo are visible. A long row of gardens is perched atop the embankment. Proceed outside the town to Porta Monticano, undoubtedly the best preserved and most suggestive of the city's fortifications. However, if we continue to the Eastern boundaries of the Marca, a visit to **Portobuffolè** will provide insight into the importance of the waterway network that served until recent times as a communication and trading route. The town nestles in a loop



Residence of Gaia da Camino (Portobuffolè)

of the River Livenza near the fluvial port of Settimo, which is thought may have been inhabited as early as Roman times, where the river was no longer navigable and goods transported by boat had to be unloaded to continue their journey over ground, with final destinations often as far as central Europe. Its appearance as a little fortified town set in a unique natural context – we recommend



Oderzo

the suggestive view over the towered town from Pra' dei Gai, a vast boggy area along the Livenza – makes Portobuffolé one of the real treasures of the Marca Trevigiana.

By crossing Porta Friuli and the bridge over the Livenza, one comes to the Medieval city gate, which was completely transformed by the Venetians in 1513, and the southwestern side

34 of the walls, which is now enclosed by modern

buildings.

To the left of the gate, overlooking the river, it is possible to make out the façade of the Fontego or public stores that once housed salt, as evidence of the trade that represented the port's main source of income for many centuries. This area was, at one time populated, by quays and other port facilities.

On entering the town, one immediately comes to Piazza Maggiore, edged by many of the town's monumental buildings: here one finds the main façade of the Fontego (a 16th century rebuilding of the Medieval deposit), Monte di Pietà, or pawnbroker's (until the 15th century), the medieval public tower and, a short way off, the gothic building that once served as a customs house. From here, take Via Businello, which leads to the residence of Gaia da Camino, a Medieval patriciate residence that





Domus of via Mazzini, mosaic flooring (Oderzo)

was restyled in Renaissance times, and piazza Beccaro. Leave the fortified town by crossing Ponte Trevisana, the only surviving sign of the walls and Porta Trevisana, which was destroyed in 1918. Follow Calgranda dei Sali, whose name once again refers to the main source of income of this Medieval port, crossing Borgo dei Servi, which leads back to Porta Friuli in just a few minutes' walk.

From Portobuffolé, follow the Livenza south, to the centre of **Motta di Livenza**, which even in Medieval times used the river as a trading route with Venice. Of the castle built to defend the town all that remains are a few traces and place names such as Via del Girone (the circuit of the fortress walls) and La Castella, referring to one of the 15th century buildings erected next to the walls under Venetian rule. One suggestion for reaching **Oderzo** is to



La Castella (Motta di Livenza)

follow, albeit ideally, the footsteps of the ancient travellers, taking the old state road 53, which follows the route of Via Postumia, the Roman road that led from Genoa to Aquileia, crossing the whole of northern Italy, including this town. Since its origins, Oderzo has always represented a traffic and trading place for connection and exchange between the Eugania area, the alps and

Eastern Veneto, as the city's name would suggest, deriving from the Venetii word *Opitergium*, from the root *terg*, meaning market, square. Again this city, owed its development to its unusual geographic position, which favoured its development from protohistorical times, being located in the middle of a broad band of land between the Livenza and Piave rivers and connected to the sea by short stretches of easily navigable waterways. The most ancient traces of settlement here date from the early Iron Age. By the Late Iron Age the town must have achieved significant importance and it later received a new impulse during the Romanisation of the Cisalpine area, which coincided with the construction of the Via Postumia in 148 BC

36 and the city's earliest urban layout. Later,

during the civil war between Caesar and Pompeius, in 49 BC, the city allied with Caesar and was rewarded as a consequence with a twenty-year exoneration from military service, an extension of its farming rights and a rise in status to Roman municipium. The monumentalisation of the town, which is thought to have taken place in Augustus' time (late 1st century BC) and the remains of which are still visible in various parts of the city, provides us with a good idea of what the Roman city must have looked like. It had a forum with a basilica, workshops, public baths and magnificent mosaic-decorated private residences, such as that which can be admired in Via dei Mosaici, a fluvial jetty and a water collection system. With the decline of the Roman Empire, on account of its strategic position, Oderzo was repeatedly

sacked, but nevertheless succeeded in maintaining its characteristic as a trading centre and in the 11th century, it is once more recalled as a market place and is even contended by the patriarchs of Aquileia, Bishops of Ceneda and Belluno. In the 13th century, the city returned under the municipality of Treviso. A city wall was built, surrounded by a canal and the settlement's physiognomy assumed the typical appearance of the Medieval and Renaissance towns in Veneto, characterised by the Cathedral surrounded by houses and buildings with frescoed façades. These millennia of history can be explored by visiting the Eno Bellis Public Archaeological Museum, whose exhibition areas house unique historical finds from the most ancient of times through to the Middle Ages.





(D) THE ENIGMA OF VIA CLAUDIA AUGUSTA

On a par with the Via Postumia, the Via Claudia Augusta was essential to the Marca Trevigiana and still represents a project of transnational importance. Planned around 15 BC by Druso Maggiore, in the midst of a military campaign and built by the Emperor Claudius (son of Druso) in 46-47 AD to connect the Padania Plain and, above all, Altino to the shores of the Danube, it was 350 Roman miles (approximately 518 km) long, or so the honorary milestone found in Cesiomaggiore northeast of Feltre claims.

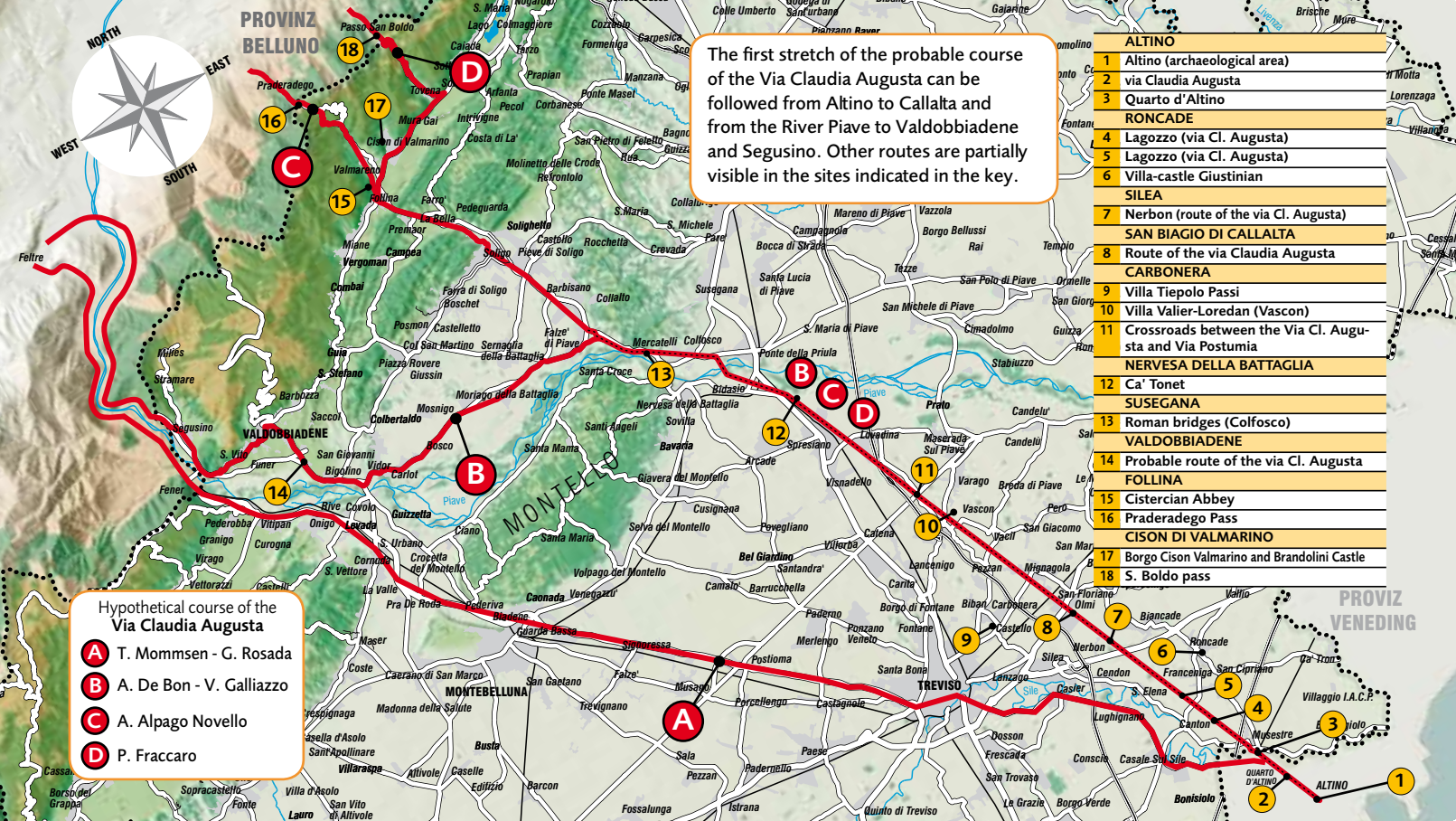
38 The road's route is for certain aspects a

mystery, as the itinerary is not reported either in the Tabula Peutingeriana or any other ancient map or itinerary, although place names provide us with a series of clues. In any case, in the light of documented historical and archaeological studies, we currently have no clear idea of the original route, although it would appear that a number of secondary routes were built adjoining the main road.

The oldest suggestion, which was published in 1789, was formulated by Count Aurelio Guarnirei Ottoni: it envisaged a stretch from Altino to Oderzo and then Serravalle (Vittorio



Cippus or Milepost of Cesiomaggiore



The first stretch of the probable course of the Via Claudia Augusta can be followed from Altino to Callalta and from the River Piave to Valdobbiadene and Segusino. Other routes are partially visible in the sites indicated in the key.

- | ALTINO | |
|-------------------------|---|
| 1 | Altino (archaeological area) |
| 2 | via Claudia Augusta |
| 3 | Quarto d'Altino |
| RONCADE | |
| 4 | Lagozzo (via Cl. Augusta) |
| 5 | Lagozzo (via Cl. Augusta) |
| 6 | Villa-castle Giustinian |
| SILEA | |
| 7 | Nerbon (route of the via Cl. Augusta) |
| SAN BIAGIO DI CALLALTA | |
| 8 | Route of the via Claudia Augusta |
| CARBONERA | |
| 9 | Villa Tiepolo Passi |
| 10 | Villa Valier-Loredan (Vascon) |
| 11 | Crossroads between the Via Cl. Augusta and Via Postumia |
| NERVESA DELLA BATTAGLIA | |
| 12 | Ca' Tonet |
| SUSEGANA | |
| 13 | Roman bridges (Colfosco) |
| VALDOBBIADENE | |
| 14 | Probable route of the via Cl. Augusta |
| FOLLINA | |
| 15 | Cistercian Abbey |
| 16 | Praderadego Pass |
| CISON DI VALMARINO | |
| 17 | Borgo Cison Valmarino and Brandolini Castle |
| 18 | S. Boldo pass |

- Hypothetical course of the Via Claudia Augusta
- A** T. Mommsen - G. Rosada
 - B** A. De Bon - V. Galliazzo
 - C** A. Alpago Novello
 - D** P. Fraccaro

Veneto) and on to Belluno before proceeding to Cesiomaggiore and Feltre. Later, in 1863, the German scholar Theodor Mommsen was more inclined to believe that the road went from Altino to Treviso and then straight on to Feltre. The same hypothesis was taken up again in 1916 by Konrad Miller who also provided an illustration, in which the Via Claudia Augusta formed an important crossroads with the Via Postumia at Postioma on the Feltrina road before proceeding towards Montebelluna, Cavaso and Feltre, following a route that was adopted in 1926 by Walther Cartellieri (with the exception of its initial portion, which went through Altino, Lagozzo, Nerbon and from here "undoubtedly" on to Treviso).

Most recently, in 1999, the route passing through Treviso suggested on several

40 occasions, was considered and updated in a



Roman pavement (Altino)

rationalistic key by Professor Guido Rosada, of the University of Padua. According to this version, the Via Claudia Augusta ran a short distance from the banks of the River Sile. It continued through the pleasant fluvial landscape, through what is now Casale sul Sile and Lughignano (where the later 15th century Villa Barbaro-Gabbianelli overlooks the river). Having reached Casier, a town along the Sile where it is thought that cheese was once produced or sold, the road must have headed, through the town of Sant'Antonino, towards Treviso entering the city through an ancient gate that still goes by the name of Altinia, recalling the connection with the Riviera city. On leaving Porta Santi Quaranta, the road followed the straight line of the current Feltrina road, which in ancient times also constituted one of the main hinges of centuriation in the

the exterior, as suggested by the name Schiavonesca that it preserves today. The position of Montebelluna therefore combines various meanings and plenty of history that is well narrated in the rooms of the Public Museum, where Veneti and Roman materials testify to the logistic value of the site, due to its vicinity to a great communication route, making it a locally important settlement along the road.

Having passed Pederiva, further on, between Cornuda and Onigo, the layers of foothills are home to the remains of important castle systems overlooking the River Piave. Head east to Pederobba and start to go up the Piave valley on the right bank of the river, passing Fenèr, where one can still see the milestone and the inscription indicating it as the

42 11th mile, indicating the distance from Feltre



and at the same time, the crossroads with the Via Claudia Augusta and the road that ancient itineraries indicate as joining Oderzo to Trent. The most accredited hypothesis, backed up by the undisputed archaeological remains found in 1938, at least in the Altino Vidor stretch, is that formulated by Alessio De Bon. The scholar

believes that the Via Claudia Augusta, which started from **Altino 1**, an archaeological site of significant interest and home to the important National Museum, ran through the city in a non-continuous manner in the first 300 metres after branching of the Via Annia. Along the road **2** that leads from S. Michele del Quarto (now **Quarto d'Altino 3**) to the Tre Palade near the River Sile, the traces of the Via Claudia Augusta disappear, however, north of Quarto d'Altino and downstream from the confluence of the Sile and the Musestre, one can still just about make out the remains of a Roman bridge over the River Sile. One can then proceed along the route known as **Lagozzo 4** or Agozzo (a vast, mighty embankment that was once seven metres high and stony) on the left bank of the river, passing through Musestre and from here, in a



Via Claudia Augusta (Roncade)

north/northwesterly direction, one can still see on the ground and on the map, odd signs of the ancient road that with a clear straight line **5**, must have reached the area immediately east of **Nerbon 7**. It is a land characterised by lowlands, in part involved in the repeated reclamation work that justify the raised structure of the road, built on an embankment on a higher plane than the surrounding

countryside. The reclamation work, of course, gradually transformed the original appearance of these places where the boggy stretches must have been frequent and difficult to cross and nevertheless, the nearby presence of the Sile and many other small waterways, such as the Musestre, still clearly characterise the overall physiognomy of these lands that are, in a certain sense, amphibious. The inhabited areas along the Roman road have yielded abundant archaeological finds from both protohistorical and Roman times. Further north lies Roncade, now a wine producing town, once the town surrounding the **Villa-Castle Giustinian 6**, a late 15th century prototype of Veneto-style villa that simultaneously recalls surprising late feudal architecture. Following the line of the **Lagozzo 8**, one passes Callalta, crossing it after the town of Borgo Furo, a name that



Villa Valier Loredan (Vascon)

may suggest a nearby town. Continue close to Carbonera and a number of 16th century villas **9 - 10** which adorn the landscape just east of Treviso and head towards the junction with the **Postumia 11**, more or less along the Vascon-Lovadina line. This route, which once crossed open countryside in step with the Piave, must have constituted a valid connection with the territories further north. At a height



Ponte della Priùla (*Susegana*)

of **Ca' Tonet 12** (on the Nervesa-Spresiano border) the road, which was still marked by two lateral drainage channels as late as the 1980s, turned north west to cross the Piave, which must have taken place up stream, not far from modern-day Ponte della Priula, heading towards the Strada Vecchia dei Mercatelli, a toponym that evokes a market place on the left bank of the river at the fluvial pass.

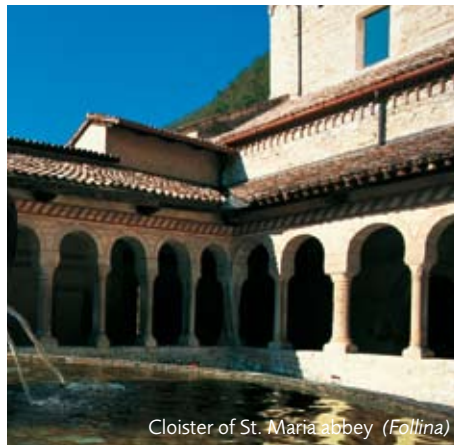
The crossing of the Piave also represented a significant difficulty for the Roman engineers who decided to cross the waterway choosing the safest crossing point, namely halfway between the Ponte della Piùla and the town of Nervesa, where the Piave bent to the south east and then towards a little island that divided its waters into two branches, which could be crossed with moderate difficulty. Having crossed the river by means of a ford and probably also a parallel auxiliary wooden bridge, for a short stretch, the Via Claudia Augusta followed the left bank before moving away and back again, following the morphology of the land. The Roman road was able to cross the smaller tributaries of the Piave, which were hazardous in the event of heavy rain, by means of a series of **small Roman bridges 13**, of which the



Roman bridges (*Colfosco*)

best looking and most intact is undoubtedly that near Villa Jacur, at Colfosco di Susegana. From Falzè di Piave, opinions differ as to the route followed by the road. According to De Bon, the Roman road proceeded along the southern part of Quartier del Piave passing Sernaglia, Fontigo, Moriago, Bosco or Nosledo and Vidor, before crossing the Piave, following the right bank and then through

Quero towards Feltre and then Cesiomaggiore (and on to Belluno, Cadore, Val Pusteria and the Brenner Pass). Luciano Bosio (1970 and 1991) agrees with this route only with regard to the stretch from Altino to Vidor. The scholar is convinced that after Falzè di Piave, the Via Claudia Augusta continued towards the Moriago della Battaglia, Mosnigo and Valdobbiadene, before continuing, again along the left bank of the Piave, to Busche, crossing the river and reaching Cesiomaggiore. Professor Vittorio Galliazzo of the University of Venice, was appointed by the Province of Treviso to conduct more detailed investigations on the above research on the probable route followed by the Via Claudia Augusta, following and examining potential traces and other documents according to the most recent scientific criteria. In his work, the



hypotheses put forward by De Bon (for the Altino-Vidor stretch alone) and Bosio (at least as far as Busche, with the exception of a few variants) were partially confirmed. Therefore, after passing the little church of St. Anna in Colfosco, the Via Claudia Augusta went northwest and, after crossing the bridge over the River Soligo, headed for the centre of Falzè di Piave. Having crossed the River Rosper

and the town of Fontigo, the Roman road continued through Moriago della Battaglia, and then, heading west, merged with the provincial road to Bosco as far as Vidor, which was undoubtedly inhabited in Roman times, as demonstrated by the little necropolis dating from the 4th century AD in Piazza Maggiore. The Roman road must have then followed a sunny and safe course along the left bank of the Piave, taking in the hamlet of Bigolino (form *Bigollium*, river passage), the old centre of **Valdobbiadene** 14 (the ancient *Duplavis* of Venanzio Fortunato, the last Latin and first Medieval writer, who lived in the 6th century AD), San Vito, Segusino, Vas, Scalon, Caverla, Marzai, Cesana and having crossed the Piave at Busche, switched to the right bank, in the territory governed by ancient Pieve di Cesiomaggiore to Feltre.



Brandolini castle (*Cison di Valmarino*)

Finally, three further hypotheses have been put forward that envisage the direct crossing of the mountains north of the Marca Trevigiana. Feltre-born Alberto Alpago-Novello believes the Roman Road headed from Mercatelli to Falzè then turned north to Soligo and on to Follina, where in addition to the exceptional **Cistercian abbey 15** founded in the 12th century, the toponym also refers to the presence at one time, of a
 46 *fullonica*, a wool washing and dying house,

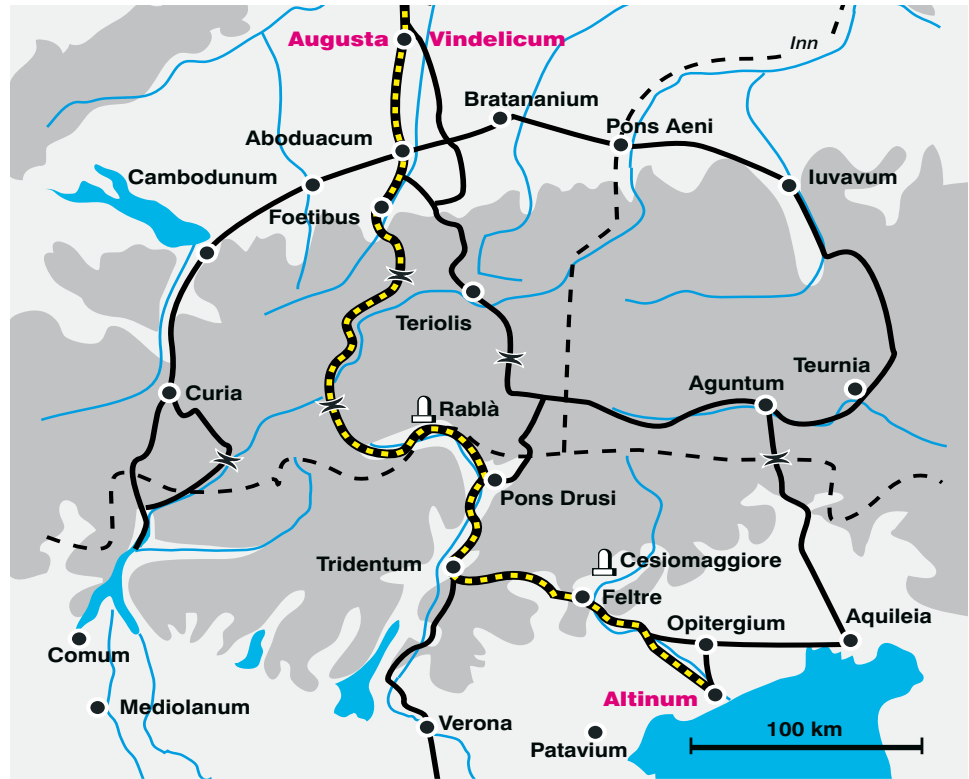
providing additional evidence to support the existence of pastoral activities along the road. From here, the road reached the **Praderadego Pass 16**, on the border with the province of Belluno, with a route that could not be travelled in carriages, due to the narrowness of the passage and the steep slopes, through a picturesque and hazardous stretch between occasional woods and sheer drops. According to another hypothesis, supported by the Scholar Plinio Fraccaro, the road from Soligo, after following the course of the river of the same name, led, through the centre of **Cison di Valmarino 17**, to the altitude of 701 metres at the **S. Boldo Pass 18**, climbing to the very top of the ridge, which has now been overcome by a series of tunnels built during the First World War. A secondary yet interesting road, from west of Praderadego, according to Filippo Pilla (1968), is thought to have led to Col San



Tunnels (*Passo di S. Boldo*)

Martino and Guia, to finish the other side of Stabie (stabulum) and Busche.

These latter hypotheses, capable of arousing the imagination and emotions even on a popular level, would appear to be particularly well-loved more for the great suggestion of the places it passes than for their concrete importance, although the San Boldo Pass was undoubtedly used from prehistoric times, to Roman times through to Medieval Times and beyond. Quite apart from the discussion and debate of various kinds, supported by varying degrees of scientific evidence, research on the Via Claudia Augusta, a road that unites three nations (Italy, Austria and Germany), has demonstrated the high territorial, civil, cultural and natural historical value of the towns it is thought to have passed through, in an ideal connection between different lands and populations, positioned in the heart and at the roots of modern Europe.



Probable route of the Via Claudia Augusta with the milestones of Cesiomaggiore and Rablà



The Emperor Claudius

THE EMPEROR CLAUDIUS

He realised a number of large-scale works but was less concerned with the number than the need for them. The most important were: the aqueduct started by Gaius, the drainage channel of Lake Fucino and the port of Ostia, despite the fact that Augustus had always refused the latter ... and that the former was planned by the divo Julius and later abandoned ... He often distributed donations to people and organised frequent, sumptuous games, including some new kinds in addition to the conventional type.

(Svetonio, *Le vite dei Cesari*,
Divo Claudio: XX-XXI)

EVEN THE ROMANS FOLLOWED GUIDES

Even in Roman times, guides were used and provided meticulous details on the route to be followed.

Some of them consisted simply in lengthy lists of places to stop, the main towns and number of miles between them. Others included illustrations and representative symbols and were much





The Tabula Peutingeriana - detail

like our road atlases.

The Tabula Peutingeriana, which is now kept in the National Library in Vienna and is the most important map document dating from ancient times, was discovered in the late 15th century (it belonged to antiques dealer Konrad Peutinger, who it is named after).

The parchment was originally divided into 12 segments that when joined together, made a roll almost 7 metres long and 34 cm high. It documented 100,000 km of road the length and breadth of the Empire, from Brittany to India, Africa to the Rhine, it indicates over 3,000 different places, includes drawings on the morphology of the land and their populations, as well as including a number of allegorical illustrations.

UNITS OF MEASUREMENT

The Romans measured distance in miles. One mile corresponded to 1000 paces. One pace measured five feet. Each foot is equal to 0.2957m. A Roman mile corresponds to 1478.5m.



Milepost of Rablâ

No tolls were charged on public Roman roads.
A traveller covered about 45 km a day.

During the High Imperial age (1st – 2nd century AD) the following currency system was used:

1 Aureus= 25 denari (silver)

1 Denarius= 4 sesterti (orichalcos)

1 Sestertius = 2 dupondi (orichalcos)

1 Dupondius= 2 asses (bronze)

1 As= 4 quadrants (bronze)

One sestertius was the price for a night's accommodation or a measure of wine or the straw for beasts of burden.

The daily wage for a common labourer was 2 – 4 sesterti

A kilo of bread cost almost one as, a kilo of pork cost 9 asses and a mule cost 512 sesterti.



Sestertius



Dupondius



As



Aureus



Denarius

GLOSSARIO

ABBAZIA (ABBEY) - building complex for the accommodation and activities of a community of monks. Abbeys were particularly important in the Middle Ages, when they influenced religious, cultural, political and economic life.

BASILICA (BASILICA) - a public building that in Roman times, served legal purposes: the building usually had a rectangular plan and was divided into naves by colonnades and had two apses on the short sides. With the advent of Christianity, this architectural formula was adopted for the building of early churches.

BORGO (HAMLET, TOWN) - from approximately the 4th century, the word burgus, of Germanic origin, appears in manuscripts and epigraphs to indicate a fortified place or watch tower; later the word borgo was adopted in Italian to mean a hamlet or town.

CALLE (ALLEY) - from the Latin word callis, generally refers to a narrow street used to transferring livestock, in Veneto dialect it is used to indicate a city or country alley; the generic term is often followed by a specific adjective, such as Callalta, Calmaggior, Calgrande.

CASTELLIERE (HILL FORT) - typical prehistoric settlement usually on a hill with one or more ring of defensive walls.

CASTELLO (CASTLE) - group of buildings of varying complexity, originally defended by a simple moat or fence but was later given walls and bastions making it a mighty fortified place and residence of the local lord.

CASTRUM - Latin word for a temporary or permanent military camp.

CENTURIAZIONE (CENTURIATION) - typical Roman system adopted to organise farmland by sowing perpendicular rows of trees at set distances from one another to create equally sized fields.

DOMUS - a Roman building use as a private residence and characterised by a hall surrounded by various spaces and rooms, including the *cubiculum* (bedroom), *tablinum* (living room) and *triclinium* (dining room).

DONGIONE (LOOKOUT TOWER) - from the French *donjon*, a large tower inside a castle in a dominant and isolated position used as a look out and place of ultimate defence.

FEUDO (FEUD) - in Medieval times, indicated the concession by a sovereign to a vassal of one or more rights over a given territory.

FIBULA - a kind of brooch, which varied in shape in the different eras and cultures, used in men's and ladies' clothing to hold the edges of garments together or as a simple ornament.

FORO (FORUM) - in Roman times, a rectangular open space often surrounded by porticoes overlooked by public buildings, used as a place in which citizens could meet and do business.

MARCA - of Germanic origin, a term used to indicate all those places on the borders of the Carolingian Empire and therefore entrusted to a regent to defend them from enemies; the term was used after the decline of the Empire to indicate the northern *Marca* (Verona, Trento and Treviso) and the western *Marca*.

MILIARE (MILESTONE) - stone element, usually with a cylindrical shape, engraved with the distance in miles in relation to the route of a road.

MOSAICO (MOSAIC) - technique used to clad floors and walls, based on the use of cubical pieces (of stone, marble, glass or terracotta) arranged and set in mortar to create a homogeneous surface often decorated with geometric and figurative designs.

MOTTA (MOTTE) - a natural or man-made mound on which a settlement could be established; frequently used in place names.

NECROPOLI (NECROPOLIS) - literally "city of the dead", a term used in ancient times to indicate a burial ground, always located outside the town or city.

PIEVE (PARISH) - term of Medieval origin used to indicate small ecclesiastic districts and that was used in later eras, especially in central and northern Italy, in place names.

ROCCA (FORTRESS) - fortified building usually erected in a raised position destined in Medieval Times to accommodate troops.

STELE - stone or marble plate bearing engravings and decorations, used as a funeral or commemorative monument.

TOPONOMASTICA (TOPONOMY) - scientific analysis of place names, toponyms, considered in relation to their origin and meaning and therefore useful in the historical reconstruction of a given settlement or area.

VIA PUBLICA - Latin term indicating a long road used for civilian and military journeys that was built and maintained at the State's expense.



Livelet Teaching Archaeological Park

The very ancient history of the Marca Trevigiana, whose roots date back to prehistoric times, can now be discovered and relived thanks to an innovative and almost unique initiative. Revine Lago, on the western shore of the glacial lake of Lago, in a truly suggestive environmental setting in the Prealpi trevigiane, is home to the Livelet Teaching Archaeology Park, which focuses on the period between the Neolithic and bronze ages.

The initiative originated from the discovery at Colmaggiore di Tarzo, of archaeological findings and remains that are thought to have been the foundations



The artificially rebuilt homes of the Livelet

of lake huts on stilts, testifying to the existence of marsh dwellings covering the whole area that currently separates the

two lakes at Revine. Visitors to the park soak up the prehistoric atmosphere and can

"HISTORICAL MARCA" MUSEUMS

Asolo Public Museum

Via Regina Cornaro, 74 - 31011 ASOLO (TV)
Tel. +39.0423.952313 - Fax +39.0423.55745
www.asolo.it / museo - museo@asolo.it
Open: Saturday, Sunday and on bank-holidays
(except 25/12 and 01/01)
10.00/12.00 - 15.00/19.00

Giorgione's House Museum

Piazza S. Liberale - 31033 CASTELFRANCO VENETO (TV)
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www.museocasagiorgione.it - info@museocasagiorgione.it
Open: from Tuesday to Saturday 10.00/12.30 - 15.00/18.30
Sunday: 10.00/19.00
Closed: Monday, 25/12, 01/01 and Easter

Conegliano Public Museum

Piazzale S. Leonardo - 31015 CONEGLIANO (TV)
Tel. +39.0438.22871 - Fax +39.0438.413556
www.comune.conegliano.tv.it
servizio.cultura@comune.conegliano.tv.it
Open April - September : 10.00/12.30 - 16.00/19.30
from October - March 10.00/12.30 - 14.30/18.00
closed on non-bank holiday Mondays and in
November except on Saturday and Sunday

Birth place of Cima da Conegliano

Via G. B. Cima, 24 - 31015 CONEGLIANO (TV)
Tel. +39.0438.21660 Fondazione G. B. Cima da Conegliano
www.conegliano2000.it
Open: Saturday and Sunday 15.00 - 18.00
For the other days: tel. +39.0438.22492

Montebelluna natural History and Arachaeology Museum

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info@museomontebelluna.it
Open: Monday - Sunday
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"Eno Bellis" Archaeological Museum, Oderzo

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www.oderzocultura.it
museoarcheologico@oderzocultura.it
Open: Wednesday - Saturday
9.00/12.00 - 15.30/18.30
Sunday and bank-holidays 15.30 -18.30

"Luigi Bailo" Public Museum, Treviso

Borgo Cavour, 24 - 31100 Treviso
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musei.civici@comune.treviso.it
Temporarily closed for restoration work

Santa Caterina Public Museums - Treviso

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musei.civici@comune.treviso.it
Open: Tuesday - Sunday
9.00/12.30 - 14.30/18.00

Diocesan Museum of Sacred Art

Via Canoniche, 9 - 31100 TREVISO
Tel. +39.0422.416700
www.diocesitv.it - museodiocesano@diocesitv.it
Apertura: by appointment,
Tuesday, Thursday, Friday 9.00-12.00 15-18.

"Vittorio Emanuele II" Gallery, Vittorio Veneto

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info@galleriavittorio.it
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Cenedese Museum, Vittorio Veneto

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info@museocenedese.it
Open: Tuesday - Sunday
Solar-hour: 9.30/12.30 - 14.00/17.00
Summer-time: 9.30/12.30 - 16.00/19.00

National and Archaeological Museum of Altino

Via S. Eliodoro, 37 - 30020 QUARTO D'ALTINO (VE)
Tel. and fax +39.0422.829008
altino.archeopd@arti.beniculturali.it
Open: every day
Winter and summer: 9.00/19.00
Except: 01/01; 01/05; 25/12



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**www.provincia.treviso.it
www.turismo.provincia.treviso.it**

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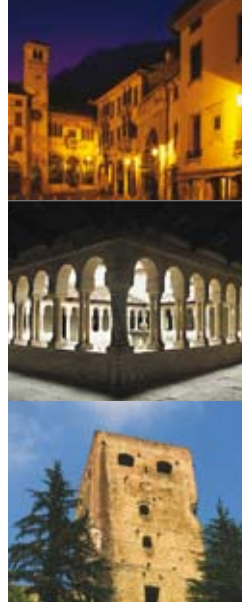


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STL N3 Local Marca Trevigiana Tourism System



08/09