

Upper city and medieval heritage

The county of Gorizia and its counts

The name Gorizia was recorded for the first time in a document dating back to the year **1001**. The name comes from the Slovene word *gorica*, meaning «little hill». At that time the castle was located in the Slovene village of Solkan however, before long, it was replaced by another castle built on that little hill. The County belonged to the Eppensteins up until 1090 when it passed into the hands of

the Duchy of Carinthia. In 1125, count Meinhard had already appeared as **Vogt** of the **Patriarchate of Aquileia**: he who would replace the patriarch in all secular, judicial and military duties not compatible with the ecclesiastical role. As early as the beginning of the thirteenth century, the counts increased and specified their seigniorial rights by minting coins with the family weapon [the lion rampant and the six petal rose], by repeatedly assaulting and defeating the patriarchal armed forces and by obtaining remark-

able territories comprising castles and lands, such as that of Cormòns. Over the centuries, the family included notably charismatic members such as Henry II who was assassinated in 1323 and who had become Lord of Treviso and Padova, chief magistrate (*podestà*) of Trieste and vicar-general of the March of Treviso.

The last count of Gorizia

Leonhard, the last count of Gorizia, died on the 12th of April 1500. He was the third son of Henry IV and, upon his death, he left no male heirs and was buried in the parish church of Lienz. His wife **Paola Gonzaga**, from whom he had a daughter who had passed away at a very young age, died in 1497. The County

passed then on to Maximilian I of Austria who also took the title of Count, a title which would remain privilege of the Hapsburgs.

Gorizia castle

The Castle of Gorizia stands on a little hill which overlooks the city and is situated in the plain between the Vipava and Isonzo rivers. It is the symbol of what once was the **County of Gorizia** and object of conflict between the great powers: during the war between the Most Serene Republic and Austria and during the seventeenth century up until the First World War. By looking at the seal of Henry II, dating back to 1307, visitors can get a sense of what the medieval castle looked like: a main building built over three floors, with swallow-tailed merlons, dominated

by a crenelated fortified tower and equipped with small wooden towers. Another two minor towers overlooked the northern entrance, towards Solkan, as well as the southern entrance, that is, towards the village. Among the still existing ancient buildings visitors may recognize the elegant **Palace of the Counts** situated in the western part of the castle, as well as five double-arched windows of Romanesque layout, with pink Verona marble columns which open onto the wall made up of sandstone blocks. The eastern part of the castle dates back to the fifteenth-century and it includes the hall on the first floor where the Provincial States would gather up until 1542. One may access the castle through a door which since 1919 has been surmounted by a stone

lion of Saint Mark that was previously located in the municipal palace.

The interiors were furnished and decorated with many seventeenth century high-end pieces right after the large reconstruction which took place between 1934 and 1973.

The Lion of Saint Mark

The Lion of Saint Mark dominates the entrance of the castle. Maximilian I of Austria aimed at going to Rome where he would have been crowned by the pope, however he found himself having to deal with the opposition of the Venetians, an opposition which led to the outbreak of the war in Gorizia. Gorizia was assaulted by the army of the Most Serene Republic led by Bartolomeo d'Alviano.

Andrew of Lichtenstein withstood to no avail in anticipation of Henry of Brunswick's reinforcements. But nonetheless Gorizia and its castle were burned, occupied and pillaged on the **22nd of April 1508**. The Lion of Saint Mark, hoisted on top of the entrance of the castle, is what remains of those thirteen months of Venetian domination.

The church of the Holy Spirit

The **Church of the Holy Spirit** was built by **Giovanni** and **Michele Rabatta**, members of a noble family of Florentine origin, with the approval of Pope Boniface IX. The foundation stone was laid on the 23rd of March 1398 and the church was blessed on the 22nd of January 1414. The chapel became

a necessity as the closest church was in Solkan and therefore too far from the upper city. It was the place where pastoral life was lived and moreover a temple where the most important solemnities of town life were performed, that is a place where the emperors were welcomed and where the Provincial Captain solemnly received his mandate. The temple is **nine meters long and six and a half meters wide** and on the intrados of the prothyrum you can see the mark left by the stonemason. On the façade a corbel with Michele Rabatta holding a charter in his hand, probably Pope Boniface's papal bull, on one side and his spouse Mariabella di Castelpagano on the other, may be seen. The single-nave church is a marvellous example of local old gothic art.

Borgo Castello

Many residences and public buildings were located in the upper city, later known as Borgo Castello. Among the most particular, the home of **Wolfgang Rassauer** stood out. An inscription on it, still visible today, states *IESV MARLA HILF/HOC OPUS FECIT FIERI WOLFGANG RASCHAWER MCCC-CLXXV* (with the help of Jesus and the Virgin Mary, Wolfgang Rassauer built this construction in 1475). Still visible today, in Borgo Castello, is **Simone Tasso's** residence (now home to the Museo della Grande Guerra, Moda e delle Arti Applicate) whom had been granted the title of «**Post-master**» by the Provincial States in 1545. As a matter of fact, he belonged to the family who, having obtained the imperial procurement

in the postal sector, ensured the postal links between the Po valley and the north-eastern regions of the Alps and beyond the Alps themselves. The plaque engraved in Latin on the sixteenth century residence shows the name and the role of its founder (SI) *MON TASSVS PRAEF CVR-SORVVM CAE IN LIBERO SOLO/SIBI CHARISQ.*

Leopold Gate

The solemn opportunity came for the inhabitants of Gorizia to express their loyalty towards the House of Austria in 1660 when **Leopold**, king of Hungary and Bohemia and successor of Ferdinand III, made his official visit to the city. In memory of his visit, the solemn «Porta Leopoldina», which celebrated the historical event, was built at the foot of the castle.

Locanda Berlin

A legendary story goes that in 1519 emperor **Charles V**, on the run from Italy, had spent the night together with his entourage at the lodging of the **Berlin family**, which may nowadays be found in via Rastello at number 31. Furthermore, the young monarch had donated the head of the household the privilege of grace period. In remembrance of that event, a fresco depicting the Emperor on horseback while entering Gorizia was painted.

Via Rastello

Via Rastello is the **oldest street** in the lower city and as early as the fifteenth century it had already become a space for commerce and public life. At the end of the street was a large park, named «Traunich», which, during the seventeenth century, gave rise to Piazza Grande today known as «Piazza della Vittoria».

Piazza del Mercato – Piazza Cavour

Overlooking the market, in correspondence with Piazza del Duomo (now known as Piazza Cavour) and at the corner of Via Rastello, is the residence of **Simon Volker of Ungerspach** as one can read on the still existing inscription. The market was provided with a porch and it was closed on the southern side by the cemetery and a number of churches, among the oldest the churches of Saint Anne and Saint Agathius.

Primož Trubar, who had become friends with a number of important local families, preached to them in Slovenian, German and Italian from a window of this residence in 1563.

The Palace of the Provincial States and the old municipality

The historical site of the Palace of the Provincial States (now home to the Police Headquarters) was built around the market square in 1542 and is nowadays located near the Cathedral and it does not include any porches. The old municipality (nowadays located at number 1 at the bottom of the hill which leads to the castle) was built between 1562 and 1572. The Provincial states acted as governing bodies and as early as the sixteenth century were only composed by nobles and members of the clergy. The Princely County was led by a **Provincial Captain**. The bourgeois, or delegates of the townspeople, were

not allowed to take part in the Imperial diet and had to therefore turn to the city magistrate who was helped by ten advisers chaired by a Gastaldo. The members of the clergy were not part of this institution.

Santa Maria Hospital

In the current Piazza Cavour once stood the **first city hospital**, namely Santa Maria hospital which existed as early as 1378. The hospital was a place of refuge for old and sick people who were offered food and shelter.

Piazza Sant'Antonio

Walking down towards the left from piazza Cavour you will reach the charming Sant'Antonio square.

The legend has it that Albert I, count of Gorizia, presented St. Anthony with a modest piece of land during his visit in 1225.

Three important buildings overlook the square:

1) Palazzo Lantieri, belonging to the **Counts Lantieri a Paratico** who were originally from Brescia, underwent various transformations as early as the year 1505 up until the early twentieth century. On its portal, visitors can admire the family coat of arms and it was on its main balcony that Pope Pius VI appeared on a visit to Gorizia during his trip to Vienna back in March 1782. The grand building is now a historic residence, home to the last descendants of the noble family. However, the palace formerly housed the main events of the city, such as the reception in honour of

Charles X (the last king of France, in exile in Gorizia) and welcomed important personalities who visited the town. On some days, during the year, it is possible to visit the interiors of the building. Back in 1527, the Lantieri became patricians of Gorizia, they also were captains of the county and obtained hereditary titles such as that of **Great Cup-bearer of the County** and **Grand Falconer**. Of remarkable interest is the room which contains frescoes depicting hunting as well as war scenes and amongst others the figure of emperor Charles V, during his visit to Gorizia, stands out. A peculiarity of the palace is the eighteenth century vault containing over two-hundred Masonic symbols, many of which have not yet been interpreted.

2) **Palazzo Strassoldo** belonged to **the Counts Strassoldo of Villanova and Farra**, a family of skilful soldiers and scholars. The family was loyal to the Hapsburgs and they were representatives and ambassadors of the Imperial House. The branch of Gorizia became extinct during the first decade of the twentieth century. The area behind the palace, once dedicated to the servants and the storage rooms, has nowadays become the convent of the cloistered nuns.

3) The **church of Saint Anthony** was built in 1823 and consecrated on the 8th of August 1825 when the bishop of Gorizia **Joseph Walland** blessed the new statue, donated by **Antonio Polli**, and positioned it in the recess of the porch. The church is made up of

three aisles and includes a main altarpiece depicting **Saint Anthony** together with **the Virgin Mary and Jesus** painted by local artist Giuseppe Tominz and a

fine ceiling depicting the **Coronation of Virgin Mary**, painted by Clemente Costantino Del Neri at the end of the nineteenth century.

> OUTSIDE THE CITY WALLS <

Piazza San Rocco and its church

Walking down via Lantieri, opened between 1908 and 1912, you reach **Borgo San Rocco**, the historical Friulian neighbourhood positioned outside the city walls. According to eighteenth century documents, most of its inhabitants were silk spinners. Nowadays, the neighbourhood has almost entirely lost its original character, in fact the houses are only positioned on one side of the square and overlook the obelisk fountain inaugurated on the 25th of April 1909 and designed by architect **Antonio Lasciac** (1856 – 1946) whose family was originally native to the neighbourhood. On the left-hand side of the square is «**Parco Baiamonti**», a large park built following the dismantling of a number of houses which had been heavily damaged during the First

World War. On the corner of via Lantieri and via Lunga is the «morar» of San Rocco, an old mulberry which marked the border between the lands belonging to counts Lantieri and those belonging to barons Sembler, administrators of San Rocco, Schönpass, Scariano and Wasserloeburg.

The church of San Rocco (1497), consecrated on the 23rd of August 1500, was built outside the city wall to protect against the plague. In 1623, following the great plague, the chapel was enlarged as a consequence of the citizen's vote and consecrated on the 23rd of August 1637. The 1898 façade, in Ionian style, is the work of **Giovanni Brisco**. As you enter the church you may notice the main altar dating back to 1846, surmounted by the great sixteenth century altarpiece by **Palma il Giovane**, depicting the **Virgin Mary together with Saint Sebastian, Roch and Augustine**. The church is made up of one aisle which contains four altars: that of Saint Lucy (rebuilt in 1935), that of Saint Philomena which includes the altarpiece by Hungarian Johannes Rauzi (1838) donated by the Bourbon Royal Family of France in exile in Gorizia and buried in the Kostanjevica convent. On the right-hand side is that of the **Sacred Heart**, rebuilt in 1934 and that of **Our Lady of the Rosary** with a wooden statue dating back to 1884. On the ceiling of the presbytery one may notice the paintings by Leopoldo Perco, born in the neighbourhood

of Lucinico, created in 1925 and depicting the four evangelists. On the walls are canvases representing the Via Crucis by Venetian painter **Antonio Paroli (1750)**, on the left wall of the presbytery is the Last Supper painted in Venetian style dating back to the early seventeenth century, while in the choir loft is the organ by **Francesco Zanin** inaugurated on the 9th of June 1940 with over one thousand pipes. The original ceiling of the church was decorated with an eighteenth century fresco depicting scenes from Saint Roch's life however it was destroyed during the First World War.

The first information about the bell tower dates back to 1570 when Bartolomeo da Porcia, abbot of Moggio, defined it as *mediocres*. The building work of a crenellated tower in Venetian style began on the 7th of August 1690 and was completed in 1702. The existing spire dates back to 1886. The first **set of three bells** was placed in 1872 and the clock was inserted in 1890.

Following the rupture of one of the bells, the three were merged together and in 1900 a new set was placed. After the First World War and the requisitions of 1917, new bells were placed in 1922 and once again replaced after the Second World War (1948).

In the month of August, inside «Parco Baiamonti» the Sagra di San Rocco has been held for over five hundred years, a festival which lasts two weeks and

celebrates the patron saint of the neighbourhood. Walking past piazza San Rocco towards via Parcar visitors come across luxurious residences, the last one (before entering via Baiamonti) was a manor house belonging to the **counts de Romani** and dates back to the seventeenth century. From via Baiamonti, leaving the sports ground (1938) on the right, you reach via Rabatta from which you can walk either towards piazza Sant'Antonio or the Cathedral.

A walk towards the Minor Seminary

In via Alviano you will find what once was the great minor Seminary of the Illyrian province, now home to the university. The idea of the imposing building of the minor Seminary had already been conceived by cardinal archbishop **Jakob [Giacomo] Missia** in 1898. The building was supposed to be built on a fifteen-hectare estate next to **Villa Boeckmann** (formerly Strassoldo and Sembler before that) bought for 243 thousand crowns. The project was carried out by the Benedictine Anselmo Werner, of the Seckau convent in Styria, which had already designed other monasteries and seminars in Austria and Germany. It foresaw an «E» shaped building (Eucharist).

In 1991-1992 Antonio Vitale Bommarco, arch-

bishop of Gorizia, sold the building to the University of Trieste. The building has been the seat of the degree course in international relations and diplomatic affairs. In the twenty-first century the building was completed according to the original design and both the tower and the last wing were finished with completely different materials as opposed to those of the early twentieth century. Nowadays the building is «E» shaped as it had originally been designed.

Right outside the building is a place of worship named «Grotto of Lourdes» in which, since the early thirties, the seminarians first and the Cathedral parishioners later dedicated themselves to the prayer of the Holy Rosary. On the left-hand side of the cave is a scenic downhill footpath «**Lant pal troi dal Seminari**» along the green park which connects the university to Borgo San Rocco.

The Cathedral

Leaving the square behind and heading through the archway of the police headquarters you will reach the Cathedral, known today as Corte Sant'Ilario. The gabled facade in «Beaux Arts» style was reconstructed between 1924 and 1929 following the destruction caused by the First World War. At the top of the prothyrum is the **statue of the Virgin Mary** created by **A. Bertossi in 1887**, while on the portal are **the heads of the twelve apostles**.

The inside of the cathedral

is of composite style: the presbytery, which dates back to the fifteenth century, was renovated several times and connected to the two side chapels in the sixteenth century. Furthermore, the temple was extended and enlarged reaching its actual size between 1688 and 1702. It had been the **parish church of Gorizia since 1460 and became Cathedral in 1720**. The parish archive contains the canonical records which include the annotations of the sacraments dating back to the end of the sixteenth century.

Nowadays, in the right isle you can find the altarpieces of **Saint Thérèse of the Child Jesus** by Emma Galli (1929), **the Annunciation** (1680), **Saint Joseph** (1713) and **the Virgin Mary of Monte Santo**.

In the left aisle you can find the **Sacred Heart** altarpiece as well as the ones dedicated to **Saint Francis** and **Saints Fabian and Sebastian**.

The presbytery coincides with the old church of Saints Hilarius and Tatianus and **the main altar** is a work by **G. Pacassi** dating back to 1705. The great altarpiece (1820) was painted by Giuseppe Tominz (on the lower right, a view of Gorizia with the main bell towers may be seen) and the wooden **choir stalls** for the canons by Bernardis depict the «Pater noster». The **chapel of the most**

Blessed, built in 1342, was joined to the current presbytery during the sixteenth century and it contains a marble altar dedicated to the Assumption. On the right wall you can see the **cenotaph** of the last count of Gorizia (1497). **Count Leonhard** is depicted with heavy armour holding the family weapon and his wife, Paola Gonzaga, is shown on the bottom left holding the family coat of arms. Around the tombstone it is written in German Gothic: LIENHAR. VON. GOTS. GENADN. PFALLENTZ. GRAVE. FVN. KARN-THEN. GRAVE. ZU GOERTZ. UND. ZU. TIROL. VOGTE. DEREN. GOTTS. HAESSERN. ZU AGLAR. ZU. TRENDT. UND. ZU. BRIECHSEN. HAT. DISSN. STAIN. MACH. LASSN. ANNO... «Leonhard by the grace

of God count palatine of Carinthia, count of Gorizia and Tyrol, Vogt of the house of God of Aquileia, Trento and Brixen gave the order to build the tombstone in the year...».

The noble **Chapel of Saint Acatius** (1471) on the right of the presbytery is made up of a four-pronged star vault combined with a cross vault.

The Carinthian frescoes depict the **Evangelists and angels with the symbols of the passion and musical instruments**. From the chapel of Saint Acatius can access the vestries and the archbishops' crypts.

The church was razed to the ground during the First World War and, as a consequence, **Giulio Quaglio's** impressive work was permanently lost. Back in 1702 he had almost entirely painted the temple, and in

particular the ceiling fresco which depicted a «Celestial Glory», a work of great impact due to its decorative magnificence.

The **organ**, with over three-thousand pipes, was made by Francesco Zanin of the homonymous organ making business and was completed after the rebuilding which took place after the conflict. The **bell tower** was built during the second half of the sixteenth century. It was surmounted by a small dome which was substituted in 1865 by the pyramid dome inspired by the model of the one of Aquileia. The **set of bells** dates back to 1864. On the right-hand side you can notice the sundial by Giandomenico Barzellini (1779) and the two windows of the sacred chamber where the treasure of the Cathedral was preserved.



La statua di Cesare Ottaviano Augusto nel giardino dell'Auditorium della Cultura Friulana giunse a Gorizia da Pola con gli esuli del secondo dopoguerra

Palazzo Attems-Santa Croce – The seat of the municipality

Walking down the Cathedral parvis, you will find some of the historical city streets to the right: Via

Marconi where the apse of **Saint Anne's Chapel** extended itself and which has nowadays become the Chapel of the Most Blessed of the Cathedral. The street then leads to via Mazzini where on the right-hand side you can see the imposing **Palazzo de Bassa**, currently a university building, which in turn leads to the town hall square in which **Palazzo Attems – Santa Croce**, completed by **Nicolò Pacassi** in 1740, stands out. At the time, the architect was only twenty-four years old. What remains today of the original Palazzo Attems – Santa Croce is only the three small balconies on the street front, the Ionian lodge overlooking the garden and the double staircase of Venetian inspiration with the other steps which lead to the first

floor. The building was completely renovated by **Johann Christoph Ritter de Zahony** immediately after the purchase which took place in 1823.

The city council, chaired by the chief magistrate (*podestà*) **Francesco Marani**, passed resolution during the assemblies which took place on the 27th and 28th of December 1907 on the purchase of the palace including its courtyards and greenhouse for an amount of 330 thousand crowns. In the decades that followed, the palace underwent several modifications. The first took place right after the Second World War, at the hand of engineer **Riccardo del Neri** (1896 – 1964) who radically modified the façade. During the 1970s, with the advice of architect **Guglielmo Riavis** (1917

– 1987), the entrance hall was renovated with new Aurisina stone tiles and the current access to the room was created.

From Piazza Municipio to via Garibaldi

Going through the town hall square towards the present Corso Italia you will come across via Garibaldi, an elegant street which has been recently renovated and in the center of which the beautiful **Chapel of the Immaculate Conception** is located. As early as 1378, the church was annexed to the female hospital and it remained open for worship even after the suppression of the hospital which took place during the eighties of the eighteenth century, following the edict of the

Emperor Joseph II. Collocated in two recesses on the façade are two plaster statues, **Saint Andrew** on the left and the **blessed Daniele degli Ungripach** wearing seventeenth-century knight's clothing on the right.

Traunich – Piazza Grande – della Vittoria

Walking down Via Rastello you will reach what is known today as Piazza della Vittoria. Originally, this open space was nothing more than a meadow. However, between the end of the fifteenth century and the mid fifteenth century the number of houses on its edges grew rapidly, making it the main square of Gorizia. It maintained its original name «**Traunich**» from the Slovenian

«travnik», meaning meadow, up until the beginning of the twentieth century. Overlooking the square, which maintained its mitteleuropean character, are a number of palaces belonging to some important local families: the great **palazzo della Torre** (the present Prefecture) home of the noble family which for many centuries was part of the local government as lieutenant of the Emperor; the **casa de Braunizer**, at number 60, home of a historical watch maker's and jeweller's. Up until 1994, on its first floor façade, was a magnificent 1907 mechanical clock which is nowadays located on the palace of the Ginnastica Goriziana on the corner of Via Giovanni Rismondo and Piazza Cesare Battisti. At number 55 is the residence of **baron Sigisfredo de**

Vogtberg (1770); **palazzo Paternolli**, at number 49, which once was a printing press and bookshop founded back in 1837 and in business for over one hundred and fifty years; at number 8 the residence of young Jewish philosopher **Carlo Michelstaedter** who committed suicide in 1910, at the young age of twenty-three, as a large tombstone recalls. A tombstone located by the Bombi tunnel (1930) recalls the assassination of eleven leaders of the Peasant revolt, known as «**dei Tolminotti**», which took place between the 20th and the 23rd of April 1714. The assassination is the last public execution which took place during the Hapsburg period. Opposite the Palazzo della Torre stands the statue of **Saint Ignatius of Loyola**, founder of the

Society of Jesus.

Positioned in the middle of the square is the elegant Neptune fountain, credited to imperial architect Nicolò Pacassi. The fountain, which depicts Neptune rising with his trident above the six tritons who pour water jets, was blessed and inaugurated on the 25th of March 1756.

To the right side of Saint Ignatius' church is via Mameli at the end of which lies **Palazzo Werdenbergico**, formerly seat of the Jesuit seminar (as from 1615), later seat of the prestigious Staatsgymnasium, where the most brilliant minds of the clergy of the archdiocese studied up until 1918 and nowadays seat of the **Isoncina State Library**, with a patrimony of over three hundred thousand books, including manuscript codices,

sixteenth century editions, private archives as that of Carlo Michelstaedter and hundreds of local historical newspaper and periodicals.

Saint Ignatius

Entering from either via Rastello or Via Roma, on the left side of Piazza della Vittoria, it is impossible to remain indifferent to the grand and solemn **Saint Ignatius' church** and to its two «onion domes» of Austrian origin.

The **Jesuits** came to Gorizia in 1615 and opened the first gymnasium. They established themselves in the church of Saint John Baptist in the homonymous street and it was in the month of September 1654 that the church's construction work began.

In 1680, the vaults above the four chapels as well as the church hallways and the

balconies above them were completed. At the time, one could already admire the **altar of the Crucifix** belonging to the della Torre family. Towards the end of the century the marvellous altar dedicated to the **Assumption of the Virgin Mary** (1684) as well as the ones dedicated to **Saint Joseph** and **Saint Francis Xavier** (1686) were completed. The main altar was substituted in 1716 with the spectacular marble work by **Pasquale Lazzarini**.

In 1717 the main altar was embellished with two large marble candelabras placed on the steps. In 1721 the secular Jesuit painter and assistant **Cristoph Taucher**, disciple of Andrea Pozzo, painted the famous «**Gloria of Saint Ignatius**» on the back of the altar. It is a work of extraordinary difficulty and of outstand-

ing perspective impact which represents Saint Ignatius wearing priestly vestments, kneeling over a cloud borne by angels before God.

A white altar with **Jesus' deposition** was built in 1744 as bequeathed by count Nicolò Strassoldo as a dedication to his wife, baroness Anna Terzi. The white marble pulpit was donated by Giambattista della Torre back in 1750. In memory of the consecration which took place on the 24th of February 1767, a large marble slab was positioned on the left wall of the main aisle. The inscription says:

D.O.M. TEMPLVM. D.
IGNATII. DE. LOIO-
LA. CAROL. MICH.
AB ATTEMS. S.R.I.
PRINCEPS PRIMUS.
GORITIENS. ARCHIEP.
ALOIS. MARIA. GABRI-

ELI. CONCORDIENS.
CAROL. CAMVCCIUS.
IVSTINOPOL. ALDRAG.
PICCARDI. PETTINENS.
EPISCOPI AN. MDC-
CLXVII VI. KAL. MART.
DEDD.

The extant **organ** dates back to 1928. It was created by Beniamino Zanin and with its over four thousand pipes it is the biggest pneumatic musical instrument in northern Italy.

The characteristic **onion shaped domes** were completed in 1725 and the façade statues of Ignatius [in the middle], Saint Joseph [on the left] and Saint John's Baptist [on the right] was completed between 1724 and 1725.

From via Arcivescovado to via del Seminario

Crossing piazza della Vittoria northwards, the inlet towards via dell'Arcivescovado is undetectable. On the right-hand side is the **Chapel of the Exaltation of the Cross** (eighteenth century), the **Archbishopric** with the seat of the **Archiepiscopal Curia** and of the **Curia's historic archive**. Next door, at number 1 of the «Contrada dei Signori» (now via Carducci) is the eighteenth century building where the **Monte di Pietà** was located (now seat of the Fondazione Cassa di Risparmio of Gorizia). At number 21, in the corner which leads to via del Seminario, the marble plaque in remembrance of local journalist of Jewish

origin and fervent irredentist **Carolina Luzzatto** (1837-1919) is still visible nowadays. Via del Seminario takes its name from the large building used for the theological studies. On the last floor of the building is the **Library of the Central Theological Seminary of Gorizia**. The library, open to the public, includes over one hundred and fifty thousand books, codexes, (some from Aquileia), incunabulums and hundreds of manuscripts in addition to various family historic archives and the archive of the first archbishopric records office. Next to this building is the Chapel of the Seminary dedicated to Saint Charles Borromeo, on a project by Giorgio Massari (1687-1766), Bernardino Maccaruzzi (1728-1800) and Domenico Schiavi (1718-1795). It was

consecrated on the 4th of November 1768 and between 1786 and 1796 it was used as a military warehouse. However, in 1797 it went back to being a place of worship.

At the end of via del Seminario you come across what once was the valley of the river Corno with a slope that leads to nowadays' «Piazzutta». On the right-hand corner of the crossroads is the statue of **Saint John Nepomuceno**, which once decorated the bridge which joined the two parts of the town. In the past the **San Bartholomew fair** took place in the «Piazzutta» and that is where the **first hospital of Gorizia (Fatebenefratelli)** which incorporated the **church of Saints Vito and Modesto** (1656) by the work of baron Vito del Mestri was built.

Via San Giovanni, via Ascoli and the Synagogue

Entering via San Giovanni from via del Seminario visitors come across three important buildings:

- 1) The **Church of Saint John Baptist**, after which the street is named, with its small square is nowadays home to the Slovenian-speaking community. It is an elegant cross-shaped building with two side chapels. It was founded between 1593 and 1595 as bequeathed by **baron Vito di Dornberg**, whose mother was friends with Torquato Tasso. In 1615, as the Jesuits arrived in Gorizia, it became the first seat of the Society of Jesus.
- 2) On the right-hand side of the church, at number 1 of via Ascoli, is an eighteenth century palace origi-

nally owned by **Leonardo Cristoforutti** and now home to the Superintendency of Fine Arts and the Friulian Philological Society. In this residence lived the prominent linguist **Graziadio Isaia Ascoli** (1829 – 1907), after whom the street was named. Of Jewish origin, founder of the modern Italian and European linguistics, he was patriot and intellectual of the Italian Risorgimento, becoming Senator of the Reign.

3) At the end of via Ascoli, at number 19 is the solemn and magnificent Synagogue, founded back in 1756 and nowadays home to the Jewish museum of the town, open on Saturday morning. The interior room maintained the eighteenth century structure. It is dominated by a wooden matroneum and it has got

large windows and two wrought iron chandeliers. The **tabernacle (Aron hakodesh)**, made up of four black marble spiral columns, is protected by an eighteenth century wrought iron balustrade created by **Martin Geist da Bamberg**. Inside the **Aron** is the **Torah** roll, while opposite is the **Bimah**, a platform on which who reads the Torah stands during the religious service. The Jews have always been part of the town's life. The presence of the community has been documented since the fourteenth century. The establishment of the ghetto was ordered by Emperor Leopold I on the **24th of March 1696**. In 1781 Emperor Joseph II enacted the **«edict of tolerance»** which forbade any kind of discrimination based on religious reasons in the whole

territory of the empire and which was confirmed in 1790 by a decree concerning the Jews of the county of Gorizia and Gradisca. In the nineteenth century, many Jews from Gorizia adhered to the cause of the unity of Italy along with the Christian bourgeoisie to which they eventually assimilated. With the implementation of racial laws (1938) and deportation at the hands of the Nazis on November 23rd 1943, the presence of the Jews in Gorizia was drastically reduced. Only two people returned from Auschwitz and in 1969 the local community joined the one of Trieste.

Via Ascoli, site of the historical ghetto, retained the characteristics of its history: the narrow street and the tall houses, the typical wrought iron balconies,

such as those at number 8, 12, 14 and 20. The **majestic wrought iron gate** next to the synagogue, dating back to the eighteenth century, is believed to have been the ghetto's old gate. On some of the doorposts the decorative case for the **mezuzah**, a piece of parchment inscribed with specific Hebrew verses from the Torah and which characterized the houses of the orthodox Jews is still visible. Opposite the synagogue, at number 16b, is a residence with a lunette in wrought iron which shows the year «1808». The partially destroyed house building near the gate was home to the Jewish school. Back in 1766, at number 7, was a silk spinning workshop while number 4 has the numbers «5564» which means (according to the Jewish calendar) the year

1804. Inside one building there is still the safe of the Jona company, a rich company that gave rise to the popular saying: «Do you think I have the Jona's cash register?».

Palazzo Attems-Petzenstein

Walking northwards from piazza della Vittoria you enter via Arcivescovado and immediately after you will reach what was once the «Contrada dei Signori» known today as via Carducci. The street name was related to the many aristocratic residences built between the sixteenth and eighteenth century. The oldest is **Palazzo Coblenz** (1587), which later became the residence of barons Codelli and archbishopric seat in 1752. **Palazzo Attems Petzenstein**

was built between 1733 and 1745 on a project by **Nicolò Pacassi** (1716-1790) in piazza Corno, known today as piazza de Amicis. Over the centuries, the seven statues that surmount it had caught the public imagination giving rise to the still existing saying «**Tell it to the seven of Palazzo Attems!**» which was used to express disbelief before what was considered a lie. The original building with a hipped roof and north-facing façade was mentioned in Ermanno Sigismondo d'Attems' will as «the Sunday residence». The building was later embedded in a much bigger building with its façade overlooking the square. The frescoes inside the building were probably a work by Francesco Chiarotini who in 1783 worked on

the ceiling decorations and on the stages of the Teatro di Società.

In 1900 the palace became seat of the Musei Provinciali and it houses an extraordinary picture gallery which boasts works of art by some eighteenth century masters from Veneto, as well as official portraits of Gorizia's and Trieste's bourgeois painted by **Giuseppe Tominz** and notable works by local artists such as **Anton Zoran Musič**, **Italico Brass** and **Sofronio Pocarini**.

In the courtyard of the palace is the Ercole Fountain, a concrete expression of affection of Nicolò Pacassi towards the town of Gorizia. The fountain captures Hercules in the act of killing the hydra of Lerna. The fountain was originally collocated in the middle of what used to be Piazza del

Corno, and an inscription recalled the generous gesture by the architect whose emblem is still clearly visible. The majestic work, in line with the palace located right behind it, was created by **Marco Chiereghini** in 1775. Back in 1934 the fountain was relocated in the courtyard of the palace itself where it can still be admired by visitors today. The palace also preserves the last **carriage which belonged to the prince archbishops of Gorizia** on which the painted emblem of the archdioceses appears.

From piazza De Amicis to via del Santo

Exiting Palazzo Attems-Petzenstein you can enter via del Santo at the end of which the **archdeacon**

church of Sant'Antonio piccolo is collocated. The church was built in 1723 as bequeathed by **countess Anna Giulia Sinovig**, sister of Francesco Vaccano bishop of Trieste, even though it is thought that a chapel dedicated to the Saint already existed. The church was heavily damaged during the First World War and was completely

restored in 1990. The main altar was rebuilt following the Great War and it includes an altarpiece depicting the Virgin Mary, Saint Anthony and Saint Francis of Paola. As attested by the documents dating back to the nineteenth century, adjacent to the church, was the first town cemetery and the **male hospital of San Raffaele**.

> TRANSALPINA <

A walk from piazza della Vittoria to piazza Transalpina

Walking past piazza della Vittoria and along via Arcivescovado, via Carducci, piazza De Amici, via Silvio Pellico and then crossing piazza Medaglia d'Oro towards Monte Santo, you enter via Caprin on the right to reach Piazza Transalpina.

Along the way, visitors can appreciate various buildings which played a significant role in the history of Gorizia. The imposing buildings between via

del Monte Santo and via Palladio hosted the school and boarding school of the **Madri Misericordiose Orsoline of Gorizia**. This order reached Gorizia on the 8th of April 1672, when six nuns, almost all German speaking, established themselves in town following the request of the Provincial States and with the approval of the imperial court. The Ursuline nuns dedicated themselves to the education of young girls and founded a first school in the area between what now is via delle Monache, via Crispi, via Roma and via Rotta: an area of more than 33 thousand square meters which included a convent, a garden and a vegetable garden that bordered on Palazzo della Torre (nowadays home to the Prefecture). During the eighteenth century, the monastery considerably modified the cultural and architectural aspect of the city center and enhanced its cultural and educational level. The nuns lived in this part of the town up until 1922. Later, due to the damage caused by the First World War bombings, they decided to buy **Villa Ceccoli**, transform the villa into a boarding school and build a new convent in the area of via Palladio. The entire project was designed by architect and engineer **Max Fabiani**. The Ursuline nuns lived on in Gorizia until 2017. The archive of the order is now preserved in the **Archbishop's Curia archives of Gorizia**, while the historical library was transferred to the **Library of**

the Central Theological Seminary of Gorizia in via del Seminario.

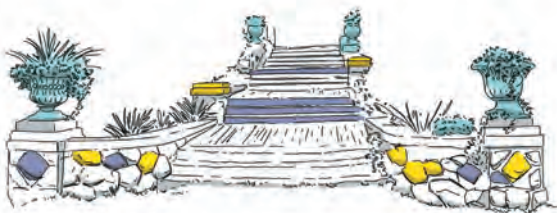
Of great importance for the historical development of the town of Gorizia was the **Transalpine railway**, inaugurated in 1906 by the heir to the throne Archduke Franz Ferdinand of Austria. Today's square has an interesting peculiarity, it is decorated with a mosaic created on occasion of Slovenia's entry into the European Union in 2004. This event marked the fall of the border wall which divided Italy from Slovenia and therefore it is now possible to cross the border without any formal controls.

Belle Époque heritage

From Piazza della Vittoria to Palazzo Coronini

Walking past the right side of Saint Ignatius' church you will reach via Mameli and walking straight on you will get to via Santa Chiara. On the left-hand side is a large building which is nowadays home to a museum complex and a university, but originally the residence of the **Convent of the Poor Clares**, closed in 1785 at the order of emperor Joseph II. Furthermore, on the right-

hand side is a series of seven buildings, connected to one another, which form the convent of the **School Sisters of Notre Dame**, a religious institution devoted to school education. The sisters came to Gorizia in 1857 to the will of archbishop **Andreas Gollmayr** and upon the request of countess Matilde Coronini and as of the 1860s, the institution trained thousands of primary school students. Inside the building is also a remarkable chapel of Central European style dedicated to the Sacred Heart and consecrated on



Scalinata e particolare del parco Coronini-Cronberg

the 27th of October 1878. Walking along via Santa Chiara you will come across the old **Locanda da Sandro** with plasterwork in Austro-Hungarian style on its façade and the historic bridge over the river Corno. A little further, along viale XX Settembre you can admire the nineteenth century villa belonging to the barons Formentini now home to the Liceo Classico and the aristocratic palace belonging to the **Coronini-Cronberg** counts inside the majestic park. The large building, nowadays home to a museum, includes



refined furnishing, an extraordinary art gallery, sculptures, documents and books of inestimable value such as the «**De ludo scachorum**» by renaissance mathematician **Luca Pacioli**. Most of the preserved movable assets were

purchased by Guglielmo Coronini-Cronberg (1905 – 1990), a great collector and intellectual, who upon his death bequeathed the building to the municipality.

A walk down corso Verdi and corso Italia

From the southern station (nowadays «Gorizia Centrale») or from via del Seminario, visitors can enjoy a walk along **Corso Verdi and Corso Italia**, once known as Corso Francesco Giuseppe. It is a charming street which divides the town in half and in which as early as the end of the nineteenth century some of the most beautiful Neoclassical and Austro-Hungarian villas were built. Along the Corso the most important events took place, such as military parades, visits by

emperors, military commanders and presidents of the Republic, as well as civil and military marches, carnival and folkloristic parades. Walking down from via del Seminario you will come across the public gardens on the right with the weather station of the Austro-Hungarian era, which records all the data related to heat, cold and humidity. In the center of the garden is the elegant nineteenth century fountain of the «Gulay». Opposite the garden is a Venetian style building with its typical windows and mosaics, nowadays home to the INA insurance company. On the corner between via Garibaldi and Corso Italia is the theatre known as «**Teatro Verdi**», which was completely restored in 2001. Its origins date back to the mid eighteenth



Lo storico Caffè Garibaldi in Corso

century and was known as «**Teatro di Società**» which proves that also locals in Gorizia were passionate about opera and classical music. A little further down is the historic «**all'Orso Bianco**» pharmacy, founded in 1700 and next to it was the historic «Cinema Corso» built in the 1920s. Walking past several bars and gathering places you will come across «**Caffè Garibaldi**» which preserves photographs of the Austro-Hungarian period as well as pictures dating

back to the First World War depicting important personalities such as the Duke of Aosta, Gabriele D'Annunzio, Victor Emmanuel III of Italy. Walking further down, towards the station, is the first local skyscraper designed in the 1960s and the «**Parco della Rimembranza**» which holds a tragic story related to the Second World War and which nowadays displays civil and military memorials.

The Jewish cemetery of Valdirose

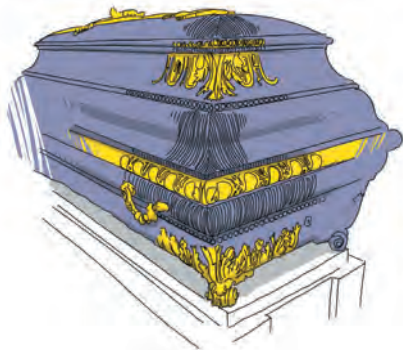
After crossing the border with Slovenia through the border crossing point called «Casa Rossa» you will reach an old and timeless site, that is the **Jewish cemetery of Valdirose**. The cemetery was built during the eighteenth century and that is where members of the Jewish community of Gorizia would be buried. The cemetery preserves the remains of hundreds of gravestones among

which that of **Isacco Samuele Reggio**, founder of the Rabbinical college of Padova and important personality of the Jewish Enlightenment in Gorizia for over forty years, that of **Carlo Michelstaedter** and other members of his family, journalist and intellectual **Carolina Luzzatto**, as well as those of the **Morpurgo, Pincherle, Gentilini, Bolaffio** families and of the Jewish soldiers who died during the First World War.

Kostanjevica «beams» at Gorizia

Walking past Piazza della Vittoria and through via Arcivescovado, via Carducci, piazza De Amicis, via Silvio Pellico and piazza Medaglia d'oro, you will reach the border of Slovenia by walking through via San Gabriele and within walking distance is the **Kostanjevica** hill. From this charming place, surrounded by greenery, visitors will be able to get a glimpse of the Adriatic Sea. On this hill is the convent of the Friars Minors and where the **last Kings of France exiled in Gorizia** rest. The façade of the church, a place of pilgrimage and worship, overlooks the town of Gorizia and it is from the town itself that you can admire the

horizontal extension of the building eastwards which houses the convent. The original church was built between **1654** and the mid eighteenth century. The first single-nave building was oriented northwards and the church walls were reused for the construction of the existing building. The church underwent restoration in 1691 and a new square-plan presbytery was built as well as two side chapels and a corridor which runs along the main nave ending in a space behind the presbytery itself. The church has always been richly decorated with plasterwork and paintings. The plasterwork was carried out by several artists (at least three) and covered almost the entire surface inside the temple. In addition, the church included a number of



Particolare della tomba dei Borboni, ultimi reali di Francia, nella cripta della Castagnavizza

frescoes dedicated to the cult of the Virgin Mary probably painted by French painter Jean Donat. On the 9th of November **1784** the **Discalced Carmelians of Kostanjevica** were forced to leave the convent as a decree issued by **Emperor Joseph II** abolished most of the convents of the empire. As from the beginning of January 1785 the building had been abandoned and

all of the buildings as well as the church decorations were sold. For the most part, the church decorations were taken to other places of worship. **The church re-opened on the 2nd of July 1796** with the bishop's blessing. Of great importance for the convent and the Sanctuary was the wish of Charles X, last King of France, to be buried in the crypt of the convent. The

king had come to Gorizia on **the 8th of October 1836** and took up residence in **Palazzo Coronini-Cronberg** where, from his bedroom, he could get a glimpse of the hills and of the church of Kostanjevica. The King died suddenly on the 6th of November 1836 and therefore never got the chance to visit the Sanctuary. Given the wish of Charles X, a new tradition according to which the crypt of Kostanjevica would be acknowledged as the family tomb arose. As a consequence, also his wife Maria Teresa (daughter of Louis XVI and Marie Antoinette), his son Luis XIX and Henry V Count of Chambord as well as other French personalities of the French court such as the duke of Blacas, faithful minister of Charles X.

Monte Santo above Gorizia

Crossing the Slovenian border into Solkan you will easily reach the short uphill stretch that leads to the **Sanctuary of Our Lady of Monte Santo**. The apparitions date back to the 23rd of June 1539, when a peasant girl from Gargaro told the story about seeing the Virgin Mary. The Sanctuary was consecrated on the 12th of October 1544 by **Egidio Falcella**, **bishop of Caorle** and vicar-general of cardinal Marco Grimani, Patriarch of Aquileia. The cardinal himself, donated a painting depicting the Virgin Mary with Jesus surrounded by the saints Elias, [Gioacchino according to some sources] and John the Baptist, to stress the importance of the celebration.

The painting dates back to 1480 and was probably painted by **Iacopo Palma il Vecchio**.

Between 1609 and 1732, emperors Ferdinand III, Leopold I and Charles VI confirmed their acquired rights and warned *«those who dare violate that sacred place, guaranteeing the Pilgrims the religious hospitality of the Friars»*. A confraternity was founded under the patronage of the Virgin Mary and Pope Clement XII issued a bill *Cum sicut accepimus* granting complete indulgence *«to whoever visits this Sanctuary on any day of the year»*.

On the **6th of June 1717** the **effigy of the Virgin Mary was solemnly crowned** in Piazza della Vittoria. In 1786 the temple-sanctuary was abolished and suppressed by the will of emperor Joseph II.

Following the death of Joseph II (1790) the count **Raimondo della Torre**, governor of the two Counties of Gorizia and Gradisca supported the rebuilding of the sanctuary. The burgomaster of Gorizia and the parish priests of Gorizia wrote to the emperor Francis II pleading him so that *«the image of the Virgin Mary now worshipped in Solkan is brought back to the abolished church of Monte Santo, not far from where it now is»*. The emperor issued a bilingual circular letter (German – Italian) dated 4th May 1793 in which he accepted their request. The church was rebuilt completely and decorated with two monumental frescoes by Johann Karl Lichtenreiter. During the First World War the Sanctuary was in the forefront and was therefore

completely destroyed. It was not rebuilt until 1926. The existing organ inside the Sanctuary was made by **Vincenzo Mascioni** of Cuvio (Varese) on the four-hundredth anniversary of the apparitions. Over the years, it was remodeled and dismantled many times, however the last conservative restoration dates back to 1982.

The Sanctuary of Our Lady of Preval

Exiting the town of Gorizia towards the city of Udine, you will head towards the neighbourhood of Lucinico and the village of Mossa where, during the eleventh century was a castle belonging to the counts of Eppenstein. In the open countryside, in a valley which ideally

joins languages and nations together, is the beautiful Sanctuary of **Our Lady of Preval**.

The Sanctuary is located in a natural environment of great beauty, in between the river Isonzo and its tributary, the Judrio river, on the Italian-Slovenian border. The presence of a place of worship was documented for the first time in the tenth century, however the first document which mentioned the church as **Our Lady of Preval** dates back to the twelfth century. A legend tells that a group of reapers found a statue of the Virgin Mary and took it to the vicar of Mossa, however the following day the statue reappeared in the same place where it had been found the day before, in the Preval. The statue was brought to the vicar once again and yet, the

following day, it reappeared in the valley. This event was considered a miracle and therefore it was decided to build the church. Given the oldest archeological remains, it is believed that a place of worship already existed between the eighth and tenth century. During the sixteenth century it became a place of shelter for pilgrims on their way to Monte Santo. It is also believed that many patriarchs of Aquileia stayed there. In the eighteenth century, **Count Carlo Michele d'Attems**, the first prince archbishop of Gorizia, visited the small chapel and wrote about its marble altars which had been donated by the baron **Agostino Codelli**, him who had bequeathed his own assets for the construction of an archdioceses in Gorizia. Following

a phase of decline, due to the Cold War and the Iron Curtain, the church revived with the visit of Pope John Paul II who kneeled before the old effigy (the original statue is preserved in the village church of Mossa, in the chapel in front of the baptismal font) and conferred the title of «**Santa Maria Regina dei Popoli**» to highlight the ancient vocation of the church. The Sanctuary is nowadays a place of pilgrimage and is also a popular location for wedding ceremonies. It is open on public holidays.