LOWE R C H U R C H

VISITORS CAN ADMIRE THE LOWER CHURCH BY MOVING OVER TO THE RIGHT TRANSEPT (number 9 on the map) and going down to the first cloister through an old staircase. There visitors can see: a fresco of the early 14th century, portraying The Virgin with Child sitting on the throne and two saints; under it a tombstone (1527) showing the jurist Antonio Pelacani giving a lesson to pupils.

Going down to the lower church, you can see other tombstones and you can glimpse the biggest cloister which is today used as the office of the Historic Monuments Trust. Going down another double dog-legged staircase, you can have a suggestive view of the church which has maintained its original Romanesque structure (1065).

The plan is a Latin cross with three aisles divided by columns and majestic stone-pillars. The nave is divided by smaller pillars. Remarkable are the frescoes of the 12th and 14th centuries. On the third left pillar you can see The Baptism of Jesus, the two aisles on one side a Madonna breastfeeding. Since 2004 is it possible to see in the presbytery the rests of the Sitting on the throne and two saints; under it a staircase Historic Monuments Trust. Going down another double dog-legged staircase, you can have a suggestive view of the church which has maintained its original Romanesque structure (1065).

The plan is a Latin cross with three aisles divided by columns and majestic stone-pillars. The nave is divided by smaller pillars. Remarkable are the frescoes of the 12th and 14th centuries. On the third left pillar you can see The Baptism of Jesus, the two aisles on one side a Madonna breastfeeding. Since 2004 is it possible to see in the presbytery the rests of the “confessione” of St. Annone (765).

In 2005 during the restoration of the vaults were found the original Benedictine decorations: flowers with six petals considered the symbols of the Redeemer. In the presbytery, going back to its old basilica austerity, you can see a magnificent 14th century wooden Crucifix.

- The side entrance is embellished by a porch of the 15th century.
- The façade completed in 1350 and characterized by two different styles, Romanesque and Gothic.
- On the left there is the 13th century tomb of Aventino Fracastoro who died in 1368, a general practitioner and friend of the Della Scala family.
- The bronze door, masterpiece of Master Luciano Minguzzi, was placed in 1997.
- On the architrave, decorated with flowers and leaves, you can see the statue of St. Anthony from Padova (second half of the 14th century). On the side there is a fresco by Francesco Morone depicting The Virgin with two Saints (1523).
- The bell tower is embellished was built during the 12th and 13th centuries.

GO BACK TO THE UPPER CHURCH AND BEFORE TO LEAVE OBSERVE:

- The façade completed in 1350 and characterized by two different styles, Romanesque and Gothic.
- On the left there is the 13th century tomb of Aventino Fracastoro who died in 1368, a general practitioner and friend of the Della Scala family.
- The bronze door, masterpiece of Master Luciano Minguzzi, was placed in 1997.
- On the architrave, decorated with flowers and leaves, you can see the statue of St. Anthony from Padova (second half of the 14th century). On the side there is a fresco by Francesco Morone depicting The Virgin with two Saints (1523).
- The bell tower is embellished was built during the 12th and 13th centuries.
- Really impressive is the exterior vision of the apses because of their architectural structure and colours. The side apses are in Romanesque style while the main apse is Gothic.

VISIT OF THE INTERIOR

- The side entrance is embellished by a porch of the 15th century.
- The portal has a window with two lights divided by a pillar.
- The architrave, decorated with flowers and leaves, you can see the statue of St. Anthony from Padova (second half of the 14th century). On the side there is a fresco by Francesco Morone depicting The Virgin with two Saints (1523).
- The bell tower is embellished was built during the 12th and 13th centuries.
- Really impressive is the exterior vision of the apses because of their architectural structure and colours. The side apses are in Romanesque style while the main apse is Gothic.

THE CHURCH OF ST. FERMO

On the banks of the river Adige, out of the Roman “Porta Leoni”, in the same place where the saints Fermo and Rustico were tortured to death in 304, people built a church in the 5th - 6th C. in honour of them.

In 765 St. Annone, the bishop of Verona, recovered from Trieste the mortal remains of the two martyrs and placed them in the Palaeo-Christian church into a “confessione”, the specific place in which people pay honour to the martyrs who have confessed the faith in Christ. Between 1065 and 1143 the Benedictine monks demolished the Palaeo-Christian church and, to conserve the relics in the same place in which St. Annone had placed them, they built a Romanesque church on two levels: the lower church to keep the relics, the upper to be used for religious functions.

In 1261 the complex was handed over to the Franciscans, who transformed the upper church into its present form. The work of reconstruction was concluded in the year 1350. Throughout the following centuries, altars, chapels and sepulchral monuments were added.

In 1759 the sarcophagus with the mortal remains of the Martyrs was moved to the main altar of the upper church, in order to protect it from the flooding of the river Adige.

In 1807 the Franciscans were obliged to leave the monastery because of the Napoleonic conquest. A large part of the monastery passed to the State and the church became a parish assigned to diocesan clergy.

In 1909 the buildings that had covered the apses for years were removed and in 1946 the lower church was opened once more to veneration. It is still used during the winter for the religious services. The air bombardments of the War (1944-45) destroyed the cloisters but the bombs didn’t destroy the church. The restorations of the frescoes, of the chapels and of the wooden ceiling of the church is due to the donations of the State, of banks (Fondazione Cassa di Risparmio di Verona and Banca Popolare di Verona) and also of private citizens.
INSIDE UPPER CHURCH
1. CRUCIFIXION. In the lunette above the main bronze portal a wonderful fresco attributed to Turone of Maxio (second half of 14th century).
2. MARTYRDOM OF 4 FRANCISCAN MONKS IN:o:INDIA (1321). The fresco is attributed to the “Redeemer’s master”. Of the original painting only three scenes remain: El Melic dreams that four Franciscans martyrs menace him with their swords; El Melic taken to the Emperor Dodi and condemned to death; El Melic is hanged and quartered with his family. Below, you can see the saints Dorotea and Onofrio from the 14th century Veronese school and nearby there is the family tomb of Angela Guarienti (1562).
3. THE NICHESOLA CHAPEL (1504). Of the chapel of the Nichesola family remains only the marble structure and in the lunette the fresco by Domenico Brusasorzi showing the martyrdom of a bishop. The Renaissance altar of the Murari Brà family originally belonged to the former parish of St. Fermo al Ponte and was placed here in 1816. The altarpiece painted by Santiago Crepa depicts the Virgin Mary with Child and St. Brandaio, St. Gregorio and other saints (16th century).
4. ANGELS WITH CARTOUCHES. This fresco portraying angels, found in 1906 under the plaster, is a fragment of a much bigger fresco by Stefano di Giovanni that covered completely the wall. Later an altar of the 16th century was placed here. It was given to the parish of Roverella in 1913.
5. THE PULPIT. In red and white marble by Antonio da Mestre, dates back to the year 1396 and it is framed by frescoes painted by Martino da Verona. They represent the Doctors of the Church and scenes taken from the Old Testament.
6. THE ST. BERNARDO CHAPEL. Around the main arch you can see some fragments of a fresco showing “The Tree of the life of St. Francesco” (1320-1330) and, higher up, there is “The Annunciation” by the “Redeemer’s master” (1325-1330).
   a) Inside the chapel on the right, an alticde of marble and the tombstone of Bernardo Brenzoni (1494).
   b) The altar was built by Verzà in 1570 for the church of St. Fermo al Ponte and was taken here in 1809.
   c) The magnificent hanging tomb of Barnaba da Morano who died in 1411, was carved by Antonio da Mestre. The original position was in the interior wall of the façade, on the right of the main door. The three panels are all what remains of the decoration of the tomb. They were moved from the original position in 1558. They depict the blessed souls and the damned and the vision of the three kings with the three dead. The frescos are thought to be the last and best work of Martino da Verona who died in 1412.
7. ST. RAPHAEL’S ALTAR. The altarpiece probably by Giovanni Maria Falconetto (1468-1534): it shows The Virgin enthroned with Child between St. Giobbe and St. Bonaventura (1504). Originally it was in the Nichesola chapel.
   c) The presence of other works makes the chapel a sort of little museum that shows the long artistic life of the church of St. Fermo.
8. ST. FRANCIS’ OR DELLA TORRE’ ALTAR. The painting by Giambattista Bettoli (18th century), shows The Virgin with Child and St. Francis. Under the altar there are the relics of the hermit St. Guelfardo who died in Verona in 1127.
9. THE ALIGHIERI CHAPEL. In the transept you can see the chapel of the Alighieri family (1545-1558) where the last descendants of Dante Alighieri are buried. The painting by Giovanni Battista del Moro represents The Virgin with Child among the Saints (1547). On the tympanum you can see some frescoes relating the ceremony of taking the habit of St. Ludovico and other scenes. They are supposed to be by the “Redeemer’s master” (14th century).
10. THE CRUCIFIXION AND THE SORROWING. In the small apse, the great wooden Crucifix dates back to the 18th century and on one side there is an Our Lady of Sorrows with St. John, dating back to the 14th century. Below a tombstone, The Sorrowing for the death of Christ (second half of 14th century) by Giovanni di Rigno.
11. THE AGONY CHAPEL with a painting by Domenico Brusasorzi (16th century).
12. THE PRESBYTERY.
   a) The elegant round colonnade was built in 1573, based on that of Michele Sanmicheli which is inside the Cathedral.
   b) The main altar was rebuilt in 1579 by Giuseppe Antonio Schiavi. The remains of the saints Fermo and Rustico are kept in the antique coffer under the altar.
   c) Frescoes. On the vaults of the apse you can see The Redeemer between Mary, John The Baptist and Saints Fermo and Rustico on the cross vault, the symbols of the four Evangelists (1314-1320), all attributed to the “Redeemer’s master”
   d) Below, on the front of the triumphal arch: on the left, The Coronation of the Virgin and on the right, The Adoration of the Magi attributed to Lorenzo Veneziano (14th century); above, on the left the fresco portraying the prior, Daniele Gusmerio and on the right the patron, Guglielmo da Castelbarco (1314-1320) attributed also to the “Redeemer’s master”.
13. ST. ANTHONY’S CHAPEL. The chapel preserves the valuable altarpiece by Liberale da Verona (1455-1526). In 2004 behind the marble which covered the walls were found some frescos.
14. TRANSAPTE AND “DELLA TORRE’ MAUSOLEUM. The frescoes of the left transept are part of a cycle of frescos and they portray the 13th century depiction of the life of St. Francis (14th century). Nearby, in the little room, there is the mausoleum Della Torre that was built soon after 1510 by Andrea Brioscio from Padova, known as the “Riccio”.
15. ST. JOSEPH’S ALTAR (1608). The painting by Alessandro Turchi, known as “L’Orbetto” shows The Adoration of the shepherds (1608).
16. OUR LADY’S CHAPEL (1613): The altar renewed in 1627 by the artist Domenico Curtoni, contains a beautiful painting by Francesco Caroto (1528) which portrays The Virgin, The Child and St. Anne; below, Saints John the Baptist, Peter, Rocco and Sebastian. On the sides, you can see The soul in Purgatory by Antonio Giarola called “the Coppa”; and The Intercession of Sts. Francis and Anthony by Ludovico Fano (1631). On the right wall, you can see a beautiful painting by Lodovico Venturini depicting Verona about to be liberated from the plague (1630). On the left, another painting: The Deposition by Giovanni Battista Barchi (1638). The vault was decorated by Giovanni Ceschin and in the middle there is The Assumption of the Virgin (1640).
17. Above the side-door, another FRESCO OF THE CRUCIFIXION, attributed to the school of Turone of Maxio (1363).
18. ST. NICHOLAS’ ALTAR (1535). The fresco depicting St. Nicholas, the protector of sailors, St. Augustine and St. Anthony Abbot is a work of Giovanni Battista del Moro.
INSIDE UPPER CHURCH
1. CRUCIFIXION. In the lunette above the main bronze portal a wonderful fresco attributed to TURONE DI MASIO (second half of 14th century).

2. MARTYRDOM OF 4 FRANCISCAN MONKS IN TAHNA-INDIA (1321). The fresco is attributed to the “Redeemer’s master”. Of the original painting only three scenes remain: El Melic dreams that four Franciscans martyrs menace him with their swords; El Melic taken to the Emperor Dodili and condemned to death; El Melic is hanged and quartered with his family. Below, you can see the saints Dorotea and Onofrio from the 14th century Veronese school and nearby there is the family tomb of Angela Guarienti (1562).

3. THE NICHEOLA CHAPEL (1504). Of the niche of the Nicheola family remains only the marble structure and in the lunette the fresco by Domenico Brusasorzi showing the martyrdom of a bishop. The Renaissance altar of the Murari Brà family originally belonged to the former parish of St. Ferino al Ponte and was placed here in 1816. The altarpiece painted by Sante Creara depicts the Virgin Mary with Child and St. Brandano, St. Gregorio and other saints (16th century).

4. ANGELS WITH CARTOUCHES. This fresco portraying angels, found in 1906 under the plaster, is a fragment of a much bigger fresco by Stefano di Giovanni that covered completely the wall. Later an altar of the 16th century was placed here. It was given to the parish of Roverella in 1913.

5. THE PULPIT. In red and white marble by Antonio da Mestre, dates back to the year 1396 and it is framed by some fragments of a fresco showing “The Tree of the life of St. Francesco” (1320-1330) and, higher up, there is “The Annunciation” by the “Redeemer’s master” (1325-1330).

a) Inside the chapel on the right, an aedicule of marble and the tombstone of Bernardo Brenzoni (1494).

b) The altar was built by Vespasiano Brusasorzi and was finished in 1570 for the church of St. Ferino al Ponte and was taken here in 1809. The altarpiece by Antonio Elenetti shows above The Virgin and Child and below Saints Domenico Brusasorzi and other saints (16th century).

c) The presence of other works makes the chapel a sort of little museum that shows the long artistic life of the church of St. Ferino.

7. ST. RAPHAEL’S ALTAR. The architec tonic structure goes back to 1523. The painting shows The Holy Trinity, The Virgin and it is the work of Francesco Tobaldo nicknamed “The Moro”. Under the altar, a group representing the Sorrowing on the corpse of Christ (16th century). Nearby we can find the tomb of Torello Saraina, the first historian of Verona, died in 1550.

8. ST. FRANCIS’ OR DELLA TORRE’ ALTAR. The painting by Giambattista Bellotti (18th century), shows The Virgin with Child and St. Francis. Under the altar there are the relics of the hermit St. Gualfardo who died in Verona in 1127.

9. THE ALIGHIERI CHAPEL. In the transept you can see the chapel of the Alighieri family (1545-1558) where the last descendants of Dante Alighieri are buried. The painting by Giovanni Battista del Moro represents The Virgin with Child among the Saints (1547). On the tympanum you can see some frescoes relating the ceremony of taking the habit of St. Ludovico and other scenes. They are supposed to be by the “Redeemer’s master” (14th century).

10. THE CRUCIFIXION AND THE SORROWING. In the small apse, the great wooden Crucifix dates back to the 18th century and on one side there is an Our Lady of Sorrows with St. John, dating back to the 14th century. Below a tombstone, The Sorrowing for the death of Christ (second half of 14th century) by Giovanni di Rigo.

11. THE AGONY CHAPEL. With a painting by Domenico Brusasorzi (16th century).

d) Painting probably by Giov. Maria Falconetto (1468-1534): it shows The Virgin enthroned with Child between St. Giobbe and St. Bonaventura (1504). Originally it was in the Nicheola chapel.

e) In the lunette the fresco depicting The Virgin enthroned with Child, St. Giobbe and St. Bonaventura (1504) is attributed to the “Redeemer’s master”. The fresco of the left transept are part of a cycle of frescoes and they portray a vision of the three kings with the three swords; el Melic is hanged and quartered with his family.

12. THE PRESBYTERY.

a) The elegant round colonnade was built in 1572, based on that of Michele Sanmicheli which is inside the Cathedral.

b) The main altar was rebuilt in 1759 by Giuseppe Antonio Schiavi. The remains of the saints Ferino and Rustico are kept in the antique coffer under the altar.

c) Frescoes. On the wall of the apse you can see The Redeemer between Mary, John The Baptist and Saints Ferino and Rustico; on the cross vault, the symbols of the four Evangelists (1314-1320), all attributed to the “Redeemer’s master”. Below, on the front of the triumphal arch: on the left, The Coronation of the Virgin and on the right, The Adoration of the Magi attributed to Lorenzo Veneziano (14th century); above, on the left the fresco portraying the prior, Daniele Gusmerio and on the right the patron, Guglielmo da Castelbarco (1314-1320) attributed also to the “Redeemer’s master”. God the Father is by Paolo Ligozzi (17th century).

d) The wooden ceiling is really noteworthy. It is in the form of the bottom of a ship and it is decorated with about 400 saints painted on panels (1310-1350). Under the ceiling there is an ornament of vegetable spirals that is nearly complete (1315-1330).

13. ST. ANTHONY’S CHAPEL. The chapel preserves the valuable altarpiece by Liberale da Verona (1455-1526). In 2004 behind the marble which covered the walls were found some frescoes. Extraordinary is the cycle dedicated to St. Antonio of Padova (1340-1350).

14. TRANSEPT AND “DELLA TORRE’ MAUSOLEUM. The frescoes of the left transept are part of a cycle of frescoes and they portray a vision of Verona taken from the life of St. Francis (14th century). Nearby, in the little room, there is the mausoleum Della Torre that was built soon after 1510 by Andrea Briscio from Padova, known as “The Riccio”.

15. ST. JOSEPH’S ALTAR (1608). The painting by Alessandro Turchi, known as “L’Orbetto” shows The Adoration of the shepherds (1608).

16. OUR LADY’S CHAPEL (1613). The altar, renewed in 1627 by the artist Domenico Curtoni, contains a beautiful painting by Francesco Caroto (1528) which portrays The Virgin, The Child and St. Anne; below, Saints John the Baptist, Peter, Rocco and Sebastian. On the sides, you can see The souls in Purgatory by Antonio Girola called “the Coppa”; and The Intercession of Sts. Francis and Anthony by Lodovico Fano (1630). On the right wall, you can see a beautiful painting by Antonio Giarola depicting Verona being to be liberated from the plague (1630). On the left, another painting: The Deposition by Giovanni Battista Barchi (1638). The vault was decorated by Giovanni Ceschin and in the middle there is The Assumption of the Virgin (1640).

17. Above the side-door, another FRESCO OF THE CRUCIFIXION, attributed to the school of Turone di Masio (1363).

18. ST. NICOLAS’ ALTAR (1535). The fresco depicting St. Nicholas, the protector of sailors, St. Augustine and St. Anthony Abbot is a work of Giovanni Battista del Moro.

19. THE BRENZONI MAUSOLEUM (1426). A frame of leaves starting from the statue of the prophet Isaiah, from the original position in which the Florentine sculptor Nanni di Bartolo called “The Rosso” captures the solemn instant of the Resurrection. Antonio Pisano called “The Pisanello” painted this fresco, The Annunciation with the Archangel Gabriel on the side of the canopy and above, the Archengels Raphael and Michael.
INSIDE UPPER CHURCH
1. CRUCIFIXION. In the lunette above the main bronze portal a wonderful fresco attributed to Turone of Maxio (second half of 14th century).

2. MARTYRDOM OF 4 FRANCISCAN MONKS IN TAHRRA-INDIA (1321). The fresco is attributed to the “Redeemer’s master”.

3. ORIGIN OF THE PARISH OF ST. FERMO AL PONTE. In 1816, the former parish of St. Fermo al Ponte and was placed here. The Renaissance altar of the Murari Brà family originally belonged to the family. Only the marble structure and in the lunette the fresco by Domenico Brusasarzi showing the martyrdom of a bishop.

4. THE ST. BERNARDO CHAPEL. In 16th century was placed here. It was given to the parish of Roverbella in 1913.

5. THE ST. FRANCIS’ OR DELLA TORRE’ ALTAR. The painting by Giambattista Bellotti (18th century), shows The Virgin with Child and St. Francis. Under the altar there are the relics of the hermit St. Guelfardo who died in Verona in 1127.

6. THE CRUCIFIXION AND THE SORROWING. Painting probably by Giovan Maria Falconetto (1468-1534): it shows The Virgin enthroned with Child between St. Giobbe and St. Bonaventura (1504). Originally it was in the Nichesola chapel. The presence of other works makes the chapel a sort of little museum that shows the long artistic life of the church of St. Ferro.

7. ST. RAPHAEL’S ALTAR. The architecutic structure goes back to 1523. The painting shows The Holy Trinity, The Virgin and it is the work of Francesco Torbido nicknamed “The Moro”. Under the altar, a group representing the Sorrowing on the corpse of Christ (16th century). We can find the tomb of Torello Saraina, the first historian of Verona, died in 1550.

8. ST. FRANCIS’ OR DELLA TORRE’ ALTAR. The painting by Giambattista Bellotti (18th century), shows The Virgin with Child and St. Francis. Under the altar there are the relics of the hermit St. Guelfardo who died in Verona in 1127.

9. THE ALIGHIERI CHAPEL. In the transept you can see the chapel of the Alighieri family (1545-1558) where the last descendants of Dante Alighieri are buried. The painting by Giovanni Battista del Moro represents The Virgin with Child among the Saints (1547). On the tympanum you can see some frescoes relating the ceremony of taking the habit of St. Ludovico and other scenes. They are supposed to be by the “Redeemer’s master” (14th century).

10. THE CRUCIFIXION AND THE SORROWING. In the small apse, the great wooden Crucifix dates back to the 18th century and on one side there is an Our Lady of Sorrows with St. John, dating back to the 14th century. Below a tombstone, The Sorrowing for the death of Christ (second half of 14th century) by Giovanni di Rigno.

11. THE AGONY CHAPEL with a painting by Domenico Brusasarzi (16th century).

12. THE PRESBYTERY.

a) The elegant round colonnade was built in 1573, based on that of Michele Sanmicheli which is inside the Cathedral.

b) The main altar was rebuilt in 1579 by Giuseppe Antonio Schiavi. The remains of the saints Ferro and Rustico are kept in the antique coffer under the altar.

c) Frescoes. On the vaults of the apse you can see The Redeemer between Mary, John The Baptist and Saints Ferro and Rustico; on the cross vault, the symbols of the four Evangelists (1314-1320), all attributed to the “Redeemer’s master”.

Below, on the front of the triumphal arch: on the left, The Coronation of the Virgin and on the right, The Adoration of the Magi attributed to Lorenzo Veneziano (14th century); above, on the left, the fresco portraying the prior, Daniele Gusmerio and on the right the patron, Guglielmo da Castelbarco (1314-1320) attributed also to the “Redeemer’s master”. God the Father is by Paolo Ligozzi (17th century).

d) The wooden ceiling is really noteworthy. It is in the form of the bottom of a ship and it is decorated with about 400 saints painted on panels (1310-1350). Under the ceiling there is an ornament of vegetable spirals that is nearly complete (1315-1350).

13. ST. ANTHONY’S CHAPEL. The chapel preserves the valuable altarpiece by Liberale da Verona (1455-1526). In 2004 behind the marble you can see fragments of fresco attributed to Andrea Briosco. Furthermore the cycle dedicated to St. Antonio of Padova (1340-1350).

14. TRANSEPT AND “DELLA TORRE” MAUSOLEUM. The frescoes of the left transept are part of a cycle of frescoes and they portray a 15th-century fresco taken from “the life of St. Ferro” (14th century). Nearby, in the little room, there is the mausoleum of Della Torre that was built soon after 1510 by Andrea Briosco from Padova, known as “the Riccio”.

15. ST. JOSEPH’S ALTAR (1608). The painting by Alessandro Turchi, known as “L’Orbetto” shows The Adoration of the shepherds (1608).

16. OUR LADY’S CHAPEL (1613): The altar, renewed in 1627 by the artist Domenico Curtoni, contains a beautiful painting by Francesco Caroto (1528) which portrays The Virgin, The Child and St. Anne; below, Saints John the Baptist, Peter, Rocco and Sebastian. On the sides you can see The souls in Purgatory by Antonio Giarola called “the Coppa”, and The Intercision of Sts. Francis and Anthony by Lodovico Fano (1631). On the right wall, you can see a beautiful painting portraying Verona asking to be liberated from the plague (1630). On the left, another painting: The Deposition by Giovanni Battista Barchi (1638). The vault was decorated by Giovanni Ceschini and in the middle there is The Assumption of the Virgin (1640).

17. Above the side-door, another FRESCO OF THE CRUCIFIXION, attributed to the school of Turone of Maxio (1363).

18. ST. NICHOLAS’ ALTAR (1535). The fresco depicting St. Nicholas, the protector of sailors, St. Augustine and St. Anthony Abbot is a work of Giovanni Battista del Moro.

19. THE BRENZONI MAUSOLEUM (1426). A frame of leaves starting from the statue of the prophet Isaiah, from the original position in which the Florentine sculptor Nanni di Bartolo called “The Rosso” captures the solemn instant of the Resurrection. Antonio Pisano called “The Pisanello” painted this fresco, The Annunciation with the Archangel Gabriel on the side of the canopy and above, the Archangels Raphael and Michael.
LOWER CHURCH
VISITORS CAN ADMIRE THE LOWER CHURCH BY MOVING OVER TO THE RIGHT TRANSEPT (number 9 on the map) and going down to the first cloister through an old staircase. There visitors can see: a fresco of the early 14th century, portraying The Virgin with Child sitting on the throne and two saints; under it a tombstone (1527) showing the jurist Antonio Pelacani giving a lesson to pupils.

Going down to the lower church, you can see other tombstone and you can glimpse the biggest cloister which is today used as the office of the Historic Monuments Trust. Going down another double dog-legged staircase, you can have a suggestive view of the church which has maintained its original Romanesque structure (1065).

The plan is a Latin cross with three aisles divided by columns and majestic stone-pillars. The nave is divided by smaller pillars. Remarkable are the frescoes of the 12th and 14th centuries. On the third left pillar you can see The Baptism of Jesus, on one side a Madonna breastfeeding. Since 2004 is it possible to see in the presbytery the rests of the “confessione” of St. Annone (765). In 2005 during the restoration of the vaults were found the original Benedictine decorations: flowers with six petals considered the symbols of the Redeemer. In the presbytery, going back to its old basilica austerity, you can see a magnificent 14th century wooden Crucifix.

- The side entrance is embellished by a porch of the 15th century.
- The façade completed in 1350 and characterized by two different styles, Romanesque and Gothic.
- The bronze door, masterpiece of Master Luciano Minguzzi, was placed in 1997. The 24 panels narrate the devotion to the saints Fermo and Rustico of the Veronese people.

VISIT OF THE INTERIOR
GO BACK TO THE UPPER CHURCH AND BEFORE TO LEAVE OBSERVE:
- The façade completed in 1350 and characterized by two different styles, Romanesque and Gothic.
- The bronze door, masterpiece of Master Luciano Minguzzi, was placed in 1997.
- The bell tower was built during the 12th and 13th centuries.
- Really impressive is the exterior vision of the apses because of their architectural structure and colours. The side apses are in Romanesque style while the main apse is Gothic.

THE CHURCH OF ST. FERMO

On the banks of the river Adige, out of the Roman “Porta Leoni”, in the same place where the saints Fermo and Rustico were tortured to death in 304, people built a church in the 5th - 6th C. in honour of them.

In 765 St. Annone, the bishop of Verona, recovered from Trieste the mortal remains of the two martyrs and placed them in the Palaeo-Christian church into a “confessione”, the specific place in which people pay honour to the martyrs who have confessed the faith in Christ. Between 1065 and 1143 the Benedictine monks demolished the Palaeo-Christian church and, to conserve the relics in the same place in which St. Annone had placed them, they built a Romanesque church on two levels: the lower church to keep the relics, the upper to be used for religious functions.

In 1261 the complex was handed over to the Franciscans, who transformed the upper church into its present form. The work of reconstruction was concluded in the year 1350. Throughout the following centuries, altars, chapels and sepulchral monuments were added.

In 1759 the sarcophagus with the mortal remains of the Martyrs was moved to the main altar of the upper church, in order to protect it from the flooding of the river Adige.

In 1807 the Franciscans were obliged to leave the monastery because of the Napoleonic conquest. A large part of the monastery passed to the State and the church became a parish assigned to diocesan clergy.

In 1909 the buildings that had covered the apses for years were removed and in 1946 the lower church was opened once more to veneration. It is still used during the winter for the religious services. The air bombardments of the War (1944-45) destroyed the cloisters but the bombs didn’t destroy the church. The restorations of the frescos, of the chapels and of the wooden ceiling of the church is due to the donations of the State, of banks (Fondazione Cassa di Risparmio di Verona and Banca Popolare di Verona) and also of private citizens.
LOWER CHURCH

Visitors can admire the lower church by moving over to the right transept (number 9 on the map) and going down to the first cloister through an old staircase. There visitors can see:

- a fresco of the early 14th century, portraying The Virgin with Child sitting on the throne and two saints; under it a tombstone (1327) showing the jurist Antonio Pelacani giving a lesson to pupils. Going down to the lower church, you can see other tombstone and you can glimpse the biggest cloister which is today used as the office of the Historic Monuments Trust. Going down another double dog-legged staircase, you can have a suggestive view of the church which has maintained its original Romanesque structure (1065).

The plan is a Latin cross with three aisles divided by columns and majestic stone-pillars. The nave is divided by smaller pillars. Remarkable are the frescoes of the 12th and 14th centuries. On the third left pillar you can see The Baptism of Jesus, on one side a Madonna breastfeeding. Since 2004 is it possible to see in the presbytery the rests of the “confessione” of St. Annone (765). In 2005 during the restoration of the vaults were found the original Benedictine decorations: flowers with six petals considered the symbols of the Redeemer. In the presbytery, going back to its old basilica austerity, you can see a magnificent 14th century wooden Crucifix.

VISIT OF THE INTERIOR

Go back to the upper church and before to leave observe:

- The façade completed in 1350 and characterized by two different styles, Romanesque and Gothic. On the left there is the 13th century tomb of Aventino Fracastaro who died in 1368, a general practitioner and friend of the Della Scala family.
- The bronze door, masterpiece of Master Luciano Minguzzi, was placed in 1997. The 24 panels narrate the devotion to the saints Fermo and Rustico of the Veronese people.

- The side entrance is embellished by a porch of the 15th century. The portal has a window with two lights divided by a pillar. On the architrave, decorated with flowers and leaves, you can see the statue of St. Anthony from Padova (second half of the 14th century). On the side there is a fresco by Francesco Morone depicting The Virgin with two Saints (1523).
- The bell tower is embellished was built during the 12th and 13th centuries.
- Really impressive is the exterior vision of the apses because of their architectural structure and colours. The side apses are in Romanesque style while the main apse is Gothic.

Lower church

On the banks of the river Adige, out of the Roman “Porta Leoni”, in the same place where the saints Fermo and Rustico were tortured to death in 304, people built a church in the 5th - 6th C. in honour of them.

In 765 St. Annone, the bishop of Verona, recovered from Trieste the mortal remains of the two martyrs and placed them in the Palaeo-Christian church into a “confessione”, the specific place in which people pay honour to the martyrs who have confessed the faith in Christ. Between 1065 and 1143 the Benedictine monks demolished the Palaeo-Christian church and, to conserve the relics in the same place in which St. Annone had placed them, they built a Romanesque church on two levels: the lower church to keep the relics, the upper to be used for religious functions.

In 1261 the complex was handed over to the Franciscans, who transformed the upper church into its present form. The work of reconstruction was concluded in the year 1350. Throughout the following centuries, altars, chapels and sepulchral monuments were added.

In 1759 the sarcophagus with the mortal remains of the Martyrs was moved to the main altar of the upper church, in order to protect it from the flooding of the river Adige.

In 1807 the Franciscans were obliged to leave the monastery because of the Napoleonic conquest. A large part of the monastery passed to the State and the church became a parish assigned to diocesan clergy.

In 1909 the buildings that had covered the apses for years were removed and in 1946 the lower church was opened once more to veneration. It is still used during the winter for the religious services. The air bombardments of the War (1944-45) destroyed the cloisters but the bombs didn’t destroy the church. The restorations of the frescos, of the chapels and of the wooden ceiling of the church is due to the donations of the State, of banks (Fondazione Cassa di Risparmio di Verona and Banca Popolare di Verona) and also of private citizens.