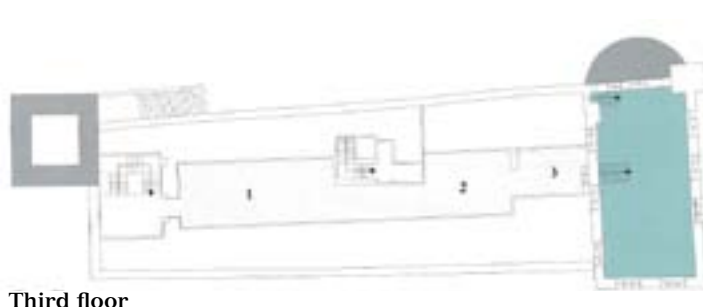
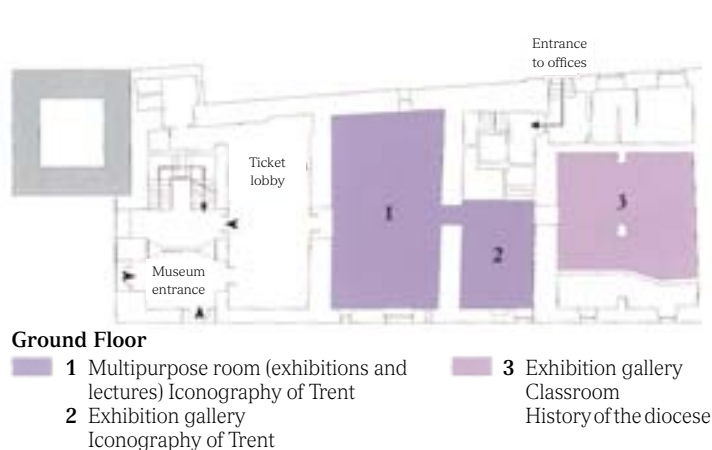




Painting

The works on display in this section offer an exhaustive overview of local painting production from the Middle Ages to the Neoclassical period. The course through this section shows the results of the presence in this area of painters coming from other cultural centers in the Veneto region, the Po River valley, and beyond the Alps, who deeply influenced painting in Trentino. The gallery is introduced by paintings illustrating the iconography of the patron saints of the diocese of Trent: Vigilius, Maxentia, and the Martyrs of Anaunia. In the other rooms, the works are arranged according to chronological period, highlighting the evolution of the artists' style and the patrons' taste: we move from panel paintings from the reign of Prince-Bishop John Hinderbach made by artists from beyond the Alps to Renaissance and baroque altarpieces evidencing the work of artists from the Po Valley, Venice, and the Tyrol such as Francesco Verla, Giovanni Battista Moroni, Marcin Teofilowicz (also known as Martino Teofilo Polacco), Johann Carl Loth, Giuseppe Alberti, Andrea Pozzo, Paul Troger, and Francesco Fontebasso.



Wooden sculpture

The section presents very fine works and fragments of altars dating to the fifteenth and sixteenth centuries. This span of time saw the production of the most important core of works, from the standpoint both of quality and quantity, characterized by a virtually stable "cultural landscape." Work in wood during this period developed in two different directions, each trend marked by fairly uniform characteristics: one tied to the culture of the Po valley and the other to the German-speaking area, comprising the Tyrol. These different modes of expression are exemplified by a comparison of the polyptych originally in the church of Avio for the numerous altars with hinged doors (a type known as *flügel-altar*) coming from churches in the diocese, made by prominent woodcarvers active in the Alto Adige region, such as Narciso da Bolzano and Jörg Arzt. The section concludes by focusing attention on the dialogue established in the middle of the sixteenth century between Lombard woodcarvers like the Olivieri brothers and others from the Tyrol area at a time when their respective idioms began to intermingle.



Tapestries and textiles

The museum's collection of liturgical vestments is divided into two groups, one coming from the cathedral and the other from churches in the diocese; they range in date from the fifteenth to the nineteenth centuries. The scope of the collection, in terms of number, variety, and quality of the pieces, is so great as to enable us not only to trace an outline – by showing significant examples – of the evolution of the textile art, but also to compare directly the fine fabrics created for use in Trent Cathedral with those made for churches in the territory of the diocese. The textile collection also includes tapestries illustrating *Stories from the Passion of Christ*, bought in Antwerp in 1531 by Prince-Bishop Bernardo Cles (1514-1539). Initially utilized to decorate the room in the Torrione di Sopra (upper tower) of the bishop's residence in the Castello del Buonconsiglio, they were taken into the cathedral to adorn the meeting area of the Council of Trent set up in the choir section of the cathedral. The cycle, hailed by critics as "extraordinary and perhaps unique in Italy," was made in Brussels in the workshop of Pieter van Edinghen, known as van Aelst, the most important tapestry producer of his time.



The cathedral treasury

Starting as early as the twelfth century, the history of Trent Cathedral is reflected in its treasury, which is particularly rich not only in terms of the quality and significance of many of the objects, but also of their variety and quantity. The exhibit follows a chronological order from the Middle Ages to the nineteenth century. Its center of focus is the processional urn of Saint Vigilius, but it exemplifies, with objects showing a great diversity of form, function and style, the manifold orientations of the art of working with precious metals and the preferential relationships set up by the churchmen of Trent with silversmiths active on the other side of the Alps in famous production centers like Nuremberg and Augsburg. A showcase is reserved solely for reliquaries. The section concludes with a display case containing a reconstruction of an altar table with the holy vessels necessary for celebrating the Mass. Next to this section is displayed one of the largest gifts ever given to the museum, donated by George of Liechtenstein (1390-1419), a Bohemian nobleman who, after serving as provost of Vienna Cathedral, became bishop of Trent in 1390. The outstanding Flavian cross and exquisite embroidery on the chasuble and dalmatics illustrating *Stories from the Life of Saint Vigilius* are of outstanding quality, exemplary documents of the International Gothic style which spread throughout Europe starting in the middle of the fourteenth century.



The illuminated manuscripts

A small space inside the ancient tower of the bishop's palace holds the exhibit of a few precious illuminated manuscripts, coming in large part from the cathedral's collection that slowly took form over the centuries, starting in the Middle Ages, including the books necessary for liturgical celebrations and the texts used in the adjacent library of the Chapter House. Noteworthy in particular are the 'Ottonian' Gregorian Sacramentary with Antiphony decorated with miniatures painted by an artist from southern Germany, dated in the second half of the eleventh century; the second half of the Bible (from the Psalms to the Epistles) attributed to the Master of the Avila Bible, from the second half of the twelfth century; and the Antiphonaries that were part of a homogeneous series of early fifteenth-century choir books used in Trent Cathedral until the second half of the nineteenth century.



Illustrations of the Council of Trent

This section holds important figurative documentation of the Council of Trent. Officially opened in 1545, after various interruptions it drew to a close in 1563. It was called by the Catholic Church at a critical time for Europe, which was buffeted by the demands for reform presented by Martin Luther, in an attempt at religious reconciliation. Trent was chosen as a site for the council because of its geographical location: a fortified city on the major traffic route linking northern Europe with Rome and the seat of a prince-bishopric faithful both to the pope and the emperor.

On the first landing of the stairs is a large painting of the "general congregation" of the Council, that is to say a daily working meeting for informative and deliberative purposes, held in the church of Santa Maria Maggiore. On the second landing are paintings showing the solemn sessions convened inside the Cathedral of Saint Vigilius.





DIOCESAN MUSEUM OF TRENT

The Diocesan Museum of Trent is one of the earliest diocesan museums in Italy. Founded in 1903 for the purpose of safeguarding the art heritage of the diocese, it was first housed in the Theological Seminary, where it served as a teaching resource for the students of the course on Christian art and archeology. This building was requisitioned during World War I for use as a military hospital. As a consequence, the collection had to be moved elsewhere, and it was placed for safekeeping in the cathedral sacristy and in other storage areas. Thus began a long period of ‘virtual’ existence for the institution. Only in 1963, in conjunction with the four-hundredth anniversary of the Council of Trent, was the museum given a permanent home next to the Cathedral of Saint Vigilius, in Palazzo Pretorio, the ancient residence of the prince-bishops. This was a sort of re-founding of the museum, now installed in its definitive setting in a central location. However, not all the rooms in the building had been restored, so not all the collections were fully represented in the museum as it was first arranged. In 1991 a new, radical renovation was carried out on the building. At the same time, the collections were catalogued, works earlier kept in the storerooms were restored, the course through the museum was remapped, and a new installation layout was studied on the basis of the most up-to-date criteria for museum management and the ‘museum experience’. In 1995 the museum was reopened to the public in the presence of Pope John Paul II.

TORRE DI PIAZZA

Built around the second half of the 12th century on the remains of the ancient *Porta Veronensis* (1st century AD) and in parallel to the adjoining Bishop's residence, the tower did not only serve as a defensive bulwark but was also used for administrative purposes and, until about the end of the nineteenth century, as a prison for male and female convicts. Its recent refurbishment allows visitors to rediscover eight of its twelve levels.

How to visit the Tower

The tower can only be accessed with a guided tour (only in Italian) and at scheduled times. A maximum of eight participants will be allowed for each guided tour. The climb up the Tower is carried out on foot (no lift is present) by walking up 156 steps. For safety reasons, visiting the tower is not allowed to children under 10 years old, to school groups or organized tourist groups. Furthermore, the visit is not recommended for anyone with walking difficulties, suffering from heart conditions, who is asthmatic or who is prone to vertigo or claustrophobia. Minors under 18 years

The works on display, which cover a chronological span from the thirteenth through the nineteenth centuries, bear witness to the rich local production of art and crafts and its complex relation to the bordering cultures of the Veneto, Lombardy, and Austria. The museum itinerary presents a selection of its most meaningful collections, organized in specific sections according to chronology, author, or cultural area. Some of the rooms are devoted to single themes, such as the iconography of the city.

How to get there

The museum is located in the center of town, on Piazza Duomo, a short distance from the railway and bus stations.

Accessibility

With the exception of the Palatine Chapel, the museum is accessible to non-motorized wheelchairs.

Opening hours

from 1 June to 30 September

Monday, Wednesday, Thursday, Friday 9.30-12.30 / 14.30-18.00

Saturday and Sunday 10.00-13.00 / 14.00-18.00

from 1 October to 31 May

Monday, Wednesday, Thursday, Friday, Saturday 9.30-12.30 / 14.00-17.30

Sunday 10.00-13.00 / 14.00-18.00

Closed every Tuesday and on 1 January, 6 January, Easter Sunday, 26 June, 15 August, 1 November, and 25 December

Admission fees

- € 5.00 full price

- € 3.00 reduced price (for groups and over 65)

- € 1.00 visitors aged 13 to 18

- € 10.00 family rate

The entrance fee includes admission also to the archeological sites of the Early Christian basilica under the cathedral and the Porta Veronensis. Free admission and free guided tours on the first Sunday of every month. Visitors will be given free admission on their birthday. When final report cards are handed out at the end of the school year, admission is free for one student (per family) accompanied by parents.

Group guided tours (only in Italian)

€ 60.00 plus the price of admission

Guided tours must be reserved in advance by contacting Educational Services

(didattica@museodiocesanotridentino.it, phone +39 0461 234419)



old are admitted only if accompanied by an adult. Participation to visits is subject to signing a disclaimer with which the visitor declares to bear all responsibility for any accidents caused by improper behaviour or by a health condition deemed unsuitable for the type of visit.

Tour times

Every second and fourth Sunday of the month at 11.00 am

Length of visit

about 45 minutes.

Tickets

Single ticket: 7.00 €

Combined ticket Tower + Tridentine

Diocesan Museum: 10.00 €

No reductions available

DIOCESAN MUSEUM OF TRENT



How to get there

The archeological excavation of the Porta Veronensis is located in the area underneath the entrance hall of the Diocesan Museum of Trent, in Piazza Duomo.

Opening hours

from 1 June to 30 September

Monday, Wednesday, Thursday, Friday 9.30-12.30 / 14.30-18.00

Saturday and Sunday 10.00-13.00 / 14.00-18.00

from 1 October to 31 May

Monday, Wednesday, Thursday, Friday, Saturday 9.30-12.30 / 14.00-17.30

Sunday 10.00-13.00 / 14.00-18.00

Admission fees

Free admission



How to get there

The Early Christian basilica is located underneath the Cathedral of Saint Vigilius. The stairs leading down to it are in the corner of the north transept.

Accessibility

This area is not accessible to persons with motor disabilities.

Opening hours

From Monday to Saturday 10.00-12.00 / 14.30-17.30

Closed on Sundays, 1 January, 6 January, Easter Week,

Easter Monday, 26 June, 15 August, 1 November, 25 December

Admission fees

- € 1.50 for entrance only to the Early Christian basilica

- € 1.00 visitors ages 13 to 18

Group guided tours (only in Italian)

- € 60.00 plus the price of admission

Guided tours must be reserved in advance (phone +39 0461 234419)

PORTA VERONENSIS

The Porta Veronensis (Verona Gate) was the monumental entrance gate to the city for anyone coming from the south. It was built around the middle of the first century A.D., perhaps at the behest of the Roman emperor Tiberius Claudius, probably to replace an earlier gate.

The gate had two openings to allow carts and pedestrians to pass through at the same time. Built of white limestone and flanked by polygonal brick towers, it rested on a base of local pink stone. Despite its fragmentary state now, we can imagine that it was two or three stories high, as evidenced by the massive fragments of architectural decoration that have survived.

This gate was the terminal point of the *cardus maximus*, that is to say the main road inside the city on a north-south axis. During the late fourth century, the function of this monumental gate facing in both directions declined, and the entrance fell into disuse because of new settlement and traffic patterns in the city.

In architectural and stylistic terms, the gate shows analogies with other monumental gates from Roman times in northern Italy, such as the Porta Leoni in Verona and the Porta Pretoria in Como.

The Porta Veronensis is mentioned for the first time in the *Passio Sancti Vigili*, a liturgical text dating from the late sixth century, which shaped the ancient and modern iconography of Vigilius, the third bishop and now patron saint of Trent.

EARLY CHRISTIAN BASILICA OF SAINT VIGILIUS

Excavations carried out from 1964 to 1977 have brought to light the remains of the Early Christian basilica of Saint Vigilius, built outside the city walls presumably around the end of the fourth century using sections of walls of earlier secular buildings.

The structure's original purpose was as a burial place for the missionaries in Anaunia Sisinius, Martyrius, and Alexander, murdered in the Val di Non by pagans on 29 May 397. Alongside the martyrs Vigilius, the third bishop and the patron saint of Trent was also buried.

This ancient house of worship was from the beginning a cemetery basilica, that is to say a shrine with an essentially commemorative function. When the *palatium episcopatus* (bishop's palace) was transferred to the immediate vicinity between the ninth and tenth centuries, this building assumed the function of cathedral church.

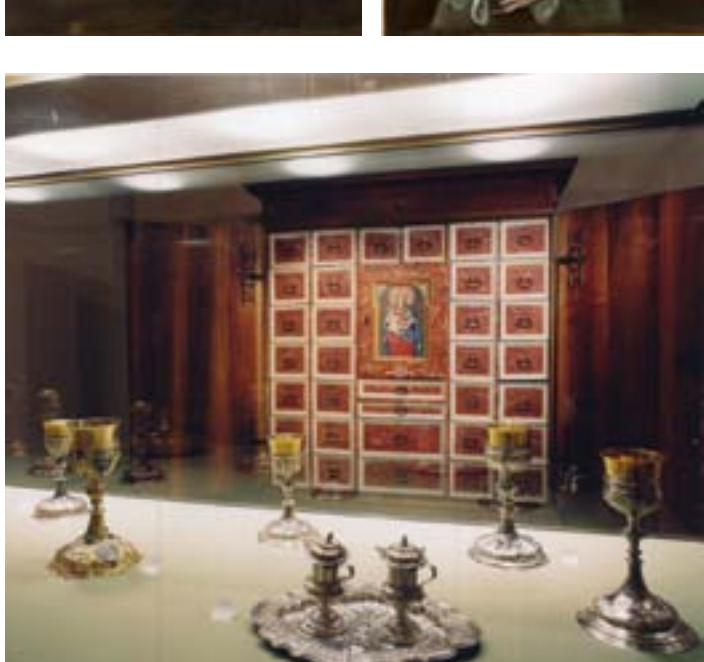
True to the classic shape of Early Christian basilicas, it had an atrium, or perhaps a four-sided porch attached to the front wall, which was pierced by three doors, the central one of which is still functioning.

The ancient basilica was about 43 meters long and 14 meters wide, a fairly large size for a hall church. It probably had a trussed roof.

The floor was completely taken up by tombs set into the ground, all converging towards that of the patron saint. Fragments have been found of a mosaic floor decoration near the chancel, marked off by a step made of red stone still showing the square cavities into which were set the little pillars supporting the pteutes.

In the ninth century two side chapels with apses were added. In the eleventh century the single large space was divided into a nave and two side aisles and a crypt was dug out underneath, causing the chancel area to be raised. The final work on the building was concluded by Bishop Alemanno, who on 18 November 1145 reconsecrated the church in the presence of the Patriarch of Aquileia.

PORTA VERONENSIS AND EARLY CHRISTIAN BASILICA



MUSEO DIOCESANO TRIDENTINO

BRANCH MUSEUM AT VILLA LAGARINA

Palazzo Libera

Via Garibaldi, 10

38060 Villa Lagarina (Trento)

Phone +39 0464 490374 and +39 0461 234419

Fax +39 0461 260133

e-mail: info@museodiocesanotridentino.it

How to get there

To reach Villa Lagarina, take the Autostrada del Brennero and exit at Rovereto Nord. The museum is in the center of town and has ample parking. It can also be reached from the plaza of the church of Santa Maria Assunta via the pedestrian walkway linking the church with Palazzo Libera, site of the museum.

Accessibility

The museum is accessible to persons with motor disabilities.

Opening hours

Wednesday, Thursday, Friday 14.00-18.00

Saturday and Sunday 10.00-12.30 and 14.00-18.00

Other days by request (phone +39 0461 234419)

Admission fees

Free entrance

Guided group tours (only in Italian): € 60.00

Guided tours of the museum collection and the church of Santa Maria Assunta may be reserved by contacting Educational Services

(didattica@museodiocesanotridentino.it; phone +39 0461 234419).



At Villa Lagarina, in the rooms of the eighteenth-century Palazzo Libera made available by the municipal administration, a separate section of the Diocesan Museum of Trent was installed in 2000. The museum's charter requires that, “in the case of the formation of museum collections of sacred art coming from ecclesiastical institutions in other locales within the diocese”, these must be considered as sections dependent on the central administration. This initiative at Villa Lagarina is the fruit of the desire to open a wealth of sacred art, kept for centuries in the sacristy of the historic church of Santa Maria Assunta, to a public that would otherwise never see these important objects.

Exhibited here are art works and liturgical objects of major interest, commissioned by the aristocratic Lodron family, who held patronage rights over the church at Villa Lagarina. From 1561 to 1804 the church was supported by members of this noble family or persons designated by them. The architectural work done on this fine building, its rich and precious liturgical holdings, the fruit of the cultured and refined taste of its patrons, made the church of Santa Maria Assunta the emblem of the political and religious power of the Counts of Lodron.

The course through the exhibits begins on the first floor where some Lodron family portraits are hung. Exquisite liturgical vestments are on display, including the so-called “chasuble of the crucifix,” dated 1574, and the magnificent sixteenth-century ensemble made in Florence, embroidered with the Lodron and Welsperg coats of arms; ancient lace once used to decorate albs and surplices; a fifteenth-century processional cross, with nodus and staff made by Antonio Guerini in 1519; and a Missal dated 1592, bound in Salzburg.

On the second floor is a selection from the extensive collection of complete vestment ensembles made in the sixteenth and the first half of the seventeenth centuries in the liturgical colors of red, green, and purple; eighteenth-century sacred vessels made in Augsburg; and two engravings showing the *Transport of the Relics of Saints Rupert and Vigilius into Salzburg Cathedral* and the high altar of the church at Villa Lagarina.

The area directly under the roof holds a sumptuous white ensemble made of satin and taffeta embroidered in gold thread, with details in silver and colored silk, complete with all the accessories, used for particularly solemn ceremonies.

VILLA LAGARINA BRANCH