



MUSEO TERRITORIALE DEL LAGO DI GARDA®

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Town Hall Square

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MUNICIPALITY OF GARDA

Welcome to the TERRITORIAL MUSEUM OF LAKE GARDA!

With the hope that this museum guide will accompany you to the knowledge of an ancient world, increasingly distant from today's reality, but whose memory deserves to be preserved and known, to trace that thread of continuity between past and present that guides the new generations towards the future.



The **TERRITORIAL MUSEUM OF LAKE GARDA** was designed and built by Dr. Luigi Bertamè, following the long research and collection of pieces that found its crowning achievement on **May 7, 2011** (the day of the inauguration at the former Exhibition Hall in the courtyard of the Town Hall). From April 2013, the opening of the Museum was guaranteed by the Volunteers “**Friends of the Museum of Lake Garda**”. In the structure, you can see elements and objects that have been **used until the beginning of the 1960s**, in fishing, agriculture, handcrafts, breeding and daily life by the people of the area, and that have been taken away from the inevitable dispersion. Many pieces belong to the folklore of Garda and lead us back to the history

and soul of its people. Starting from May 2017, the **TERRITORIAL MUSEUM OF LAKE GARDA** has enriched its collection with the inclusion of the ***Garda SIC IT3210007 Project***, a long-term program of **studies on biodiversity in ‘Val dei Molini’**, curated by the Institute of Higher Education «Marie Curie», under the supervision of Prof. Daniele Zanini. We suggest you make the visit following a path that starts from the first floor of the building, where you will be able to enjoy the spaces dedicated to ***fishing***, the activity that for centuries has supported the life of the people of Benaco and that still today makes **Garda (VR) the town with more professional fishermen on the lake.**

FIRST FLOOR

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FISHING AND FISHERMEN VILLAGE

Inside the Museum, a large space is dedicated to **fishing**, an important economic resource that has always made **Garda the most valuable 'fishing' town on the lake**. Garda boasts **ancient fishermen's traditions** and a local history that is firmly linked to that of its lake and the **"Corporazione degli Antichi Originari"**, one of the oldest trade guilds still active in Italy today. To guarantee themselves the possibility to work and feed their families, on **September 16th, 1452** the representatives of the **fishermen of Garda, Torri del Benaco, and Sirmione** bought, after many quarrels, the **fishing rights** on the **Peschiera di San Vigilio** fishing zone from the Becelli family from Costermano, for the price of "1,000 ducats of fine gold", paid in four installments. Peschiera included some of the fishiest areas (shores) of the lake:

- the low water depth on the border between Garda and Bardolino, until the castle of Torri, which are breeding grounds for **bleak** and other fish such as **pike** and **tench**;

- the shallows of Mount Varana and the very fishy Vò, along the underwater ridge that joins the peninsula of San Vigilio with Sirmione, where mostly **shads** and **carps** were fished. In 1764 the Originals of Sirmione sold their share to the Municipality of Torri and the Originals of Garda. Today only the members of the families from Garda and Torri can participate in the annual **'auction of the shores'** held in April. All the fishing areas are put **'to the enchantment'** and are delivered to «roses and thorns», to avoid that someone claims the amount paid for the poor fishiness of the catch. Then, the successful bidders of the various fishing routes can exploit them **until August 15**, feast of the Assumption: on this day there is the division of the profits from the auction among all the **heads of families from Torri**, while those of **Garda collect their 'share' on August 20**, during the traditional Feast of St.

Bernard. Although being part of the Guild guarantees certain economic well-being, accompanied by a strong sense of belonging and solidarity with other fishermen, today the proceeds from the auction have a purely symbolic value while remaining a source of immense pride. **The original families belonging to the Guild of Garda are 12: Boccali, Crescini, Dall'Agnola, Fasoli, Gaggia, Maffezzoli, Malfer, Monese, Pasotti, Ragnolini, Simonelli, Tondini**; until the end of 1999 the members had to be **male with more than 18 years of age and resident in Garda**, but in 2000 it was also opened to **women** and from 2004 also to **non-residents**, so that today **all those who bear one of the original 12 surnames and who descend from original families from time immemorial and in living memory, regardless of their place of residence**, are to be considered **«effective members of the Corporation»**. If in 1926 Garda had 184 full-time fishermen (of which 164 were native), today there are only about twenty or so, most of them organized



in a cooperative founded in 1945, which arranges the sale of the catch. The **daily life of the Garda fishermen** has always been, and in part still is, a hard and depriving life, characterized by discomforts and dangers, especially during winter. In the past, dressed in poor and humble clothes, men would get up late at night and leave for the lake, no matter the weather; their boats sometimes moved with a half sail, but more usually with oars and the strength of the arms. They rowed for many hours with great effort and often had to travel enormous distances to reach the fishing site, eating only frugal meals. The women looked after the house and the children, checked and mended the nets, always anxious that some adversity on the lake would not bring their men back. Moreover, it is said that in 1794, the women helped the community to pay off the debt of 1000 ducats owed to the Becelli family, bringing their gold and wedding rings to the 'Monte di Pietà' (Mountain of Mercy).



We begin our journey into the world of fishing from the hall dedicated to Ida Borletti.

In the center of the room, the **original upper part** of the **PAL DEL VO'**, the pole between Punta San Vigilio and Sirmione, which until 1968 emerged from the water to calculate the coordinates of the fishing areas furthest from the shores and to signal the presence of the **Vo' shallows**, a very fishy area belong-



ing to the **Peschiera di S. Vigilio** area, and whose fishing rights, since 1452, still belong to the **Corporazioni degli Antichi Originari**.

On display:

- the **LANTERN (made of iron)** (FOLCLORE /16) indicated the areas relevant to the fishing rights of the Antichi Originari di Garda and Torri del Benaco, and served as a reference point for fishermen.
- the **METAL FLAG** (FOLCLORE /17), iron «Banda» of the Pal del Vo', used to signal the direction of the wind.
- the **IRON RIM THAT HELD THE PAL DEL VO'** (FOLCLORE /25), used to tie the wood of the pole so that it would not open. Firmly fixed to the 'Pal' there were, in addition to the tricolor flag, two images of Saint Mary, invoked against the sudden wrath of the lake.



Continuing on the right, hanging on the wall, you can admire **various types of nets**. In ancient times nets were made of **linen** and, above all, of **hemp**, but at the beginning of the 20th-century **cotton** yarn began to be used more and more. The nets were packed in the family by the most experienced fishermen, during the winter evenings; the **floats** were made by filling bags with pieces of cork and stoppers, while the **weights** were made of gravel bags, and each **rope** was handmade. With the introduction of artificial fibers, and in particular, **nylon**, starting from the 60s the nets began to arrive already made **from Lake Iseo**: usually, only the cloths arrived, then “armed” by local weights and floats. From the last post-war period, finally, the merchants of Lake Iseo began to bring their nets to Salò, which became the main selling center of the Garda area. In particular, in the exhibition, we can rec-

ognize a **REMATINO** (FISHING/81) and a stretch of the famous **REMÀT or REMATTO** (FISHING/75), the ‘**king of nets**’, as it was defined by the great ichthyologist Floreste Malfer, i.e., which reaches up to 400 meters of length, and that allowed large catches of shad.

On the right, we can also observe two large wicker baskets called **NASSE - NÁSE** (FISHING /16), with a belly and narrow mouth shape, used for the conservation of live bait (bleak and vaironi), for hooks or for fishing



with the tirlindana with ‘vif’, a technique used to catch eels. On the front wall, we find various types of **ANCHORS** (FISHING/70) and a specimen of **GONDOLINO** (FISHING/92), a small lifeboat that was once used to transport goods on the lake, and a distant relative of the **GONDOLA PIANA**, the typical fishing boat, whose length ranged between 7.20 meters for the *rascal* and 8 meters for the *remàt*. This was characterized by a **flat bottom**, covered in pitch, to facilitate fishing





operations with large nets, while the propulsion was guaranteed by oars or sail.

The sail was the so-called *vèla gardesana*, of trapezoidal shape, introduced on Lake Garda at the beginning of the nineteenth century. Before the introduction of the rudder, the boat was steered by dipping the oars into the water. The oars were placed on the **SCALMI** (*FISHING/9 in the window opposite*), arranged on the edges of the boat asymmetrically so that they could row both in pairs and individually.

With the abandonment of large nets, the “gondolas” were substituted with the “*canò-ti*”, wooden boats with only one tip, which required less maintenance, unlike the gondola. The old gondolas, instead, had to be collected every year on the beach to be caulked with pitch and tar. *Continuing along the left wall*, we point out some examples of **ARCO-LAIO - GUÌNDOL** (*FOLCLORE/30*), an instrument of the end of the 20th century used by the *amèri* (fishermen specialized in eel fishing that also helped ashore in patching and arming the nets) to collect the **SGUÈR-NA** (kilometers-long hemp line with a hook set to catch eels) in skeins or to unroll it after being washed.



Below are some examples of hand-made **COTTON NETS** (*FOLCLORE/29*), which were used to form a net or ‘*tur-nel*’, a gear used for fishing in shallow waters and to set sail for large fish (pike, trout and carp) that were inserted into the net or lined to the ‘*tirlindana*’.

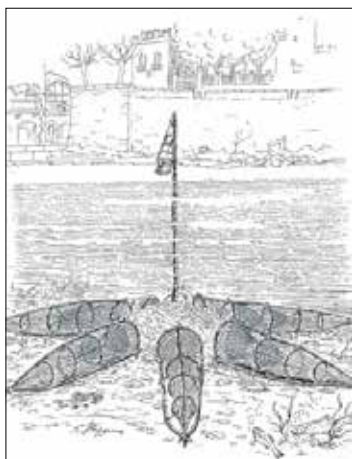
Hanging on the wall a photo of **FLORESTE MALFER (1862-1932)**, illustrious professor and great Garda ichthyologist, author of “**Il Benaco**” and many other publications fundamental to the knowledge of Lake Garda.



In the display case on the left, on the first shelf, there are various models of **USÈLA** (*FOLCLORE/1*) and **MUÈL** (*FOLCLORE/13*), respectively **the needle** used by fishermen to mend large nets and the ‘*model*’ that determined the size of the hole in the net (the *màcia*), and therefore the size of the mesh to be obtained, different depending on the type of fish to be caught. On the central shelf, on the other hand, there are models of **CRÌ-CA** (*FOLCLORE/4*), tools used for fishing trout or pike and that signaled “rattling” with the cogwheel when the fish had taken the bait.



Continuing in the room dedicated to Liliana Pincini, we find on the left various examples of **BERTOVELLO** (FISHING/13), a wooden gear combined with nets (canvases), normally armed with wooden poles to fish bleak. Often, 6 or 7 bertovelli were arranged to radiate in shallow waters, around an oil lamp supported by a stick that attracted the



bleaks.

On the bottom shelf, on the other hand, we can see numerous **trawling** gears (tirlindane and matròs), which from 1850 allowed even those who did not own expensive cotton nets to catch trout and carps, the latter fish

present only in Lake Garda. **TIRLINDANA** (or *dirlindana*) (FISHING/3): copper wire, constituting the *maistra* of the *matròs*, wrapped in a fishing box, to which fishermen attached tins and anchors through linkages called *ràmi*. The line was lowered and dragged: the tin glistened and the fish took the bait; a bell, fixed to a flexible rod then warned the fishermen of the bite. From 1935, this technique was replaced by a new, less antiquated and more effective net, the **Volàndi**, which proved to be effective for the carp fish.



WOOD ROLL - MATRÒS (FISHING/32) Wooden cylinder, threaded into the fusèl, from which the tirlindana is wound. It was used on lake boats until the end of the 20th century for trout, carps and pike fishing. On the matròs, sacred medals could often be observed. These had the function of propitiating good fishing.



CAVRA WITH LANTERN (*FISH/19*) Wooden boards and iron support, to which the lantern is hung. It indicated the night position of the flying nets. The oil lantern was applied to a small wooden raft and signaled the position of the flying nets to the fishermen, who had to go out to retrieve them in the middle of the night. Displayed here are



some examples of **harpoons** (*FISHING/56*) and **flakes** (*FISHING/62*) with **several points** for ‘ambush’ fishing of tench and pike, especially in shallow waters. Next to it there is a perfectly preserved specimen of **FORÔ** (*FISHING/13*), a big iron spear with many tips, arranged in a circle in a bunch, supported by a long pole, up to 20 meters long, and used especially in the lower lake for catching **tench** and **eel**.



VAL DEI MOLINI - SIC PROJECT



*In the hall dedicated to Liliana Pincini you can also deepen your knowledge of **Val dei Molini**, one of the most suggestive and interesting **naturalistic oasis** of the morainic area of Lake Garda. The Valley, which in its name preserves the memory of the **numerous mills** it has hosted since the medieval period (there were **about twenty**, the last active until the 1960s), as well as offering data on the effects of the **quaternary glaciations**, hosts a rich and specialized quantity of **animal and plant organisms**.*

The material on display here is the result of a program of studies on **biodiversity** in Val dei Molini, called “**Progetto Garda SIC IT3210007**” and conducted by the Marie Curie High School of Garda from 2014, which allowed even the most inexperienced visitor to gain direct experience of the complex organization of **animal and plant diversity** along the protected course of the **Tesina torrent**: over the course of several years, a series of relevant data has been collected on the **species** and **habitats** of this **Protected Area**, in particular on **travertine**, **dressmaker’s chalk**, the **pallid-footed crayfish**, the **Ascalaphidae insects’ family of the dry meadows**, and the **Garda bride’s veil**, a *Caryophyllus* plant endemic exclusively to the **Gulf of Garda**.



Geological section of the Valle dei Molini.
A morainic area of about 100 meters of power was studied in the mid-twentieth century by many geologists with the desire of recon-



structing the expansive phases of the Quaternary glaciations. The heterogeneity of the various thicknesses makes it unique for its beauty and wealth of paleoclimatic data.

Petrifying sources with travertine formation. This priority habitat, formed by springs and waterfalls of hard water, is covered by *Cratoneurion commutati* moss, a community that allows the precipitation of calcium carbonate and the consequent formation of tuff and travertine. Here dominates the maidenhair, which is a beautiful fern that characterizes this spring river valley. In the display case, starting from the left, we find some pieces of Garda gypsum (VAL MOLINI/1), evidence that a particular type of grey gypsum, used in tailoring, was also extracted in the valley: sold in sacks after being minced from the millstones or dried and then sold “a pani”, with destination Verona.

In the center of the display case, we invite you to pay attention to a **very rare and unique plant, present only in the municipalities of Garda and Costermano** (punctiform steno-endemism included in Annex II of the Habitat Directive):



GARDA BRIDE'S VEIL (*Gypsophila papillosa* - Porta) - (VAL MOLINI/2)

Perennial herbaceous plant, glaucous, late flowering, exclusive to moraines with discontinuous grass rind. It can be observed on the right side of the Valle dei Molini together with other rarities of the meadows.

In the herbarium above, other examples of herbaceous plants growing along the Tesina stream.

On the right side of the display case, examples of local FAUNA:

a **CARPFISH** (*salmo carpio*) in formaldehyde (VAL MOLINI/3), **SALAMANDERS** (VAL MOLINI/4) and various types of **SNAILS** (VAL MOLINI/8), **BATS** (VAL MOLINI/5), a **DORMOUSE** (VAL MOLINI/6), a **KINGFISHER** (VAL MOLINI/7) and, in particular, an endangered crustacean: a **PALLID-FOOTED CRAYFISH** (*Austropotamobius Pallipes* - Lereboullet) (VAL MOLINI/9).

The freshwater crayfish is a very sensitive animal to water quality. It reproduces in Valle dei Molini where at night, it moves to the bottom of the Tesina stream to hunt worms, molluscs, and insect larvae. Among its peculiarities is the different way it moves: it runs forwards and swims backward by “tail” strokes. It is particularly aggressive in defending its territory but succumbs to the presence of allochthonous species such as the American crayfish.



Outside the display case, on the left, a **BADGER** (VAL MOLINI/10), a mammal which, together with the **FOX**, has been sighted several times in the Valley.

DOMESTIC LIFE AND CRAFTSMANSHIP



Returning to the raised floor, we enter the room dedicated to Benito Tomizzoli, where we can discover how people lived in Garda about seventy years ago and the tools used in everyday life. Until the mid-1960s, the home of many fishing and farming families generally consisted of **two superimposed rooms. On the ground floor, there was the kitchen** where the daytime life of women and elderly people took place, on **the upper floor there were the rooms for sleeping.** In Garda, often, the ground floor was covered with a simple floor in rammed earth and was used at night as a shelter for boats and animals.

The **kitchen** was the place where **most domestic life took place** and where everyone stayed, especially during the winter, to warm themselves.

The heating was limited to the fireplace, which was turned on in the evening to cook soup, polenta or some fish, rarely meat.

Usually, next to the window there was a **sink made of stone**, the so-called *seciàr*; inside

it, there was usually a container to rejuvenate, while another similar one was placed on the drip tray.

Life was simple, marked by the passing of the seasons and permeated by a **strong sense of community, religion** and the deadlines dictated by the Church were very important.

*On the left, entering, we find on display part of a **CONFESSIONAL (RELIGIOSITY/1)** and a **BASKET FOR COLLECTION OF OFFERS (RELIGIOSITY/2).***

*In the display case, on the first shelf, there are various utensils used in everyday life, including some **BRASS CUTLERY (DOMESTIC LIFE/21)**, **LADLES**, a **GRATER**, a **COFFEE GRINDER**, and a **FILTER COFFEE MACHINE.***

*On the second shelf, some models of **IRONS (DOMESTIC LIFE/13)** for the ironing of clothes and linen; they consisted of a container, in which lit and incandescent coals fed through large circular holes were stored, and a wooden handle, which*

wrapped the iron one.

The coals were inserted through the opening lid. The use of this iron required a great deal of attention because with the ash you could dye your clothes black or burn them with burning embers. For this reason, it used to rest on a **support base**, which was also made of iron.



On the third shelf on the left, a specimen of **ROASTER** (*DOMESTIC LIFE/25*), an iron instrument used to toast seeds or spices on burning flames for about fifteen minutes. Among the foods that were preferred to toast to obtain some coffee substitutes were: chicory (especially if first caramelized), chestnuts, wheat, acorns, grapes, barley, and malt, but also chickpeas and lupins. To sweeten, however, it was in use to use dried figs.



Below left, examples of **ELECTRICAL SWITCHES** (*CRAFTSMANSHIP/44*): it is documented that **electricity arrived in the first houses of Garda around 1911**, while **running water in 1912**.

On the right, a **STONE MORTAR WITH PES-**

TLE (*DOMESTIC LIFE/20*), used to crush, reduce to powder and mix solid substances such as seeds and grains. Along the opposite wall, we can observe pieces that testify to the



importance of the **fireplace** (*el fogolar*) inside each house, as it served different functions: Besides **cooking food**, it guaranteed the **heating** of the kitchen and, in winter, it was also used as a **clothesline**, in the sense that smaller clothes were often hung along a rope and dried a short distance from the embers; in the evening, the old man of the house would snuggle his **high chair or three-legged chair** (*DOMESTIC LIFE/5*) on the support surface to warm or toast barley. Usually placed in the middle of one of the walls of the kitchen and raised above the



floor level, it had a point of fire in the middle, sometimes equipped with a **grill**, from which the ash fell into the **drawer below**.

In the upper part, there were the **chimney** and the **hood**, under which, attached to a horizontal iron, descended a **RING CHAIN** (*DOMESTIC LIFE/24*) of **adjustable length**, ending with a large **flat hook** to which hung the copper **PAIOLO** (*DOMESTIC LIFE/22*), the pot used to cook large quantities of food, such as vegetable soups, pasta or polenta, then served on the **PANARA** (*DOMESTIC LIFE/28*), a large wooden chopping board.

Usually, the chimney was equipped on the sides with two heavy **iron or brass wings** that served as a support point to place the logs on the hearth. Inside, leaning against the blackened walls of the fireplace were placed all the tools necessary for its use and maintenance: **the hooked rod**, the **SPRINGS** (*DOMESTIC LIFE/17*), the **FIREPLACE BRUSH** (*DOMESTIC LIFE/23*) and **the shovel**, used to collect and transfer ashes and embers from the fireplace to the stove; hanging from a nail you could finally find a **GRIDIRON** (*DOMESTIC LIFE/18*), used to cook meat and roast bread or polenta, and several **TRIPODS** (*CRAFTSMANSHIP/43*), iron supports in the shape of a triangle, used as a base for the pans that could not be hung from the chain of the fireplace.

Then there were the **bellows** that were used to ignite the fire by blowing air into the embers. During the winter evenings, before going to bed, the embers were put into the **SCALDINO** (*DOMESTIC LIFE/29*), a metal brazier, that served as a source of heat; it was inserted in the **BEDWARMER** (*PRÈO-MON-EGA-PREE'*) (*DOMESTIC LIFE/4*), that warmed the icy bed. The **prèo** was then used to lift the blankets, under which to place the **scaldalèt** - the bedwarmer container -, with ash and embers. Also on display is a metal **HOT-WATER BOTTLE** (*DOMESTIC LIFE/30*) of oval shape, with a screw cap,



also used for heating at night.

To the side, there are some examples of **MOVABLE WASHBASIN** or **BARELLA** (*DOMESTIC LIFE/6*), typical wooden kneelers used by washerwomen to wash their clothes on the shores of the lake. More families and generations took part in the laundry: it involved both women and children and the latter were in charge of providing water.

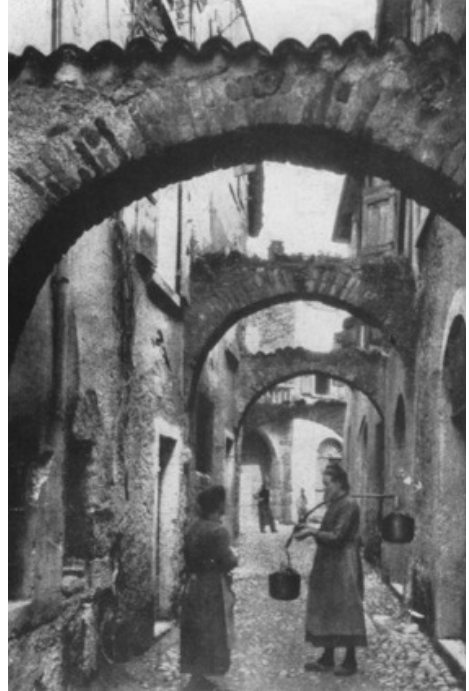
First, the women washed the clothes at



the lake and then brought them home again **ensaonè** (soapy), then they put them in a **brènta** (large container), to stop the **lè-sia** (mixture of ash and boiling water), which had the function of bleaching and removing stains from the clothes, giving a certain scent. The whole thing was then covered in rags and sewn together. In the meantime, in the **cauldron placed on the fire**, they poured water and ash, touching and testing every now and then the wet ash, to feel if **it** was boiling, otherwise, they added more. Using a cup, they collected water and ash together and poured it over the rags. Then they let it rest for a 24 hour period. The next day they removed the rags and the **mòcol** (a cap at the bottom of the container) to let the remaining water and ash drip. Then they would take out one cloth at a time and finally take everything to the lake for rinsing.

In Garda, this collective ritual lasted approximately until the 1960s and took place along the shores of the lake, more precisely in what is now Piazza del Municipio (where the museum is located) to the port. *On the right*, we point out an **ICE TANK - PÌLA** (**FISH STORAGE/2**), which is used to keep the ice and therefore preserve the fish longer, making sure that it is stocked for the winter. It was made only of beaten marble and the arrangement of the fish was made by layers alternating salt and fish caught until it reached the edge.

Leaning on the wall, there is an **YOKE** (**DOMESTIC LIFE/19**), a tool of the first half of



'900 for the transport of water, consisting of a curved stick with notch at the ends which, resting on the shoulders, allowed to carry two buckets full of water at the same time. Usually, the front bucket was made of sheet metal, the back one of copper.

In the display case located on the opposite wall, we find a section dedicated to the **CRAFTSMANSHIP** and tools used by the artisans of 70 years ago. In the construction of the objects were chosen the woods with the most suitable characteristics for the stress for which the object was intended: the baskets were made with willow branches, the trees of the boats with the spruce. The spruce planks were formed the planks of the boats and the axles for washing. The wheelbarrows were used for transporting the stones were made of hard oak, while the handles of the scythe, shovel, and gallows were made of ash wood.

The yoke of the animals was made of durmast



or ash tree. The furniture could be made out of walnut, cherry or fir wood, but they were usually built with a combination of these woods: the table legs were made of hard cherry wood, while the seat was often made of fir. In the museum we can see all the mentioned artifacts and the equipment needed to make them: **saws and hacksaws** of various sizes, **blades, planes** (including one for making barrels), **pliers, pincers, spanners, hammers, nails, scissors** needed to cut metal, **debarking tools**, an **awl** for drilling holes in cork, a **razor** for finishing wooden parts, and a **SAW FOR CONSTRUCTION OF BOATS** on the beach (CRAFTMANSHIP/50).

Next to the display case, there are two **INTELIATED LAMB SAWS** (CRAFTMANSHIP/1). One saw was used for cutting wooden boards and/or planks. The other **INTELIATED LAMB SAW** was instead used for cutting boards and small logs.

In the center of the hall, we find on display a **ROLLER TRESTLE** used as a support for

woodworking and a large **BITE** (CRAFTMANSHIP/4), completely made of wood with handlebar and screw, dating back to the first half of the 19th century and used mainly for gluing or working wood.



Among the windows, finally, we point out a **SHOEMAKER'S FEAST** (CRAFTMANSHIP/53) and a **PAIR OF WOODEN SCIS** (FOLCLORE/30), estimating back to 1946.



AGRICULTURE AND MINING ACTIVITIES



The room dedicated to Vittorio Monese gives us a glimpse into the RURAL LIFE dating back to the first half of the twentieth century. At the time, some large agricultural properties existed in the area, but agriculture on Lake Garda was characterized mainly by **small plots of land** that were cultivated with **vegetables and fruit plants** for self-consumption. On the entire eastern shore of Lake Garda, the most profitable crops were, and still are, **vines** and **olive trees**, given the mild winter temperatures.

Negrara, Rossara, Corvina and Rossanella are the most popular grape varieties for red wines (*Bardolino on the top of the list*), while *Garganega and Trebbiana* for white wines. If in the past vines were placed side by side and supported by other plants, such as maple and ash trees, in the post-war period the traditional **tree-lined** vines were replaced by the more rational system of the **dry pole**: the vines are planted in rows heading north to south, three or four meters apart, while the stumps are about one meter apart and are grown as pergolas, 1.60-

1.80 m high from the ground, or espaliers.

The care that was dedicated to the vineyard was intense and varied: hoeing, fertilizing, four or five fungicide treatments per year based on copper and sulfur, using a **GREEN COPPER SPREADING PUMP** (*AGRICULTURE/12*), usually made of brass (on the right in the exposure). The grapes, except for those of family use, were taken to local wineries, equipped with crusher-de-stemmers, continuous and hydraulic presses. In Garda, in the locality **Canevini** (from *caneva-cellar*), the wine was stored in demijohns, **barrels and small glass casks** covered with wickers in original cellars dug directly into the rock, which offered a constant temperature of 6°C, with a total capacity of 300,000 hl.

As far as olives are concerned, the prevailing variety is *Casaliva*, although there are also other types: *Favaròl, Perlaròl, Rossanèl, Leccino, and Moraiolo*. As in modern times, pruning of plants was generally carried out every two years and required great skill and mastery for a higher yield.



The olives were harvested from the beginning of November until mid-January using long single-axis stairs called **SCARIONE**: the farmers picked the fruit by hand, placing them in a saddlebag called **EL GREMAL** (*AGRICULTURE/19*), tied around the waist. The olives harvested were then taken to the oil mills, of which there were 1 in Garda, 2 in Bardolino, and 4 in Torri. The average yield was around 17 liters of oil per quintal of olives.

Continuing, we can observe tools used for **ploughing the fields**. The traction of the **PLOUGH** (*AGRICULTURE/13*) and the agricultural wagons was exclusively carried out with animals (draught horses, donkeys, mules, oxen, but if necessary also cows), usually arranged in pairs and to which, in the front part of the body, was applied the **OXEN YOKE** - *Sògo* (*LAND TRANSPORT/3*), a wooden tool able to govern animals and to which the **PLOUGH** was attached through the **CAVEZZA** (*AGRICULTURE/11*) and **leather or metal belts**, and the **NASÀL** (*LAND TRANSPORT/4*), a tool to guide oxen by the nose.

The haymaking, very important to feed



the animals for trawling and meat, was carried out with the **FODDER CHOPPER**, the **SCYTHER**, the **RAKE** (first wooden, then replaced by iron rake) (*CRAFTMANSHIP/46*), and with the **PITCHFORK**.



In particular, *in the center of the hall* you can admire a **FODDER CHOPPER** (*AGRICULTURE/10*), manually operated and used to shred the forage and hay, and a **PEDAL-OPERATED GRINDING WHEEL** (*CRAFTMANSHIP/2*), consisting of a wooden frame and



a pedal-operated rotating wheel connected to an abrasive round stone through a sliding belt, used to sharpen the cutting tools.

On the opposite wall, a section dedicated to **EXTRACTIVE ACTIVITIES**. In Garda, in fact, in addition to fishing, some inhabitants dedicated themselves to mining activities, mainly the extraction of white limestone. Until the late 1950s, in the surroundings of Garda, there were at least four quarries:

- in the direction of San Vigilio, on the slopes of Monte Luppia, of **white Oolitic limestone**, a hard building stone, used together with other stones for the construction of the railway embankment in the early twentieth century, and transported to the Brescia shore by the large sailing boats that sailed the lake; in Loc. Brancolino towards Torri d/Benaco, made of **red ammonitic marble**; in Val dei Mulini along the Tesina torrent of **chalk for tailoring**; in Loc. Sabbionara towards Marciaga, made of **sand**.

Under processes, we find a wooden **WHEEL-BARRIER** (EXTRACTIVE ACTIVITY/1), with metal reinforcements from the first half of the 20th century, used for the transport of various materials, including large nets and, in particu-

lar, heavy stones; two **PICKAXES** and, on the right, a **BASCULLA** (AGRICULTURE/12), a large weight scale used for heavy weights (sacks of wheat, flour, seeds...).

At the end of the visit, we invite you to ask for further information to the volunteers "Friends of the Lake Garda Museum" and to sign the attendance register.



MUSEO TERRITORIALE DEL LAGO DI GARDA®



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|--|--|---|--|
| Venerdì / Sabato / Domenica Freitags / Samstags / Sonntags Friday / Saturday / Sunday | 15.00 - 18.30 3 p.m. - 6.30 p.m. | 16.30 - 19.30 4.30 p.m. - 7.30 p.m. | 14.30 - 17.30 2.30 p.m. - 5.30 p.m. |
| Sabato / Samstags / Saturday | 10.00 - 12.30 10 a.m. - 12.30 a.m. | 10.00 - 12.30 10 a.m. - 12.30 a.m. | 10.00 - 12.30 10 a.m. - 12.30 a.m. |

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Museum catalog - "I.I.S. Marie Curie" of Garda