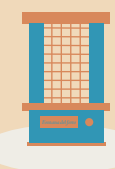


ROUTE 2 EXPLORING SAN GIOVANNI IN VALLE



Take the funicular up to Castel San Pietro terrace, walk for a few metres along the back of the hill behind the Castle, then you will arrive at a crossroads from where you will descend along a cobbled road that will take you directly to the Fontana del Ferro where you can explore the district of San Giovanni in Valle.



12 Fontana del Ferro

This place, characterized, like the rest of the hill, by numerous sources of drinking water owes its name to the fountain that supplied the village, dedicated since ancient times to Feronia or Fers, the goddess of rebirth. This cult was probably connected to the Roman temple dedicated to the Sun, once positioned here, whose summer solstice celebration rites merged during the Christian era with those for the feast of St. John the Baptist (June 24), to whom the church built on the site of the temple was dedicated.

13 Piazza Cisterna

This piazza has an unusual appearance for Verona as it resembles a Venetian campiello (small square). It is in fact the central octagonal stone cistern that gives the place its name. Built in the mid-15th century, the cistern would collect water coming down from the Fontana del Ferro, which was then drawn with buckets and ropes by the area's inhabitants. The cistern, which remained in operation for some years even after the aqueduct was constructed in 1887, was connected to the pipe that distributed water between the houses in the area, originally installed to supply the nuns of the nearby cloistered convent of Santa Chiara.

14 Church of San Giovanni in Valle

The church dedicated to St. John the Baptist is located in a Roman burial area perhaps near a pagan temple, which was replaced by an early Christian cemetery, evidence of which are the two 3rd and 4th-century sarcophagi kept in the church's crypt. Due to the earthquake of 1117, almost nothing remains of the original 6th century building, which became a sort of "second cathedral" for the Aryan cult during the domination of the Goths and Lombards. It was rebuilt according to traditional Romanesque Veronese standards. You can visit the Church of San Giovanni in Valle today thanks to the work of the Verona Minor Hierusalem volunteer service. For more information, visit their website: veronaminorhierusalem.it

A few steps from San Giovanni in Valle you will find Corte del Duca, the name attributed to the vast fenced site, which was used as a garden until a few years ago and belonged to Poor Clare convent, is probably due to the presence here of the Lombard Duke who ruled the city.

15 Borgo Tascherio

The street you are walking along, instead, takes its name from the 'tascherius', the individual who collected the taxes paid by all those entering the city from the nearby Porta Organa, already built under Emperor Claudius (1st century) and not to be confused with the gate of the same name, which is part of the city walls (see point 18 below).

16 Via Scala Santa

The stairway, which leads to San Zeno in Monte, is characterized by the stations of the "Via Crucis" placed in relief along the wall surrounding the Istituto Buoni Fanciulli Don Giovanni Calabria (Young Children's Institute).

17 Giardino Giusti

Since its creation, this monumental garden has been one of the city's main attractions, a must for foreign visitors (including Mozart and Goethe) and a source of civic pride for the Veronese. Built between the 16th and 17th centuries by Count Agostino Giusti, Knight of the Venetian Republic and member of an important city family, the garden represents the quintessence of its

creator's humanistic culture and that of his descendants, who combined illusionistic effects – such as the cave of mirrors – with classical elements. For more information visit: giardinogiusti.com

18 Porta Organa

The city walls once ran nearby, enlarged in the mid-12th century to include some new villages built around the nearby abbey of Santa Maria in Organo. The ancient origins of the name that identifies this 13th century gate, characterised by a large single, round arch, are unclear. The Organum in question, which also gave its name to the previous gate created in the Roman city wall and located near the theatre, could indicate a building or, perhaps, equipment used for drawing water from the nearby canal. The road you are walking on was opened after 1454, following an exchange of land between the City Council and the Abbot of the nearby church, who was thus able to build the new convent.

19 Church of Santa Maria in Organo

Built between the 6th and 8th centuries, it is the oldest monastery in the city, once the centre of a Benedictine complex, suppressed by Napoleonic laws in 1806. The church, whose current state is the result of a series of interventions between the 11th and 16th centuries, is connected to the Isolo by a bridge – an uncompleted project by Michele Sanmicheli. Among the many valuable elements within the church, the wooden marquetry of the chancel and the sacristy cupboards, created between the 15th and 16th centuries by Fra' Giovanni da Verona, are certainly not to be missed. To the left of the facade, the current sacristy was originally the Abbot's palace, alongside which you can glimpse the cloister, now annexed to the nearby primary schools. You can visit it thanks to the work of the Verona Minor Hierusalem volunteers. For more information: veronaminorhierusalem.it

20 Piazza Isolo

When you reach this piazza, recently rearranged with the construction of the underground car park and the monument to the Veronese missionary Daniele Comboni, it is time to discover the fascinating history of Isolo di San Tommaso, one of the most bustling corners of ancient Verona, which until a century and a half ago would have appeared radically different. Product of the floods and ebb and flow of the Adige, this alluvial island that for centuries marked the urban landscape was divided into two parts by a small canal, which divided the actual, previously built island from the islet, where the square is now located. The first reference to Isolo dates back to 1171: Ognibene, Bishop of Verona, rented Isolo lands, between the city and the district of the castle, to a group of 45 Veronese citizens. From this moment on, Isolo plays a key role in the economy of Verona, both as a river port and as the site of factories – especially sawmills – which used water as a source of energy. It was accessed via the bridges Ponte Nuovo and Ponte Navi, which in the monumental stone version built by Cansignorio at the end of the 14th century, was equipped with a side ramp that connected it directly to the Isolo. Isolo's demise was a result of the devastating flood of 1882, which forced the municipal administration to intervene, first – as in other areas of the city – demolishing numerous valuable buildings to allow the construction of the walls, and then definitively burying the secondary branch of the Adige, giving rise to the current Via Interrato dell'Acqua Morta.

From Piazza Isolo you can reach the Archaeological Museum, the Roman Theatre and the Funicular.

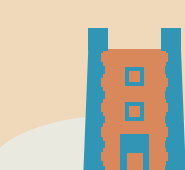
ROUTE 3 DISCOVER VERONETTA



Take the funicular up to Castel San Pietro terrace and walk for a few hundred metres along the road that will take you to the back of the hill. After the campsite, you will find a fork at the crossroads with Via Nazareth: from here there is a small path that follows the route of the Mura Scaligere.

21 Mura Scaligere

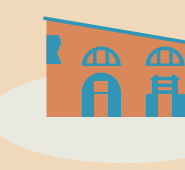
The Scaliger walls that follow the profile of the hill were commissioned by Cangrande I della Scala and completed in 1325. It was a crucial project, which gave the city and its walls a structure that remained unchanged until the 19th century. The new city walls, in fact, enclosed all the main districts of the mediaeval city, which, united under the Scaliger lordship, became part of a renovated urban system. Furnished with 14 towers, this curtain wall was reinforced by the Serenissima (Venetian Republic) in the 20s of the 16th century and further reworked during the Austrian domination (1814-1866).



22 Torre scudata

The walls you are walking along are interspersed with shield towers, a specific type of mediaeval military construction of quadrangular shape. Designed for defensive purposes, these buildings, closed on only three sides, were used to protect the walls and to move ammunition to the various floors, which were built of wood. The unusual structure, open towards the inside, was intended to prevent the enemy from using the building once it had been conquered: the presence of wooden floors, easily ignitable, and the absence of closures on the interior front side, would in fact have allowed its defenders to strike the enemy without them being able to shield themselves. In the 19th century, the Austrians modified the towers by closing the part facing the inside and creating slits on the outside.

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23 Castel San Felice

The construction of this military structure, a genuine urban citadel aimed at controlling Valdomega, the area of San Giovanni and San Pietro castle itself, was started in 1390 by Gian Galeazzo Visconti, who thus continued the former Scaliger project for a system of fortifications aimed not so much at defending as at threatening the city of Verona. The Venetians completed its construction at the beginning of the 15th century, also using numerous squared stones "extracted" from the Arena for this purpose. The castle was later subject to further modifications, from the construction of the round-tower desired by

Maximilian of Hapsburg during the imperial occupation of the city (1509-1517), to the projects of Francesco Maria della Rovere, who in 1526 experimented here for the first time with the new bastion system.

Finally, in the 19th century, a new restoration provided the opportunity for organising the internal buildings, such as the guardhouse and the bomb-proof powder store, all built in limestone and arranged according to the polygonal opus that characterises Austrian military architecture of the time.

24 Terrazza del Don Calabria

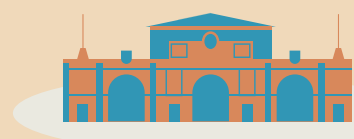
The terrace is located in the main house of the Don Calabria Institute, home of Casante, spiritual guide of the community. Today the structure houses a Don Calabria religious brotherhood and the Poor Sisters of Divine Providence, dedicated to the service of children. Before the "Casa buoni fanciulli" foundation moved here in 1907, the site had housed the church of San Zeno in Monte – formerly dedicated to Saint Mary of Bethlehem – and the adjoining convent, home from 1669 of the Somaschi Fathers, who obtained the complex from the Veneto Government together with a large grant to install a college for educating the best youth of the city, which soon became very famous. The current cloister is not ancient, but rebuilt in the 30s, integrating original and modern elements.

From here you can admire a panoramic view of Verona. Starting from the west, you will see Castel San Pietro, the city centre and the Veronetta district. On a clear day, looking southwards, it is possible to make out the entire Veronese lowland with the Apennines in the distance.

25 Rondella di San Zeno in Monte

The result of the fortification works carried out by the Serenissima at the beginning of the 16th century, the Rondella di San Zeno in Monte, named after a small church that stood nearby – is a circular masonry and earth construction, with a casemate artillery station. It was restored in 1840 by the Austrians, who also adapted it to a military warehouse. There is a brick-faced outer scarp wall, i.e. on an incline to the height of the stone cordon. The round-tower has recently been "reclaimed" and made visible again.

Following the path of the walls, you will find the Alto San Nazaro park on the right, nicknamed the terrace over Veronetta, the neighbourhood you enter once you pass through Porta Vescovo. The name of the district derives from the French Veronette, or "little Verona": when, after the Lunéville pact in 1801, the city was divided into two areas between the Austrians (left of Adige) and the French (right side) the latter, disparagingly, began to use this term for the Austrian portion; smaller and more peripheral than the French part.



26 Porta Vescovo

Located on Via Postumia, it was the eastern entrance to the city of Verona. Built in 1288, renovated under Venetian rule in 1520, it was radically modified during Austrian rule, between 1862 and 1863. On this occasion, the appearance of the gate, echoing the classical triumphal arch with a central major arch and two small side portals, was altered by the addition of two large side arches and the contortion of the internal façade, which took on its current eclectic appearance in which classical and neo-Romanesque elements are mixed. The external face, on the other hand, has retained its 16th-century appearance in white stone, with Doric semi-columns, friezes and other ornamental elements.

On 16 October 1866, the 'bersaglieri' riflemen troops of the Italian army entered through this gate, having been called by the City Council after the third war of independence and the transfer of the city to the Kingdom of Italy, which would be confirmed a few days later by the plebiscite.

However, the origin of the gate's name is still doubtful, and historians have developed two theories: the first links it to a tax on goods entering the city which, in the Communal era, would have been due to the Bishop of Verona. Another interpretation dates back to the domination of the Serenissima, when the new bishops, mostly exponents of the Venetian aristocracy, entered the city by this gate.



27 Bastione delle Maddalene

The bastion takes its name from the nearby convent of Santa Maria delle Vergini in Campiobre, popularly known as the Magdalene convent, built starting in 1226 by the "Poor Ladies", namely the followers of Santa Chiara, on an area donated by the Bishop of Verona to the future Pope Gregory IX, protector of the order. This military architecture is part of the main city walls, built along the perimeter that, starting in 1287, Alberto I Della Scala helped to plot, building the turreted walls of Campo Marzo that extended the walls from the left bank of the Adige to Porta Vescovo.

The current bastion was built by Pier Francesco da Viterbo, under the direction of the Governor General Francesco Maria della Rovere, who supervised the defensive renovation works, introducing the new art of fortification in Verona.

During the 19th century, when the engineers of the Austrian Imperial Army restored and expanded the Veronese fortifications under the direction of the military architect Franz Von Scholl, the Magdalene bastion was also completed. The original upper open artillery positions were replaced with a second level of casemates, arranged in the sides above the original ones, a door was opened in the bastion ("poterna" in military lexicon) to access the lower casemates, and two powder stores were placed at the sides of the entrance ramp. The "Magdalene" convent complex was subject to repeated tampering, suppression, attempts at reuse, until in the 20s the local council decided to demolish it for hygiene reasons. The Bastion was salvaged in 2014 and now houses the Verona Fortified City Documentation Centre – a UNESCO World Heritage Site that is free to visit.

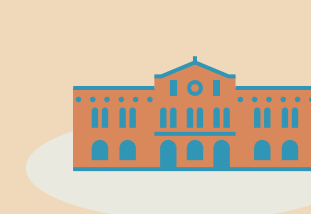
28 Via Cantarane and Via don Mazza

This was part of the area called Campo Marzo, which stretched along the river from Porta Vescovo to Porta Vittoria. The name 'Marzo' in Italian is slightly misleading, because despite the fact that military manoeuvres and exercises have been carried out here since the late Roman era, it contains swamps and marshlands that actually made this uncultivated area "marcia" [rotten]. This same confusion also occurs in the name Via Cantarane, so called by the district's inhabitants due to flooding of the Fiumicello, which made the area marshy and unhealthy until the early 19th century. This area, between the Communal and Scaliger eras, saw the rise of numerous convent complexes, which were the object of the 19th-century ecclesiastical suppressions. The Capuchin Fathers had a particularly troubled history, when in 1854 they began the construction of the church of San Francesco at the start of the street (number 42), only to see it



THREE DIFFERENT ROUTES TO HELP YOU EXPLORE THE EASTERN AREAS OF VERONA

expropriated in 1867: a few years later, the Collegio degli Artigianelli (Craftsmen's College) was installed here, then a night nursery dedicated to the benefactor Giuseppe Camploy and, in more recent years, the municipal theatre that retains its name.



29 Provianda Santa Marta

The Provianda Santa Marta was built between 1863 and 1865 to ensure low-cost subsistence for an army corps of 100,000 men. In fact, the ovens of the Austrian army were located here, in a strategic position thanks to the extensive amount of space, which allowed for the construction of sufficiently large silos, the protection guaranteed by the main city wall and, finally, the direct connection with the railway and the nearby station of Porta Vescovo. The large site, in characteristic, customary "German" style, a hybrid of neo-Romanesque, neo-Gothic and classical elements ever faithful to the Veronese bichrome, used to house the church of Santa Marta in Campomarzo, now long gone, and also called Santa Maria Maddalena; the result of a 13th-century legacy together with two convents of monks and nuns, who were as a rule Augustinian. During the 14th century the church was modernised by Alberto della Scala and the convent, which became female only, joined to that of Santa Maria delle Vergini. After the Napoleonic suppressions, the church was used as a stable for the royal stallions and then demolished together with the cloister and the convent, around 1812.

Today, the former military bakery houses the Economics Departments of the University of Verona. You can find more information about Provianda and options for visiting at this link: communication.univr.it/santamarta/index.html

The Museum of Natural History can be found at the end of Via Nicola Mazza, heading straight along Vicolo Passere and Via Museo.

30 Natural History Museum

The current Natural History Museum is located in the 16th-century Palazzo Pompei, a work commissioned to Michele Sanmicheli by the Lavezzola family, donated to the city in 1833 by Count Alessandro Pompei and destined, from the 1850s onwards, to become the initial home for the Civic Collections. When the ancient and modern art collections of the Academy and Society of Fine Arts were transferred in 1939 the building became host to the Natural History Museum, whose collections now include several hundred thousand pieces to fascinate scholars from around the world.

For more information, visit: museodistorianaturale.comune.verona.it

To resume the route after leaving the Museum of Natural History, turn back onto Via Museo and at the crossroads with Via dell'Artigliere, turn left along Via San Vitale until you reach Via Seminario.

31 Seminario Vescovile (Episcopal Seminary)

Via del Seminario runs along the route of a mediaeval road, outside the so-called "muro novo", i.e. the city walls of the Communal period, a stretch of which remains in the current Via Porta Organa.

It was here that Bishop Gianfrancesco Barbarigo decided to establish the definitive seat of the Seminary. The project for the building, which was to accommodate a considerable number of young clerics as well as their tutors and professors, was probably developed in Venice at the beginning of the 18th century, but was later adapted by Ludovico Perini, a talented architect from Verona. Only the right wing, including the monumental façade and atrium, which still bears the name of the bishop who commissioned it, was built: Barbarigo's departure from Verona being the actual reason the works came to a standstill. His successors carried on the works, which were completed by Bishop Morosini, upon whose death in 1789, the building could finally be said to have been completed. The large Ionic-style loggia on the first floor dates back to this period, with the twelve constellations of the zodiac, completed in 1793 by Marco Marcola, highlighted on the 80-square-metre ceiling.

In 2009, a major restoration of the entire complex was completed, during which pre-Roman and Roman archaeological artefacts were found, as well as traces of pre-existing buildings.

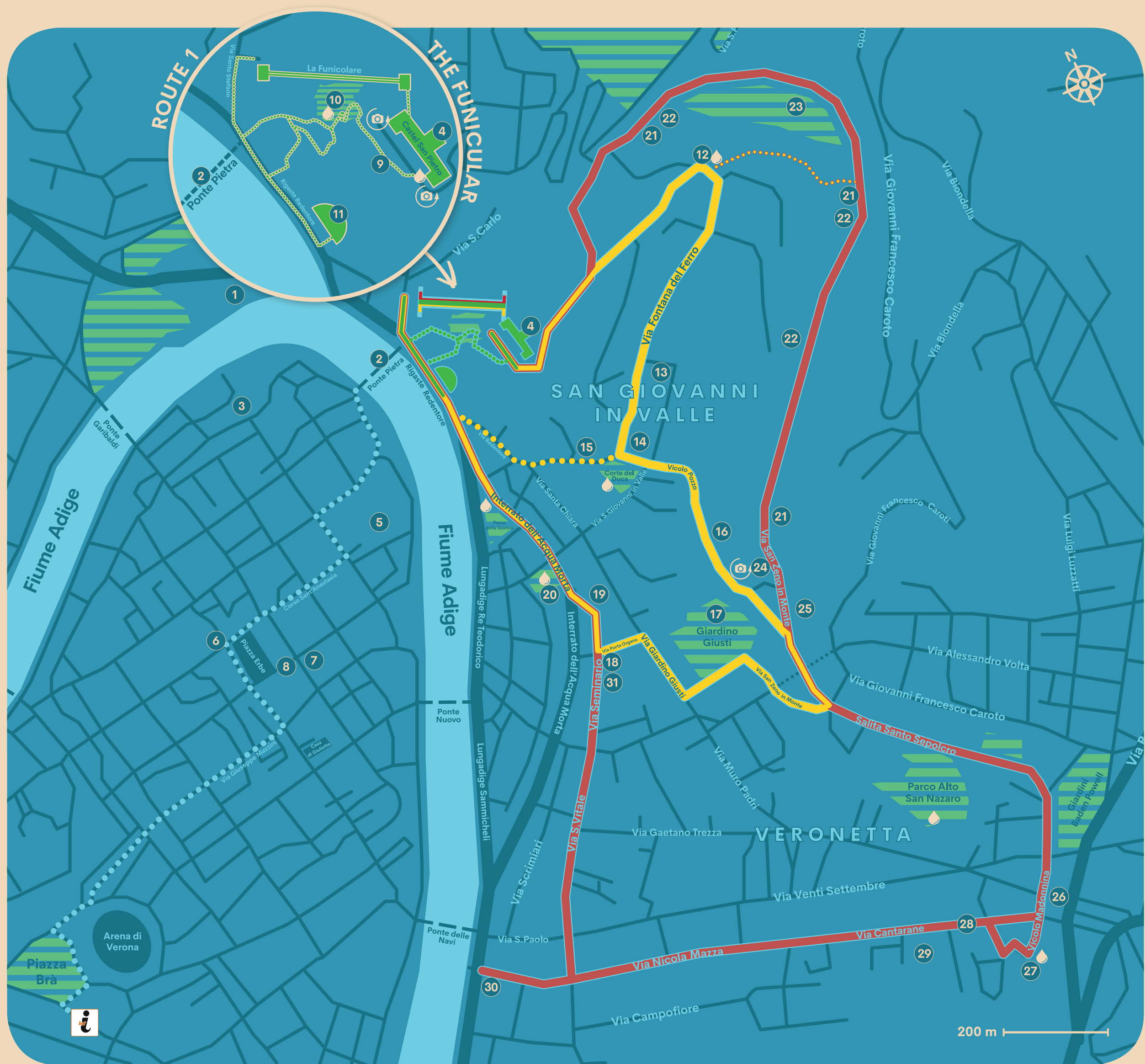
Route 3 connects to route 2 at points 18, 19, 20.

«Nessuna lingua potrebbe narrare le bellezze di questa città: dentro brilla, fuori risplende, avvolta da un'aura luminosa» (Versus de Verona, strofa 6)

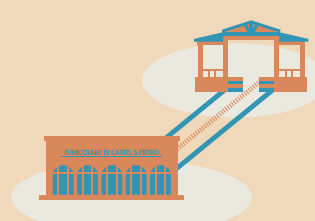
Funicolare di Castel S. Pietro
FUNICULAR OPENING HOURS OF CASTEL SAN PIETRO
 Every day, except December 25th and January 1st
 Summer (April – October): 10:00 – 21:00
 Winter (November – March): 10:00 – 17:00
 The ticket office closes 15 minutes before the closing time of the plant.

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 37129 Verona VR – Italia
 Tel: +39 342 896 6695
 info@funicolarediverona.it
 www.funicolarediverona.it
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 iatverona@comune.verona.it
 www.veronatouristoffice.it



THE FUNICULAR



The funicular is located in Via Fontanelle Santo Stefano 6, near the Ponte Pietra, between the Teatro Romano [Roman Theatre] and the church of Santo Stefano.

It was inaugurated in 1941 and initially operated 11 daily runs from 8.30 am to 6.30 pm. Its operation

was suspended in 1944 because of the Second World War. In 1975, after years of neglect, the funicular station became the home of the Teatro/Laboratorio, an avant-garde theatre company founded by Ezio Maria Caserta. Reopened in June 2017, the new funicular is designed as a tilted, come and go lift system with a cabin that can hold 25 passengers. The 159-metre journey takes 90 seconds at a maximum speed of 2 m/sec. and is capable of carrying 800 passengers per hour. The top to bottom height difference is 55 meters with a 37% incline.

ROUTE 1 VERONA'S SKYLINE

159-metre funicular
231 steps

90 second funicular ascent.
15/20 minutes to take in the panoramic view. **7 minutes** to walk down

Once arrived on the terrace on the right side of Castel San Pietro, you can admire the panoramic view of the city of Verona. The Lungadige **San Giorgio** promenade unfolds at your feet, culminating in the church of the same name - the only one in the old city crowned by a dome - the **Ponte Pietra** (Stone Bridge) built in the 1st century BC and the 75 metre-high **Cathedral bell tower** whose curious appearance results from the union between the Romanesque base by Michele Sanmicheli - a 16th century project unfinished due to lack of funds - and the last addition in the 1920s by the architect Ettore Fagioli, to whom we owe the octagonal bell-chamber decorated at the corners with four obelisks.

Castel San Pietro: The Castle is located in an area rich in history: San Pietro Hill (from the name of a church, perhaps formerly early Christian, of which no traces remain)

is in fact considered the first inhabited centre in Verona, since the pre-Roman era. The Venetian population had settled here prior to the Cenomanian Gauls and this is where Verona truly began to take shape before the new city, which became a Roman municipality in the first century BC, was built on the other bank of the river. From that moment on, the hill started to change shape, becoming an extraordinary scenic backdrop thanks to the construction of the theatre, the Odeon and other buildings, including, it is thought, a temple on its summit. After the fall of the Roman Empire, the hill returned to its natural defensive function, monitoring the city and, above all, Via Postumia, which runs below it: the church of San Pietro became the geographical focal point of the Palatium of Theodorich, king of the Ostrogoths, who made Verona the informal capital of his domains in the early 6th century. Tradition has it that Berengario, the first king of Italy, is buried in this place where, in the 10th century, he had built a fortress that remained until 1393, when Gian Galeazzo Visconti demolished it as he took control of the city and built a castle to keep it under control. During the Venetian rule (1405 - 1797), this castle became the residence of the military commander with adjoining stores and a barracks, which in 1703 was expanded to accommodate a garrison of men that was doubled from 150 to 300. After the city was divided between the French and Austrians on 8 March 1801, Napoleon's troops undermined the entire fort, destroying the castle and adjacent buildings, including the church and keep. In 1852, construction began on the current building, which was to house the Austrian army infantry barracks stationed in Verona.

From Castel San Pietro terrace you can see the group of towers that characterised the city in the Middle Ages: bell towers, such as the 72-metre-high Gothic tower of **Sant'Anastasia** and civil buildings, dominated by more than 40 towers built by the great families of the city. Looking towards Piazza delle Erbe you will notice: the **Torre del Gardello** which in 1370 housed the city's first public clock; the **Torre del Capitano** part of the 14th century complex built by Cangrande della Scala, which along with the Serenissima, became the headquarters of the military courts; and the **Torre dei Lamberti** which, at 84 meters, is the highest in the city. Built in 1172 as a tower-house for the family of the same name, with the typical Romanesque alternation of Veronese limestone (tufa) and clay-bricks, it soon became a civic tower, integrated into the Palazzo del Consiglio, and was therefore elevated. Damaged by lightning in 1403, it was restored and further extended during the century with the insertion, in 1464, of the octagonal white marble belfry. For more info: torredeilamberti.it

Descending the **Castel San Pietro stairway**, you reach the green areas of Castel San Pietro and the Roman Theatre.

The green area of **Castel San Pietro** is an 18,000 sq.m. park and from here you can admire the winding Adige river and the district of Santo Stefano.

The Roman Theatre was built in the last quarter of the 1st century BC. Designed according to the Greek custom, using the slopes of the hill to locate the white stone cavaea (stairway), it would have been closed on the river side by a structure, of which only about half remains, which served as a scenic backdrop. Having already fallen into ruin in ancient times due to earthquakes and flooding of the Adige river, it was gradually abandoned and buried by other buildings, some of which are still present as the Church of San Siro and Libera. The area's name, however, remained linked over the centuries to the theatre. From 1834, the Veronese citizen Andrea Monga decided to buy all the houses built on the hill in order to demolish them and try to uncover the theatre, an operation completed by the municipality in the early 20th century. Today, the theatre and the adjacent buildings house the **Archaeological Museum**, which mainly exhibits materials from the Roman era found in and around Verona. For further information: museoarcheologico.comune.verona.it

KEY

- Panoramic view
- IAT tourist office
- Fountains
- Parks
- 1** Chiesa di San Giorgio
- 2** Ponte Pietra
- 3** Duomo di Verona
- 4** Castel San Pietro
- 5** Basilica di Sant'Anastasia
- 6** Torre del Gardello
- 7** Torre del Capitano
- 8** Torre dei Lamberti
- 9** Scale di Castel San Pietro
- 10** Parco Castel San Pietro
- 11** Teatro Romano e Museo Archeologico del Teatro Romano
- 12** Fontana del Ferro
- 13** Piazza Cisterna
- 14** Chiesa di San Giovanni in Valle
- 15** Borgo Tascherio
- 16** Via Scala Santa
- 17** Giardino Giusti
- 18** Porta Organa
- 19** Chiesa di Santa Maria in Organo
- 20** Piazza Isolo
- 21** Mura Scaligere
- 22** Torre scudata
- 23** Castel San Felice
- 24** Terrazza del Don Calabria
- 25** Rondella di San Zeno in Monte
- 26** Porta Vescovo
- 27** Bastione delle Maddalene
- 28** Via Cantarane e via Nicola Mazza
- 29** Provianda Santa Marta
- 30** Museo di Storia Naturale
- 31** Seminario Vescovile

VERONA'S SKYLINE

From the centre of the terrace of Castel San Pietro

