MEDIEVAL BOROUGH • WALLED TOWN • UPPER CASTLE

It is one of the most popular panoramic tourist trails. Easy to walk, it leads to a view of the upper part of the Walled Town closely following the mighty Scaligeri walls and then goes up the slope of Pausolino Hill that leads to the Upper Castle. From there it goes back to the starting point on the path known as Antica Strada dei Frati (Ancient Path of the Friars), so called because it was used to link the churches located along the route that went from the right bank of the Brenta river to the town of Thiene.

LENGTH 3,5 km
TYPE OF ROUTE ASPHALT ROAD - DIRT ROAD - PATH
TIME 1 hour
HEIGHT DIFFERENCE 150 m

MAIN ROUTE Campo Marzio • via Due Rogge • via Beato Lorenzino • via Prospero Alpini • Bassano Gate • via Calesello • via Rialto • “dei Carmini” Path in the Town Park “Giacomo Salin” • Upper Castle • Ornithology Museum • Ancient Path of the Friars • Piazza Ortigara • via Due Rogge • Campo Marzio

ALTERNATIVE ROUTE 1A LENGTH 1,8 km Time 0,30 hour
via Rialto • via S. Antonio Abate • Piazza Castello • Corso Mazzini • Bassano Gate • Campo Marzio

VIEWPOINTS Pausolino Hill • Upper Castle • Pauso Hill

ART & HISTORY POINTS OF INTEREST

MAIN ROUTE Campo Marzio • Pauso Hill • Saint Gotthard's Monastic Compound (via Beato Lorenzino, 24) • The Assumption of Mary's Church (Via Beato Lorenzino, 2) • Prospero Alpini's House (via Prospero Alpini, 27) • Walls and Gates • Saint Mark's Church (via S. Marco) • Madonna del Carmine or dei Carmini Church and Oratory (via Carmini) • Upper Castle • Ornithology Museum (Via Cansignorio della Scala, 2) • Former Saints Fabian and Sebastian's Monastery (on the Pauso hill)

ALTERNATIVE ROUTE 1A The stairway “Scalinata Carmini” (via Carmini) • Saint Anthony the Abbot's Church (via S. Antonio Abate) • The Blessed Sacrament’s Chapel (via S. Antonio Abate) • Piazza Castello • Palace of Doglione (Corso Mazzini 84) • Lower Castle

ROUTE DESCRIPTION

You start from Campo Marzio taking via Due Rogge, to get to Piazza Ortigara; then you take via Beato Lorenzino, that goes inside the most ancient settlement of Marostica. Looking up you can admire the bulk of the former Saints Fabian and Sebastian's Monastery, located on the west side of the top of Pauso Hill. Halfway through Borgo Giara (Giara Borough), on your left, you come across the former Saint Gotthard's Church and Convent (1470), where there was the first Hospital of the Town, run by the Augustinian nuns. The route continues among ancient dwellings and former manufacturing premises, the last remains of the industrial history of Marostica, where between 1400s and the end of 1800s silk yarn was processed and then straw hats were manufactured until the second half of 1900s. Past the ancient Church of the Assumption of Mary you pass in front of Prospero Alpini's house (1553-1616), a physician and botanist at the University of Padua, who was the first to make coffee known in the Republic of Venice.

The route continues on the right by entering the Walled Town through the Bassano Gate. Right past the gate you can turn left to visit Saint Mark's Church, built in 1450 on the occasion of the anniversary of the Town's devotion to the Republic of Venice. Retracing your footsteps you take the main route again and enter via Calesello that leads you towards the picturesque high part of the Town, flanking the mighty Scaligeri walls with interposed “Torresini” (turrets). Here you are near Saint Anthony the Abbot's Church and Madonna del Carmine or dei Carmini Church. You can leave the main trail here, turn left, go down on via Sant’Antonio and reach Piazza Castello (alternative route 1A); or go straight ahead to intersect Route 4 “Medieval Borough - San Luca – Val d’Inverno”, once you have gone down via XXIV Maggio, where the signs indicate the route exiting through Breganze Gate.

The main route continues on the right, passing in front of Madonna del Carmine or dei Carmini Church and Oratory. From here you walk uphill along the panoramic “dei Carmini” path on Pausolino Hill inside Giacomo Salin Park and reach the Upper Castle. Once you have reached the top of the hill you can enjoy one of the most beautiful panoramas of Pedemontana Veneta (pre-Alps foothills of Veneto region) with a view that spans from east to west: the plain with the Grappa mountain range in the background towards...
the east, the Euganei Hills and the Berici Hills to the south, the Piccole Dolomiti (Small Dolomites i.e. the Pre-Alps in Vicenza province) to the west, and the Asiago Plateau to the north. At this point the Ornithology Museum is worth a visit. You can reach it by going down the asphalt road through the East Gate of the Castle. From the parking lot outside the Ornithology Museum the main route continues to the right onto the Antica Strada dei Frati (Ancient Path of the Friars), partially paved, that goes towards Pauso Hill and the former Saints Fabian and Sebastian's Monastery. After a while you meet a path on the right, the Valdibotte Path, which is a quick route to Campo Marzio. Going straight ahead, instead, you travel the northern slope of Pauso Hill where, at a certain point, by turning right, you can easily reach the top of the hill for an interesting panoramic view. Continuing on the Ancient Path of the Friars, you descend eastwards until you intersect via Convento (turning right you can go to visit the remains of the former Saints Fabian and Sebastian's Monastery). Carry on to Piazza Ortigara and from there, taking via Due Rogge, you reach Campo Marzio.

**NATURALISTIC DESCRIPTION**

When you follow a nature trail it is always enjoyable to spend some time observing its most characteristic elements. As far as this route is concerned, you can do that beginning with the “Giacomo Salin” Town Park where many interesting characteristics are certainly present. Among them the conformation of rocks (consisting of fossiliferous limestone disposed on sub-vertical strata running “a reggipoggio”, i.e. inclined towards the mountain) and the variety of vegetation, most of all the trees, made up of various non-indigenous species, clearly stand out. Interesting animals, on the other hand, are rather difficult to see, besides some invertebrates, because the environment has been subjected to human impact over the years. The most obvious natural elements, therefore, are comprised of rocks and trees. Along “dei Carmini” Path you can easily recognize the the calcareous strata configuration described above, that repeats unchanged all the way to the Upper Castle. There is a great variety of plants. Needle-like leaves (above all the Italian Cypress, the Italian Stone Pine and the Himalayan Cedar, or Deodar) are widespread, while the most significant local broad-leaved plants are the Olive tree, the Hackberry tree, the Eurasian Field Maple, the Manna Ash, the Sessile Oak and the Black Locust. The shrubs along the way in front of the castle, on the other hand, belong to the Hibiscus genus that is not indigenous.

The route to the North of the Upper Castle displays rather diverse morphological and botanical features. The rocks, in fact, assume a different conformation, because of their different structure and composition. Fossiliferous limestone is still present, but here and there you can also notice some basalt outcrops, an igneous rock characteristic of the hilly crest, often used in the construction of the ancient “masiere” (dry-stone walls). In the first stretch of the Ancient Path of the Friars, which leads into the wood east of the Ornithology Museum, the plants are typically local. There are, in fact, the Elder tree, the Black Locust, the Manna Ash and the Chestnut tree. Furthermore, past the Valdibotte Path, you can clearly see a few Hackberry trees growing above some dark basalt boulders. On the edges of the next field, instead, you can notice two large Fig trees and an old Mulberry tree. Right after that, still going downhill, you cross a tangled forest where a decaying centenarian Chestnut tree and some old Willows stand out, besides some herbaceous plants, among which many ferns of the Lingua Cervina species. At a fork of the path there is a small pond fed by a spring in which you can see some forms of animal life, including frogs and aquatic snails of the Limnea genus. The last stretch of the Ancient Path of the Friars covers the edge of a beautiful Poplar-sided Hazel tree thicket.

**ART & HISTORY POINTS OF INTEREST**

1. **CAMPO MARZIO**
   **Ample triangle-shaped tree-sided green space north-east of Bassano Gate.** During the Venetian age it became a place for exercise and military reviews for the “cernide”, the territorial local militias of the Venetian Republic. Documentary sources certify that in the past there used to take place a sort of Palio, i.e. a target shooting competition that attracted a large audience. It has always been and it still is a point of arrival, a stopover and a departure for the transhumance from and to the Asiago Plateau. On the occasion of the St. Simeone Fair it hosts an important livestock cattle show.
2 PAUSO HILL
A hill of great archeological interest for findings of artifacts from the Roman age, among which there stands out a votive discus that can be dated back between the 1st century BC and the 1st century AD. It was, therefore, in all likelihood, a place of worship. The position of Pauso, between the plain and the hilly range, is to be associated with the transit and transhumance trail to and from the pasture lands of the mountains of the Asiago Plateau. The site has therefore been inhabited by humans since a distant past. Around the year 1000, the top of the hill was already the seat of an elementary defence system, a fort that was enlarged in the following two centuries and assumed the configuration of a robust and powerful fortified structure, a real castrum with a torre gironata (fortified tower), a dongione (dungeon) and a torre (tower). In other words, the Pauso hill hosted a fortified structure, the first castle of Marostica (before the birth of the Scaligeri walled town), that played a significant strategic and political role during the war between Vicenza and the Ezzelini (from the end of the XII century to the death of Ezzelino III da Romano which occurred in 1259). A document in 1262 confirms that the fortified compound on Pauso hill consisted of an entirely walled structure with a palace and a torre gironata (fortified tower). Three other towers, according to the document, dominated the hills of Marostica: one also on the Pauso hill, a second one on the Pausolino hill and the third one on Mount Agù. The fortified structure on the Pauso hill, that no longer exists, protected the Assumption of Mary’s Church at its foot and the inhabitants of the underlying borough, the “earliest” Marostica. The castle on the Pauso hill resisted the attacks of the Paduans during the first war of the Scaligeri against Padua in 1312-1314, that brought a great deal of devastation upon the underlying borough, in the aftermath of the establishment of the Scaligeri rule in Marostica as well (1311). A Cross stands out now on the top of the hill, where there used to be the ancient fortified compound, and its presence is documented as far back as the end of 1600s - the beginning of the 1700s.

3 SAINT GOTTHARD’S MONASTIC COMPOUND
(via Beato Lorenzino, 24)
Saint Gotthard’s monastic compound dates back to 1470. The church and the monastery were run for centuries by the Augustinian nuns until the suppression of the order in the Napoleonic age, in 1810. Today traces of the monastery can be found in a small part of the building (which is now a private residence) and the adjacent small church (which is now a professional agency).

4 THE ASSUMPTION OF MARY’S CHURCH
(via Beato Lorenzino, 2)
It is the most ancient evidence of Christian faith in Marostica. A baptismal church for the territory, in all likelihood, dating back to the VIII century, it became the church of the first early settlement of Marostica (the Pieve-Giara borough) at the foot of the Pauso hill, a place of ancient human habitation in the pre-Roman and Roman age. A center of spread of the Gospel, in the XII century it was an arcipresbiteriale (primary) church which many other filiali (subsidiary) churches scattered around the territory depended on. It underwent a radical reconstruction and enlargement in the last years of the 1600s thanks to the industrious don Gaspare Ghirardelli (an inscription inside indicates the exact point at which the old church finished and where the construction of the new one started). It was consecrated in 1701. Thanks to this innovative action it assumed its current configuration with a baroque façade. The three doors with bronze tiles that date back to 1979-1985 and narrate episodes of the Bible and of the life of Christ and of the Virgin Mary, work of the Marostican artist Gigi Carron (1926-2006), are of great artistic interest. The bell tower, erected in 1711, was enriched by a precious sundial and by a clock that dates back to 1727, fine piece of work by Bartolomeo Ferracina.

The three naves date back to the reconstruction action at the end of the 1600s. The church has eight altars. The major one is in a Baroque style and of the Marinali school (XVII century). It was once embellished, according to Giovanni Battista Verci, by a painting by Alessandro Maganza, currently replaced by a copy of the upper part of Tiziano’s Assunta, a work of the painter Giuseppe Fortunato Centazzo (XIX century). Of great interest, also on both sides of the choir, are the two canvases by Andrea Celesti (Venice 1637- Toscolano 1712) depicting The Appearance of the Eternal God before King David and Melchizedek’s Sacrifice. The frontals of the altars of Our Lady of Sorrow and of Our Lady of Lourdes are also of high quality and wonderfully made. The canvases in the three compartments of the ceiling are the work of Bartolomeo Dusi (1833-1904) who is also the author of the Transfiguration on the vault of the...
choir. The canvas Christ in the garden is a work of Pietro Menegatti (1809-1848) and the Baptism of Christ was painted by Friar Felice Cignaroli. Of particular interest, located in the northern wall of the left-side nave, is the relief in marble depicting the Madonna with the Christ Child, of the Sansovino school, a votive offering donated by Prospero Alpini (1553-1616), in gratitude for his return from the journey to Egypt.

5 PROSPERO ALPINI'S HOUSE
(via Prospero Alpini, 27)
Prospero Alpini (November 23, 1553 - November 23, 1616), physician and botanist at the University of Padua was the first to make coffee known in the Republic of Venice, contributing to its spread throughout Europe. He remained forever fond of his birthplace, taking pride in calling himself “marosticensis”. He graduated from the Faculty of Philosophers and Physicians of the University of Padua in 1578 and started his own professional activity practicing medicine in the town of Camposampiero. A professor of Medicine at the same University, he was also an author of medicine and botany papers. In 1604 he was appointed Praefectus (Director) of the Botanical Garden of Padua where he played an essential role in the cultivation and spread of many exotic species. Under his direction the Botanical Garden of Padua became an important center of studies and research. His name is still recalled by the Alpinia genus. Between 1580 and 1584, he accompanied Giorgio Emo, the Venetian consul, to Egypt. It was a unique and special occasion, during which Alpini was able to identify the botanical species of the island of Crete and of Egypt. He then earnestly studied Egyptian medicine and learned numerous useful instructions for his profession and his research. In the pages of La Medicina degli Egiziani (1591) he described the origin of the coffee plant, Coffea Arabica, the preparation of the beverage and the pathologies for which it was used. He died in Padua on November 16, 1616. In his will he asked to be buried in the Basilica of Saint Anthony. His portrait as a young man painted in 1584 by Leandro Dal Ponte, son of Jacopo, is today stored at Staatsgalerie in Stuttgart.

6 WALLS AND GATES
The building of the wall ring, approximately 1800 meters, that harmoniously surround the Pausolino hill and the underlying plain, was initiated on March 1, 1372, during the age of Cansignorio della Scala (1359-1375). The walls, completely crenellated and equipped with patrol paths atop the ramparts, are provided with 24 interposed “torre-sini” (turrets). The robust Vicenza, Bassano and Breganze gates were built on three of these towers overlooking, respectively the south, the east and the west. They are all equipped with a rivellino (one chamber fortification built in front of the gate itself). Another gate, the Tramontana, located north was built along the last oriental segment of the walls and it gives access to the road that leads to the actual entrance of the Upper Castle. A moat and the drawbridges at the gates further strengthened the defensive structure of Marostica, a Scaligeri outpost right on the border with Bassano del Grappa, which was then controlled by the Carraresi, lords of Padua. According to Marin Sanudo (1466-1536), a Venetian author, the erection of the walls took three years build and was finished in 1375.

7 SAINT MARK’S CHURCH
(via San Marco)
It was erected by the community of Marostica in 1450 on the site where there used to be a building that sheltered a “mangano”, a kind of a war machine able to launch rocks and incendiary materials during the sieges. It is proof of the town's devotion to the Republic of Venice. The façade of the church is linear and a small bell tower, with two small shrines, sits atop it. The inside, a single chamber with an apse on a square section and a cross vault, originally displayed three altars and was enriched by a canvas, not more existing, that depicted the Circumcision of Our Lord attributed by G.B. Verci to Jacopo Dal Ponte, known as Bassano (circa 1510–1592). During the Venetian age (1404-1797) on April 25 of every year, the celebration of Saint Mark, the patron of notaries, the church was the destination for a solemn procession in which the notaries, the people, men of the cloth and the Podestà (Governor) took part. The ceremony ended with the Saint Mass in the Assumption of Mary’s Church. The church decayed during the last two centuries and it ceased to be a place of worship. It was also used as barracks/warehouse of materials of the town fire brigade. Restored between 1988 and 1995, it is currently used as a multi-purpose community hall.
8 MADONNA DEL CARMINE OR DEI CARMINI CHURCH AND ORATORY (Via Rialto)
Built at the request of the community between August 1618 and August 1619, it seems following the exhortations by Father Giuseppe Da Faenza, who had come to preach in Marostica in 1617. The church was built thanks to the offers of the parishioners and to the donations of certain zealous and hard-working dwellers of Marostica. It is located in the area that the Marosticensi (locals) call "le strade alte" (the upper streets), by which they mean an elevated position as compared to Piazza Castello that is the heart of the city. It has a Baroque style façade. The inside, a square layout single-chamber, is decorated by a series of frescoes by Giuseppe Graziani (1699 - after 1760). The two frontals in scagliola, second half of 17th century, of the two wooden altars on the right and left side are a work of art of particular interest. The bell tower has a square plan and it ends in a bell chamber with four single-light windows on the sides and an octagonal cusp. The stairway that leads to Saint Anthony the Abbot’s Church was built in the 17th century.

9 UPPER CASTLE
Erected on the top of the Pausolino hill, it communes with the Lower Castle and dominates the walled town. Built on an older tower of which there are records as far back as the 1200s, the Castle is very likely to date back to the Seignory of Cangrande II (1352-1359), a great builder of Scaligeri defensive structures. Although the castle is now largely in ruins it originally had a solid structure with four angle towers and a tall keep, of which there remain some wall fragments; it is also in ruins most of the wall on the southern side. The stone coat of arms representing the “scala” (ladder), inserted on the façade of the rivellino at the entrance gate overlooking the plain, bears witness over the centuries to the Scaligeri ownership of the fortress. Thanks to the restoration performed in 1934-1936, the Castle recovered its bertesca (wall mounted turret), on top of the rivellino at the entrance, on the façade that overlooks Piazza Castello and the Lower Castle.

10 THE ORNITHOLOGY MUSEUM
(Via Cansignorio della Scala, 2)
The Ornithology Museum is situated in an enchanting hilly panoramic location, isolated from and at the same time so close to the historic centre thanks to the linking panoramic paths known as dei Carmini and Val di Botte. The goal of the museum is to propose itself as a genuine study center on the themes related to the environment and the territory of Marostica, to its history and its traditions, getting the most out of its own resources. It is provided with the splendid Massimino Dalla Riva collection, with more than 1800 specimens of perfectly preserved birds, classified as one of the most beautiful collections in Europe. The natural amphitheatre Nido del Falco (Hawk’s Nest), is located under the shadow of the walls of the Upper Castle and is used for open-air didactic laboratories for flight shows with birds of prey under the guidance of a master falconer. The museum staff, made up of skilled and motivated operators, is at your disposal throughout the year for medieval themed and nature walks and the hawk walk, (a walk with hawks), as well as for trips, nature and medieval themed laboratories specifically reserved to schools of any grade, and summer centers for teenagers. The museum also has a Visitor Center, an Environmental Education lecture room with audio-video projections, a Bookshop and a large parking lot, for buses and coaches as well. Information and reservation.
www.museoornitologico.org - info@museoornitologico.org phone 0039 - 346 3003681

11 FORMER SAINTS FABIAN AND SEBASTIAN’S MONASTERY (on Pauso Hill)
On top of the oriental slopes of Pauso hill, the ruins of the compound of the church and convent of Saints Fabian and Sebastian dominate Bocca di Valle. This site hosted a first Benedictine settlement, documented since 1259. Afterwards, the religious re-foundation of the place was due to the Friars Minor (Observant) around 1483-1486. The church was consecrated in 1494. Initially the compound had small dimensions; later it was enlarged. The two cloisters with a cross vault, the enlargement of the southern body and the church date back to 1640-1645; it was also increased the height of the bell tower. In the 1700s the church, that had two naves, was enlarged to the north by adding a new chapel and it reached
a number of eight altars. The Napoleonic suppression of the convent (1810) marked the beginning of the progressive collapse of the church (now there only remain some traces of the arched apse), of the cloisters and the bell tower, struck down by lightning in 1936. Numerous works of art, among which the works of Jacopo Dal Ponte (c.1510-1592), known as Bassano and the works of Felice Cignaroli, that once decorated the convent compound, also fell into ruin. There remain fragments of frescoes in the lunettes of the two remaining sides of the cloister, representing episodes of the Bible and the life of Saint Francis.

12 SAINT ANTHONY THE ABBOT’S CHURCH
(via S. Antonio Abate)
There are records of this church from the year 1383, it is therefore a religious building dating back to the age of Scaligeri rule (1311-1387). It was built on a site where, perhaps, there was a hospice for pilgrims. At first the church had a simple structure. From 1440 documentary sources certify the existence of a small convent of Franciscan friars, adjacent to the church. The friars remained there until 1656 when the convent was closed because it was too poor and deprived of revenues. In the 1600s the church and the convent passed under the direction of the Brotherhood of Carmine. In 1730-1740 the church was renovated and enlarged, as it is certified by the inscription on the facade, assuming its current dimensions. Afterwards and until its establishment as parish church (1930) it was a subsidiary church dependent on the Assumption of Mary’s church. The bell tower recalls by its structure the shape of a tower, with a bell chamber equipped with double-light pointed arch windows completed by a conical cusp, of a considerable architectural interest.

In the inside of the church, a single chamber, the most valuable work of art of the town of Marostica is stored: the altarpiece of the high altar known as Saint Paul’s Sermon at Athens Areopagus by Jacopo Dal Ponte (c.1510-1592), known as Bassano, and by his son Francesco, painted in 1574. The church abounds in altars that are embellished by frontals dating back to the 17th and 18th centuries. The frontal of every altar is rich in decorations that refer to the saint to whom the altar is dedicated; it is in stone and engraved scagliola and it bears witness to the presence on the territory of scagliola master-engravers who were very skilled and experienced. The frescoes with Saint Anthony the Abbot in Glory in the three compartments of the ceiling are the work of Giuseppe Graziani (1699-after 1760). Friar Felice Cignaroli (1727-1796) is the author of the altarpiece (1768) that depicts the Deposizione di Cristo con santi (The Descent of Christ and saints). A proof of the Franciscan presence is the painting by Luca Martinelli (1617) that depicts the Holy Trinity and Saints: beside the Trinity the Saints Ludwig of Toulouse, Bonaventura, Francis and Pope Pius V.

The Cloister outside is the only remaining original part of the ancient Convent of Saint Anthony the Abbot. A simple structure, which develops on two sides, it is a cloister with a portico, with a small inner garden, a small orchard and a few rooms of small dimensions that clearly prove the simplicity and the parsimony of the Franciscan way of life. Under the portico of the cloister are preserved some sculptures showing Saint Roch and Saint Sebastian, dating back to the XV century, Saint Bernardino of Siena and Saint Joseph, Saint Peter and Saint Paul, sculptures that were once in the presbytery of Saint Anthony the Abbot’s Church. The sepulchral tombstone bearing the inscription that recalls the burial of Cornelio Bianchi and his wife, Elisabetta, is of particular historical interest. The tombstone comes from the small church of Saint Benedict, which no longer exists, and which was built around mid-sixteenth century, on the hills bearing the same name on the way to Bassano, by Cornelio Bianchi himself, a wealthy Venetian physician.

13 THE BLESSED SACRAMENT’S CHAPEL
(via S. Antonio Abate)
It dates back to 1486 and was built by the Confraternity of the Blessed Sacrament. A simple, single-chamber building, it is a typical oratory currently used for art exhibitions. Jacopo Dal Ponte, known as Bassano (c. 1510 – 1592) had frescoed on the facade, in 1535, The Miracle of the Donkey of Saint Anthony of Padua. As testimony of that grand fresco there remains the lunette above the entrance door where Il Cristo passo tra due Angioletti (the dead Christ lamented by two angels) is depicted. On the altar once there was a painting by Bartolomeo Montagna, depicting Virgin Mary between St. John the Baptist and St. Anthony the Abbot, now replaced by a valuable Madonna statue.
14 PIAZZA CASTELLO
Large open space delimited by the Lower Castle to the south, the Palace of Doglione to the north and other palaces and porticoes to the sides. They all are a beautiful setting for the famous Human Chess Game that takes place in the second week of September in the even years. Though initially a simple unpaved open space, it was paved in the Venetian age (1404-1797) with a “listone quadrato civilmente di pietre” (square stone strips paving). It now offers itself as a large, slightly raised stone platform containing in its center the big chessboard, to the south of which you can watch the Scaligeri Coat of Arms paved with inlaid marble. The throbbing heart of the socio-economic life of the town, animated by its Tuesday market, it preserves testimonies that symbolically refer to the venezianità (influence of Venice) of Marostica (1404-1797). To the north-east there is the column in memory of the loyalty of the local population to Venice during the war of the League of Cambrai (1508-1510), on top of which there stands the lion of St. Mark, the symbol of Venice. To the west, another column with a flagpole that once supported the flag of the Republic of Venice and on which the Italian flag currently waves. Two lions in bas-relief, one set in the northern facade of the Lower Castle and the other one in the facade of the Palace of Doglione, overlook the square. Instead, the fourteen-century fountain, that was once located in the northern part of the Square, was demolished. The white stone well is worthy of attention.

15 PALACE OF DOGLIONE
(Corso Mazzini, 84)
Known in the Venetian age as the Cancelleria (Chancellery) or Rocca di Mezzo (Fortress in the Middle), this grand palace has been called Palazzo della Loggia (Palace of the Lodge) or Palace of Doglione since 19th century. It is now the result of a reconstruction process that occurred in the years 1928-1930 after the demolition of the original structure. It’s a palace of rectangular shape with a leaning crenellated tower against it, enriched by a bell loggia and embellished by a singular sundial of precious workmanship. Under the rule of the Republic of Venice (1404-1797) it hosted offices and institutions of great importance for the community: the municipal Chancellery, the Chancellery and the Archive of the College of Notaries, the Armory and, from 1676, the Mount of Piety (institutional pawnbroker). In the second half of 1800s the Palace of Doglione became the seat of the Agrarian Guild, of the town Fire Brigade and, from January 1983, of the offices of Banca Popolare di Marostica (Bank of Marostica) founded on October 2, 1892. The administrative and managerial headquarters of the bank occupy the two floors over the portico with grand round arches. In the big meeting hall, on the first floor, you can admire Il Buon Governo, a large work of art in panels of majolica ceramics by the artist Gigi Carron.

16 LOWER CASTLE
Marostica fell under the rule of the Scaligeri after the conquest of Vicenza by Cangrande della Scala in 1311. The Scaligeri rule goes through almost the entire 1300s and ends in 1387. A border outpost for the Scaligeri in the conflict against the Paduans, Marostica was involved in the Paduan-Scaligeri war of 1312-1314, during which the borough, born and developed around the Assumption of Saint Mary’s Church, east of the walled town which was later built, was attacked and plundered by the Paduans while the strong castle on Pauso hill withstood. At a later stage, in 1338, Marostica, even if only for a few months, fell under the rule of Sicco da Caldonazzo, but then it returned into the Scaligeri firm hands. These events drove the Scaligeri to conceive in a new way the fortifications of the town and during 1300s they provided it with castles, carrying out the building of the walled town, with the two Castles, the Upper one and the Lower one. The Lower Castle presents itself in its bulky structure as a quadrangular crenellated wall with a tall keep. It was mostly built using local sandstone and limestone rock, with a scarce use of bricks, a quite expensive material. There are two drawbridges on the moat, to the north and to the south of the respective facades. Above the entrance to the south there was a bertesca (wall mounted turret), today rebuilt. The two inner porticos, the one on the ground floor, sustained by solid brick pillars, and the upper one are of great interest. Over time, the Lower Castle became less of a stronghold and more of a public palace, the palace of the Podestà (Governor) that lived there in the Venetian age, administering civil justice and overseeing the proper governance of the community. The Consiglio dei Trenta (Council of the Thirty), the town council in the Venetian age, met in the Lower Castle. It also hosted the prisons from the Venetian age to the first decades of 1900s.