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MUSEO
DEL CENEDESE



MUSEO DEL CENEDESE

AND ORATORIO
DEI SS. LORENZO
E MARCO DEI BATTUTI

Piazza M. Flaminio, 1
31029 Vittorio Veneto TV
Tel. no. + 39 0438 57103
museocen@comune.vittorio-veneto.tv.it

www.museocenedese.it



THE TOWN OF VITTORIO VENETO

Vittorio Veneto arose from the union of two ancient municipalities: **Serravalle**, in the north, ruled by the Da Camino family, with its beautiful palaces nestled between hills with ruins of walls and towers built in the Middle Ages as defence against barbaric invasions; and **Ceneda**, in the south, situated partly on a plain and partly in the surrounding hills, with noble buildings recalling its ancient political and religious importance.

In 1866, when the Veneto region became part of the Kingdom of Italy, these two municipalities came together under the name of Vittorio Emanuele II to form the town of "Vittorio". In 1923, the name of the town was changed by adding the word "Veneto" to celebrate the victory of World War I.

Since then, a large square facing the town hall and an attractive garden decorated with flowers and beautiful fountains have formed the new town centre of Vittorio Veneto.



MUSEO
DEL CENEDESE

Palazzo della Comunità di Serravalle,
seat of the Museo del Cenedese

The museum is housed in the ancient **Loggia della Comunità di Serravalle**, an elegant example of Venetian architecture, built between 1462 and 1476 by the two podestà Gabriele and Domenico Venier, on the site of a previous palace, probably dating back to the 14th century. On the façade of the adjacent bell tower (14th century), recent restoration work has unveiled a clock face that must be among the oldest in Italy and Europe, which had not been mentioned since 1487, when the bell tower was erected and a new clock face was installed.

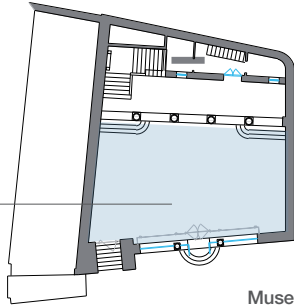
This restoration work has also brought to light the 15th century frescos that span the entire façade of the palace, the work of **Dario da Treviso** and his School.

The museum, inaugurated on 2nd November 1938, was called the “Museo del Cenedese” by its founder, the engineer **Francesco Troyer** (1863-1936), as it was intended to collect and enhance the archaeological, historical and artistic heritage of the ancient “Cenedese” territory: situated between the Piave and Livenza rivers, from the Val Belluna to the sea, corresponding to the northern half of the ancient Diocese of Ceneda (713), and the one of Vittorio Veneto.



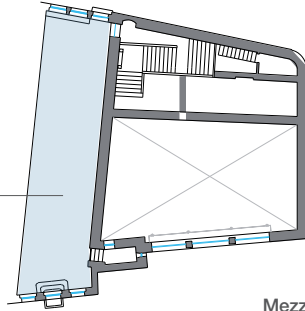
MUSEUM ROOMS

Loggia
*Entrance hall and venue
for temporary exhibitions*



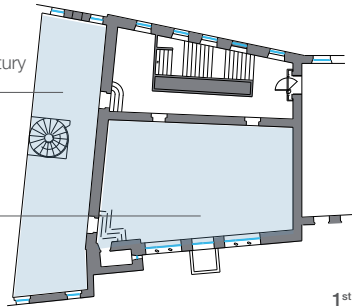
Museum entrance

Twentieth century room
Works of the 1900s



Mezzanine floor

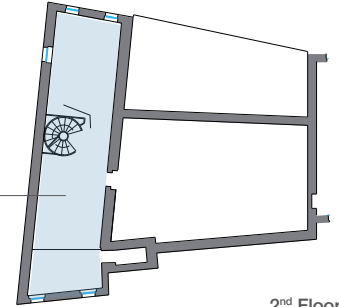
Comuzzi room
Works from the 14th to 18th century



1st Floor

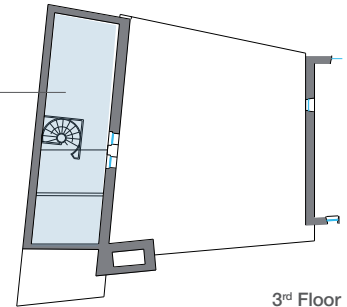
Great Council room

Pajetta room
Works from the 19th century



2nd Floor

Giusti room
Plaster cast gallery



3rd Floor



LOGGIA

Francesco da Milano, *Madonna in trono col Bambino fra Sant'Andrea, Sant'Augusta e il committente*, 1518-20, fresco

This large space is dominated by two frescos: *Leone di San Marco tra la Giustizia e la Temperanza* (The Lion of Saint Mark between Justice and Temperance) and *Madonna col Bambino in trono tra Sant'Andrea, Sant'Augusta e il committente*, (Madonna and Child on the throne between Saint Andrew, Saint Augusta and the commissioner), the podestà Girolamo Zane.

Between 1518 and 1520, he commissioned this work to **Francesco da Milano**, a Lombard painter who worked in

Serravalle and the surrounding territory between 1502 and 1548, and who gradually combined his training in Milan with a focus on the new tonal painting of the Venetian maestros of the time.

The other walls accommodate several coats of arms showing evidence of the succession of the Venetian nobility as the new government of the town, as well as architectural fragments depicting the image of Serravalle from the 14th to the 16th century. A neo-Gothic monumental staircase, built in the early 1900s, leads to the upper floors.



TWENTIETH CENTURY ROOM

This room is dedicated to 20th-century art; works range from the 19th-century style Venetian realism of **Alessandro Milesi** (Venice 1856-1945), to the “Novecento Italiano” style of **Aldo Rosolen** (Vittorio 1912 - Vittorio Veneto 1941), and the Venetian impressionism of his fellow painters **Delfino Varnier** also known as “Peo” (Fregona 1908 - Vittorio Veneto 1963) and **Armando Tonello** (Vittorio 1897 - Venice 2001), the last exponent of the School of Burano.

Augusto Murer, *Monumento alla Resistenza per la Città di Mirandola*
(Monument to Resistance for the Town of Mirandola), 1981, bronze

A very interesting collection is “**L’immagine della Resistenza**”, (The Image of Resistance), created in honour of a collective exhibition set up in 1985 to celebrate the 40th Anniversary of Liberation, with works donated by the following artists: **Toni Benetton, Aldo Borgonzoni, Alik Cavaliere, Pericle Fazzini, Nino Franchina, Renato Guttuso, Emilio Greco, Luciano Minguzzi, Augusto Murer, Arnaldo Pomodoro, Giò Pomodoro, Mino Maccari, Armando Pizzinato, Ernesto Treccani, Emilio Vedova** and many others.



GREAT COUNCIL ROOM

The room was so-called as it was the meeting place of the Great and Minor Town Council. It still has the appearance it acquired after the restoration work carried out during the 1930s, commissioned by Francesco Troyer. The wooden lacunar ceiling is embellished by 15th century rosettes from the room of the nearby Scuola dei Battuti.

Along the walls, just below the ceiling, is a row of about eighty coats of arms of the podestà at the time of Venetian rule, recalled by the majestic *Leone di San Marco tra i santi Sebastiano e*

Francesco da Milano, *Leone di San Marco fra i Santi Sebastiano e Andrea, Francesco e Rocco*, 1514, fresco

Andrea, Francesco d'Assisi e Rocco di Montpellier, (Lion of Saint Mark between Saint Sebastian and Saint Andrew, Francis of Assisi and Saint Roch of Montpellier), attributed to **Francesco da Milano**. On the opposite wall an inscription dating back to 1637 recalls the independence of Serravalle from Treviso.

In the corners of the room there are two majestic bronzed plaster casts by **Guido Giusti** (Ceneda 1853-Vittorio Veneto 1935): *La Beneficenza* (Charity) and *Amplexus in aere*.



Jacopo Sansovino, *Madonna col Bambino*
1540 ca., papier-mâché relief

This room brings together many exhibits documenting the long-lasting presence of the Confraternita dei Battuti (Confraternity of the Flagellants) in Serravalle: the fragment of the polyptych dated 1394-1404 illustrating the *Nascita e Sposalizio della Vergine* (Birth and Marriage of the Virgin), by **Nicolò di Pietro**; parts of a wooden polyptych representing the *Madonna della Misericordia con i Battuti e i Santi Lorenzo e Marco* (Madonna of Mercy with the Flagellants and Saint Lawrence and Saint Mark); a large walnut wardrobe carved with many Gothic motifs, which, despite some additions, still preserves the overall harmony of early 15th century craftsmanship; the altarpiece with *San Girolamo tra le Sante Lucia ed Agata* (Saint Jerome between Saint Agatha and Saint Lucy), by **Francesco da Milano** dating back to 1512; the wooden altar with a Titian-style triptych illustrating Saint Mark (mosaic) between John the Baptist and Saint Stephen, a work dated 1569 and attributed to **Francesco** and **Valerio Zuccati**; the *Madonna della Misericordia e i Battuti* (Madonna of Mercy and the Flagellants), dated 1650, featuring the portraits of prosecutors Lorenzo Giustiniani and Valerio Scarpis. Finally, the delicate *Madonna col Bambino* (Madonna with Child), a papier-mâché work by **Jacopo Sansovino** (Florence 1486-Venice 1570) from the sanctuary of Saint Augusta.



Pietro Pajetta, *Autoritratto*
1898, oil painting

This room hosts works of artists from Vittorio Veneto, and elsewhere, who dominated the artistic scene of the town in the 19th century.

An important exponent of the neoclassic style of the early 1800s is **Giovanni De Min** (Belluno 1786 - Tarzo 1859), who decorated the Council chamber in the ancient Palazzo Municipale of Ceneda, the current Museo della Battaglia: his mark can be seen in the four monochrome sketches representing scenes of the medieval history of Ceneda. De Min also painted the large canvas *La lotta delle Spartane* (Fight of the Spartan women) and the painting on a wooden panel of *Sant'Oswaldo di Northumbria* (Oswald of Northumbria), from Pian Cansiglio. A prominent figure of Serravalle between the 19th and 20th century is certainly **Pietro Pajetta** (Serravalle 1845 - Padua 1911), whose vivid *Autoritratto* (Self-portrait) and the majestic work entitled *L'odio* (Hate) can be admired. An anonymous work, inspired by a miniature of Nathaniel Rogers, is the vigorous *Ritratto di Lorenzo Da Ponte* (Portrait of Lorenzo Da Ponte), the librettist of Vittorio Veneto, famous for his fellowship with W.A. Mozart.



Guido Giusti, *Amplexus in aere*
1894, bronzed plaster cast model

A specific room has been dedicated to the sculptor Pasquale Alessio Giusti, also known as Guido (Ceneda 1853-Vittorio Veneto 1935), pupil of **Jacopo Stella** (Ceneda 1801 - Vittorio Veneto 1874).

The work *Amplexus in aere* (the Swing) by Giusti is a plaster cast model dated 1894, formerly colourless and then bronzed probably between 1964 and 1968, when the museum was being restored. Moreover, in Vittorio Veneto it is widely believed that the model was made with a view to preparing a group of bronze statues for Elisabeth of Austria, which was actually never made. Currently, a bronze copy can be found in the public gardens of Vittorio Veneto. Plaster cast models prepared for several funeral monuments by the same artist are preserved here, as well as a copy of the lunette on the portal of the church of San Rocco in Venice and the marble bust of the artist's wife - *La primavera* (Spring).

In this room, works by **Marco Casagrande** (Campea di Miane 1804 - Cison di Valmarino 1880) and **Luigi Borro** (Ceneda 1826 - Venezia 1886) are also on display.



Disc-type fibula
6th - 7th century, gold and cloisonné almandines

From the gallery of the 1st floor visitors can enter **Palazzo Cesana Torres**, an area of the Museum not yet open to the public, intended to exhibit the archaeological collection, including artefacts from the Neolithic period, the Bronze Age, Iron Age (Celts and Paleo-Venetians), Roman and Lombard Age, from Vittorio Veneto territory and nearby municipalities; from the nineteenth-century collections of Carlo Graziani and Francesco Troyer; from more recent donations (Antonio Moret, 1985) and ministry storehouses.

Of particular interest is the group recovered from the **Paleo-Venetian storehouse** of Villa di Villa (Cordignano) in 1976, showing artefacts from the 4th century B.C. to the 4th century A.D.



Vault of the first span: *I quattro Evangelisti* (The four Evangelists), fresco



Vault of the second span: *I Dottori della Chiesa* (The Doctors of the Church), fresco

M

ORATORIO DEI SS. LORENZO E MARCO DELLA CONFRATERNITA DI S. MARIA DEI BATTUTI DI SERRAVALLE

The Oratory of Saint Lawrence and Saint Mark was erected by the Confraternity of Saint Mary of the Flagellants, whose name comes from one of the penitential practices of beating themselves with a bundle of knotted short ropes during a public procession. This Confraternity was a non-religious organisation intended to help the needy by curing both their body

and soul, at the hospital and the adjacent chapel. It was officially established in 1313 but had probably already settled definitely in this place at the end of the 13th century. The interior of the Oratory is almost entirely covered with frescos, painted during the first half of the 15th century by various artists associated with the so-called “Gothic devotional painting” movement.

They represent *Le Storie di S. Lorenzo e le Storie di S. Marco* (Stories of Saint Lawrence and the Stories of Saint Mark), along the walls, *i quattro Evangelisti* and *i Dottori della Chiesa*, on the vaults of the two spans, and a stunning *Crocefissione* (Crucifixion), at the great altar.



THE TOWER AND CLOCKS OF THE PALACE



Before
restorations



After
restorations

The tower was built in the 14th century and then restored in the following century. The mechanical clock, located just below the bell chamber, was commissioned by the Venetian Podestà Iacopo Diedo in the late 15th century, as supposedly shown by the coats of arms decorating the clock face and the date “1486” carved on the bell in the chamber.

The restorations carried out in the 1990s brought to light another clock beneath this one, which had been walled up when the bell tower was raised, and the new clock face was then made. The sun-shaped rotating pointer was later placed here, which was formerly part of the old clock.

This “radiant” sun, made of repoussé copper, was relocated to its original position after restoration and it seems that it was one of the most ancient among the ones that have been preserved. Furthermore, the clock hoop, in which it is placed, is divided into 24 hours and uses Arabic numerals instead of Roman ones: this particular feature is very rarely found in Italy.

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Città di
Vittorio Veneto



TOWN HALL OF VITTORIO VENETO

Piazza del Popolo n. 14
31029 Vittorio Veneto TV
Tel. no. + 39 0438 5691
Fax no. + 39 0438 569209
info@comune.vittorio-veneto.tv.it
www.vittorio-veneto.gov.it

MUSEO DEL CENEDESE

Piazza Marcantonio Flaminio n. 1
31029 Vittorio Veneto TV
Tel. no. + 39 0438 57103
Fax no. + 39 0438 946385
museocen@comune.vittorio-veneto.tv.it
www.museocenedese.it

ASSOCIAZIONE CULTURALE MAI

Information and reservations for guided tours
Via Battisti n. 8
31029 Vittorio Veneto TV
Tel. no. + 39 0438 554217
Mob. no. + 39 347 2281692
info@maivittorioveneto.it
www.maivittorioveneto.it

GUIDE TO THE MUSEO DEL CENEDESE

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I AM Comunicazione
Texts: Ufficio Musei Civici
Photos: Aurelio Tushio Toscano
Expert advice: Francesca Costaperaria
and Elisa Collodetto

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