



SERVIZIO CIVILE NAZIONALE



••••• Gamburgliano

••••• Castelnovo

CONSORZIO DI

PRO LOCO

••••• Villaverla

••••• Monteviale

*An exciting
discovery of
our territory*

VICENZA NORD

••••• Isola Vicentina

••••• Costabissara

••••• Caldogno

Villaverla

Monteviale

Isola Vicentina



Caldogno — Costabissara — Castelnovo — Gamburgliano

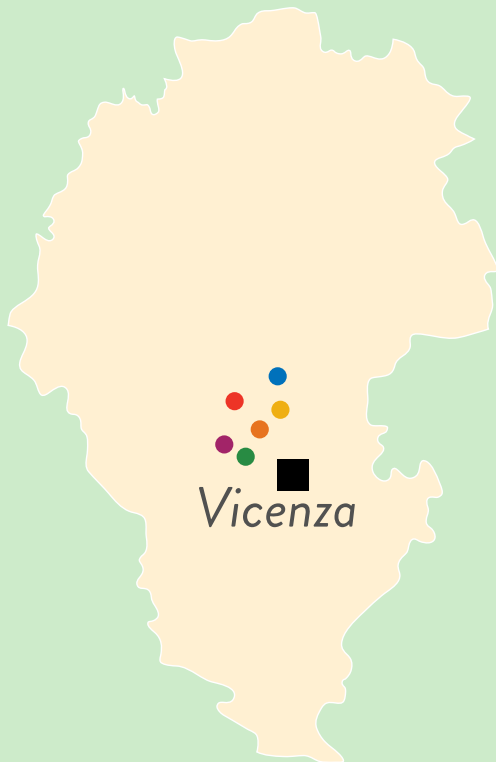
ITALY



VENETO



VICENZA



- Caldogno
- Costabissara
- Gambugliano
- Isola Vicentina / Castelnuovo
- Monteviale
- Villaverla

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Every year the **Consorzio Pro Loco Vicenza Nord** [Association of Pro Locos of northern Vicenza N.d.T.] collaborates with UNPLI (National Civil Service) and contributes to the project **PROTECTION AND PROMOTION OF LINGUISTIC AND CULTURAL PATRIMONY OF VENETO REGION.**

Samira De Solda is a volunteer at UNPLI and is an extremely motivated and interesting resource in this field. With her precious help the Consorzio created, planned and developed this brochure. The aim of our brochure is to promote **Sites of Interest** as well as local products and in particular **De.Co. Products** (Denominazione Comunale products) which are local products that are typical of each municipality. Samira, with her enthusiasm and perseverance, was able to collect and organize a lot of information such as stories and curiosities about the villas, churches, oratories, locations and traditions. Through her wonderful dedication to this project she was able to put together various pieces of information and make them accessible to a general audience. The fruit of this project is this brochure that will be distributed in the local territories of **Caldogno, Castelnovo, Costabissara, Gambugliano, Isola Vicentina, Monteviale and Villaverla**, in order to keep the rich linguistic and cultural patrimony alive. We are happy to help promote Veneto history and traditions.

The President

Carlo Tombolan



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CALDOGNO



Villaverla

Monteviale

Isola Vicentina

CALDOGNO — Costabissara — Castelnovo — Gambugliano



VILLA CALDOGNO

SITES OF INTEREST

Villa Caldogno is a Venetian Villa designed by the architect **Andrea Palladio** (1542) near the village centre of Caldogno municipality (in the province of Vicenza). Since 1996 it has been part of **UNESCO** World Heritage as well as other Palladian Villas in Veneto. We can see from the basement that Palladio started his work from a pre-existing building, probably there since the beginning of the 15th century. The basement was recently restored and shows the original water system of the villa. Today the villa is property of Caldogno municipality and it is used for cultural activities and events. Mr. Losco Caldogno, who commissioned the work on the villa, was an aristocrat from Vicenza and a silk merchant who inherited a rural courtyard and many fields in Caldogno in 1541. Mr. Losco Caldogno was connected by close family relations to other people who commissioned works of Palladio such as Muzani and Godi of Lugo di Vicenza (Villa Godi), and in all probability appointed Palladio to restore his rural courtyard. The year the work started isn't certain, but it probably began in 1542. The villa is then habitable in 1567 and the date inscribed on the façade - 1570 - probably indicates the end of the decoration works. Though Villa Caldogno is not included in *Quattro libri dell'architettura*, it is confirmed to be an authentic work of Andrea Palladio.

MUNICIPIO VECCHIO - OLD CITY HALL

The earlier city hall in **Piazza Bruno Viola** or more commonly called *Municipio Vecchio* (old city hall) is one of the residences that belonged to the **Counts of Caldogno**. Actually this structure is not the original noble's residence. Indeed in 14th century a structure was built with a wide portico in the southern façade, four arches and big windows above. Of this structure only one arch and three keystones remain. The current building in the village centre was built at the **end of the 16th century**, when a unknown branch of Caldogno family planned to build it. It is currently property of the municipality waiting to be dedicated to civic uses.

LITTLE CHURCH OF SAINT MICHAEL

Saint Michael Church or just **Lombardic church** is the little church in Caldogno cemetery. Thanks to the architrave on the entrance hall we can say that the church was probably built in **Lombardic period**. The church had been destroyed several times and it surely lost its original aspect, but the materials that were reused for its remakes prove its origin. An attempted destruction occurred in 1927 by the podestà of that time. The east apse shows Paleo Christian features. Its various materials – rough bricks, small cubes of stones with overabundant cement layer – and the inaccuracy of its structure is typical of that period. Initially the church wasn't near the cemetery, because the cemetery was built later around the church in order to move it from the Church of Saint John the Baptist, that is the parish church today. There are some **frescoes of the 14th century** inside and outside the church, they are discoloured by now and they represent figures of Lombardic tradition – Saint Martin of Tours, Jesus Christ, Virgin Mary and Saint Agatha.



CHURCH OF SAINT BARTHOLOMEW



The **Church of Saint Bartholomew** is the parish Church of **Rettolegole**, a hamlet of the nearby Caldogno. The first church built in this place is probably of the **11th century** and its orientation was probably north-south. It was deprived of its goods and it was partially demolished from Mr. Francesco Milano who reused its bricks to build his adobe. After that it was totally demolished to leave place of an eighteenth-century church of which we have two lateral altars. In 1888-1889 the church was rebuilt following the pre-existing structures. The Florentine churches of 14th century inspired the neo gothic church that was built in those years and its aspect was quite different from the today's church. Actually in 1898 it was enlarged with a fourth arcade in the nave and the northern façade was consequently enlarged too.

CHURCH OF SAINT URBAN



The Church of St. Urban is the parish church of **Cresole**, a hamlet of the nearby Caldogno. In **1185** the Bishop Pistore confirmed the officiation of the canons of Vicenza and in the same year the church was built and then became parish church in 1444. The first restoration of the walls was in 1656 and at that time it was officiated from a priest and a chaplain who, as a collaborator, could use a house that later in 1829 was given to the Church. In 1797 the church was restored and a third altar was added. In 1901 we can already find the first bills

in the accounting for expansion works that were officially done between 1906 and 1907. The architect was Gerardo Marchioro and the official opening was 11th August 1907 by Monsignor De Marchi.

In 1996 there was a further restoration. The church is facing south and it is **mainly in neoclassical style**. It has three naves with four side altars: one is from the 18th century and it is consecrated to Saint Cajetan and Saint Lucy and has a canvas dated 843 painted by Giobatta Stefani; one other has a marble statue of Our Lady of the Rosary dated 1944 and the other two on the right side were built in the 90s and are consecrated to Saint Anthon and the Virgin Mary. Bruno Vedovato painted two frescoes in this church: one on the ceiling that represents the Transfiguration of Jesus Christ and one other on the entrance door representing the Sermon on the Mount. The major altarpiece can be attributed to Agostino Bottazzi, who painted it in the middle of the 19th century – Saint Urban is dressed as a pope with Saint Lucy and two soldiers in chains who are the painter's brothers - Valeriano and Massimo.

VILLA TODESCATO

Michele Caldogno decided to build **Villa Todescato** in **1534** restoring Caldogno's Castle. The presence of a castle in Caldogno is easily understood because of many reasons. One is its strategic position for the control of the streets that lead to Val Leogra and Val d'Astico, one other is the roman aqueduct that began here and moreover because of its proximity to the city of Vicenza. We already find an ancient castle in some documents of the beginning of the 14th century. Soon after Year 1000 it becomes an episcopal castle and surely the first feudatory was a Count of Caldogno. In 1313 it was totally destroyed by the Paduan invasion, but it was soon rebuilt as in 14th and 15th century it was already fully operative. As mentioned before, in 1534 it was completely restored and it lost its fortress looking when Michele Caldogno employed the architect **Giandomenico Scamozzi** who gives the castles the today's looking. After that for the castle ends its fortress chapter and starts to be a country residence, even if we can see its castle walls under the layer. After Caldogno family, the owner were Pagello and since 1920 it has been property of the Todescato family.

CHURCH OF SAINT JOHN THE BAPTIST



The church of **Saint John the Baptist** is the parish church of Caldogno. It underwent several more reconstructions during its history, as testified by the discoveries in the first years of the 70s during the arrangement of the heating system. The dating is difficult, because there aren't any graffiti of decorative elements and some bricks of the wall are well shaped and squared - indicating a flourishing period - and some other are roughs and made of mixed clay - indicating a poor period. However we can confidently suggest that it is earlier than the church of Saint Michael, whose origin seems to date back to the second half of the 7th century. As a matter of fact the lower level coincides to the **5th century** and has its apse facing east. The medium level is from the 6th century and the upper level is from the 10th century. During 16th and 17th century it was remodelled many times until 1648, when it was totally rebuilt. The main altar was remade and a new tabernacle was bought and we can see them today. The tabernacle has two angels on its sides and it used to have two other little angels that were unfortunately lost. The façade was remade and five new statues were bought which are still there today. The church was damaged when Napoleon's army invaded the area and a new church was built in its place in 1818. At that time the church had only one central nave and later, in the first half of the 20th century, was enlarged according to **Ferruccio Cattaneo's** plan. The structure was often remodelled during the 20th century in order to enlarge it and restore it, also due to the damages done by the earthquake in Friuli in 1976. In 1990 a new floor was placed so that the three naves floors designed by Cattaneo at the beginning of the 20th century were now even. There is a tomb inside the church that contains Felice Ponso bones, priest of Caldogno from 1901 to 1908. The ceiling of the main nave is painted with four **frescoes** representing the four important stages in the life of the patron saint - **Saint John the Baptist**. In the baptistery there is a canvas by Giuseppe Poppini representing the baptism of Jesus.

BUSSOLÀ DE CALDOGNO

It is a **typical dessert** and it is represented on some **frescoes in Villa Caldogno**. It is made of many eggs, white flour mixed together with sweet corn flour - the Pignoletto d'oro of Rettorgole - flavoured with raisins soaked in Clinto wine. It is excellent soaked in tea or in wine.



TROUT OF CRESOLE

Bacchiglione river starts in Dueville from many resurgences that converge with Timonchio stream - which goes down from Val Leogra - and when it flows in Cresole - in the south-eastern



corner of Caldogno territory - we can finally call it river. Shortly after the Second World War some fisheries for the farming of Rainbow trout were opened. The fish farming had good success and, under the shadow of poplars, some other finger jointed fisheries were built as well as a small eggs hatchery. Most of the fisheries closed in 2008, nevertheless the **trout a la cresolana** is once again the protagonist on a festival which takes place in Cresole every year in April.

PIGNOLETTO D'ORO DI RETTORGOLE



It is a **delicious and unique variety of sweet-corn** - the father of Marano sweetcorn - which originates in northern countryside of Vicenza and has been used for long time till **the end of 19th century**. **Rettorgole area** is the perfect growing area, because it's particularly wet and rich of water. Pignoletto is mentioned in some documents of the 8th century and it was one of the most exchanged goods till the end of the 9th century.

Indeed in 1890 it was hybridised by Antonio Fioretti with the local sweetcorn of Marano creating *Maranello* variety. Pignoletto d'oro is a sweetcorn of **extraordinary quality** because of its structure – it has only one or maximum two spikes and it is extremely resistant, that's why it doesn't need any type of treatment. It can only suffer from mould in November because of the wet weather. Thanks to the new cultivation technologies, this special type of maize is now in use again.

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•••• Gambaugliana

•••• Castelnuovo

VIGENZA NORD

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•••• **COSTABISSARA**

•••• Caldogno

Villaverla

Monteviale

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VILLA SAN CARLO

SITES OF INTEREST

Since **1285** the villa had been property of the **Bissari Counts**. In 1859 the lineage of the Bissari ended with the death of Girolamo Enrico Sforza, son of Francesco Bissari. The villa was then inherited by his two sisters. In 1890 the villa was sold to Elisa Conte Dalle Ore da Schio who restored it completely. The restoration ended in 1901 with the renovation of the today's stairway and main hall. A hailstorm in the night of 31st May 1915 destroyed the **centuries-old garden**. It happened again during the summer of 1948. In 1916 the German offensive transformed Costabissara in the second line of defence and the villa became the Italian brigade command and later division command. In the Second World War the villa was occupied once again. The partisans invaded it and later in the post-war period it housed some evacuated families for 11 years. In 1960 the owner wanted to sell the villa and on 23rd December the bishop of Vicenza Mons. Carlo Zinato bought it. He dedicated the villa to his patron San Carlo Borromeo - Milan's bishop and great promoter of spiritual activities. The villa and its beautiful garden became Vicenza's diocese property. On 10th May 1964 the restored villa was officially opened and the new church was consecrated on that day.

LOMBARD CHURCH OF SAN GIORGIO

The **church of San Giorgio** lies on the hill where the history of Costabissara began. This is the first parish church in Costabissara and was built in **Lombard period**. Some documents date the origin of the church to 1186. It was rebuilt in 1456 conserving its original structure with an east-west orientation, the early medieval structure with pronaos, the gable roof and the apse with cotto tile. It was restored



multiple times throughout the years. In 1859 the today's portal were added together with the rose window and **pinnacles inspired to gothic ages**. It had been parish church of Costabissara until 1920, when the new bigger church of San Giorgio was built down the hill. In 2005 it was restored, but the overabundant plaster used on the external walls covered the warm and characteristic stone walls. The position and the essential structure of this church create a respectful memory of the origin of Christianity. Today the church is handled by an Orthodox community.

LITTLE CHURCH OF MADONNA DELLE GRAZIE



The **little church of Madonna delle Grazie** was built thanks to the parish priest **don Guglielmo Stringari**. In **1917** he proposed to build a shrine in the place where there was a small old ruined shrine dedicated to St. Mary of Health, St. Marc and St. Anthony of Padua. The church is in **neogothic style** and has rectangular plan, four cross vaults and five wide windows. In the gable façade there are two recesses with one statue each: one of St. Marc and one of St. Anthony of Padua. On the triumphant arch we can read the invocation *Maria Mater gratiarum ora pro nobis - Mary Mother of grace pray for us*.

The altar used to be dedicated to St. Bernadine and was in the Lombard church of San Giorgio, which was already deprived of its beauties to enrich the new parish church. The altar had already been restored and enriched with fifteen new metal tiles that represent the mysteries of the Rosary. In 1923 the altar was taken from the old church of San Giorgio and placed against the apse wall of Madonna delle Grazie church. In the recess over the altar there is a **wooden sculpture** representing **Mary of Grace** created by **Guido Cremasco**. Here we see the Madonna holding the Holy Child as he clutches a bunch of roses to his chest. Her other hand hold out a single rose towards the faithful who have come to ask for her graces. In this way the roses become a simple of grace. The bell tower was built in the first post-war and it is 14 meters high and has got 7 bells. The 7 bells were originally in a temporary wooden bell tower of which today only the pedestal remains.

PERMANET ARCHEOLOGICAL EXHIBITION

In the permanent archaeological exhibition we can find the **most significant discoveries** occurred **since the 1970s** in Costabissara area. The exhibition was inaugurated in April 2006 and it is on the ground floor of the **Cultural centre E. Conte** situated in Costabissara in Via St. Carlo 10. The windows show evidence from the **Bronze age** and **Iron age** till the **early medieval ages** and **modern ages**. The **roman ages** discoveries are very important, most of all the rural building found in the archaeological site of Via Mascagni during the excavation work of 1971-1972 and of 2004-2005. This is the most important archaeological site in Costabissara and in even Veneto region. The most important archaeological find of this exhibition is a little bronze statue of Anubis - an Egyptian divinity. We can also see stony materials of early medieval and modern ages.

CHURCH OF SAN ZENO

The **church of San Zeno** is on a panoramic hill of the same name and was built between the **5th and 7th centuries**. The church was dedicated to the African bishop Zenon of Verona who lived in the 4th century. This church is one of the most ancient evidence of **Early Christianity** in Vicenza area. The site and the materials used for the edification of this church were probably of a pre-existing pagan shrine of a fortification called *Castello di Donna Berta* - Castle of Lady Berta. The stone finds discovered are of the 7th and 9th centuries. The church was then probably rebuilt in Lombard period.



A document of 1427 proves that it was the hermitage of Franciscan friars who celebrated the Mass here particularly for the rogations of 25th April to wish the best for seeding time. In 1580 San Zeno was under the ecclesiastical jurisdiction of the parish church Costa Fabbrica. At the beginning of the 9th century the church was probably abandoned and had already lost its religious function. In 1870 the noblewoman Teresa Dal Bovo bought the church together with a plot of land and transformed the church in a house for two families of colonists. After 1940s the abandoned church collapsed. Luckily in 1970 the *Gruppo Archeologico Bissari* [the archaeological group of Costabissara N.d.T.] was already operative and succeeded to restore the roof and to avoid the church's total collapse. Moreover they were able to save an ancient fresco representing a Saint. In 2005 the church again became property of the municipality and was completely restored. The church has got one nave and the apse is facing east. On the floor we can see 3 tombs in stone. Today the church is open to the public and can be visited upon request.

ORATORY OF ST. APOLLONIA

St. Apollonia Oratory is a small church in Costabissara in Via Roma. It is at the beginning of an ancient street traditionally called De La Fontana di Fabri, which is the name of the source that flows near the church. The church is dedicated to St. Apollonia and it was initially consecrated to St. Mary of Health. In 1640 **Teodoro Bacchi** was the parish priest of Costabissara and the rector of the church in Torreselle as well. He asked permission to build a church in his property and in **1642** the Oratory was built.

CHURCH OF SAN VALENTINO

The church of San Valentino is a small church in Costabissara in Via Roma in the area called with the same name. In 1684 the counts Repeta built it, then it became property of counts Sassatelli and later in 19th century of counts Serbelloni, who bequeath it to the civil hospital of Vicenza. Now it is property of Toniolo family. In the early years of 20th century it was incorporated into the parish church of San Giorgio. Despite of that the church maintained its celebration of St. Valentine and the traditional song of Oremus of the Saint on the third day of rogations [religious processions to favour the crops N.d.T.].



DE.CO. PRODUCTS -
MUNICIPAL DENOMINATION OF ORIGIN

VENEZIANA - CLASSIC SWEET FOCACCIA

Veneziana - the name itself of this typical cake remembers flavours and atmospheres of a city connected with a **refined and centuries-old pastry tradition**. It is a fluffy butter cake made from the natural fermentation of sourdough, it has a spongy texture and is covered with a glaze of almonds and granulated sugar. Its ingredients are fresh milk, cream, butter and natural vanilla from Madagascar. It is excellent to taste throughout the year.



SOPRESSA



This product is deeply rooted in the Costabissara hamlet called *Le Scure* and it seems to speak a special dialect of this place close to the Pignare hill. It preserves its feeling of belonging to the territory in all its production chain starting from the nourishing of this small pig farm – soya, grain and other nutrients. It is made from most noble meats of pigs, nourished in a healthy way, that grows up during 12 months in a genuine family environment.

MARANEO COOKIE



Maraneo is the name of a typical cookie and it is the relative of the most famous venetian cookie *Zaeto*. This smaller country cookie looks rough and simpleton, but it is attractive due to its simplicity. It is a simple shortbread with unrefined grain and a typical deep yellow colour given by its main ingredient: *Marano* sweetcorn flour, from which the cookie takes its name.

ZOCCOLETTO BISCOTTO



Zoccoletto is a typical venetian soft sourdough bread made of medium-strength flour and with a long leavening. It is the smaller charming relative of the bigger *ciabatta* and has got an irregular form. This traditional bread is twice-baked and used to be used as stock bread in lack of fresh bread. The characteristic of this bread is its hard crust together with its soft heart. Its uniqueness is to be half way between pan biscotto [typical bread of Venetian tradition, it is a dry and hard bread which crunches and crumbles N.d.T.] and a fresh *ciabatta* bread.



GAMBUGLIANO

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HISTORY

SITES OF INTEREST

This territory was inhabited in the **pre-Roman age**, probably from the **Euganei**, later mingled with the Venetians. It is certain that Romans lived here, as highlighted by the toponym *Pocastro* - which is a clear popularisation of latin *post castrum*, indicating a site behind the military camp. In the 8th century with most probability the Benedictine monks reclaimed the land and founded a church, which almost surely dates back before the year 1,000. Later on a castle was built, of which today there is no trace at all. This point out the presence of a delegated lord of Vicenza government in **Gambugliano**, that was under the sovereignty of Vicenza. After medieval age and various vicissitudes, Gambugliano, as well as Vicenza, went under the sovereignty of Serenissima Republic of Venice until its collapse. The following Austrian domination deeply modified the administrative system starting with the incorporation of Monteviale municipality and the final aggregation of *Monte San Lorenzo* hamlet. After the annexation to the Reign of Italy in 1866, in 1905 the permanent separation of Gambugliano from Monteviale was sanctioned.

ORIGIN OF THE NAME

Gambugliano origin is surely ancient, as highlighted by its latin name *Gambullanum*, which ending *-anum* identify the territory as a property. Indeed the popular tradition that connect the name to *gran bojon* - meaning the existence of many natural hot water springs - has no foundation. The first clear traces of the name Gambugliano are after its origin and they date back to the 13th century. In 1262 we find the name *Gambullanum* in the *Codice A dei Comuni Vicentini* (A Code of Vicentine municipalities). In 1207 we find the word *Gambullano* in some documents and later, in 1264 *Gambujanum* is mentioned as Autonomous Villa in the statute of Vicenza. Its hamlet *Monte San Lorenzo* is mentioned for the first time in a document of 1378 as *Monte Sancti Laurentii de Gambugliano*. Its church is mentioned in a Vatican document of 1297. The name of the hamlet is clearly related to the name of Saint Lorenzo.



TERRITORY

The territory extends from 7.95 square kilometres mainly on the hill area called **Monti Castellari**, often located in Pre-Lessini area and only a marginal part on the plain. This marginal part is the so called **Valdiezza** and come from the name of the stream that crosses it. The stream runs into the Onte stream and origins Retrone river. The valley area of the territory dates back to the Oligocene. Under the layer of limestone of that period, we find marls and clays of the Late Eocene. The whole extension of this area is **rich of fossils** of **Miocene** and **Oligocene**. In the 70s in the site called *Il Covolo* the richest fossil site of Italy of *Natica Hebraea* (type of gastropod) was discovered.



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Caldogno — Costabissara — **CASTELNOVO** — Gambugliano



CONVENT OF SANTA MARIA DEL CENGIO

SITES OF INTEREST

The **Sanctuary of Madonna del Cengio** appears on a rocky outcrop on the Orolo river bank, opposite the ancient church of Saint Peter. It already appears in some documents of the **12th century** and went under restorations throughout the centuries until 1920. It was property of Birgittini Fathers and later of the Canons of San Salvatore of Venice. Since last century the church and the hermitage next to it have been lodging the Servants of Mary. The cloister preserves an original **frieze** with floral motif of the 15th century. In the interior there are **frescoes** that are **important** for the Vicentine painting, as they pointed out the diffusion of Giotto's models in this areas. The Church of Santa Maria del Cengio is mentioned for the first time in 1192 in the parchments of Centio Camerario. It was the register of churches and monasteries which had to pay a certain amount of Veronese money to the Holy See in Rome. There is no other earlier proof about this **little convent**, which **stands out on a high rock ledge of marine and volcanic origins**. The ancient medieval document is poor of reports. Nevertheless we can suppose that this church did exist earlier maybe as a church in the time of Early evangelisation. Or maybe as Hospice for wayfarers along the ancient roman way that leads Vicenza to the valleys of Leogra and Astico. Or even maybe as Chapel of the castle **Castellaro** just in the same place where the Hermitage raises today. It raised higher than today on the hill top together with the ancient tower which was built on a rocky boulder called **Priara**.

Many lordly residences enrich the landscape of **Isola Vicentina**, like the 18th century villa that today hosts the municipal hall, the well-known **Villa Cerchiari** and **Villa Velo Scroffa-Guardini**. Villa Cerchiari is a building of **1722** and has got a majestic main floor. Its characteristic façade has a pediment decorated with statues. Villa Velo Scroffa-Guardini was built in the **first half of the 19th century** and has got **big gardens in romantic style**. The original project was by the architect **Carlo Barrera**, which was then modified by the owner Isabella of Velo Scroffa. The interior is outstanding. It has got a majestic central main hall with circular plan and three corridors that branch out of it. The main hall has got **exquisite decorations** by **Piccuti** and **Giacomelli**. The **big frescoes** of the living room was painted by **Palma il Giovane**. The paving at first floor is remarkable and made of marble from the *Baths of Caracalla*. **Villa Bertolini** is in **Castelnovo** hamlet and it is probably of the 15th century, but it was completely modified in the 19th century during some restoration works. In its interior there is a fresco of **Pasqualotto**. In the same hamlet centre we also find **Villa Osboli-Calegaro**. It is a neoclassical restoration of a pre-existing building, that is remarkable for the majesty of its entrance. In **Vallugana** there is **Villa Branzo Loschi-Drago**, which is a 18th century building by the architect **Domenico Cerato**. The parish church of Isola Vicentina is dedicated to Saint Peter. According to its very ancient origin and its tradition it was founded by Saint Prosdocimus of Padua himself. It was already mentioned as parish church in some documents of the 13th century. It had been remodelled several times throughout the centuries, until its total reconstruction at the end of the 19th century.



VILLA VELO SCROFFA - GUARDINI



The first project created by the architect Carlo Barrera dates back to the **first half of the 19th century** (1826). It was later revised by the owner Isabella Velo and accomplished by Angelo Barrera. Its structure represents Palladian taste and the strong desire of the owner - the noblewoman **Isabella di Velo Scroffa** and his brother Girolamo Egidio. The surrounding park come from the ideal English garden and

was designed by the gardener Giovanni Villoresi. The villa has a square plan with two levels culminating in a remarkable cornice. The interiors are decorated and frescoed with extraordinary taste. The **big fresco** of the **Wedding at Cana** in the living room is particularly beautiful and shall be attributed to Palma il Giovane. It is also worth mentioning the paving at the first floor, made of original marble of the Baths of Caracalla. Isabella died in 1831 and her husband Giulio Scroffa had to follow the work of completion. In 1838 the villa was given to Giuseppe Fogazzaro and later, in 1849, it was taken over by his son Francesco, father of Matilde Fogazzaro, who got married to Alvise Biego Monanari in 1869. Thanks to him the English gardens were finished. In 1925 the villa was bought by the family Guardini.

VILLA BERTOLINI



It was restored in the **19th century**, but its construction probably dates back to four centuries earlier. The façade is facing south and it is noteworthy due to **its illusionistic mural paintings**. In its interior there is an excellent fresco of Pasqualotto and refined **decorations** of the 19th century. Today it hosts a kindergarten.

VILLA BRANZO LOSCHI - DRAGO

It was built in the **18th century** following the plan of the architect *Domenico Cerato*. It presents simple but elegant lines, especially the façade that is light weighted by five arches. Next to the Villa there is a *Barchessa* [originally a farm building characterized by a portico with several arches N.d.T.] and a **small private chapel**, which preserves the emblem of the ancient owners.



VILLA CERCHIARI

Villa Cerchiarì is property of the municipality of Isola Vicentina. In **1772** the nobleman **Carlo Cerchiarì** wanted a stately home that was built at the end of Calisignano Street. This building is one of the last thing that the family accomplished. Indeed at the beginning of the 19th century the lineage died out after the death of Alvise, Carlo's son. Since then the villa went under a ruined period. The Cerchiarì goods passed into Count Francesco Gualdo hands. He kept the fields, but he sold immediately the villa due to its high cost of maintenance. Gio Batta Branzo-Loschi bought it, because he needed a blazoned abode to show his supremacy. Later the villa was occupied by Tommaso Munari, who was the more important lodger of his fields and lastly it was sold to the fascist party. At the end of the fascism the villa was sequestered as patrimony of the former **Combat Fasces Federation**. Since 2008 it has been hosting the municipal library. The name of the library is dedicated to the theologian Romano Guardini, who used to come to Isola Vicentina on holidays to stay in his family villa - Villa Velo Scroffa now Guardini.



CHURCH OF ST. VITALE



Due to the population increase, the old **Archpriestal Church** was not big enough to host all devotees, who had to stay outside the church during the Mass. In 1895 the population of **Castelnuovo** decided to build a new and healthier church. The priest Giuseppe Formenton wanted to enlarge the existing church and wanted to pay the bills, but some sceptics stood in his way and this project fell. In this first plan they wanted to build a **roman church in the new sixteenth-century style**. The new project of 1903

proposed a **new gothic style** and it was approved. The works had already begun, indeed on 25th August **1895** the first stone was laid in the area given by Sir G. Bertolini. It occurred in the presence of the architect Marchioro, the co-operator Father G. Belloni, Father Andrea Pozzan - parish priest of Ignago - and the men in charge of the church construction - Lovise Angelo, Sbalchiero Francesco, Gonzo Francesco and the prof. Father Attilio dott. Caldana. The latter gave a passionate speech of congratulation and encouragement to the attendee. After the foundation works, the construction works went on irregularly and only thanks to the spontaneous donation of the population. Later some municipal subventions arrived too. Between 1896 and 1898 many companies were working at the church construction as Chiarello and Barbieri of Piovene for marbles and socles, Dall'Armelina for wood, Giacomo Ruaro for stones. The architect Marchioro was responsible for the construction site and he received £370 for the direction of the works of the choir, apse, sacristy and oratory. He worked from April 19th to October 16th for a total number of 74 days. At the death of Father Formenton the walls were one metre high. With his successor, Father Stefano Rovinati (1897-1920), the works continued and the church was finished and paid. On 28th April 1912 the devotee could enter into the church and participate in the solemn blessing given by His Excellency the Most Reverend Monsignor Ferd. Rodolfi - bishop of the diocese.

CHURCH OF ST. PETER

On 2nd May 1898 the works for the construction of the new church began. The architect **Marchioro Gerardo di Domenico di Castelnovo** planned and followed the construction works. A project of Negrin of 1898 planned an enlargement of the pre-existing church, but the project of a new church was preferred. This was possible thanks to the bequest of Mrs. Luigia Gaspari widow Bressan. The municipality with its civil engineer Casera approved the project on 10 May 1898.



On 15th October of the same year the solemn ceremony of the laying of the first stone was held. On 3rd January 1899, at the death of Father Graziani, the choir, the nave and the oratory were covered. In 1906 his successor - Father Gio Batta Polacco - followed Marchioro project for the sacristy construction works on an area given by the Roi family. The works went on over the years and finished thanks to the supply of the whole population, workers, carpenters, bricklayers, blacksmiths and manual labourers. At the end of 1912 the church was completely covered and Marchioro could project the façade. In 1914 the façade was painted by **Attilio Bardin di Este**, who was the pupil of the deceased D. Alpago, who previously painted the choir, the oratory and the sacristy. On December 1914 the church had its first celebration, but with no solemnity, due to the war. In 1923 the son of Gerardo Marchioro, Domenico Marchioro, worked on the ceiling following his father project dated 2nd February 1918, which indicates the cross section for the construction of the ceiling.

CHURCH OF ST. LEONARD IN IGNAGO



The church of Ignago was most probably built thanks to the devotion of the German labourers immigrated in the Vicenza area in the **15th century**. In 1711 it was restored and it was rebuilt in the first years of 20th century. **Father Bortolo Fochesato** was an immigrant and an expert bricklayer who focused on the necessity of a bigger church for the increasing community. His proposal was approved by the heads of the household and the new church's construction began. The new church has a bigger surface and higher

roof and it incorporates the demolished church. We can still see some signs of the previous church like the ancient marble paving as well as a painting close to the presbytery, which is still intact and give us the dimension of the previous church. Gerardo Marchioro made a report about the costs of reconstruction and enlargement of the church. He declared that *“the first work to do is the extension of the church, then the demolition of all walls except for the bell tower wall as designed on the plan and later the reconstruction with stones, cement, tiles and decorated tiles”*.

CHURCH OF ST. LORENZ IN CASTELNOVO

The **church of St. Lorenz** in **Castelnovo** is on a beautiful panoramic hill on the piedmont area of Lessinia. It is an ancient church overlooking the valley and it is remarkable for its architecture and an **ancient inscription** that came out in 1984 during some regular maintenance works.

The today's church had most probably modified the previous crumbling chapel which could be dated back to the 12th century. We can see the traces of its antiquity thanks to its east orientation - which was a traditional aspect of the first millennium - as well as for its **two apses**. In the apse on the right side we find two **frescoes** from **the first half of the 15th century**. One fresco is representing **Mother Mary with Baby Jesus** and the other one is representing **St. Francis of Assisi** and **St. Lorenz** with the gridiron of his martyrdom. In 1984 during some routine maintenance



works an inscription come out from the two ashlar on the right side of the monofora. It indicates the date of construction and unusually the name of the constructor or the benefactor who made the new interventions. The inscription is carved in a muddled way with letters of that period, dictated by a cultured person and looks historically authentic. This inscription was hidden till now because it was covered with plaster. Even our past as well as our most recent historians couldn't see it, that's why they never mentioned it before. Therefore this inscription is important, because it enriches our historical knowledge about this church. The name *Marcillus* could be the name of the person who commissioned the work or most probably the name of the constructor of the church. Sure enough Francesco Canova observed that it could be the same *Marcillus* of the 12th century, who projected the reconstruction of the dome with three aisles in Padua that was destroyed by the earthquake of 1117.

COMMUNITAS INSULARUM ARCHAEOLOGICAL GROUP



A group of inhabitants of Castelnuovo who are passionate history and archaeology lovers founded in **1981** the *Communitas Insularum* archaeological group. They were encouraged by the recent **archaeological discoveries** in **Castelnuovo** and **Isola** country side. The principal aim of this association is to **protect the archaeological sites and findings** of the territory as well as to **make them known** to all people.

For this reason they collaborate with the archaeological authority. Since the beginning Mrs. Maria Cenere Dinarello has been the president of the association. Today the members are thirty as much as the supporters. It is one of the associations, which created the **FAAV** (federation of archaeological association of Veneto region) more than twenty years ago. It is a regional ONLUS and Mrs. Dinarello had been the president of it for long time. In the headquarters there is a **permanent archaeological exhibition** carried out by the archaeological authority in order to offer some educational projects. Here we can find the most noteworthy discoveries of Venetic and Roman ages that had been found in Isola Vicentina municipal area. The most important findings are a Venetic votive disc, a copy of the stele of Isola Vicentina and some little votive statues of **Minerva** and **Mercury** from the roman period.

GUINEA-HEN SPIT

The association Pro Isola likes to think that the De.Co. brand was given to the spit as it is the main course of the Spit Party. In this way it is related to the history and the tradition of Isola and its Pro Isola association. So they are glad to think that the De.Co. label is actually for the **Spit Party** as they consider it a traditional village party made of persons who want to carry on their tradition and who like to enjoy time together.



CORN FLOUR

For more than 60 years Molino Filippi has been producing **corn flour** in Castelnovo and Isola Vicentina area. It is an artisan mill activity with an **ancient tradition**. It uses **high technology** millstones in order to maintain the authenticity and to guarantee the salubrity of corn flour. In this way they obtain high quality flours. Their main product is the **vicentine corn flour** for polenta. It is also available the organic one and the Bramata, which has a coarse grain texture.



QUININE CORDIAL ELIXIR



At the beginning of the 19th century the chemist and botanic Doctor Giovan Battista Ceccato created in his pharmacy in Isola Vicentina a special recipe of this exquisite **elixir**. It is made of **selected varieties of cinchona bark** together with **many aromatic spices**. It is a quinine cordial with digestive and tonic properties. It has an intense aroma and a smooth taste that persists in the mouth. This elixir follows the traditional recipe and it is taken over by the today's owner of the pharmacy Madonna dell' Aiuto in Isola Vicentina.



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Villaverla
MONTEVIALE

*An exciting
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VICENZA NORD

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Villaverla

MONTEVIALE

Isola Vicentina

Caldogno — Costabissara — Castelnovo — Gambugliano



TERRITORY'S BEAUTY AND FOSSILS

SITES OF INTEREST

Monteviale territory is in a geographic area called vicentine Lessini and more specifically in a panoramic area between the Agno valley and the Vicentine valley. It is difficult to specifically delineate Monteviale area, because its hills blend together with Creazzo, Gambugliano and Costabissara hills. Nevertheless its area has some specific characteristics most of all from a geological point of view. There are **lignite deposit** and **bituminous schist** that made Monteviale an attractive mining site. These particular geological conditions provided important paleontological findings, because the lignite deposits allowed the discovery of animal fossils of great scientific interest. During the mining **many extraordinary fossils** were discovered throughout the centuries. The expert in this field counted 18 species of vertebrates as Anthracotheriidae, crocodiles, tortoises and bats. These are unique specimens and took their name from Monteviale which is today well known all over the world. Moreover Monteviale is known for its minerals and in particular for the **Celestina**. It is a solid crystal that can have big dimension as well. It is often colourless, but it can be light blue and more rarely red or grey. It is the most typical mineral of this territory and it was officially discovered in 1807 by the vicentine **G. Marzari-Pecanti**. Another typical mineral of the territory is the **Calcite-Tartufite** (even known as Gagate since the 17th century) and its name comes from the smell when you rub it. Its first identification occurred in 1815-24 by the expert Fortis.

VILLA LOSCHI ZILERI MOTTERLE

Villa Loschi Zileri Motterle is a historic and monumental building with a big garden which is still today surrounded by an **extended countryside area** with a **great historical and aesthetic value**. The count Antonio Nicolò dei Loschi was one of the most important family in the Vicenza's aristocracy. In 1463 he bought an estate of 800 fields in the countryside called Biron, close to the city centre. The architect **Carlo Borella** was famous, because he worked at the restoration of the Basilica of Monte Berico. For this reason the noble family wanted him to work at the structure of the central building and its annexations. At the beginning of the 18th century the Loschi family joined the *Libro d'Oro della nobiltà italiana* [formal directory of nobles in the Republic of Venice N.d.T.]. As a consequence, the family wanted Francesco Muttoni to completely modify and modernise their house in order to honour and promote the new image of the family. The main hall was enriched by the brightness and colours of **Giambattista Tiepolo's** frescoes. He demonstrated his incredible talent by painting **twelve frescoes** alone in only three months in the summer of 1734. His frescoes are inside big stucco frames and represent allegorical images of the virtues of the noble family. The frescoes are majestic and elegant with beautiful dynamism and exceptional bright colours in a hall that is bathed in light. In the middle of the 19th century the countess Drusilla Loschi charged Antonio Caregaro Negrin with the new design of the monumental park which became a romantic English garden that can still be seen today. The garden as well as the fields surrounding it - that once were part of the property - are rich of rare species of spontaneous flora and majestic centennial trees. There is a bald cypress (*Taxodium distichum*) with a trunk circumference of six metres that represents a monumental tree at national level. The whole area has also a typical fauna. Just a few steps away from the city we can find roe deers, badgers and



other species that are usually rare today in a plain environment. We can also find characteristic birds as chaffinch, great tit, red-headed woodpecker and jay. All these birds need specific arboreal condition to live and reproduce.

HISTORY

The first official documents with the name Monteviale date back to **1200**. In a document of 7th September 1202 it is written: - *per tratam ungaricam que vadit per ante portas Montis Vitalis* - along the Hungarian street that leads to the gate of Monte Vitale. This means that in the 13th century this street was the access to the castle gate that was the entrance of the village as well. The name of the street is clearly due to the Hungarian invasions. They were also the reason why the walls of the village were erected around the castle, in order to protect it. We find more information about the castle in an imperial document of Ottone IV dated 1210. It was called a caste, but it was really a fortified church where religious and social life was conducted. **Monteviale castle** was enlarged and reinforced and became quite important in the political scene of Vicenza during Ezzelino supremacy. It was the location of the cruel fights between the municipalities league and Frederick II, who was allied with the tyrannical Ezzelino. On 16th August 1240 the Vicentines were guided by Ezzelino's podestà and lieutenant Tebaldo Francigena who suddenly assaulted the castle and destroyed it completely. After that there were only the ruins of the castle. The documents after 1240 referred to the castle as the place where the castle was (Mantese-Canova in *Castelli medioevali del Vicentino*). Today exists Via Castello - Castle Street. Monteviale has always had its own municipality except in 1811 when they moved it to Gambugliano. That was necessary and safer, because the Napoleon's troop continue to invade and loot the valuable items. Unfortunately it lasted more than they wanted. In fact after the re-annexation of Vicenza to the Austro-Hungarian Empire the municipalities were reduced from 131 to 123 and **Monteviale** was officially under **Gambugliano** control.

Thanks to the special law of 22nd April no. 143 published on the Official Gazette of 1906 no. 104 of Thursday 3rd May, the administrative division between the two municipalities was made official. Monteviale municipality got back its functioning on 1st January 1907.

ANCIENT FOUNTAIN OF DONESTRA

It appeared in the map of 1671 drawn up by the expert Bortolamio Munari. It was restored in 1992 by the Gruppo Alpini of Monteviale - Italian alpine trooper group. The fountain of Via Donestra date back to the 16th century and it is probably the oldest and surely the longest lasting of the village. Other fountains were opened throughout the years, but in summer time the only one with water was the Donestra. The problem of drinkable water had been unsolved for many years. Finally in 1949 the chance came with a law that allowed the municipality to access to public funds. In 1953 the aqueduct became a reality thanks to **Knight Cibeles** who constantly followed up this matter.



RESIDENCE CHIMENTO



This residence was built in the **17th century** by the **noble family Longare**. It still maintains its original structure and it is surrounded by other building for agricultural needs. Michele Longare owned 81 fields in the countryside between Fornaci and Costigiola and 7 houses for his land-holders. In 1703 Lelio and Tommaso Longare commissioned an oratory for the **Blessed Virgin of the Holy Rosary**, which was later abandoned and it deteriorated; unfortunately there is no trace of it today.

VILLA DAL CORNO



Going up following the street that leads to the hill, on the right side we find the east part of this building. The complete name is **Villa Checato, Bianchi degli Occhi, Volebole, Stella, Dal Corno**. The villa is made up of many buildings, looks fragmented and has no architectural unity. All façades are crowned with a

cornice with a bracket frieze. These clear discontinuity made Cevese (1971) think that it is only a part of a greater project which remained unfinished. The interior was deeply modified in the middle of the 19th century with the opening of some doors and the construction of a stairway on the west corner. It still has a mosaic inscription of the date of the intervention of 1862 under the owner **Marcantonio Volebele**. Another inscription dated 1710 doesn't exists anymore but we have trace of it thanks to Faccioli (1864) who could read it in *prospectus palatii*.

PEDESTRIAN TRAILS

The inhabitants needed to walk from the plain to the hill and some of their old trails were tracked and listed on a map. There are seven pedestrian trails where we can walk to discover the beauty of this territory. One more trail was recently added, it is the trail *delle Foglie Lucenti* - of the shining leaves. It is an educational walk through the wood where we can find 10 artistic representation of different animals. The aim is to walk along the trail, looking for each of them and guessing their names.

SCOUT BASE CAMP OF COSTIGIOLA



This is **Costigiola** - seven hectares of woods and fields, old trails, a medieval little tower and, in the middle, an old colonic house. Today it is a **Scout base camp at national level**. This adventure began more than 50 years ago when it was just a ruin. It was cleaned up from the infesting vegetation and it was restored. That was possible thanks to the Vicentine scout groups. Today it can host more than thirty persons, as a result of the last restoration of 2012, which gave the house the suitable restrooms and utilities. In the weekends and in summertime the house hosts scout groups from all over Italy and

even from other European countries. Everybody comes here to meet each other, to learn new technics and to enjoy this beautiful place surrounded by nature just a few steps away from the city. The house is mainly used by scout groups and their activities, but this base is a meeting point for other activities that promote culture and faith as well. For instance last event was the **biblical festival**. A new trail called *Sentiero delle Foglie Lucenti* – the trail of the shining leaves - was created in the area around the house. It is an interactive trail for everybody - schoolchildren, young people, families - created to discover the territory and its beautiful nature through a game. In 2003 the scout base camp was dedicated to **Ugo Ferrarese**. He is a scout leader who has been dedicated his energies to this project for many years. This dream wouldn't have come true without him and his ability to interest and involve many people.

PARISH CHURCH OF ST. MARIA ASSUNTA



Once this church was a small building which rose up out of the same hill where some centuries earlier a majestic castle was built. It was enlarged in 1885 with annexation of two lateral chapels to the existing choir. The church is dedicated to St. Mary of the Assumption and it looks as it can still be seen today thanks to the enlargement works began in 1927. Four years later the works were finished following the project of the marquis **Marco Dondi dell'Orologio di Padova** and thanks to the generosity of the counts Alessandro and Bianca Zileri. The style chosen is the Romanesque one which perfectly inserts in the environment thanks to its materials as earthenware tiles and white stones. The church has got three aisles, three apses and three altars, it has got a Latin cross plan

and two lateral altars. It is 35 metres long, 16,7 metres large and it is more than 20 metres high in the upper part of its cupola. The construction of the today's bell tower lasted two years, from 1822 to 1824. It is 22 metres high and has got a clock.

VOTIVE CHAPEL OF THE MADONNA DELLA SALUTE

The votive chapel dedicated to the **Madonna della Salute** was built by the Monteviale's inhabitants at the end of **1631** to thank Her for the end of the plague. It was later moved and rebuilt as written on the commemorative plaque of 1921: - *This chapel next to the place where it was built in 1631 was then completely demolished in 1920 after the destruction of a big tree. All inhabitants commissioned its reconstruction in 1921 in a more elegant style under the leadership of Father Giuseppe Piaserico and the count Alessandro Zileri. They wanted to honour the Blessed Virgin Mary and to remember the soldiers killed in the horrible War.*



ORATORY OF ST. MATTHEW

This oratory was commissioned in **1670** by **Giuseppe** and **Andrea Checato**. On 2nd June 1671 the archpriest of Castelnuovo's parish - who was appointed by the bishop - blessed it in presence of Monteviale's priest Father Giovanni Franchetto. The oratory was open for public use in order to let the residents who lived down the hill take part in religious functions when the streets leading to the village weren't accessible, because of bad weather.



CHAPEL OF ST. FRANCIS

A part of the building of **villa Loschi Zileri Motterle** was built between the end of the 16th century and the beginning of the 17th century following the wish of the countess **Elisabetta Poiana**, wife of Fabrizio Loschi. It was enlarged and the decorations were restored in the middle of the 19th century by the architect **Caregato Negrin** following the ecclesiastical architectural canons of those ages. It was commissioned by the countess Drusilla Loschi. After few decades the countess Bartolini Carega Zileri decided to modify it by enlarging the apse and renewing completely the paintings. One inscription is the name **Tito Chini** together with the date 1940. A careful restoration between 2007 and 2009 allowed us to see the original colours and the vibrant aspect of the 19th century's church.





••••• Gambugliano

••••• Castelnuovo

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VILLAVERLA

— Monteviale

— Isola Vicentina



Caldogno — Costabissara — Castelnuovo — Gambugliano



VILLA GHELLINI

SITES OF INTEREST

Villa Ghellini Dall'Olmo is the architectural masterpiece of Villaverla. It was planned by one of **Andrea Palladio's** pupil - **Antonio Pizzocaro**. It was commissioned by the **family Ghellini** and built on the rests of some pre-existing buildings. They wanted to exceed their rival neighbours, the family Verlatto, for the supremacy on the village. It is **unfinished**, because of some economic problems of the family and the unexpected death of the architect. The works stopped in 1679 as shown by the carved date in two points of the major façade. They never went on after the death of the architect occurred on 13th August of 1680. For this reason we can see the northern wing badly interrupted after the first window. Despite of that this building is the masterpiece of Antonio Pizzocaro. He planned it like a **medieval castle** with the parade ground in the middle - here given by the courtyard - or like a Roman villa with its peristyle and the colonnade on the three sides. The deterioration of the architectural structure was quicken by many factors. In past time many families were hosted here and they modified the minor body and the two porches. During the Great War the villa was used as a rest place for the soldiers back from the front and it was once hit by a bomb. Due to all these damages as well as the damages due to weather and the passing of time, the villa is in need of a costly restoration. Unfortunately the municipality can only afford a small amount of the necessary restoration works.

OASIS OF LE RISORGIVE - THE WOOD

The Bacchiglione springs park is a site of **European interest** which extends along Villaverla, Caldogno and Dueville municipalities. The water from the near mountains filter into the alluvial fan of piedmont and comes back to the surface in the northern lands of Vicenza. It is a big amount of water that can refill the aqueduct of a very large part of Veneto. Unfortunately this richness is threatened by the excessive water extraction and the pollution of the aquifer. **The wood** is the **green lung** of this area and remember the old extended area of plain wood - today there is only few hectares of it. Particularly noteworthy are the trees and the flora and fauna of this area. This place is ideal for **hiking, horse and bike riding**. The naturalistic oasis of Villaverla is an important *green laboratory*. Here the man interact with nature in order to give back to this area its original aspect of humid plain area and thick plain wood as it was before the human influence on the land. In fact the man has been gradually taking this wood and transformed it in land for agricultural use for many years. A few years ago agriculture was banned in this area and extensive lands were given back to the wild power of nature. In this way species of trees and plants that had disappeared from hundreds if not thousands of years ago and once covered the Pianura Padana, were given free room to grow. The destiny of this green treasure chest is to protect and preserve an underground treasure - the water that fall into a layer of gravel of 140 metres deep that fills the aqueduct of Padua.



HISTORY



Between the end of the 19th century and the 1980s, many furnaces and laboratories for the production of construction materials had been working in Villaverla. They were later replaced by other artisan and industrial sectors that changed the socioeconomic status of the population. Along the main street - the ancient *strada regia* - that crosses the village north-south we find the **former Trevisan furnace** that represents an important **site of industrial archaeology**. Since **1878** till recent times this furnace had been the **working heart** of Villaverla. It particularly contributed to transform the local economy from rural to industrial. The Trevisan family could be an example of *industrial humanism* which had **Alessandro Rossi** of Schio as its leading figure. From May to October the furnace employed many men and women (400/500) who mostly lived in the worker houses built next to the production site. This industrial area went under a **recent urban restoration**. Villaverla municipality commissioned to restore a building with archaeological urban interest that is now the new municipality headquarter. Inside there are two parallel segments of a **Hoffmann furnace** in a good state of preservation - it had been working till 1980s. Now it is a **museum** that hosts art gallery and temporary installations. In addition to this covered area, there is a big area outside where the three chimney-stacks are visible. They are the symbol of the different stages of the production of the furnace and they offer us an open air museum.

VILLA VERLATO

Villa Verlato or Palace Verlato Putin was built in **1576** on a pre-existing building following the project of **Vincenzo Scamozzi** and was completed in 1615. Inside the villa we find beautiful wide rooms that are **fully decorated with frescoes**. In the main hall there are the most significant events of **Giovanni Verla's** life. He is the ancestor of the family and there is a Latin inscription above every fresco describing it. The artist is probably **Girolamo Pisani** - Zelotti pupil. The decoration on the left side room represents some heroes and some Lepanto's battle scenes and was decorated by a skilful venetian painter of the end of 16th century. In a small room on the ground floor there is a fresco of the Seven Liberal Arts **from the Magagna school** that is surrounded by divinities and by fully decorated grotesques. In the room on the right side of the main hall there is a fresco representing some Cyclope's bronze statues inside a building.



VILLA MARTINENGO SPILLER

The **family Martinengo Dalle Palle** came in Villaverla in the 15th century. The counts Martinengo from Brescia bought from the Da Porto the existing rural buildings. The villa was soon transformed in a **functional housing complex** for agricultural and farm activities with its cattle shed, stables, barns, porches and dovecote. Later in the 17th century the building was completed with the today's façade which closes the four-sided house. This side was the noble house and has got **exquisite finishing and frescoes** with geometrical designs and flower motifs in every room.



VILLA DEL BRAGLIO



Villa del Braglio is located in the stillness of the countryside between **Villaverla and Molina di Malo**, far away from the traffic of the main roads. It looks like the typical country villa of the end of the 17th century and the beginning of the 18th century. The villa has got two levels, a garden and, on each side of the house, we find the building dedicated to the farming and agriculture. Over the years the villa had fallen in a state of neglect and its

most significant elements were almost completely looted. The colonnade with the dovecote and the stables still maintain their original floors.

CHURCH OF ST. ANDREW IN NOVOLEDO



This church dedicated to St. Andrew Apostle is mentioned for the first time in some documents of 1444. It was renewed in 1668 and completely rebuilt in **1848** together with its bell tower. The style chosen is the neoclassical one and the architects were **De Boni**, who were in charge of local religious architecture. The church preserves a rich patrimony of altars, paintings and sacred furnishings of the past centuries. The building is simple and linear as well as the decorations whose purpose was to illustrate and teach the Holy Scripture to the inhabitants who were most of all farmers and illiterates. The frescoes cover 100 mt

of the church and are probably of **Rocco Pittaco** from Udine who was in charge of the church decoration since 1871. Today the decoration are rather well conserved also thanks to the restoration of 1970s and to the more recent restoration of some decades ago.

LITTLE CHURCH OF ST. GAETANO IN NOVOLEDO

In the second half of the 17th century a little church dedicated to St. Antonio was built in **Novoledo**. It was connected to the rooms of Villa Ghellini Mantiero. Despite of that Marco Antonio Ghellini commissioned its demolition in 1670 and one year later he commissioned its reconstruction just few metres from the villa, where it is still today. An inscription inside the church testifies that in 1672 Gerolamo, son of Marco Antonio Ghellini, contracted a terrible disease that almost worn himself out. Nevertheless Gerolamo survived thanks to the intercession of **St. Gaetano**, who gave him back his health. In sign of gratitude he commissioned the construction of a new altar in the little church. Since then the church is known as the **little church of St. Gaetano**, even if it is officially dedicated to St. Antonio. In the church there are the relics of Luigi Ghellini and probably of Gerolamo Ghellini as well.



CHURCH OF ST. DOMENICO IN VILLAVERLA

The church of Villaverla was completely rebuilt in **neoclassical style** between 1806 and 1813. The façade has got four Corinthian half-columns based on high pedestals. Between the half-columns there are two statues of **St. Peter and St. Paul**. On the top there is a smooth rectangular attic with a triangular pediment. On top of the attic there are three statues: two of angels and the one in the middle of **St. Domenico**. In the interior we find one nave with barrel vault, a presbytery with an altar and behind it there is a big painting of **Alessandro Maganza**. The altarpiece represents the Virgin Mary and was moved here from the church of St. Corona in Vicenza in the first years of 19th century. The altar was made by the **brothers Marinali**



of Vicenza. Inside we also find a statue of the *Madonna of the Rosary* by the brothers Marinali and many statues by Angelo Putti as well as the frescoes on the ceiling by **Giovanni Battista Canal**.

DE.CO. PRODUCTS - MUNICIPAL DENOMINATION OF ORIGIN

CLINTO



Since the **middle of the 19th century** the cultivation of **Clinto grapevine** has been one of the most viticultural activities on Veneto territory, mostly in Vicenza and Treviso area. As Clinto doesn't need graft, it is considered a hybrid plant and a strong grapevine. Thanks to this characteristic it was able to overcome the phylloxera epidemic that affected French and Italian vineyard in the 19th century. Its resistance to this parasite is the key of its diffusion, but at the same time the reason of its prohibition. Despite of that, the Clinto production is still common in this area and it is firmly anchored to the historical and cultural farm tradition of the north-eastern area of Vicenza and particularly in Villaverla. Clinto is an **ingredient used in many culinary products**.

VERLATA CHEESE



Before speaking of the **Verlatà cheese** we have to introduce the **Verlatà ditch**. Since ever the Villaverla municipality is characterized by a deeply-rooted agricultural tradition. For this reason it was important for the farmers to better use the hydric resources of this territory. In 1275 the Verlatà ditch was created from the Astico river. In the following years this hydric channel was essential for the prosperity of the fodder for the bovine farming. In this way the Verlatà cheese was born and it is now a **De.Co. product** of this small village.

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