

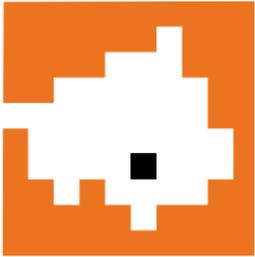
PROVINCE OF TREVISO

AN ARCHITECTURAL TRAIL



Veneto
From Earth to Sky

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OVER ONE THOUSAND YEARS OF HISTORY

Elegant villas, luxurious mansions, religious buildings, old factories and small villages make the province of Treviso an extraordinary region, which waits to be discovered.

The valuable cultural and artistic heritage constituted by the many buildings in the 'Marca' attests to over one thousand years of history from the Paleovenetians to today.

This guide aims at telling tourists not only about the historical monuments which are usually included in tourist trails and guides, but also about landscapes and "minor" buildings, which are less known but nevertheless important witnesses of the origins, cultures and social transformations which have marked our region with both ancient and modern architectural expressions.

There is no single monument or symbol representing the whole 'Marca Trevigiana': it is a harmonious synthesis of landscape, art and history, which makes the whole area a beautiful mosaic it is worth exploring.



Leonardo Muraro
President Province of Treviso



PROFESSIONAL ASSOCIATION OF 'ARCHITETTI PIANIFICATORI PAESAGGISTI CONSERVATORI' OF THE PROVINCE OF TREVISO

Landscape and architecture make up the 'book' in which we can trace back the signs of our traditions and our past. This 'book' is the highest and most direct way to give men and citizens a chance to look at their complicated roots and it is what gives meaning to the whole idea of tourism.

The tourist trail we recommend shows the anthropization of an especially meaningful area of the province which includes hills and plain; it shows the traces men left on the landscape and takes us back to the values our ancestors left us. This environment can be read as an extraordinary manifestation of the culture and originality of the architects who left a sign in ancient and modern history, from Andrea Palladio to Carlo Scarpa and Marco Zanuso. A piece of history on which future generations can confidently build their background.

Arch. Italo Rebuli
President



PREFACE

"An architectural Trail"

*"Tre cose in ciascuna fabrica (come dice Vitruvio) deono considerarsi, senza lequali niuno edificio meriterà esser lodato; e queste sono, l'utile o commodità, la perpetuità, e la bellezza... La bellezza risulterà dalla bella forma e dalla corrispondenza del tutto alle parti, delle parti fra loro, e di quelle al tutto: conciosiaché gli edifici habbiano da parere un intiero e ben finito corpo: nel quale l'un membro all'altro convenga, e tutte le membra siano necessarie a quello che si vuol fare" **

(Palladio "The Four Books on Architecture", I, 1)



** Palladio wrote that for any excellent building we have to consider three things: comfort, permanence, beauty; and that beauty was the result of a beautiful form and of correspondences of every part with each other and of all parts with the whole, so that buildings had to look like one body in which limbs were necessary to each other and all limbs were needed in the general plan.*

The trail described below runs through the western side of the 'Marca', in an area included between the piedmont of Mount Grappa and the plain of Castelfranco Veneto, where Asolo's historical centre represents



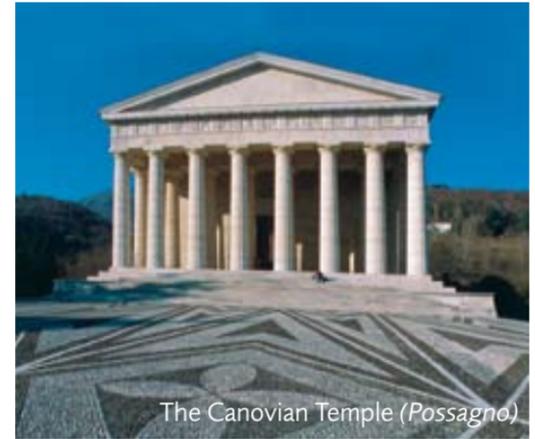
Medieval Walls (*Castelfranco V.to*)

the junction point. The trail puts together several striking landscapes and architectural expressions, ranging from the 10th to the 20th centuries, but mostly concentrated in the 17th and 18th centuries, with some examples of modern buildings. It aims at giving the tourist the opportunity of covering an interesting portion of the region in a short time and admiring excellent and valuable buildings and landscapes while at the same time seeing the so called "minor



Villa Revedin Bolasco (*Castelfranco V.to*)

expressions", which are an important and meaningful part of the local historical and social fabric. Churches, villas and mansions, together with lovely small villages and both modern and industrial buildings are to be found along the way. Such architectural trail can be divided into two parts: **(A)**. a piedmont trail and **(B)**. a trail through the plain. The meeting point between the two is a square called Ca' Vescovo of Casella d'Asolo, in front of the former Zanuso's ex Brion



The Canovian Temple (*Possagno*)

Vega (now Stonefly) factory: this will be the starting and arrival point of both trails. Progressive numbers have been used to mark the most important places both in the text and in the maps of this booklet to make the reading easier. Notice that you can move from one place on the trail to the other in about 15-20 minutes or even less when several buildings are to be found in the same area. The length of each specific route depends on the time you will choose to devote to each building.



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),

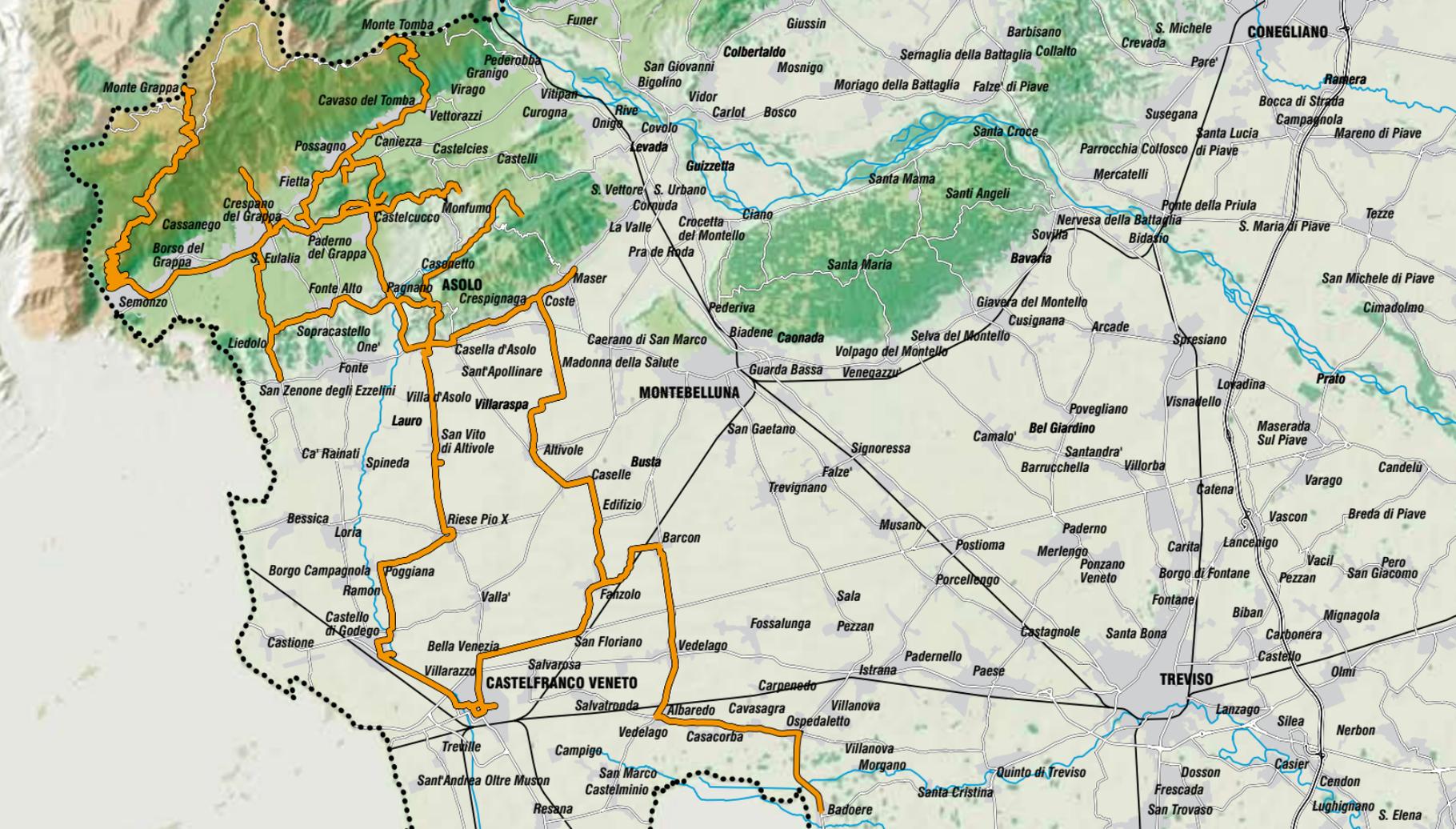
A4 TURIN-TRIESTE

(exit Cessalto)

Airports: A. Canova (Treviso), Marco Polo (Venice)

Railway lines:

Venice-Udine, Venice-Belluno, Vicenza-Treviso





A. First Ring THE PIEDMONT

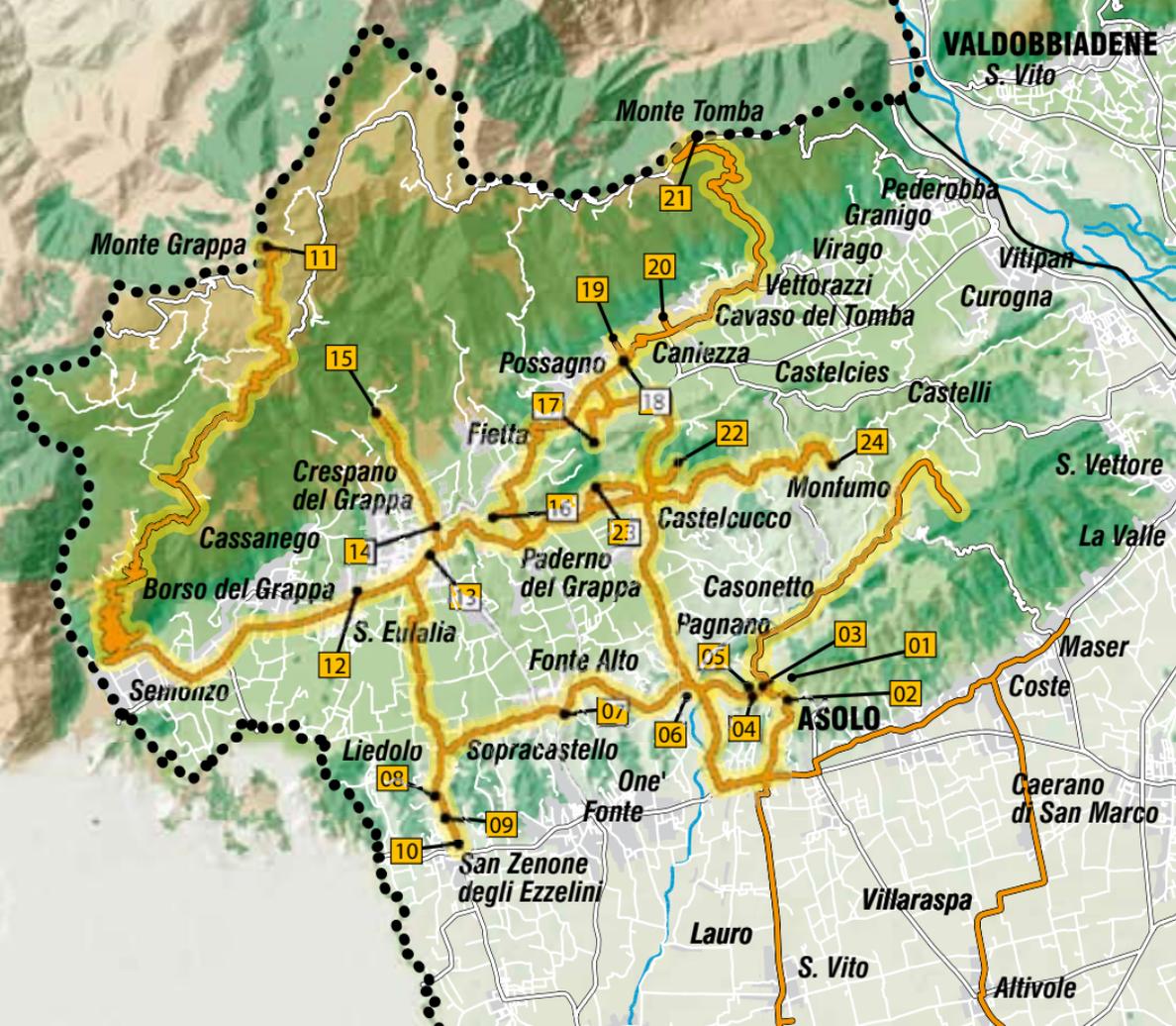
The first trail starts in Casella d'Asolo and goes up towards Asolo along the 'Strada del Forestuzzo*'. The landscape is composed of gentle hills, whose slopes are covered with vineyards and olive trees and on whose tops several Venetian villas can be found. Maritime pine trees and cypress tops sometime break the line of the horizon, which draws waves against the sky. It is a good idea to park the car at the crossroad before the medieval 'Porta Loreggia', also called 'Portello Castlefranco', and go on walking to enjoy at leisure all the interesting spots in this lovely little town, which the



Hills (Asolo)

Italian poet Carducci used to call "La città dai cento orizzonti" (the city with one hundred horizons). Beside its historical traits, the town still keeps a special charm nourished by the integrity of the places

and the romantic fairy-tale landscape, which have been attracting illustrious tourists for centuries. A number of poets, painters, men of letters and artists decided to live here and thus helped



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| 01 | The Rocca (Asolo) |
| 02 | Queen Cornaro's Castle (Asolo) |
| 03 | The Church of Saint Catherine (Asolo) |
| 04 | The Villa Contarini of the Armenians (Asolo) |
| 05 | Longobard House (Asolo) |
| 06 | The ancient blacksmith workshop (Pagnano) |
| 07 | The Parish Church (Fonte Alto) |
| 08 | Villa Marini Albrizzi of the Armenians (S. Zenone d. Ezz.) |
| 09 | Villa Marini Rubelli (S. Zenone d. Ezz.) |
| 10 | Villa Rovero (S. Zenone d. Ezz.) |
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| 12 | The church (Sant'Eulalia) |
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| 18 | The Canovian Gypsotheca (Possagno) |
| 19 | The Canovian Temple (Possagno) |
| 20 | Obledo 'Colmello' (Caniezza) |
| 21 | The little Alpine Church (Mount Tomba) |
| 22 | Saint Bartholomew's Oratory (Castelcucco) |
| 23 | Villa Perusini and Saint Francis's Oratory (Castelcucco) |
| 24 | Villa Corniani Scotti Bardellini (Monfumo) |

create the 'myth' of the romantic town of Asolo, which still attracts many tourists.

** 'Forestuzzi' or 'Foresti' is the name given to little paths connecting a town historical centre to the little valleys and the plain surrounding it.*

ASOLO **"La città dei cento orizzonti"** **(the town with one hundred horizons)**

The medieval outline of the town is characterised by the 'Rocca' with its imposing mass.

The Rocca 01

It stands on top of Mount Ricco on the remains of the ancient Braida Tower, or Castle. It was fortified by Ezzelino and then again by the Carraresi between the half of the 13th and the end of the 14th century. It was built as an impregnable strategic defensive and sighting tower: from its high position it completely overlooked the

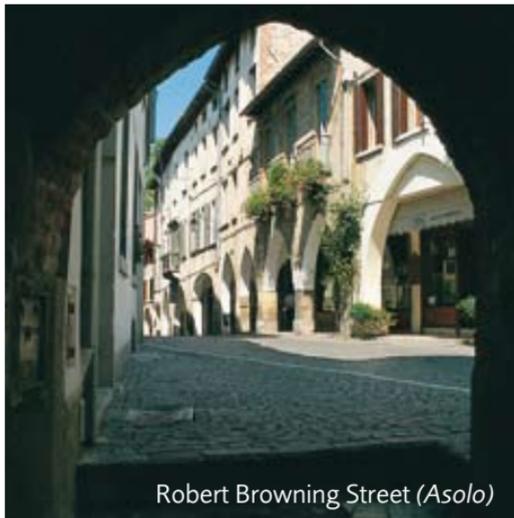


The Rocca (Asolo)

surrounding plain and its walls, forming a nine-side perimeter with a single entrance door, made it a strong military fortress. Not only was it still in use during the Venetian dominance, but it was also turned into a stronger 'war machine' thanks to a tank well which allowed the town to resist longer in the event of a siege. The Carraresi had the town walls enlarged until they reached the castle bastions, so that a single circle of walls, with 24

watchtowers, surrounded a territory which had previously been divided into two separate jurisdictions: the Braida's, or that of the 'Rocca', and the Asolo's, or that of the 'Lower Castle'.

As you cross the walls you will notice immediately the pleasant shape of the buildings in the town centre, which is characterised by a long row of porticoed buildings, shaping a continuous long



Robert Browning Street (Asolo)

arcade leading to the main square along Robert Browning Street. On your left, as you cross 'Porta Loreggia', you can see the Zen Fountain, dating from 1571, which is one of Asolo's symbols, together with the 'Rocca'. On your right you can see Villa Freya, which belonged to writer Freya Stark, a tireless traveller who chose Asolo as her 'buen retiro'.

There she died at the age of 100 and there



The Cathedral (Asolo)

she was buried. The Botanic Gardens and the remains of the Roman theatre are also worth mentioning. As you reach 'Piazza Maggiore' you can see the 6th-century cathedral, whose present shape is the result of an intervention by architect Giorgio Massari made in the 18th century, on your left. Inside the cathedral there is Lorenzo Lotto's most famous painting.

Next to the cathedral you can see the

'Loggia del Capitano', a 15th-century building with battle scenes painted on its façade, which is now the Municipal Museum.

In the middle of the square you can see the 'Fontana Maggiore', the water of which still comes from the Roman aqueduct.

Queen Cornaro's Castle 02

Going up Cornaro street, you will reach former Caterina Cornaro's Palace, also called the Queen's Castle. Looking from the arched balcony, placed just past the entrance to the walls, you can enjoy a beautiful view of the 'Rocca' and the portion of the historical centre which faces the Lori Valley. If you climb up to the belvedere balcony you will admire one of the most popular and impressive views of Canova's and Saint Catherine's 'Contrade' set against the border of the Buttarella Valley, where the 'Fresco' of Villa Contarini faces too.

The Castle was quoted for the first time in 11



969, in the Pergine Edict; it was changed and enlarged in the Middle Ages and in 1489 it became Caterina Cornaro's house. She was Queen of Cyprus and she was the only queen who could keep her title during the domination of the Republic of Venice. What remains of the castle is: the watchtower, which survived the terrible 1695 earthquake, the wing with the Council Hall, the 'Reata' Tower and parts of the walls.

12 The 'Reata'* Tower was so called because



the room on the ground floor was used as a jail, whereas the guards used to live in the room on the second floor. It was built for this specific purpose: with a polygonal plan, a wooden triple-plot reinforced roof and bars on the windows.

The wooden plot supporting the roof is a valuable and rare type of truss.

The central portion of the building, where the Council Hall used to be, is covered with 15th-century decorations; it was turned into a theatre in the 18th century and then

underwent various vicissitudes.

As soon as 1857 architect Martignago had the theatre rebuilt in so precious and elegant a style, that it earned the building the name of 'Little Fenice'. However, the business did not go well and after less than a century, in 1930, the building was declared unfit for use and sold as an antique to Mr Ringling, a popular circus entrepreneur, who dismantled the theatre and took it to America, more precisely to Sarasota in Florida, where it still stands



Palazzo Beltramini (Asolo)

with the name of Asolo Theatre.

Forlati later worked on what remained of the original building and planned a cinema and theatre hall.

** 'Reato': it is a synonym for 'crime'*

The little D'Annunzio square is characterised by the important and imposing Palazzo Beltramini with its high ashlar colonnade, an 18th-century work by the already mentioned architect Massari.

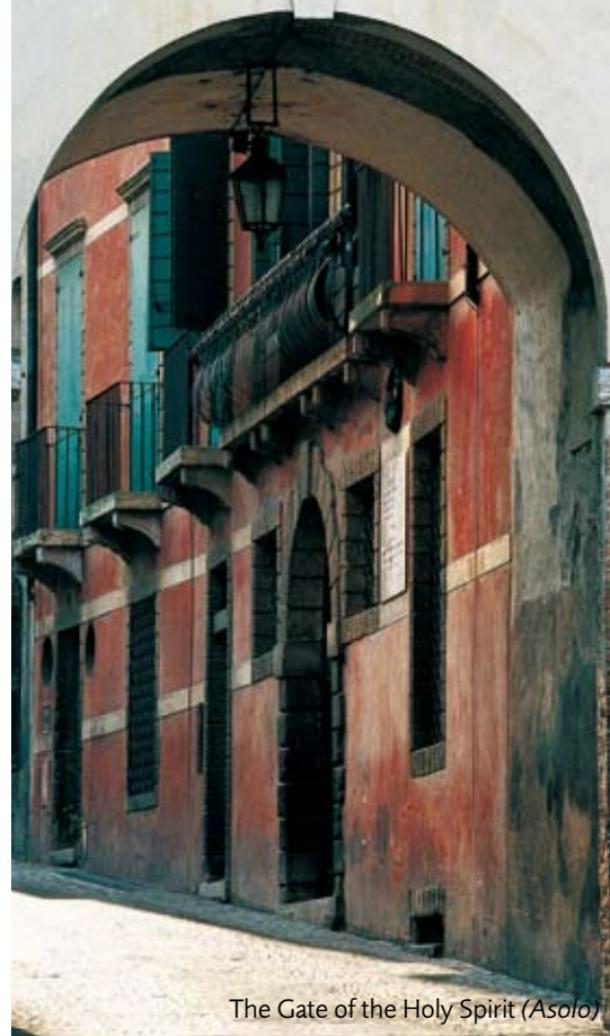
Following the 'Foresto of Pagnano', you enter 'Contrada Canova', where Eleonora Duse's house is to be found.

She lived between the 19th and the 20th century and she was a first-rank-star of national and international theatre; she was also known because of her affair with Gabriele D'Annunzio and because of her sudden and unexpected death during her American tour in April 1924.

Just before leaving for what would be her last journey, the actress bought the big red house by the Gate of the Holy Spirit because she wanted to spend her old age there.

Her grave is to be found in the graveyard by little Saint Anne's church.

Past the Gate of the Holy Spirit you can see several buildings like Palazzo Galanti, which is now called Hotel Cipriani, painter Mario de Maria's and poet Guido Pusinich's houses and the Puppi-Gobbato house, which is still undamaged after five centuries.



The Gate of the Holy Spirit (Asolo)



The little Church of Saint Catherine (Asolo)

It is worth having a look at **the little church of Saint Catherine 03** on the corner: its humble appearance does not catch the eye, but it guards a valuable cycle of frescoes depicting Saint Catherine's life and Christ's Passion.

The 'Battuti' (literally 'the Beaten') brotherhood had the church built in 1346 and dedicated to Saint Catherine from

Alessandria; it was subsequently enlarged in the 16th century.

It was completed in 1573 when three altars were set in place.

The extant main altar is not the original one; it was set in place in the 18th century. Following the road, you will find Palazzo Perusini-Pasquali, where Napoleon spent the night of 19th March 1797.

The Villa Contarini of the Armenians 04

Looking at the surrounding landscape you will notice the 'Fresco' of Villa of the Armenians.

It is one of the most important buildings in the Asolo area. The estate is right on the top of a hill and is composed of a Venetian villa, Villa Contarini called 'of the Armenians', which is a typical country house of great architectural value, and by the so-called 'Fresco', an annex placed on the opposite side of the hill and used in the summer. What makes the estate original is the unsuspected existence of a tunnel dug through the hill which connected the two buildings and allowed the owners to live in either without having to move. The two villas were built in different periods.

The first, facing south over the plain, dates to the 16th century and has a wide and

open façade decorated with frescoes by Lattanzio Gambara. The second, and the best-known, was built on the north side of the hill in the 18th century and is called 'il fresco'. It has a five-arch portico and a gable with acroteria* on top. The two buildings were given the name 'Villa of the Armenians' at the end of the 18th century, when the 'Mechitaristi' Armenian fathers from the island of S. Lazzaro (Venice) bought them.

**Acroterion: ornament*

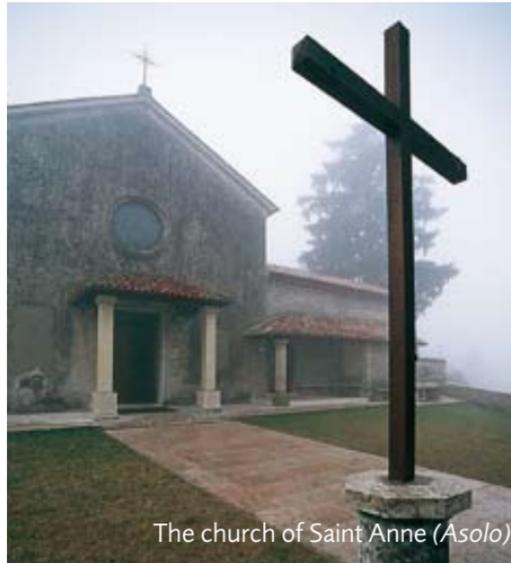
Following the road you will get to a crossroad: a narrow street called Saint Anne's 'rialta' leads to a church and a convent with the same name. It is a simple little church in 16th-century 'cappuccino' style with an altar-piece ascribed to the school of Palma the Young.



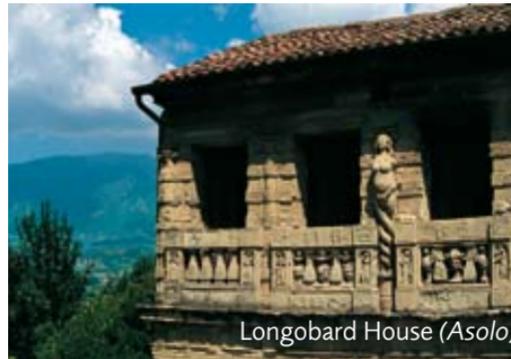
The 'Fresco' of Villa of the Armenians (Asolo)

By the crossroad you can see the well-known **'Longobard House' 05**, which owes its name to the mistaken interpretation of an inscription on the front wall. It is indeed a mannerist building, erected in the 16th century by architect Francesco Graziolo, whose origins are Lombard (not Longobard). He expressed his eccentric art in this tuff building in which many cultural quotations and artistic elements are merged to create an original, curious and yet harmonious whole.

The architectural language is enriched by the relief on the shutters taken from medieval iconography: symbolic elements and caricatures are mixed with signs of the Zodiac and scenes from the Genesis.



The church of Saint Anne (Asolo)



Longobard House (Asolo)

The ancient blacksmith workshop in Pagnano 06

Downhill, to the left, you can see a long short building with an arched passage in the front. At first glance it may look like all the other ancient country buildings which cover these gentle hills or are grouped into small villages and 'colmelli', but it is indeed worth a visit.

If you look at it from the opposite side, you will discover it is an ancient factory: the mill supplied the hammer with water from the Muson River.

It was used to melt and work iron.

This is Pagnano's ancient blacksmith workshop; it was built out of local stones, with a little Gothic hull-shaped window, imposing angle ashlars, and, on top of the façade, a stone depicting an anvil, a sign for the blacksmith activities which were practised inside the building.

It was built in 1474, as reported next to the sign. In the 17th century it was used as fulling stock*, and in the 19th century it recovered its original function as blacksmith workshop, which it kept up until a few years ago.

The blacksmith workshop and tools are still to be found inside the building: it is still the power of water, carefully measured with a skilful systems of pipes and taps, that operates everything.

**A fulling stock ('follone da panni') was used to beat and wash clothes.*



The blacksmith workshop (Pagnano)



The Parish Church (*Fonte Alto*)

FONTE ALTO The Parish Church

The road goes on along the hills towards Fonte where, on top of one of the hills, it is easy to see Fonte Alto **Parish Church 07**, dedicated to Saint Peter and Saint Paul. The first element which characterises the building is the entrance steps: originally there were 65 of them and they were wooden, they were then rebuilt out of bricks, while the present stone steps date from the 19th- century. Nowadays you have to climb 102 steps to get to the church courtyard. The sacred building was built on 14th- century ruins. The first reconstruction dates back to 1467 and after that, in the 16th century, Jacopo da Ponte and his family were commissioned four paintings: an altar-piece depicting Saint John the Baptist is all that remains of them. In 1695 an earthquake torn down the church and the bell tower.

The main body was rebuilt in 1696 and in

1745 the side aisles were added. A few altars were then added, one dedicated to the Holy Virgin of the Belt, one to Saint Anthony from Padova, one to the Holy Virgin of the Rosary, one to Saint John the Baptist. Jacopo da Bassano's altar piece was placed on the latter. The excellent nave ceiling was painted by Gian Battista Canal.

If you stop for a moment in the church courtyard, you will enjoy a beautiful view of the surroundings: to the north-east you can see the outline of Mount Tomba, to the west that of Mount Grappa.

Before leaving Fonte remember you can visit other excellent buildings such as two 17th-century villas - Villa Nervo, which is now the town hall, and the mannerist Villa Pasini - and the remains of Saint Nicolò's Castle.

In Fonte Alto it is worth seeing the church and the 'House of Crafts'. You can now head for Crespano del

Grappa. The road gets away from the villages and the surrounding landscape provides a faithful glimpse of the province countryside.

In this part of the region time seems to have stopped.

To the left, in the distance, you will see the Madonna of the Mountain, or Little Red Church, a sacred building on the top of a hill covered with cypresses.

The church was built on the remains of one of Ezzelino's towers dating back to the 13th century.

The journey continues towards San Zenone degli Ezzelini. On the two sides of the road you can see **Villa Marini Albrizzi of the Armenians 08** and **Villa Marini Rubelli 09**.

Annexed to the latter there is a little church dedicated to the Madonna of the Carmine: you can see it in the days of celebrations for the saint.



The Madonna of the Mountain (*San Zenone degli Ezzelini*)



SAN ZENONE DEGLI EZZELINI Villa Rovero

In San Zenone's town centre do not miss the imposing **Villa Rovero** 10:

the building is on top of a long set of steps which split in two a large cedar grove. It is composed of a main three-storey body with a balcony and by two long wings

with large seven-arch loggias propped up by thin columns. Both wings end with a square plan tower.

The Villa belonged to the Di Rovero

family, one of the noble families who had played a crucial role in the history of the 'Marca' since the 11th century. The original shape of their mansion is unknown.

The main building must have looked more or less like the extant one: the central part was probably the same, but it was longer. The original building also included a little church, placed at the farther eastern end of the open space on top of the hill and subsequently incorporated; two 'barchesse' to the east and the west; a rear courtyard and a pigeon tower to the north-east.

The traditional Venetian interior has, both on the ground and first floor, a double central hall with 18-century frescoes and decorations depicting landscapes and mythological and symbolical characters like those Paolo Veronese painted in Maser for the Barbaro family.

The towers were erected between

June 1728 and 1750, the chapel was completed in the summer 1735 and the western 'barchessa' was rebuilt and extended northwards.

The works were completed at the end of the 18th century with the new cedar grove at the foot of the building.

In those years the villa became a centre of culture and science.

Several important people were lodged here, like for example the Riccati brothers, two well-known mathematicians from Castelfranco Veneto, architect Francesco Maria Preti, the historian Giambattista Verci from Bassano, the famous publisher Giuseppe Remondini, the poet Jacopo Vittorelli from Bassano. The villa played a crucial role in the political, social and most of all economic life of the period: inside its walls land and house rent contracts were sealed and harvests were estimated. In the middle of the 20th century the building underwent the last changes:

the eastern 'barchessa' was torn down to build the 'Peschiera'*.

**Peschiera: also 'pesciera'. Country houses usually had rectangular fish ponds where fishes were bred to sustain the family food requirements.*

MOUNT GRAPPA The Mausoleum

You now have to travel backwards towards Crespano and Borso del Grappa: next stop is Mount Grappa from whose top you will be able to admire an amazing view and to visit the well-known **Mausoleum of Cima Grappa 11**. The easiest way to get there is through the province of Vicenza: you will have to cross the 'border' and go to Romano d'Ezzelino where it will be easy to find the road that goes up from the town centre (or going up from Borso along a road called 'Generale Giardino').



Mount Grappa

It is about 28 Km from the city centre to the top of the mountain.

The slope of the road will not prevent you from enjoying a pleasant journey in which tree shade alternates with the view of the plain below.

The Memorial on top of Mount Grappa was built in 1935 to honour the Fallen of the First World War.



The Mausoleum (Mount Grappa)

The plan was by architect Giovanni Greppi and sculptor Gianni Castiglioni. The imposing building aimed at providing a sense of perspective with 'Portale Roma' and the Observatory as fulcra.

The monument is indeed composed of two parts: the central body, where the remains of 12'615 Italian soldiers are kept and the 250-metre-long 'Way of Heroes'

leading to the already mentioned Portal. The basement of the central building is made of five 4-metre-high concentric circles separated from each other by a 10-metre-wide level corridor*.

Further on you can see the 'Way of Heroes': a path with a number of 'cippi' (stones) recording the places where the battles to defend the Grappa took place.

It ends in 'Portale Roma', on whose top the Observatory was built.

In the balcony you can find a bronze plan showing the various battlefields and the battle front in June 1918.

If you take a look around you will see the large Venetian plain stretching south to the Venice Lagoon and north to the Dolomites in the Alps chain.

**The remains of 10.332 unknown soldiers were placed in common urns, which alternate with those of the identified soldiers, alphabetically ordered and marked with rank and decorations.*

Tourist Information:

The Mausoleum

Tel. +39 0423 544840

SANT'EULALIA The church

Going back towards Crespano you will pass by a small village called Sant'Eulalia, which developed all around the neoclassic **church 12** bearing that same name.

Walking up the entrance steps you will reach a large polychrome parterre with geometrical patterns.

The façade is characterised by four large Corinthian columns raising from high plinths. If you look up when crossing the threshold, you will see an imposing large loggia with an organ* created by Gaetano Callido, a well-known 18th-century master organist.

In the vestry you can also see Caio Vettonio's sarcophagus. He was a Roman veteran of Gens Fabia and his sarcophagus was found during the demolition of San Cassiano's ancient 'pieve' in the middle of the 18th century.



The church (S. Eulalia)

**The organ had actually been made for the Parish church in Possagno and there it was placed on 1st August 1797.*

In 1826 the church was torn down to make space for Canova's temple and the organ was saved and moved to its present location.



The Duomo (Crespano del Grappa)

CRESPANO DEL GRAPPA

As you enter Crespano you will find a 19th-century building, which is now the town hall, on your left; the former spinning factory; and, finally, Ca' Mantovani Orsetti by the bend.

The Duomo 13

In the main square of the village you can see the cathedral dedicated to Saint Mark, Pancras and Paul. It was planned by the already-mentioned well-known architect Giorgio Massari: the works started in 1735 and finished in 1762. Works by world-famous artists are to be found inside the church: both the fresco on the nave ceiling, depicting Christ's Ascension and the Cardinal Virtues and the round-shaped fresco on the presbytery ceiling are by Jacopo Guarana, from Tiepolo's school. He also made the chiaroscuro paintings at the end of the church, the oil of canvas depicting Saint Mark, Pancras with Saint

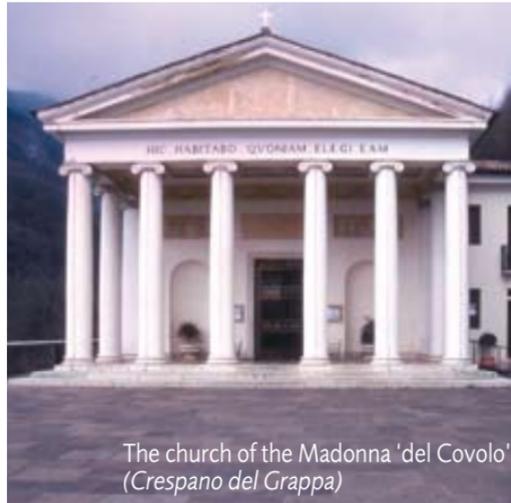
Peter and Paul and the canvas depicting Saint Luis Gonzaga. Girolamo da Ponte, Jacopo Da Ponte's son, painted the canvas in the altars by the choir with Saint Francis receiving the stigmata on Mount Verna. The Virgin with Saint Rocco and Saint Sebastian on the opposite side is ascribed to Paolo Veronese. Over the entrance door you can see Antonio Molinari's canvas depicting the transfer of Saint Marck's body; nearby is Antonio Canova's plaster Deposition from the Cross; the frescoes on the walls depicting several saints are by the well-known painter Giovanni Demin from Belluno. In the vestry you can see Alessandro Maganza's Emmaus Dinner and a 15th-century fresco depicting Saint Prosdocimo. Inside the church there are other valuable works, like the confessionals after drawings by Massari, the Baptistery and the walnut stalls in the presbytery. Leaving the village you can see Ca' Martini on your left. The building is also called

Former Royal Palace 14 because Umberto of Savoia Aosta spent some time here during the First World War; it is now a documentary centre about the Great War. Just outside the village you can see the **church of the Madonna 'del Covolo' 15** .

The first oratory, which used to stand where Nogarè's aedicule now is, was funded in the second half of the 12th century to celebrate the apparition of the Virgin Mary to a young death-and-dumb shepherdess.

The present shrine was built between 1804 and 1809 and it was a plan by Canova, who had the Roman pantheon in mind. The chiaroscuro Apparition on the gable is also by Canova.

Villa Filippin Fietta 16 is an important noble mansion which was erected in the first half of the 16th century and then restored in the 18th century by architect Massari. If you want to see it, you have to follow the directions to Paderno del



The church of the Madonna 'del Covolo'
(Crespano del Grappa)

Grappa. The entrance to the path on the villa is supported by a pair of ashlar pillars surmounted by spheres. From here you can enjoy a charming view of the building. The road follows the hills and after one or two hairpin bends leads onto the Valcavasia. You will immediately see the white mass of Canova's temple in the distance, while lower to the right you can see several kilns and brick factories.



Villa Filippin Fietta (Paderno del Grappa)

Clay excavation has been one of the most important activities of the region for decades, as the excavated hillsides show. If you want to visit **Saint Justine's church 17**, leave Possagno's centre and keep going down along the road. The tiny church stands where two valleys meet in what used to be a wooded mountain pass, where Roman ruins are still to be found. This is probably the oldest holy building in 25



Saint Justine's church (Possagno)

Possagno: its presence is recorded in 1172 but it might be even earlier.

It has a single nave and the apse faces East, which is a typical feature of ancient

26 Christian churches.

POSSAGNO Canova's City

The Canovian 'Gypsotheca'* and the Temple of Possagno are in the city centre.

The Gypsotheca 18

Architect Francesco Lazzari built the Gypsotheca as a museum devoted to Canova. The client was the popular sculptor's brother, Mons. Giovanni Battista Sartori, who wanted all of the manuscripts, drawings, sketches and plaster casts that Canova had left in his atelier in Rome moved to a suitable place, close to Canova's birth place.

The war badly damaged the collection: some plaster casts were completely destroyed and others were badly scratched and damaged, so that it was only after years of accurate restoration that the 'Gypsotheca' was opened again (1922). At the break of the Second World War the statues were loaded on twenty-seven oxen wagons and taken to



The Gypsotheca (Possagno)

Possagno's Temple, where they remained until 1946.

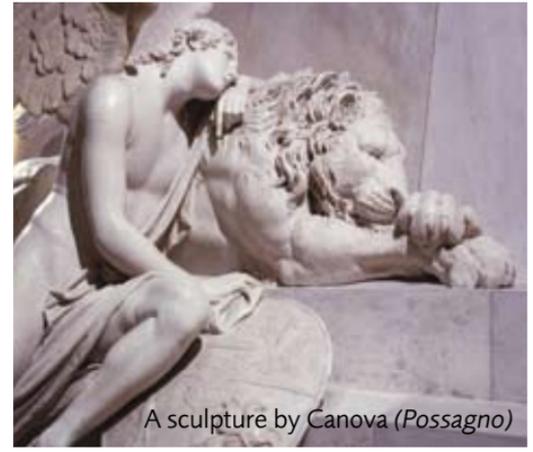
The museum now comprises several exhibition areas which were made out of buildings from different ages: the 19th-century Wing by Lazzari, which is a three-arch large basilica; the Scarpa Wing, which the Monument Office commissioned to architect Carlo Scarpa in 1955 in order to have a suitable place for the new Canovian acquisitions and the valuable terracotta works: such masterpieces as Amore and Psyche, the Dancers and the Three Graces are on display here; the former stable which is now used for exhibitions; Canova's house, built in the 17th century and restored in the 18th century by Canova himself, who added the 'Torretta' (little tower), which he used as painting atelier, and then again in the 19th century when the Hall of Mirrors was created. The New wing of the Museum was built in 1992 and is used for conferences and contemporary art exhibitions.



Scarpa Wing-The Gypsotheca (Possagno)

The Temple 19

Its white mass on top of a hill stands out clearly against the green mountains which surrounds it. It stands on a square made of multicolour cobblestones arranged in geometrical patterns, which is the work of architect Giuseppe Segusini from Feltre. This imposing neoclassical building is characterised by three elements, one inside the other: the Doric colonnade inspired by that of the Parthenon in Athens; the central body, inspired by the Pantheon in



A sculpture by Canova (Possagno)

Rome; the apse of the main altar, which is six-step higher than the other two elements and which was a typical feature of ancient Christian basilicas. These three elements, coexisting without frictions, are the symbols of three different ages: the Greek civilisation, the Latin culture and the Christian grandeur. Canova (1757-1822) planned the building, but it was Giovanni Zardo, a relative of his, who carried out the works. The first stone was set in place on 11th July 1819, and notwithstanding the planner's death, it was



The canovian Temple (*Possagno*)

finished in 1830, visited by Viceré Ranieri later that year and consecrated on 6th May 1832. Inside the 8-metre-thick wall of the building corridors and staircases to the upper floors and the dome were ingeniously devised. If you look at the gable over the pronaos**, you can see seven metopes *** depicting scenes of the Old and the New Testament: there should have been 27 of those, but Canova died before he could finish the work.

A number of valuable works are kept inside the Temple: as you enter you will see the altar of Saint Francis of Paola with an altarpiece by Luca Giordano (1634-1705) on your right; the Canovian metopes depicting the Creation of the World and the Creation of Man on the two sides; the large niche with Canova's Piety, which, however, was not turned into a statue and was then melted in bronze by Bartolomeo Ferrari.

Walking on, you will reach an altar with a canvas depicting Jesus praying in the Olive Garden by Palma the Young (1544-1628);

and two models for the metopes depicting Cain and Abel and Isaac's sacrifice to the sides. The main altar stands opposite the entrance door: Canova's Deposition, which had originally been placed in the parish church, was moved here after the Temple was finished. Two angels by sculptor Torretti, Canova's master, stand at both sides of the ciborium****.

Walking on, you will see the altar of the Madonna of the Mercede by Pordenone (1483-1539) with another two metopes depicting the Annunciation and Saint Mary and Saint Elizabeth's visit at its sides.

In a large niche next to the latter you can see the artist's grave; he died in Venice when the building of the Temple had just started. His body was embalmed: his heart and right hand remained in Venice, while the rest of his body arrived in Possagno two weeks later and was temporarily laid down in an urn in the old church.

It was taken to the Temple in 1830.

Next to the grave you can see the artist's

self-portrait and a portrait of his stepbrother Giovanni Battista Sartori by Cincinnato Baruzzi. Over the last altar there is a Madonna with Child and Saints, by Andrea Vicentino (1539-1617), and two metopes depicting Charity and the Presentation in the Temple to the sides. The walls are covered with frescoes depicting the Apostles by Giovanni Demin.

**Gypsotheca: collection of plaster casts.*

***Pronao: colonnade.*

****Metope: decorations.*

*****Ciborio: marble aedicule supported by four columns and containing the altar.*

Tourist information:

Gypsotheca Tel. +39 0423 544323

Temple Tel. +39 0423 544040



The canovian Temple (Possagno)

Before reaching Cavaso del Tomba, by Caniezza, you will meet **Obledo 'Colmello' 20**, which comprises two beautiful ancient villas: Villa Bianchi Premoli and Villa Bianchi Sertorio. The colmello's* economic life seemed to depend on a blacksmith workshop and, later, on the use of the latter as a fulling stock. Wool craft and dyeing were indeed very common in these neighbourhoods.



'Obledo' Colmello (Caniezza)

In Cavaso the 'Lords of wool' owned the best houses, among which there are the two already mentioned villas, both belonging to the heirs of the Bianchi family. Further on there is Cavaso del Tomba centre with the town hall and the Inn 'Alla Posta' overlooking the square. You can start here the climbing of Mount Tomba, on whose top you will find the **little Alpine Church 21**, a small building planned by architect Celotto and

erected in little more than four months to the memory of the Fallen of the First World War. The face wall of the church can slide on lines/tracks and the whole church can open to the outside.

**Colmello: in the Middle Ages it was a little independent state, in other words a 'rule'.*

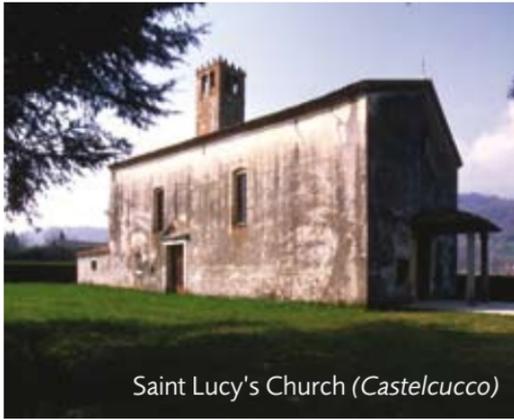
CASTELCUCCO

As you enter the Vallograna towards Castelcucco, you will find directions to **Saint Bartholomew's Oratory 22**, a charming sacred building from before 1000 A.D. with Longobard origins and which is now almost hidden by hazelnut trees. The extant church has a hexagonal plan dating from the 18th century, while the bell tower dates from 1862. It was once dedicated to the Saint Apostles, but in 1269 it was dedicated to



S. Bartholomew's Oratory (Castelcucco)

Saint Bartholomew, who is celebrated the 24th August, the day in which the Ezzelini tyranny ended. Travelling through the woods, you will reach Castelcucco and Paderno del Grappa, where the valley widens into meadows. Walking up one of these, you will see the little church of Saint Lucy, a small isolated Romanesque building. To the right are **Villa Perusini and Saint Francis's Oratory 23**, both by architect Giorgio Massari. An arched



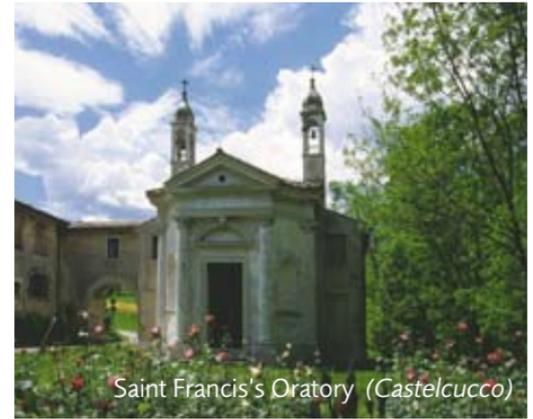
Saint Lucy's Church (*Castelcucco*)

underpass leads to the rear courtyard: it is the sheltered passage-way which connected the villa to its church and it was built because what now looks like a little private path, used to be the main municipal road linking Castelcucco to Paderno. Nobody lives in the villa today, but Napoleon Bonaparte spent some time here and until 2001 it was the house of writer Sergio Saviane. From here you can take a walk in the Monfumo hills until you get to **Villa Corniani Scotti Bardellini 24**, a beautiful Venetian villa,



Villa Perusini (*Castelcucco*)

from where you can enjoy a charming view of the surrounding hills. The work was commissioned to architect Scamozzi in 1594, but he had only the western part built because the client's death forced him to stop the works. The villa became the property of the Scotti family and it was finished in the 18th century. By the house is a 'barchessa' with a rare stone colonnade supporting a wooden architrave. At the back is Saint Rocco's Oratory. Pagnano's local church is



Saint Francis's Oratory (*Castelcucco*)

also interesting: it was built on the ruins of Maltraverso's castle and dedicated to Saint John the Baptist. The ancient suburb around the church seems to have been a Templars' station in the 12th century and the vestry is said to have been erected on the ruins of a church belonging to the Knights. The Torretti family, including excellent sculptors who were to become Canova's masters, started here. Some of their works are kept inside the parish church.



B. The Second Ring

THE PLAIN

CASELLA D'ASOLO Former ex Brion Vega Factory

The second tourist trail starts again in Casella d'Asolo. To the right you can see **former ex Brion Vega** (now Stonefly) **factory 25**, a work by architect Marco Zanuso, who planned the plant in collaboration with architect Pietro Crescini.

The buildings were erected between 1936 and 1967, but the observer could be mocked by their appearance: the sober and rational composition, which is squared and elegant at the same time, does not help understand the age of the

work which is still up-to-date as far as style is concerned.

It is enough to compare it to the other buildings in the area, which are thirty-year younger but show a much worse quality. Even today, after forty years, the building is perfectly inserted in the surrounding landscape and it still is a high-quality industrial plant resulting from a fruitful cooperation between architect and client.

Working together they were able to re-interpret the plant, elegantly matching reinforced concrete and glass.

From the outside you can see the office buildings, which are covered with bricks



Former ex Brion Vega Factory (Casella d'Asolo)



- 25 Former ex Brion Vega Factory (Casella d'Asolo)
- 26 Villa Giauna (S. Vito)
- 27 The church (S.Vito)
- 28 Wilma's Inn (S.Vito)
- 29 The Brion Tomb (S.Vito)
- 30 Saint Pio X's birthplace (Riese Pio X)
- 31 Villa Zorzi Gradenigo (Riese Pio X)
- 32 Barchessa Zorzi Gradenigo (Riese Pio X)
- 33 The Saint Peter's Sacellum (Castello di G.)
- 34 Villa Mocenigo Garzoni Martini (Castello di G.)
- 35 Barchessa Mocenigo Priuli (Castello di G.)
- 36 Villa Zorzi Beltrame (Castello di Godego)
- 37 Giorgione's House (Castelfranco V.to)
- 38 The Duomo (Castelfranco V.to)
- 39 Academic Theatre (Castelfranco V.to)
- 40 Ancient Loggia 'of the grains' (Castelfranco V.to)
- 41 Villa Revedin Bolasco (Castelfranco V.to)
- 42 Villa Emo and Barchesse (Fanzolo)
- 43 Villa Pola Pomini (Barcon)
- 44 Ca' Corner della Regina (Cavasagra)
- 45 'Rotonda' (Badoere)
- 46 Saint Michael's Church (Caselle)
- 47 Torre 'Moza' (Caselle)
- 48 Villa Fietta Giacomelli (Altivole)
- 49 Torre 'Colombera' (Altivole)
- 50 Villa Bardellini Zon Titotto (Altivole)
- 51 Villa Van Axel (Altivole)
- 52 Queen Cornaro's Barco (Altivole)
- 53 Little Temple (Maser)
- 54 Villa (Maser)



and have large dark metal windows and door frames; the plant pavilions, with the same covering but with large glasses touching the top of the building and surrounded by red metal frames; the thermal plant, a small building standing by itself on the corner; and the E.N.E.L. room, which was covered in bricks too, so as to become part of the composition.

SAN VITO ALTIVOLE Following Carlo Scarpa's footsteps

You can now go on towards S.Vito of Altivole following a large tree-lined avenue, which is the main connection between the Asolo and Castelfranco areas. Along the street you can see the province typical countryside: cornfields and vineyards are interrupted by narrow 'cavini', along which rise the yearly pruned willows and mulberry trees. When you reach the town centre, you will easily find **Villa Giauna** 26, on whose large park events are often organised, and the little square with **Saint Vito's church** 27 which overlooks the small village horizon with its Neoclassic façade. To the right there is a building which time and bad weather have made grey. This is **"Wilma's Inn"** 28, worth



mentioning not only because of the 18th-century noble building, but also because of its owner, Wilma, who has been an innkeeper since the days in which Carlo Scarpa was building the well-known Brion Tomb, not far from there. The amiable lady still runs the inn and often tells stories about the days when the famous architect went there to have lunch and stopped to scribble one of his ideas. They were close friends and one day Scarpa signed one of the tables, which can still be seen inside the inn.

Next to the building runs a narrow road with walls made of brick and flat tiles course on both sides.

At the end of the road you can catch a glimpse of Altivole's graveyard.

The Brion Tomb 29

This work includes most of the typical elements of Carlo Scarpa's art.

It is surrounded by an imposing reinforced concrete wall sloping to the interior of the graveyard.

There is a gate on this side of the building, but the main entrance is inside the graveyard itself on the opposite wall: a path leads to the Propylaea, the entrance planned by the artist hiding among the branches of a wiping pine. Climbing a few steps, you will reach the sheltered path which is set at right angles to the entrance.

The concrete wall is broken in the shape of two entwined rings: a symbol of Ying-



The Brion Tomb (S. Vito)



The Brion Tomb (S. Vito)



The Brion Tomb (S. Vito)

Yang doctrine, the meeting of opposites, the masculine and the feminine and a further romantic element in the in tune with the atmosphere of the tomb commissioned by the Brion husband and wife.

And an entrance it is: the window gives a charming view of the interior, but is also an opening towards the outside. On clear days you can see the winding line of Asolo's hills beyond the wall, a strong horizontal element.

"It starts from here, these two eyes are vision ". It is with these words that Carlo Scarpa wants to take the visitor inside the fenced garden with its sloping wall, reminding us of an embrace in which the absence of a predetermined univocal direction hints at the presence of several places for prayer and meditation, all connected to each other, with no single destination.

To the right, the sheltered passage way leads to a glass gate: when it opens it

disappears under the ground sinking in the water which flows under the path. Crossing the magic threshold you get to a gangway and find yourself walking over water, until you get to the most intimate part of the of monument: the Island. In the middle of the pool, which is decorated with water plants, rises the Water Pavillion, a place devoted to meditation from where the look can wander and get lost beyond the horizon. Little breaches, called 'trafori', cut at the corners of the wall help such wandering: they allow you to see the surrounding countryside and make you feel like you are in a 'chosen' place: the tomb is indeed higher than the surrounding countryside. To the left there is a building rising from the ground like a bridge. This is the Arcosolio, a concrete arch resulting from the meeting of two portions of land. Only when you go down to the semicircle where the two tombs

are, will you be able to see the lower part of the arch ('intradosso') with its gold and green squared enamel tiles giving the illusion of a carpet of grass.

The two tombs lean towards each other: they were created out of a single block of marble.

This is what the architect said about his plan: *"it is nice that two people who loved each other in their lifetime should lean towards each other after death.*

The standing position belong to soldiers: they could not stand.

This became an arch, a bridge: a reinforced concrete bridge would remain a bridge, if you did not want this bridge sensation, you had to decorate it, decorate its vault. I chose mosaic instead; mosaic belongs to the Venetian tradition, but I did it my way."

The relatives' tombs are separated from those of husband and wife by a carpet of grass and they are sheltered by layers of reinforced concrete.



The Brion Tomb (S. Vito)

The covering stands by the fence and one of the layers has the same slope as the wall so that from the outside it seems one thing with it.

Standing under such covering, which is called 'Cave Tent', you will realise it is open on top to let in a blade of light. The paths are slightly lower than the

surrounding ground, like a trench, and they are connected to the garden by a few staggered steps.

One of them gently goes down to the chapel and then to the entrance. The chapel is a rotated cube of concrete; to get there you have to follow another sheltered passage way, on whose walls

are slits which allow you to have glimpses of the surrounding landscape. You might think there is a door in the front of the entrance, but is just an illusion.

It is indeed the whole white polished plaster wall with its metal framework that rotates on a vertical rod placed on the left. Zenithal light lights up the environment. All the walls in the chapel have long slits which preserve dialectic relations between the outside and the inside, thus renewing an illusion of spatial continuity and taking inside the chapel the reflection of the water that surrounds it.

Water joins together all the architectural works present in this place and it follows the paths and emphasises the moments of meditation.

Here we find it surrounding the chapel and skimming over the path which starts from the secondary door.

Water bubbles and laps on the pool rim; then it runs underneath the waterlilies towards the water pavilion, which stands



The Brion Tomb (S. Vito)

opposite the Arcosolio.

Besides the poetry and the eastern philosophy which inspired the composition, it is worth paying attention to the little details of this work.

Every element is connected to each other in a harmonious whole which involves the visitor's senses of touch and sight.

Before leaving remember to wave goodbye to the creator if this place: Carlo Scarpa himself is buried here.

His tomb is just behind the wall that separates Brion's Tomb from the rest of the graveyard; you can see the white stone through the slits of the wall. He had asked to be buried in an upright position, but that was not allowed.

Tourist Information:
Altivole's Public Library
Tel. +39 0423 918380

RIESE PIO X

If you go on to Riese Pio X, you will be able to visit both **Saint Pio X's birthplace** **30** and the museum. Both buildings are at the beginning of the main road and they are interesting examples of rural architecture from the end of the 18th and beginning of the



Saint Pio X's birthplace (Riese Pio X)

19th century. The beautiful **Villa Zorzi Gradenigo Venier** **31** is just a little further. The villa was built where the ancient 'Castrum de Resio', which emperor Ottone the First offered to the bishop of Treviso, stood. It is now the town hall. The castle underwent several changes until it lost its defensive nature in 1380 and was turned into a noble house.



Villa Zorzi Gradenigo Venier (Riese Pio X)

In the 18th century, while working on Padova's urban layout, the well-known architect Andrea Zorzi from the Republic of Venice, turned the building into a proper Palladian villa. Towards the middle of the century a **'barchessa'** **32** was built by the house. Inside the wonderful park there is also a cave theatre.

CASTELLO DI GODEGO

A little town inhabited since prehistory

If you want to go from Riese to Poggiana, you will have to follow a long country road, until you get to the church and then turn left towards Castello di Godego just before the building.

Many ancient ruins and villas are to be found in this village, which has been inhabited since prehistory.

It was a Roman colony and you can still see the typical Roman grid, whose main street is the 'Postumia', which is not only a large main road corresponding to the 'decumano massimo', but also a very ancient Christian centre. It is possible to visit **Saint Peter's Sacellum 33**, a small sacred building dating back to the 4th century, in the city centre there used to be a Roman 'Vallum', which the Goths used in the 5th century to organise the settlement and defend themselves against the Roman



army. It was probably here that the castle which gave its name to the village was built.

The castle was very famous in the days of the Ezzelini, around 1000 A.D., when it was enlarged and provided with brick walls and tunnels.

Unfortunately the castle was torn down several times so that there are very few remains earlier than the 15th century. From the 15th century it belonged to the Mocenigo, a family from Venice which had three doges among its members.

As the noble people from Venice came to live here, their influence could be seen in the architecture, environment, language, manners and traditions of the surrounding culture and area.

So, many valuable villas and country houses were built, like the 15th-century **Villa Mocenigo Garzoni Martini 34**, which was restored by Francesco Maria Preti in the 18th century after tearing down a number of badly-kept buildings; the 17th-century Villa Priuli Moresco Turcato, which is what remains of an ancient castle-like villa and is now the public library; Saint Anthony's Oratory and the **'Barchessa' Mocenigo-Priuli 35**; **Ca' Zorzi**, which is now **Beltrame 36** and dates back to the 15th century, and Ezzelino da Romano's 'castellamare' which has become the town belvedere after the last tower was torn down.

CASTELFRANCO VENETO

A name telling of the origins of a town

The journey goes on to Castelfranco Veneto, a little town the people from Treviso founded in the 12th century on a pre-existing embankment, next to the medieval village called "Pieve Nova", by the Roman streets 'Aurelia' and 'Postumia'. The town walls draw an almost square plan with corner towers and four middle towers with doors. It was Ezzelino da Romano who had both the 'tower of the dead', which is now the cathedral bell tower, and the tower on top of Cittadella Gate built. The moat used to be much larger than it is today and there were four bridges to cross it, each corresponding to one of the four doors. Inside the walls the town is regularly laid out like an ancient Roman grid and divided into what used to be military quarters; outside the buildings run all along the fortress,



as if they were embracing it, and they create a nothing but military pattern. The wide and narrow faces of the building alternate and some of them are enriched

by uncommon loggias and centring or Gothic holes, thus creating an amazing scenery in the market square. When Castelfranco stopped playing

a defensive role it became an important trading centre, a crucial stop on the trade routes between Venice and northern Europe. It soon became a free port, and this is how it got its name. Architecture was especially stimulated in two periods, during the 16th and 17th centuries. In those years important buildings were constructed and Francesco Maria Preti planned both the cathedral and the Academic Theatre. If you pass under the watchtower, which was the original entrance to the town, you can walk to **Giorgione's House 37** and to the nearby **cathedral**, the **church of Our Lady of the Assumption 38**. It stands on the remains of Saint Liberale's church, which had a 90-degree-rotated three-circular-apses Roman structure and which was rebuilt because it was falling into ruin. The present façade was not built on Preti's plan: it was started by Riccati and then changed and finished by Pio Finazzi at the end of the 19th century. Inside the church

42



Altar piece by Giorgione



The Duomo (Castelfranco Veneto)

is a well-known altar piece by Giorgione* depicting The Conversion of the Virgin Mary and the SS. George and Francis.

The Academic Theatre 39

It was built on a plan by Preti, not far from the cathedral. In Castelfranco at the beginning of the 18th century there were important study and research groups who gave life to an important Scientific Academy, whose influence could be felt well outside the town walls.

Preti himself was part of the Riccati brothers' circle during the Enlightenment.

He was the first one who regularly used the Proportional Harmonic Mean in its works.

The theories, canons and principles he used had already been used by others, but he was the only one who used harmonic and musical considerations to explain them.

The plan of the Academic Theatre, whose plates are still kept in the public library, is the result of the research the artist carried out to answer some functional requirements: the

building was to be used both as a theatre by night and as a hall for the Scientific Academy's meetings by day.

Giovan Battista Canal frescoed the ceilings of the theatre in 1780, but, unfortunately, towards the middle of the 19th century the building was turned into an opera house and so some of the parts planned by Preti were torn down and Canal's frescoes were replaced by works by Sebastaino Santi depicting Immortality crowning important emerging people in Castelfranco.

The hall was also enriched with 'intaglio' and gilding works, especially the stalls, so that the building acquired a baroque appearance. A little further, to the left, you can stop and have a quick look at the garden of the Musical Conservatory. It is a small green corner by the ancient walls with a charm of its own.

You can now cross the moat and go out to the pedestrian path that surrounds the historical centre.



To the right you will see the romantic gardens built on the embankment by the walls with a statue of Giorgione; to the left you can see the beautiful continuous line of historical buildings and the long arcade.

The Pavejon, or **Ancient Loggia 'of the Grains'** 40 stands by its own.

It was built in 1420 when the Venetian Republic was very interested in Castelfranco

and its market, especially the grain market. An inscription on stone, dated 1586, is crucial to understanding the importance of the grain market in the 16th century: it is by Rector Zorzi Semitercolo and it is meant to "protect" grain both in the square and inside the loggia because crops were scarce and famine was getting closer as a consequence of pestilences.

Villa Revedin Bolasco 41

Just outside the historical centre, but still in the heart of the town, there is Villa Revedin Bolasco, which has been praised for its beauty and its huge public park, which was once called "Corner's Paradise", before falling into ruin after the death of the last heir. It was the Revedin family who tidied it up again: several architects were asked to rearrange the park trying not to spoil the picturesque and romantic character of the ruins, with plants flowers and waters left to themselves, the ruins



of Marinali's statues which had been dug up again and arranged in the shape of an amphitheatre with poplars on the background (the place is called 'la cavallerizza'). At the end of the 19th century architect Antonio Caregaro Negrin added the last touches: a greenhouse on the island and the 'Soggetta' with octagonal plan and pagoda roof.

**Giorgione: well-known painter who lived in Castelfranco between 1477 and 1510.*



VEDELAGO

Once you leave Castelfranco, head for Vedelago.

Villa Emo 42

This is one of the most famous works by Andrea Palladio. It is located in Fanzolo and it overlooks the surrounding landscape. The stately main body of the building stands on an elevated and forward position and its façade has a gable

with relieves by Vittoria.

Two long rows of poplars marking the entrances to the villa start from here, one from the main side and one from the secondary side.

Beyond the trees the countryside is arranged according to the ancient Roman grid and the channels derived from the Seriola Barbarigo, a big channel the Emo family was allowed to use. Such water system probably originates in the Bretella sources, which come out in Piederobba, in the piedmont.

The ancient aqueduct might have been the work of Frà Giocondo Veronese, the same man who planned Treviso's defensive walls. Two long 'barchesse' stand on the sides of the villa: they have eleven arches each and they look at each other from below the entrance ramp and through the arcades, thus creating a continuous perspective illusion.

The frescoes inside the villa were painted by Giambattista Zelotti, a helper and a follower of Veronese's.

On the opposite side of the street there is a little rural suburb, some of whose buildings are as ancient as the villa itself. The suburb was built around a Sunday house, where farmers and husbandmen used to live, which has always been used also as a farm.

Tourist Information

Villa Emo Tel. +39 0423 476334



The 'Barchessa' of Villa Pola Pomini (Barcon)

The 'Barchessa' of Villa Pola

Pomini 43 If you follow the same road towards Barcon, another small village in Vedelago's municipality, you will get to the 'Barchessa' of Villa Pola Pomini, a beautiful building which has recently been heavily restored. If you want to see it properly, you will have to pass the high stone-and-brick wall. Inside the courtyard there is a square embankment with trees and shrubs marking the place where the villa used to be. It was torn down and the pieces were sold

as building material during the Austrian domination, when the disgraced Pola family had no other way to support themselves. Masari had the villa built in the 18th century. It must have been very original: a four-storey square-plan building with so many windows, that it was called 'il palazzo di Barcon dai 365 balcon' (Barcon's building with 365 shutters). It was a stately building in the same Palladian style as the 'Rotonda' in Vicenza, but it is impossible to understand the

extent of such influence as there are no extant plans of the building.

The 'barchessa' is all that remains of such splendour. After the restoration it has been used as brewery, pub, restaurant and convention hall.

Ca' Corner della Regina 44

Once you got to Vedelago's centre, take the small road leading to Cavasagra and you will be able to see Ca' Corner of the Queen, a beautiful villa, which is the product of interventions and restorations carried out, probably under Vincenzo Scamozzi's direction, on the 16th-century mansion where Caterina Cornaro* used to live.

At the beginning of the 18th century Gerolamo III Corner commissioned Giorgio Massari some further interventions; then towards the middle of the century Giovanni Corner commissioned others to Francesco Maria Preti.

The latter was entrusted the building of the pronaos with columns and the 'barchesse'.



Villa Corner della Regina (Cavasagra)

In the original plan, the composition was symmetrical, with the same layout which can now be seen in the right wing of the building, and the greenhouse connected the villa to the 'barchessa'.

**Caterina Cornaro: she was the queen of Cyprus and gave her reign to the Venetian Republic in exchange for the fiefs Asolo and Castelfranco. She was the daughter of Marco Cornaro, a nobleman from Venice, and she was brought up in a nunnery and then married by proxy to Giacomo II Lusignano, king of Cyprus and Armenia. The marriage had political aims: she*

represented the Republic of Venice and she could play a major role in the politics of the island and the control of the eastern Mediterranean.

The king died one year afterwards before his first heir was born.

BADOERE The 'Rotonda' an age-old marketplace

It is worth going a little further, towards Morgano, and get to Badoere, where you will be able to admire the well-known



The 'Rotonda' (Badoere)

Market Square which is called **Badoere's 'Rotonda' 45** because of the semicircular arcades which surround it.

The village got its name from the noble Badoer family, whose villa was torn down at the beginning of the 20th century.

It seems this original composition was Angelo Badoer's idea: he commissioned a polyfunctional building for houses and shops, suiting the needs of the farmers' market.

The square was the most important cattle market in the area for centuries: its importance waned in the 19th century

when the free markets in Treviso, Castelfranco and Noale were opened. You can now go back to the main trail and go to Casella di Altivole, where you will find **Saint Michael's Church 46**, a work by the already mentioned architect Preti. The Parsongae, Villa Pisani and Villa Pasqualigo are also worth mentioning. Just outside the centre there is the **Tower 'Mozza' 47** (which means cut off tower), a 10-metre-high tower dating back to the 13th century.

ALTIVOLE

The Barco, a place of pleasures

If you go on to Altivole, you will meet **Villa Fietta Giacomelli 48**, the **Tower 'Colombera' 49**, **Villa Bardellini Zon Titotto 50** and **Villa Van Axel 51**. **Queen Cornaro's Barco 52**

is in the open countryside, so you will need to follow the signs to find it.

It is an example of castle-like villa, but only a small part is extant.

The beautiful mansion built for queen Cornaro at the end of the 15th century was composed of a wonderful villa in the middle of a fenced estate extending over 86 fields and it was completely destroyed (or maybe it never existed). Elaborate gardens surrounded the villa, with a well in the middle.

The 'barchessa' had two doors connecting the gardens to the park, which was also surrounded by walls and



Queen Cornaro's Barco (*Altivole*)

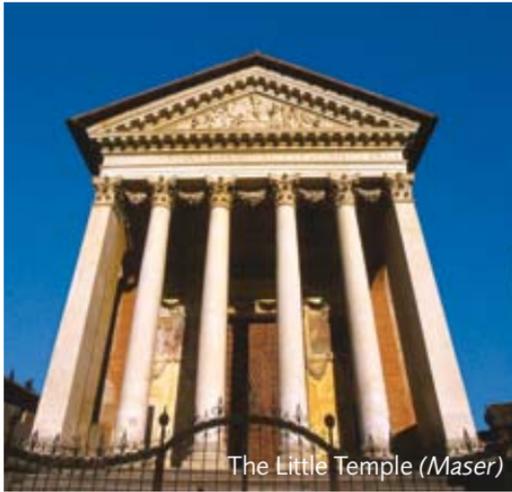
where there was every kind of plants and trees, a sort of fortified tower surrounded by water, paths, fields and meadows. After the queen's death in 1510 the estate, which had already been damaged
48 by Cambrai troops, began to decline

and was eventually used only as holiday house. By the 18th century the villa had probably fallen into ruin and so the remains of the building, the towers and walls were torn down.

The extant 118-metre-long 'barchessa' has been heavily restored, but still carries the signs of the days when farmers used it as storehouse. The beautiful West façade is decorated with geometrical patterns, mythological subjects and hunting scenes, becoming religious images in Giorgione's style as they get closer to the chapel. Unfortunately, the present surroundings do not allow us to imagine what the original park and garden must have looked like.

MASER

The journey goes on to Maser. On the way, near Coste, you will be able to see an ancient mill and a sacred aedicule built against the front of another old building. In Maser's centre you will be able to see Ca' Nani, a 17th-18th-century villa



The Little Temple (Maser)

which has now become the town hall, the 18th-century Parish Church, with paintings attributed to Veronese's school, and the **Little Temple 53**, which is the Redeemer's Church, a sacred building added to the well-known Villa Barbaro Jannelli Volpi in Maser, one of Andrea Palladio's architectural masterpieces. The Redeemer's Church was built towards the end of the 16th century on the model



Villa di Maser

of the Roman Pantheon and it became both Barbaro family's private chapel and the village parish church. Two statues representing Faith and Charity are to be found at the two sides of the steps; they are the works of sculptor Orazio Marinali from Bassano. The sculptural decoration on the gable is ascribed to Vittoria.

Villa di Maser 54

The best way to admire the Villa is from the 'exedra' by the road, just in front of the villa. The magnificence and harmony of the composition become one with the surrounding countryside, as if it were an extension.

This is probably one of the best examples of the very idea of Venetian villas, where buildings, countryside,

gardens, paths and fields are all merged together. Like in Villa Emo in Fanzolo, it is a long row of trees extending indefinitely towards the countryside that marks the entrance, with classical statues decorating the gardens and the fountains.

A visit to the interior is highly recommended if you do not want to miss the view over the lands of the estate from the portico, the exedra fountain in the rear and Paolo Veronese's frescoes in the rooms.

The latter was extremely good at creating optical illusions and scenes where reality is re-created through the fiction of the perspective of architectural work, columns and balustrades peopled by characters drawn from real life.

Tourist Information:

Villa di Maser Tel. +39 0423 923004



If you go back from where you came and go towards Asolo, in Crespignana you will be able to see 17th-century Villa Fabris; the Parish Church where a Madonna and Child and some paintings by G.B. Canal are kept; the 17th-century Pigeon Tower in Villa Querini.

Then, almost at the crossroad with Asolo's new 'Foresto', you will be able to see the elaborate 16th-century Villa Rinaldi, which was re-arranged during the 17th century and which has recently been restored.



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