

## **PROVA 1**

Throughout 8000 years the Veneto has accumulated some of the greatest historical and cultural treasures of man, becoming a cultural depository without parallel in Italy and among the top in the world.

The oldest artefacts come from the region around Verona and consist of thousands of stone incisions, to be found along the eastern coast of Lake Garda. The Paleovenetian civilisation, based in the centres of Este and Padua during the Bronze Age, has also been generous with its remains, leaving behind various ceramic and bronze objects. Rome gradually absorbed the Veneto, eventually transforming it into a province in the 1st century B.C., and busied itself with the construction of road networks and centres of inhabitation. Many monuments and remains are preserved today in all their majesty and beauty. The most visible trace of the Roman presence in the Veneto is unquestionably the Arena in Verona.

## **PROVA 2**

The Medieval period has left particular traces in the zone. In the Venetian lagoon the frequent trading with southern Mediterranean lands led to a fusing of oriental elements, witnessed in the area's architecture of palazzi and churches. Inland also sees a wealth of architectural treasures, such as the Longobard style of San Giorgio in Valpolicella, the Romanesque San Zeno Maggiore of Verona, and the Chiesa dei Santi Felice e Fortunato at Vicenza. Padua demonstrates the pictorial realism of Giotto: his frescoes in the Palatine chapel built in 1302 by the banker Enrico Scrovegni is one of the absolute high points of European art. Fundamental for the renewal of the pictorial language was also Giorgione, the artist from Castelfranco Veneto who played a major influence also on Titian. The Medieval feudalism produced the villages and cities whose walls remain intact and which can be considered authentic urban monuments: Cittadella, Castelfranco Veneto, Marostica, Este, Montagnana and Monselice among others.

### **PROVA 3**

The affirmation of the Renaissance in the Veneto was the prerogative of Padua, with the Florentine Donatello for sculpture and Andrea Mantegna for painting. Venice preserves the immortal works of Titian, Tintoretto and Veronese.

The Palladian Renaissance deserves special attention. The classical-based architectonic majesty of the Paduan Andrea Palladio is concentrated above all in and around Vicenza.

In the following century another architect, this time in Venice, Baldassare Longhena, produced many different designs throughout the lagoon. Still in Venice, the Belluno-born Andrea Brustolon acclaimed fame in his woodcarvings, supplying sculptures and furnishings for several churches and palazzi.

Seventeenth century Venetian landscape painting, with its perspective effects achieved in accordance with strict measurements and rules, finds its greatest representative in the figure of Antonio Canal, known as Canaletto, though other names of high regard are Bernardo Bellotto and Francesco Guardi.

### **PROVA 4**

Impossible to get bored in the Veneto, a land where all seasons offer every kind of entertainment! Besides, considering the variety of natural environment, art, and cutting-edge facilities and services which the region provides, it could hardly be otherwise. Culture, sport, leisure, relaxation, entertainment, cuisine: everything is here, one only has to decide.

The only type of holiday limited to one particular period of the year is the seaside summer break, though 'seaside' means more than just water: with more than 100 km of beaches, all well-kept and clean, with day and night time activities provided for, large varieties of sports (kitesurfing, tennis, sailing etc.), and the delicious fish dishes at the heart of maritime cuisine, no wonder that the seaside resorts hold the record for the most foreign visitors. Experiencing the Veneto signifies many things: such is the quantity of treasure here kept.

## **PROVA 5**

Today every type of holiday is possible in the Veneto, because in a land 210 km in length we find all the beauties of nature and the summits of man's artistic achievements.

Here it is possible to admire the world from the peaks of the Dolomites or plunge into the deep blue of a sea steeped in history, to trace the epochs in ancient cities or enjoy invigorating lake air. Here one can love culture, relax and enjoy health cures the Romans knew of, sample traditional cuisine and customs, practise sport in close contact with nature in all her forms. Here one can count on the efficiency and quality of the services.

The mountains of the Veneto, from the Dolomites to the Lessinia provide ample facilities for winter sports lovers, both downhill and cross-country skiing, as well as skating, whilst the summer months give a wide scope of activities such as exploring the countryside by foot, horse or mountain bike, rafting, fishing, and worthy cultural events.

## **PROVA 6**

History and nature, health and beauty, and sport are also well catered for in the mountains and lakes, where the seasons do not so affect the choice of destination. The so-called Riviera degli Olivi along the east coast of Lake Garda host archaeological sites and museums, health spas and centres, and an environment ideal for a host of varied sporting activities: from windsurfing, horseriding and hiking in summer, to the winter skiing on Monte Baldo with its lake views. Everything enhanced with the sumptuous local cuisine and optimum wine.

Not forgetting the eternal historical cities such as Venice and Verona, where the march of time boasts monuments from each step, and where one can literally live in a masterpiece: the museums, theatres, churches and cathedrals, ancient libraries, and the cinema, music and art festivals and exhibitions famed throughout the world. Why wait any longer? The Veneto is waiting!

## **PROVA 7**

To fully complete the identity of the Veneto there are the traditions of its people: all of which have origins lying far back in time, yet play a key role in the life of today. There is not one area in the region in this is not true: in addition to the dialect, every corner of the Veneto has its customs to which the respective community feels it represents. These may be connected to magic and superstition, or are revived through sacred processions, fairs, games and parades bringing alive the history of the city or individual village.

There are many ways to experience the folklore of Veneto however, not simply following the calendar. In fact there are a huge number of country fairs, with typical produce of the zone and season (such as asparagus in Bassano del Grappa, red radish at Treviso), the simple but daily rituals of the osteria, and other customs more hidden but nevertheless fascinating, such as the Grand Rogation of Asiago, involving a 30 km procession through stunning scenery.

## **PROVA 8**

Known above all for Andrea Palladio's work of the 16th century, Vicenza proudly exhibits the signs of its Roman background.

Vicetia or Vincentia appears for the first time in ancient sources in 135 B.C., though its origins stretch much further back, and was ruled by the Gauls until 157 B.C. Today the city remains steeped in the presence of Rome, whose spirit has remained in the air throughout the centuries. Though ample testimony of the Empire's hold can be seen today in the Museo Civico housed in Palladio's sumptuous Palazzo Chiericati one's first glimpse is from the centre's road formation. Remains of bridges, temples, the aqueduct and theatre provide further witness of that epic period.

However much the Medieval age has also left its traces, by the Goths, Franks and Longobards, Vicenza's Renaissance age was dominated by the Venetians; and so it is these two faces, of Rome and Palladio, which capture the visitor's gaze.

## **PROVA 9**

Though born in Padua, Palladio was adopted by Vicenza, and it was she who allowed his creative genius full rein, thus letting him become one of the greatest artists in history, employing classical themes and spatial harmony enforced through a rigid application of mathematical laws. Many buildings bear witness to this: prominent among them, the Basilica Palladiana, or Palazzo della Ragione in Piazza dei Signori, originally Medieval, restructured by the master in his characteristic style. Other masterpieces include the unparalleled wooden Teatro Olimpico, and the villa La Rotonda. This last is unquestionably the jewel in the crown of Vicenza's Palladian treasures.

Not all the visitor's sights are connected with architecture however: absolutely recommended would be SS. Felice and Fortunato, nestled above the hills dominating the city. Not forgetting of course the magnificent countryside dotted with aristocratic villas dating back to various eras.

## **PROVA 10**

The Basilica Palladiana is a symbolic building of Vicenza. It is well-known for the loggia on orders of serlians, designed by the great architect Andrea Palladio, which surrounds the medieval Palazzo della Ragione, and became heritage of Unesco in 1994. On May 9<sup>th</sup> 2014, the Basilica Palladiana became a National Monument. In the basements of the Basilica Palladiana there is the Archeological site of "Corte dei Bissari". The archaeological area allows visitors to immerse themselves in the living reality of a distant but crucial epoch to better understand the events that preceded the Palladian Renaissance. The archeological site is 150 square meters and has a walkway, from which is possible to see, through the transparent glass floor, the remains of the original Roman road. The path also provides related explanatory materials with titles, subtitles, and captions, also in English.

## **PROVA 11**

The Natural History and Archaeological Museum, housed since 1991 in the area of the cloisters of Santa Corona, is divided into two sections: Naturalistic and Archaeological. The first is devoted to the illustration of the characteristics of the territory, especially that of Berici, its specific environment also includes several endemic species of flora and fauna. A special attention is devoted to the hills of Vicenza in the Archaeological section too, in its showcases is present a rich documentation of stone tools, evidence of human presence on Berici from the Middle Paleolithic, and then continue with the presentation of Neolithic settlements and the Bronze Age in the Valleys of Fimon, from where come the famous vases square mouth of the village of Molino Casarotto. The Iron Age is reflected from materials of various settlements among which we mention the one located in the city center of Vicenza near the present Piazzetta S. Giacomo.

## **PROVA 12**

The Risorgimento and Resistance Museum is closely linked to the traditions, culture and moral life of the city and province. The material held and the location of the museum itself explain why it contains memories of important Italian events and people that were at the centre of the city's history. The Ambellicopoli hill, the site of the museum's Villa Guiccioli premises, was where the heroic resistance of 1848 took place. The people of Vicenza defended the city from here with volunteers from various other parts of the peninsula.

The collections held by the museum are extremely varied and interesting. It is not difficult to identify a common historical thread in such materials. The documents and mementoes in the collections provide interesting evidence of historic local, national and in some cases European events from the time of Napoleon's first Italian campaign in 1796 to the end of the Second World War and the fight for liberation (1945).

## **PROVA 13**

The Palazzo Chiericati has been the historic home of the Civic Museum since 1855 and now houses the city's collections of paintings, sculptures and applied arts from the thirteenth to the twentieth centuries.

A masterpiece of Palladio's early maturity (1550), the building not only has decorations from that period but also holds important documents on Vicenza's art history. The Civic Art Gallery has expanded around the original nucleus of the Palladio palazzo over the years. An extension was made to the west in the nineteenth century and a building was added on the south side to house the museum's expanded collection.

In these spaces, the works have been exhibited in different ways, the last of which dates back to the eighties of the twentieth century and was inspired by a chronological sequence.

## **PROVA 14**

In 1855, Palazzo Chiericati became the historical location of the City Museum, in which more than 35 thousand works such as paintings, sculptures, design pieces, toys and applied arts dating back to the period between the 13th and the 20th century are collected.

Today, the opening of the Civic Art Gallery is limited to the palladian wing, whose restoration was completed in December 2013. On the main floor of the building, there is the exhibition of the '500 and '600 centuries, contemporary to the building: paintings, sculptures and applied art that you could really admire in an aristocratic mansion at the time.

When the restoration will be completed, you will have access to the renovated wing of the twentieth century (which will collect works from the Middle Ages to 500, with rooms dedicated to the lunettes of the Podestà and the reconstruction of the destroyed Church of St. Bartholomew), and nineteenth-century wing (which will host works from the late seventeenth century to the twentieth century.). The exhibition routes proposed here are organized chronologically.