Caorle
(town of art and sea)

An ancient town from the Roman age (the first archaeological relics date back to the XIV century B.C.).

*The historic town centre* with its Venetian-style *calli* and campielli (small squares).

*The cathedral* with three naves in Romanesque or Lagoon style from 1038, dedicated to *St. Stephen protomartyr*. At the main entrance: two marble reliefs showing *S. William of Toulouse* on the right and *St. Agatonico* on the left. Interior: inside the main portal is a marble statue of *St. Stephen*, the first martyr. Near the main entrance: a Byzantine marble holy water stoup on an inverted Corinthian capital. On the left of the main nave is a XVI century fresco of *St. Christopher*, and on the right is a canvas of *St. Sebastian* from 1699. In the right nave: a marble altar with three statues from the 1700s, *St. Andrew* the Apostle, patron saint of fishermen, *St. Mark* and *St. Domenic* on the sides. On the walls of the right nave: two niches with modern statues of *St. Joseph* and *St. Anthony* and further along, two seventeenth century canvases of *St. Vincent*, *St. Roch* and *St. Veronica* and *The Last Supper* by Gregorio Lazzarini.

There is then a seventeenth century fresco of *St. Lucy* and besides it is a modern painting of *St. Rita*. In the apse of the right nave outside the arch: an *Annunciation* from the 1500s and in the centre a baptismal font from 1587. In the apse of the main altar: six fourteenth century panels of the *Apostles* from the school of Paolo Veneziano (the originals are in the Cathedral Museum). In the centre of the apse: A *Golden Altarpiece* made up of 6 gilded silver tiles from the XII and XIV centuries showing *Christ Enthroned*, *the Virgin*, *the Archangel Gabriel*, *St. Stephen*, *St. Daniel the Prophet* and *St. John the Baptist*; in the fresco of the apse recess a depiction of the arrival by sea of Queen Catherine Cornaro, donor of the Golden Altarpiece. On the right-hand wall of the presbytery is a fourteenth century fresco of the *Madonna Enthroned*, *St. Mary Magdalene*, *St. John the Baptist* and a *Bishop Saint* at the sides. In the centre of the main altar: A *Wooden Crucifix* from the 1400s; on the floor of the presbytery: the sepulchral stone of the bishop *Vincenzo De Filippi*. Continuing down the apse of the left nave is a fifteenth century fresco of the *Madonna Enthroned with Child*,
Saint Stephen and Saint Laurence. In the left hand apse: a tabernacle on a Roman funerary altar belonging to the Licovia. On the left hand side of the apse: a canvas from the 1500s of St. Peter attributed to the school of Titian. Along the left-hand nave: canvases of St. Anthony of Padua from 1665, the Birth of Mary, from the sixteenth century Venetian school and the Pentecost from the XVII century. There then follow statues of the Madonna and Child and of the Sacred Heart and a chapel with a wooden statue of St. Roch from the XVIII century.

The Bell Tower, which is cylindrical and 48 metres high is from the second half of the XI century. It leans towards the East by 25 cm. It is divided into four sections and made of bricks interrupted by single lancet, double lancet, blind and open windows separated by small columns topped by capitals. At the top is a cusp with a conical form whose circumference is smaller than that of the bell tower.

Caorle’s Cathedral Museum contains reliquaries and robes of the cathedral clergy.

The current Sanctuary of the Madonna of the Angel (1751) built on a slight promontory facing the sea. Interior: a lunette vaulted ceiling with a fresco of the Four Evangelists and a depiction of the Finding of the Statue of the Madonna in the Sea. In the centre of the main altar is a wooden statue of the Madonna.

The church of the Madonna of the Rosary of Pompei. The oratory is in the centre of Caorle. It was built in 1878 and rebuilt in the middle of the last century. Inside, the sacred altar stone and the marble basin of holy water come from churches in Caorle that no longer exist.

Scoglieraviva: an open-air sculpture gallery built on the mass of the dam that protects the historical centre, with several relief figures created by a variety of international artists. This is on the seafront that starts from the church of the Madonna of the Angel and passes in front of Caorle Cathedral.
Concordia Sagittaria
(archaeological town)

A Roman colony founded in 42 B.C. on the crossroads between the Roman via Annia and via Postumia and the water course of the Lemene River. The cathedral of St. Stephen built between the X and XI century dedicated to St. Stephen protomartyr. Exterior: the main entrance surmounted by a lunette with a statue of St. Stephen on a pedestal. On the left-hand exterior door: the Annunciation, sculpted on the jambs of the northern door and on the architrave is the Eternal Father. To the left of the main entrance: a fountain recess in Greek marble from the I century A.D., to the right is a modern holy water stoup with a Late Medieval marble slab. Along the walls of the right nave are traces of frescoes of the Last Supper. In the first chapel of the transept are frescoes showing St. John the Baptist and a Doctor of the Church. In the second altar is a statue of the Madonna of Health, by Cadorin. Presbytery area: Wooden crucifix from the XV-XVI century; on the right wall is a fresco of the Crucifixion by Pellegrino da S. Daniele. To the sides of the fresco is a canvas showing the Martyrdom of St. Stephen and Saint Concordia; along the left wall: a canvas by Maganza showing the Madonna and Child, St. John the Younger, St. Anthony and a saint bishop. Above the bishop’s seat is a painting by Gregorio Lazzarini from the XVII century showing the Annunciation. Inside the polygonal apse along the right wall is a funeral monument to bishops Francesco and Giovanni Argentino. Above the main altar: an altarpiece with the Martyrdom of St. Stephen (XVI and XVII century) by Domenico Tintoretto; along the left nave is a seventeenth century painting of the Madonna of the Sorrows. Moving along: the Chapel of the Martyr Saints, the second of the left-hand nave with mosaic decorations of the Concordia martyrs. Above the altar: a canvas showing the Distribution of the Miraculous Water by the Concordia Martyrs by Padovanino (1588-1648). On the left wall of the chapel, a teca containing XVII-XVIII century silver reliquaries. Above the northern entrance: a painting showing St. Anthony Raised in Glory (1864) by Locatelli. On the wall, above the entrance, a canvas by Semolini showing St. Laurence the Martyr, St. Catherine and St. Orsola (XVIII century). Along the walls of the left nave are traces of frescoes showing The Faithful at the Altar of St. Stephen (XIII-XIV century).

Bell Tower built in 1150 in Romanesque style.

The Baptister from the late XI – early XII century, a jewel of Romanesque-Byzantine art, built to a Greek plan formed by central square with three apses on three of the sides and an atrium on the
fourth. Interior: a baptismal font from the XV century; frescoes from the same period as the construction of the baptistery, on the central cupola Christ Almighty, and two Seraphim on each side. In the eight blind small arches are Figures of the Prophets Indicating the Lamb. In the apse: Moses Receiving the Tablets of the Law, St. Peter and St. Paul, Abraham Sacrificing His Son Isaac and Melchizedek offering God bread and wine. In the apse recess is the Baptism of Christ in the River Jordan.

*Trichora Martyrium* from c. 350 A.D, with three apses and an open rear, with marble and mosaic strip floors.

*Basilica Apostolorum* from 381 A.D. on the floor underneath the Cathedral. The Basilica (40 metres long and 20 metres wide) rises above a large Roman domus from the I century A.D. and was built to house the reliquaries of the Apostles. The whole flooring, which is well preserved, is decorated with mosaics and divided into sectors with the names of donors, with decorative and symbolic drawings, such as the lace cross (a symbol of life in ancient times) and Solomon’s knot. The Basilica was connected to the Trichora by three bridges. In 589 A.D. the Basilica Apostolorum was destroyed following a flood documented by Paolo Diacono. It was later rebuilt and once again destroyed in the first decades of the X century A.D. with the Hungarian invasion.

*Archaeological remains*: a IV - V century A.D. burial place known as the ‘Sepolcreto dei Militi’ (soldiers’ graveyard) came to light along the River Lemene in the town area, which was buried towards the end of the 1800s. There are the remains of a Roman Bridge built on 3 arches with a total length of approximately 11 metres and the remains of the baths on the square in front of the cathedral. To the left is the decumanus maximus of the Via Annia, the main road for inhabitant traffic and, on the right, the remains of houses. In via dei Pozzi Romani are the remains of two wells from the period of the empire. On the town perimeter are remains that are presumably of the theatre and the forum.
Portogruaro
(city of art, Medieval and Renaissance history)

A city crossed by the River Lemene, it was at one time completely walled and accessible through five gates surmounted by towers, of which only three remain (Porta S. Agnese, S. Giovanni and S. Gottardo – the Saint Agnes, St. John and St. Gothard Gates).

The Church of St. Agnes: situated outside the city walls (it probably dates back to the first half of the XIV century) and is annexed to a Benedictine Monastery. The church has a single nave with a truss vault. It was restored in 1986-87, and inside it has fifteenth century frescoes showing the first Saints of the Franciscan Order and the terracotta group of the Pietà, attributed to Guido Mazzoni (1450-1516).

The Oratory of the Visitation: built in the XVI century with a cycle of frescoes dedicated to the stories of the Virgin: Madonna and Child with St. Roch and St. Sebastian, the Presentation in the Temple, The Marriage and the Assumption. The Gate of St. Agnes: the oldest of the three gates in the walled city, dating back to the XIII century. Since 1999 it has housed the City Museum with a collection of various types of relics from the Middle Ages to modern times: weapons, ceramics, prints and portraits, valuable books, ancient manuscripts, drawings, seals, coats of arms, medallions and old photographs. Near the walled city, dating back to the XIII century. Since 1999 it has housed the City Museum with a collection of various types of relics from the Middle Ages to modern times: weapons, ceramics, prints and portraits, valuable books, ancient manuscripts, drawings, seals, coats of arms, medallions and old photographs. Near the tower, on the right, are the remains of the ancient walls and a guard tower. Church of St Christopher and St. Louis: one of the oldest churches in the city. On the altar on the right is a fresco showing St. Christopher and the Holy Family by Pomponio Amalteo from 1532. On the left altar is a fresco showing St. Christopher and the Holy Family by Pomponio Amalteo from 1532. On the left altar is a fresco showing St. Christopher and the Holy Family by Pomponio Amalteo from 1532.

The National Concordia Archaeological Museum: a collection of relics from the ancient Roman colony of Julia Concordia (now Concordia Sagittaria). The relics come from the inhabited town centre. In the central nave of the museum: a female statue from the I century A.D., as well as the Sarcophagus of the Married Couple from the middle of the III century A.D., a mosaic of the Graces from the beginning of the II century A.D. In the right nave: inscriptions from the III-IV century burial ground, referring to Roman soldiers from the army of the Lower Empire; a collection of coins (III - IV century A.D.) On the upper floor: a bronze statue of Diana the Huntress (late II, early III century A.D.) and a ritual glass cup showing Daniel Amongst the Lions (IV century B.C.).
Palazzo Marzotto: situated opposite the Oratory of St. Ignazio. A XVI century palace with three round arches. The whole façade has frescoes of mythological scenes: Prometheus Stealing Fire, Parnassus and Apollo and the Muses are among them.

Villa Comunale: A Renaissance style palace from the XVI century, with a three-arched portico on columns by Guglielmo de Grigis from Alzano, known as il Bergamasco. The palace was commissioned by the Fratina nobles and has been handed down to various owners over the centuries. It houses the ‘M. Gortani’, Museum of Palaeontology. There is a park besides the villa.

St. Ignatius Oratory: besides the villa. Built in 1682, it has an altarpiece inside showing St. Ignatius and the Virgin Supplicated by a Child.

Michele Gortani Museum of Palaeontology: a collection of two thousand fossils (a large cave bear’s head, the small skeleton head of a dwarf elephant and over 60 fossil fish from Europe, Africa and America).

The St. Gothard Gate: built in the mid XII century

Palazzo Dal Moro: from the XIV and XV century. A façade with double and triple lancet windows, enhanced by tiles, paterae and bas-reliefs that are also from the Roman era.

Palazzo De Goetzen: A XV century palace, with three large Gothic arches and a four lancet window on the piano nobile.

Palazzetto Muschietti: From the XV century, an example of the architecture of Portogruaro, with a Renaissance four lancet window and small columns with Ionic capitals.

Palazzetto Moro: from the XV century. Two elegant triple lancet windows and traces of fresco showing the march of the Roman cavalry, from the Veneto-Friuli school of the XVI century.

The Cathedral of Saint Andrew: consecrated in 1833, a building with three naves and a semi-circular apse in Neo-Classical style. Inside are various canvases from the Venetian school from the XVI to XVIII centuries. In the right nave: Doubting Thomas (a nineteenth century copy of a painting by Cima da Conegliano from 1504), the Virgin with Saint Roch and Saint Sebastian (unknown Venetian, 1631); the Conception with Saint Anne and Saint Florian (Gregorio Lazzarini, 1718); the Resurrection of Christ (school of Palma the Younger, last decade of the XVI century). The apse: in the centre, Presentation of Jesus in the Temple (Giovanni Martini, 1515); right, the Fall of Saul (unknown artist, XVI century; left, Holy Conversation (Pomponio Amalteo, XVI century). Left nave on the second altar, Madonna of the Graces, oil on canvas by Pietro Damini from Castelfranco, painted between 1612 and 1631. On the counter-façade: Madonna of the Angels (Stefano Dall’Arzare, 1542); The Last Supper (school of Palma the Younger, 1604); Madonna of the Taper (Gregorio Lazzarini, 1720) and the Triumph of Christ (Gregorio Lazzarini, 1722).

Town Hall: a brick-faced building in Gothic style, with a XV century central staircase, three doors on the round floor, six single lancet windows on the piano nobile and Ghibelline swallowtail crenellation, interrupted by a central bell gable.

Pilacorte Well: a well curb besides the Town Hall, by Giovanni Antonio Pilacorte, made in 1494. The two cranes above the well, placed there in 1928, are a symbol of the city, coats of arms of the two late fifteenth century podestà, Paolo Contarini and Jacopo Gabriel.

The Mills: date back to the XII century and were built by the bishops of Concordia. The current home of the ‘Ai Molini’ Town Contemporary Art Gallery.

Oratory of the Madonna of the Fish Market: a chapel dedicated to the Madonna of the Fish Market (known as della Poiana) constructed in 1627 by the fishermen of Caorle who sold fish there.

Gate of Saint John: a curved arch built at the end of the XII century and restored in 1555.

Church of St. John the Evangelist: a building with a single nave and a truss cover built in 1338. Brick-faced exterior with a rose window above the main door from 1921. On the main façade is a door with the four Evangelists in bronze, by the sculptor Antonio Gonella (1990). Inside: sixteenth century frescoes on the walls, a fresco on the ceiling of the presbytery by Andrea Urbani (XVIII century), showing the Triumph of the Eucharist; on the right wall is a marble statue of the Madonna and Child (Madonna of the Milk) from the first half of the XIV century; the main altarpiece is by Leandro Da Ponte; behind the main altar is a valuable
Bibione
(a seaside and spa town)

A seaside and spa town visited by the Romans in ancient times for the health-giving properties of its thermal waters. A maritime villa with mosaic floor (a private property) is a relic of Roman age.

The Lighthouse Area:
near the mouth of the Tagliamento River, it is immersed in the natural resource of the pine forest.

Cesarolo

The Church of Saint Nicholas the Bishop:
a building with three naves built in 1913. In the left nave near the entrance is a baptismal font from the 1500s with a wooden cover; on the altar are effigies of the Virgin of the Rosary. In the right nave is an altar dedicated to Saint Nicholas. There is a representation of the Evangelists in the presbytery and a wooden crucifix on the main altar.

San Giorgio al Tagliamento

The Church of Saint George the Martyr:
a XVIII century building in Neo-Classical style. Near the entrance: a baptismal font by Pilacorte; along the left wall of the altar is an altarpiece of Saint Valentine and Saint Roch and an altar dedicated to the Madonna of Lourdes with polychrome statue. In the presbytery is a Baroque style main altar with the figures of Saint Peter and Saint Paul on either side and a polychrome wooden baldachin with a group of Saint George and the Dragon; together with an altar table with a marble frontal showing Souls in Purgatory. Continuing down the presbytery on the left is a statue of Saint Anthony and Child and on the right is a polychrome image of St. Roch. Along the right wall of the nave is a polychrome wooden altarpiece showing Saint Joseph, Saint Anthony Abbot and Saint Anthony of Padua. Near the entrance is an altar dedicated to St. Urban with Saint Oswald and Saint Sebastian.

Church of Holy Mary Mother of the Church:
a building with a single nave. On the right wall is a marble representation of the Virgin and Child (1763) attributed to Giuseppe Bernardi, the maestro of Canova. On the altar table is a tabernacle on a mosaic work circe. In the ferial chapel is an ancient tabernacle and a sixteenth century crucifix.

San Michele al Tagliamento

The Church of Saint Michael the Archangel: a single nave building. The windows of the façade show the Story of the Heavenly Battle between the Good Angels and the Rebel Angels and a representation of Saint Michael. Along the perimeter are sacred biblical scenes from the Old and New Testaments. In the left niche is an eighteenth century canvas dedicated to Saint Anne. In the next space are polychrome statues of the Virgin. Near the arch leading into the presbytery are figures of Saint Peter and Saint Paul; above the altar is a wooden XX century crucifix; on the left of the altar is a painting showing Saint Michael. Along the right wall are images of the Sacred Heart and Saint Anthony with Child.
Vado

Church of Saint Matthew:
Exterior: funeral urn of Caius Calvenius Faustus in marble from the 1 century B.C, part of the structure of the apse. Interior: a baptistery (1959) decorated with bas reliefs showing: the Baptism of Jesus, the Giving of the Keys to Saint Peter and an Angel Taking the Dome of St. Peter’s to Heaven. On the left of the presbytery is a wooden group with the Madonna with Child Blessing (1955) by Giuseppe Scalambrin.

Villanova di Fossalta

The Church of Saint Margaret (designed in 1912). Inside: windows showing the Mysteries of the Rosary by Lino Dinetto, from left to right: the Annunciation, the Visitation, the Nativity, Christ Amongst the Doctors and in the centre: The Oration in the Garden, the Flagellation of Christ and Christ Crowned with Thorns, the Resurrection, the Transfiguration and the Pentecost. At the end of the window is a fresco of the Angels (1940) by Augusto Culos. Along the left wall, above the door, is a wooden group of the Madonna and Child. The windows in the presbytery show Works of Spiritual and Bodily Charity (1967) by Pino Casarini; in the cavity of the apse is a mosaic of Christ Crucified (1972) by Ambrogio Fumagalli. To the right and the left of the central mosaic are two oils on canvas dedicated to The Beheading of the Baptist and to the Martyrdom of Saint Stephen (1995) also by Fumagalli. On the right hand side of the nave is a window of the Beatitudes (1969) by Giorgio Scalco. On the counter-façade is a triptych fresco from the XIX century showing Saint Margaret.

The Bell Tower (1916) modelled on the Medieval bell tower of Caorle. The centuries-old oak of Villanova: an oak tree of over 15 metres with a circumference from the ground that measures over 7 metres. Estimated age: 5 centuries, but popular tradition says that it has over seven. The Church of Saint Anthony in Villanova: dates from the XVI century. Inside is an altarpiece with the Virgin and Child, Saint Anthony of Padua and Saint John the (1763) by Giuseppe Zamgiacomi.

Stiago

Church of the Madonna of the Snows: built in the XVII century and connected the countryside courtyard. Inside is an altar in Baroque stucco attributed to the Barellio family (XVIII century).

Fossalta di Portogruaro

Church of San Zeno: the original dates backs to the XI century and was demolished in 1893) the current building (1896) has three naves and is in Neo-Romanesque style. Inside, to the right and the left of the main entrance: marbles from a XVII century bench. Along the east wall is the picture of the Adoration of the Magi (1688) by Osvaldo Gortanutti, towards the presbytery is the altar of the Madonna with a wooden statue of Assunta (1929) by Giuseppe Scalambrin. On the right of the altar: an altarpiece of the Madonna and Child, Saint Zeno and Mary Magdalene by Antonio Carneo (1689-1692). Near the triumphal arch: a wooden statue of St. Anthony of Padua and Child. In the apse: a portrait of Pope Urban, Saint Anthony of Padua, St. Bernardino, Luigi Gonzaga and St. Zeno; in the apse recess is a fresco painting of Christ the Conciliation (1929 – 1933) by Triburzio Donadon. On the left of the presbytery: St. Carlo Borromeo and in the left transept is a statue of the Sacred Heart. To the right of the altar are two altarpieces by Giacomo Carneo (1728): the Madonna of the Belt, Saint Augustine and Saint Monica and the Virgin with the Holy Father, St. Biagio, St. Anthony of Padua and St. John the Baptist. On the walls of the right nave: the Last Supper (1688-90) by Gortanutti. Near the entrance: canvases with St. Valentine, St. Anthony Abbot, St. Sebastian and St. Carlo Borromeo and of the Virgin of the Rosary with Saint Domenic and Saint Rose (1698) by Niccolò Bambini. Also worthy of note is an extremely precious Sacristy Table (1685 – 1687) by Pietro Squadro “the German carpenter”.

The Ethnographic Museum: a reconstruction of daily life at the beginning of the century with technical and domestic material that characterised the life of this area. For the museum, see Fratta.
Alvisopoli

A village of the XVIII and XIX century founded by the Venetian nobleman Alvise Mocenigo who followed the Enlightenment idea of the self-sufficient city.

The Mocenigo Villa: crowned by a great tympanum by the architect G. B. Balestra (today a private home). At the back of the villa is a park that has become a WWF protected area.

Barchessa: Houses the Luigi Diamante Picture Collection (1904 – 1971).

The Church of St. Luigi Gonzaga (A neo-Classical church with 3 small naves: to the left of the entrance is a cycle of the Via Crucis (an engraving of the Roman school from 1782); in the central area of the chapel with barrel vaults dedicated to St. Luigi Gonzaga is a polychrome statue of the saint from the XIX century; towards the presbytery is St. Anthony (XVII century), a seventeenth century terracotta tile showing Christ in the Olive Garden and an alabaster holy water stoup sculpted in the second half of the 1500s. Besides the triumphal arch: a XVIII century painting of St. Joachim opposite a painting of St. Anne. On the upper part: a painting of the Sacred Heart and on the right a canvas of the Madonna of the Milk (XVII century). Decorating the entrance to the presbytery: two marble statues of Angels (1679) by Giusto Le Court. On the left wall: Madonna of the Sorrows and on the right St. Andrew. In the central nave is a marble inlay of the Crucifixion (XVII century). On the right altar: a wooden statue of Madonna Help of Christians with Child and a XVII century oil painting showing St. Anthony. On the left wall: an eighteenth century canvas of St. Luigi with Angels and Putti. Near the entrance: St. Anthony, St. Luigi Gonzaga, Madonna with Child and Saints from the XVIII century.
**Fratta**

An area made famous in Ippolito Nievo’s novel, “Le Confessioni di un Italiano” (Confessions of an Italian). The remains of a castle built around 1000 by the Bishops of Concordia who assigned it to the Fratta family. It was later demolished by Count Eugenio di Valvasone in 1798. Thanks to funding from the European Community, the Veneto Region and the Province of Venice, the site of the castle has had environmental work done, with the creation of the Garden of Mars and Flora in the castle itself. The fifteenth century house of the “Cortino” del castello, in which the castle kitchen has been set up, as described in the famous book by I. Nievo “Le confessioni di un italiano” has also been restored.

The upper room houses a ceramics workshop that restores the thousands of fragments that have been found in excavations in the surrounding countryside.

Ground floor of the Ippolito Museum: collection of mementos belonging to the writer Nievo, amongst which are a trunk and some clothing. Most of the material displayed (around 1000 pieces) is biographical paper material, including the complete collection of the editions of “Le confessioni di un italiano”.

**Gorgo**

The town centre still has some buildings from the 1400s, which bear witness that the fiefdom fell under the jurisdiction of the Bishop of Concordia. The Church of Saint Christina: this was documented as far back as 1329. The current building is from the XVI century and inside are frescoes of Saint Sebastian and Saint Valentine, attributed to Marco Tiussi (XVI century). Recent restoration works have brought to light the perfectly conserved foundations of the early church. Also worth a visit is the small countryside votive church of Saint Charles, Saint Sabida and Saint Anthony. The interior is decorated with popular frescoes of various saints.

**Teglio Veneto**

The Parish Church of Saint George the Martyr (1884 – 1888). The church was built between 1884 and 1888 (it was consecrated in 1896) in Neo-Classical style, to replace the ancient rural church outside the centre of Teglio, in the middle of what is the current cemetery. From this previous church, demolished in 1886, are some art works among which three altars: the main altar (with marble statues of St. George and St. James from the late 1600s) and the two side altars placed in niche in the right wall: a wooden Madonna of the Rosary (with an altarpiece by Osvaldo Gortanutti – second half of the XVII century) and a marble one of the B. V. of Health (originally dedicated to St. Michael and St. Valentine, from around 1744). Other works that are interesting from an artistic point of view are the baptismal font and the holy water stoup (XVI century), some crucifixes and two wooden statues (Our Lady of the Sorrows and Saint John) from the sixteenth century.

The Oratory of St. Anthony Abbot (XV century). The plan of the little church, as can be seen in some architectural details, especially on the exterior, dates back to the mid 1400s and was originally linked to the brotherhood dedicated to St. Anthony Abbot, which existed at one time in the village. Part of the original paintings from the XV century can still be seen inside (two frescoes with St. Sebastian, one of which is from 1492, St. Anthony of Padua, the Madonna and Child and St. Anthony Abbot). The others, from the XVI century, are St. Agatha and the Baptism of Jesus. There are also some noteworthy canvases: The Eternal Father Blessing (XVI-XVII century), the Transit of St. Joseph and the Ecstasy of St. Anthony of Padua (XVIII century, positioned on the side altars and dating back to 1738) and the Virgin and Child with St. Roch and St. Sebastian by Sante Conti (1871). There is particularly fine marble marquetry on the frontal of the main altar (from the seventeenth century, but also before) showing St. Anthony Abbot. The portico in front of this, part of later work (late XVI or early XVII century) was one of the places – together with the adjacent house, the seat of the brotherhood of St. Anthony Abbot – that was the meeting place for the heads of the families of the town, who meet here in public to deliberate on matters regarding the civil and religious life of the Teglio community, until the fall of the Venetian Republic.
Cintello

The Parish Church of St. John the Baptist (c. XI century with later additions). This church, of Medieval origins, has undergone numerous re-arrangement and additions up to modern times. The main objects of interest in the building are fragments of Romanesque frescoes that date back to the late XII early XIII century. From the remains we can see the so-called Bosom of Abraham (the three patriarchs Abraham, Isaac and Jacob taking Christian souls to their bosom), the upper part of an enormous Saint Christopher and, finally, the dramatic scene of Judas’ Kiss and the capture of Christ. The artistic panorama is completed by three wooden statues showing St. John the Baptist, St. Roch and St. Sebastian, which have recently restored.

Gruaro

The Church of St. Just: A building originally from the XII century with a single nave. On the left side is St. Just, on the right side is St. Christopher and in the centre is a statue of the Eternal Father. In the lunette of the portal is a fresco of Christ on the Sepulchre Supported by Angels (1513). To the left of the entrance is a baptismal font with an octagonal wooden cover and oil painted medallions in the Mannerist style showing, Christ, the Baptist and the Six Apostles. The chapel on the left is dedicated to St. Anthony. The main altar has curvilinear architraves and polychrome marbles by Bettini (1769). On the right of the nave are two early sixteenth century frescoes: the Nativity and St. Lucy. In the right-hand chapel is a statue of the Madonna of the Health.

Mulino stalis

A few kilometres from GruaroThe VIII century Abbey of Sesto al Reghena. The Stalis Mills: situated along the course of the Lemene that joined Cordovado to the ancient Abbey of Sesto. The oldest dates back to 1432, while the most recent was built at the end of the XIX century. Cordovado: a Medieval-Renaissance castle. Sanctuary of the Madonna of the Graces, in Baroque-Venetian style.
Portovecchio

Villa Bombarda: a typical example of a country villa of the Veneto with floors topped by a large tympanum. The building was already documented in 1661 as the property of the Venetian nobleman Giulio Giustinian and his brothers. Next to the villa is a small public oratory dedicated to Our Blessed Lady of the Sorrow. The villa is situated along the banks of the Lemene, inside a huge park.

Church of St. Mary: in Romanesque style with a single nave and Venetian floor from 1863. Interior: on the right is a marble altar and a statue of the Madonna and Child. Near the side entrance is a holy water stoup dating back to 1534. To the right of the arch (with frescoes of St. Sebastian and St. Anthony Abbot) leading onto the presbytery: a canvas of the Madonna and Child between St. Peter and St. John the Baptist. In the presbytery are frescoes from the Stories of the Virgin, the main altar has an altarpiece with the Presentation of Jesus in the Temple. Along the left hand wall is a fresco of St. Francis of Paola from the second half of the sixteenth century. To the left of the entrance is a sixteenth century baptismal font and to the right is a holy water stoup in calcareous stone.

Summaga

Important Medieval Benedictine Town.

Abbey of St. Mary Major: a church on a longitudinal plan, with three naves closed by three apses, founded in the XI century. The sixteenth century style exterior has fragments from the Roman and Late Medieval Age. Interior (examples of Romanesque painting): in the Late Medieval sacellum they show Eve and the Sacrifice of Abraham, together with the Sacrifice of Abel and of Melchisedech. In the apse are the frescoes Christ Enthroned, Christ Almighty, St. Peter and a Bishop and Virtue Triumphant over Vice; in the semi-dome is the Virgin Enthroned with Child within a mandorla supported by four angels. To the sides are symbolic representations of the four Evangelists and at the ends are the figures of two saints. In the four pendentives of the cupola are the Evangelists.
Cinto Caomaggiore

Church of St. Biagio: mid XV century with three naves and a Neo-Classical pronaos. In the left nave is a XVI century baptismal font. In the altar of the Virgin is a wooden statue of the Madonna attributed to the artist Valentino Panciera from Belluno, known as il Besarel; the main altar has sacred images of the Baptist and St. Mark and an allegory of Faith.

Next to the holy arch is a polychrome statue of St. Biagio. In the right nave there is an altar dedicated to Saint Anthony Abbot and near the entrance is a Crucifixion by Lazzarini, an oil on canvas from the late XVII early XVIII century. A few kilometres from Cinto Caomaggiore:

The Church of St. John the Baptist in Settimo: a building with a single nave.

The interior has frescoes from the XV to the XVI century: Madonna of the Milk with Two Donors Kneeling attributed to Calderai, a pupil of Pordenone, the Annunciation, the Sacrifice of Cain and Abel, the Adoration of the Magi, the Martyrdom of St. Sebastian and St. Anthony Abbot. On the left wall are the Stories of the Baptist and on the right a scene from Habakkuk and Daniel in the Lion’s den. In the apse: on the wall a cycle of frescoes of the Apostles, on the cross vault gables dedicated to the Evangelists and the Fathers of the Church. Set in the marble altar is an altarpiece of the Virgin and Child with St. John the Baptist and St. Mark by Padovanino. In the sacristy is a marble basin by Pilacorte.

Pramaggiore

Church of St. Mark the Evangelist (XVI century):

proceeding from the main entrance towards the presbytery, on the wall of the counter-façade is a rose window dedicated to the Nativity; a figurative cycle of windows: Christ and the Adulteress, the Prodigal Son, the Beatitudes, the Sermon on the Mount and the Annunciation. In the nave are three altars dedicated to St. Anthony of Padua, the Virgin of the Rosary and the Sacred Heart.

In the presbytery, on the gores of the choir covering are pictorial tondos of St. Mark, St. Francis and St. Clare from the XVIII century. On the parallelepidid wooden table is Moses Seeing the Promised Land from the Top of the Mount, the Sacrifice of Isaac and the Good Shepherd. Near the holy arch is a fresco of the Madonna and Child between the Saints Sebastian and Roch from late XV early XVI century.

Villa Altan: XV century residence of the Altan family (writers). It is a building with a basic structure, type of the homes of country gentleman. Around it is a large park with a family oratory.

Villa Muschietti from the XVIII century has a main body inside a courtyard that is closed on three sides, with the fourth closed by a surrounding wall. There is a façade with arched portals and three windows, one per floor. There is a double lancet window above the entrance and small oratory on the right.

Villa Della Pasqua, a nineteenth century villa, property of the Della Pasqua and later of the Venier. It was built in the same area as the Belfiore mill, which was already active at the end of the XVI century in the fiefdom of the lords of the Frattina.
**Blessaglia**

*Church of St. Mary Assumption:* from the beginning of the XVI century. On the left wall are fifteenth century frescoes showing the procession of the brotherhood of Battuti and the stories of the Virgin. Marble altars: one on the left nave with a statue of the Virgin, and another near the triumphal arch with an altarpiece showing the Virgin and Child and St. Lucy. The Holy arch has St Peter on the left-hand side and St. Paul on the right and in the intrados are figures of the Saints and Prophets. Moving down the presbytery, along the right nave is a baptismal basin (1464), an altar with St. Francis of Paola, a fresco showing the Holy Trinity and a Saint Bishop. On the upper part is a Christ Crucified and on the left wall are the Twelve Apostles.

**Annone Veneto**

*The Old Church of St. Vitalis:* of fifteenth century origins, it was rebuilt in the XVIII century, enlarged and restored in 1946. Inside is a monumental main altar that has an architrave structure, with a tympanum and side niche, full of bas-reliefs that are the work of the stone mason Rinaldo da Portogruaro (1544). It contains a copy of the Altarpiece of San Vitalis. In the sacristy, part of the sixteenth century bell tower, are a marble basin with heads and flat reliefs with vegetable motifs from the XV century and a fresco showing Christ Crucified, with a large scenic background, dated 1537.

*Casa Gianotto:* an old farmhouse, situated in via Oltrefossa, has a fresco of “Madonna and Child between St. San Roch and another Saint” in its portico, known by the name of “Madonna of the Pears”. It has recently been restored and is attributed to Gianfranco da Tolmezzo, the most important XV century painter in Friuli.

**Belfiore**

*Church of St. Susan:* from the XVII century with a single nave. Inside are wooden statues of St. Sebastian and St. Roch. In the centre of the main altar is a niche with a sacred polychrome image of the “Madonna of Health”. Sixteenth century mill recently restored and transformed into an ethnographic museum.

**Corbolone**

*The Church of St. Mark the Evangelist:* Proceeding from the entrance on the right side is a fresco of St. Roch and Donor by Pordenone (1528-1529); a polychrome terracotta group of the Pietà (1585); in the background of the nave is a line of wooden seats (1650), above which are the canvases of the Death of St. Joseph, the Birth of Mary, the Madonna enthroned between St. Francis and Saint Cajetan of Tiene and the Adoration of the Magi. In the gables of the cross cover are the figures of the four Evangelists. In the centre of the presbytery is the main altar with an altarpiece of St. Mark Enthroned between St. Roch and St. Sebastian by Bonifacio Veronese (1515). Moving down the presbytery there is a wooden statue of St. Anthony. Along the left nave is a panel of the Resurrection and moving towards the entrance, there is the chapel of the Annunciation, with a group of sculptures of the Virgin and the Archangel (1704). In the recess, there is a fresco of the Coronation of Mary by Pordenone (1528-1529). In the central part: St. Agatha, St. Lucy, St. Margaret, St. Ursula, St. Barbara, St. Apollonia and St. Catherine of Alexandria. On the left hand wall of the room is picture of the Prophet Balaam by Pordenone and a statue of the Virgin of Health. Near the entrance is an ancient baptismal font in Istrian stone.

**S.Stino di Livenza**

*The Church of St. Stephen:* from the XIX century, with a single nave. On the left wall: an altar with a canvas of the Virgin of the Apocalypse (1804) and, on each side, statues of St. Mary Magdalene and Saint Eurosia. After the side entrance, on the right, there is a canvas showing Christ and the Samaritan and on the left is the Miracle of the Loaves and Fishes. The altar has an altarpiece of St. Biagio. In the presbytery there is cross vault with frescoes showing the Evangelists. In the oval apse recess dedicated to the Holy Family, there is a counterface lunette showing the Martyrdom of St. Stephen.