

GUIDE TO THE VILLAGES

FIERA DI PRIMIERO • PIEVE • TRANSACQUA
TONADICO • SIROR • SAN MARTINO DI CASTROZZA



Walks to discover buildings,
churches, frescos and fountains



COMUNE DI PRIMIERO
SAN MARTINO DI CASTROZZA



INTRODUCTION

The villages that form the Municipality of **Primiero San Martino di Castrozza** are described here with each of their distinctive historical and cultural features. The villages of the so called "*Soprapieve*", which are situated around the confluence of the Canali and Cismon rivers, make up the most substantial urban agglomeration of the Primiero valleys, though **they still clearly maintain their original nuclei**. They have the characteristic narrow streets and small squares, agricultural buildings, palatial buildings, signs of the sacred, watering places - even though recent building expansion,

converging towards Fiera, make them appear to be just one settlement.

The historic centres of **Pieve, Transacqua, Tonadico** and **Siror** have a predominately rural character: they developed at the intersection between a river and a thoroughfare, well protected from the flooding of the torrents, and were laid out in a compact way so as to leave as much land as possible for cultivation. However, this organisation of the settlements, closely connected with agricultural and forestry activity, was marked by two important economic events: the discovery and exploitation of mineral deposits (14th to 16th centu-

ry), which led to the birth of **Fiera di Primiero** (and some of the major monuments of the valley such as the Principal Parish Church of Santa Maria Assunta and the Palazzo delle Miniere) and the development of tourism in the 20th century that "created" the resort of **San Martino di Castrozza**. In the following pages **you will find described, village by village, the main features of agriculture and forestry, manufacturing and tourism, religion and art**; elements that have marked the history and memories of "our" community for more than a millennium.

In March 2017, the Municipality of Primiero San Martino di Castrozza obtained accreditation of the "**Family in Trentino**" brand.

This guide is part of the PRIMIERO IN YOUR POCKET series and was envisaged as being ideal for families too. It has easy self-guided circular walks to follow and you will discover the history and features of the villages that make up this municipal area. To identify the CHILD FRIENDLY POINTS on the map, the three symbols that you see on the right have been used. These marked spaces, in addition to offering catering and entertainment, have been equipped for new-mothers and babies as they offer some useful services: changing table, bottle warmer and a nursing corner.

With your smartphone you can use the interactive maps of the routes by connect-

ing to the vai.online addresses found on the maps. The guide can be downloaded by clicking on the section "Distretto Famiglia" on the website www.comuneprimiero.tn.it. Help us improve the guide by sending your comments and suggestions to the email primiero@biblio.infotn.it

Our priority is to help make your stay here enjoyable and give you the chance to discover and appreciate our history, traditions, culture and the environment.

Have a wonderful holiday in Primiero



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THEMED VISITS

This "Guide" is organized into geographical areas that correspond to each village. The numerous cultural and historic features

described here can also be grouped into specific topics that concern all the villages. By following these topics one can therefore

organise a visit according to specific thematic itineraries: we propose six:

HOUSING

The houses, and their disposition, show the relationship between construction and working activity. **14 houses** are described here: in some cases the commercial aspect emerges (see for example the Negrelli House or the Contrada street in

Fiera), in others, factors regarding tourism prevail (as in San Martino), or the characteristics are imposed by the function of who lives there (like the Presbyteries), but in most cases the houses are characterized by agricultural activity. These rural styles

of architecture are true instruments of work: there is in fact a clear division between stable-haybarn and living quarters, in the latter however, space is important to be able to store or process agricultural raw materials.

WATER

Together with housing a "system for water" was also organised. Each settlement, since its beginnings, has nurtured a relationship with its own river or stream, directing water into canals and fountains

that were used for domestic purposes, for watering livestock or for powering mills and sawmills. There are **10 points related to this theme**: 5 washhouses and 5 fountains.



PALATIAL BUILDINGS

Some of the major palatial buildings are connected to the era of mining, 14th – 17th century, instead, others are an expression of family wealth over the following centuries. They all have features of architectural or decorative value of both Germanic and Latin influ-

ence: Primiero is in fact a borderland that has seen the alternating presence of diverse political-administrative players. There are **8 "palazzi" described here**, that were built or modified, starting from the 1400s to the late 1800s.



CHURCHES AND CHAPELS

Each community identifies itself with a sacred place, therefore every village has its own church inserted into the housing plans or within the immediate vicinity. Other important buildings, on the other hand, were born as a religious expression of individual families that built

chapels inside their own residences, or in a place of particular interest. We have therefore highlighted the various churches and chapels (**13 points**) that have played a religious and social role of primary importance, with specific citations or with a broader description.



FRESCOS AND WAYSIDE SHRINES

There are countless “sacred signs” to be seen on buildings (niches, inscriptions, frescos) and found along thoroughfares or at the most popular places (crosses and shrines). They had a protective role and are a public affirmation of individual and collective devoutness.

We have chosen **18 items** – 13 frescos, 4 shrines, 1 inscription – these are amongst over one hundred and fifty that were made between the 15th and the



20th century and are found along village streets; other items can be found in the descriptions of buildings or churches. Added to

these, are 2 works that are not concerned with religious belief and were carried out in Siror in 1992 and 2003.

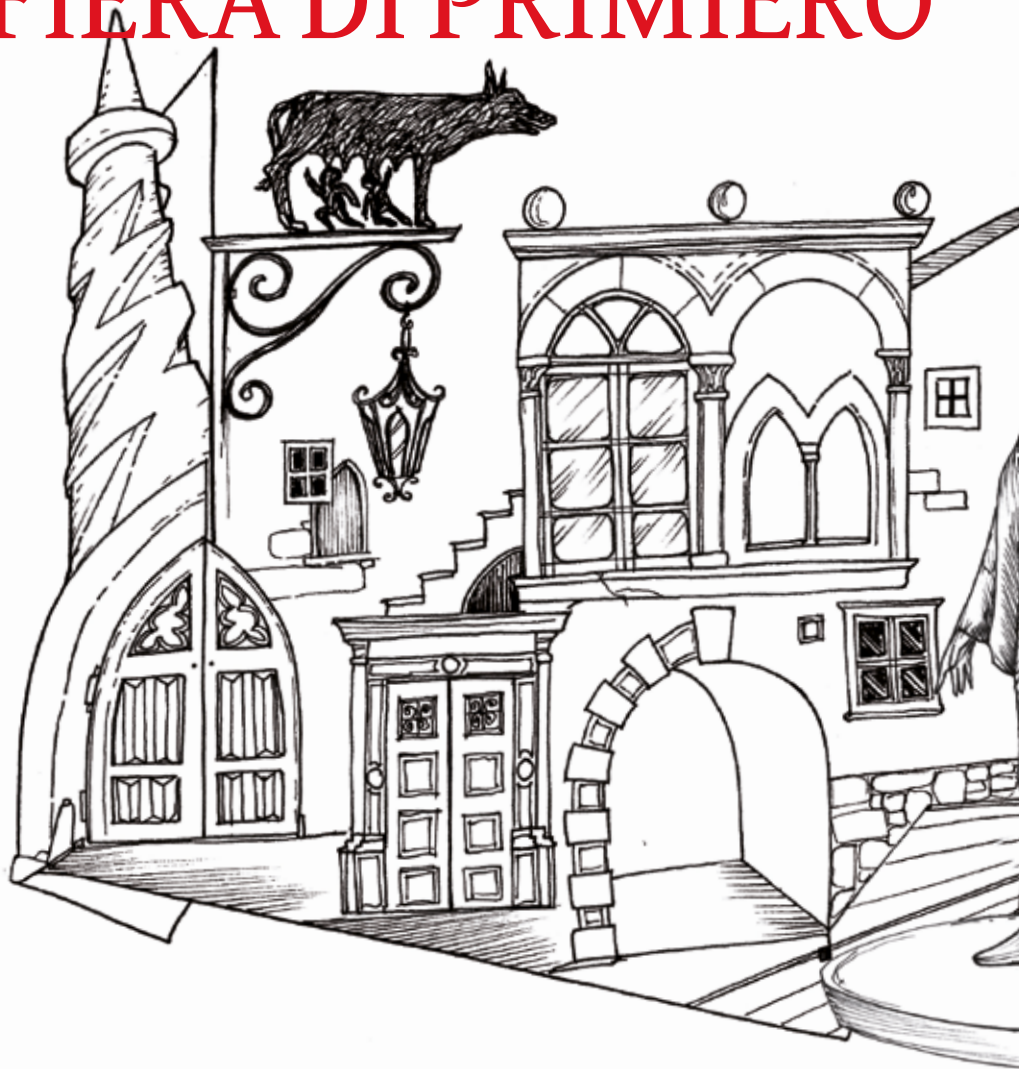
ECONOMIC ACTIVITIES

Finally, though not of less importance, one can follow an itinerary focused on productive activities described with **10 points**. In addition to buildings and other factors related to agriculture and livestock, (we have drawn attention to 3

rural buildings, stable-hay-barns, 2 mills, a description of fields and vegetable gardens), other work and economic aspects that are related to the community have been mentioned: the late medieval mining period (Ferrarezza-ironworks),

construction techniques relating to buildings (Fornace-furnace), private enterprise of the late 1800s (Brewery), the early 1900s (Boaletti power-station) and the development of tourism in San Martino di Castrozza.

FIERA DI PRIMIERO

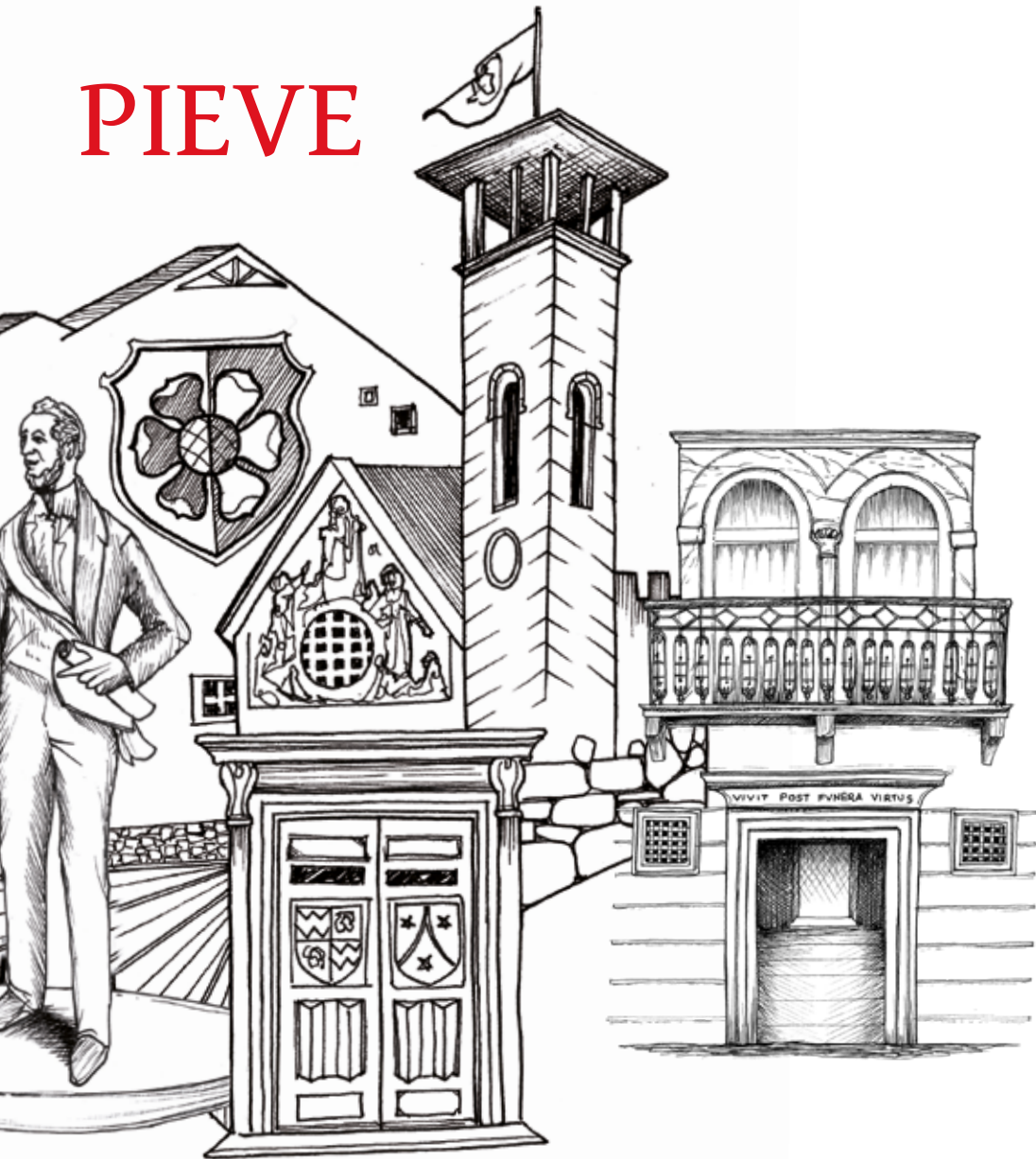


Fiera is quite different from the other villages in Primiero and is **chronologically the most recent settlement on the valley floor**: with historical proof, we can establish that it **was built after the 15th century**. Closely linked from its beginnings to the religious nucleus (Parish Church),

the administrative centre (Palazzo delle Miniere) and the market, Fiera immediately became the hub of Primiero.

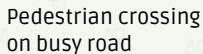
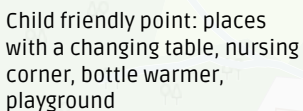
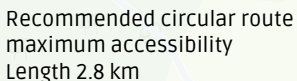
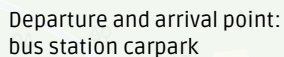
The population, mainly made up of non-local families from Veneto and Germany, gave impetus to material and cultural exchanges which can also be seen in the ar-

PIEVE

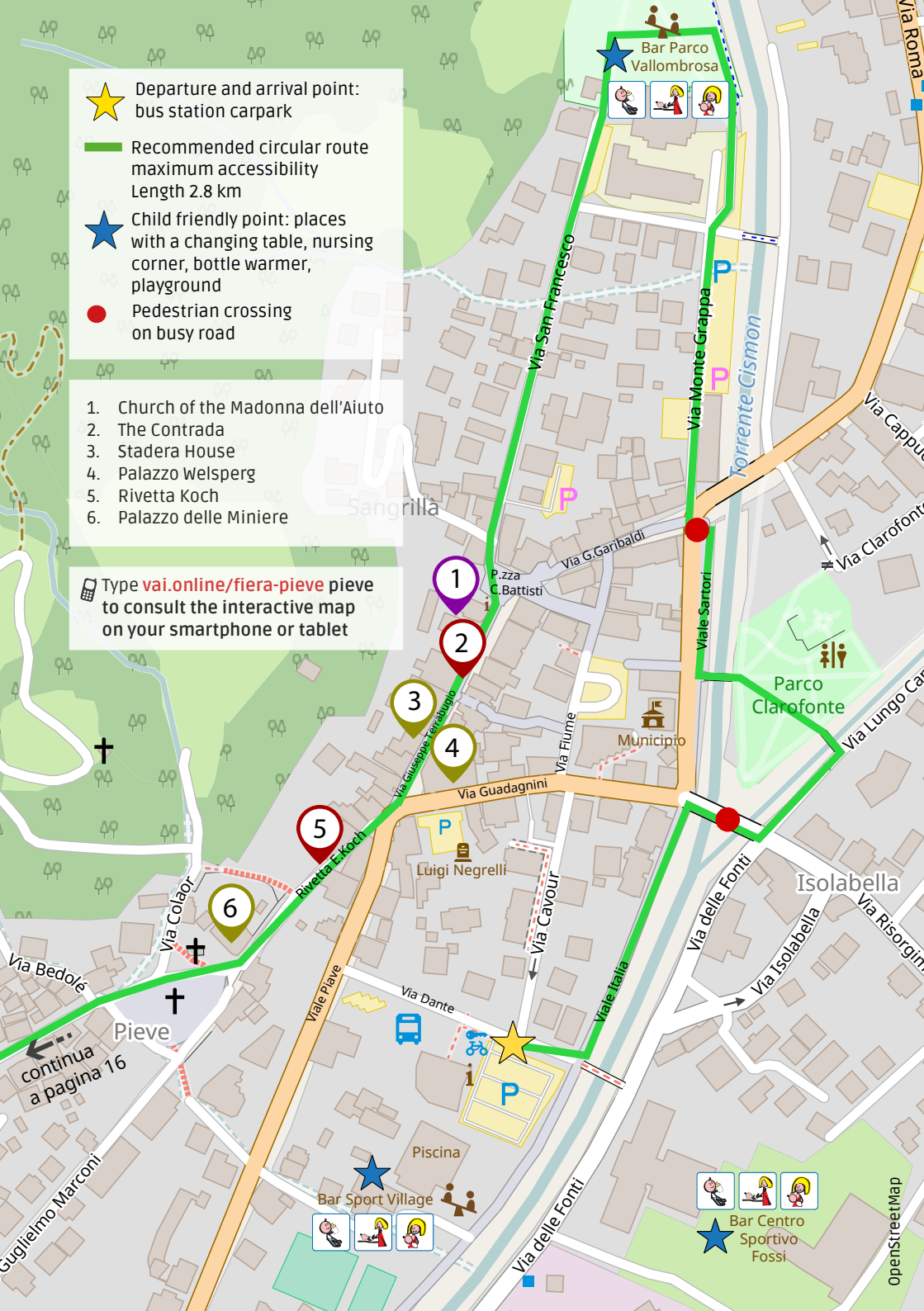


chitecture and town planning. The frequent flooding of the Cismon and Canali rivers, which brought mud and stones onto the nearby floodplain, led to constructing the town in a narrow compact way at the foot of the Bedolè slopes. The housing is in fact arranged in terraced

rows along the *Contrada*, which is divided into "lower", "middle" and "upper" and includes Via Garibaldi, Cesare Battisti Square, Via Terrabugio and the Rivetta that rises from Negrelli Square up to Pieve.



1. Church of the Madonna dell'Aiuto
2. The Contrada
3. Stadera House
4. Palazzo Welsperg
5. Rivetta Koch
6. Palazzo delle Miniere



CHURCH OF THE MADONNA DELL'AIUTO

In February 1663, during a solemn assembly of the community at which the nobles of Fiera di Primiero also participated, it was decided to build a chapel named "Our Lady of Consolation", which later became "of Help". Fiera would finally have its own church, just like the other villages. The construction proceeded slowly: only on **7th January 1668 did the delegated Parish Priest bless the building and celebrate the first mass there.**

Generous offerings soon endowed the new church with remarkable riches and bequests. Over the following decades two new altars dedicated to St. Francis and St. Cajetan were erected, whilst the high altar was seen to by the Confraternity of Holy Agony. The church quickly be-



came a sanctuary for the entire valley. Religious observance was strongly motivated by the **picture portraying the Madonna dell' Aiuto, painted in 1767, and since then it has always been carried in processions when there have been calamities:** when there was a need of rain or sun, flooding, plagues, wars (on the back of the picture dates are written of the processions against the droughts of 1800, 1832, 1839, 1855, 1881, one for the cholera outbreak in 1836, to confront the flooding of 1882 and 1885 and on the occasion of the 1914 and 1943 wars).

During the 1900s, **the civic tower with its clock was built (1910) and in the summer of 1952, a large fresco of about 54 sq. metres** was painted on the facade by Argo Castagna of Rovereto who reproduced the image of the Madonna dell' Aiuto that is inside the church; this Virgin is depicted surrounded by people of diverse social classes.

Beside the Madonna are St. Francis and St. Cajetan: the position of the saints makes one think that they are almost intermediaries between the crowd and the Virgin.



THE CONTRADA

This has always represented the central axis of Fiera di Primiero and is where many commercial activities are found. **The buildings, which often show gothic features, give the street its main façade, whilst behind them there are vegetable gardens and outbuildings.** Main doorways with decoration face onto the street, some-

times the blazon of a family arms stands out; on some lintels the inscription "Christus Nobiscum Stat" can be seen, dating back to the cholera epidemic of 1836 in order to keep away any malicious influenza. On the facades, the stone portal that frames a door often has a mullion or has a small balcony with a wrought iron parapet. The decoration



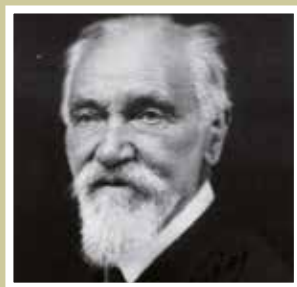
of many of the buildings, which was representative of the more elite classes, includes hewn stone and frescos on the façades. The windows always follow a regular alignment.



Giuseppe Terrabugio

Giuseppe Terrabugio (1842-1933), was born in Fiera di Primiero to Giovanni and Laura Pasotti de Friedenberg. From a tender age he showed a special musical aptitude: after completing his lycée education he enrolled at the Faculty of Law in Padova, but he soon abandoned university to devote his time entirely to music. He spent a long time in Munich where he mixed with the most famous musi-

cians of the time, including Rheinberger; after this he went to the renowned Regensburg School and then on to **Milan**, where together with Father Amelli and Father De Santi he **promoted the reform of Sacred Music. He composed numerous sacred pieces, which were also catalogued and edited by him.** He was particularly interested in the organ, both as an instrument for study as well as their restoration:



indeed, practically all of the organs in the churches of Primiero were restored or built by him. A marble plaque is dedicated to him at his birthplace.

STADERA HOUSE

This frescoed building is also known as **Casa Ben**, here, during the 1500s, goods brought in by foreign merchants were weighed with two steelyard balances or *stadera* (a big one and a small one). It then became an abode and

later **the seat of the Court of First Instance to hear civil and criminal cases**, a prison was located at the rear of the building (this was then transferred to the next-door building, now quarters of the Finance Guard).



PALAZZO WELSPERG

This building was the permanent seat of the noble Welsperg family from 1675 (firstly their residence was Castel Pietra, which was then downgraded and used as their summer retreat along with Villa Welsperg, constructed in 1853 in the Val Canali). **The building was reconstructed to arrive at its present size at the end of the 1700s**, along the corri-

dor leading to the stairway there are two images of the noble Welsperg coat of arms: the first in ceramic, the second in stone which bears the date MDLXVIII. During the 1920s the property changed owner and was transformed into the Albergo Roma; it was open until the early 1980s. It now houses public offices and commercial activities.



The Welsperg family

The Welsperg family originally came from the Val Pusteria and was a feudatory of Duke Leopold IV of the Tyrol. The dynasty seems to have been founded by a certain Guelfo di Pusteria in about the year 1000, but the most important descendant was George II, chief chamberlain of Duke Leopold.

The dynasty ruled over Primiero from 1401 for more than four centuries, even though the Pri-

miero lineage died out with Giovanni in 1840, the patrimony was then passed on to Count Carlo di Pusteria. The subsequent death of his grandson, Count Enrico, on 22nd February 1907 terminated this branch too.

The Welspergs had noble standing up until 1532, the year in which they were elevated to the rank of Barons by Ferdinando I, in 1691 they became Counts of the Holy Roman Empire



thanks to their being appointed by Leopoldo I.

RIVETTA KOCH

The continuation of the Contrada towards the Parish Church of Santa Maria Assunta, **was originally the state road that connected Fiera to the villages of the lower part of the valley** (only at the end of the 1800s was a road suitable for vehicles built;

today it is called Viale Piave, the current main road). The Rivetta is sadly known for the 1902 fire which left a gap in the northern side of the row of houses and destroyed the southern side: the reconstruction brought significant changes though did not affect all buildings.



PALAZZO DELLE MINIERE

This building dates back to the second half of the 1400s, it was built by Archduke Sigismund of Austria.

It was the seat of the "Barmaster", the Austrian mining magistrate, and it subsequently hosted many other administrative authorities. **It was renovated for the first time in 1558 and did not undergo many changes over the centuries**; in fact, a description dating back to the early 1600s is still current: «it is a large building with solid wooden flooring, panelled rooms with stoves, bedrooms, kitchens, enclosed field, vegetable plot, stable, courtyard planted with several fruit trees». This building is one of the most important and picturesque of the entire valley; **it is a fine example of late gothic architecture and probably influenced by Brixen architecture.**

The crenellated walls of the ravelin rise up opposite the apse of St. Martin's Church, they delineate the boundary of the fiefdom of the Bishop of Feltre. It gives the impression of the form of a fortress, with a pitched sloping roof made of shingles, topped with a wind vane and two oriel windows at the corners of the main facade with frescos (also called bay windows,

typical features of houses of German speaking areas designed to project some windows outwards from the building). The windows on the façade are symmetrical and this is repeated to a lesser degree on the east and west walls. On the first floor it is worth noting a gothic mullioned window and the gothic main entrance portal, with a door casing similar to the one of the nearby Parish Church. Later frescos, which have nearly all but disappeared,



adorned the windows with floral decoration according to German usage. Above the main door you can see a coat of arms, probably that of the Welspersgs, where you can read an inscription referring to restoration work: «[reno-

vatum MDLVII]; on the right there is an interesting sundial painted with coats of arms. **Also between the windows of the first and second floors there are numerous coats of arms arranged in rows, representing the heraldry of towns and territories of Hapsburg dominion** (above the mullioned window the Eagle of the Hapsburgs, Counts of the Tyrol). Despite renovation and restoration works, the interior of the building has retained its original layout, with the vaults of the atrium that are resting on stone supports and the stairway with a barrel vault that finishes with a sandstone doorway. The building is currently home to permanent and temporary exhibitions concerning local history.

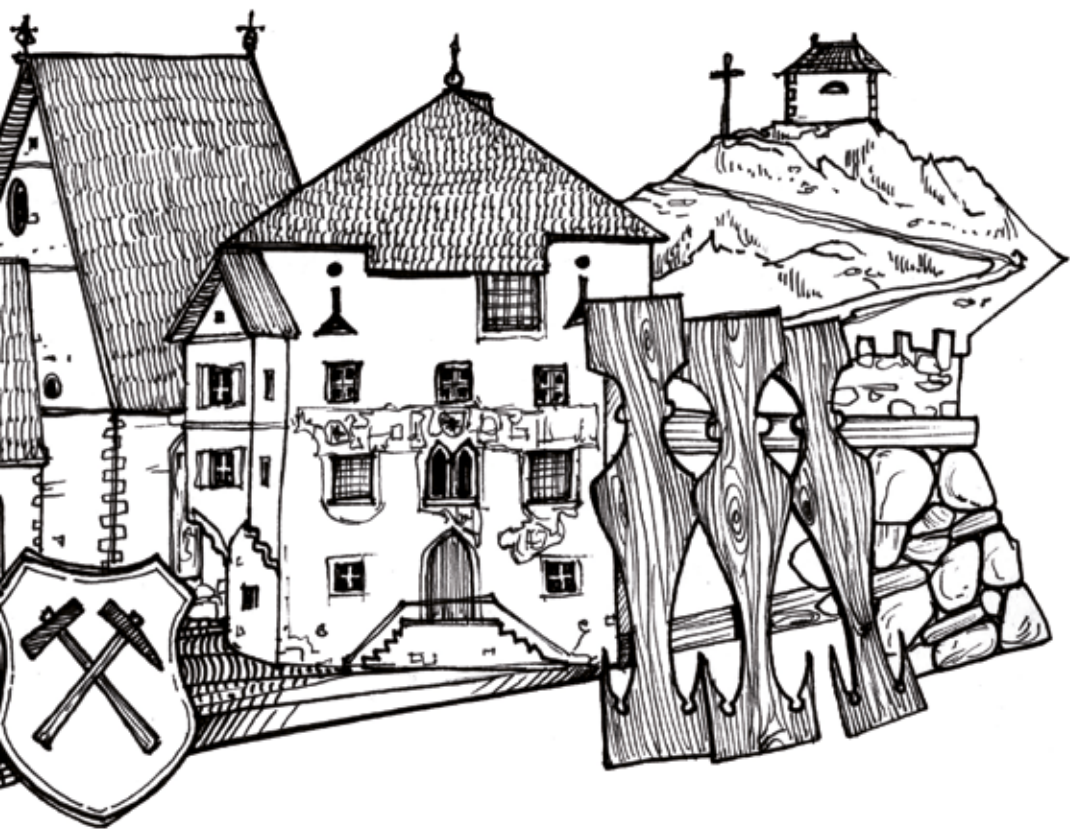
PIEVE



The village of Pieve, from Latin “plebs” which in medieval times assumed the significance of minor ecclesiastical circumscription, **has grown southwards from the churchyard of the Principal Parish Church of Santa Maria Assunta. The buildings nestle close to each**

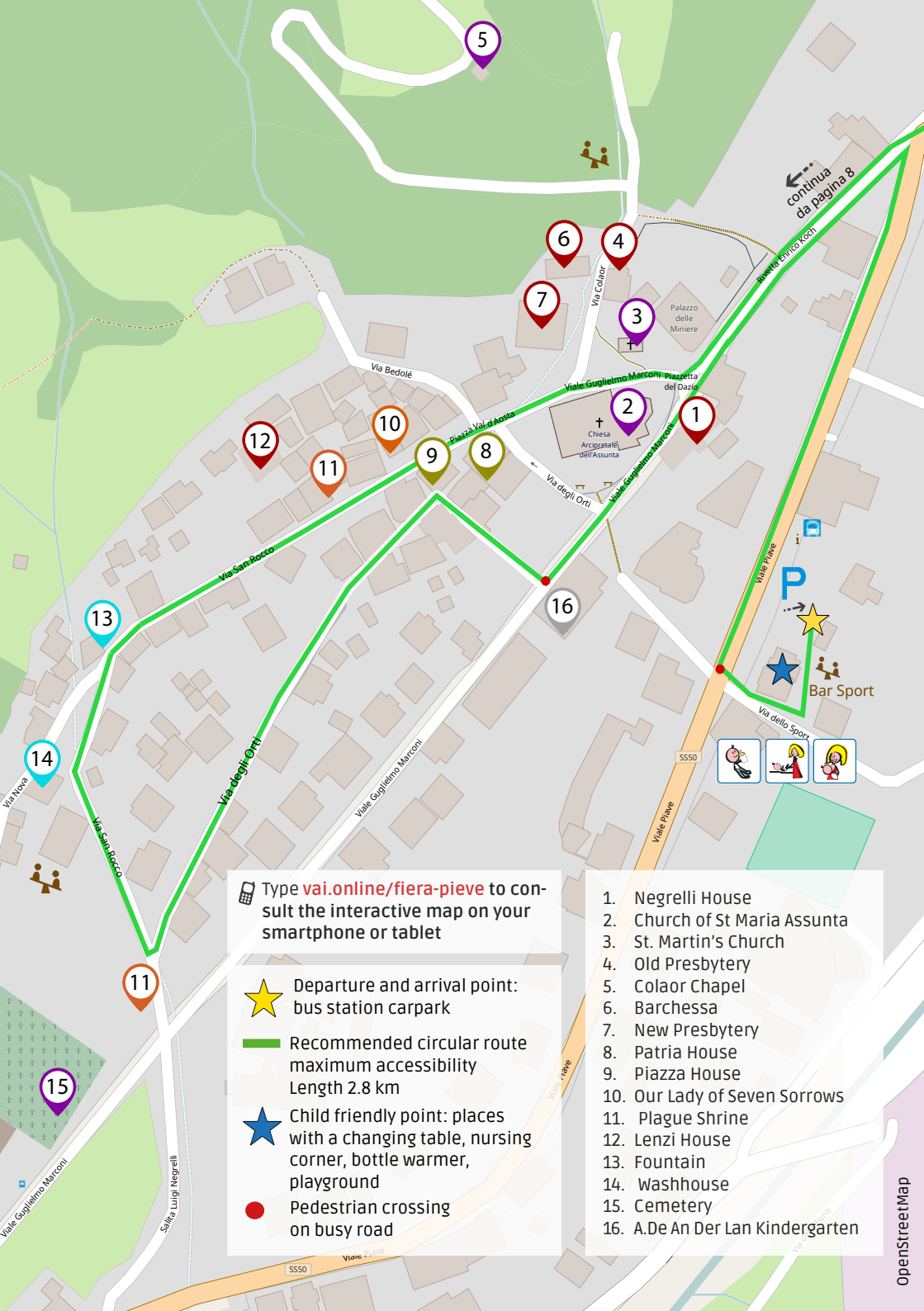
other and are separated by narrow alleys: stables and haybarns alternate with homes, though around the church there are some more palatial buildings (Patria House and Piazza House) with distinctive features that reveal a noble stamp. **The village was a fiefdom of the Bishop of**

FIERA DI PRIMIERO



Feltre. From writings of the late 1700s we learn that in 1027, Conrad II gifted Primiero to be part of the Bishop's property and in 1040, Conrad's son, Henry III, allowed the Bishop to have a personal fiefdom in the territory of Pieve. As a result many notable people settled in Pieve and

the resident population enjoyed special privileges. However, after 1386, the year in which Primiero was passed politically over to Austria, Pieve only kept its religious supremacy, whilst the economic and political prestige moved to the new township of Fiera di Primiero.



📱 Type vai.online/fiera-pieve to consult the interactive map on your smartphone or tablet



Departure and arrival point:
bus station carpark

— Recommended circular route
maximum accessibility
Length 2.8 km



Child friendly point: places
with a changing table, nursing
corner, bottle warmer,
playground



Pedestrian crossing
on busy road

1. Negrelli House
2. Church of St Maria Assunta
3. St. Martin's Church
4. Old Presbytery
5. Colaor Chapel
6. Barchessa
7. New Presbytery
8. Patria House
9. Piazza House
10. Our Lady of Seven Sorrows
11. Plague Shrine
12. Lenzi House
13. Fountain
14. Washhouse
15. Cemetery
16. A.De An Der Lan Kindergarten

NEGRELLI HOUSE

The house existed in the 16th century and was firstly owned by the school of "Santa Caterina" (of which an altar remains in the parish church), it was then the property of the school of the "Beatissima Vergine Maria del Manto" or "del Confalone".

In the 1700s it was purchased by a certain Michele Romagna, Anna Ceccato's first husband, she was then remarried to Nicolò Negrelli in 1761, a timber merchant from the Valstagna. Gradually, the couple became the owners of the entire building which in the meantime also incorporated an inn. **In 1764 Angelo Michele**



was born here, and then later also his son Luigi, the seventh of eleven children. The present layout of the building can be traced back to the early 1800s: the north façade

has remained almost unaltered; however, the south side is very different and has had various spaces added that overlook the large area which was once used as an orchard.

Luigi Negrelli

Luigi Negrelli was born in 1799, he was educated at the Seminary of the Feltrina Diocese Public School, and when he was not even twenty years old, he started work with the Management of Trentino Public Works. In 1830, he settled in Switzerland and collaborated on the renewal of the Federal Railway Network. He returned to Austria in 1840 as Inspector General of the Northern Railways, soon becoming one of the most famous engineers in Europe.

After the 1849 war, he became Director of the Imperial Railways and in Lombardy-Veneto he was the design engineer for the Milan-Venice and Verona-Brenner lines.

He participated in the Society of Studies for the Suez Canal, where he planned the construction of a canal without locks, an idea which earned him being appointed the Inspector of Works in 1857. Unfortunately, he never saw the beginning of his endeavour and his



project was taken over by Ferdinando De Lesseps. Luigi Negrelli died in Vienna on 1st October 1858.



PRINCIPAL PARISH CHURCH OF SANTA MARIA ASSUNTA

This church dates back to the 15th century, it was consecrated in 1495 by Andrea Trevisano, the Bishop of Feltre. **The present gothic structure is the result of a series of works carried out at the end of the Middle ages**, the period during which the large polygonal apse was built, and the main body of the church acquired the three naves. The bell tower is very much older: built in the square Romanesque style with mullioned windows. An archaeological dig, carried out between 1995 and 1996, brought to light the

perimeter of the walls of a previous place of worship that had been rebuilt more than once due to repeated fires. **The oldest phase of the building is said to have had Paleo-Christian characteristics dating back to the 5th century**, whilst a later stage shows "Romanesque" features of a period from between the 12th and the 14th century, when a new apsidal chancel and the bell tower were constructed. During the dig 700 coins were found, the oldest one dating back to Emperor Constantius (317-361 A.D.) and also some fragments of a glass hang-

ing lamp from the 5th or the 6th century. The imposing plain façade is softened by the three sections which are divided in stonework, the rose window and the narrow pointed arched doorway. On the facade round to the right a sundial stands out; it was made by Enrico Koch in 1890, and there are some indications of a large fresco depicting St. Christopher, protector of travellers. The layout of the apse with its narrow elegant pointed windows, is also magnificently gothic in style. The interior of the church is divided into three naves by the round stone

columns, these rest on a narrow base and rise up to the roof where they create beautiful ribbed vaults that form elegant rhomboid shapes. Gothic style windows have lovely stone openwork, the three in the apse, that were made at the end of the 1800s in Innsbruck, illustrate the Assumption (middle window), Saints Joachim and Anna (on the right) St Joseph with the Child and St Sylvester (on the left).

The choir has five painted mirrors that depict: the Adoration of the Magi, Flight to Egypt, Adoration of the Shepherds, Massacre of the Innocent and Visit to St Elisabeth. In the centre of the roof the Assumption is depicted with St. Victor and St. Corona at the sides. In the chancel the wall tabernacle is a ciborium, it was built at the same time as the church on two semi-circular steps. In the centre of the apse there is the high altar (1689) by the Mantuan school. **The wooden triptych dates back to 1485 and was**

carved and painted by Narciso da Bolzano. The most valuable pictorial decorations can be dated to between the late 1400s and early 1500s, almost all of them attributable to the Nuremburg area. On the lunette above the side door, the representation (1491) of the Mother of God with the Child, welcomes the faithful, they are surrounded by a sunburst and held up by an inverted crescent moon that alludes to the mystery of the Immaculate Conception. Also worth mentioning: at the beginning of the left nave there is a preparatory drawing of a fresco representing Our Lady of Mercy with the typical outspread open cloak that welcomes the faithful in prayer (16th century); the nearby column with a fresco of Saint Anna, Mary and Baby Jesus, painted in 1501, as seen in the cartouche in German; the majestic and refined wall fresco portraying the Unicorn Hunt, mystical allusion to the enigma of the virginal birth of Christ; on the wall of the nave oppo-



site there is a fresco of St. Martin (1495); the frescos (1491) which, starting from the rose window above the organ, decorate the vault with images of the Virgin, Christ and Saints, there is the nobles' pew dating back to the 1500s, in the area to the right of the chancel there is a fresco organised on three levels: at the top the Resurrection, in the middle some heraldic emblems and at the bottom portraits of the family of Gian Giacomo Römer, prefect of Primiero during the mid-1500s. **Originally the church had only three altars** corresponding to the three naves; **then others were added** of which no trace remains. The current alters (altar of St. Augustine and St. Monica, altar of the Assumption, altar of St. Catherine, St. James of the miners and altar of the Rosary) were made during the 1600s.



ST. MARTIN'S CHURCH

This old church, which dates back to the 11th century, was built in the Romanesque style and was partially remodelled during the Gothic era. Until the 19th century it was part of the walled cemetery that surrounded the Church of Santa Maria Assunta and was first used as a cemetery chapel, and after that as a baptistery. According to some historians, the church was also used for functions of a Penitent Confraternity (depicted in the fresco of Our Lady of Mercy on the wall of the old presbytery). Archaeological excavations have brought to light pieces of 10th -11th century bronze pins and numerous coins. The church has a single nave and a small semi-circular apse. **Inside there is a baptismal font and a small altar where a reliquary of the 5th-6th century has been mounted.** It is worth noting the small semi-circular arches outside that decorate the upper part of the apse and also the main doorway with decorated stone jambs and lintel. The funerary use of the church is seen in the choice of the themes used to decorate the interior:

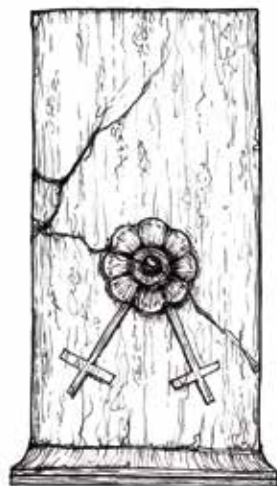


The Last Judgment, represented on the left wall and an Archangel Michael intent on vanquishing Satan. On the opposite wall, there is a rather incomplete St. Martin that is probably 15th century. The decoration in the apse is especially interesting, it can be seen on several layers and was painted in the style of the late Romanesque period (13th century): you can make out Christ the Saviour surrounded by the symbols of the Evangelists and some Apostles. **On the external south facing wall there are frescos of different styles and dates. To the left, fixed on the wall, there is a majestic wooden Crucifix by the German school.** Behind the cross, the wall is painted with depictions of the Madonna and St John with a landscaped background, it was created a

little after the mid-16th century by the fresco artist Marco da Mel. The imposing St. Christopher (1559) can also be traced back to the same artist, but after Gothic arched windows were put in, only the Child on the shoulder of the saint remains visible.

On the right, one can see a fresco by the

Primiero artist Leonardo Campochiesa, who worked during the second half of the 1800s and was the author of a detailed representation of The Baptism of Christ, testifying to the change of the liturgical use of the building, which in fact became a baptistery in 1784.



THE OLD PRESBYTERY



This building still retains its original plaster and numerous decorative features. **Up into the late 1700s it was the presbytery and before that possibly it housed a school or the Saint Mary Confraternity.** The façade has remained unchanged since 1794, likewise the windows and doors, as well as some windows with their characteristic wrought iron work; the front has the typical division of two floors in masonry and the gable with latticework in wood. The corners of the building and window frames are decorated with both incised and moulded geometric patterns. The trimmings of the ground floor windows with a drawing of a miniature of the church in Pieve,

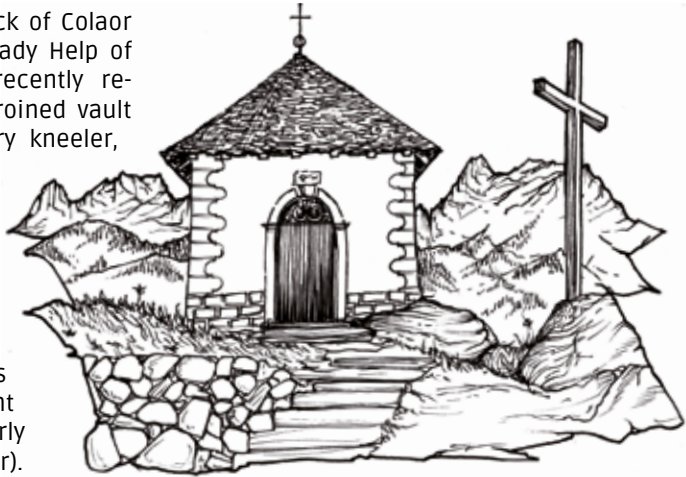
and the stone surrounds of the main entrance doorway are rather unusual. You can also see sanguine and charcoal drawings that represent a building with a plume of smoke and a cross shrine (perhaps the old shrine situated at the western entrance of Pieve). **On either side of the entrance doorway there are two representations of Our Lady of Mercy, painted during the first half of the 1500s.** The Virgin is portrayed standing while holding her cloak open wide to welcome the kneeling faithful, women on the left and men on the right. This kind of iconograph is based on medieval juridical legacies: the said "mantel protection" granted by the noblewomen of that time to those who were

in difficulty. Even though this subject was opposed by Catholic Reform, it continued to have a wide devotional following: in fact there are numerous Confraternities dedicated to Our Lady of Mercy, established for charitable purposes. It is not by chance that amongst the large group of faithful crowded under the Virgin's cloak there is a representative of the Penitent Confraternity (founded in 1371 and which carried out its offices in the adjacent church of St. Martin), this figure has a white hood that falls over the face.

On the ground floor, it is now possible to visit the "*Casa Primierotta*", a reconstruction of a traditional valley home.

COLAOR CHAPEL

This chapel, on the hillock of Colaor and dedicated to Our Lady Help of Christians, has been recently restored. The interior has a groined vault and a wood topped masonry kneeler, which is set in front of the large central frescoed niche. **This fresco, a Velsperbild (Pietà), is from the 1600s.** On the left you can see two angels' heads, architectural features and some parts of human figures (probably ex-voto). To the right a character that is not clearly recognizable (perhaps a miner).



BARCHESSA

This building was part of the property of the new presbytery and was probably built in the early 1800s. The term "*barchessa*" derives from Venetian architecture that defined the part of a villa used as a workshop or boat house. The building is a unique piece as regards

Primiero architecture: **regular and symmetrical, with two wings joined by a covered passageway and a rounded arched portico decorated with fake stone features and capitals.** There are ventilation openings under the eaves and to the left of the main façade, a small sun-

dial that is in a rather poor state of conservation.



NEW PRESBYTERY

In 1794, this building was probably already designated to be a presbytery and at that stage had many other additions: two buildings (one of these was the Barchessa), a fountain that was to disappear in 1859 and the land of the Colaor hillock, cultivated as a veg-

etable garden and orchard. **The present form of the building is the result of reconstruction work carried out over the first two decades of the 1800s,** the same period as the geometric decorations on all the façades.



PATRIA HOUSE

The building has two stairways leading up to a mezzanine level and one of these is set on a corner. **This house was already here at the end of the 1700s and has kept its original layout over the years, it has however undergone a series**

of modifications on the north-eastern corner, which in the early 1900s had a crenelated form. At the end of the 1800s, local building contractors, Pietro and Luigi Trotter, renovated and transformed the building into "Albergo alla Patria".



PIAZZA HOUSE

This is one of the few houses in the old village centre essentially unchanged from the last century. **There are several features worthy of admiration: the fake diamond tipped quoins, the floor divide under the eaves, the architectural window features, the main entrance stairway in local stone and the balcony decorated with flower motifs incorporated into the wrought iron railings.** The roof is rather unusual: to the north it has a hipped roof and instead, to the south an open gable roof, creating a useful

place for drying agricultural produce. The house, once owned by the Piazza family, overlooked the only square in Pieve that once had a small fountain and there was a boundary wall along the eastern side of the building.



Our Lady of Seven Sorrows

This fresco of the mid-1600s depicts Mary being pierced by seven daggers flanked by St. John the Baptist and St. Anthony of Padua. These Seven Sorrows were definitively established from the 13th century: the first sorrow that Mary suffered was caused by the Prophecy of Simeon who predicted a future of pain, the second was the Flight into Egypt, the third was the loss of her son in the Temple. The others four daggers recall the last moments of Jesus: his arrest in the olive grove, the meeting on Calvary, the crucifixion and burial.



PLAGUE SHRINES

This sacred shrine was built at the time of the 1630 plague and was rebuilt in the 1950s.

The shrine is dedicated to the Blessed Virgin and the Saints Rocco, Antony of Padua and Carlo Borromeo so they would protect the population from the terrible epidemic that killed a large proportion of people in Northern Italy, but which in Pieve, as it is told, it miraculously ended at the end of the square.

On the edge of the village **a second shrine, simple in its shape and decoration, still has traces of old frescos:** we can make out the faces of the Blessed Virgin and Child, they are most likely holding the bands of scapulars in their hands. It is one of the many Our Lady of Mount Carmel, iconography which is often found throughout the territory of the Primiero valley.



LENZI HOUSE

This house is considered one of the oldest in the village, the internal paving of large rough and rounded stone slabs testifies to this.

It has a rounded arched doorway surmounted by a cross and to the west, outwardly splayed windows so as to catch the last of the evening sun.

It is claimed that the building was the home of a local administrator, called the "gastald", an official of the Bishop of Feltre who directly administrated the village of Pieve in 1040.



THE WASHHOUSE

The washhouse is locally called the "lissiera". **This name derives from the water boiled with ash used in the past to do the laundry, washing with lye – "lissia".** Inside the building there were cauldrons where the water was heated, in the outside washing troughs the laundry was soaped and rinsed.



CEMETERY

This cemetery was erected in the first half of the 1800s, probably following the Edict of Saint Cloud, issued by Napoleon on 12th June 1804, it stated that all burials must take place outside city walls.

Many of Primiero's illustrious people are buried in this cemetery.

On the sides of the chapel there are the tombs of **Count Eugenio Welsperg** who died in 1867 and **Giovanni Terrabugio** who

died in 1933. The latter was a famous musician and composer of sacred music, and the main street in Fiera is named after him. On the eastern side there is the **Sartori Montecroce** family tomb; here Giuseppe (knight and member of parliament in Vienna in the 1800s) and **Tulio** (university professor and in 1904 president of the Italian Legal Faculty in Innsbruck) are remembered.



AMELIA DE AN DER LAN KINDERGARTEN

Amelia De An Der Lan was born in Fiera di Primiero on 12th March 1865 of a noble and religious family. She dedicated her life to the education of poor and orphaned girls. **In 1911 she founded the "Primiero Orphanage**

Kindergarten" at her own expense: a large building with vegetable plot and garden, it was dedicated to "the religious and moral education, and recreational pastimes of female orphans". To finance this initiative she sold what

she had and then just lived modestly in a small place. She died in Pieve on 22nd January 1915. The building is still a kindergarten today.



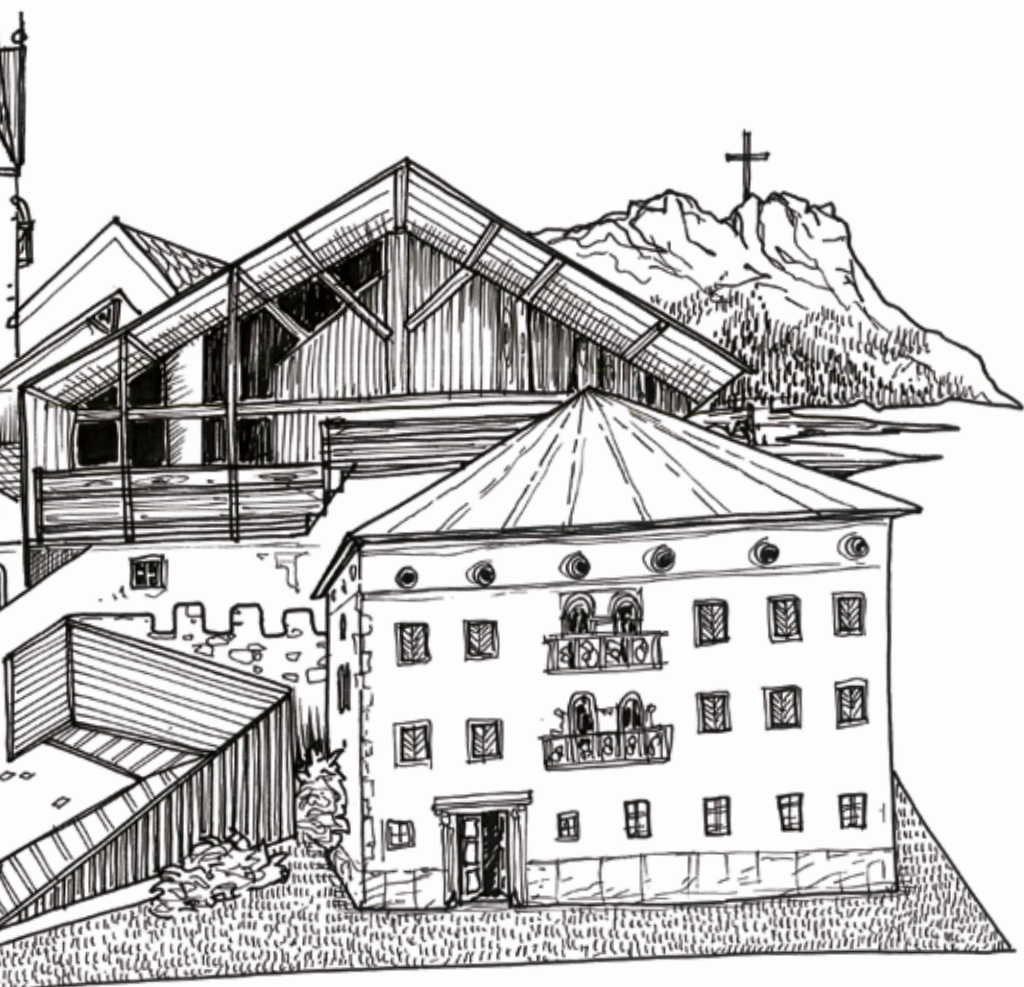
TRANSACQUA



The village is situated along the sunny slopes of the left bank of the valley. The name derives from its geographical position: probably the uniting of the two words “trans” and “acqua” – with the meaning “beyond the water”; or perhaps from “tres-acqua” referring to the three rivers that

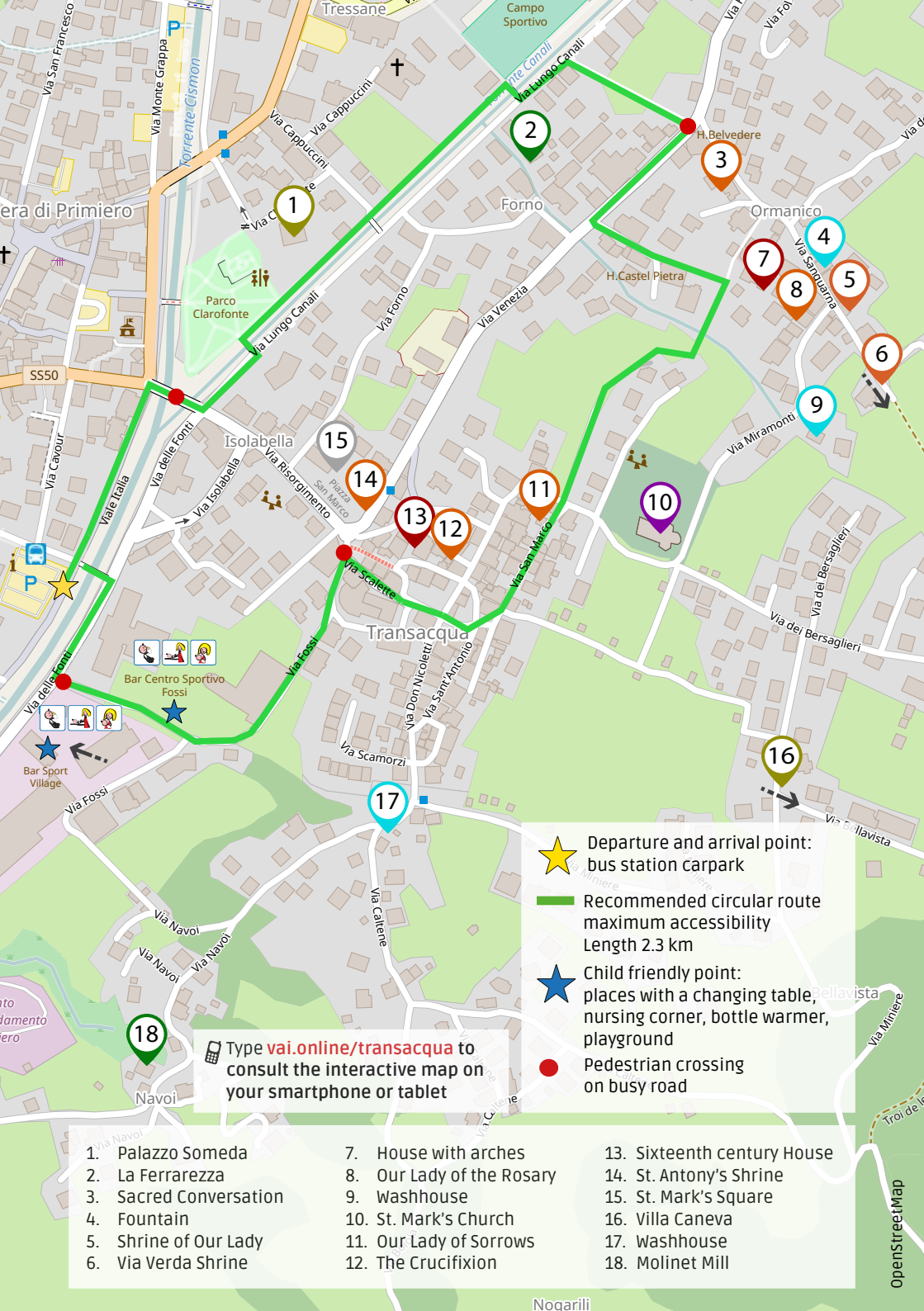
surround the village; Canali, Cereda and Rich Maor.

Today the village seems to be just one inhabited nucleus, whereas in the past the hamlet of Ormanico, located to the north, was clearly distinguishable, its name derives from Latin word “romani-



cus"; and the hamlets of Fol, Forno and Isolabella, set alongside the rivers Canali and Cismon, were truly pre-industrial zones. In fact, mining activity developed in the locality called Forno (furnace) and the careful use of the water resources, through a system of channels

that ran from the Canali river to the zone Fossi and to then run into the Cismon river, allowed the development of numerous productive and artisan activities such as mills and blacksmith forges, sawmills and wool fulling, dyeing and leather tanneries.



- Departure and arrival point: bus station carpark
- Recommended circular route maximum accessibility
Length 2.3 km
- Child friendly point: places with a changing table, nursing corner, bottle warmer, playground
- Pedestrian crossing on busy road

Type vai.online/transacqua to consult the interactive map on your smartphone or tablet

- | | | |
|------------------------|---------------------------|-----------------------------|
| 1. Palazzo Sameda | 7. House with arches | 13. Sixteenth century House |
| 2. La Ferrarezza | 8. Our Lady of the Rosary | 14. St. Antony's Shrine |
| 3. Sacred Conversation | 9. Washhouse | 15. St. Mark's Square |
| 4. Fountain | 10. St. Mark's Church | 16. Villa Caneva |
| 5. Shrine of Our Lady | 11. Our Lady of Sorrows | 17. Washhouse |
| 6. Via Verda Shrine | 12. The Crucifixion | 18. Molinet Mill |

PALAZZO SOMEDA

This splendid Palazzo was built by the Someda de Chiaromonte family, nobles from the Fassa valley who settled in Primiero at the beginning of the 1500s so as to be well located to trade in timber.

Palazzo Someda was completed in 1603 and was described as follows: «the house has wood panelled rooms with stoves, kitchen, several bedrooms, hall, courtyard, wooden flooring and studio with stove, stables and haybarns, vegetable garden and walled orchard, situated in the place called “Chiaromonte”»: the house was surrounded by a typical Italian garden enclosed by crenellated walls.

During the 1600s a fine private chapel was also built, but it was damaged by the terrible flooding of 1687 and was never rebuilt.

Over the years this building was home to many of the most eminent and wealthy people of the valley who were often connected with the activities carried out in the Ferrarezza ironworks on the other side of the river. It was **also called Palazzo Bocelle** and over time has undergone **partial but significant alterations**: in fact, two additions were made to the northern side of the original building. The main out-



building was a large windowed stable with a hipped roof situated to the east of the villa, but it was demolished shortly after the First World War.

The building is a square structure with a pyramidal roof. It would not have had frescos or decoration initially; they were to be seen at the end of the 1700s: painted architectural features in relief work can still be seen above the windows and on the corners with their fake quoins. **The principal façade is asymmetrical:** the main doorway on the left is surmounted with a large cornice supported by two corbels decorated with stone spheres; **the two mullioned windows with**

rounded arches have balconies in wrought iron and are also off centre.

The other façade of interest overlooks the garden and has two triple mullioned windows: the one on the first floor has a balcony and pillars with cornices, the one on the second floor has columns with ionic capitals. All the windows are decorated and have curved pediments and trims. The windows finish with those beneath the eaves that are circular and semi-circular openings.

LA FERRAREZZA

The Ferrarezza iron-works was built in 1548 by various associates or shareholders. **In 1572, it became the property of the Welspergs**, who also had jurisdiction over the woods that served to produce charcoal, the fuel needed to fire the iron furnaces. According to some 19th century documents, it would seem that **the complex consisted of a foundry with blast furnace, workshops, warehouses, ironworks with three forges and two trip hammers, an iron warehouse, bellows and two enclosed areas for charcoal.**

The works produced 16,800 hundredweight

of iron ore, using 53,760 hundredweight of carbon a year and employed 256 people (amongst these 10 furnace masters, 6 mine operators, 9 hammer workers, 43 miners, 67 charcoal burners, 48 woodcutters and 30 muleteers). In 1858 it was purchased by the Royal Austrian Treasury to supply iron to the Agordo mining centre, about 35 km away. Shortly before its definitive closing, in 1866, it



passed to the Sartori family, subsequently the buildings were dismantled. **Of the production buildings the only one that can be seen today is located in the most northerly part of the complex.** Built between 1820 and 1859, the building has stone walls made from river stone (recognizable from the smooth corners) and pointed window openings of differing sizes. This type of opening

was also found in other buildings, in fact in the few partially conserved buildings (one facing the warehouse and a second larger one, which has now become a garage) one can see elements of these pointed arches.

The mines

Mining characterized the whole of Primiero from the mid-15th century until the end of the modern age: **copper, lead, silver and siderite** (ore made up of 40% iron) **were extracted** from the mountains. **The main production and transformation centre for siderite was Transacqua**, where there were the furnaces of Ferrarezza and one of the most important mining sites. The deposit consisted of a series of tunnels that followed

the fault line between the Valsugana and Agordino, developing under Mount Padella, Mount Giasinozza and the left side of the Rivo Valuneda stream.

Siderite was extracted with traces of argentiferous and lead galenas, **the mine was exploited up to about 1870, experiencing mixed fortunes and different owners.**

In the 1800s several tunnels were still open in the mines of: Friole di FERRAREZZA Sotto, Ponte, Valu-

neda, and probably the most impressive one, "*stol dei Foss*", which was 750 metres long. The last workings were carried out by the "Società Italiana Ernesto Breda", which over the course of the 1900s explored the mines and took an interest in their eventual reopening, but that however never transpired. Various projects are underway to highlight this important chapter of Primiero's history.

SHRINE OF OUR LADY

This shrine has conventional decoration which is difficult to date. On the left side **a frescoed crucifix is being looked at by St. Rocco of Montpellier and St. Sebastian.** On the right, there are some saints on two levels: at the top, busts of St. Mark, St. Joseph and St. Lucia are painted. Underneath there are full figures depicted of other saints some of whom are without identifiable features, others are recognizable such as St. Gotthard, John the Evangelist and Antony of Padua.



VIA VERDA SHRINE

Built at the beginning of the 1600s, this is **one of the oldest shrines in Primiero.**

Little remains of the figure of the Madonna in the centre of the niche, however, **Christ Blessing, up on the vault and the two saints to either side of Mary** are clearly visible: St. Rocco with his walking stick and pilgrim's attire and St. Leonard of Limoges represented

with chains. The latter was the patron saint of the Welsperg family, whose coat of



arms is painted on one of the sides of the shrine (on the other we find that of Jacopo Rovellio, Bishop of Feltre); he was also the patron saint of blacksmiths and, in some areas of Europe, that of miners. The shrine, which is found above the tunnels of the old mine of Mount Vecchio, thus has a decoration suitable for the devotion of metal artisans and miners.

HOUSE WITH ARCHES

This building has a wide **multi-storey staircase with external segmental arches**, this feature allows access to multiple family units and **provides an open sheltered space for working.**

Also note the large wooden balcony on the east wall. This type of building is always found on the outskirts of villages, near to the closest cultivated fields.





ST. MARK'S CHURCH

The presence of a chapel dedicated to St. Mark dates back to the 14th century, **the present shape of the church is the result of a series of modifications carried out after it was entrusted to a parish priest in 1780.**

In fact, in that year the old chapel was rebuilt, incorporating it into a new building that would remain unchanged until 1878. Only the main parts of that phase now remain: the central body and a section of the sacristy on the southern side (originally a square layout with rounded corners). In the summer of 1878, the building was radically changed: the old apse and the main façade were demolished, and the

church was enlarged both on the side of the entrance and along the chancel. During the 1900s, the sacristy was again modified with the building of two new spaces. This phase ended in 1970, when the entrance was modified with the addition of another space.

The interior retains some valuable works: first of all, at the end of the apse to the right, the beautiful Titian **altarpiece, dedicated to St. Mark.** (Some scholars claim that it was initiated by Tiziano Vecellio, to whom the head and hands are attributed, and was then completed by his studio); to the side of the high altar there is the painting **of the Marriage of the Virgin (1615).** Of

note, the **17th century panels of the Via Crucis,** opposite, and lastly, the altar in wood dedicated to St. Antony the Abbot, another patron saint of Transacqua which is at the end of the left nave.

There are also **some interesting fragments of frescos on the right wall of the holy arch,** where you can still see traces of an old crucifixion. On one fragment you can make out St. Nicholas of Bari, dressed in Bishop's attire with a mitre, followed by three angels; in another there is a saint (probably St. Luke) intent on writing on a piece of parchment.

16th CENTURY HOUSE

This is probably a 16th century building that has been remodelled several times (the Crucifixion painted on the main façade dates from 1841). The ground floor has exposed stones and corner stones on the south eastern side. Looking at this corner, one can see that there was a past construction that shows there used to be another room. **Of the original building the old windows remain on both floors, they have restricted passage of light. The vaults of the arched doorways**



are probably the original ones (except for the opening to the basement). There is an unusual cantilever chimney supported by a wooden structure and latticework in the gable.

THE 2 WASHHOUSES

A "lissièra" was a public washhouse where the women folk would do the "big wash" (large pieces of material or cloth, sheets and towels, not the small more personal laundry) and as cleaning agent they would use "lìssia"-lye: beech ash steeped in hot water. The washhouse was a communal workplace and mainly for females (pigs were also slaughtered



here, male activity par excellence). **Transacqua had two washhouses, one is now used by associations and the other is in Ormanico (already there in 1877).** Built next to water courses, they both have the same architectural structure: rectangular, with just one large room and two rows of windows, those on the first floor are small and semi-circular.



FRESCOS



Sacred Conversation

Fresco of 1642 by Zuane Forcelini; in the middle the crowned Virgin on a throne with Child, to the sides St. Joseph and St. Dominic de Guzmán.



Our Lady of the Rosary

Fresco from 1672; in the middle Our Lady of the Rosary accompanied by St. Valentine and St. Margaret and lower down St. Jerome and St. Frances of Assisi.



Our Lady of Sorrows

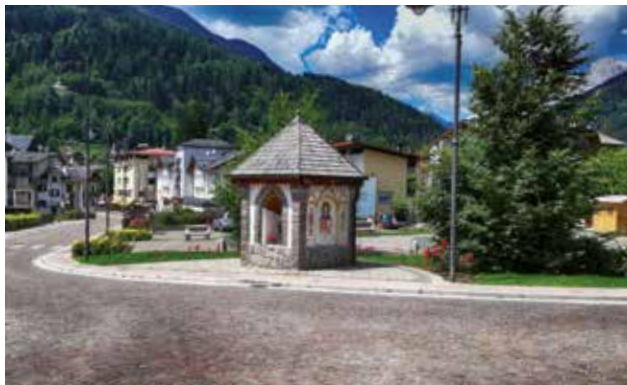
Ex-voto of 1673 by Zanbatista Costola; in the middle the Virgin cradling her son after he was removed from the cross, on the left the Trinity and on the right Tobias and the Archangel Gabriel.



The Crucifixion

Fresco from the second half of the 17th century by Zanbatista Costoia, restored in 1841; in the middle the Crucifix, on the left St. Antony of Padua and on the right St. John the Baptist.

ST. MARK'S SQUARE



St. Antony's shrine

This masonry shrine faces the road and was frescoed by Max Gaudenzi (2009). On the front there is a niche with a coffered barrel vault that houses the wooden statue of the co-patron saint of Transacqua, St. Antony the Abbot: it is a faithful copy of the 17th century sculpture of the saint which can be found in the parish church. St. Antony can also be seen on the side of the shrine that faces onto the square: he is accompanied by his typical attributes, the piglet and demons that tempt him in the desert. On the remaining sides there is St. Mark, with a lion at his feet and the Gospel in his hand, and also some figures of oriental saints under painted arches.

This square is dedicated to emigrants. There are various features that lend themselves to be seen as symbolic. **Towards the back there is a sculptural group by the artist Simone Turra that represents a typical family:** it is a woman and a man; his face brings to mind that of a lion, a clear allusion to St. Mark, the patron

saint of the village. **Even the play of concentric circles on the pavement refers to Transacqua.** The surrounding mountains are evoked by the stylized tree trunk from which water flows, source of life and reference to the etymology of the municipality.



VILLA CANEVA

This villa was built during the period of the fervid mining activity that concerned the area. **The building consisted of two functional parts: one intended for breeding cattle and fodder storage** (large stable, small stable and haybarn), **and**

the other part for the home.

The first complex was probably the oldest part of the building prior to 1815, whilst the living quarters were added from 1829-30 and were commissioned by Raimondo Sartori (three inscriptions testify to this;

one on the gable above the door on the first floor and then on the ridge beams of both the west and east sides of the building). The already partially restored villa has on-going works.



MOLINÉT MILL

Mills were an integral part of the economic life of Primiero. Just the hamlet of Ormanico had two mills at the end of the 1700s.

In 1880, there were six mills in Transacqua, amongst these, a big mill in the locality of Fol and the small Molinét mill.

This mill was run by the Scalet family during the 1900s and was used to grind maize and hull barley.

Activity was interrupted during the post-World War 2 period, when all the mills ceased their activity, but the structure became useful for other initiatives: in fact, up to the 1960s Molinét mill was used as a small “water-powered” carpentry shop.

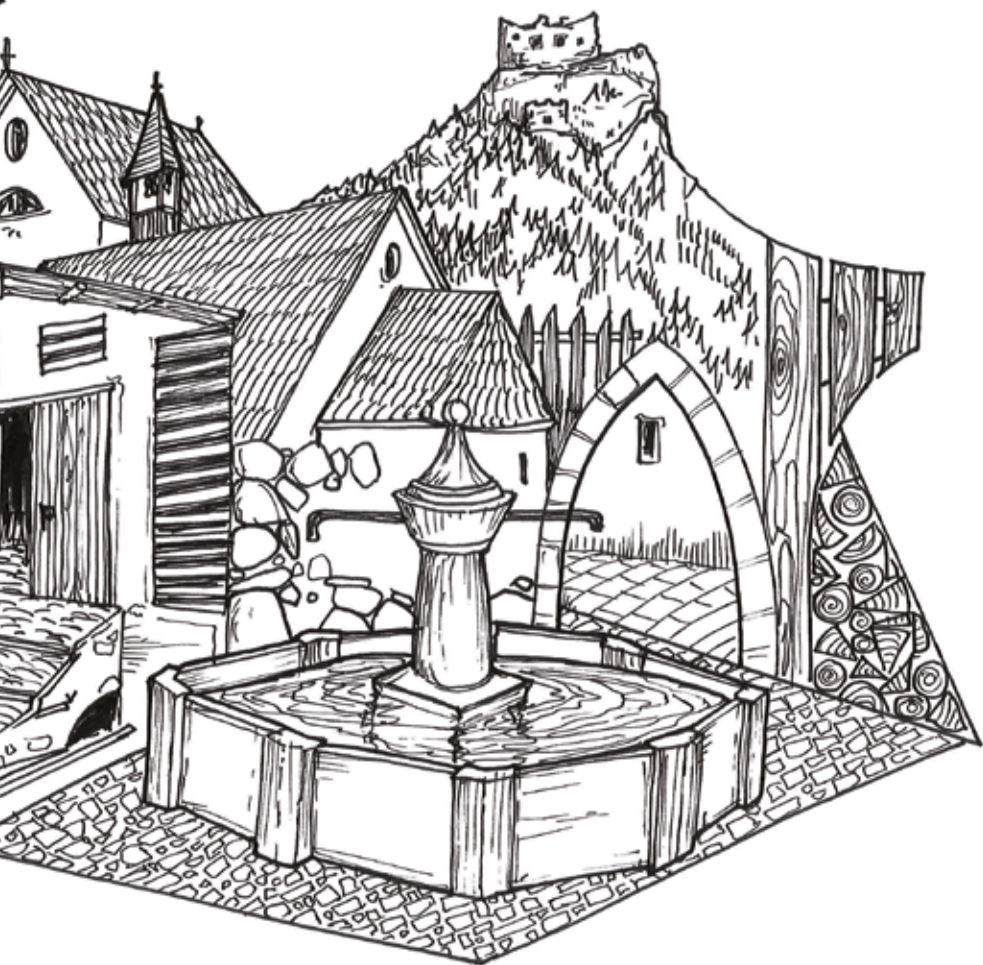


TONADICO



Tonadico is situated in the corner of the flat agricultural land that extends northwards and overlooks the steep slopes that descend to the Canali river. This position was conditioned by safety reasons (keeping away from the rushing waters of the river) and for economic reasons (saving

precious productive farmland); and there was also the important old road "Rivalongo", now Via Scopoli, which from the valley floor led up to the Cereda Pass and on to Agordino. In fact, **the village developed along this road, with many level roads going out to the Countryside that inter-**



sect at right angles with each other, in contrast to alleys-"rivette", that with their characteristic under-house passageways descend abruptly to the Canali river. This interlacing of roads and alleyways appeared before the 12th century and was already well established by the mid-1200s.

Buildings were added that give the village its character together with St. Victor's Church (13th century) and Palazzo Scopoli (15th century). Many of the popular wall paintings on building facades from various periods render Tonadico a real "picture gallery".

Type vai.online/tonadico to consult the interactive map on your smartphone or tablet



1. St. James's Chapel (500 m)
2. The Countryside
3. Palazzo Scopoli
4. Stable-Haybarn
5. St. Antony of Padua
6. Our Lady on the crescent moon
7. Holy Mary pray for us
8. House with kitchen garden and fountain
9. Our Lady on the meadow
10. St. Sebastian's Church
11. Washhouse
12. Vaulted passageway
13. Mill
14. House with frescos
15. St. Victor's Church



Departure and arrival point:
Carpark at Vallombrosa Park



Recommended circular route
maximum accessibility
Length 4 km



Child friendly point: places
with a changing table, nursing
corner, bottle warmer,
playground



Pedestrian crossing
on busy road

ST. JAMES'S CHAPEL

Of this chapel dedicated to St. Philip and St. James, the only part to have remained intact is the area of the chancel with the apse, only a small trace of the perimeter wall of the main body of the church can be seen.

It was built around the 13th century, it appears in documents from 1393 onwards as an old building to be renovated. **In the 1500s it was enlarged and decorated with paintings.** In the apse we find a well-preserved Christ in Glory with the Evangelists, in the lower part there is the sequence of the Holy Innocents (infants killed by Herod's massacre), the



inner curves of the windows have fake niches, in one St. Lucia is depicted. The holy arch has traces of the Annunciation, God the Father, and numerous saints including Victor and Corona. The cartouche in the centre of the fresco re-

cords the names of the administrators of the chapel who commissioned works in 1527. Of interest are the numerous graffiti left by the passing faithful, some of which are very old.

THE COUNTRYSIDE - LA CAMPAGNA

A triangle of meadows extends between the villages of Tonadico and Siror: the Countryside, where the village of Piubago is said to have stood, destroyed by a flood that was perhaps followed by an earthquake shortly after the year 1100. **Up to the mid-1900s it was entirely cultivated with maize**, before the 17th century various cereals were grown in many of the fields, especially barley and rye, then legumes, broad beans and peas. Over recent decades the villages have expanded and invaded the area, there are now fewer fields as many have become meadows and here and there "bàrchi" have sprung up (huts made of planks used to store hay or wood or to deposit tools).





PALAZZO SCOPOLI

The history of this building began around the year 1000. At that time it had a vast space inside with pillars and wooden beams: it seems to have been a warehouse and store for foodstuffs.

At the end of the Middle Ages the building's use changed and became a place where justice was administrated, perhaps even the residence of Bonifacio de Lupis di Soragna, the lord who validated the Primiero Statutes of 1367.

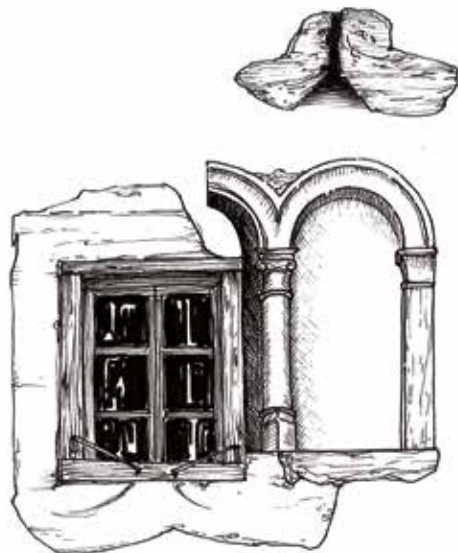
In the 15th century the building became the property of the Scopoli family who were notaries; they enlarged and decorated it, transforming it into the symbol of

the wealth and power they had achieved. The pomp of the Scopoli can be clearly seen in the wide stairway, some 16th century frescos and by the small private chapel where we find the coat of arms of the Bishops of Feltre who consecrated this chapel in the 16th century. One of the rooms has noble blazons of arms – including that of the Welspergs, as was common until 1551 – decorative friezes with plant motifs and an Adoration of the Magi. The 1681 Census of Tonadico gave this description of the “Scopula House”: «three wood panelled rooms with stoves, two kitchens, six bedrooms, small hall and

large hall, large corridor, two water closets, attic, two small cellars, two large cellars and an underground storage vault, long stone stairway, chapel, stable and haybarn attached to house, walled courtyard, orchard on the eastern side».

In the 1800s the Scopoli family declined until their extinction and the building became social housing for the poor families in the village. These new living needs resulted in changes to the internal divisions of the rooms and new windows were put in. Thanks to the restoration that started in 1999 and was finished in 2003, Palazzo Scopoli has regained its

past appearance. **On the main facade we can see two triangular machicolations, three different mullioned windows, trace of an old entrance archway and paintings of various periods** (probably the one above the arch is 16th century, here you can see Ugolino Scopoli receiving, from a personification of Glory, the coat of arms of the family which consists of a shortened red and green shield with a clover leaf; there is an Immaculate Conception above the main doorway from the early 20th century). Inside, the chapel is dedicated to St. Mary Magdalene, we can see some detachments of wall paintings from St. Victor's Church and a valuable late Gothic altar made in the workshop of Ruprecht Potsch. The building, after having been the seat of the Municipality of Tonadico, is now used for cultural purposes.



STABLE-HAYBARN

In the past, almost a third of all buildings in Tonadico were rustic constructions: the valley floor was the winter station of cattle farming which was based on a system of seasonal mobility (in villages in the coldest months, masi-mid-mountain dwellings in spring and autumn, malghe- alpine dairy farms in summer).

The shape, dimensions and construction materials used for these stable-haybarns -"tabià"- was influenced by the little space available, narrow streets and the proximity of the houses.

This building has a **double cobble-stoned ramp, double barn door** and is

built in stone with aeration openings for hay conservation. It has **two floors: underneath there is the stable and above the haybarn** (there are also barns with three floors with a sort of mezzanine loft -"biga"- a space used to store agricultural produce). Unlike the wooden

log cabins -"baite", found further away from the villages, these buildings mainly consist of plastered masonry: in fact the risk of fire due to the proximity of houses led to a limited use of wood, which was generally restricted to roofing and window closures.



HOUSE WITH KITCHEN GARDEN AND FOUNTAIN

This building has four floors: semi-basement with cellar, two residential floors, with the front door reached by an external stone staircase, loft with wooden balcony and at the foot of the house a large fenced in kitchen garden. For centuries, the **garden was an extension of the house:** an outdoor room that combined both aesthetic and fruitful features. In front of the building there is an octagonal fountain, similar to the ones in Siror.



Chiara Lubich

Silvia Lubich was born in Trento on 22nd January 1920. She had contact with the Third Order of St. Francis and was attracted by the radical choices of Chiara of Assisi, and in fact renamed herself Chiara.

In the summer of 1949 she came to Priamiro with some companions and stayed in Tonadico. It was precisely here that she began a period of intense spiritual activity that would lead to the establishment of

the Mariapolis, (gathering of people from different

places in the "City of Mary" to live spiritual, material and cultural communion; in 1959 more than 12'000 people came to Tonadico from 12 different nations) and the foundation of the Focolarini Movement.



Card. Joseph Louis Bernardin

He was born in South Carolina on 5th April 1928 to a family of emigrants from Tonadico. After a period of medical studies, he entered into a seminary and was ordained a priest in 1952.

In 1966 he became the youngest Bishop in the United States, in 1972 the Archbishop of Cincinnati and two years later president of the US Episcopal Conference. In 1982 he was proclaimed Archbishop of Chicago

and was after elevated to Cardinal.

He never failed to visit his parents' homeland at least once a year. After his death in 1996, the community of Tonadico dedicated a square in the village to him.



ST. SEBASTIAN'S CHURCH

This church was built in 1505 to remedy the need of having a place of worship in the village centre. **It was initially quite small but was enlarged in 1604 and renovated several times over the 1800s.** On 19th January 1943 it became a parish church. The church has neither a bell tower nor bells. The decoration visible on the exterior dates back to 1813, on the façade there is a St. Sebastian with a whip, work of the young Leonardo Campochiesa of Tonadico.

Inside we can see a canopied altar, typical of the Veneto area, dating to

between the 17th and the 18th century and the **large baroque tabernacle** is centrally positioned. The main altar piece depicts St. Sebastian between St. Rocco and St. Antony. **The minor altars are also of considerable value:** the one to the right has an altar piece from 1662, by Vito Vitman, it portrays the Madonna between St. Francis and St. Anna, the one to the left has a 17th century altar piece; it represents the guardian angel between St. Leonard and St. Gotthard, it is also in gilded wood with vine decorated columns

AFFRESCHI



St Antony of Padua

1903 fresco by Matteo Orsinger; St. Antony of Padua with the Christ Jesus in his arms offering charity to a boy, in the background snow-capped mountains.



Our Lady on the crescent moon

1673 fresco by Zambattista Costoia; Madonna and Child encircled by the Saints Victor, Antony of Padua, John the Baptist and Sebastian.



Holy Mary pray for us

1502 fresco by an unknown artist; Madonna and Child that a 19th century restoration almost erased, only the red cobalt and blue of the original remain.



Our lady on the meadow

1540 fresco by an unknown artist; Madonna and Child sitting on a cushion in a green meadow, above two angels are crowning her, below an inscription with the date.



WASHHOUSE

This is one of the most interesting historical buildings amongst those in Tonadico and is **considered the biggest public washhouse in the valley**. It has windows made of volcanic tuff with pointed arches and after its renovation in 1863, following a fire, stone was used for the re-roofing.



VAULTED PASSAGEWAY

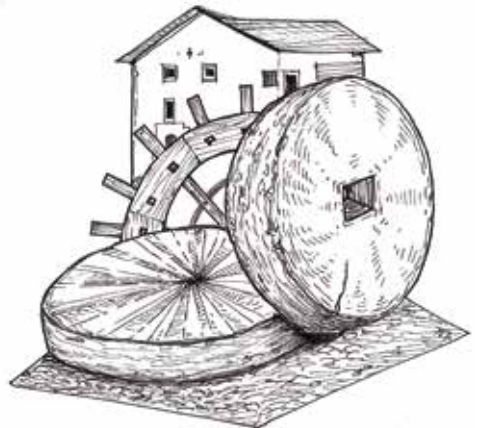
This vaulted passageway with cobblestone paving is the beginning of **one of the alleys that drop down to towards the river, it linked the village with the workshops situated lower down along the millstreams**: blacksmith's, mills, wool fulling mills and public washhouse.

The infeasibility to render these streets suitable for vehicles has meant that they retain their surfacing of rounded stones from the river.



MILL

The alluvial plain alongside the Canali river was crossed by canals and millstreams. The water, deviated from the river, went to power a **small mill, probably dating back to the 16th century**, which had two mill wheels. The smaller mill wheel, still visible today, was connected to a millstone for soft grain which was kept inside the building; the larger mill wheel, on the other hand, was used to crush maize: we can also see a porphyry millstone leaning against the external wall.





HOUSE WITH FRESCOS

The main features that define housing construction in Tonadico are **the prevalence of masonry on wood, the gable roof and the high wooden balconies**.

The houses are built on two, three and also four floors with rendering, they have a roof gable with latticework and balustrades. The living quarters are on the central floors, the ground floor and semi basement have cellars (cool humid storage areas with earthen floors and wood ceilings or stone vaults, where root crops and food reserves were kept), the lofts were used to keep everything that had to be dry (various produce from the fields were spread over the wooden floorboards, yarns and linen or hemp cloth

were hung on the trusses, bunches of maize cobs were hung up to dry on the latticework or balconies). One will always find doors, windows, openings, staircases and decorative or figurative elements on the expansive main façades of houses, these followed the functional use of the rooms inside the building and not always respected symmetry.

This building, of which its original destination is unknown, **is a real "compilation" of decoration of various periods, of techniques and styles**. The oldest elements date back to the end of the 17th century and are; the fake corner stones, the lintel of the original middle window and the jambs of the small window at the top;

of the next period we find three paintings on the level of the first floor (sundial, Hapsburg coat of arms, Madonna dell'Aiuto); the depictions of the "Adoration of the Shepherds" and the "Adoration of the Magi" seen to the sides of the ground floor window are 19th century and are both inspired by the works of Jacopo Bassano (1515-1592).



ST. VICTOR'S CHURCH

Built on the hillock above the village, this little church highlights the close ties between Primiero and the Diocese of Feltre, to which it was part of until 1786. This choice of location imitates the position of the Sanctuary, dedicated to the patron saints Victor and Corona of the Diocese of Feltrina, which is on Mount Mièсна.

It is difficult to give a precise date for the building, even though the findings of some medieval coins suggest that it dates back to the 13th century; **however, the first evidence in documentation is from the 14th century.** The date "MV" on the bell tower refers to its renovation and probably to the discoloured shields painted above the belfry window.

On the façade there is a painting dedicated to St. Christopher and a memorial tablet commemorating Don Pietro Fuganti, a long-serving parish priest of the village.



Between 1995 and 1997, the external restoration works, and the restoration of internal decorations were completed. **The main body of the church and the apse were decorated over time with at least four layers of paintings,** each one dating back to a different period. Around the walls of the main body of the church the first pictorial phase has been brought to light; they are arranged on two different levels. On the upper level we can now see a **medieval pictorial cycle in a good state of conservation, it depicts the main stages of the life of Christ:** from the Annunciation to the Resurrection; whilst the lower part, that has numerous gaps, portrays a battle scene between knights on horseback. On the back wall, in typically medieval style, the **representation of Paradise, Purgatory**

and a tremendous vision of Hell stands out. The depiction of the souls purged in flames and the purified souls welcomed into the arms of the patriarchs (Abraham, Isaac and Jacob) indicates a specific moment of the reflection on the afterlife. In fact, between the 12th and the 13th century, the ecclesiastic authorities well-defined the identification of Purgatory, just as Dante later presented it in his Comedy. In the apse there is a "**Dormitio Virginis**" (the death of the Virgin Mary lamented over by the Apostles) and small admirable square frescos with **scenes of the martyrdom of Saints Victor and Corona,** by Gerolamo Zigantello from Zocco di Pordenine who worked here during 1577 on commission from the Scopolì family, as confirmed by the presence of the family crest with the cloverleaf.



CASTELPIETRA

On the road to the Cereda Pass we find "Castrum Petrae" – Castle Rock. The Castle is mentioned for the first time in a document of 1273 written by the Bishop of Feltre, it was a fortified and noble residence, as well as an administrative centre: a form of tax was levied on land from here.

In 1401, the building became the property of the Welspergs, they enlarged it and then partially rebuilt it in 1565. According to some depictions (it can be seen in a fresco of 1555 in the Principal Parish Church), the Castle was an imposing quadrangular building of two floors onto which smaller rooms were adjoined, it was distinguished by its

broach roof. There were multiple rooms inside and there was a clear difference between the upper and lower parts. The former housed the lords' rooms, a large hall, some panelled



rooms with stoves and a small private chapel dedicated to St. Leonard; while in the lower part there were the guards' buildings, mill, various agricultural outbuildings, sawmill and forge. Over the centuries it suffered devastation

and fires. It was destroyed by fire on three occasions: during the 1500s, in 1611 and in 1675, when it was definitively abandoned. Attempts to do up the building began in 1720, but they

were hindered by a whirlwind that ripped the roof off. Then several rock-falls followed, until in 1865, the fury of the Canali river undercut the rock, taking away a large part of the building with it.

The ruins of this old castle, currently owned by Count

Georg Siegmund Thun-Hohenstien-Welsperg, were partially repaired in the early 1980s and silent and serene, they still dominate over the village of Tonadico today.

Boaletti power station

In 1903, the first hydroelectric power station in the valley was built in the locality of Boaletti, below the Castle and about 1 km from the village. **It was one of the first power stations in Italy and remained operative until the 1950s** when the new Castelpietra station, a little further downstream, took over. In 2004, the Paneveggio Pale

di San Martino Nature Park decided to proceed with a partial recovery of the system, which can currently be visited.

Also in 1903 the constructor of this power station, Pietro Trotter, built a **small chapel beside the plant dedicated to the Madonna, and it was immediately called "Madonna della Luce"**



SIROR



Siror is nestled on the slopes at the foot of the Polina and Strina hills, it is at the entrance of the narrow valley that rises towards San Martino di Castrozza and the Rolle Pass. **It is the last village on the valley floor, its name probably derives from "sevrer" or "superior-um", to in-**

dicare its geographic position as the higher village, another hypothesis is that the name derives from "silbror", from the German "silber" or silver, given the existence in past centuries of numerous silver mines in the surrounding area. Conversely to Tonadico, Siror is positioned



on the opposite corner of the flat agricultural area, the village developed where the Rio Civerton, which descends from the hills above, intersects the old Imperial road that crosses the "Countryside" connecting the lower valley with the upper valley.

Beyond the Cismon river **on the opposite slope, there is the hamlet of Nolesca**, this area mainly developed at the end of the 19th century after the present main road was constructed.



1. House with plasterwork
2. Stable-haybarn in V. Caspeda
3. Sacred conversation
4. Milèsimo-datemark
5. Christ on the Cross
6. House and stable-haybarn
7. Octagonal Fountain
8. Crucifixion
9. Politi House
10. Crucifixion
11. Stable-haybarn in Via S. Andrea
12. El Canevon passageway
13. St. Andrew's Church
14. I Sogni della Bancalonga
15. Public washhouse
16. Brewery

📱 Type vai.online/siror to consult the interactive map on your smartphone or tablet



★ Departure and arrival point:
Carpark at Vallombrosa Park

— Recommended circular route
maximum accessibility
Length 3.6 km

★ Child friendly point: places
with a changing table, nursing
corner, bottle warmer,
playground

● Pedestrian crossing
on busy road

HOUSE WITH PLASTERWORK

Many of the houses have plaster rendering with decorations, these follow the trends of past centuries. **The intent was to ennoble the appearance of the building by embellishing its façade** with elements similar to town houses.

In this case you can see: fake cornerstones that

recreate stone squared quoins used in the construction of prestigious buildings; the lines that mark different floors and the decorations on the window jambs that recall the sought-after stonework of palatial buildings; the tuff blocks of the Gothic arched doorway. **These decorations on plaster probably date back to**



the 18th century: the date of 1768 is confirmed by the inscription above the arch.

TWO EXAMPLES OF STABLE-HAYBARNS

This rustic building with a “blockbau” structure was already in the Hapsburg land registry of 1859, where it is noted as being divided into two properties with an adjacent vegetable garden. **“Blockbau” (from German), or log cabin construction, is a technique**

where entire logs are used to form the four perimeter walls. This architectural choice is closely linked to the raw materials available in the territory (building timber) and the intended use of the buildings (ventilated structures are preferable for drying).

The other stable-haybarn is situated in Via Sant'Andrea and has different architectural features. It is mainly in masonry, only the doors and large ventilation openings have wooden elements. On

the ground floor and the semi-basement there are four stables (one with access from the north, two from the east, one from the west); the ramps give easy accessibility to the two haybarns and in the loft there is a mezzanine with a wooden balcony.



Legend recounts that...

The initiative “ Legend recounts that...” has been running since 2005: it is a competition for works made in wood aimed towards artists from different places of origin. The works are inspired by a

different local legend every year (“The legend of the pumpkins”, “The tale of the snakes”, “The legend of St. Sylvester” and others) and are then displayed along the streets of the village.



MILÈSIMO – DATEMARK



Looking up at the ridge beam, we notice carved into the underside the inscription “**VP FF DS F L1857**” (standing for: “Vito Pacagnel had this building constructed D? S? in the year 1857”). **This is a “milèsimo”:** we can see thousands of these inscrip-

tions that baptized new buildings here in Primiero from the 1500s onwards. On the buildings in the villages they are carved into the ridge beams or painted in a cartouche on the façade, but on the barns mid-mountain, they are usually carved into the door lintel.

HOUSE AND STABLE-HAYBARN

This rural building is a combination of both a **family home**; it has balconies on the south façade and a wooden stair-

case towards the east, and an **agricultural building**, consisting of a haybarn and stable that have stone and timber walls.



FRESCOS



Sacred Conversation

Fresco of the late 18th century, by an unknown artist; in the centre Virgin with Child, at her feet St. John the Baptist and St. James are portrayed.



Christ on the Cross

Fresco of 1684, by an unknown artist; in the centre Christ on the Cross with the Madonna and St. John. The date of the work is written at the bottom.



Crucifixion

Mid-17th century fresco by Zuane Forcellini; in the centre Christ on the Cross, at his feet the Madonna on the left and a young St. John the Evangelist on the right.



Crucifixion

Fresco from the second half of the 17th century by Zambattista Costoia; in the centre the Crucifix, with St. Peter on the left and St. Antony of Padua on the right.

OCTAGONAL FOUNTAINS

Octagonal fountains are features of the squares Piazza del Vicinato (or “Piazza del Doro”) and “Piazza Pradél”, **built with eight interlocking stone slabs with a two-jetted central column.**

As with the other fountains in the village they were used for watering the cattle of nearby stables and to draw water essential for domestic needs.

This elegant Venetian style of the late 1800s can also be found in the fountain in Via San Vittore in Tonadico.



POLITI HOUSE

This house is embellished with **two frescos dating back to 1523.** The first portrays the martyrdom of St. Sebastian, with the classic iconographic representation of the saint pierced by arrows, whilst the second fresco depicts a Madonna enthroned with Child Jesus standing on her lap. The artist of the two works is still unknown, but the form of the figures and the particularity of some elements suggest the author is not a popular painter, but an artist engaged by an exacting client. In fact, the building, so beautifully decorated, **was perhaps the town hall or the parish priest's home,** or of some prominent family.



EL CANEVON PASSAGEWAY

In 2003, the local artist **Max Gaudenzi,** painted the vault of this passageway in bright colours with a series of scenes relating to jobs of the past (blacksmith, cobbler, farmer...), sports and entertainment and local legends (The Light of the Rio Lazer, The Guane-water nymphs, The Wild Man).



ST. ANDREW'S CHURCH

There was a church here in the 13th century dedicated to the Saints Andrew, Valentine and Lucanus. In 1345 it was a small structure with a rounded apse and portico: the round arched doorway on the main façade still remains from that period. **In 1498, the building was completely transformed and imitated the style of the Principal Parish Church of Santa Maria Assunta**, the result was a real Gothic marvel with richly frescoed internal walls: of this transformation the doorway in tuff along the north wall is still visible. **However, the gradual increase in the population led to it being demolished to make way for a larger building, consecrated in 1769.**

The church must have been richly decorated externally, but of the numerous frescos mentioned in documents only the sundial, painted on the bell tower in 1711, remains. **The structure of the bell tower, with an onion top, is very old:** written sources talk about restoration carried out on it in the 15th and the 16th century and of 1740, when a fine **wooden crucifix** was set at its base (there are two other similar crucifixes in the village: one on the north side of



Politi House, and the other – called “**Christ of Scotōi**” – found in the upper part of the village in Via Caspeda). Internally there are **two altars in the side naves** dedicated to the Holy Trinity and St. Valentine, **a third Baroque altar is in the small chapel to the south**, dedicated to Our Lady of Sorrows. The main altar is made of marble and replaced a late Baroque wooden structure in 1885; on the wall of the chancel there is a large canvas depicting the Deposition of Christ, which was donated in 1838. The ceiling of the central nave was frescoed during the 1700s. Many figures are visible in the four squares: the Virgin Mary, the Saints Andrew and Valentine, the Saints Antony and Francis, St. Lucanus with the Saints Julia and Margaret.

The real masterpiece in the church was its triptych that was at the back of the apse, it had been purchased in 1505 and housed the statues of St. Andrew, the Madonna and St. Lucanus. On the hinged side panels, which were only opened on Sundays and feast days, there are two high reliefs of St. John the Evangelist on the right and an unidentified saint on the left, whilst externally the Saints Andrew and Lucanus are painted. At the base there is a casket with a high relief representing Jesus with the Twelve Apostles and two flat panels with St Antony the Abbot and St. Rocco. All the carved statues from the altar were stolen in 1980: of the original piece, only the casket and external paintings remain.

PUBLIC WASHHOUSE

Here the periodic big wash was done in the two different areas. **In the indoor building** (today a municipal storage space) **there were the cauldrons where water was heated** and wooden washing tubs for the hot wash with ash; **in the out-**

side troughs the laundry was lathered and rinsed, the last trough was also utilized to collect water for domestic purposes and for watering cattle. The laundry was then hung over the troughs on the wooden poles.



I Sogni della Bancalunga - Dreams of the Bancalunga

Created in 1992, this large fresco of over 130 square metres recounts some parts of Primiero history, some local legends, the birth of the villages and scenes of everyday life. You can also see the reproduction of old writings painted on the façades of houses or "milèsimi"-datemarks carved into beams.

The artist is Riccardo Schweizer (1925-2004): he was born in Mezzano, he trained and worked in Venice and the French Riviera, where he was able to frequent great artists such as Picasso and Chagall. In addition to painting, he also carried out significant works as a ceramist, designer, furniture designer and sculptor.



THE BREWERY

This old brewery **was built in the late 1800s and was active for several decades**. It is said that it was located in Nolesca so as to benefit from the best water in the area; the limpid waters of the Rio Valserena. The hops and malting barley, only partially cultivated in the valley, primarily came from other parts of the

Austro-Hungarian Empire. You can also see the two warehouses that would have been used to store the raw materials (painted red with arches and colonnades) and the old chimney. **The building**, which has several architectural features on its façades, **consisted of a basement with cellars, one floor with reception rooms and kitchens and two floors with further rooms**. When production stopped, the equipment was given to the Pedavena brewery and the "Brewery" of Nolesca was transformed into one of the best-known bars in the valley.



SAN MARTINO



San Martino di Castrozza is the most recent of the settlements in the Primiero valley. **It developed over the 20th century around an old Hospice, which no longer exists, it has distinctly tourist resort features that have little to do with the characteristics of the villages**

on the valley floor.

The buildings occupy a large basin of pastureland, a place once used for summer grazing, dominated by the Pale di San Martino, which from the late 1800s became a favourite destination for enthusiasts, excursionists, geologists, botanists and

DI CASTROZZA



numerous mountaineers that came from all over Europe. As evidence of an alpine life, some alpine dairy farms and numerous pastures remain around the resort and towards the Rolle Pass.

The residential area presents a clear difference between the centre – organ-

ised around the Church and the bridge that crosses the Cismon river, here you find the more important services and the larger buildings – **and the surrounding outskirts**, which have rapidly grown over the last 50 years and are mostly made up of second homes.



Hospice at end of 1800s
Historic archives community of Primiero

A HOSPICE SURROUNDED BY PASTURES

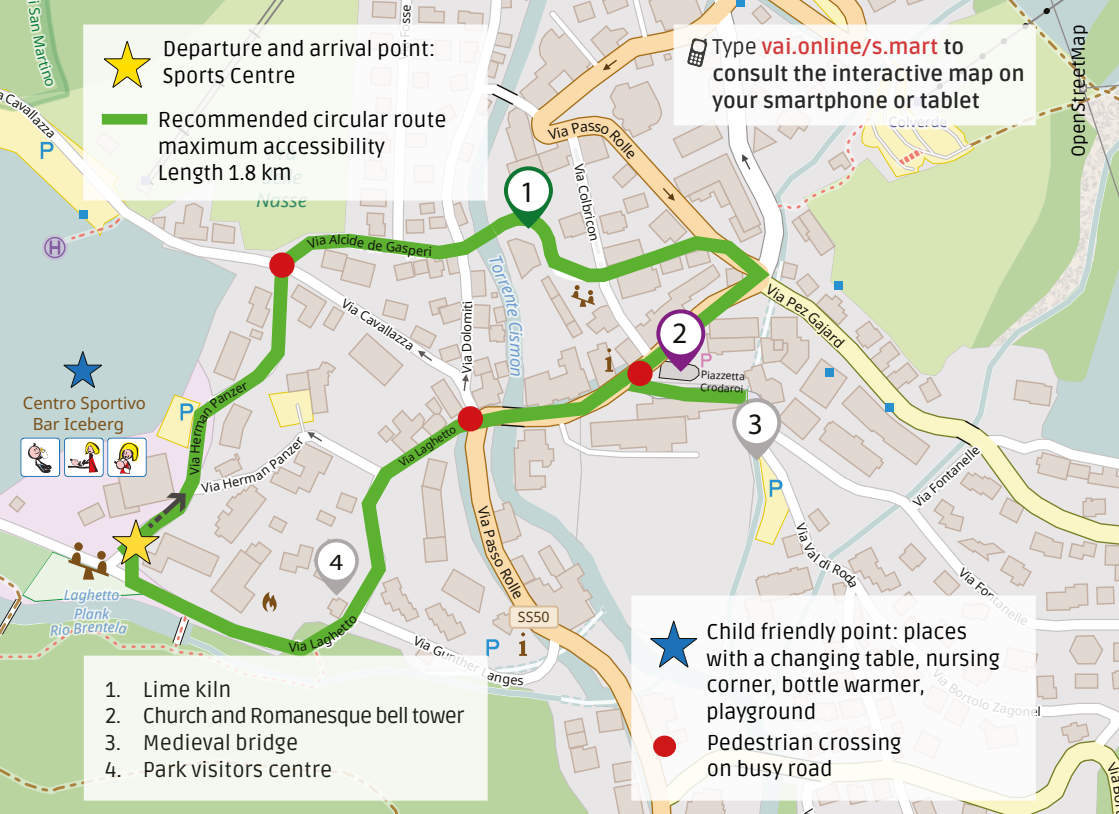
Initially it was just a Hospice and a Church that was dedicated to the Saints Martin and Julian and built around the year 1000. **From the early 1400s, a community of friars resided there, they were responsible for hosting and providing refreshment to wayfarers and pilgrims** who travelled over the Rolle Pass and Colbricon; it is assumed that there were not many friars, probably no more than eight, given the number of seats that existed in the Church.

From 1418 onwards, after secularization, the institution entered the

sphere of power of the Welsperg family (feudal lords of the valley) who maintained their control of it by appointing its Prior. Religious feasts and processions were held in the area that surrounded the building and they involved the entire population of the valley; in 1839 the buildings there were thus described: «a masonry and timber house with fireplaces that served the Hospice, courtyard, fenced area to dispense charity, two haybarns».

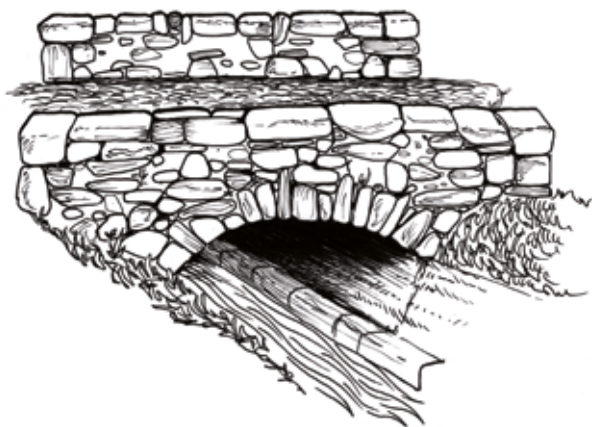
The Priory of Castrozza owned and administered vast alpine pasture lands, alpine dairy farms

and woods for construction timber (it also boasted assets and rights over land on the valley floor, in the Fiemme Valley, Adige Valley, Valsugana and in nearby Veneto). There were numerous dairy farms and pastures throughout the surrounding area, amongst which: Malga Pez Gaiart, Ces, Fratazza, Valcigolera, Fosse, Pala, Tognola...; in summer these places had about a thousand or so cattle and more than two thousand sheep.



MEDIEVAL BRIDGE

During the second half of the 1800s, the Hospice was transformed into an inn. Inside there were some reception rooms and a kitchen, on the first floor there were the bedrooms and a large reception room for guests. Amelia Edwards described the place in 1872 : «a large building, dirty and dilapidated, it is all that remains of the old monastery, it is used as a dairy farm and a part is kept as an inn». The only trace of the original building still visible is the **small porphyry stone**



bridge over the Rio Pez Gaiart, which with its single arch, retained the back part of the structure

and with a wide arched passageway gave access to the large square in front of the building.

CHURCH AND ROMANESQUE BELL TOWER

The only parts of the building that have remained intact to testify a period that lasted nine centuries are **the bell tower,**

with its Romanesque mullioned windows and a part of the apse. The church underwent considerable enlargement in

1912: another space was added at the front and the lateral sacristy was moved to the south.



LIME KILN

Of the old lime kiln, which dates back to the beginning of the last century, only the recently restored chimney remains. **Lime was produced here as it was needed for the rebuilding of hotels after the destruction of the village during the First World War.**

A traditional lime kiln, "*cal-chèra*" in dialect, where

the calcination of limestone was carried out, is a circular structure built with cut stone of different sizes. Calcite in the rocks, when heated to 800-900 degrees, separates and transforms into quicklime (calcium oxide). By entering into contact with water it turns into slacked lime (calcium hydroxide), when re-blended with water it becomes a dense binder.



BIRTH AND REBIRTH OF A TOURIST RESORT

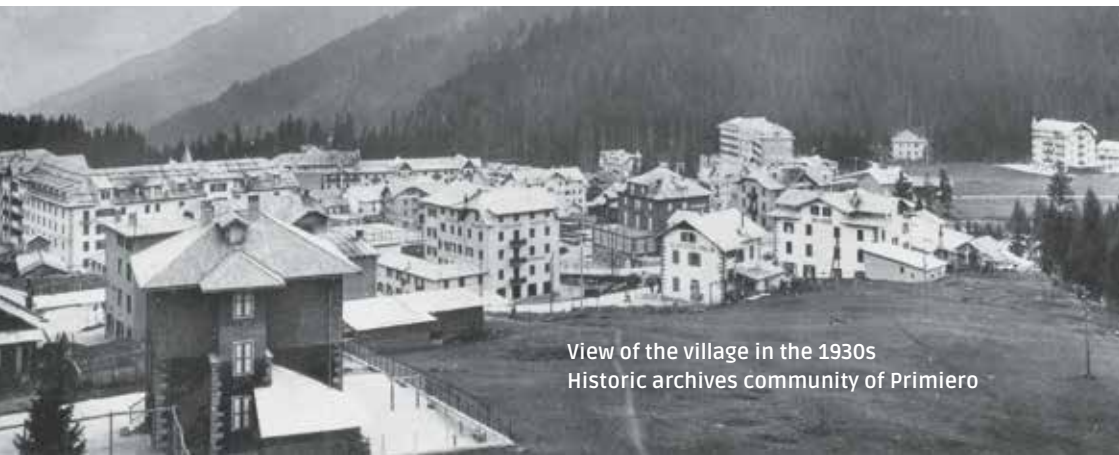
Tourism first started in San Martino di Castrozza in the late 1800s with the first explorative climbs by English and German alpinists on the Pale group of mountains. **In just a few decades structures and infrastructures were built and developed:** in 1871, with support from the Austro-Hungarian military, the road between Primiero and Fiemme was constructed; in 1872, the Albergo Alpino was to be the first hotel built and was situated in the area next to the old Hospice. Between 1880 and the early 1900s, numerous other hotels sprang up: the Dolomiti, Grand Hotel Des Alpes, Alpenrose, Sass Maor, Cimone, Colfosco and San Martino. They were magnificent buildings, hosting the high Bourgeoisie and Italian and European aristocracy.

San Martino set on fire 1915
Historic archives community of Primiero



The First World War broke the spell: on 24th May 1915, the Italian army entered into war, invading the Primiero valley and the Austrians, before retreating from the area to take up a strategic position on peaks of the Lagorai, completely burnt down San Martino (with the exception of the church) so as not to leave the opponent the possibility of setting up quarters near to the front. **The post-war period saw hotel owners putting an enormous rebuilding and expansion plan into**

action: one after another the buildings were reconstructed, with the exception of the Hospice, which was not rebuilt, and many new structures and infrastructures were added. **In a few decades,** the extensive mountain pastures with just a few buildings, which were mainly hotels, **were transformed into a real resort with shops, bars and private houses.** Then, in the 1920s-1930s, winter sports developed with the first ski lifts being built.



View of the village in the 1930s
Historic archives community of Primiero

RECOMMENDED READING...

FIERA DI PRIMIERO

A full description of the town can be found in the book by Ervino Filippi Gilli entitled **"Fiera: un paese, la sua storia"**, where the streets and all the buildings are meticulously described as well as their beginnings and modifications. The history of the church is dealt with in the booklet **"Madonna dell'Aiuto in Fiera di Primiero"**, which proposes

period articles and documents as well as a transcription of the writings on the back of the painting from 1800 onwards. There is a careful study concerning the bell tower in **"La torre municipale: una storia travagliata"**, by Ervino Filippi Gilli. The paintings and fine features of the Contrada, the decorations on Ben House and Palazzo delle Miniere are analysed

in the pocket guide **"...pictor pinsit": itineraries to discover mural paintings of Primiero, Transacqua and Fiera**; by the "Laboratorio del Tempo" Cultural Association. The **"Guida al Palazzo delle Miniere"** introduces the history of this building, its artistic and architectural features and the displays on show in various rooms

PIEVE AND TRANSACQUA

A wide-ranging description of various places of historical and cultural value, as well as public spaces, can be found on the map **"Transacqua: commune fiorito"**; this very detailed map guides the visitor through the villages of Transacqua and Pieve. The frescos are

further explored in the aforementioned **"...pictor pinsit": itineraries to discover mural paintings of Primiero, Transacqua and Fiera**. As far as the Principal Parish Church is concerned, among many studies carried out, we suggest the work by Leopoldo Taufer **"Ecce an-**

cilla domini: la caccia mistica all'unicorno nell'Arcipretae di S. Maria Assunta a Fiera di Primiero" published by the Voci di Primiero Cultural Association, which by analysing one particular fresco inside the church, traces its history and highlights its main features.

TONADICO

This fine volume, **"Tonadico: sussidiario del centro storico"** edited by Gianfranco Bettega, Henry Zillio and Michele Baggio, describes the village, its buildings and agricultural and residential areas. The illustrated booklet **"Tonad-**

ico il paese pinacoteca: guida ai dipinti popolari", was put together by the Municipality of Tonadico and the Paneveggio Pale di San Martino Nature Park and exhaustively describes frescos and popular paintings. To learn

more about the history of the church that overlooks the village, we recommend the volume **"La Chiesa di San Vittore"**, by the TeSto research cooperative. The restitution to the community of its main noble building is explained in **"Il**

**restauro di Palazzo Sco-
poli a Tonadico**", edited
by Sergio and Franco Gio-
vannazzi. Lastly, the his-
torical events that affected

the agricultural area and
therefore also St. James's
chapel are addressed in
the volume **"Di campi,
confini e misere acque:**

**storia e memoria della
Campagna tra Siror e
Tonadico nei secoli XIV –
XXI**", by the TeSto research
cooperative.

SIROR

To learn more about fres-
cos and sacred signs, the
booklet **"I dipinti e le scrit-
ture: una passeggiata alla
ricerca dei segni del sacro
e dell'ambiente scritto"**,
is available and was put to-
gether by the "Laboratorio
del Tempo" Cultural Associ-

ation. The theme of water,
by the same association,
is thoroughly addressed
in another booklet: **"Le
acque e le fontane: una
passeggiata alla ricerca di
rivi, spine, vasche e lava-
toi"**. A third work is about
Siror church: **"La chiesa di**

Sant'Andrea a Siror: una
visita al "cuore" della co-
munità." For details about
the church and some sa-
cred signs, it is useful to
consult the book by Don
Stefano Fontana entitled
**"Notizie ecclesiastiche di
Siror"**, published in 1966.

SAN MARTINO DI CASTROZZA

A volume by Marco Tof-
fol, **"San Martino di Cas-
trozza la storia"**, is not
only a photographic work,
but also a complete narra-
tion of the events of the vil-
lage from the late 1800s to
the present day. For infor-

mation about the Hospice
we recommend material
collected in 1997 within a
dossier **"Documenti per
la storia dell'ospizio di
S. Martino di Castrozza
(1482-1523)"**, by Ugo Pis-
toia. The history of Alpin-

ism is to be found in the
Aquile magazine, where,
through the theme of verti-
cality the intense relation-
ship between the moun-
tains and life is told.

PRIMIERO VALLEY

To have an overall view of
the valley we recommend
the accomplished volume
**"Primiero, storia e at-
tualità"**, which outlines
the main events as well as
historical and geographic
insight into the territory.
An in-depth analysis of the
middle ages can be found
in the essay by Ugo Pistoia,
**"La valle di Primiero nel
medioevo: gli statuti del
1367 e altri documenti"**.

The mining theme is ad-
dressed in the anthologi-
cal collection of studies,
"Le miniere di Primiero",
which was put together by
the "Comitato Storico Rie-
vocativo"; the same group
also produced a miscella-
neous volume of historical
news, tales, legends, and
poetry entitled **"Primiero
di ieri e di oggi"**. A good
way to understand the past
and (even) current life in

the valley is the diction-
ary **"Dizionario primiero-
tto: parole, frasi, modi
di dire, proverbi"** by Livio
Tissot.

We would lastly like to bring
attention to various **Primi-
ero Guides** published in
the 20th century: that of
Cesare Battisti from 1912,
that of Giovanni Meneguz
printed 1965 and finally
the work by Enrico Taufer
dated 1977.



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