

TESORI D'ARTE SUL CAMMINO DELLE DOLOMITI

ART TREASURES ON THE DOLOMITES WAY



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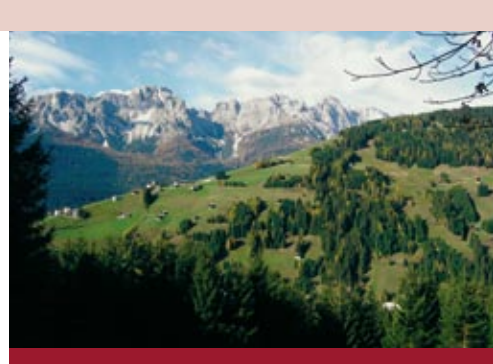
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ART TREASURES ON THE DOLOMITES WAY



Thirty walking stages in the province of Belluno

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|-----------------------------------|---|
| 1 San Vittore - Facen | 16 Misurina - Auronzo di Cadore |
| 2 Facen - Cima Loreto | 17 Auronzo di Cadore - Candide |
| 3 Cima Loreto - Croce d'Aune | 18 Candide - Val Visdende |
| 4 Croce d'Aune - Arson | 19 Val Visdende - Sappada |
| 5 Arson - Col Cumano | 20 Sappada - Cima Campigotto |
| 6 Col Cumano - Sospirolo | 21 Cima Campigotto - Vigo di Cadore |
| 7 Sospirolo - Val Imperina | 22 Vigo di Cadore - Lorenzago |
| 8 Val Imperina - Col di Prà | 23 Lorenzago - Pieve di Cadore |
| 9 Col di Prà - Canale d'Agordo | 24 Pieve di Cadore - Perarolo di Cadore |
| 10 Canale d'Agordo - Alleghe | 25 Perarolo di Cadore - Longarone |
| 11 Alleghe - Livinallongo | 26 Longarone - Farra d'Alpago |
| 12 Livinallongo - Passo Falzarego | 27 Farra d'Alpago - Nevegal |
| 13 Passo Falzarego - Fiames | 28 Nevegal - Belluno |
| 14 Fiames - Son Forcia | 29 Belluno - Trichiana |
| 15 Son Forcia - Misurina | 30 Trichiana - San Vittore |



Dolomites Way

The Cammino delle Dolomiti



A circular route that embraces the entire province of Belluno. Thirty walking stages to discover the most authentic dimension of the Dolomites, following the traces left by man over the centuries, in what is an exceptional natural environment.

This is the Cammino delle Dolomiti, the result of a joint project involving the Diocese of Belluno-Feltre and the Province of Belluno.



Who it is designed for

Like all great paths of faith, the Cammino delle Dolomiti is designed for everyone and provides occasions to meditate and come into contact with nature, history and art. The route links together places where the religiousness of the people of Belluno has best expressed itself. Places where the presence of human beings stretches down through the centuries. Places where some of the major historical and artistic evidence of the province of Belluno's past is to be found - real gems set in precious natural surroundings of astonishing beauty. The Cammino brings these places closer to one another and links them together, avoiding the main roads and following the ancient mule trails and paths created by human beings at higher altitudes over the centuries, before today's valley roads were built.



The stages

The Cammino delle Dolomiti requires determination, devotion and love for the surrounding countryside and for the people who live there. The thirty stages are fairly demanding in terms of length, but require no mountain-climbing skills. They have in fact been selected because they are both easy and safe, ideal for groups and families who are invited to make exciting contact with the nature of these incomparable mountains, with villages off the more beaten tourist track but still inhabited, with breathtaking scenery and silence, with the murmur of the woodland and flowing streams.

Each stage terminates in localities offering accommodation for hikers, sometimes fairly basic, but always decorous and reasonably priced: farm tourism complexes, bed & breakfast establishments, camping sites, hostels, holiday homes, alpine huts. In these places, the stamps are available to fill the thirty empty boxes and, a little at a time, complete the traveller's card. Along the route of each stage however, other accommodation facilities are available as well; travellers are sure to find something to their taste, bearing in mind that the province of Belluno is well endowed with tourist facilities and finding what you are looking for is not at all difficult. So all that remains for us to do is wish you: **pleasant walking!**



DOLOMITI PATRIMONIO NATURALE DELL'UMANITÀ UNESCO

DOLOMITI UNESCO WORLD NATURAL HERITAGE



BELLUNO INFORMATION AND TOURIST BUREAU

Piazza Duomo, 2 - Belluno
Tel. + 39 0437 940083
belluno@infodolomiti.it
www.infodolomiti.it
www.provincia.belluno.it

ITINERARIES TESORI D'ARTE

5 ROUTES AMID FAITH AND ART IN THE CHURCHES OF THE PROVINCE OF BELLUNO



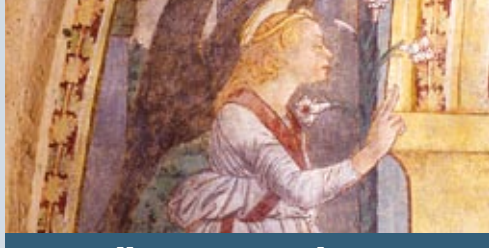
Agordino



The Agordino was always in a state of upheaval over the centuries due to its geographic position and the exploitation of its rich mineral and woodland resources.

Just as Forno di Canale, Forno di Val, Ru de le Fucine or the Fosina remain place-names indicative of an important period, so the small church of Gares, built in 1732 by the Remondini of Bassano is one of the many tangible signs of the link between work and religious devotion. The Agordino Art Treasures itinerary is a journey into history and religious devotion through at least six centuries, from the 15th to the 20th century.

The Flügelaltare, wooden altars with doors and figures sculpted or engraved or painted, which can still be seen in the churches of S.ta Fosca at Selva di Cadore, S. Antonio Abate at Cencenighe, S. Simon at Vallada and S.ta Maria Maddalena at Rocca Pietore, testify to cultural and material interactions, in the late-15th and early-16th centuries, between the Venetian and German communities. Between 1550-60, Paris Bordone of Treviso (1500-1571), a pupil of Tiziano Vecellio (Titian), created one of the 16th century's most extensive painting cycles in the church of S. Simon di Vallada. In the 17th-18th centuries, the south Tyrol masters were joined by the local workshops of the Auregne, the Costa, and the Manfroi. In the late-18th, early-19th centuries, numerous Venetian, Trentino and south-Tyrol painters plied their trade: Antonio Longo, Francesco Unterpergher, Domenico Zeni, Karl Henrici and Valentino Rovisi, a pupil of Giambattista Tiepolo. Finally, Giovanni De Min from Belluno (1786-1859) created a vast cycle of frescos covering the whole of the apse, the dome and the chancel of the archidiaconal church of Agordo.



Comelico - Sappada



The expression Comelico and Sappada indicates the northern part of the province of Belluno, which is identifiable with the mountainsides arising from the flows of the rivers Piave, Padola and Digion. The settlement of the population has always preferred the south-facing sunny slopes and that is what happened in Comelico too, where only Santo Stefano, Campolongo and some other hamlets lay in the valley line near the water flows for commercial reasons connected with the exploitation of water resource and for industrial grounds.

The other villages are clung halfway up the hill (1200 - 1300 m on the sea level) and their urbanized areas border the main street, which links them.

In these geographical conditions, the construction of a church requires huge foundation works, which bring into line the flooring both of the nave and of the facing parvis. That deserves to be remembered with regard to some little nineteenth-century churches, which planimetrically develop remarkable sizes.



Feltrino



Seventeen churches and six itineraries. Lots of different opportunities along routes rich in signs of a "noble" and proud past, and a present well aware of its own, original values. Six different proposals to become better acquainted with a variegated and complex area, along the southern reaches of the province of Belluno, crossroads and link with the Treviso area across the Piave Valley, with the Vicenza area along the Valsugana and with the Trento area across the Val Cison. "Contaminations" between these different areas thus become inevitable. Examples of this are the tormented events of the diocese, with constant territorial variations falling outside the current administrative borders. Suffice it to recall Fonzaso and

Arsiè, which are today still part of the diocese of Padua, or Primiero in Trentino, once incorporated into the diocese of Feltre, or again the Paduan Lavarone plateau, while the left bank of the Piave river was entirely in the diocese of Vittorio Veneto. Many are the still remaining traces left by human beings. While archaeology can boast gems like the prehistoric burial site of Val Rosna in Sovramontino or the Roman bridge of the via Claudia Augusta Altinate in Lamon and under the development of the courtyard of Feltre cathedral, architecture and landscape are equally interesting with the fortifications of Castelnuovo di Quero, the walled city of Feltre and the more recent signs of the Great War in the Seren del Grappa and Arsiè areas. And then there are the villages and Venetian villas that dot the Conca Feltrina capped by the mountains of the Belluno Dolomite National Park.



Val di Zoldo



Since the antiquity the mining activity and the existence of furnaces for the material fusion have been characterizing the whole territory of Zoldo. Some toponyms clearly refer to this vocation. Suffice it to remember Forno di Zoldo, that from the XV to the XVII century has been an important metallurgical pole, or Fusine, whose name comes from the term "Fosina", i.e. forge. Recently in Forno the Museum of Iron and Nail has been inaugurated, while in Gavaz di Goima it is possible to visit the Museum of Uses and Customs.

In the Valley there are three municipalities: Forno di Zoldo, Zoldo Alto and Zoppè di Cadore which are made up of numerous hamlets spread in the basin at different heights. The lowest hamlets have been repeatedly damaged by the overflow of Maè Stream. The villages are surrounded by pastures, woods and famous dolomitic mountains like Pelmo and Civetta. The huge heritage granted by nature, which today represents an added value for tourist activity, facilitated the development of an high quality handicraft, risen sometimes to real art, above all as far as wood engraving is concerned. Churches, little churches and genteel houses of Zoldo Valley cherish works of inestimable value, belonging to artists like Andrea Brustolon (1622-1732), Paolo Gamba Zampol (1723-...) and Valentino Panciera Besarel (1829-1902).



Vigo di Cadore



Together with Lorenzago, Vigo di Cadore contributes to form the region of "Oltrepiave". With this name it was defined since the VIII and IX century the political-administrative circumscription that gave to Vigo the role of county seat. This is the reason why in this zone you can find concentrated a surprising artistic heritage that clearly expresses the deep historical and cultural connections that existed among Cadore, Carnia and Friuli.

The stratification of time and devotional forms can be "read" through the frescos of "wandering painters", the paintings by the Titianesque school, the wooden altars. Within a radius of few kilometres in Byzantine style and completely frescoed fourteenth-century chapels gather. Among all the churches of St. Margherita in Salagona and of Sant'Orsola stand. The first one, which is probably the most ancient of the province, presents on the walls a cycle of frescos that dates back to the XIII-XIV centuries. In the second one the fifteenth-century painting cycle figuring St. Orsola's life discloses all around and on the ceiling. Within the church there is also a sumptuous exemplar of Flügelaltar, a sixteenth-century golden polychromatic wooden work realised by the carver Master from Brunico Michael Parth.