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UMBRIA REGION CASCIA TOUR FROM ROME- SANTA RITA CHURCH AND ROCCAPORENA PRIVATE DAY TRIP



TOUR DESCRIPTION

This Daily Excursion is designed for travelers devoted to Santa Rita from Cascia, who are eager to explore the places where the Saint lived and prayed. You will visit the site of her religious vow and her holy burial location. In addition, the tour includes her native village, Roccaporena, as well as several sacred sites: the house where she was born, the church where she married, the home where she spent part of her life with her husband, and the Garden of Miracles.

-CASCIA-

In the municipality of Cascia there was **Cursula**, a Roman inhabited center destroyed in the 1st century b.C. due to the barbaric devastations and earthquakes that have always disrupted the town and the surrounding areas. In the Middle Ages it was sacked by the Byzantines and the Lombards.

Established in common in the 12th century, Cascia was subdued by the Trinci family and later by Federico II. As common use of the Umbrian cities, it is during the Middle Ages that the city experienced its heyday.

Originally under the domination of the Folignate Lords, it later passed under the dominion of Frederick II of Swabia, and was subsequently contended without success by the nearby cities of Norcia, Leonessa and Spoleto.

Only on the threshold of the 16th century it was annexed to the Papal State, under whose rule it remained for less than thirty years, since then it maintained its independence. It was elevated to the rank of city in 1596 by Pope Clement VIII. It remained linked to the State of the Church except during the brief Napoleonic period. In 1809, during the French occupation, the territory of Cascia was dismembered to constitute the municipality of Poggiodomo; later, in 1850 it granted the village of Trimezzo to Cittareale, in the then Kingdom of the Two Sicilies, passing the state border between the two municipalities. In 1860 it was annexed, with all of Umbria, to the Kingdom of Sardinia, which became the Kingdom of Italy on 17 March 1861.

The Sanctuary

The Basilica, the Basilica inferior, the Monastery and the Penitenziaria belong to the Complex of the Shrine of Santa Rita da Cascia.

Rita from Cascia, was born Margherita Lotti (Born in Roccaporena, 1381 and died in Cascia, 22 May 1447), and was an Italian nun of the Eremitano Monastery of Santa Maria Maddalena, beatified by Pope Urban VIII in 1627 and proclaimed Saint May 24th by Pope Leo XIII in 1900.

The **Sanctuary of Santa Rita da Cascia** is a **religious complex of Cascia** in which Santa Rita and her mortal remains are venerated: the sanctuary is made up of different structures that cover places where the Saint lived and for the reception of pilgrims.

Originally the sanctuary was simply composed of a **monastery and a small church** that housed the **urn with the remains of Saint Rita**; at the beginning of the 19th century, the existing structures became inadequate due to the ever increasing number of pilgrims arriving in Cascia and it was thus, thanks to the will of Mother Maria Teresa Fasce, that the construction of a bigger sanctuary began, capable of responding to the needs of the faithful: **the complex includes two Basilicas, a Monastery, several multi-purpose rooms and a Hostel.**

The **Basilica** of Santa Rita da Cascia was strongly desired by Mother Maria Teresa Fasce. The construction work began in 1937 and was solemnly consecrated ten years later, in 1947, after many difficulties, above all of economic nature; the church, raised to a minor basilica in 1955, was built according to the engineer's Spirito Maria Chiappetta project plan and it is in the shape of a Greek cross plan, characterized by four apses at the ends: in one of these opens up the **Chapel of Santa Rita** which houses the sarcophagus of the Saint. Incorporated into the basilica is also part of the old church. At the same time, the decorative elements, mostly paintings, were executed by artists such as Luigi Montanarini, Gisberto Ceracchini, Artemio Giovagnoni, Armando Marrocco and Ferruccio Ferrazzi.

The **Lower Basilica** of Santa Rita da Cascia, originally the crypt of the basilica, was inaugurated in 1988 and designed by architects Rosario Scrimieri, Francesco Genco and Maurizio Caproni: inside is the tomb of Mother Maria Teresa Fasce and the remains of the Blessed Simone Fidati, together with the eucharistic miracle; in the church there are works of art by Luigi Filocamo and Armando Marrocco.

The Monastery of Santa Rita da Cascia is where the saint spent over forty years of her monastic life and ultimately where she died. Originally built in the thirteenth century and dedicated to **St. Mary Magdalene**, the monastery was expanded in the 18th century and still accommodates nuns from the Augustinian community.

Within the monastery, visitors can see several significant sites related to the life of Saint Rita. These include the **Cloister**, which features a Well, and the Vine that, according to tradition, sprouted from a piece of wood through the saint's efforts. There are also distinctive holes in the walls, known as the **lair of wall bees**. **The ancient choir** is adorned with frescoes from the 16th century, as well as paintings from the 17th and 18th centuries that depict scenes from the Saint's life.

Importantly, the **Oratory is where Saint Rita received the stigmata**, and various cellas can be found, including one that belonged to the saint. These cellas house objects that belonged to her, such as her **wedding ring and several sarcophagi**. Additionally, there is a rose garden, recreated, that commemorates the miracle of the rose and figs.

The most significant relic housed in the monastery is the **“Cassa Solenne”** or “Solemn Coffin,” which contained the body of the saint for nearly three centuries.

The **Penitentiary** is an Italian religious building belonging to the complex of the Sanctuary of Santa Rita da Cascia. Built on a project by architects Rosario Scrimieri, Francesco Genco and Maurizio Caproni, it was inaugurated on 10 May 1986. Inside it is possible to carry out the sacrament of Confession.

The building is made up by several rooms and works as a connection hub between the lower Basilica and the upper Basilica, and whose access is via a helical staircase from the apse of Santa Rita.

To the side of the entrance is **“la fonte della vita”** or **“ the source of life”**, a symbolic fountain created by Armando Marrocco consisting of a split rock through whose cracks the water flows, from which a group of bronze doves drinks.

The entrance portal of the Penitentiary is made up of bronze panels depicting the four cardinal virtues: justice, symbolized by the scales; the fortress, symbolized by a lion; prudence from a burning brazier; temperance from a windmill. At the entrance, in the Sala dell'Accoglienza, there is a mosaic by Armando Marrocco whose theme is a rainbow, a sign of alliance between God and man and the sculptural group in travertine of the Prodigal Son, also by Armando Morocco

From the Reception Room we then move on to the Room of Preparations for Confessions, to the Room of Individual Confessions and finally to the Thanksgiving Room, where there is a statue of the Redeemer completed by a group of flying seagulls, also by Marrocco.

The Penitentiary is open to the public only on occasions of high turnout.

The **Sala della Pace** (Room of Peace) was created to accommodate pilgrims on the most frequented days at the sanctuary: it is a multi-purpose space, inaugurated in 2008 by Monsignor Riccardo Fontana and able to accommodate about seven hundred people; the room, which takes its name from one of the cornerstones of the life of Saint Rita, is often used for the celebration of Holy Mass.

As the Basilica, even the **Home of Spiritual Exercises** and the **Hotel delle Rose** were strongly wanted by Madre Fasce: in the first, gatherings of prayer groups are held with the possibility of staying overnight in its fifty-five rooms, while in the second, originally called Casa del Pellegrino, the

pilgrim is given the opportunity to stay in Cascia, in a structure of one hundred and sixty rooms.

History of the overall renovation work

In the first decades of the twentieth century, the steady increase of pilgrims visiting the reliquary with the remains of Saint Rita, made the old church unsuitable for hosting such a large number of people: this was how Mother Maria Teresa Fasce, today blessed, abbess of the nearby monastery of Santa Rita da Cascia where Saint Rita had lived for more than forty years, promoted the construction of a new church suited to the needs of the faithful; the main problem to start the work was the total lack of funds. The first offers, in addition to a donation from Pope Benedict XV, were collected through the press of a newspaper, called *Dalle Api alle Rose*, which soon received considerable success and which called attention to Cascia, helping to move an ever increasing number of pilgrims, who in turn left offerings to build the new temple.

In the early decades of the twentieth century, the steady increase in pilgrims visiting the reliquary with Saint Rita's remains made the old church unsuitable for accommodating such a large number of visitors. This led Mother Maria Teresa Fasce, now blessed and abbess of the nearby Santa Rita da Cascia monastery where Saint Rita had lived for more than forty years, to promote the construction of a new church suited to the needs of the faithful. The main obstacle to starting the project was the complete lack of funds. Initial donations included contributions from Pope Benedict XV, and funds were also raised through the press of a newspaper called *Dalle Api alle Rose*, which gained considerable success and drew attention to Cascia, encouraging more pilgrims to visit. These pilgrims, in turn, left offerings to help build the new temple.

details

The church, located almost on the top of the hill of Sant' Agostino and whose access to the churchyard is allowed by a short staircase, has a façade covered in white Tivoli travertine set between two spiers crowned

by two small bell towers surmounted by iron crosses; in the central part there is the only entrance portal to the church supported by an architrave on which a salute to the saint is carved:

“Hail Rita, vase of love, bride of Christ painful you, from the thorns of the Savior, beautiful born as a rose”.



The columns that support the architrave and which frame the wooden portal in the center, are decorated with bas-reliefs by Eros Pellini, depicting the life of Saint Rita; in the upper part of the facade there is a large window, decorated with a cross supported by six angels and ending with a tympanum below which the date of the end of the construction work is carved. On the left side, protected by a bronze gate, is the portal of the old church of Santa Rita.

Internally, its greek cross plan is divided into four apses and it is surrounded by a colonnade that supports a “**Women's Gallery or Matroneo**” (the women's gallery, or tribune, is a balcony or a loggia placed inside a building and originally intended to accommodate women, and the name Matroneo derives precisely from “matron”), which runs along the entire perimeter of the structure: on the **walls**, where narrow windows decorated with colored glass open up, obtained by Armando Marrocco and Silvio Consadori, **the stations of the Via Crucis**, by Eros Pellini, in white marble, are positioned; then we have **a walnut pulpit, sculpted by Emilio Monti**; the **flooring** at the center of the church is of polychrome marble depicting the coat of arms of Pope Pius XII. In the **central areamof the ceiling, is a painting, in neo-Byzantine style**, by Luigi Montanarini, which covers an area of about three hundred square meters, and starts from the **dome to continue along the lantern, the sails and the four pillars**; in the **dome is depicted the dove**, symbol of the *Holy Spirit*, and the *glory of the Augustinian Saints*; in **the sails**, surrounded by *angels*, the figures of *Saint Rita, Saint Augustine, Saint*

Clare from Montefalco, Saint Nicholas from Tolentino, Blessed Simone Fidati, Saint Giovanni, San Facondo, the blessed Giuliana da Cornillon and San Tommaso from Villanova; on the four pillars the transit, the canonization and the works of Rita are painted, in addition to the elevation of the church to Basilica.

In the entrance apse is the fresco by Silvio Consadori, dating 1956, depicting the *Adoration of the Cross* and, by the same author, is the pictorial decoration of the triumphal arch, where the *Prayer of Jesus* is shown in Gethsemane and the *Return of Women from Calvary* in the women's gallery, with scenes from the life of Jesus such as the *flight into Egypt, the baptism in the Jordan, the fall under the cross.*

The main apse, corresponding to the presbytery, aligned with the entrance, was redone in 1981 and, access is via steps in pink aurora marble, the same material also used for the flooring:

The **High Altar** is formed of a crystal plate that rests on grapevine branches made of gilded bronze;

The **Tabernacle**, by Giacomo Manzù, has an oval shape and is decorated with ears of corn, vine shoots and a rose.

The **paintings** were commissioned to Luigi Filocamo and the *Last Supper* is represented in the Conch, in the Triumphal Arch are the *Sacrifice of Isaac* and the *Passover* and along the Women's Gallery, we find several *Augustinian saints*. The area of the high altar is completed by a **Crucifix and a Bronze Eucharistic lamp** similar to an olive branch.

On the left side there is the **Apse of Santa Rita** with a fresco in the vault by Ferruccio Ferrazzi depicting *Christ seated on a throne and Saint Rita at his feet surrounded by angels;*

in the Triumphal Arch *two episodes from the life of the saint, the recovery from the stigmata on the forehead and Rita's pilgrimage to Rome in 1450 and finally along the women's gallery are depicted the theological and cardinal virtues;*

in the same environment there is also an eighteenth century canvas of the *Madonna del Buon Consiglio* and the *parchment of the decree of the elevation of the basilica church.*

In the same apse, the chapel of Saint Rita, in neo-Byzantine style, has also been obtained, bordered by a wrought iron grille: the body of the saint is housed in a glass case, in turn placed in a sarcophagus, built in 1930 and placed in its current position on May 18th, 1947. The sarcophagus has a marble base, carved by Eros Pellini and on the sides the four angels of the cardinal virtues, namely *temperance, fortitude, justice and prudence*; the work is completed with a votive lamp, created by Artemio Giovagnoni and donated in 1981 by the municipality of Cascia.

A narrow door leads to the so-called “**Church of Blessed Rita**”, that is the old church, incorporated in the new one, which housed the body of the Saint from 1577 to 1947 and used for the prayers of the nuns of the nearby convent; damaged by an earthquake in 1703 insomuch that the body was kept for four years in a warehouse in the garden of the monastery, was then partly demolished to build the new temple: the entrance portal and some altars, completely restored in 1994, still survive. Originally the basilica also used to have a crypt, later transformed into a new church, called the Lower Basilica.

Lower Basilica

This structure was originally the crypt of the basilica of Santa Rita da Cascia, from which it was built on its foundations in 1947: the transformation into a church took place only subsequently, according to the project of the architects Rosario Scrimieri, Francesco Genco and Maurizio Caproni and inaugurated the 19th May 1988, with the solemn consecration by Monsignor Antonio Ambrosiano. The entrance to the basilica is through an opening of the lateral façade of the above basilica and internally it appears as in its greek cross plan, with a single nave: **on the main altar there is a painting by Luigi Filocamo**, depicting the *Sacred Heart of Jesus*, while below the table is a marble panel depicting the *Last Supper* by **Eros Pellini**; the area is completed with a *processional cross* and an *ambo* in polychrome marble made by **Armando Marrocco** and some statues by **Pellini**. On the right side of the transept is the **chapel dedicated to the blessed Simone Fidati**: beneath a stone altar are the monk's bones, while a tabernacle holds the Eucharistic' s miracle; on this side it is also possible to access a room that gathers the ex voto. On the

left side of the transept is the chapel of Mother Teresa Fasce: the body of the blessed rests in a glass case placed at the center of the chapel and behind her it is possible to observe some relics that belonged to the abbess. The left arm of the church is completed with a painting representing St. Mary Magdalene, painted by Cesarino Vincenzi. Along the left side of the basilica there is a small chapel dedicated to the adoration of the Eucharistic.

On the way to Roccaporena there is a statue of Santa Rita.

The great devotion of the Lebanese people to Santa Rita in Cascia is represented by the statue of the saint carved in Lebanese stone and placed at the entrance to the city.

The monument, financed by the devoted Sarkis Sarkis and created by the well-known Lebanese artist Nayef Alwan, was inaugurated in October 2015, after being blessed by Pope Francis, in St. Peter's Square in Rome.

-ROCCAPORENA-

Roccaporena is a fraction of the municipality of Cascia, in the province of Perugia.

The village is located at a height of 707 m, at the end of a small gorge, about 6 kms from Cascia. According to the Istat 2001 census data, it is inhabited by 73 residents.

The town has existed since the Middle Ages, when, between 1371 and 1381, Rita Lotti, then Santa Rita da Cascia was born. In 1939 the Opera di Santa Rita was founded to promote the cult of the Saint, to cure and make to know his memories in Roccaporena, to do charitable works on his example by setting up an orphanage. The traditional isolation of the places was interrupted in 1950, when the road (the only one) connecting Roccaporena to Cascia was inaugurated.

things of interest

Scoglio di Santa Rita (XIV century)

It is a rock where according to tradition the saint prayed intensely so as to leave imprints of the knees and elbows. The rock lies on the top of a rocky spur, about 120m above the base of the valley. In 1919 the rock was incorporated into a chapel, rebuilt in 1979 following an earthquake.

-**Via Crucis**, a religious path that climbs from the bottom of the valley up to the rock, artistically illuminated at night.

House of Saint Rita (XIV century)

The documents of the beatification process do not provide certain date regarding the house in which Rita was born. Cardinal Fausto Poli (born in Usigni, Poggiodomo, trusted man of Pope Urban VIII) when he decided to establish a place of public worship in Roccaporena in which Rita was venerated, had the marital home converted into a chapel, a clear sign that the birthplace was not it no longer existed, perhaps destroyed by the earthquake of 1599. The first to mention the house where the Blessed was born was Father Nicola Simonetti from Maltigliano, one of the first biographers of the Saint. In 1697, after seeing the marital one transformed into a chapel, he identified the birthplace, which maintained the ancient name of the "Mancini house". In 1629 Cardinal Fausto Poli consecrated the entire area as a chapel; inside there is a canvas by the Neapolitan painter Luca Giordano (17th century).

Adjacent is the "**Garden of the Miracle**", likely linked to the last days of Rita's earthly life, portrayed in the bronze sculpture by Rodolfo Maleci made in 1941. The statue represents the Saint gravely ill with her cousin. She listens the feeble voice whisper her last desire: "bring me a rose and two figs from my little garden". In January is not possible to find rose blossoming and two figs. The cousin going into the garden, really finds what Rita had disired. A writing from the 1600's mentions the events.

Sanctuary of Santa Rita (1948)

Designed by the architect Oreste della Piana. The entrance is preceded by a porch that include a statue of the Saint dressed as peasant. The interior has three naves, the apse and the walls are adorned with mosaics. In two side chapels there are six painted and multicolored glass windows made in 1966 by the Milanese artist Amalia Panigati. In the church there is also the leather mantle which, according to tradition, belonged to Rita.

Church of San Montano (XIII century)

According to tradition, the church dates back to the 12th century and played an important role during the 36 years Rita spent here in Roccaporena. Here, Rita received her first religious education and married Paolo di Ferdinando. Her parents, husband, and children are believed to be buried in the church. The current structure of the church results from various renovations: the older church had a single nave, which corresponds to the current left aisle; the right aisle was added in 1300.

Lazzaretto

Originally the hospital of the village, where the Saint treated several patients. The frescoes inside date back to the 15th century.

stories from her life

The wedding

She was 13 when her parents betrothed her to Paolo Mancini, a young man from the village known for his strong, impulsive, and sometimes violent nature. She patiently endured every abuse he inflicted on her, never complaining.

The birth of her sons

Rita managed to gradually transform her husband's character, thanks also to the birth of their two children, Giangiacomo Antonio and Paolo Maria.

The death of her parents, the murder of her husband and the death of her sons

A few years later, her elderly parents died, and her husband was killed in an ambush. Rita tried to hide their father's violent death from her children, now fifteen. From that day on, she lived in fear of losing them too, for she learned that her husband's killers planned to eliminate the entire Mancini family. Meanwhile, her brothers-in-law set out to avenge Paolo, involving their children in the feud.

Tradition has it that Rita asked the Lord to remove them from the world rather than lose their souls. A year later, the two young people fell ill and died.

The entrance in the monastery

After the death of her children, Rita asked the nuns of the monastery to take her in, but was turned down three times, likely because the nuns did not want to be involved in the family feud.

One night in 1407, while praying on the rock, Rita had a vision of her three patron saints (Augustine, John the Baptist, and Nicholas of Tolentino), who transported her to Cascia and introduced her to the monastery. When the nuns saw her in the choir despite the closed doors, convinced by the miracle and her smile, they welcomed her into their midst.

We remind our customers that, if they are not interested in spending a full day in Cascia, it is possible to combine it with a visit to Spoleto in the afternoon, by making prior arrangements with the driver and paying an additional fee in cash.

-SPOLETO-

Spoletto is undoubtedly one of the most important and significant Umbrian cities, not only for its position, at the foot of Monteluco mountain, and for the grandeur of its monuments, but also for the international reputation that was born with great travelers of the past, continues today with the cosmopolitan audience that from 1958 to today crowds the Spoleto festival.

The first settlement in Spoleto was founded by the Umbrians in the highest part, where the fortress would later arise: traces of the cyclopean walls of the 4th century b.C. can still be met in this area. After the Roman period, the importance of Spoleto was due to the layout of the Via Flaminia, along which passed all the peoples who came down from Rome from the north. It became the seat of a Lombard duchy, Spoleto was then an important municipality. The city was marked by the establishment of numerous monastic orders and preserved its prosperity over the centuries.

Arch of Druso

The Arch of Drusus rises along the cardo of the ancient Roman Spoleto, which together with the Decumanus formed one of the two road axes of the Etruscan-Roman cities.

This arch from the first half of the 1st century AD was erected to celebrate the memory of the son of the emperor Tiberius. Following the cardo you reach the market square, once the ancient city forum.

Piazza del Mercato

As already mentioned, in Roman times it was the heart of the city of Spoleto. Today too, is exactly the heart of the town but with different functions. The magnificent 17th century fountain built by Pope Urban VIII,

built with recycled materials, immediately stands out. On a corner of the square are the Palazzo Comunale, of medieval origin, and, on via Fontesecca, a basilica of Roman origin. The art gallery is set up in the town hall built on the remains of a Roman house, whose excavations can be visited.

Roman Theatre

At the end of Corso Mazzini there is Piazza della Libertà where are the remains of the Roman theater dating back to the 1st century a.D. The theater had a capacity of 3000 spectators and was brought to light in the nineteenth century. In the nearby monastery of Sant'Agata, one of the oldest sacred complexes in the city, the National Archaeological Museum is now housed, the most interesting finds of which belong to the pre-Roman period.

Duomo

It is the cathedral of Spoleto, famous all over the world because it is the splendid choreography of the Spoleto Festival.

The church, built and consecrated at the end of the 12th century, is dedicated to the Assumption, and stands on the site where there were at least two previous sacred buildings.

The façade, undoubtedly one of the greatest results of the Umbrian Romanesque style, is divided into three orders and is the result of at least three different construction phases.

In fact, that of the original project reflected the basilica layout, and the bell tower probably also belongs to this stage;

the pediment with the **mosaic of Solsterno (1207)** and the **three upper rose windows**, which frame the original underlying one, belong to a second construction phase (beginning of the 13th century), it is one of the most beautiful of all in central Italy.

The portico, which closes the lower order with the valuable central portal, was added at the end of the fifteenth century.

Before entering the church, above the central portal, on the counter-façade, **the bronze bust of Urban VIII made by Gianlorenzo Bernini in 1640 is noteworthy.**

The interior of the church, renovated in Baroque form in 1648, has a latin cross plan divided into a nave and aisles by a colonnade, and houses several valuable works.

Inside there are many side chapels; as the major altar, they are the work of Giuseppe Valadier, new-classical architect from commission of pope Paul VI.

As soon as you enter, on the right, **the Chapel of Bishop Costantino Erolì** opens; set up in 1497 and entirely frescoed by Pinturicchio. Notable are the frescoes of the small apse of the chapel depicting the *Eternal Father and Angels, Madonna and Child, the Baptist and Saint Stephen, but the series of characters from the Old Testament* on the vault is also interesting.

The chapel has housed a large baptismal font from the first half of the 16th century, decorated with eight bas-reliefs in white stone, representing scenes from the life of Jesus, from the Nativity to the Wedding at Cana, transferred on an unspecified date to the former church of Santa Maria of the Manna d'Oro.

The other cycle of frescoes (1467-69) of particular value is that which takes place on the walls of the apse, by which **Filippo Lippi** is the author. The subject are some scenes from *the life of Mary*, including the *Annunciation, the Transitus of Mary, the Nativity scene* and the *Coronation of the Virgin*.

The sarcophagus of the Tuscan author, Filippo Lippi, is also preserved in the church, but the body is no longer found here.

On the sides of the apse there are two chapels of the **Holy Icon and of the Sacrament**.

In the first one there is an image of the *Virgin* attributed to **San Luca**. On the left, to the side of the transept is the **Chapel of the Relics**, in which there is a wooden statue of the 14th century depicting the *Madonna and Child and an autographed letter of Saint Francis* to the disciple Leo. Also on the left, at the beginning of the nave, there is a Cross by **Alberto Sotii**, painted on parchment applied on a panel bearing the date of 1187.

The fortress

In 1359, when the city was the outpost of the state of the church launched to the reconquest of Umbria, Cardinal Alborno, legate of Pope Innocent IV, ordered the construction of a military fortress on the highest point of the city, the Sant'Elia hill, and wanted it connected to the Monteluco hill behind it with a portentous bridge that still today crosses the Tessino valley. The fortress has a rectangular plan built around two courtyards, the Corte d'Armi and the Cortile d'Onore, both surrounded by defensive towers. Over the centuries, illustrious personalities such as Lucrezia Borgia have lived in the fortress, today reachable on foot or with a shuttle that leaves from Piazza Campello. After being used as a prison for over a century, until 1984, the fortress has undergone a long restoration work. Behind the fortress extends the majestic Ponte delle Torri, which with its 10 arches crosses the Tessino stream for a length of 230 meters and a height of over 70. The date of construction is not certain, and it is probable that the current one is the evolution of a Roman aqueduct-bridge. At the center of the bridge, a window offers a spectacular panorama over the valley.

Michelin Restaurants in Spoleto

Restaurant San Lorenzo, Piazza Sordini 6 Spoleto- from €25 to 70 -If the internal room is elegant and bright, the external space set up on a square in the historic center becomes more convivial; renowned for its seafood dishes, there is no shortage of proposals more tied to Umbrian traditions- Phone +39 0743 223340

Restaurant Apollinare, via Sant' Agata 14, Spoleto – from €35 to €55-
-Set between walls dating back to 1200, it is an intimate and romantic corner of the oldest Spoleto. Stones and exposed beams, elegant furnishings, the kitchen takes Umbrian traditions to great and exciting levels, to which the young cook adds some fish dishes. In the dining room, the proverbial courtesy of the kind wife-

Phone +39 0743 223256

Restaurant Il tempio del Buon Gusto, via Arco di Druso 11, Spoleto – from €30 to €40-

-Four small rooms, one more romantic and enchanting than the other, for a memorable evening in the heart of Spoleto. Some Umbrian dishes, but most of the proposals are the result of the creativity of the cook-

Phone +39 0743 47121

Tripadvisor Restaurants in Cascia

Trattoria Il Grottino da Orlando, via Roma 18 Cascia

-Italian, Mediterranean, soups-

Phone +39 0743 76420

Restaurant Tipico, via Roma 16 Cascia

-Italian, Mediterranean, soups-

Phone +39 338 700 7729

Ristorante Il Caminetto, via Vespasia Polla 1, Cascia

Italian, vegetarian-soups-

Phone +39 0743 71525