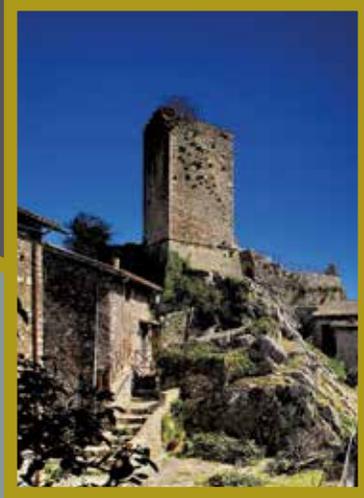
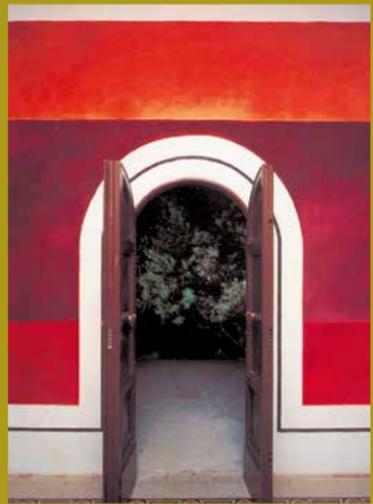
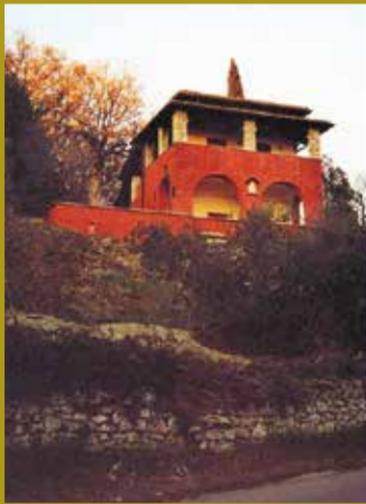


OLEVANO ROMANO

Visitor's Guide





OLEVANO ROMANO

Visitor's Guide

INTRODUCTION TO THE 2TH EDITION, 2015

The new guide to Olevano Romano springs from a desire to explain the history of our city to those wishing to succumb to the beauty of this millennial town.

A visit here is a unique sensory experience - a quick stroll through will not suffice. The alleys of our *castrum*, where history stops to await the unsuspecting traveler and immerse them in the daily life of the past, pulse with with charm of medieval life, and it is precisely this peculiarity which, between the end of the 18th Century and the beginning of the 19th, drew here many north-European artists, who found in Olevano Romano a source of inspiration.

The simple lifestyle, the beauty and uniqueness of the landscape and the hospitality of its people created such a strong bond that Olevano became a European town early. The content of the guide and its translation into English are the result of careful study which aims to inform the visitor or the lover of the town of the history of this village nestled in the Roman countryside.

An indispensable tool for the promotion of a place where culture and landscape are inextricably linked to excellence in wine production.

Marco Mampieri

Mayor of Olevano Romano

Being given space in the new edition of this publication of the *Strada del Vino Terra del Cesanese di Olevano Romano* represents for us gratifying appreciation of the work we have done over the years and proud recognition of the efforts made by the wineries of Olevano to manage to achieve such excellent results both nationally and internationally in such a short time.

Since 2007, the year the *Strada* was established, we have attempted to continue strengthening the bond between Cesanese wine and its natural territory through the concept of "Olevano = good wine" which was handed down from our forefathers, and by always attempting to identify our product with its area of origin, thus enhancing the uniqueness that only this area can provide.

Allowing those who can now refer to this guide to discover our typical products and the beauty of our landscape is a tribute to those who over the years have worked so hard to achieve this goal.

Enrico Carletti

President of *Strada del vino Terra del Cesanese di Olevano Romano*, 2008 - 2015

Almost ten years after its birth, the *Strada del vino Terra del Cesanese di Olevano Romano* is going through a time of change. New producers are flanked by historical ones, and Cesanese wine is becoming natural, organic and biodynamic.

The Cesanese vine is a precious and ancient one – recent DNA studies have discovered no relationships with other Italian varieties – and produces a unique wine with its own descriptors.

A wine which for many years was the red wine of Rome, frequently best known in its sweet and sparkling version but now more and more often drunk as a dry wine which lends itself to ageing well.

A local wine, inextricably linked to the sandstone and red soils of volcanic origin which characterize the hills of Olevano Romano - a precious wine which is perfectly suited to the various varieties and interpretations of each of the companies that produces it.

Piero Riccardi

President of *Strada del Vino Terra del Cesanese di Olevano Romano*, 2016

PRESENTATION TO THE 1ST EDITION, 2002

This valuable book, created with passion and care, requires no verbose presentation.

Leafing through it, you will discover Olevano as it is now and its hidden or forgotten details - a useful tool for those who know the town already, those who come for a fleeting visit or those who wish to explore and to learn about the particularities of a place where hospitality has always been linked to the landscape and its history.

These pages make a stroll through Olevano's narrow streets or a visit to the marvels of the Sacco Valley a richer, more rewarding experience. Olevano combines medieval architecture and breathtaking landscape - the first well-preserved and the second immortalised by Romantic artists from all over Europe.

No guidebook to our town existed – there were many uncoordinated sources but not one single work which could function as a tool for understanding the local area – and I am convinced that the best way to affirm our identity is to highlight the profound bond between the area's beauty, products and services and that the promotion of these is the strategic key to achieving this goal.

Guido Milana

Mayor of Olevano Romano

Safeguarding the memory of a place's beauty is not always easy.

Its landscapes may not suffice to reveal it - its wealth may be hidden beneath the patina of its history. Olevano is no exception, either for those who visit it or those who live there. Its landscapes, the stones of the houses, its warm and sometimes indolent hospitality and its wine are the things which best evoke the place's unique charm.

The following pages continue the aim of all who have committed themselves to telling of the life among these hills, and provide a guide for the traveller of today.

Their ideal goal would be to show the shrewd guest how, through the pleasure of walking its streets, Olevano offers a complete *sentimental journey*.

A thank you to those who untiringly devote their time to looking after this part of the world, in spite of the industrious wickedness of those who never look to the future or to the past.

To the inhabitants of yesterday's Olevano who with their worthy architecture made eternal the noble meaning of their rural lives, this guide is sincerely dedicated.

Fabio Ciolli

President of the Cultural Association Coriolano Belloni

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Handwritten signature in cursive script, possibly reading "Nicolaus" or similar, written in dark ink on aged, yellowed paper.

Libanensis Terre

Petrus Cardarelli

Stare Ego Nicolaus

Notari

1

Historical Notes

Historical Notes

THE UNCERTAIN ETYMOLOGY OF OLEVANO

The long-running debate regarding the origin of Olevano's name remains unresolved to this day. Though for many years erroneously attributed to the luxuriant local presence of olive trees, it has also been claimed that its origins lie with one of the oldest Roman families, the **Olibrias**, who were responsible for introducing the cult of **Saint Margaret the Virgin** to Olevano – it was in fact a member of the Olibria dynasty who was responsible for beheading the young saint when she refused to deny her faith in order to marry him. Another more likely theory is that the name derives from the latin word for frankincense: **Olibanum**, a common nickname in the Middle Ages for the funds allocated to the church to provide for the cost of the aromatic resin.

THE AEQUI

Olevano's origins can be clearly seen in the large stone blocks which still make up the imposing base of the medieval town and are one of the few signs of its past as a defensive settlement in the 5th and 4th centuries BC. The construction of the **cyclopean walls** is perhaps attributable to the Aequi, a people belonging to the Osco-Umbrian linguistic family who inhabited the area between the Salto, Aniene and Sacco valleys. Using the topography of the area as a natural barrier, they developed a network of settlements called *oppida* high up on the hillsides, which could communicate visually with one another. The oppida were not in permanent use, being utilised to house the sparse population from the surrounding areas in the case of attack, and Olevano was exceptional both for its size and **urban nature**.

DOWN TO THE VALLEY: THE PROCESS OF ROMANIZATION

After the defeat of the Aequi by the Romans, the territory was reorganized according to the criteria of an economy based upon agriculture, particularly in the flatlands. In the first century AD, the defensive structures began to be replaced with settlements of **rural villas** and, due to its crucial position in relation to the consular roads and its solid connections with areas of commerce such as the Aniene Valley, the area continued to be a place of central importance



The Defences: houses built on the cyclopean walls (Photo G. Pistelli)

until late Imperial times despite the gradual abandonment of its original layout. Echoes of the many Roman settlements may still be found in the names of rural places such as il **Lanetto**, **Villa Magna**, **Pretore** and **Colle Oppio**.

THE BUST OF ATTIS AND THE HERM OF APOLLO

The Bust of Attis and the Herm of Apollo date from from the second century AD, and were found near **Lanetto** during the construction of a gas pipeline in the early 1980s. **The cult of Attis**, the mythical son and priest of the goddess Cybele, originated in Phrygia (Asia Minor) before spreading through Greece and reaching Rome in 204 BC. Killed by his mother, Attis became the symbol of the continuous cycle of life and death: as appropriated and reinterpreted by peasant culture, he became associated with the natural cycles of the crops. The marble bust is about 90 cm high and is characterized by the Phrygian cap it wears and its flowing hair, which reaches down to its neck and covers its shoulders, which are wrapped in a cloak.

Hermes were originally square columns found in public places, on the top of which were set the heads of Hermes or Mercury, the fecund deity who was the protector of travellers.

Over time, their original sacred function was lost and they began to be used as ornaments for

CIVITAS FERENTINELLO MINOR, BELVEDERE, PUSANO

The story of Ferentinello Minor is that of a vanished local power - or perhaps even a vanished town. It is first mentioned in a document from the second half of the eighth century, during the pontificate of Adrian I, dealing with the restoration of a church at Genazzano dedicated to St. Sabina, and continues to appear in Benedictine lists of assets, acts of sale and deeds of papal privilege filled with place names some of which are still in use. It disappears in the twelfth century, becoming confused with the Roman villa around which it had perhaps been constructed. In the vast area of suburbicarian Campania between Rome and Garigliano, its territory lay between the Dioceses of Palestrina, Anagni, Trevi and the abbey of Subiaco, and corresponded roughly to the current municipality of Olevano, part of Genazzano and San Vito, Bellegra, Roiate, Affile and Arcinazzo. Its four centuries of history were eventful, and included the destruction of the Subiaco monastery by the Saracens in around 850, the social phenomena preceding the year 1000 AD which led to the repopulation of the countryside when the various local *fundi* were named *casi* and *casali*, and the fortification which took place after 1000 AD and saw the founding of the various *castra* for defence purposes, as well as for the benefit of the nobles and in order to improve population control. Thus began the decline of Ferentinello Minor, which ceded the territory of Olevano to the *castra* of Olevanum, Belvedere and Pusano. A search is currently underway for the remains of the latter, its site having been identified on a pozzolanic plateau artfully cut from the surrounding land for the best possible defence. This interesting area also possesses an ancient paleochristian cemetery, and inscriptions found both in the burial niches and Pusano speak of a shared history with the ancient gens *Rufina*. It was only later that Belvedere and Pusano fell under the control of the *castrum* of Olevano, their dependency being successively established in the *Statutes*.

private residences. **The herm of Apollo** found in Olevano possesses a flat back, having originally been double-faced, the other head probably having been that of Hermes, as the two deities were often depicted together. This hypothesis received confirmation from the discovery of herms in the **Panathenaic Stadium in Athens** showing an Apollo of the same type as that in Olevano backed with a Hermes. Also of historic significance are the inscriptions in the nearby town of **Villa Magna**, which mention Phosphorus, a freedman of Augustus, and Tiberio Claudio Liviano, praetorian prefect during the reign of Trajan. These and many other artefacts show how a pleasant climate – made even more attractive by an abundance of fresh water – meant that these areas were the probable location of summer houses.



Bust of Attis (Photo G. Pistelli)



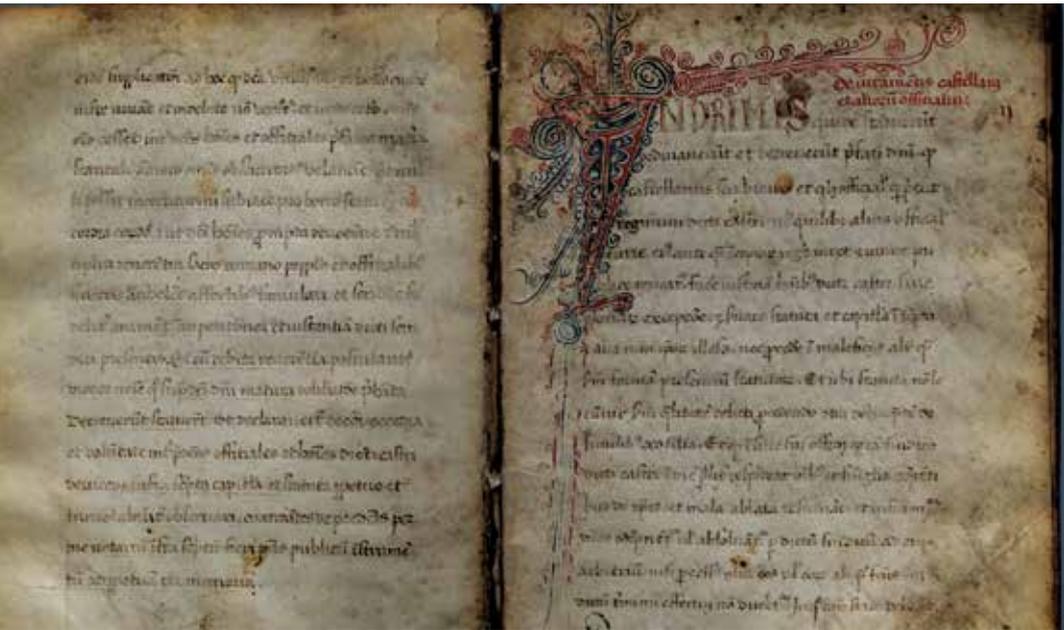
Herm of Apollo (Photo G. Pistelli)

MEDIEVAL AND MODERN HISTORY

Before becoming a fiefdom, Olevano belonged to the **Benedictine monastery of Subiaco**, and was among the territories donated by the Roman senator Tertullo, who had acquired it from the Olibria family. In the middle ages, there was a gradual return to the system of high, fortified strongholds built by the Aequi for defensive purposes. The *fundum* of Olevano was bought by the Colonna family in the middle of the thirteenth century – in an act of sale from 1232, **Oddone Colonna** is named as *dominus Olibani* and for the first time the town is denominated as a *castrum*, or fortified place. The history of the Colonna family was characterized by the long struggle between papacy and empire, and, although some members of the family did receive ecclesiastical titles, until the election of Oddone in 1417 as Pope **Martin V**, the Colonnas were often hostile to the policies of the church, siding with Carlo V and taking part in the **sack of Rome**. The reasons for the possession of Olevano being transferred to the City of Rome in early 1300 are unknown, though the Colonnas continued to hold substantial assets. In 1400 a further judicial act made the **Orsini** family *vicari*, a position they held for about nine years. In 1614, Olevano was sold to Cardinal **Scipione Borghese**, who retained his stately possession until the arrival of the **Vannutelli** family. A form of minor feudalism thus persisted which drew from the territory the financial resources necessary to fund the

THE OLIBAN STATUTES

The medieval walls and landscapes of Olevano would have served little purpose if their creators had not at the same time set themselves the task of creating an imposing legislative structure whose sophistication is still evident today. In 1364, with the enactment of the *Statuta Olibani* (which would be reformed in 1430 and in 1581) the community of Olevano provided itself with an initial legislative framework: the 140 chapters of the *Statuta* comprise a body of laws which in one single pact solidly binds together all aspects of public life and includes a tacit regulation of the private *particulare*. Legal norms of civil, criminal, administrative and regulatory urban law combine to make the *modus vivendi* of the citizen of the day clearer and more just. If one key to the interpretation of local history may be found in the layout of the streets, the shapes of the squares and, more generally, in the hard-working shovel present in each village household, the *Statuta* represents without a doubt the sublime synthesis of that idealised unity which was the driving force behind Olevano's future development.



Oliban statute (Photo G. Pistelli)



Coat of arms of the Colonna family and of Carlo V. Details of the castle's frescoes (Photo G. Pistelli)

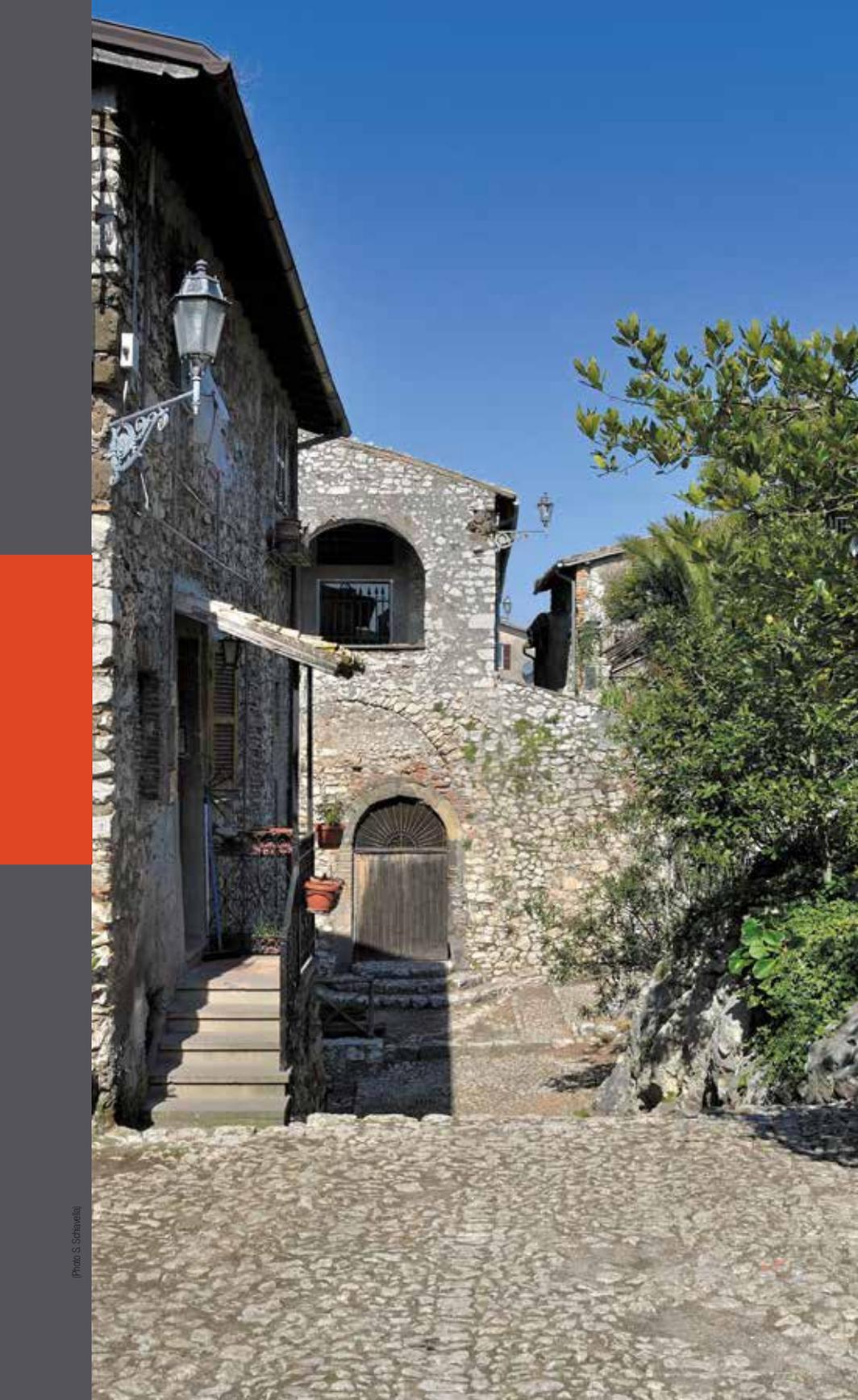
high costs of city life and aristocratic existence through the practice of **exacting payment** on cultivated land. This society began to crumble in the 1800s with the appearance of a peasant movement demanding civic usage and the appropriation and division of the Bagnaia forest, which eventually took place in the early decades of the twentieth century.

Between 1943 and 1944, World War II brought to Olevano bombings, guerrilla warfare and Nazi massacres. The city and citizens of Olevano distinguished themselves by taking in hundreds of **Roman Jews** during the Nazi occupation of Rome, and for this were recognised as being among the Righteous Among the Nations in Jerusalem (Agapito family and Assunta Milana) and at the planned Holocaust museum in Rome.



Coat of arms of the Comune of Olevano Romano

(Photo Archivio Coriolano Belloni)



2

On Foot Through the Old Town

On Foot Through the Old Town

Between the countryside and the outskirts of Olevano there is a place where history and legend overlap, and that which once was lives again in the collective memory - more out of devotion than any passion for the truth. The itinerary that we now propose therefore begins upon the short stretch of road which connects the **chapel of St. Anna** to the sanctuary of the **Santissima Annunziata**.

THE COLLE DI MAGGIO CHAPEL

Tradition tells that one particularly severe winter, the **Virgin Mary** appeared to a mute shepherdess, giving her a red rose as proof of the miracle and ordering her to build a church right there upon the rock where the vision occurred. Around 1350, work on the **Colle di Maggio** chapel thus began,



Interior of the Annunziata Church (Photo G. Pistelli)

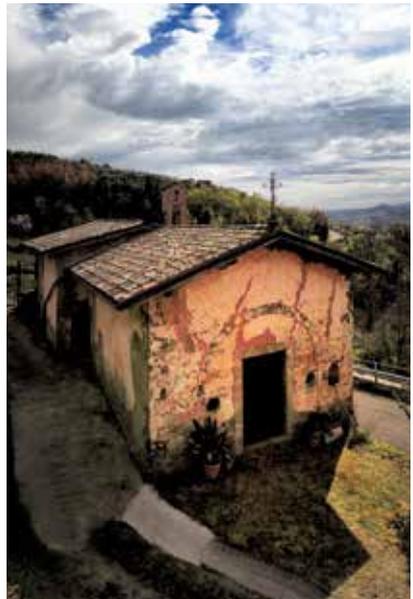


Interior of St. Anna Church (Photo G. Pistelli)

and at the same time an anonymous artist painted the fresco depicting the event. When the chapel was eventually no longer able to accommodate the many faithful, it became necessary to build a larger church, and it was then that the wealthy **De Santis** family donated to the local community the land where the **Annunziata Church** was completed in 1639. The venerated image was moved inside and the ancient Colle di Maggio chapel took St. Anne's name.

SANT'ANNA

Charmingly clad in pink plaster and privately owned since the seventeenth century, the church is today in a state of slow decay: the frescoes which decorated the walls and arched niche set in the central altar have crumbled almost entirely away, though the floral motifs which adorned the top of the altar and the scenes of the **Passion of Christ** painted on the side walls are still visible. The chapel's layout is especially evocative in the light of the early afternoon, when the harmony of its medieval nature is visible in its entirety.



St. Anna Church (Photo G. Pistelli)



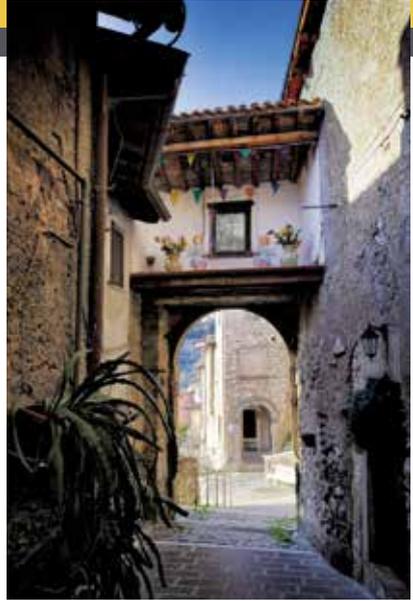
View of the district Valle (Photo G. Pistelli)

THE SANTISSIMA ANNUNZIATA SANCTUARY

A few hundred metres from the S. Anna Chapel is the Sanctuary of the Annunciation, and between the two buildings is a nineteenth-century shrine dedicated to the cult of St. Anthony Abate. In perfect harmony with the spirit of the Counter-Reformation – despite being perhaps a little unrefined – the space contrasts the rigour of its single nave with the **decoration typical of the Baroque**. The rear of the altar, which was built around the stone where the vision occurred, and carved to house the effigy of the miracle at its centre, still hosts the writings of devotees asking Mary for grace. The side altars also contribute to the site's unique religious value, despite the fact that the paintings in the curved walls have been repeatedly touched up or replaced after being stolen, sometimes with processional banners. On the left, two good quality seventeenth-century paintings are missing, both stolen sometime between 1980 and 2000: that of the Good Shepherd, commissioned by the **Sogno** family in order to acquire the right to bury their dead in the church, and an oil painting of Mary's visit to St. Elizabeth. The fresco which the **Roccardi** family consecrated to **St. Peter** in 1654 remains. To the right, in the second altar, stands the picture of **St. Anthony Abate** – under whose protection the **blessing of the animals** takes place every January – also of the seventeenth century, but unfortunately compromised by the restoration work carried out on the building in the 1980s. The structure is completed by the rectory, used in the past as a **hermitage**, which is accessed



Porta di Sotto, seen from outside (Photo G. Pistelli)



Porta di Sotto, seen from the inside (Photo G. Pistelli)

through the sacristy. From the Piazza del Santuario – an ideal point from which to view the town as well as a place long-used to hosting fairs and traditional markets – a wide roadway runs uphill, narrowing as it enters the historic centre.

LA VALLE

The original heart of Olevano sits on the *defesa*, an imposing **perimeter cyclopean wall** whose base follows the course of the ridge for about two hundred meters.

Further up, there is another small stretch which runs parallel to this, just thirty metres long, between Vicolo del Gelso and Via Tre Novembre, which is terracing to mitigate the steepness of the hill.

The old town climbs up the hill and maintains the original **Porta di Sotto**, or lower gate – a sober construction with a single arch – as its natural entrance.

VIA ARA DE SANTIS

The road running through the entire *Valle* – the lower part of the town – is named after the De Santis



View of the district Valle (Foto G. Pistelli)



Crossroads of Via Marco Panvini Rosati and Via Ara De Santi at Piazza Pisciotta (Photo G. Pistelli)

family, in gratitude for their donation of part of their estates to public use. Another way to reach the centre and the top of the town are the staircases, which were made less steep by the renovation works completed in 1997. The paving is no longer the original smooth, opaque sandstone paving, typical of Olevano, but in some corners here and there between the houses and walls this can still be seen.

PIAZZA PISCIOTTA

Upon reaching the first major crossroads along the way – the ancient **Piazza Padella**, now better known as Piazza Pisciotta – the traveller will be tempted to toss a coin: despite the clean lines of the unadorned architecture, each of the roads leading off from the square practically begs to be taken. The square itself is overlooked by a centuries-old wooden gallery attached to the wall to the left and one of the iron fountains installed in 1932, present in virtually all the open spaces of the historic centre.

Windows, almost like watchful eyes and flanked by shutters and doorways, peep out everywhere, recalling the flavour of shared life, like the echoes of footsteps or the smell of food cooking. Here, we stand before a sophisticated and well-designed vision of urban aggregation: the need for defence, the humble necessities of life and the effort of the daily climb are perfectly blended in absolute respect for their location.



Via Ara De Santi from Piazza Benedetto Greco (Photo G. Pistelli)

VIA MARCO PANVINI ROSATI

Our journey continues under washing lines hung with drying clothes along the passage leading up to the so-called **Piazzetta Mommo**, where the narrow embrasures to the right opening onto the surrounding landscape are still visible. Via Marco Rosati Panvini continues with a *scherzo*, interrupting the linearity of what we have so far seen: at number 28, a beautiful gothic window makes a surprising appearance above a dazzling portal. Here, walking through *La Valle* becomes less arduous, as the street passes hurriedly between the last houses before accompanying us, finally, to **Piazza Benedetto Greco**.

LA PIAZZA

We now come to a crossing of three streets, and this time a roll of the die suggests carrying straight on towards the church of the town's patron saint, but not before noticing the fascinating geometries over to the right in the alluring play of the arches of **Piazza Umberto I** – the Piazza *par excellence*. The piazza is one of the symbols of Olevano, and has proved fascinating and compelling for many foreign painters. Certainly, in this case the attentions of these artists, especially those of the Romantic school, were also captured by the orderly disposition of the buildings in the square,



From the Annunziata church to Piazza Umberto

From Piazza Umberto I to the tower

From the tower to San Rocco

- 1 Church of S.S. Annunziata
- 2 Cyclopean Wall
- 3 Porta di Sotto
- 4 Via Ara De Santis
- 5 Sambuco Gate
- 6 Piazza Umberto I
- 7 Church of St. Margherita
- 8 Via della Rocca
- 9 Castle
- 10 Medieval fortress
- 11 Church of St. Maria di Corte
- 12 Porta Su
- 13 Church of St. Rocco
- 14 Town Hall
- 15 Via Roma
- 16 Civic Museum
- 17 Casa Baldi
- 18 Serpentara
- 19 Green Areas - Parks
- 20 Tourist Information Point
- P Parking





Piazza Umberto I (Photo G. Pistelli)

some of which featuring green pergolas as practical, eye-catching decoration. Even in more recent times, this part of the town played an important part in the lives of the locals: around its perimeter on the first Thursday of every month, the **town market** was held: only a small covered part of the market remains today, but its dizzying, picturesque whirl of colour and movement still hold a place in the reminiscences of older inhabitants. Just like during the summer *Sagra Dell'Uva*, or grape festival, when the central fountain – the **Quattro Cannelle** – flowed with *Cesanese* wine in the tradition of the nearby Roman Castles, and manoeuvring the gentle slope of the square became a challenge for those drinking 'straight from the spout'. More than once over its history, with the aim of widening the entrance to the historical centre, the fountain has been moved into the neighbouring square, now a pleasant and surprising **panoramic viewpoint** for visitors to the town

VIA ROMA

Locals out for a stroll usually take Via Roma, **the seventeenth-century street** which ends in the piazza and which lends itself perfectly to this, one of the best-loved activities of Olevano's



Via Roma, infiorata (Photo G. Pistelli)



View of the church of St. Margherita (Photo G. Pistelli)



S. Margherita Church (Photo G. Pistelli)

inhabitants, the *Olevanesi*: through the gaps between the houses, the avenue, now the pulsing heart of town life, provides fascinating views over the towns and countryside of the **Valle del Sacco**. The *Olevanesi* also delight in the other attraction that this first stretch of Olevano offers to all who happen there: Via Roma entices its guests with the opportunity of watching all those who pass by from the comfortable vantage point of the benches of the public **gardens**. The German painter **Helga Rensing** realised this, and in one of the frescoes in the **Council Chamber** today dedicated to her, she elegantly depicted the “sweet idleness” which has been so dear to all *Olevanesi* since the sixties.

Perhaps in order to wake it from this languor, the last few years have seen changes made to the town's main street including a low wall decorated with planters and saints, which was previously an aquarium, and a staircase clad in white marble towards the piazza.

To retrace the now partially-compromised identity of this place, our path now begins to climb the charmingly narrow medieval streets, starting from **Piazza Benedetto Greco**.

SAINT MARGHERITA CHURCH

S. Margherita appears suddenly after a few steps along **Via della Chiesa**. Its story, like that of many other sacred places in the Roma area, is intertwined with that of a **pre-existing early Christian temple** located in the base of the present-day building. Despite its ancient origin, though, Olevano's first parish church retains little or nothing of its initial structure.

The building has undergone numerous renovations over the centuries, the current layout dating back to the restoration works undertaken in the late nineteenth and early twentieth century when, due to a lightning strike in 1879 which destroyed the top of the bell tower and damaged the facade, the whole church was rebuilt by architect **Constantino Sneider** of the Holy Apostolic Palace.



Interior of the church of St. Margherita (Photo D. Proietti)

THE CHURCH'S INTERIOR

Six large arches supported by square-based columns separate the two aisles which define the layout of the church. The left-hand aisle presents a painting of Santa Rita at Prayer by **Sofie Fohn**, donated by the lawyer **Giuseppe Sales** in 1936, and concludes in the **Chapel of the Sacrament**, its walls adorned over time with frescoes depicting scenes of the Crucifixion and the Last Supper, while on the right of the main nave there are five small altars, some of which from the sixteenth century. A simple marble balustrade – in accordance with the tradition founded in **Pusano** – intervenes to delimit the space of the choir. Since 1680, the central altar, also domed, has housed the body of the church's co-patron saint, **St. Victor**, and the paintings at its sides by the Roman painter **Silvio Garimberti** in 1907 illustrate two scenes from the life of the patron saint, inspired – it is said – by an actual woman from Olevano. The presbytery also contains a handsome eighteenth-century wooden tabernacle at the centre of the sacred altar which is also particularly notable. Accompanying the whole is the coffered ceiling of the nave, from the centre of which protrudes a **polychrome wooden statue depicting St. Margaret**.

THE MYSTERIES ... WITHOUT JOY

The evocative chapels which were once present where today the side altars stand hold pride of place in the memories of the *Olevanesi*, many of them having been married between the columns



From St. Margherita, Via della Rocca (Photo G. Pistelli)

bearing these small liturgical panels. To conclude this brief description, we would therefore like to mention an episode described in the written manuscript of **Don Giovanni Rocchi**, high priest of Olevano from 1812 to 1847.

According to the priest's reconstruction, in order to obtain indulgences as established by a papal bull of the day, he had the "German figure painter Signor Francis," **Franz Theobald Horny**, "whose ashes lie under the marble plaque to be found in the floor of the Church of St. Rocco," fifteen panels representing the sacred mysteries of the Rosary, which were placed on the columns of the then-existing chapel of the Madonna of the Rosary, replacing those painted during the Renaissance by **Mastro Oliviero of Ponza**.

Olevano no longer contains any trace of such wonders, and general indolence has unfortunately allowed far too many artefacts, some of which valuable, to disappear.

SANTA MARIA

VIA DELLA ROCCA

Climbing up the street that passes the church of Santa Margherita, we now take Via della Rocca, which leads to the upper part of the old town centre. This foray into the old town and the past helps



Castle – Piazza S.Maria di Corte (Photo F. Gentili)

us imagine this place as it once was, when one climbed the broad cobbled stairs which sway, and undulate like women's bodies carrying water in the bowls balanced expertly on their heads, and when the signs of our times were not yet visible. However, this is not the place for a discussion of the decision to adapt to the times rather than to preserve the past, so let us instead delight in the sight of the stones, set so skilfully in the medieval walls and transported up to the top – as we will see when we reach the fortress – on the tower which reaches up towards the heavens, dominating the landscape. This simple and functional architecture is sparsely decorated, but careful observation will be rewarded by the discovery of some rare examples.

MULLIONED WINDOWS, PALAZZOS AND MINIMALIST MARVELS

Looking up at the building to our right as we reach the crossroads with **Via della Corda**, we can admire a splendid mullioned window, which was probably built with the local sedimentary rock rich in clay which in Olevano is often incorrectly referred to as tuff, and which presents elaborate ornamental motifs. Stopping about halfway along the street to catch our breath, we find ourselves before a two-storey medieval



"Lo Largo" – the end of Via della Rocca (Photo G. Petrelli)

PORTA SAMBUCO

Of the three gates which originally gave access to the village, one no longer exists: the Porta Sambuco or 'Elder Tree Gate' also known as the Porta Romana, in addition to marking the entrance to the village from the east, opened onto the central square of old Olevano — then known as 'Piazza delle Erbe' — the main meeting place for the locals of the time and above all location of the market which was held there every day. It was this fact which, in 1859, led the judiciary, with the unanimous support of the locals, to decide to make the entrance to the old town "more decent and suitable". The work involved lowering the road level by cutting into the limestone rock that blocked the way, building walls for the buildings in the area and the completion of a new sewage system.

According to an old peasant belief, one should never burn elder wood, for when its ashes dissolve, they open the door to the devil. On this occasion, however, the people of Olevano showed their disdain for superstition by knocking down both door and elder in one fell swoop!

building, clearly of noble manufacture, whose composed and essential appearance set it apart from the surrounding houses, while a little higher up, near the court, there is the **Danish House** recognizable by the plaque at the side of the entrance, once the home of **William Zoëga**, journalist and an eminent figure in Danish culture since the 1930s.

BRIEF HISTORY OF A PIOUS FAKE

Although there is no historical documentation of its precise location, during the period of the **French occupation**, from 1813 to 1815, this street hosted a building belonging to the **Brotherhood of the Madonna**, a hospital for the sick of the area; it was set up to preserve the brotherhood's assets from the occupying forces, who spared from looting only what was used to help the poor. The hospital was thus in operation for only few years - until, that is, the French troops left the country.

THE MEDIEVAL CITADEL

The current layout of the castle **built by the Colonna family** dates back to the thirteenth century, and, set as it is upon the highest point of the hill and fortified by a rocky outcrop on the north side, its function was quite clearly defensive. It was built entirely of limestone and is a single block, or *unicum*, which stands apart from the rest of the town. That this autonomy was essential in periods of siege is demonstrated by the presence of a water tank by the tower which probably predates the *castro*.

Access to the Castle was permitted or prevented by two gates, the arched structure of one of which still exists and may be reached from Piazza della Rocca, while the second was probably located near the **Court Chapel**.



Castle – Piazza S. Maria di Corte with the Court Chapel (Photo G. Pistelli)

Inside is the well-preserved tower known as **Jo Picocco**, the little chapel of **St. Maria di Corte** and the building that was once home to the nobles, and which will be discussed in detail below. Although retaining its stately isolation, the citadel now welcomes visits from those who wish to view in silence the colours of the day reflected in the limpid surroundings, on condition that guests also accept the invitation to climb the stairs leading to the top of the tower, which overlooks the valley all the way to the mountains. The view from here over the surrounding landscape brings the surprising realisation that the citadel's isolation was perhaps simply an oversight.

SANTA MARIA DI CORTE

The small chapel sits at the back of the square, completing the unitary layout of the court. Originally a **noble oratory**, it was opened for public worship at a later date, and is still well-frequented, especially during the celebrations of the feast dedicated to the Madonna on the 8th of September. The chapel is made up a single block with a narrow lateral sacristy, and the liturgical decoration is simple and spartan. The flooring was replaced several years ago in an inappropriately rustic style which confuses earthenware tiling with medieval sacredness.

At the centre of the frescoes in the apse, which probably date back to the late fifteenth century and are the work of an unknown artist, are the Madonna and Child flanked by two saints: **St. Catherine of Alexandria**, who, according to classic iconography, holds the wheel of martyrdom, and, in full Benedictine tradition, **St. Anatolia** with snake and palm, celebrated as the protector of the Nomads



Castle – Piazza and tower (Photo G. Pistelli)

in nearby Gerano, and whose remains are to be found in the abbey of St. Scolastica in Subiaco. The basin is decorated with floral motifs and in the *Junette* to the right of the tympanum is the scene of the Annunciation.

Recent restoration work has highlighted a highly particular **Trinity in Deposition** on the left side by an unknown sixteenth-century artist which shows the Son on the knees of the Father and the Holy Spirit in the air in the form of a dove. Further on is an older work, dating back to somewhere between the tenth and thirteenth century, with Byzantine figures including a **warrior with snake** (St. George, St. Michael the Archangel, or perhaps St. Audace, the Roman soldier tied in martyrdom and buried in Sant'Anatolia) and a richly-dressed figure upon a throne.

In testimony to the popular devotion the chapel enjoys, ex votos, mostly **coral jewellery** accompanied by words of gratitude for favours received, are preserved in glass cases.

SAN ROCCO

HISTORY OF THE DISTRICT

The church of San Rocco is reached by crossing Piazza della Rocca and taking Via Santa Maria di Corte, which grows increasingly narrow until it ends at the **Porta Su** gate, which we pass through, leaving the bastion guarding the medieval structure at our back. The church is today located at the

VANISHED BUILDINGS

The history of every place — and Olevano is no exception — often tells of rooms which have vanished, or been partially or totally forgotten, of walls that have cracked or collapsed, tangles of brambles covering frescoes and buildings which, though today seem to have nothing to tell us, were once houses, churches, hospitals and all the other fruits of human construction. We would now like to attempt a digression regarding these imperfect participants, as though delineating an ideal itinerary which, at least on paper, unites them and perhaps saves them from the risk of everyday forgetfulness. St. Angelo is a huge green space which caresses Mount Scalambra from below and opens onto an unusual view of Olevano and its surroundings. Somewhat removed from the current centre of the town, this area can be reached by Via Colle di Giano, along a thick strip of asphalt which runs between the orchards and olive groves at the edges of the road. Its name comes from an ancient Franciscan monastery dedicated to the Archangel Michael, the majestic form of which still dominates the brow of the hill. Only ruins remain, instead, of St. Giovanni, four bare walls without a roof close to the old town, near the Porta di Sotto gate. The church was built around 1400 to house the graves of murder victims, wayfarers and strangers who had died in the hospital of St. Martino, which has also disappeared behind the *Defesa*. Similarly, traces of the Santa Croce chapel can be found in the boundary wall, this only remaining part of the entire structure, located in the gorge below Piazza dell'Annunziata. Nothing now remains of old St. Antonio, which has been modified for residential use, and, were it not for the place names, the knowledge that in the none-too-distant-past these vanished buildings once gave meaning to the surrounding area would probably have vanished too, along with the stones with which they were built.

centre of a district which began to develop **outside the walls** at the end of the nineteenth century, when Olevano's oldest, most eminent families undertook intense building work in an attempt to distinguish themselves from the parish of Santa Margherita, spurred on by a supposed rivalry of which today only the memories of the **stone-throwing battles** between the youths of the two parishes remain.

THE CHURCH THAT ONCE WAS RURAL

Before the development of the surrounding area, the building was a small rural church dedicated to **St. Sebastian**, and built as a bulwark of the faith against the spread of the plague.

It was Pope Martin V who, during the Council of Constance, introduced the worship of St. Rocco for



Church of San Rocco (Photo G. Pistelli)



Interior of the church of San Rocco (Photo G. Pistelli)

the miracle he had carried out in the city, which was besieged by the plague. In 1527, the epidemic also struck the population of Olevano, who turned to the saint for assistance. On that occasion, the old chapel was rebuilt, and the name of St. Sebastian joined to that of St. Rocco, though nothing is known about the worship of the first after 1754.

An important figurative documentation of its original structure is provided by paintings executed in the first half of the nineteenth century by German artists living in Olevano: the church, set upon a small hill of limestone, was distinguished by its simple, harmonious architectural style.

THE CHURCH TODAY

Over the years the building has undergone substantial changes, the most recent restoration work dating back to the early nineties, when the walls were stripped of plaster, revealing the stone structure. Access was originally through the still-visible medieval doorway, but today is through the two staircases running up the sides of the vestibule with pointed arches. The interior is a single nave with a boxed ceiling, and in addition to the high altar in polychrome marble built in 1875, in the past it also possessed two side altars, one dedicated to **St. Francis of Paola**, the other **St. Blaise**.

On the right by the entrance is the tomb of **Franz Theobald Horny**. The German painter lived for many years at Casa Baldi in Olevano, and enjoyed a deep bond with the area. He died here in 1824. In 1929, San Rocco became a parish. Its first pastor was **Don Lorenzo Bonuglia**. He was succeeded by **Don Umberto Carletti**, who, until his death in 1988, undertook restoration and extension work, building a parish house onto the side of a church and removing the limestone boulder so dear to the romantic iconography of the church.



3

Guide to the Castle

Guide to the Castle

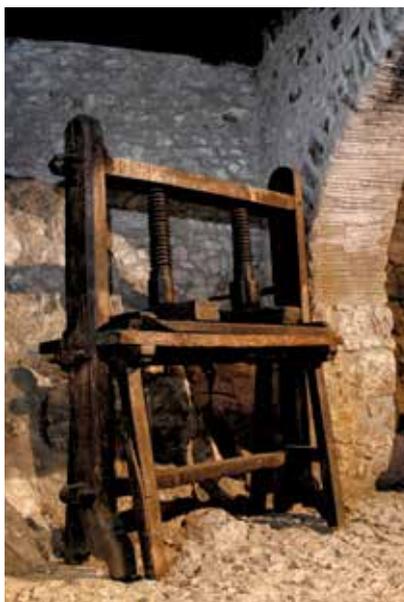
Olevano Romano Castle is a fine example of medieval fortification whose original structure has been almost entirely preserved, undergoing only some small adaptations to satisfy accommodation requirements. The most important part is the austere building on four levels. This initially belonged to the **Benedictines**, then became the property of the Colonna family, who embellished it during the Renaissance, after which it belonged to the **Borghese** family until the beginning of the twentieth century. From that time, it remained in a state of total neglect and abandonment, reduced to little more than a dangerous ruin, in part due to a lack of interest from the public institutions who had refused to purchase it. The **Marcucci** family acquired the building in the mid 1970s, and undertook restoration and conservation works to reunify it. The castle as a whole, including the court, the chapel and the tower, is today a valuable example of the private management of cultural heritage.

FURNISHING AND USE

After the restoration work, the rooms were all furnished with a natural accumulation of artefacts from various different eras, and feature pieces of **high historical and documentary value** alongside works of **ancient and contemporary art**. The skill visible in the composition of these spaces, involving their use for exhibitions and as a venue for cultural events, in the creation of a unique **Place of Art** makes these interiors of particular interest.

THE GALLERY OF THE STABLES

This large gallery sits in the space between the *piano nobile*, or main floor, and the steep slope of the hill. Once home to the stables, today it is a vast space with a modern limestone floor and its origi-



Hall of Arches: the printing press (Photo G. Pistelli)



Hall of Arches (Photo G. Pistelli)

nal high wooden ceiling. In this first room, the care of the restoration work in highlighting the **Early Medieval walls** and the **natural elements**, such as the large rocks jutting from the walls, is clearly visible.

THE HALL OF ARCHES

A modern open passage in the rock provides the only access from the interior to the **building's oldest area**. Restoration work has restored to this hall its harmonious unity, removing the division into multiple cellars littered with debris from the collapse of the upper floors. The space today features an evocative structure with **low arches**, and three arches resting upon the centre of a pillar. Analysis of the structure and masonry conducted by Professor **Corrado Venanzi** and the discovery of various niches during the cleaning work carried out in 2002 by **Lorenzo Leonetti** show that it is a **Benedictine chapter house** from before the XI century, the only remaining evidence of the presence of the monks in Olevano.



Hall of Arches: 14th century pedestal desk (Photo G. Pistelli)

THE RENOVATION

In the mid-70s, after rapid approval of the proposal by the Lazio Monuments Superintendence but while local council red-tape was still holding up work, a fall-in damaged part of the caisson, exposing the frescoes to winter rain. Thus began the restoration work under the direction of Engineer Montanari with the assistance of Luigi Marcucci. The supporting structures, floors and roof were connected, starting with the lower floors and without the use of scaffolding. This part of the work was carried out with full respect for the existing construction typologies, and integrating where necessary appropriate materials and techniques, mostly sourced locally under the approval of Architect Meli for the Superintendence of Cultural Heritage. The reduced thickness of the front entrance walls and some parts of its masonry make it seem likely that the original was larger, with a stronger defensive function and continuing the row of rooms on the main floor opening onto the gateway of the courtyard. In accordance with these criteria and in order to restore the passage through an entrance which at the time opened onto empty space, at the end of the 1980s a gallery was rebuilt allowing more adequate access to the entire area of the fortress through the entrance from the south. During the work on the original artefacts, carried out in a declaredly visible manner, an effort was made to avoid mannerisms or distorted, personal interpretations: as an example, the now lost shutters on the doors were replaced with pieces from the same era, their substitution highlighted, sometimes through the use of iron frames. Finally, the seven entrances from the exterior to the various floors, the demonstration that the castle and its court made up a single architectural unit, were preserved. As regards the connections between the various parts of the interior, there being no certain references and in order to avoid alterations, the realization of staircase-sculptures was entrusted to artists, and once these had been completed, work began on the organisation of the rooms, a painstaking job which all told has so far taken about 40 years.

Restoration work has also brought to light other interesting details of the history of the building, which was renovated in the Middle Ages and again during the Renaissance: the **architrave of the entrance** bears a clear decorative pattern obtained through the simple alternation of white local limestone with a black stone of different origin, the only example in the area. The right-hand part of the same wall, once a spine wall and later becoming a perimeter wall, offers an example of beautiful Early Medieval masonry (reinforced externally), while to the left there is a rubble masonry of more recent construction. In this room, among other things, in this room one **pedestal desk with stool**, a printing press for antiphonaries and a Nordic wooden Christ, all of late medieval manufacture, may be seen.



Upper floor before restoration work (Photo Archivio Marcucci)

MARY: FROM POPULAR ART TO FINE ART

The hall now houses a collection of nearly **one hundred and fifty exhibits** which trace the history of the iconography of Mary in popular devotion, without traditional cataloging: from the **medieval Pietà** of unknown medieval craftsmen from Lazio and Lombardy to the beautifully **dressed Addolorate** of



Hall of Arches: late 14th century crucifix (Photo G. Pistelli)



Hall of Frescos (Photo G. Pistelli)



Hall of Frescos, detail (Photo G. Pistelli)

the Bourbon Kingdom, artefacts of different eras, materials and styles combine to tell the story of the figure of the Madonna and its centrality in Catholic culture and representations of motherhood. A meeting of fine art and rare examples of folk art, collected **over forty years of study**.

THE PIANO NOBILE

Climbing back up to the Sala degli Archi, a small entrance leads into what became over the course of the Renaissance the castle's main floor. The room is home to **a low sixteenth-century table of Spanish origin**, with an ingenious flap mechanism and a scene of the Annunciation carved on its front. The walls are covered with purple Gothic



Hall of Frescos, detail of almonds and faun with cartouche (Photo G. Pistelli)

cloth interwoven with gold, and to one side stands a small Renaissance chair and its precious wooden holder, painted in lime to protect it from time and movement, in memory of a **miraculous apparition of the Virgin Mary**.

THE HALL OF FRESCOS

NEMO ENIM EST TAM SENEX QUI NON PUTET ANU POSSE VIVERE

(None is so old that he sees no reason not to live another year. Cicero: *De Senectute*, I.24).

The home of the castle's wonders. The reasons for the realisation of the frescos in this, not the most impressive of the Colonna family's residences, remain unknown. Perhaps simple aesthetic pleasure and the pleasant local air. The restoration of the coffered ceiling in 1998 by **Maximilian Leuthenmayer**, taking the best preserved lacunars as a model for its decoration, restored to the space its original single colour. The frescos, which are soon to be restored, show **allegorical scenes with motifs of classical myth**, alternating with figures carrying cartouches bearing Latin mottoes. In front of the fireplace, the emblem of the Colonna family is clearly visible, while the crowned eagle of Charles V of Habsburg and I of Spain, Emperor of the Holy Roman Empire, be-



Hall of Frescos, crowned eagle of Charles V of Hapsburg (Photo G. Pistelli)

tween the Iberian Pillars of Hercules and the motto *PLUS ULTRA*, seem to date the work to 1526-27, the period of the alliance for the sack of Rome. The paintings are attributed to Pietro Buonaccorsi, known as **Perin del Vaga**, a pupil of Raphael who at that time worked in the Vatican Loggias and frescoed the Ducal Palace built by Andrea Doria in Genoa. The gold paint on the lower walls is a modern recreation of the original decoration beneath, using earth and mineral oxides fixed in milk.

THE FURNISHINGS

The furnishings are fascinating and evocative: a late seventeenth-century tapestry of **Flemish manufacture from Oudenarde**, with naturalistic and oriental motifs; sacred embroidery recreating the glories of solemn liturgies; strings of mother of pearl which deserve scrutiny if only in honour of the immense patience of the Apulian cloistered nuns who made them. It is also clear from this room that the castle contains an informal **museum of chairs**, the result of a passion for collecting.

THE HALL OF THE WIND

Reconstructed in full due to the collapse of part of the structure, the space houses a monumental sculpture by the Japanese artist **Tomonori Toyofuku** entitled *Ventus I*, realised in 1969 and exhibited in Osaka in 1970: a swollen sail sailing a choppy sea made up of upside-down floor tiles. In this room and on the grand staircase which leads to the upper floors, part of the castle's contemporary art collection is on show, including works by major artists including **Shu Takahashi**, **Ettore Colla**, **Sergio Lombardo** and **Mario Schifano**.



Hall of the Wind (Photo G. Pistelli)

THE UPPER FLOORS

Also part of the restoration project, the third floor will be used as a **centre for medieval and contemporary art documentation**. Its rooms are furnished in Empire style, in homage to the stay at the castle of **Paolina Bonaparte**, sister of Napoleone and wife of Camillo Borghese, the last Lord of Olevano. The **Hall of The Masks**, last restored in 2013, opens onto the loggia of the Palazzo overlooking the court's church and featuring an interesting flooring which combines antique and modern marble. The area hosts the **Archivio Neppi**, a collection of books (containing about twenty thousand volumes of history, philosophy, art history and literature) and the archives of the Neppi family, originally from Ferrara and owners of the Taddei publishing house since 1914.

A monumental staircase by **Nicola Carrino** leads up to the attic which houses the private apartments of the owners and a significant collection of folk art.



4

European Art and Museum

European Art and Museum

“Just yesterday I went to choose the location for the final frames of Accattone. Outside Rome, to be specific, towards the valleys and mountains of southern Lazio between Subiaco and Olevano: but I was mainly counting upon Olevano, it being a place which Corot had painted. I remembered its pale, light mountains, blocking in the background like so many slabs of the sublime, an airy gauze against a sky of the same colour. I had to choose a valley which – in a dream which Accattone has towards the end of the film, shortly before his death – represents a dense, rough paradise.”

Pier Paolo Pasolini

Pasolini's pictorial reference should suffice to understand the role of Olevano and its landscape in the history of art, from romantic painting onwards. An evocation which remains topical for those who awake here on a foggy morning, with the mist rising from the valley hanging suspended, clinging to this sea of air.

OLEVANO IN ROMANTIC PAINTING

Olevano's figurative discovery and fortune are intimately linked with the territory in which it resides. By the nineteenth century, the **Grand Tour** was no longer only the preserve of aristocrats, and the artists who were staying in Rome began to explore the surrounding hills and the **Roman countryside**.

This search for unspoiled, inaccessible places was prompted by a change in the concept of the work of art, which found its theoretical premises and aesthetic in **Romanticism**, a movement born in Germany in the late eighteenth century. Romanticism proposed a return to nature and immediacy of artistic expression, and set the artist at the centre of the creation. The subject



Franz Helmut Becker – Lower Olevano – 1927
Tempera on paper – 46.5 x 33 cm



Joseph Anton Koch – Belvedere d'Olevano vineyard – 1810 – Etching – 16.4 x 21.9 cm

of the painting became intimate, yet at the same time art became a living expression of everyday life, often depicting genre scenes and customs. It was in this context that Olevano occupied a privileged position, and was elected an **ideal place for inspiration and study**: the succession of steep rocky ridges, the gently rolling hills tamed by the hand of man, the thick forests of chestnut and oak, and the unfolding of the Sacco valley before the eye still arouse the interest of those artists who today continue to come here, especially from North and Central Europe.

THE MOST SIGNIFICANT ARTISTIC PRESENCES

The pictorial production which found inspiration in Olevano's landscape is outlined in a variety of interpretations, some still bearing strong classical influences, others closer to painting of a religious nature. Such is the case of the painter **Julius Schnorr von Carosfeld** who stayed at Casa Baldi in 1821. For other artists, their discovery of the place manifested itself in a renewed interest for the landscape painting.

The Austrian-Tyrolean **Joseph Anton Koch** was one of the most eclectic personalities to frequent Olevano. Although it was not, as is often claimed, he who discovered the town (which had already been painted by others such as **Mechau**), it was Koch who gave life to the cultural exchange between German artists and Olevano, a bond which was strengthened when in 1806 he married a woman from the town, **Cassandra Ranaldi**. Landscape plays a key role in Koch's works, which show a harmonious vision of the relationship between man and nature. He made the poetics of the **Heroic Landscape** his own, with respect to which the traits of nature itself lend emotional tension to the pictorial realization, eliminating all human presence. One of his most significant works re-

mains **The Grape Harvest Festival in Olevano**: inspired by a real place, **the Belvedere vineyard**, it is one sign of how involved the artists were with the place, even in its most everyday aspects. The painting breathes the joyful and lasting intoxication produced by one of the annual events most loved by the people of Olevano.

In the summer of 1817 **Carl von Frierich Rumhor** entrusted to Koch the young painter **Franz Horny**, a student at Weimar who had accompanied him to Rome from Germany. Horny was thrilled by Olevano and Casa Baldi, which became his place of rest and loving care because of his tuberculosis. Here, in almost-forced exile from Rome, Horny developed a highly personal style, where reality is represented with the merest nuanced hint, intense yet barely visible. With the soft lines of his **watercolours**, his preferred technique, he depicted glimpses, faces and moments of everyday life.

VILLA SERPENTARA AND CASA BALDI

Still today, Villa Serpentara and Casa Baldi are important reference points in the history of European art. International artists have been finding inspiration here for their work for over two hundred years.

The Serpentara is an area of woodland located above Olevano on the road to Bellegra, also known as Civitella. The great French painter **Camille Corot**, who stayed in Olevano in 1826-27 along with

Théodore D'Aligny, called it "the enchanted forest", finding in it the perfect setting for his works. This forest has inspired painters from every part of Europe and beyond. It was here that **Gustave Dorè** apparently drew the inspiration for some of his famous illustrations for Dante's Divine Comedy. Its wildness, its variety, the incomparable views of the mountains that surround it, the centuries-old trees, the rocks and the views over Olevano and Civitella have given this site a reputation that persists today.

In his 1994 book '**Corot in Italy**', **Peter J. Galassi**, former curator at the MOMA in New York, writes "La Serpentara was not a place in the strictest sense; it was instead an extremely picturesque natural site. Its appeal owed all to art and nothing to history; nevertheless, in the short span of twenty years its figurative image had become as influential and indelible as the most venerable view of Rome." In 1873, the



Reinhold, Heinrich – detail, sketch on paper

PLACES OF WELCOME FOR THE ROMANTIC ARTISTS

The places which welcomed foreign artists to Olevano were not simply those physical spaces in which a fruitful exchange between the virtues of the locals and the tastes of the guests took place.

They were also valuable community centres and sometimes genuine hubs of cultural life, which played a surprising role in the evolution of ideas, something which usually occurs in more 'urban' realities.

In addition to the aforementioned Baldis, hospitality was offered by the owners of many guesthouses and inns — at the beginning of the twentieth century there were still about 40 — and by the Zonnino family who had run the renowned Albergo Roma since 1870. Another famous example is that of the Pratesi Family, who, in their house at number 53 of today's Via Garibaldi, even put up Camille Corot. Still today that same administrative license allows the Carlini family to receive tourists passing through Olevano in the trattoria that bears their name. Other foreign visitors to Olevano made the place their home, promoting artistic clubs and partnerships, as in the case of Edward Murphy Falkner, Emanuel and Sophie Fohn, Angelo and Olga Resnevi Signorelli and Demetrio Bonuglia, biographer and host of the Ferrarese painter Filippo De Pisis.



Yun-jung Seo – Page No. 8052013 – Detail,
Mixed media on paper – 122 x 102 x 12 cm

owners of the Serpentara oak forest decided to have it sawn up and sold off as railway sleepers, but thanks to an initiative of the German painter **Edmund Kanoldt**, sufficient funds were collected from artists of all nations to purchase ownership of the entire forest, which subsequently became the property of the **Academy of Arts, Berlin**, and in 1905, the sculptor **Heinrich Gerhardt** built a small house on the land adjacent to his property to host German artists passing through Olevano. Since 1961, the Academy of Arts, Berlin has offered scholarships for artists from Berlin to stay three months at Villa Serpentara.

Casa Baldi, built in 1784 by Cardinal Scipione Borghese as a summer residence, was turned into an inn by Giuseppe and Costantina Baldi in the early nineteenth century. Frequented by



Franz Gustav Arndt – View of Olevano from the East – 1860 – Pencil on paper – 30.3 x 47.3 cm

many international artists, it was well known in Roman cultural circles, and considered “**a kind of Caffè Greco outside the walls**” (‘Corot in Italy’, P. Galassi). European artists were drawn there not only by its extraordinarily unique location, but also by the affability of the Baldis and the friendliness of the locals.

Joseph Von Scheffel, author of **Abschied von Olevano** (*Farewell to Olevano*), wrote pages of his celebrated “Gaudeamus” here, and in his *Italiensches Skizzenbuch*, **Friedrich Noack** wrote of Casa Baldi, “Few places in central Italy share such strong ties with the artistic life of Germany as the Simbruini mountains, of which Olevano is the centre”. In the thirties, Casa Baldi was bought by the German State and is still home to two quarterly scholarships for artists from all over Germany, as an annex in Olevano for the German Academy of Villa Massimo in Rome.

THE MUSEUM

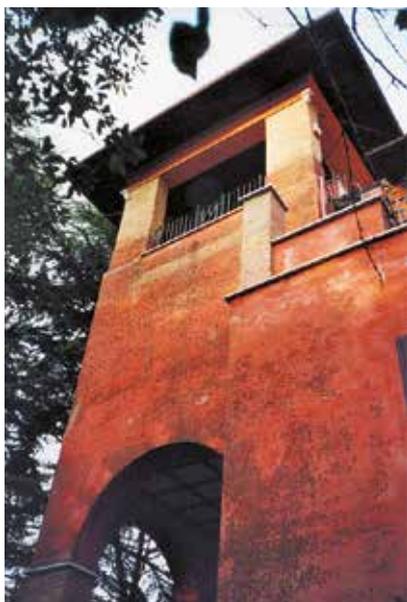
Instituted at **Villa De Pisa** in 1997 as a municipal museum on the initiative of the **Friends of the Museum of Olevano Romano (AMO)** – a non-profit organization which has managed it for the town Comune since its opening. In May 2014, the museum became part of the **Regional Museum Organisation (OMR)** of Lazio, and is part of the **Pre.Gio Territorial Museum Network**, its aim being that of recovering and promoting **around 300 years of pictorial and artistic heritage** through exhibitions and publications. It also functions as an **open laboratory for contemporary art, maintaining contacts with artists** linked to Olevano, such as the German fellows at Casa Baldi and the Serpentara, through the organisation of exhibitions and the opening of the ateliers. Founded in 1989, **AMO possesses a collection of international art which is without peer in the Lazio region** and which represents an original cross-section of the history of European art from



Peter Martensen – View from Via Montorio – 1999 – Oil on canvas – 40 x 60 cm

the end of the Eighteenth century to the present day, from romanticism to contemporary art, from modern art to informal art, from graphic design and sketches to installations. The museum hosts over two thousand pieces, including oils, watercolours, drawings, sketches, engravings and sculptures, most of them belonging to the AMO Collection. Notable exhibitions organized by AMO include

German Romantic Artists of the Early Nineteenth Century in Olevano Romano (1997) and **Danish Artists in Olevano in the last Fifty Years** (2008), **European Artists in Olevano and in the Land of the Equi** (2009), as well as the two editions of **Carta in Gioco**, a journal of contemporary art (2012, 2013, 2015).



Villa De Pisa (Photo Archivio Corisiano Belloni)

VILLA DE PISA

The villa, which belonged to the De Pisa family until it was bought by the Comune at the end of the eighties, is located in a central part of Olevano which, when it was built at the beginning of the twentieth century, was outside the historic centre. With its distinctive tower, it is a notable example of **Gothic Revival architecture**. The environmental value of this part of the Olevano area is demonstrated by a ministerial

THE CORRUPTING OF HABITS

To fully understand the meaning of this meeting of the population of Olevano and the foreign artists of the early nineteenth century, we should try to immerse ourselves not only in the social world of papal Lazio but more particularly in the intellectual climate of the time. Commonly considered anachronistic in comparison with that in the rest of Europe, it was by degrees rejuvenated, in part thanks to the welcome offered to the painters and writers of Romanticism. Once again, cultural evolution anticipated historical realities, favouring locally an unprecedented arcadian coexistence. The immaturity of the political institutions, however, was such that it looked askance upon the arrival of the “foreigners” and, in the summer of 1835, the police began to prepare special reports in which they deplored the “corruption” of all who came into contact with the foreign guests. To we pure-hearted admirers of those women who posed naked in front of the canvasses and those men who enjoyed their night-time revels, it seems that the most sympathetic way to view the “dissolute habits” of our predecessors is to recall the envy for the inhabitants of Olevano which it seems the inhabitants of neighbouring towns felt for them: an envy even of their easygoing contact with art from around the world. Something we hope continues, both today and in the future.

decree of 1956, sponsored by **Coriolano Belloni**, which named Viale Vittorio Veneto, Via Roma and the surrounding areas, and the environs of the Serpentara and Casa Baldi as places to be subject to landscape protection due to the significant public importance they possess, “...a natural framework of picturesque scenic beauty, [...] forming a viewing point accessible to the public where one may enjoy a view over a **characteristic landscape**.” Following the purchase, the Villa underwent drastic restoration work, visible for example in the decision to square fixtures which were originally arched, together with the loss of many decorative elements and furniture.

As a sign of the recovery and reuse of the villa for artistic purposes, the entrance opens into a hall which houses a fresco of bands of colour titled *Orna*, and realised in 1992 by the German contemporary artist **Regine Schumann**.

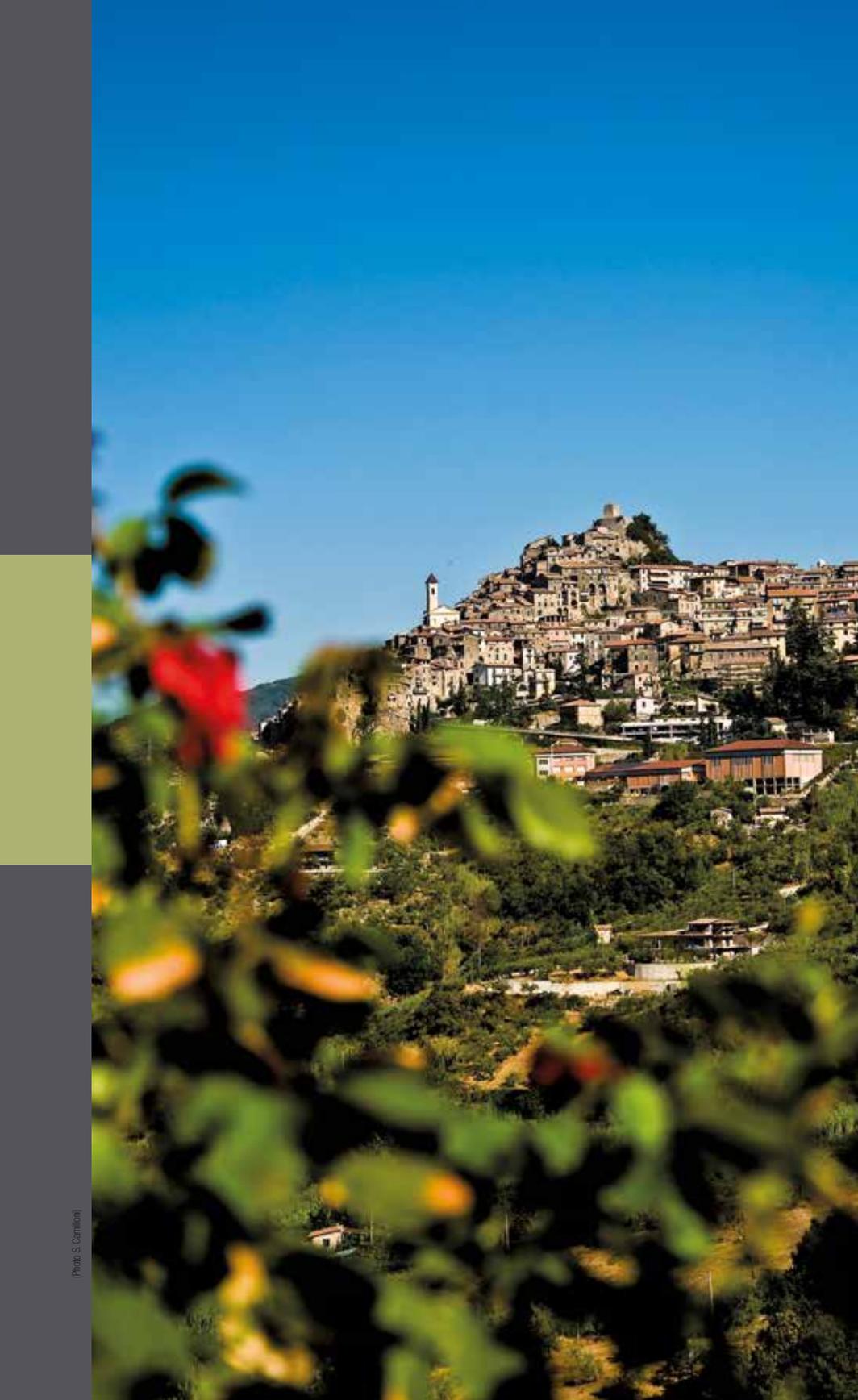
The other rooms house temporary or permanent exhibitions, including the **Hindorf** and **Wünsche bequests**. The Villa's major works include all 20 originals of J.A. Koch's 1810 series of etchings, “**Roman Views**”, which are on permanent display. This is unique among museums possessing copies of this popular series, which with its various ‘branches’ was part of a 1999 donation by the Koch family.



Ugo Staccioli – View of Olevano from the north – 1949



Helga Rensing – Olevano from the south – 1968 – Ink on paper – 35 x 50,3 cm



5

Nature Walks

Nature Walks

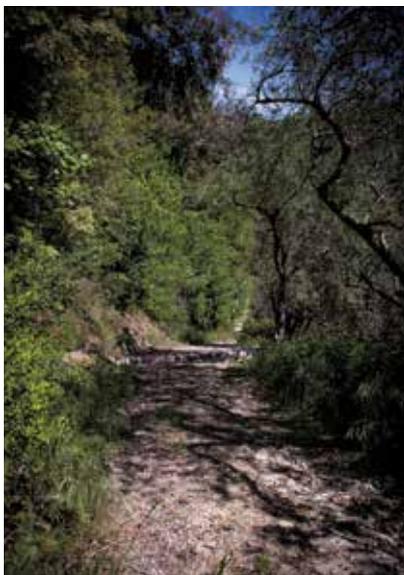
Below we propose **two itineraries** for those wishing to discover more of the area and lose themselves among the local hills and woodlands. Many of the suggested routes run along old public highways and byways, trusting in the cooperation of landowners and the good conduct of walkers in the certainty that 'intelligent' tourism also includes this form of natural-historical knowledge of the area which takes the traveller off the beaten track and along itineraries which may be challenging.

PIAZZA S. ROCCO, COCOURSELLO, VALLE FIORITA, SERPENTARA, VADO CARONI, CASA BALDI

This is an itinerary of great interest which proposes the rediscovery of the characteristics of the **Heroic Landscape**. Connecting the homes of the two German Academies and opening onto a view beloved of the Romantic artists, the route departs **from the Olevano hills** and passes through the **Valle del Sacco** and the **lands of the Latinis**. After setting off at the left of the church of San Rocco and passing through a covered walkway, we walk along the town street of Via dei Morroni before descending down to the valley along the main road until we reach **the Antera river**.

After crossing the small bridge, we continue along a dirt road for about 500 meters until we reach the Italgas plant, which is impossible to miss. After passing this, we leave the road and follow the edge of the wood up with Colle Celeste and the inhabited area of Via Monte above and to the right. The luxuriant vegetation here can make the going a little difficult, particularly during the warmer months.

With the peak to our left, we now reach the pass called the **Cocorsello** and begin to walk downhill, still surrounded by woods and olive groves, until we reach the confluence of two rivers which join to form the **Acqua Calda**, or hot water. Following the branch to the right among moss and rocks eroded by the water, we reach **Colle di Venere**, also known as **Valle Fiorita**, and from here we continue along a dirt road which flanks the **Serpentara forest**, and where



Wood beneath Villa della Serpentara
(Photo R. Mattei)

LA VALLE FIORITA

One of the districts north of Olevano is called Le Fornaci (the kilns) after the old local brick production industry. These kilns were family businesses, and running them was gruelling work, requiring everything from the preparation of the clay to the collection of bundles of wood for the ovens, but they represented a major source of wealth for their owners. The kilns that are still remembered are those of the Buttarelli family, known as the *Furiani*, the one belonging to the brothers Antonio and Giambattista Sterbini, known as Pistola, and that of the Patrizi family known as *Pitto*. Bricks were mainly fired during the summer when the weather ensured the success of the process, and the work consisted in the production of a variety of brick artefacts for use in construction. These were mainly *canai* (tiles) for roofing, *pianelle* for ceilings and floor tiles. Each piece bears the initials of the head of the family who produced it, and the bricks were left to dry in the sun before being fired in the kilns. Ancient testimony to this industry has also been found in other areas in the south, with the discovery of partially-worked and large fragments of Roman tiles and pottery.

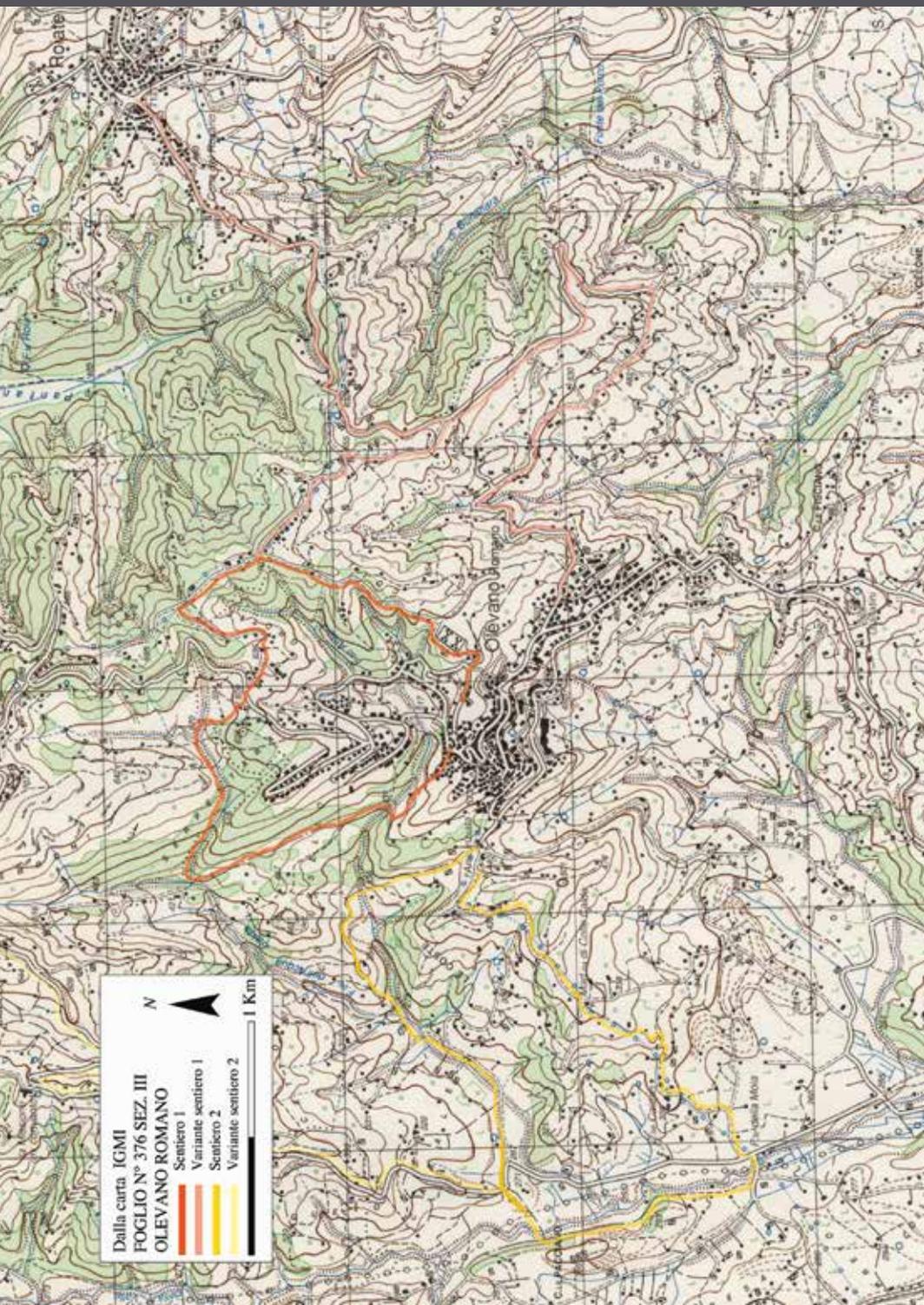
we can stop to drink at a characteristic spring before reaching the Maremmana Superiore main road at the **Co.Tra.L bus terminus**, where the kilns of the Pitto family were once situated. After walking a few metres up the road to the left, we climb to the right towards the **Le Grotte** district (after about 200 m. the remains of an ancient cistern, possibly Roman, are visible in the cottage on the left), and after keeping to the right for about a kilometre we reach Vado Caroni.

From here we walk downhill to the right, through chestnut woods and along the main Olevano-Roiate road. Having passed Olevano cemetery, we continue on to Casa Baldi and then to Piazza S. Rocco.

NOTES

Distance: 5.5 Km. **Time required:** Around three hours. **Highest point:** Vado Caroni, 701 m. **Lowest point:** Fosso dell'Acqua Calda, 410 m. **Difference in altitude:** 291 m. **Difficulty:** Low. **Accessibility:** On foot until Serpentara, the rest in mountain bike. **Equipment:** Trekking shoes, at least until the Serpentara. **Alternative routes:** from Vado Caroni, continuing along the Olevano - Roiate road, we reach the





Dalla carta IGM1
FOGLIO N° 376 SEZ. III
OLEVANO ROMANO

- Sentiero 1
- Variante sentiero 1
- Sentiero 2
- Variante sentiero 2

1 Km

THE FLOWERY VALLEY

Of all Olevano's many natural wonders, the Fiorita valley is a particularly precious gem. Once the muse of nineteenth-century Romantic painters and sited close to the historic Serpentara forest, it is particularly beautiful in the springtime, when its explosion of colours and perfumes never fails to fascinate the visitor. In this pristine natural environment, among elms, oaks and holm oaks, one can see dozens of species of flowers, including the *Cypripedium* or "slipper" orchid, wild rose and broom. At one time, the latter almost entirely covered the slopes of Monte Celeste, the name by which this large area bordered by Bellegra was once known. There are also herbs such as lemon balm, St. John's wort, thyme, juniper and borage, whose leaves, together with anchovy, are the basic ingredient of the delicious *frittegli*, the classic starter of every Christmas dinner in Olevano. The water erosion of the clay soil of the valley produces the deep, narrow depressions known as *Calanchi*.

S. Angelo ex-hermitage (1.3 km) and return towards the town centre via the La Selva di Sopra area (an old woodland open to civic usage) and Via Colle di Giano (5.5 km). Alternatively, it is possible to continue to Roiate (3km) and the peak of Monte Scalambra(7 hours).

ANNUNZIATA, ACQUACALLA, PONTI DELLA MOLA, CASE CAIANO, COLLECARDO

This itinerary, which begins and ends at the shrine of **Santissima Annunziata**, has the peculiarity of traversing the old roads which once connected Olevano to the neighbouring towns of Genazzano and S. Vito Romano (Via di S. Vito, Via di Genazzano). Passable only with mules and carts, these tracks were critical for reaching the countryside and for the daily transport of goods.

On the right of the Santissima Annunziata Sanctuary square, where there is an iron cross, we set off downhill. After crossing the Antera river, we enter an area of fascinating harshness, and continue until we reach the bottom of the valley and meet the confluence with the Acqua Calda stream. Following the course of the latter along a track to the **Fugliano area**, we come to a junction on the Olevano-Bellegra road and then continue to the right for about 50 m. We then turn left again, along the wide path between fields and grapevines, one of the few parts of these old roads left intact, and reach the **old Mola bridge** over the river Sacco, a fine early medieval example and almost completely preserved apart from its parapets, which are overgrown with brambles.

After crossing the bridge and continuing along the river along the local **Colle Pacciano** road (the partial interruption of the road causing some difficulty, but we continue to follow the river), we come



The sanctuary of the Annunziata from the Acqua Avutta valley (Photo R. Mattei)

to the *Arnari*, the old *pozzolana* quarries which for centuries have provided vital materials for construction work in Olevano and the neighbouring towns.

Next, we reach the **new Mola bridge** and cross the Sacco river once again, turning first left and then immediately right, along the old Olevano-Genazzano road, leaving behind us the eye-catching “ruins” of a modern cement plant on our left. From here, we continue uphill and, keeping to the left, after about 500m we approach a group of old farmhouses, the **Case Caiano**.

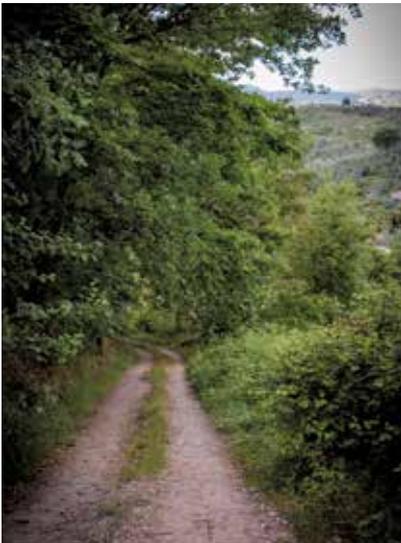
Where the road proper finishes, we then continue along a striking old mule trail; clambering over the tuff rocks, sometimes through manmade passageways, we go along the slopes of the **Puglia hill** towards the **Madonna of Colle Cardo** shrine, before continuing on towards Olevano, encountering first the old church of **St. Anne** and then the Sanctuary of the **Santissima Annunziata**, where our walk ends.

NOTE TECNICHE

Distance: 8 Km. **Time required:** Around three hours. **Highest point:** Chiesa S.S. Annunziata 440m. **Lowest point:** Nuovo Ponte della Mola 260 m. **Difference in altitude:** 180 m. **Difficulty:** Low. **Accessibility:** on foot; in mountain bike except between Case Caiano and Madonna di Colle Cardo for around 500 m. **Alternative routes available.** **Equipment:** Trekking shoes or trainers. **Alternative routes:** After reaching the Olevano-Bellegra main road it is possible to continue

THE WILDLIFE

Due to its layout, the area around Olevano can be divided into several different environments: to the north there is typical centre-Apennine forest vegetation with patches of Mediterranean scrub, while the open areas to the south which overlook the Sacco valley are less densely forested and therefore more suited to agriculture. In addition to the usual fauna, such as the fox and the hedgehog, these habitats are also home to some rarer animal species. Most of these inhabit the forests, where there are beech martens, weasels, black squirrels, dormice and the wild boar which were, however, only reintroduced as game. The forest birdlife is characterized by the tawny owl, the long-eared owl, the green woodpecker, the greater red woodpecker and the buzzard, which can also be found on fallow fields in the plains, along with the kestrel. Around the agricultural areas, we may find burrows indicating the presence of the badgers and porcupines which also inhabit the cultivated areas near the banks of the Sacco – unfortunately, the waters of the Sacco river are very polluted and therefore are not home to any specific fauna. Water birds to be found here include water rails, moorhens and bee-eaters nesting in the nearby walls, though it is becoming increasingly rare to see kingfishers here feeding on small fish such as chub and gudgeon. Local amphibians include the crested newt, which may be found near pools of stagnant water, and local reptiles include the green whip snake, the aesculapian snake and the viperus aspis.



straight on towards Bellegra (5.5 km, difference in altitude 490 m), passing the ruins of the Missione ex-convent (2.5 km).

Among hills covered in woods and vineyards (Photo R. Mattioli)



(Photo L. Gasparin)

6

Wine, Oil and Cookery

Wine, Oil and Cookery

The final job of the season was hoisting the barrels of wine up onto the cart – then it was one last glass, and off towards Rome through the cool night air. For centuries, the destiny of the local wine and oil was to be seen chalked up on the signs outside the capital's taverns, where the **red Cesanese di Olevano** was to be seen alongside the wines of the Roman Castles.

CASTRUM VINI

Vine cultivation in this region began in around 1000 BC, having developed along the Italian coastline. In his *Naturalis Historia*, **Pliny the Elder** speaks for the first time of the production of **Alveole**, small red wine grapes which were probably the ancestors of Cesanese, in the lands south of Rome. With their felicitous southern exposure in the **Upper Valley of the Sacco** and the **Via Latina**, the Olevanesi hills provided wine for the leaders of the Volsci and Equi tribes, for praetors, retired centurions, and Benedictine monks, who winced at the thought of one day handing the land over to the families of the Roman nobility. No wonder then that the **Olibani Statute of 1364** dealt with vineyards, their defence from thieves and free-grazing animals, and the damage caused by those innkeepers who sold watered-down or foreign wine. One could, however, freely drink and sell the wine produced in the territory of the *castro*. The name of Cesanese certainly comes down to us from the old days – **the vino delle caesae**, or “wine of the chopped-down forest”.

THE POPE'S BOTTLES AND THE PRICKLY WINE

In 1549, **Sante Lancerio**, Pope Paul III Farnese's bottler, wrote “... *His Highness does not drink (the wines of the Colonnese state) because surely and from experience they are wines which are cooked and roasted and salty and greasy. This is because they are wines for peasants.*” These were dark times for our lands: the *Lancerio* were forced twice to watch the destruction of the manor of Paliano, held at that time by the unpopular Colonna family, at the hands of the “*Illustrious Farnese family, my masters,*” one of the weapons used in the battles being, apparently, fierce wine criticism! It is comforting to think that, in his *De Victu Romanorum* of 1581 (translated into Italian as *Of the Life of the Romans and of Preserving One's Health* in 1592), the Roman surgeon **Alessandro Petronio** had in mind the “black, grain-like” Cesanese grapes when he described the preparation of the **vino raspato**, the sweet sparkling red that



Filare cultivation of Cesanese grapes (Photo G. Pistelli)

was obtained using special cellar techniques, in-bottle fermentation not yet being possible. Describing its taste, he says, "... (a wine which) is both sweet and sparkling, an effect which some call shining ... and throws up a lot of foam filled with those fiery spirits, which ... emerging with great haste ... enter the intimate parts of the taste apparatus and spread over the entire tongue, somehow penetrating it from every side and representing a kind of tickling, with greatly pleasing prickling." The first mentions of Cesanese wine dates from the seventeenth century, when it was regularly transported to the capital on wine carts and classed as **Romanesque wine** – wine coming from the local area, as distinct from the **Ripa wine** coming along the Tiber to the Ripa Grande port from distant regions.

LO VINO PIÙ BÒNO DEJO MONNO - THE TASTIEST WINE IN THE WORLD

So strong is the bond between the people of Olevano and this fruit of the earth that they entrusted the Madonna with its eternal safeguarding in the golden decorations of the **helical columns** which form part of the seventeenth-century altar of the Shrine of the Annunciation. Wine was the principal source of income, the **main fuel** for the work in the fields and the inevitable companion of the evening in the **tavern** or the **fraschette** (wine stalls) that were set up during celebrations. The cultivation of the vine was carried out using systems derived from those of the Greeks and Etruscans, which may still be seen in the vineyards: methods, from the **viti maritate all'ornello** or 'married' to a flowering ash tree, a fraxinus or fruit tree, to the **conocchia**, the spindle of dry canes, which today's agronomists say produce grapes of exceptional quality. Freshly harvested grapes were vinified in the little buildings set among the vineyards – the typical **tinello laziale** was composed of a large basement cellar and one room upstairs for accommodating people and the **grasce**, the harvest of seasonal fruits and grains. Sometimes they were also taken by donkey to the cellars in town, which required up to six trips a day, where they were pressed immediately upon arrival



Vineyards: Pretore area (Photo G. Pistelli)

in accordance with the ancient rules of proper winemaking. The rear walls of the town's wineries often give onto a cave, the *grotta vinaria* or **wine grotto** of Latin origin where wines are still matured and aged today.

THE BISHOP'S DISDAIN AND THE HISTORICAL TAVERNS

During a pastoral visit to the parish of St. Margaret In 1754, **Cardinal Spinelli**, the bishop of Palestrina, was irked by the racket that the clients feasting in a nearby tavern made with their wine and games and curses and blasphemies – right outside the door of the church! Out of respect for sacred places he therefore forbade such practices. Of these places of revelry and perdition, locals will fondly recall the **Perinelli** tavern in Via Pio Cassetta, 11 (right below the church) and the **Tagliacozzi** tavern in Via Roma, 89. The only one which has survived to the present day, however, is the Lanciotti tavern in Via Cavour, 54. Artists were drawn to Olevano by their fascination with the romantic landscapes, but also by the lure of the wines they had grown to love in the taverns of Trastevere in the capital. Thus it was that they set off along the road to Olevano – or, after the opening of the Rome-Fiuggi railway line in 1917, taking the train. From the station, travellers could reach the centre of town on foot or muleback, luxuriating in the view of the unspoiled landscape before being received by the hosts and restaurateurs of Olevano.



Vineyards and farmhouses: Campo area (Photo F. Bianchi)

TWENTIETH-CENTURY DEVILRY AND THE FESTIVALS

The century of machines introduced important innovations in winemaking to Olevano, including the invention of the *filaro* or wire which replaced the *conocchia*, the ancient method used for supporting the *pampeni* and *rappai*, the branches and bunches of fruit, as well as the introduction of the *macchina a Cecchetti* for spraying with copper sulphate. Participation in corporation parades during the Fascist *ventennio* and the establishment of the grape festivals known as *sagre* in the following decades responded to the new demands for propaganda and the promotion of the product. Was it actually a moment of glory, though? Some doubt remains, summed up perfectly in the verses of a noted local bard: “*filaro o conocchia, abbasta che ‘nse scacchia*” – Row or “conocchia”, what really matters is that it doesn’t crash.

CESANESE WINE – TODAY AND FOR THE FUTURE

Olevano Romano: a town whose living derives from the Cesanese wine which has made its name in Italy and around the world. The number of organised tours of vineyards and wine cellars, combined with a lunch or dinner in one of Olevano’s restaurants is constantly on the rise – and nobody ever leaves disap-



Interior of a wine cellar (Photo P. Bianchi)

pointed. How could one fail to recognize the beauty of the area, its vineyards and its wine cellars, and the delicious flavours of the food? Thanks to their friendliness, hard work and energy, local winemakers are constantly improving their wines and Cesanese – **fifteen years ago** it would have been impossible to imagine the progress that has been made in local vineyards, cellars and bottled wines. It is thanks to this work that wine prices have, rightly, started to rise, which in turn has convinced wine producers that they can make a good living from their products. **Passion, determination, study and experiment** produce ever more satisfaction, including recognition from guidebooks and Enological events in Rome, Verona and Milan, and most importantly, from the consumer. Bottles of Cesanese of Olevano can today be found on the wine lists of important **restaurants and wine bars in Rome and beyond**, in some cases even overseas. It is with great pleasure that we note that the Cesanese by the glass marked up on the boards of many wine shops and wine bars is Cesanese from Olevano Romano, but we must not stop here – we must keep on improving. We must continue to experiment in the vineyards and wine cellars: **large barrels, barrique, tonneau, tapered trunks, pressing, short fermentation, long fermentation. In addition, a definitive clone must be found, and planting below 300 metres and up to 600 metres begun.** We are now reaping the benefits of what we have sown over the last fifteen years, and it is vital that we maintain the same levels of passion and determination. The vineyards have once again become an economic interest; **winemakers, professionals, enthusiasts and tourists** book visits to our wineries and restaurants, and this ensures that there is work for everyone. It is a reminder that we must always continue to improve and cultivate cooperation between old and new producers, because, as we have always said, in unity there is strength, and together we move forward. For some years, a national initiative to promote excellent wine and food has been underway called **Vinointorno**, created by the **ExtraWine** association. The entire area is now ready to travel this new road of high-quality Olevanese food and wine in the certainty of moulding new generations of **Cesanese Girls and Boys** who are ready to take up the challenge.

STRADA DEL VINO TERRA DEL CESANESE DI OLEVANO ROMANO

The *Strada del vino Terra del Cesanese of Olevano Romano* was instituted by Local Council Resolution n° 733 of the 28th of September, 2007, and recognised with its publication in BURL n° 33 of the 30th of November, 2007.

Terra del Cesanese was formed as a non-profit association with the aim of reinforcing the local culture of quality and hospitality and of promoting the local environment, wine, gastronomy, tourism and history.

It pursues this goal through a system of checks which verify that members comply with the requirements of their respective categories and the existing laws and regional regulations. This process of promoting improved quality is carried out voluntarily by members, along with the promotion of studies, surveys, marketing and advertising initiatives, both national and international, aimed at increasing the production of and trade in goods and services in the relevant field, the realisation of direct and indirect communication, and training initiatives aimed at the development of the local area.

Terra del Cesanese's mission is to promote, both in Italy and abroad, the concept of *terroir*, which can be defined as a clearly delimited area where the natural conditions, physical and chemical properties, geographical qualities and climate allow the creation of a specific wine identifiable by the unique characteristics of the territory which produces it, emphasising the close link between the uniqueness of the product and its place of origin. Thanks to these dynamics of dialogue and the generational change of farms and wineries operating in the area, recent years have seen both a revival and a transformation of Cesanese production.

With the introduction of new farming and wine-making techniques allied with respect for the traditional methods, we have moved from the traditional sparkling sweet red wine to a dry red wine of great intensity and structure which ages well and which is much appreciated in the domestic and international markets.

All those businesses involved in the production and processing of food and wine and tourism and which are based in municipalities inside the area of production of Cesanese and Cesanese of Olevano Romano Controlled Designation of Origin wines are eligible for membership.

Operational headquarters: via Roma, 38 – 00035 Olevano Romano
C.F. 93015810588 – www.terradelcesaneseolevanoromano.it

THE PRODUCERS OF THE STRADA DEL VINO TERRA DEL CESANESE

"Hospitality is at home in Olevano: one is invited into the vineyard and the cellar, and becomes master of all."

Wilhiem Waiblinger (1804-1830)

Cantine "Antonelli"

Villa Marina, Snc
00035 Olevano Romano (RM)
T. 06.9562831
seleva@tiscali.it
www.cantineantonelli.it

The Cantine "Antonelli" derive from a family tradition more than a century old and from daily country life, a genuine passion for wine and profound links with the local area, and are founded on the firm conviction that every important moment must be accompanied by a great wine. Producing products which are ever more genuine and rich in flavour, history and culture and suited to the tables and palates of those who seek goodness and naturalness in every product.

Azienda Vitivinicola "Buttarelli"

Via Maremmana Sup., km 1
00035 Olevano Romano (RM)
T./E. 06.9564570
vinobuttarelli@alice.it
www.vinibuttarelli.it

Welcoming the visitor to Olevano Romano is the *Cantina di Flavio Buttarelli* with a wonderful

phrase which goes, "Drink at ours, drink with us." Their wine contains all the authenticity and intelligence of a modern winery, with high quality local products. Their vineyards are in the Mora Roscia area, which is said to be the best for our wine.

Azienda Agricola "Casal Mattei"

C.da Mola del Campo, Snc
00035 Olevano Romano (RM)
T./E. 06.9564201
fernando.mattei@alice.it

The winery was founded in 2002 by Annibale and his son Fernando Mattei, who sensed the possibility of promoting the quality wines produced in the Olevano Romano area, and the company therefore took the bold step of promoting the production of the indigenous Cesane and Bombino Bianco in the vast national wine-producing market.

"Compagnia di Ermes srl"

Via S. Francesco d'Assisi, 95
00035 Olevano Romano (RM)
T. 06.9564025
compagnia-di-ermes@hotmail.it
www.compagniadiermes.it

The Compagnia di Ermes was founded in 2003 in Olevano Romano out of the passion of three friends, all owners of small vineyards, who set themselves the goal of promoting Cesane wine, with the aim of uniting tradition with innovation through the recovery of historical vineyards

planted in the *conocchia* style. Their commitment, unity and expertise create a continuous effervescence of emotions and flavours which never disappoints.

Cantine "Damiano Ciolli"

Via del Corso, Snc
00035 Olevano Romano (RM)
T/F 06.9564547
info @ damianociolli.it
www.damianociolli.it
— • —

Silene and **Cirsium**: two wines, a large close-knit family and one single passion: that of expressing the unique characteristics which result from the interaction between soil, microclimate and variety of grape. Working ethically, combining the flavours of their red earth with the promotion of the environment and respecting ancient traditions, our greatest reward is that of producing Olevano excellence.

Azienda Agricola "Eli Masci"

Via Maremmana Sup., km 4
00035 Olevano Romano (RM)
T. 06.9562843/9563154 — F. 06.9562843
francesco.masci @ hotmail.it
— • —

The winery has been active since 1952, always specialising in Cesanese vine, skilfully working the red Sangiovese and Barbera berries as well as the white Moscato, Bellone, Ottonese and Malvasia di Candia. A variety of wines which have come down to us from the past labours of our fathers through innovation and constantly renewed technology.

Azienda Agricola "Franco Caporilli"

Via Monte Belloni, Snc
00035 Olevano Romano (RM)
T./E. 338.4348173
info @ collinedelcesanese.com
www.collinedelcesanese.com
— • —

With close links to ancient traditions, the company continues today to produce wine exactly as it was produced a century ago by our great-grandparents. Its production respects traditional natural processes, without the use of additives, chemicals or gases of any kind.

Vigneti "Le Cerquette" - Azienda Agricola

Tranquilli Andrea
C.da Lanetto, Snc (Casa Livieri)
00035 Olevano Romano (RM)
T./E. 06.9562057
info @ lecerquette.it
www.lecerquette.it
— • —

Two siblings, a large country house, a vineyard passed down from their grandfather, and the desire to unite a past rich in tradition with the present. Thus it was that Andrea and Francesca decided to join forces and take up the challenge of a project which sees in their wines a significant part of their dreams. The vineyard, worked with care and dedication, offers a unique setting for the beautiful home built with sophistication and love by their parents.

Azienda Agricola "Migrante"

C.da Formale, Snc
00035 Olevano Romano (RM)

T./F. 06.9563583

mail: vinimigrante@alice.it

www.migrante.it

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The Azienda agricola Migrante is part of a new generation of winemakers who have chosen to promote the extraordinary resources the territory has jealously guarded for centuries. The shared challenge is that of demonstrating that it is possible for modern production techniques to improve the wine's quality while respecting its traditional qualities. Their Cesanese carries with it all the flavours and perfumes of its origins.

Azienda Agricola Milana

C.da Colle Canino, Snc

00035 Olevano Romano (RM)

T. 388.9712967

aziendaagricolamilana@gmail.com

fb: [aziendaagricolamilana](https://www.facebook.com/aziendaagricolamilana)

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The Milana family are small a small agricultural concern who work plots of land with steeply sloping vineyards and olive groves, which they treat with that devotion and passion only born farmers possess. Lovers of their territory, Gioacchino and his brother Natale have been transporting their wine to Rome for sale since the end of the 1960s, when they first managed to get their hands on a small car. Today, the family continues to promote its product in the capital through their presence at the weekly Tiburtino Farmer's Market.

Cantina "Il Merlo"

C.da Cavanesi, 4

00030 San Vito Romano (RM)

T./F. 06.9571050

info [@ cantinailmerlo.it](mailto:info@cantinailmerlo.it)

www.cantinailmerlo.it

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The *Cantina il Merlo* achieves a synthesis not only of Olevano but also of the excellence of the neighbouring territory of San Vito Romano, where for three generations the Carrarini family has produced wine, wisely handing down its expertise from generation to generation. Entirely family-run using expertise learned from its ancestors, it welcomes the visitor at the centre of this beautiful town.

Azienda Agricola "La Rosciola"

Piazza del Governo Vecchio, 11

00030 San Vito Romano (RM)

T. 328.9256975/328.1551091/333.8067304

info [@ larosciola.com](mailto:info@larosciola.com)

www.larosciola.com

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“You can taste it at its best when it's eaten raw in hot foods like soups, raw fish and meat,” is how Andrea Tariciotti presents his oil. The company is located in the small medieval centre of San Vito Romano, which is where this aromatic, fruity, ripe, slightly peppery oil characterized by hints of grass, almond and artichoke is produced..

Azienda Vitivinicola "Le terre del Cavaliere"

Via del Corso, Snc

00035 Olevano Romano (RM)

T. 333.2330897

info [@ leteredelcavaliere.it](mailto:info@leteredelcavaliere.it)

www.leteredelcavaliere.it

On the sunny hills of San Polo, the Brecciaro and Puglia, the dream of a young generation which believes completely in the genuineness, protection and promotion of local products has been realised through the fatigue of hard daily work, a centenarian experience passed down from father to son and the desire to achieve the highest quality. The warm welcome to their wine cellar has not changed with the passage of time, and is today just as it was a hundred years ago.

N&N srls Tradizioni e Vino

Vineria Neri, Roma, Tor Pignattara
Via Francesco Laparelli, 57A – Roma.
Cantina Neri Mario degli Mazzettuni,
Via S. Francesco d'Assisi, 68
00035 Olevano Romano (RM)
T. 366.1950055 (Alessandro)/331.6269911 (Mario)
nensrls@gmail.com

The goal, the dream, the gamble of a young company which aims to expand beyond the local circuit with the aim of breaking into the more ambitious market of the capital through their point of sale, the *Vineria Neri* in Torpignattara. A product of tradition, respectful of the land and its ancient workings, which offers a new and exciting product.

Azienda Agricola "Proietti"

Via Maremmana Sup., km 2,800
00035 Olevano Romano (RM)
T./F. 06.9563376
agricolaproietti@yahoo.it

The Azienda Agricola Proietti, a family-run business for over three generations, is situated on the slopes of the hills which are home to the town, and is notable for having jealously guarded the secrets of its wine production, passing them down from father to son over the years while also investing in modern technology.

Piero Riccardi Lorella Reale viticoltori

Via del Corso, Snc (Loc. Colle Pazzo)
00035 Olevano Romano (RM)
T. 347.9245226
info@cantinericcardireale.it
www.cantinericcardireale.it

An organic, biodynamic farm of five hectares whose intent is to produce good local wines. The grapes we grow are small Cesanese, Malvasia Puntinata, Semillon, Riesling and the prized of Guyot-trained Rosciola.

Azienda Agricola Testa

Contrada Fossato, Snc
00035 Olevano Romano (RM)
T. 333.4837555
aziendagricolatesta@virgilio.it

A small family-run business that has handed down wine culture from father to son, the vineyard, which uses mainly *tendone* and *cordone speronato* cultivation techniques, is located in the Olevano Roman hills, and mainly produces the typical local white grapes such as Bellone, Malvasia Candia, White Bommino

(Ottonese) and Trebbiano Toscano, and a selection of red grapes such as Malvasia Nera, Cesanese, Montepulciano, Cabernet, Sangiovese and Cilieggiolo. The wine, all produced in situ, is sold in bulk and bottled. For the bottled wines the best grapes are used, including a white made with Bommino and Bellone and a red with Cesanese, Montepulciano and Malvasia Nera.

OLTRE LA STRADA – THE OTHER WINES

Today, several companies which are not yet part of the *Strada del Vino Terra del Cesanese di Olevano Romano* have courageously undertaken an entrepreneurial approach. Belonging as they do to our territory, they help generate wealth from ancient and modern vineyards. They are often very young wine producers who love and respect their place of origin, working it both with their equipment and the sweat of their brows and inviting you to sample their products.

Azienda Agricola “Federico Capauto”

C.da Mora Roscia, Snc
00035 Olevano Romano (RM)
T. 06.9562555/339.1820440
f.capauto@alice.it

Under the slopes of Monte Scalambra a beautiful red stone emerges from the mountain – *La Mora Roscia*. It is here that the wine cellar of the young producer Federico Capauto, who single-handed carries on the labours of his

ancestors, is located. From his efforts comes forth an uncomplicated, genuine wine, rich in the scenic charm of the landscape he works with such passion.

Azienda Agricola “Casale Lucino”

Loc. Lucino, Snc
00035 Olevano Romano (RM)
T. 06.89763920
casalelucino@pec.it

The passion of a family, the mission of a company. Our family has been producing wine since the beginning of the last century, and we were supplying wine to restaurants even then, making deliveries with the horse-drawn wine carts typical of the time. Giving new life to the old *Azienda agricola “Casale Lucino”*, which won a gold medal for its Cesanese at the 1923 Industrial Progress Exposition in Rome, is our main goal. The favourable exposure of the vineyard produces an excellent Cesanese, and the symmetry of the rows of vines adds an evocative charm to the landscape of Olevano Romano.

Azienda Agricola Mastropietro Daniela

C.da Ponte della Mola, Snc
00035 Olevano Romano (RM)
T. 338.3275203 (Daniela)/334.3565121 (Franco)

Born out of a family tradition more than half a century old, the company can still today boast the production of red and white wines as well as that of olive oil, all grown on the Olevano's hills. Their distinguishing feature is the conviviality and

hospitality that the owners offer those visiting their store in the *Ponte della Mola* area where, between a glass of wine and a sample of local products, visitors can also admire the antique cellar dating back to 1876.

Azienda Agricola "Selva spina"

T. 335.6790995

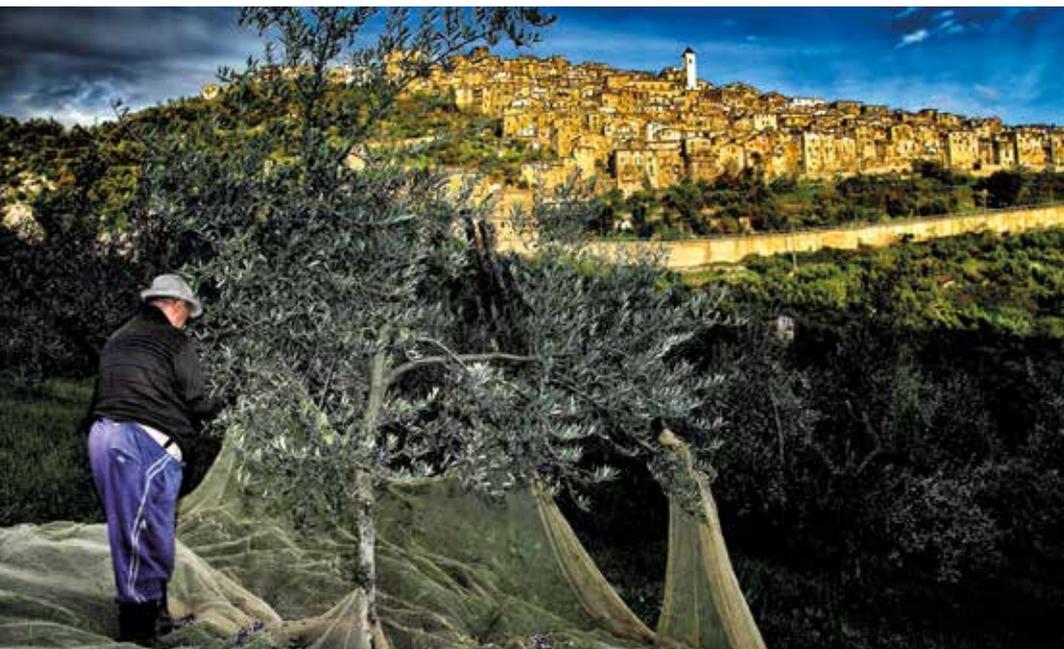
selva.spina@libero.it

www.aziendaagricolaselvaspina.it

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Located in a steep, inaccessible area where the practice of agriculture remains an almost heroic undertaking, this young company aims to create captivating, drinkable wines while keeping the quality high. Passion and determination are the qualities that accompany them in all their work, including the extra virgin olive oil and berries for the production of ice cream and jams that they produce in addition to wines.



Interior of a wine cellar (Photo G. Pistelli)



The old town seen from the olive groves of the Colle della Puglia (Photo G. Pistelli)

THE OTHER HALF OF THE NAME: THE OIL

Olevano is equally proud of its olive production, an ancestral heritage which can be found in the legends regarding the origin of its old name *Olibanum*. As stated in the *Statuta*, the oil trade in the Castro of Olevano was favoured by the absence of excise duties, and the first rules about growing olives can be found in the *Riformanze* granted by **Pompeo Colonna** in 1581.

The olive groves which have been standing on the ridges of the steepest hills for centuries add their silvery tones to the changing colours of the vines, creating thus the *Olevanese* landscape.

At one time, the harvest was carried out by climbing the larger branches, picking the fruit one by one, and placing them in *cirigna* or baskets. Today the same fruits are gathered among the artificial colours of the nets which are stretched into smooth geometries between the trees.

The use of olive oil, in part now entrusted to popular memory, is the thing which distinguishes all the cultures of the Mediterranean, in every age, and for every religion: **sacred and soothing ointment, indispensable condiment and balm for skin and hair care.**

The final legacy of times gone by, now almost only a memory, are the ancient stone mills – **De Pisa, Bonuglia, Romanella**... Large, wonderful buildings, some still containing their machinery, which are important pieces of industrial archeology.

OIL STATISTICS

The varieties of olives traditionally grown locally are *Frantoio*, *Leccino*, *Moraiole* and mainly *Rosciola*. The presence of a variety of cultivars is explained by the need for climatic adaptation, the range of soils, and by pollination.

The ancient *Rosciola*, a hardy plant with low production of black-reddish fruit and an average oil yield, is almost extinct in the rest of Italy and testifies to the age-old presence of the olive locally.

The olives harvested by hand picking or with the help of small *abbachiatori* or mechanical harvesters, produce an oil which was already known to Lucullus and is increasingly appreciated on the table and by nutritionists: slightly cloudy due to its being unfiltered, it is golden with greenish reflections, has an intense aroma and persistence, and is characterized by fruity green scents also found in a flavour which is harmonious and slightly bitter with a peppery finish. It is excellent with both raw and cooked foods, and especially good with fish and grilled meats.

Despite, with almost 70,000 plants, representing one of the largest cultivations in Lazio, *Olevanese* olive growing is traditionally fragmented: the generally small plots of land with 3/400 plants per hectare and hundreds of family-run farms penalize marketing and an effective supply to the market. In the area between the *Tiburtini* mountains and the *Ciocciaria* area, a season of renewal is underway which includes new forms of association between producers, underlining the link between the oil and its place of origin, quality control, and the addressing of the needs of marketing and communications in order to obtain national and European quality certification.

PLEASURES OF THE PALATE

LA PANARDA

In Olevano, the greatest expression of the joys of the banquet, particularly for the town's male population, is still the *Panarda*.

A true **bacchanal and beloved rite of passage for adolescents of all ages**, the *Panarda* is carried out in the *casette de fóri* – the little out-of-town houses – where 'frugal' snacks alternate with rounds of games like *passatella* or *morra*.

Homage is paid to the ever-present wine through frequent visits to the nearby cellar, and tributes are paid both to the cask and the bottle. Such reverence, accompanied by the singing of lewd songs, is compensated for by the **drunkenness that inevitably ensues**. Thanks to the cordiality of

LOCAL SWEETS

The queen of traditional local confectionery is the *ciammella de magro*, the 'thin' dry donut-shaped biscuit, also eaten in taverns, which is an artful combination of white wine, olive oil and flour, flavoured with anise and brushed with egg yolk which becomes glazed in the oven – though why it should be called 'thin' when it contains such a wealth of ingredients remains a mystery to this day! Other everyday sweets are the *ciammelle de ciammellone*, or 'cake biscuit', a rich, miniature cake, the soft *pastarelle* made with eggs and sugar, both with or without milk, the *tisichelle*, rock hard disks of sugar, flour and water, and a challenge for the teeth, and the *spumoni* that nobody in Olevano would dream of celebrating a wedding or communion without – small glasses filled with hazelnut paste and covered with white meringue. The traditional holiday sweets are no less deserving of mention: after the fasting of Lent, Easter is celebrated with a hearty breakfast where the *Olevanesi* fill themselves up with vermouth, corallina salami, chocolate, *pizza battuta* and *pizza arecresciuta*, the first a simple, delicate sponge cake, while the second, which requires laborious preparation, is a pizza leavened with white wine, olive oil, raisins and anise, the true symbol of Easter.

Its Christmas counterpart is the *pampapato*, prepared, as far as possible, with local products, such as sweet '*mmesteccotto* (cooked Cesanese or Moscato grape must) and hazelnuts, walnuts, almonds, pine nuts and candied orange peel, all grown on the walls of houses, away from frosts. The leftovers from the *pampapato* mix are used to make delicious *biscotti alla raschiatura*, or 'scrapings biscuits', hard little biscuits of cooked must, a little flour and a few hazelnuts. And if you are lucky enough to come across them during one of Olevano's street parties, make sure to try the *pizze fritte*, little pieces of fried dough sprinkled with sugar.

the *Olevanesi*, well-known to painters of every land, the visitor quickly becomes a welcome guest. In winter, when wandering in the hills under a fine November drizzle, what could be nicer than repairing to a warm fireplace, and eating *pizza alla tivvia cogli cicci*, *zazzicchie* and *mazzo*, with a glass of young Cesanese; in summer instead, the saving embrace of the god Bacchus welcomes us out of the August haze and into the shade of the pergola to savor *fallacciani* and ham with a glass of freshly drawn Ottonese, still cool from the cellar.

RUSTIC COOKERY

Little remains of **Olevano's gastronomical history**, which sprang from the market gardens realised through the labouring of diligent farmer-architects around the numerous springs and streams of one



Pampapapato (Photo G. Milana)



Ciamammelle de magro (Photo G. Milana)

of the most fertile areas of the countryside, growing endive, eggplant and green beans on spindles of reeds, which competed with the plain where wheat, maize and hemp were grown.

On this border with sheep-grazing lands, cows were few and far between, a more common source of food being the chickens and rabbits which were kept under the walls, inside the houses, and in the numerous hutches and coops which now stand empty. The *pòrco*, or pig, was almost a member of the family and celebrated for Christmas, while the *pocitto* was a gift for the little ones, a little lamb to be proudly shown-off on a leash to friends before ending his days at Easter. **Those who could, hunted – for pleasure, but also for food.** Hares, pheasants and wild boar can all still be found today amidst the local scrub.

Little of this cookery and its flavours is certain, and we will never know when oil and wine, the finest fruits of the land, were first mixed with anise and rough hemp flour and cooked in the ovens in the walls of the medieval village – the same ovens which every day sent dozens of loaves off balanced upon local women's heads – to give us the aromas and flavours of *ciammelle de magro* biscuits.

OLEVANO'S CATERING

Among the most popular in the region, often together with Cesanese wine, the local restaurants offer a vast range suited to every taste and pocket. Most Olevano restaurateurs continue to carry on the ancient culinary traditions with a touch of innovation - an ideal mix for the cookery of today - in some cases earning themselves the seal of approval of the most respected guides to the new food tourism.

Cacio E Pepe "da Franco"

Via Cavour, 1
00035 Olevano Romano (RM)
T. 06.9563302 – 333.7700237
facebook: Cacio E Pepe
Closed Monday

Love for the culture and craft of cooking passed down between siblings means offering customers a menu of meat, fish and pizza prepared with passion and professionalism. A warm, friendly welcome in a location near the historic centre..

Trattoria Carlini

Via S. Francesco d'Assisi, 86
00035 Olevano Romano (RM)
T. 06.9564080
Closed Tuesdays

With its historic home cooking, the Carlini family is always happy to make you feel at home and forget your daily struggles as you enjoy a glass of Cesanese wine

on their lovely terrace and they delight you with the authenticity of their food.

Pizzeria con Cucina "Da Sergio"

Via 6 Giugno, 48
00035 Olevano Romano (RM)
T. 06.9564464
Closed Mondays and Tuesdays

The versatile, spirited Sergio will satisfy all your cravings with the long-leavened pizzas and strictly-seasonal local dishes which, together with conviviality, are his passion. In addition to managing his restaurant with elegance he is always ready to have a friendly chat.

Ristorante "Il Boschetto"

Viale S. Francesco d'Assisi, 95
00035 Olevano Romano (RM)
T. 06.9564025
info @ ilboschettodiolevano.it
facebook: Il Boschetto Olevano Romano
Closed Monday

Il Boschetto, which opened in 1948 as a typical local osteria, is today an intimate and refined restaurant. At its heart are Silvestro and Margherita, offering cuisine of local inspiration which offers a contemporary take on traditional dishes with a preference for km 0 products. The wine cellar - the owners' pride and joy - contains about 300 labels, mainly wines and vineyards from the Lazio region.

Agriturismo "Le Cerquette"

Contrada Lanetto, Snc (Casa Livieri)

00035 Olevano Romano (RM)
T./F. 06.9562057 – 320.4461493 (Andrea)
info @lecerquette.it
www.lecerquette.it

Open every day in summer. Open by appointment
Friday, Saturday and Sunday in winter

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A charming little corner of paradise, ready to welcome you to the vineyards and countryside with splendid views over the neighbouring towns, and food and wine mainly of their own production. Swimming pool, tennis court and five-a-side pitch.

Ristorante Pizzeria "L'Oasi"

Viale V. Veneto, 66/A
00035 Olevano Romano (RM)
T./F. 06.9563613
info @ristoranteloasi.it
www.ristoranteloasi.it
facebook.com/loasiolevano
Closed Tuesdays

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This welcoming, friendly restaurant friendly offers a menu of meat, fish and more than 80 kinds of pizza cooked in a wood oven. Specialties include unmissable dishes with excellent porcini mushrooms, and a delivery service is available for lazier customers.

Osteria della Volpe

Via Ara della Forca, Snc
00035 Olevano Romano (RM)
T. 06.9562618 – 339.1635456
Closed Wednesday

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Set between San Vito Romano and Olevano, la Volpe is ready to welcome you with its typical products and an abundance of grilled meat. Pizza menu also available Saturdays.

Antico Ristorante Sora Maria e Arcangelo

Via Roma, 42
00035 Olevano Romano (RM)
T. 06.9564043
info @soramariaearcangelo.com
www.soramariaearcangelo.com
Closed Mondays and Wednesdays

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This famous, delicious and distinctive restaurant has been recommended and praised by famous names of international haute cuisine, and is now listed as one of the twenty best trattorie in Italy. Traveling to Olevano without having tasted its cooking – which revisits the classic recipes of Olevano's *territory* using exclusive products of the Slow-Food praesidium – would truly be a wasted journey.

QUICK SNACKS AND TYPICAL LOCAL PRODUCTS

For those more intrepid visitors who would rather not sit in comfort and be pampered by our restaurateurs, our street food offers a range of delicious products. For those who wish to discover the local culinary traditions which have been preserved, maintained and passed on for generations by the locals, here are some useful tips.

Antica Norcineria Sebastiani

Shop: Via 6 Giugno, 24
00035 Olevano Romano (RM)
Closed Thursday afternoon
Butchery/Shop: Via Maremmana Sup., Km 1
00035 Olevano Romano (RM)
Closed in the afternoon
www.anticanorcineriasebastiani.it
T. 334.8038193 — 393.7698658
mail: sebastiani84@libero.it

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Since its opening in 1927, this family business has specialized in the working of artisanal pork, attempting to preserve quality in the production of the highest quality local sausages which are today a perfect combination of ancient knowledge and modern processes. Meats such as *Ventricina Olevanese*, soaked in Cesanese DOC wine, and *del Campo* lard keep the strong flavours alive, testifying to the local personality of food in the area which now bears the "Typical Local Products" label of the Lazio region.

Macelleria Norcineria "Rocchi" dal 1890

Viale Vittorio Veneto, 97/b (shop and butchery)
Piazza Benedetto Greco, 6 (shop)
00035 Olevano Romano (RM)
T. 06.9564410
centrocarnirocchi1890@gmail.com
www.centrocarnirocchi.it
Closed Thursday afternoon

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Now in its fifth generation, the Macelleria Norcineria "Rocchi" has been dedicated to the processing of beef, pork and sheep, goat and

poultry meat since 1890, and. In full respect of local tradition, the Rocchi family is always seeking out high-quality products, and promotes local cold meats: sausages and salamis, coarse or fragrant liver *corallina*; *pancetta* and *guanciale*, for those who can tell the difference, lard, loin, home-seasoned hams and a surprising *culatello*. Last but not least, the Olevano *ventricina*, produced with the utmost respect for tradition, worked exclusively at knife point, with fennel flower and wild orange peel as a natural antiseptic, grown in our own fields.

Pasticceria, Caffetteria, Cioccolateria "Chocolat"

Viale V. Veneto, 97
00035 Olevano Romano (RM)
T. 06.9564654
Always Open

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From croissants, ice creams and the classics of Italian pastry-making to more modern sweets, with a small savoury pastries department, Chocolat offers excellence in seasonal cakes. All artisan products, hand-made from carefully-sourced materials, "...because the only way to defeat temptations is to abandon oneself to it." Delivery and banqueting services available.

"La Maison De La Pizza"

Viale V. Veneto, 19
00035 Olevano Romano (RM)
T. 06.9562087
Closed Tuesdays

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The recipe of a good slice of pizza is jealously guarded by wise Nicoletta, with the assistance of

the volcanic Mauro. They will delight you with their delicious tasty dough, topped with the finest ingredients, including those of our local tradition, and welcome you into their pizzeria where you can enjoy all their creativity in comfort.

Pasta all'Uovo "La Spianatora"

Via 6 Giugno, 188
00035 Olevano Romano (RM)
T. 06.9562002
Closed Tuesdays
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Our exacting selection of raw materials and careful workmanship result in a youthful product which does not neglect the traditions of good homemade pasta.

Pasticceria Pizzeria Marco Mastorgiacomo

Via Roma, 83
00035 Olevano Romano (RM)
T. 06.9564520
Closed Wednesdays
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On the main street of Olevano, Marco awaits you with a vast range of products, from pizzas of every type to *haute patisserie* – a place where one can abandon oneself to the genuineness and delicacy of its flavours.

Pizzeria Rosticceria "Trappers"

Via Roma, 95
00035 Olevano Romano (RM)
T. 06.9563266
Closed Mondays
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All kinds of pizza, cannelloni, lasagna and chicken dishes. A large selection for lovers of quick snack who can sample the delicacies prepared with care and attention by our pizza chef Luigi, who will be happy to answer all your questions. Buffet and catering available by reservation

Società Agricola "Case Caiano"

Contrada Colle Oppio
00035 Olevano Romano (Rm)
Info: 392.0425914
casecaianosrls@gmail.com
facebook: Case Caiano Società Agricola
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Active in the heart of the province of Rome since March 2015, the Società Agricola Case Caiano is situated on a hill once inhabited by the ancient Romans and dedicated to the production of small fruits, cultivating about a thousand plants - including various varieties of blackberries, raspberries and blueberries - using natural and environmentally friendly methods. The berries can be eaten fresh or in jams made with a method which respects ancient tradition.

Terramata - Vitamine per l'inverno

Via 6 Giugno, 198
00035 Olevano Romano (RM)
T. 06.9562474
info@terramata.bio
www.terramata.bio

Terramata combines business with the recovery of local products. It produces hand-made jams and creams using wild fruit and fruit from its members' land, and local farms. The fruit-sugar mixture is

created in a vacuum so it preserves its colour, scent and flavour. Cooking takes place at a temperature of 50-60 °C, thus avoiding the destruction of proteins, vitamins and the transformation of the fructose

WINERIES, BARS AND PUBS

Not just for the evening, but for breakfast, an aperitif, afternoon tea, a homemade ice cream or simply a quick snack too, here is a list of places ready to welcome visitors at any time of day.

Cocktail Bar "Antico Grottino"

Via Roma, 9
00035 Olevano Romano (RM)
T. 377.1425098
Closed Thursdays

"**W**arrior" as his customers call him, is delighted to offer you the excellent cocktails that distinguish his bar. Don't miss his happy-hour, where you'll find a warm welcome, always excellently garnished.

Caffè degli Archi

Via Roma, 87
00035 Olevano Romano (RM)
T. 346.4077798
facebook: al caffè degli archi
Closed Wednesdays

A young bar for young people serving long drinks, short drinks, cicchetti (snacks) and much more. Warm up in its cozy lounge with a herbal tea or

delicious hot chocolate, Caffè degli Archi is ready to entertain you every weekend.

Bar del Campo – Wine Bar

Via Maremmana Sup., Km 1,460
00035 Olevano Romano (RM)
T. 06.95609037
Always open

Furio, passionate *sommelier*, will welcome you, and point you not only in the direction of Olevano but also of the gastronomic tourist itinerary that begins at his bar, the headquarters of the ExtraWine Association.

Bar Cappella Margherita

Viale V.Veneto, 35
00035 Olevano Romano (RM)
T. 06.9563747
Closed Sunday afternoons

Sisal betting, phone credit, banking cards, bill payment, etc. Bar Cappella Margherita is a meeting place for the entire population, and one where you will find local spirit and a tradition handed down through the generations.

Pub "Loto Nero"

Via Roma, 28/30
00035 Olevano Romano (RM)
T. 331.7972635
Closed Wednesdays, open from 18,00

Welcome to a place where you can do the Kessel Run in less than 12 parsecs between a burger and

a draft beer or drink a toast to Living Long and Prospering. A place where the food is science fiction and the cocktails fantastic – welcome to the only pub in Olevano Romano.

Club Michy Mouse

Via S. Francesco d'Assisi, 60
00035 Olevano Romano (RM)
T. 06.9564489
lupotto65@libero.it
Always Open

Despite its misleading name, its large billiard hall, frequented by important players of the sport, will make you think again. Open until late, its tables await you.

Club Mimo

Vicolo Nuovo, 31
00035 Olevano Romano (RM)
T. 333.1961966
mimo@live.it
Only Enal members admitted
Closed Mondays

In the winding streets of San Rocco is a warm and hospitable place, where the patron's goal is an ideal atmosphere for all its members. Affordable prices, kitchen open until late.

Pisk Bar

Viale V. Veneto, 57
00035 Olevano Romano (RM)
T. 333.7656984.
Closed Mondays

More a family than a bar, for generations Pisk has welcomed visitors to the town centre. Don't miss its delicious ice cream or its tasty iced coffee, which is a refreshing delight.

Rewind Bar

Via Roma, 32
00035 Olevano Romano (RM)
T. 06.9564428
facebook: Rewind Bar
Closed Mondays

Alessandra and Lucio welcome you to their bar, with its modern design and a terrace with a unique view of the historic centre, where style and music welcome visitors for breakfast in the early morning, ice cream in the heat of summer afternoons and with frequent evening events, where the service and choice of aperitifs will satisfy even the most demanding customer.

Roby Bar

Via S. Francesco D'Assisi, 107
00035 Olevano Romano (RM)
T. 06.95609075
Closed Sundays

More than just a bar, here you will find the best selection of Italian wines and international spirits, as well as Roby's aperitifs, always surprising and never dull. Delicious, fresh breakfasts. Services include tobacco and Lottomatica.

WHERE TO SLEEP

For tired and hungry travellers, Olevano still offers the typical hospitality for which it was so famous in the past.

Agriturismo "Le Cerquette"

Contrada Lanetto, Snc (Casa Livieri)
00035 Olevano Romano (RM)
T/F 06.9562057 – 320.4461493 (Andrea)
info@lecerquette.it
www.lecerquette.it
Always open, reservations preferred

The magic the family of owners have created will make your stay unique and unforgettable: the rooms overlook the charming garden and swimming pool, which at night reflects the moon, turning your stay into a fairy tale, (swimming pool, tennis court and large car park).

B&b La Fenice

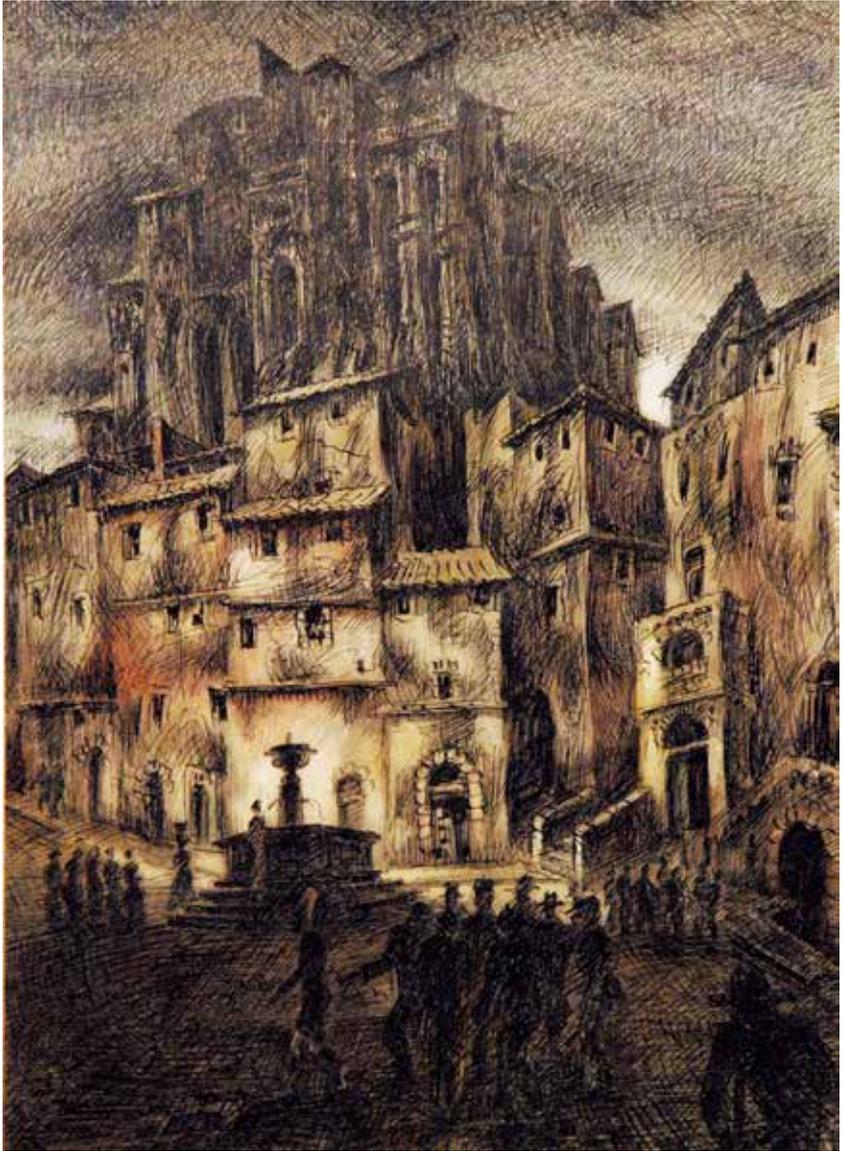
Contrada Colle Canino, Snc
00035 Olevano Romano (RM)
T. 06.95609043
acludiorugarli@gmail.com
Always open

An easily accessible country farmhouse which is the ideal place for those seeking peace and hospitality. The lovely owners, Andrea and Patrizia will share with you the splendour of nature and the slow passing of the seasons, far from the hustle and bustle of the world.

Ristorante Albergo Sancamillo

Via S. Francesco, 22
00030, Bellegra (RM)
www.hotelsancamillo.it
T. 06.95617016 – F. 06.95617135
info@hotelsancamillo.it
Always open

Between Fonte Nocchietta and the Grotte dell'Arco and near the 13th century convent of St. Francis stands the welcoming San Camillo. In this historic restaurant and hotel where hospitality is a fine art you can sample the local cuisine and sample delicious pizzas as you relax among chestnut woods.



Heinz Hindorf – Piazza del mercato – 1937



(Photo: G. Pizzani)

7

Festivals, Info and Glossary

Festivals, Info and Glossary

RELIGIOUS FESTIVALS

PILGRIMAGE TO THE SS. TRINITÀ

**First Sunday after Pentecost
(end of May – beginning of June)**

The ancient devotion to the SS. Trinity, known in dialect as *Le Tre Persone* (the Three People), takes place every year on this pilgrimage on foot or by mule to the shrine at the foot of Monte Autore in the heart of the Simbruini mountains near Vallepietra. The return sees the pilgrims in procession behind the standards of the two parishes, wearing upon their heads white flowers collected in the mountains. Organised by Pia Association SS. Trinity, known locally as the *Compagnia della Santissima*.

S. GIUSEPPE ARTIGIANO

End of June – beginning of July

Artisan crafts fair of businesses in the Campo area, with social events, music and food.

FESTA DELL'ANNUNZIATA OR DELLA MADONNA DI COLLE DI MACCIO

First Sunday of July

Once celebrated on the 25th of March, this traditional festivity is based around a procession to the shrine just outside the village. It continues the next day with a more secular picnic among the olive trees of the nearby Colle della Puglia, known as La Madonnella.

S. MARGHERITA DI ANTIOCHIA V.M.

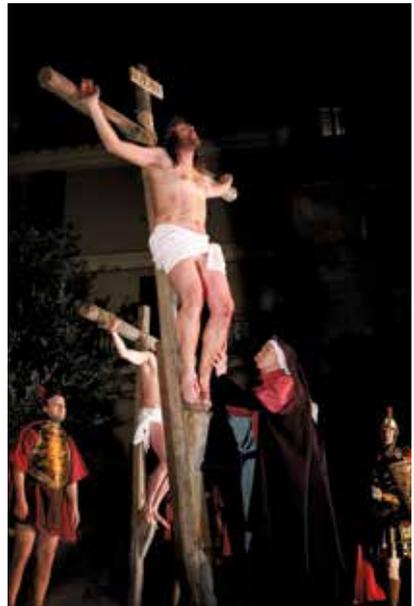
20th of July

The much loved town patron saint's day with the canonical procession of civil and religious authorities behind the silver bust of the saint and a finale with fireworks.

FESTA DI S. ROCCO

16th of August

The other festivity, much loved in the eponymous parish and the whole town, and an old source of rivalry between the two churches.



Sacred representation in costume (Photo G. Pistelli)



Characters in costume of the Dies in Castro Olibani (Photo G. Pistelli)

SECULAR FESTIVALS

WEEKLY MARKET

Every Monday morning

In the large Piazzale Karol Wojtyła opposite the school, selling various wares and foods.

VINOINTORNO

End of June

Food and wine festival organized by the *Extrawine* Association for the promotion of Cesanese and hundreds of excellent wines and foods from Italy and abroad.

DIES IN CASTRO OLIBANI A.D. 1364

Around the 20th of July

Historical Medieval re-enactment of life in Olevano at the time of its Statutes. Linked to the celebration of the feast of St. Margherita, with arts, crafts, games, competitions and a grand historical parade. Organized by the association of the same name.

RADIOLEVANO

End of July

Now with over ten editions behind it, a music

festival featuring prestigious names from the Italian and international independent scene, food, wine and craft beers at the Parco dell'Acqua Santa. Organized by the *La Poderosa* association, who work to promote art and culture, especially as regards music.

SAGRA DEL CESANESE

Last week of August

The traditional wine festival which was held until the 1970s, with a parade of floats, folk games, music in the piazza and the popular Dinner of the Thousand or *Cena dei Mille*, a gourmet banquet with more than a thousand participants along Via Roma.

S. MARIA DI CORTE

8th of September

Another example of the ancient popular devotion to Our Lady, this festival is celebrated every year around the castle chapel and offers local food and wine and classical music.



Radiolevano Festival (Photo GB Cubica)

PRACTICAL INFO

USEFUL INFORMATION

Surface area: 26,12 Km².

Population (2013): 6,729, known as Olevanesi.

Population density: 258 inhabitants/km².

Postcode: 00035.

Position: N 41.8603614 E 13.032287.

Twinned with: Volgograd (ex-Stalingrad), Russia.

Honorary citizens: Antonello Venditti.

Municipality: T. 06.956001

Municipality website:
www.comune.olevanoromano.rm.it

USEFUL ADDRESSES

Via Libera

Municipality Services and Information Office
Piazza Laudenzi – T. 06.95600225.

Police

Via del Municipio, 24 – T. 06.95600230,
331611273.

Municipal library

bibliotecacomunaleolevano@gmail.com.

Carabinieri

Stazione di Olevano Romano
Via S. Martino Annunziata, 26
T. 06.9562793.

Pro-Loco (tourist office)

Via Roma, 38 – 1st floor,
www.proloco-olevanoromano.jimdo.com.

Civil Protection

Via S. Francesco d'Assisi, 98 – T. 06.9562698,
aipc.olevano@tiscali.it.

Italian Red Cross

Via Roma, 38 – T. 06.95609015.

Municipal Pharmacy

Via Guglielmo Milana, Zona Artigianale
T. 06.95609072.

Farmacia Quadrini

Viale V. Veneto, 4 – T. 06.95609066.

Bernardini Hospital

Palestrina, Via Pio XII, 36 – T. 06.95321.

Parodi Delfino Colleferro Hospital

Colleferro, Piazza A. Moro, 1 – T. 06.97221.



Procession of floats, Sagra del Cesanese (Photo G. Pistelli)

Post Office

Via del Municipio, 9 – T. 06.9564023.

Banca di Credito Cooperativo di Bellegra

Olevano office

Viale V. Veneto, 11 – T. 06.9562626.

Unicredit Spa

Viale V. Veneto, 20/F – T. 06.9564035.

TRANSPORT

Co.Tra.L. coaches

For connections to Rome and nearby towns. Departures for Rome every hour, taking the Via Casilina or the A1 Autostrada to Anagnina Metro A station or along the Via Prenestina to Ponte Mammolo Metro B station. Times and tickets in bars, newsagents and tobacconists. Freephone number 800.174.471. T. 06.72057205. www.cotralspa.it.

Train

Roma-Cassino line, the FS stations of Colferro, Valmontone (Co.Tra.L. shuttle bus from Olevano in the early morning and from

Valmontone until around 19:00) and Zagarolo. Info Trenitalia – freephone number 892021. Colferro station – T. 06.9770109. www.trenitalia.com.

By Car

From Rome or from the south on the A1 Autostrada, take the Valmontone exit then follow signs for Genazzano, and take the Fuggi S.S. 155 street and the Maremmana Superiore road to Olevano.

Alternatively, take the Via Casilina or Via Prenestina to the Fuggi S.S. 155. If arriving from the A24, take the Castel Madama exit then head for San Vito Romano and Olevano, or from the Carsoli exit head for Subiaco, and then head for Bellegra-Olevano.

OTHER PLACES OF INTEREST

Art Galleries

The town hosts two art galleries, both close to the castle and showing visiting artists: Loredana Mancianti and Giovanni Reffo's *Il Torcoliere* and Andrea Filannino's *Magma*.

SPORT AND OPEN AIR ACTIVITIES

Acqua Santa Park

Via S. Francesco d'Assisi, cool in summer, the park has a garden and a large wood, containing mainly chestnut trees, as well as a playground for children with swings and slides. The ideal place to refresh yourself from summer heat or to take a charming spring or autumn walk in close contact with nature and discovering the local flora and fauna.

The Fontana Su Park and Playing Fields

Via S. Francesco d'Assisi, tennis courts, five-a-side pitches and basketball/volleyball courts in the cool air of a chestnut wood.

Don Bosco Sports Field

Via S. Francesco d'Assisi, training ground for lovers of football and other sports and offering many summer events as well as hosting the football school and several local teams.

Municipal Swimming Pool

Piazzale Karol Wojtyła, for swimming, swimming lessons, hydrobike and other pool activities.

Biking, Jogging and Walking

In the hills around the town or in the Campo plain, especially in the country lanes towards Genazzano, San Vito Romano and Bellegra.

LOCAL TOURIST ITINERARIES

Bellegra (5 km)

Grotte dell'Arco, San Francesco Convent.

San Vito Romano (15 km)

Scenic walk.

Capranica-Monte Guadagnolo (22 km)

Cupolino del Bramante, Santuario della Mentorella.

Genazzano (10 km)

Colonna castle, Ninfeo del Bramante, Santuario della Madonna del Buon Consiglio

Palestrina (19 km)

Santuario della Fortuna Primigenia and Palazzo Colonna – Barberini with National Archeological Museum.

Tivoli (36 km)

Villa Adriana, Villa d'Este, Villa Gregoriana, old town, S. Silvestro church.

Subiaco (18 km)

Sacro Speco, S. Scolastica monastery, Rocca Abbaziale or dei Borgia, St. Francesco medieval bridge, Monti Simbruini park, canoeing and rafting on the rapids of the Aniene river.

Paliano (12 km)

Palazzo Colonna, Collegiata di S. Andrea, la Fortezza, the Selva di Paliano area of outstanding natural beauty and Mola Piscoli

Valmontone (20 km)

Palazzo Doria-Pamphilij, Rainbow MagicLand amusement park, Fashion District outlet.

Segni (26 km)

Cyclopean walls and Acropoli dell'antica Signa, Church of S. Pietro Apostolo.

Fiuggi (30 km)

Spa, Church of S. Biagio, Church of S. Stefano.

Anagni (30 km)

Palazzo dei Papi, Duomo di S. Magno crypt, Municipal Building.

Lovers of **cycling** shouldn't miss the **Paliano-Fiuggi bike path**, created from the old Rome-Fiuggi railway line.

It begins just before the old Paliano station on the S.S.155 road. After a few kilometres, you will reach the junction for S. Quirico with the **Early Christian Cemetery** to the right on the S.S.155, following a hilly route among olive groves and vineyards through the towns of Serrone, Piglio and Acuto up to Fiuggi. The total distance is 17.4 km, and the elevation 401 m. Medium difficulty.



Olevano Romano, 1936 (Photo Archivio Vasari)

Distance from Olevano: 8 km – can be reached along the rural roads of the districts of Colle Bove or the Corso towards the Fosso dell'Aricciara, heading towards the Pozzolana quarry. Many other routes are possible along the main or secondary roads towards surrounding towns.

SHORT OLEVANESE-ENGLISH DICTIONARY

To assist visitors and young people from Olevano in reading texts and ordered conceptually, thematically and grammatically.

A Cannio: to swig.
Acchele: mule slings, to hold the load on.
Accioppata: a handful.
Ammonte, abballe, 'ncima, attera, sopra, sotto: up, down, over, under, above, below.
Ara: farmyard.
Arlero: leather cord.
Asciutto, dorge: dry, sweet (wine).
Bardasso: child.

Biunzo, trescarola, 'mmasteglio, 'mmuttatore: panier, grape grinde, bucket, large funnel for filling barrels with must.
Canaio: Terracotta roof tile, tile.
Capoccione de fosso: tadpole.
Cattaone, scancia: small space or narrow cupboard, shelf.
Cercia, savice, fivici: oak, willow, ferns.
Cirigna: small wicker container with a door and a shoulder strap.
Coroglia: a knotted cloth placed on the head when carrying weights on it; area of adipose tissue.
Domà, maddomà, domanammatina, itersa, oggi a otto, innotte: tomorrow, this morning, tomorrow morning, the day before yesterday, in a week, tonight or last night.
Emmeto: ridge, soil margin in terracing.
Fallacciani, fichera: figs, of various varieties.
Filaro, conocchia, pampeno, rappaio, pincio, vaco: row, the structure of canes holding up the vines, vine leaf, bunch, the stems, berries, a grain of something.

Fóri: countryside.

Jecchi: here, there.

Je, (jene), tu, (tune), isso, essa, nu (nune), u (une), issi, esse: i (strong form), you.

Jettare: throw.

Jo: the.

Jotto, Jotta: greedy, a large spoon to scoop oil from the surface after milling.

Madonnelle: Elm blossoms that were eaten during the feast of Our Lady of Colle di Maggio, The Madonnella.

Manicuto: Wicker or cane basket with a curved handle.

Mazzafrusto: device made of two connected rods for flailing grain.

Moscellone: blowfly.

Neccio: slim, slender.

Noegli: nowhere.

'nfosso, ciafreco: wet, soaking.

Oglio: oil.

Ottina: a terracotta container for oil, from the attic greek pytine.

Palonto: oily, as in *panunto*, bread and oil.

Panarda: gargantuan feast, from the medieval *panardo*, provided with food and from the Indo-European root pan, or abundance, like Pan, the Dionysian pastoral divinity.

Pantasema: ghost, graceless woman.

Pasema: out of breath, wheezing

Passone: pole, young plant, tool for planting in the garden.

Picocco: pile, the area around the castle, the tower in particular.

Poccitto: lamb, mutton.

Presamarina, erbeta: rosemary, parsley.

Requete: gleaning, collecting in the fields.

Ròsso, micco, cenico: big, small, very small.

Scifo: container, wooden trough, from greek *skyphos*, cup.

Sdemesso: destroyed, smashed.

Sojo: baking sheet.

Sorécchio: sickle.

Soréglio: copper ladle for drawing and drinking water from the basin.

Sponcoso: soft, fragrant, said for example of a dessert.

Sprocatato: greedy.

Starella: small barn.

Stera: tool made from a spoon cut in half for cleaning the hoe.

Tivia: sedimentary stone slab for baking in the fire, soapstone.

Vainelle: carobs.

Vinchi: willow wicker.

Zappone, abbedente, pertecara: hoe, two pronged fork, plough for deep ploughing.

Zazzicchie, mazzo: sausages, pork intestines, clubs.

FOUR PROVERBS

L'erba che aocchia 'n celo è tutta bòna:
The grass (that looks) that grows high is all good for eating.

Mégljo faccia roscia che trippa moscia:
Better to blush with embarrassment than not eat.

Chi sa filà, fila co'n zeppo: Those who know how to do a thing well know how to improvise even when they don't have the right equipment.

N'sa fa manco la "O" co' jo vicchiere:
He doesn't even know how to write an 'O' using a glass – said of a total idiot.

... and a local song: **Amore meo portemella l'acqua 'na senti che la machina me crocchia.** Bring me the water, my love – don't you hear how the machine is creaking.

SUGGESTED READING

The principal reference book about Olevano remains, even today

- Q. Carletti: *Olevano Romano nella tradizione nella storia nell'arte*. Rome 1964.

FOR GENERAL HISTORY

- A.P. Frutaz: *Le carte del Lazio. Istituto di Studi Romani*. Rome 1972.
- A. Lanciotti: *I padri della civiltà occidentale*. Subiaco 1911.
- C. Marocco: *Monumenti dello Stato Pontificio e relazione demografica di ogni paese*. Rome 1833-1836.

FOR LOCAL HISTORY AND ARCHEOLOGY

- B. Adembri, A. Gatti, C. Carletti: *Attis e Apollo. Edizioni del Mandorlo*. Rome 1998.
- A. Fei: *Statuta Olibani. Il Comune rustico di Olevano Romano nella seconda metà del XIV secolo*. Archeoclub di Olevano Romano.
- A. Fei: *Civitas Ferentinello Minor*. (Not yet published).
- V. La Mantia: *Statuti di Olevano Romano del 15 gennaio 1364*. Rome 1900.
- A cura dell'Archeoclub di Olevano: *Olevano ed il Medioevo*. Atti del convegno sul tema. Cave 1997.
- C. Piola Caselli: *Olevano tra storia e leggenda*. Da Tempo d'agricoltura. Olevano Romano 1996.

LANDSCAPE PAINTING AND THE PRESENCE OF ARTISTS IN OLEVANO

- C. Belloni: *I pittori di Olevano*. Istituto di Studi Romani. Rome 1970.
- A cura dell'Associazione Amici del Museo di Olevano (AMO): *Edmund Kanoldt e Olevano, ovvero il bosco della Serpentara salvato dal taglio*. Genazzano 1995.
- A cura AMO: *Joseph Anton Koch, Römische Ansichten/Vedute romane. 20 etchings from 1810. Catalogue of the AMO exhibition*, Spoleto 2000.
- A cura AMO: *Heinz Hindorf, disegni e acquerelli*. Catalogue of the AMO exhibition. Genazzano 1991.
- A cura AMO: *La Casa Pratesi, un esempio di ospitalità olevanese*. Genazzano 1990.
- D. Riccardi: *Il Fascino del paesaggio italiano. Gli artisti romantici tedeschi del primo Ottocento a Olevano Romano e luoghi limitrofi. Da Gli artisti romantici tedeschi del primo Ottocento a Olevano Romano*. Catalogue of the AMO exhibition, Electa, Milan 1997.
- D. Riccardi: *Olevano e i suoi Pittori. Gli artisti di lingua tedesca (Germania, Austria, Svizzera) dalla fine del Settecento al 1850 nei luoghi dei Monti degli Equi*. Pieraldo. Rome, 2004.
- A cura AMO: *Artisti Danesi in Olevano negli ultimi 50 anni* (with English text). Catalogue of the AMO exhibition. Frosinone, 2008.
- A cura AMO: *Artisti europei in Olevano e nella terra degli Equi*. AMO collection. Frosinone, 2009.
- J. Keldborg, S. Mampieri: *Gli Artisti danesi a Olevano Romano e dintorni – Dall'età dell'oro fin dentro il XXI sec.* (with English text). Frosinone, 2011.

POPULAR HISTORY AND TRADITIONS

- A. Bressi: *Dai ricordi di gioventù di Fernando Lucarini: storia cittadina di Olevano Romano*. Rome 1997.
- N. Proietti: *Sulle Vie di Dio. Memorie di P. Umberto Vittorio Buttarelli*. Rome 2000.
- P. Rocchi: *Madonna di Colle di Maggio*. Rome 1988.
- P. Rocchi: *Mercati e Fiere in Olevano Romano*.

LOCAL WINE AND VINES

- G. Cioffi, G. Cargnello: *La storia della vitivinicoltura del Lazio attraverso immagini dei nostri giorni*. Agricoltura n. 273, 1996.
- L. Devoti: *Il Vino di Roma*. Newton Compton, Roma 1996.
- A. Garofalo: *Una realtà vitivinicola complessa e stimolante*. Agricoltura n. 273, 1996
- A. Garofalo: *Ottonese vitigno laziale per vini e spumanti di qualità*. Lazio enologico III Trimestre 1999.

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The Mayor and the Municipal Administration
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The municipal archive and library
of Olevano Romano
The Rocchi family archive
The parish archive of St. Margherita
The Friends of Olevano Museum association
The Provincial Library of Rome in Palazzo Valentini
The State Library of the National Monument
of St. Scolastica di Subiaco
Olevano Romano Castle

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