

Again the Trinity in the aside's semidome; Mary's Assumption in the ceiling (by unknown artist of the XII century); the altar piece of Saint Eurosia (saint that was invoked by the farmers in times of drought) of 1879 painted by Noè Bordignon, and the "Madonna del perdono" (Mary of the forgiveness) with Saint Peter and Saint Mary Magdalene: a plate in tempera of meters 1x2 of 1528 by unknown artist. Eight pictures representing scenes from the Old Testament concerning the Virgin, the altar plate representing the Holy Family, of the 1791, painted by Sebastiano Scemin.

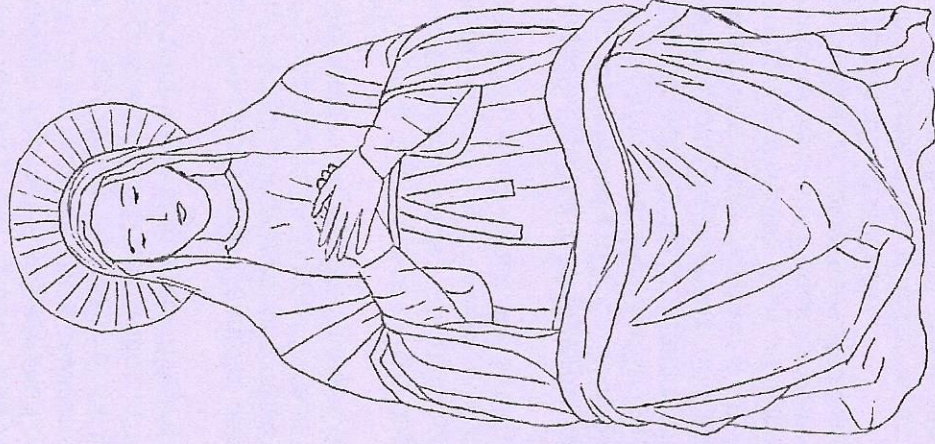
Last, but not for importance, the Holy Mary's image: a wooden golden high-relief of the last 400 or first 500.

The 19th of November 1948, the Virgin of Cendrole was proclaimed Most Holy Immaculate Virgin Mary, August Lady and Queen of the municipality of Riese and was invoked SALUS TERRAE RESIENSIS after this consecration.

The Sanctuary museum is set up in the preserved part of the old Cendrole's church. This museum gather sacred hangings, S. Pio X's gifts, reliquaries with some saints' relics, votive and ex voto plates.

PRAYER TO THE HOLY MARY OF CENDROLE

Oh Mary, Most Holy Virgin of Cendrole, mother of Jesus and mother of the Church, invoked since centuries in this Sanctuary with the title of "Assunta" into Heaven, You lovingly distribute grace and kindness to those who appeal to you in the faith, look kindly at us Your sons, in need of Your rescue. Our Fathers, appealing to You, have never prayed in vain. And the young boy Giuseppe Sarto, who frequently came here in pilgrimage, has been encouraged and attended by You to the priestly mission and to sanctity, until becoming S. Pio X. Oh sweetest Mother, let us experiment with the tenderness of Your love, and give us the grace that we ask You. Plead with the holy Father in order that we, animated by the Holy Spirit, can detach us from the earthly things, to constantly live turned to the eternal world. We pray Your Son Jesus to receive us in the glory of the heaven, at the end of this earthly exile, after having followed Him, carrying every day our cross, on your example and with your maternal protection. Amen.



*Sanctuary Holy Mary of Cendrole
Riese Pio X Treviso*

The Marian sanctuary, in Cendrole, is situated in the neighbourhood of the little river called Avenale and it is dedicated "ab immemorabili" (since immemorial time) to the Virgin Mary Mother of God who has the title of "Maria Assunta" into heaven. According to the tradition and the local history, the Sanctuary rises where in the roman age was situated a pagan "sacello" (a small fenced area without covering, situated around the altar, that was usually dedicated to a minor divinity). This "sacello" was dedicated to Diana, goddess of forests and woods. This fact is strengthened by an ancient gravestone, found in 1730 during the works of excavation and now leaned against the external wall of the building. According to the German historian Teodoro Mommsen, this gravestone had been written in honour of Lucio Vilonio, who was in the ancient Rome magistrate of Asolo's city hall (Municipium).

According to the historians the place-name "Cendrole" derive from "cinerulae": powders, and precisely the powder of a military roman cemetery, or the powders of the surrounding woods, burned because of a fire.

Holy Mary "Assunta" of Cendrole is the first community Christian group in Riese and nearby villages.

A pious legend tells that here the Virgin appeared to a little girl, and after saving her from a wolf she declared her wish that in that place, on the ruins of a pagan temple, would rise a "nice home" where mothers could bring their children for the Baptism and men could invoke her "in case of misfortune and to praise in joy"

The first document which quote the Church of Cendrole, dates back to more than a thousand years ago, and precisely to 972: Cendrole is one of the oldest parish churches of the territory administered by the Bishop of Treviso.

Over the years this Church was abandoned for reasons of safety and because of the increment of the population and in 1550 it lost its parish rights. That is why the parish church was moved to a safer place, near the Castrum Resil (the ancient castle of Riese), while, in different times, the new independent parish churches of Vallà and Poggiana were created nearby. Nevertheless, the nearby population's pioussness kept bringing at this revered place rabbles of people for pilgrimages.

Since 1600, the Church of Cendrole risked to collapse, and in 1730 the construction of the new church was necessary. The building was designed by the architect Ottavio Scotti, from Francesco Maria Preti's school. The work was concluded with the participation of the whole Riese's population, who was closely attached to its Sanctuary.

Between 1756 and 1783 the church was partially demolished and this involved a reconstruction and an enlargement: only a part of the choir and the bell tower of the old pre-existing church were maintained.

This Church had always been present in S. PIO X's mind, in his youth, as a priest, as a Bishop, as a Cardinal. As a Pope, in his letters he often reminded with emotion "HIS" sanctuary. In fact, as a Pope, in 1910 he got the "Tipografia Poliglotta Vaticana" in Rome to print a little volume of 50 pages with 20 illustration, entitled "SANTUARIO DLE CENDROLE NELLA PARROCCHIA DI RIESE" (Sanctuary of Cendrole in the parish of Riese). This volume was re-edited in 1960, by the Adrianopolis' Bishop: monsignor Lino Zanini, native of Riese, whose mortal remains now lie in the chapel next to the Sanctuary.

The inner part of the Sanctuary is embellished with several paintings and statues. These were given at first by the cardinal Jacopo Monico, and successively by Pope PIO X.

The former gave, what's more, the two big oil paintings which frame the choir: "Ella's sacrifice" (1735), by Gregorio Lazzarini and "Noè's sacrifice" (1705), by Luca Giordano, nicknamed "fapresto".

Pio X instead offered eight oil paintings, reproductions of notable pictures, fourteen more oil paintings, representing Via Crucis' (Way of the Cross) stages and four Prophets' statues that foreshadow the providential role of the Virgin Mary.

The pictures reproduce: "the Virgin's birth" by Murillo, "Mary's presentation at the temple" by Ittembach, "Saint Anna and Maria" by Murillo, "the bridal of Mary with Joseph" by Raffaello, "Annunciation" by Baroncino, "visit to Saint Elisabeth" by Albertinelli, "Addolorata" by Peruginio and "Mary's Assumption" by Tiziano.

The four statues represent Moses, David, Isaiah and Ezekiel and were carved between 1910 and 1911 by the sculptor Francesco Sartor, from Cavaso del Tomba, who married Amalia Parolin, Pio X's niece.

Furthermore Pio X endowed his Sanctuary with indulgences and helped it giving to his Holy Mary, in 1912, a golden crown and some precious gems.

Apart from Pio X, other Popes are remembered in the Sanctuary's history. Pio XII blessed the picture painted in 1954 by Rito Beccarini in occasion of Pio X's canonization and given to the Sanctuary by the Order of the Holy Sepulchre. Pope Giovanni Paolo II, during his pilgrimage in Veneto in 1985 honoured this Sanctuary with his presence, in occasion of the 150th anniversary of Pio X's birth: on the entrance door we can read a record about this event.

In the Sanctuary we can find further works of art like the organ, that was built in 1761 by Gaetano Callido, famous organ builder in Veneto. This organ was totally rebuilt in 1910 by the company Malvestito in Padua and then restored in 1993 by the company "Piccinelli" (Padua).