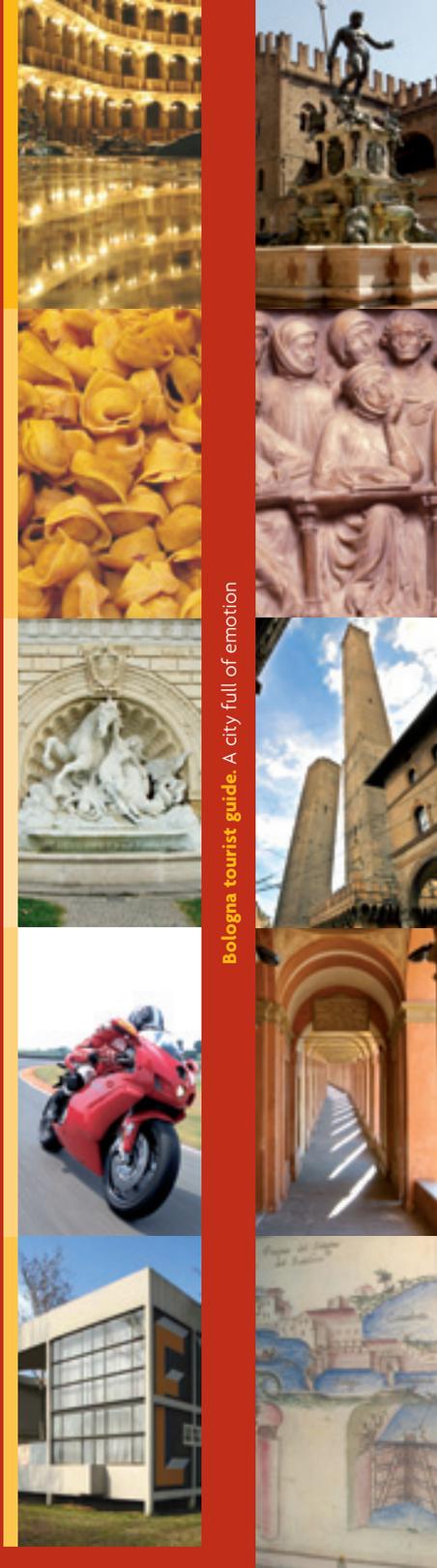




turismo@provincia.bologna.it
www.provincia.bologna.it/turismo



Bologna tourist guide. A city full of emotion

Bologna tourist guide

a city full
of emotion

ENG



Bologna tourist guide

a city full
of emotion



Introduction



Palazzo Malvezzi
Province of Bologna Archive

Welcome to this new and easy-to-use guide to Bologna, a city unlike any other in the world. Designed along various thematic lines, the guide tells of the historical and artistic periods that have transformed the city throughout the centuries and offers an overview of its most compelling sites, as well as selected glimpses of interesting places outside its old walls.

This visitor's guide to Bologna is the latest in a series of guides published as part of a new tourism information initiative promoted by the Province of Bologna, and implemented by the Tourism Service between 2005 and 2009.

The publication offers visitors new texts and themed maps which invite them to explore Bologna and its surroundings via an extraordinary journey through its 60 municipalities. Visitors can decide for themselves which of the many itineraries in the area to follow: from cultural tours of more than 100 museums, nature tours through its many parks, oases and reserves, sports tours via the many opportunities to enjoy an active vacation, an itinerary celebrating the world-famous local food and wine traditions and - last but not least - a rich calendar of cultural events for which this area is the perfect natural setting.

This particular guide offers ten themed tours:

- **Piazza Maggiore** - Referred to locally as la piazza, today this square in the heart of the city still maintains its age-old rhythms and vital importance. The square is, and always has been, the grand meeting place for all of Bologna's residents, or Bolognesi.
- The **Classics** - For those who want to experience the beauty and excitement of the city but have little time at their disposal.
- The **Towers** - A tour of mediaeval Bologna, with its famous Two Towers that date back to the time of Dante.
- The **Porticos** - The covered sidewalks, known as "the people's umbrella", are a symbol of the city's hospitality, where the blending of public and private spaces nurture a special feeling of belonging.
- The **Canals** - A tour of underground Bologna and the Aposa Creek, which flows under the city, and of the ancient thermal baths

recently brought to light thanks to the rapidly growing interest in health and beauty spas.

- **Wine and Food** - Explore the city through its historic shops and markets as old as the city itself, along elegant streets and passageways, where jewellery and cold cuts are proud to share centre stage.
- **Gardens and Parks** - From the secret gardens of the historic centre's great palazzi to the Botanical Gardens founded in 1500 by Ulisse Aldrovandi, framed by the scenic hillsides surrounding Bologna.
- **Music** - Experience the musical tradition spanning the periods from Martini and Rossini, through all the musical genres, to the 70s and its rock and pop musicians, to the present-day with its great contemporary artists. In 2007, Bologna has been declared "City of Music" by UNESCO.
- **Automobiles and Motorcycles** - 84 famous names in the world of motorcycles were born here, witnessing the mechanical know-how that is the envy of the modern world. Do not miss visiting the Ducati and Lamborghini Museums. As you may know, Bologna is the halfway mark between Maranello and Imola.

- **Modern Bologna** - Discover the modern-day city that continues to grow, as its important infrastructures, like the Bologna Exhibition Centre (Bologna Fiera), demonstrate, and that contains - both in the City and throughout the Province - examples of architecture by some of the great masters of the 20th century, from Le Corbusier to Kenzo Tange and Alvar Aalto.

Welcome to Bologna! It is not just a city somewhere between Florence and Venice, but rather an important destination in its own right, rich in history and beauty, awaiting to be discovered by curious travellers - with the help of the pages of this guide.

Enjoy this new guide, and, above all, enjoy Bologna!

GRAZIANO PRANTONI
*Assessore Attività Produttive e Turismo
Provincia di Bologna*



Table of contents

pag. 8 Museums
10 Map of the Historic Centre
12 Map of Access Points
13 Tourist information
15 Introduction to the history of Bologna

■ The Piazza Maggiore Tour

16 Map and Tour Highlights
17 The Route

■ The Classic Tour

24 Map and Tour Highlights
25 The Route

■ The Towers Tour

32 Map and Tour Highlights
33 The Route

■ The Porticos Tour

38 Map and Tour Highlights
39 The Route

■ The Water Tour

42 Map and Tour Highlights
43 The Route
48 Map of the Canals and City Walls

■ The Musical Tour

50 Map and Tour Highlights
51 The Route

■ The Food, Wine and Shopping Tour

56 Map and Tour Highlights
57 The Route

■ The Bologna Nature Tour

62 Map and Tour Highlights
63 The Route

■ The Bologna Motor Tour

68 Map and Tour Highlights
69 The Route

■ The Modern Bologna Tour

74 Map and Tour Highlights
75 The Route

80 Credits

Museums

All city museums are free to the public.

For information about opening hours, tickets and reservations please contact the IAT and UIT offices listed on page 13.

The list of museums can be found at: <http://iat.comune.bologna.it> - Elenco Musei e Collezioni di Bologna (Last updated: November 2008 - modified: 18/12/2008).

The museums listed have been divided into themes: ART - ARCHAEOLOGY - HISTORY IDENTITY - SCIENCE as they are found on www.provincia.bologna.it/cultura - Guida Musei.

ART Museums

- 1 PINACOTECA NAZIONALE (National Gallery)**
Via Belle Arti, 56 - map C-5
- 2 MUSEO MORANDI (Morandi Museum)**
Palazzo D'Accursio
Piazza Maggiore, 6 - map D-3
- 3 COLLEZIONI COMUNALI D'ARTE (Municipal Art Collection)** Palazzo D'Accursio
Piazza Maggiore, 6 - map D-3
- 4 MUSEO CIVICO MEDIEVALE (Civic Mediaeval Museum)** Palazzo Ghilisardi-Fava
Via Manzoni, 4 - map C-3
- 5 MUSEO DAVIA BARGELLINI (The Davia Bargellini Museum)** Palazzo Davia - Bargellini
Strada Maggiore, 44 - map D-5
- 6 MAMBO - MUSEO D'ARTE MODERNA DI BOLOGNA (Modern Art Museum of Bologna)**
Via Don Minzoni, 14 - map A/B-2
- 7 UNIVERSITY MUSEUM**
S.M.A. - Sistema Museale d'Ateneo "Alma Mater Studiorum" University of Bologna
Sede: Palazzo Poggi
Via Zamboni, 33 - map C-5
- 8 MUSEO STORICO DELLA TAPPEZZERIA (The Tapestry Museum)**
c/o Villa Spada - Via di Casaglia, 3 map M-9
- 9 MUSEO INTERNAZIONALE e BIBLIOTECA DELLA MUSICA (International Music Museum and Library)** c/o Palazzo Aldini Sanguinetti
Strada Maggiore, 34 - map D-5
- 10 RACCOLTA LERCARO (The Lercaro Collection)**
Galleria d'Arte Moderna c/o l'Istituto Veritatis Splendor
Via Riva di Reno, 57 - map C-3
- 11 MUSEO DELLA SANITÀ E DELL'ASSISTENZA DI BOLOGNA (Museum of the Health and Medical Assistance of Bologna)** c/o Chiesa di Santa Maria della Vita - Via Clavature, 8 - map D-4
- 12 MUSEO MISSIONARIO D'ARTE CINESE e MUSEO DELL'OSSERVANZA (Missionary Museum of Chinese Art and Osservanza Museum)**
Via dell'Osservanza, 88 - map M-9/10
- 13 MUSEO TATTILE DI PITTURA ANTICA E MODERNA (Tactil Museum of Ancient and Modern Painting)** Istituto Cavazza
Via Castiglione, 71 - map F-5
- 14 COLLEZIONE OPERA PIA DEI POVERI VERGOGNOSI (Opera Pia Charitable Fund Collection)** Via Marsala, 7 - map C-4
- 15 COLLEZIONE D'ARTE UNICREDIT (Unicredit Art Collection)** Palazzo Magnani
Via Zamboni, 20 - map C-5
- 16 QUADRERIA ZAMBECCARI (Zambeccari Picture Gallery)** c/o Palazzo Pepoli Campogrande - Via Castiglione, 7 - map D-4
- 17 MUSEO DELLA CATTEDRALE DI SAN PIETRO (San Pietro's Cathedral Museum)** (Closed for restoration)
c/o Cattedrale di San Pietro
Via Indipendenza, 9 - map C-4
- 18 MUSEO DI SAN PETRONIO (San Petronio Museum)** c/o Basilica San Petronio
Piazza Maggiore - map D-4
- 19 MUSEO DI SANTO STEFANO (Santo Stefano Museum)** c/o Chiesa Santo Stefano
Via Santo Stefano, 24 - map D-5
- 20 MUSEO DI SAN DOMENICO (San Domenico Museum)** c/o Chiesa di San Domenico
Piazza San Domenico, 13 - map E-4
- 21 MUSEO CORPUS DOMINI O CHIESA DELLA SANTA (Corpus Domini Museum or Church of the Saint)** c/o Corpus Domini o Chiesa della Santa - Via Tagliapietre, 19 - map E-3
- 22 MUSEO DI SAN GIOVANNI IN MONTE (San Giovanni in Monte Museum)** (Temporarily closed)
c/o Chiesa San Giovanni in Monte
Piazza di San Giovanni in Monte, 3 map E-5
- 23 MUSEO DELLA BEATA VERGINE DI SAN LUCA (Holy Virgin of San Luca Museum)**
Piazza di Porta Saragozza, 2/a map E-1

HISTORY museums

- 24 MUSEO CIVICO MEDIEVALE (Civic Mediaeval Museum)** Palazzo Ghilisardi-Fava
Via Manzoni, 4 - map C-3
- 25 MUSEI UNIVERSITARI (University Museums)**
S.M.A. - Sistema Museale d'Ateneo "Alma Mater Studiorum" University of Bologna
Sede: Palazzo Poggi
Via Zamboni, 33 - map C-5
- 26 MUSEO DEL RISORGIMENTO e MUSEO DI CASA CARDUCCI (Risorgimento Museum and Casa Carducci Museum)**
Casa Carducci - Piazza Carducci, 5 - map E-6
- 27 MUSEO DEL GRIGIOVERDE (Grigioverde Museum)**
Museo Memoriale della libertà - Memorial Museum of Freedom - Via Giuseppe Dozza, 24 - map N-12
- 28 MUSEO DEL SOLDATINO "MARIO MASSACESI" (The Mario Massaccesi Toy Soldier Museum)** c/o Villa Mazzacorati
Via Toscana, 19 - map N-11
- 29 MUSEO EBRAICO (Jewish Museum)**
Via Valdonica, 1/5 - map C-4/5
- 30 MUSEO MISSIONARIO D'ARTE CINESE e MUSEO DELL'OSSERVANZA (Missionary Museum of Chinese Art and the Osservanza Museum)**
Via dell'Osservanza, 88 - map M-9/10
- 31 MUSEO DELLA RESISTENZA (Resistance Movement Museum)** c/o Ex Convento di San Mattia - Via Sant'Isaia, 20 - map D-2
- 32 MUSEO PER LA MEMORIA DI USTICA (Ustica Memorial Museum)** c/o Ex Magazzino ATC
Via di Saliceto, 5 - map L-10
- 33 MUSEO DELLA BEATA VERGINE DI SAN LUCA (Holy Virgin of San Luca Museum)**
Piazza di Porta Saragozza, 2/a map E-1

ARCHAEOLOGY museums

- 34 MUSEO CIVICO ARCHEOLOGICO (Civic Archaeological Museum)**
Via dell'Archiginnasio, 2 - map D-4

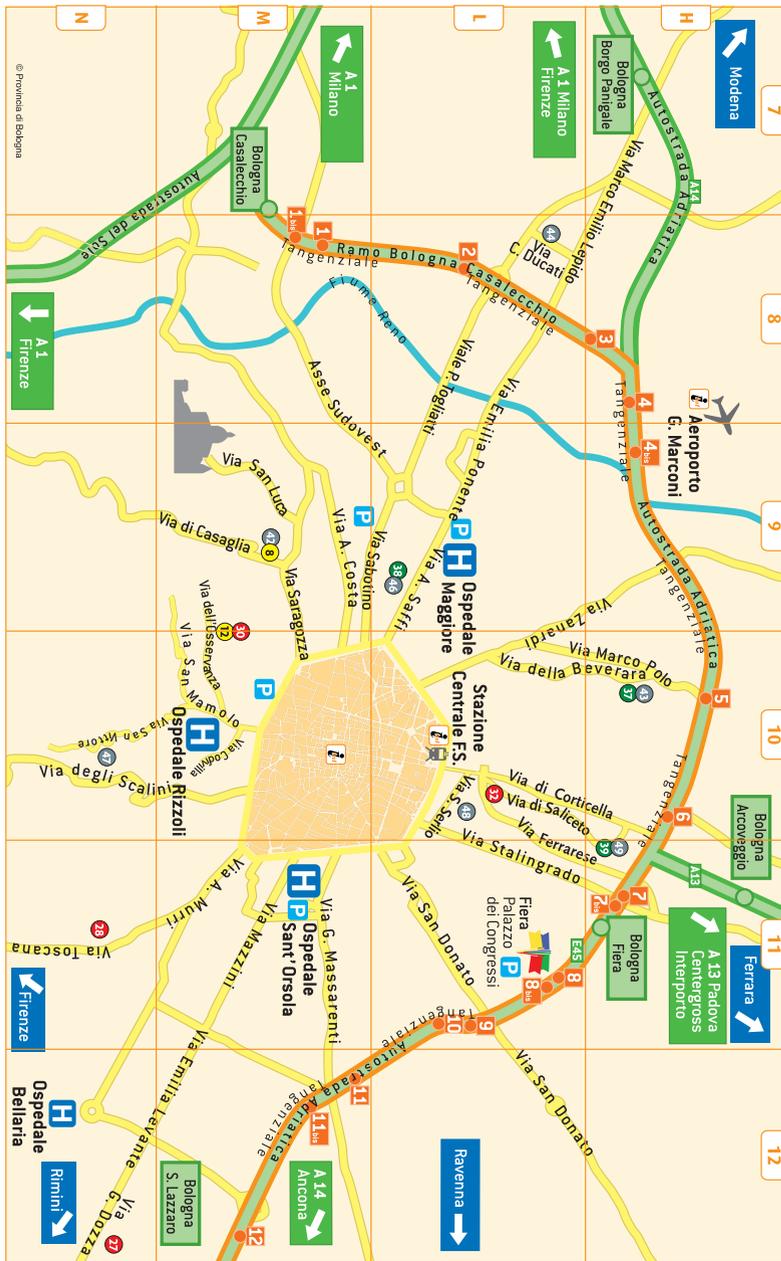
SCIENCES museums

- 35 UNIVERSITY MUSEUM**
S.M.A. - Sistema Museale d'Ateneo "Alma Mater Studiorum" University of Bologna
Sede: Palazzo Poggi
Via Zamboni, 33 - map C-5
- 36 ORTO BOTANICO (Botanical Gardens)**
S.M.A. - Sistema Museale d'Ateneo "Alma Mater Studiorum" Università di Bologna
Via Irnerio, 42 - map B-6

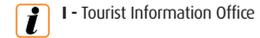
- 37 MUSEO DEL PATRIMONIO INDUSTRIALE (Industrial Heritage Museum)**
c/o Ex Fornace Galotti
Via della Beverara, 123 - map H-10
- 38 MUSEO DELLA COMUNICAZIONE "Mille voci... mille suoni" (Communication Museum "A thousand voices... a thousand sounds)** Museum of the history of radio, gramophones and mechanical musical instruments (1760 - 1960). UNESCO heritage. - Via Col di Lana, 7/n - map L-9
- 39 MUSEO DELL'ISTITUTO NAZIONALE DI APICOLTURA (National Beekeeping Institute Museum)** Via Saliceto, 80 - map H-10/11
- 40 MUSEO CIVICO BIBLIOGRAFICO MUSICALE (Civic Bibliographical Museum of Music)**
Piazza Rossini, 2 - map C-5

IDENTITY museums

- 41 MUSEO DAVIA BARGELLINI (Davia Bargellini Museum)** Palazzo Davia - Bargellini
Strada Maggiore, 44 - map D-5
- 42 MUSEO STORICO DELLA TAPPEZZERIA (The Tapestry Museum)** c/o Villa Spada - Via di Casaglia, 3 - map M-9
- 43 MUSEO DEL PATRIMONIO INDUSTRIALE (Industrial Heritage Museum)**
c/o Ex Fornace Galotti
Via della Beverara, 123 - map H-10
- 44 MUSEO DUCATI (Ducati Museum)**
Via Cavaliere Ducati, 3 - map L-8
- 45 MUSEO EBRAICO (Jewish Museum)**
Via Valdonica, 1/5 - map C-4/5
- 46 MUSEO DELLA COMUNICAZIONE "Mille voci... mille suoni" (Communication Museum "A thousand voices... a thousand sounds)** Museum of the history of radio, gramophones and mechanical musical instruments (1760 - 1960). UNESCO heritage. - Via Col di Lana, 7/n - map L-9
- 47 MUSEO DELL'ASSISTENZA INFERMIERISTICA (The Nursing Assistance Museum)** (Temporaneamente chiuso)
Via di Barbiano, 1/10 - map N-10
- 48 COLLEZIONE STORICA ATC (The ATC Historical Collection)** (Temporarily closed)
Via Bigari 1/a - map L-10
- 49 MUSEO DELL'ISTITUTO NAZIONALE DI APICOLTURA (National Beekeeping Institute Museum)**
Via Saliceto, 80 - mappa H-10/11
- 50 URBAN CENTER DI BOLOGNA**
c/o Sala Borsa
Piazza Nettuno, 3 - map D-3



TOURIST INFORMATION



Bologna



- Palazzo del Podestà, Piazza Maggiore, 1/e - 40124 Bologna (Accessible way from Piazza del Nettuno under Voltone del Podestà)
- Central Station FS, Piazza Medaglie d'Oro, 1 - 40121 Bologna
- "G. Marconi" Airport - Arrivals Hall - Via Trionvirato, 84 - 40132 Bologna

Tel. +39 051 239660 - 251947 - 6472113 Fax +39 051 6472253
 TouristOffice@comune.bologna.it - <http://iat.comune.bologna.it>

Castel San Pietro Terme



- Piazza XX Settembre, 4 - 40024 Castel San Pietro Terme (BO)
- Tel. +39 051.6954137 Fax. +39 051.6954141
- iat@cspietero.it - www.castelsanpietroterme.it

Granaglione



- Via Roma, 56/1 - Loc. Molino del Pallone - 40045 Granaglione (BO)
- Tel./Fax +39 0534.62468
- info@molinodelpallone.it - www.molinodelpallone.it

Imola



- Galleria del Centro Cittadino Via Emilia, 135 - 40026 Imola (BO)
- Tel. +39 0542.602207 Fax +39 0542.602141
- iat@comune.imola.bo.it - www.visitare.comune.imola.bo.it

Lizzano in Belvedere - Vidiciatico



- Pzza Marconi, 6 - 40042 Lizzano in Belvedere (BO)
- Tel./Fax +39 0534.51052
- iat.lizzano@comune.lizzano.bo.it - www.comune.lizzano.bo.it

- Pzza XXVII Settembre - Loc. Vidiciatico 40042 Lizzano in Belvedere (BO)
- Tel./Fax +39 0534.53159
- iat.vidiciatico@comune.lizzano.bo.it - www.comune.lizzano.bo.it

Monghidoro



- Via Matteotti, 1 - 40063 Monghidoro (BO)
- Tel. +39 051.6555132
- iat@monghidoro.eu - www.comune.monghidoro.it

Porretta Terme



- Piazza della Libertà, 11 - 40046 Porretta Terme (BO)
- Tel. +39 0534.22021 Fax: +39 0534.22328
- iat@comune.porrettaterme.bo.it - www.comune.porrettaterme.bo.it

Sasso Marconi



- Via Porrettana, 312 (Piazza dei Martiri) - 40037 Sasso Marconi (BO)
- Tel. +39 051.6758409 Fax +39 051.6758408
- info@infosasso.it - www.infosasso.it

Zola Predosa



- Villa Garagnani Via Masini, 11 - 40069 Zola Predosa (BO)
- Tel./Fax +39 051.752838
- info@iatzola.it - www.iatzola.it

An Introduction to the History of **Bologna**

Bologna has always been an important crossroads between Northern and Southern Italy and between Northern Europe and the Mediterranean region. Its history has been enriched by the influence of various cultures and people who have “marked” the territory and contributed to the economic and cultural development of the city over the centuries.

The first human settlements, dating back to the Bronze Age, were located between the lower hills and the plains (between two tributaries of the Reno, the Aposa and Ravone Rivers). Between the 9th and the 10th centuries B.C. the first villages of the Villanovan period began to appear and one of the first Iron Age sites was discovered here, at Villanova di Castenaso.

In the centuries that followed, starting with the first decades of the 6th century B.C., the economic and cultural influence of the Etruscans was felt and when Bologna became the capital of the Etruscans they named it Velzna or, Latinised, Felsina.

Between the 4th and 5th century B.C., the Boii Gauls began to occupy areas of the peninsula and the Etruscans gradually became a minority. The supremacy of the Gauls in Felsina continued until the arrival of the Romans in 196 B.C., and seven years later (in 189 B.C.) Bononia, a colony ruled by Latin law with its own independent administration, was founded. After the fall of Roman Empire, in 476 A.D., the city was ruled by the Goths, Byzantines and Longobards during the following centuries. In 774 the city was annexed by Charlemagne following his victory over the Longobards and then handed over to Pope Adrian I.

In 1088, the Alma Mater Studiorum, still recognised today as the first university in the western world, was founded. It was a driving force for the economic and cultural development of the city, and allowed Bologna to present itself to the world as a true cosmopolitan city.

Periods of struggle and conflict characterised life in medieval Bologna. Among the

major events of the period was the defeat of Emperor Federico Barbarossa in 1176, thanks to an alliance of towns that united their forces under the Italian, Lega Lombarda, and the capture, in 1249, of King Enzo, son of Federico II, by his own people. The King was imprisoned in Bologna in the building that now bears his name - Palazzo Re Enzo.

During the second half of the 13th century the city was the setting of constant wars between the Guelphs and the Ghibellines. Between the 14th and 15th century Bologna was governed by the Pepoli and Bentivoglio families, names that can still be found in some among the city's most famous places. As a matter of fact, Bologna owes much of its most important Renaissance art and masterpieces to the Bentivoglio family.

By the end of the 13th century Bologna had the fifth largest population in Europe, counting approximately 60,000 residents. The growth of the textile industry brought the city to the forefront as one of the largest industrial centres in Italy. The city boasted an efficient system of canals (among the most advanced in Europe) that powered the many textile mills and facilitated the transportation of goods throughout the city. As a result, a flourishing economy brought to the construction of the first tower-homes.

In 1506, the city was conquered by Pope Giulio II and annexed to the Papal State, under whose domain it remained until 1860. It is worth pointing out, however, that Papal rule was interrupted by the Napoleonic rule between 1796 and 1815, when, at the order of the Congress of Vienna, the city was returned to the Church. In 1860, the city became part of the Kingdom of Sardinia first then became part of the Kingdom of Italy.

During the Second World War, Bologna was an important urban crossroads and the strategic value of its railway network made the city a primary target of the Allied Command. Bombed on several occasions, in 1944, the city was behind the “Gothic Line”, the great defensive barrier created by the Germans along the Tuscan-Emilian Apennines.



The Asinelli Tower, a historical symbol of Bologna - Province of Bologna archives

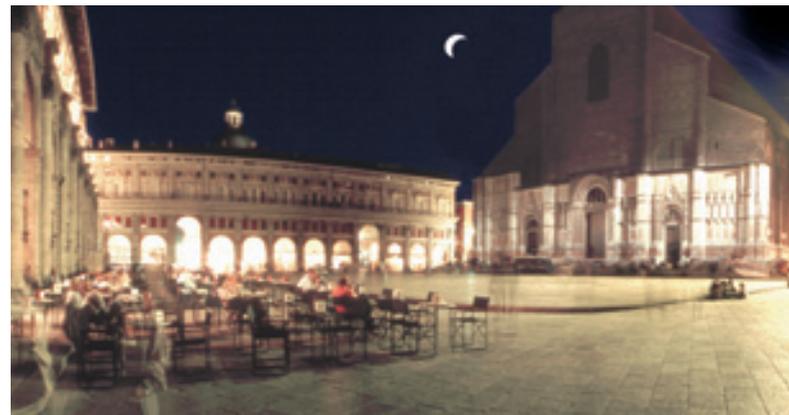
Map of Piazza Maggiore Tour



TOUR HIGHLIGHTS

- 1 PALAZZO DEL PODESTÀ
- 2 PALAZZO RE ENZO
- 3 PALAZZI DEL COMUNE (CITY HALL)
- 4 BASILICA OF SAN PETRONIO
- 5 PALAZZO DEI NOTAI
- 6 PALAZZO DEI BANCHI

The Piazza Maggiore tour



Piazza Maggiore - Province of Bologna Archives

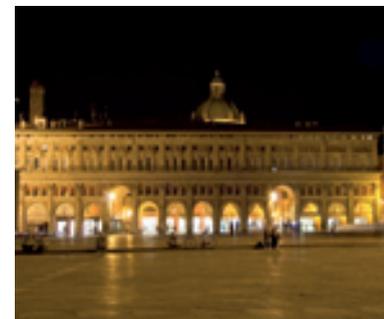
The Piazza Maggiore tour is recommended for those primarily interested in the historical centre of the city. It includes all the sights that can be reached on foot, with a focus on pede-

striar areas (without lengthening the route too much) and staying within an urban-architecto-

nical scenario that is unique in Europe. The starting point is, of course, Piazza Maggiore, “the square of the citizens of Bologna”. It is the heart of Bologna and, using the axis formed by Via Rizzoli and Via Ugo Bassi (the decuman of the Roman city), all of the areas located “within the walls” can be reached. Monumental buildings of religious and political importance surround the square and even today it is the symbol of its civic life. You do not have to walk far to admire Palazzo del Podestà and Palazzo Re Enzo, with the more interesting façades facing Piazza Re Enzo and Piazza Maggiore.

Piazza Maggiore

Piazza Maggiore is one of the largest, most fascinating and ancient squares in Italy. Here, under the balcony of Palazzo del Podestà, Bolognese people would gather to witness the proclamation of laws and the execution of death sentences. The square used to host tournaments featuring knights, public festivals with popular games and any kind of large-scale public entertainment, too. Up until a century ago, it also hosted a lively weekly market. With your back to the façade of San Petronio and Palazzo dei Notai, you face the most ancient complex of buildings: Palazzo del Podestà, Palazzo Re Enzo and Palazzo del Capitano del Popolo, underneath which the grand arcade, or voltone of the Podestà, passes. To the left is Palazzo Comunale (the City Hall) - made up of the Accursio Palace and the adjoining Palazzo del Legato - and to the right is Palazzo dei Banchi, where *Pavaglione* - undoubtedly the most famous of Bologna’s many kilometres of porticos - begins, connecting Piazza Maggiore to the Archiginnasio Museum.



Palazzo dei Banchi - Province of Bologna Archives

Construction on **Palazzo del Podestà** and the square in front of it began in 1200. Only a portion of the original façade of this Romanesque building remains. What we see today is the result of a reconstruction project dating back to 1484, during the rule of Giovanni II Bentivoglio. However, it was never completed as a popular insurrection led to the abrupt end of his rule over the city, leaving the building's façade without eaves and merlons. The supports of the magnificent portico are enhanced by more than three thousand carved rosettes, each one different from the next.

Above the portico is the *Salone del Podestà* (the largest hall in Bologna), once the Hall of Justice and the venue of important festivals and events. Above the arches of the portico runs a balcony from which government decisions were announced to the public and where death sentences, usually by hanging, were carried out.

Palazzo Re Enzo and Palazzo del Capitano del Popolo were built alongside Palazzo del Podestà, and are separated only by the groin vault of the Podestà, which extends all the way to the ground floor forming a covered pedestrian zone. At this intersection one finds the majestic Arengo Tower, which sits on four large pillars and their respective arches. The

great bell of the Tower, known as the *campagnazzo*, was installed in 1453 and served to call the people together in times of danger. Today it only chimes during important public events.



Palazzo Re Enzo and the Fountain of Neptune
Province of Bologna Archives

King Enzo: History and Legend

Legend has it that Federico II of Swabia, to get his kidnapped son Enzo back, offered a golden thread long enough to encircle the walls of the city of Bologna. The young King Enzo, a captive of his people, was nonetheless treated with all the honours or royalty, with even a small but adoring royal court. There are many stories – real or legendary – about his captivity: from his love affairs with the young ladies of Bologna who fought amongst one another to win his heart (and his bed), to the story of his love affair with a simple peasant girl, Lucia di Viadagola, who often passed under his window as she carried her vegetables to the nearby market, and with whom he had a baby boy who later became the founder of the great Bolognese Bentivoglio family.



His attempts to escape from his luxurious prison are also legendary. One of the most famous occurred in 1265 and is depicted in two unfortunately badly damaged bas-reliefs on the side pillars of Palazzo del Podestà: with the help of an accomplice, a

brentatore (a wine bearer), Enzo succeeded in escaping from his Palazzo prison hidden in a wine barrel (*brenta*) that the man was carrying on his shoulders. Unfortunately, a woman at the window of a nearby house saw the king's blonde locks protrude from the vat and raised the alarm: Enzo was immediately recaptured. Re Enzo was buried, at his behest, in the Basilica of San Domenico, where his tomb can still be found today. In memory of his burial, a plaque and a portrait of his profile were placed on the wall to the left of the basilica's main altar in 1731 after the church had been renovated.

In ancient times, the ground floor of the palazzo was used as an armoury and as storage space for the *carroccio*, a large cart on which an altar was mounted, and a true symbol of the city of Bologna. According to tradition, it had been pulled into battle by oxen, and was valiantly defended by soldiers to avoid its capture by the enemy. Palazzo Re Enzo, as it is today, is the result of a radical restoration project by Alfonso Rubbiani between 1905 and 1913.

Palazzo Re Enzo. The old *palatium novum* was built between 1244 and 1246, to house the City Hall, but instead became the luxurious prison of Enzo, King of Sardinia, the son of Emperor Federico II of Swabia. King Enzo was captured during the Battle of Fossalta in 1249, and kept as a prisoner here by his own people until his death in 1272 – hence the name of the palace itself. Going up the stairs along the courtyard of Palazzo Re Enzo you reach the hall of Palazzo del Podestà, and what was then the Palazzo del Capitano del Popolo. It stands between Palazzo del Podestà and Palazzo Re Enzo, facing the Town Hall. From the street an old tower, built into it on the corner during its construction, is still visible. This tower, which belonged to the Lambertini family, has been used in various ways over the centuries - from a *notaria*, an office where notaries drew up contracts for citizens, to a female prison. The groin vault of the Podestà, which, as previously mentioned, links various buildings, was

once one of the city's most vibrant social hubs, thanks to the great market that filled it with colourful vendors and customers. Death sentences were also carried out here, and two gallows from which the criminals were hung are still visible in the wing of the arcade that faces the square. The four statues of the patron saints of Bologna, placed at the arcade's intersection in 1525, portray San Petronio, San Francesco, San Domenico and San Procolo. The intersection of the arcade, upon which the Arengo Tower sits, has a curious acoustic feature: put your ear against one of the four corner pillars and have someone whisper in the opposite corner. You will hear their voice clearly!

Continuing past the buildings that face Piazza Maggiore, you reach *Palazzo d'Accursio* (or *Palazzo delle Biade*) municipal buildings, Piazza del Nettuno, the statue of Neptune (Nettuno) and the Basilica of San Petronio.

Piazza and Fountain of the Neptune

The Fountain of Neptune, also known as "The Giant" (*Il Gigante* in Italian), is one of the most famous monuments of the city. The square on which it sits (*Piazza Nettuno*) was laid out in 1564, and a large number of small buildings were razed to make room for it. The architect was Tommaso Laureti, a sculptor and painter from Palermo, who recruited the Flemish sculptor Jean Boulogne de Douai, known as *Giambologna*, for the making of the great statue. Zanobio Portigiani, an expert caster, provided the bronze fusion. The statue was made in the Fabbriceria of San Petronio, in a building on what is now Piazza Galvani, also known as *Palazzo dell'Accademia* or *delle Scuole* or even *del Pavaglione*.



Today, on the west side of the square, there is a plaque that reads: "IN THESE DWELLINGS OF THE FABBRICERIA OF SAN PETRONIO, IN A LARGE ROOM ON THE GROUND FLOOR, IN 1506 MICHELANGELO CAST THE STATUE OF GIULIO II - GIAMBOLOGNA IN 1564 CAST THE NEPTUNE - MENGANTI IN 1580 CAST THE STATUE OF GREGORY XIII - HERE AT THE BEGINNING OF THE 16TH CENTURY THE SCULPTOR ALFONSO LOMBARDI FROM FERRARA LIVED AND HAD HIS WORKSHOP". The fountain's stone base is the work of Giovanni Andrea della Porta and Antonio

Fasano, from Mantua, and Andrea Riva, from Milan. Two types of Venetian limestone were used, red ammonite and a lighter version of *bronzetto* from Verona. Just like the Basilica of San Petronio, the red and white colours were used to evoke the Free City of Bologna's ones.

Grisante then had water channelled to the fountain from two sources south of the city and, for the masonry, bricks from the dismantling of the city walls' merlons were used. On each of the four sides of the great limestone basin there are carvings that read, "FORI ORNAMENTO"

("built to decorate the square"), "POPULI COMMODO" ("built to be used by the citizens"), "AERE PUBBLICO" ("built with public funds") and "MDLXIII" ("1564" in Roman numerals), although the work was actually completed only in 1566. It is worth noting that this fountain, like the *Fontana Vecchia*, which is now also considered a monument, was actually built for the practical purpose of supplying water to the area's citizens. With the help of several *acquaioi*, the water carriers who worked at the fountain, residents could even have water delivered to their homes for a small fee. The monument has undergone many renovations over the centuries. The statue of Neptune was disassembled and cleaned during the last two world wars.



Detail of Palazzo d'Accursio - Province of Bologna archives

The City Halls

The part of the building where the clock tower rises was the residence of the illustrious lawyer Accursio during the 13th century. In 1284, he sold the building to the city, and it was converted into a public granary: that's the reason why it is also known as Palazzo delle Biade (literally, "The Grain Palace"). A mechanical clock adorned with moving statues was mounted in the ancient tower only to be replaced in 1700 with the current clock. High up on the façade there is an important *Madonna with Child* painted by Niccolò dell'Arca. Above the portico there was once a balcony from which the city authorities would throw a roast pig into the jubilant crowds during the celebrations of August 24th. A statue of Boniface VIII dominated the square from above the balcony: this statue, sculpted in 1300 and covered with gold foil, is now housed at the Civic Mediaeval Museum. The other part of the building (to the left of the entrance) was extended at the end of the 1500s to make room for the apartments of the City Governor, who, in reality, was the Cardinal Legate. The Palace of the Cardinal Legate actually looked like a fortress - with lots of walls, merlons and towers - and, in ancient times, it was surrounded by a deep moat and drawbridge. At the base of the walls you can still see the ancient measurement units used by artisans and vendors: the arm, the pole, the Bolognese foot and the official sizes used to manufacture roof tiles and bricks.

Above the entrance gate, designed by the Genovese architect Alessi in the mid-1500s, there is a statue of Gregory XIII, sculpted by Menganti. This statue is the copy of a bronze

one made by Michelangelo, and was erected at the order of the Bentivoglio family, the Renaissance lords of Bologna, and then destroyed after the city fell under Papal control. The original bronze statue was melted down by the people of Ferrara and used to make cannons. During World War II, a wall was built around the statue to protect it from bombardments. Pope Gregory XIII, a native of Bologna, was the reformer of the ancient Julian calendar, which in 1583 was a full ten days out of alignment. Entering the building you cross over three courtyards: one for receiving guests, one for storing weapons and one serving the prison (which was greatly reduced in size at the end of the 19th century to make way for the Sala Borsa). It was here that Ulisse Aldrovandi laid out the botanical gardens called *dei semplici*, consisting in a series of beds to show medical students the fundamental *semplici* (Italian for "basic") plants, which medicine was derived from in those days. The great staircase, designed by Bramante, was built so that horses and carriages could actually take their passengers all the way up to the apartments located on the upper floor.

Once inside, a great many halls and rooms flow into one another, including the Farnese Hall (from which you can access the Morandi Museum), the *Cappella Farnese* (Farnese Chapel), the only remaining one of twelve chapels which were once in the palace, the *Sala d'Ercole*, named after its large statue of Hercules, the hall of the City Council and the apartments of the Cardinal, which now house the Municipal Art Collections.



Basilica of San Petronio (detail of the photo of Piazza Maggiore) Bologna City Archives - Sergio Buono

Basilica di San Petronio

The Basilica of San Petronio was built at the request of the Bologna city fathers who, in 1390, entrusted the project to the architect Antonio di Vincenzo. Many houses in the immediate vicinity were razed to make room for what was to be the largest church in Christendom.

The project was finished in 1659 with the construction of the apse. In keeping with the will of the citizens of Bologna, the Basilica was to be shaped like a huge cross, with each of its gigantic arms sitting on its own square. One was meant to reach all the way to Via D'Azeglio, overlooking Piazza dei Celestini, the other to reach beyond the Archiginnasio, to the alley that leads to Via De' Foscherari, while the longest arm was to stretch all the way from Piazza Maggiore to Piazza Galvani. A 150 metres- high and 50 metres-wide dome was

originally meant to be built above the main altar.

Over time the dimensions of the project were reduced and only the longer arm was actually completed. This change can be attributed to both the arrival of the Papal army in 1506 and the excessive cost of the project. The Basilica of San Petronio is, nevertheless, still one of the city's largest churches - measuring 130 metres in length, and being 58 metres wide, and 45 metres high at its centre with a 51 metre-wide façade.

The façade, however, remains incomplete. The upper section is made of brick while the lower part is covered with marble.

Another point worth noting is that the niches



The San Petronio Museum Province of Bologna Archives

designed to house statues have remained empty all these years. Along the base of the façade eight bas-reliefs can be seen depicting the saints who played a role in the history of the Church in Bologna. There are beautiful



Central Nave of the Basilica of San Petronio Province of Bologna Archives



Palazzo dei Notai as seen from Via IV Novembre - Bologna City Archives - Sergio Buono

decorations on the three doors: the central door, called *Porta Magna*, was designed in 1425 by Jacopo della Quercia. The bas-reliefs of the architrave and side pillars depict biblical stories and the lives of the prophets. The sides are adorned with the stained glass of the twenty-two chapels inside the Basilica.

The interior is Gothic, with three aisles, supported by ten pillars of different styles that support the pointed arches. On the pavement you can see the famous Gian Domenico Cassini sundial built in 1655. The most famous chapels are along the aisle on the left: frescos painted

Amico Aspertini

Amico Aspertini was born in Bologna between 1474 and 1475. Some of his more important works are now housed in the Pinacoteca Nazionale di Bologna (Bologna National Picture Gallery) and in the churches of San Petronio and San Martino, where the painter was buried on November 19, 1552. An original and highly educated painter, Aspertini had such an independent artistic personality and was so extravagant that he actually "never submitted to anyone's style". The speed with which he painted was incredible: being ambidextrous, he was able to simultaneously apply the *chiaro* and *scuro* with both hands. After his works in Rome for Pope Alexander VI, in 1506 he went to work with Francia and Costa on the Santa Cecilia frescos in Bologna, and later on those of San Frediano in Lucca. His decorations in three halls in the *Rocca* ("fortress") *Isolani* in Minerbio are a masterpiece from his later years. The preparatory drawings of this work are preserved at the British Museum in London.

by Giovanni da Modena decorate the first and the fourth chapels, and the *San Rocco* by Parmigianino can be admired in the eighth chapel. In the minor naves you can see four carved crosses that, according to legend, were erected by San Petronio at the four cardinal points of Bologna. The crosses on display today are the result of a reproduction project dating back to 1798. Many famous historical ceremonies were celebrated in San Petronio, but the most important event took place on the 24th of February 1530, when Charles V was crowned Emperor by Pope Clemente VII.

Exiting the Basilica into Piazza Maggiore, not far off to the right, is Palazzo dei Notai.

Palazzo dei Notai

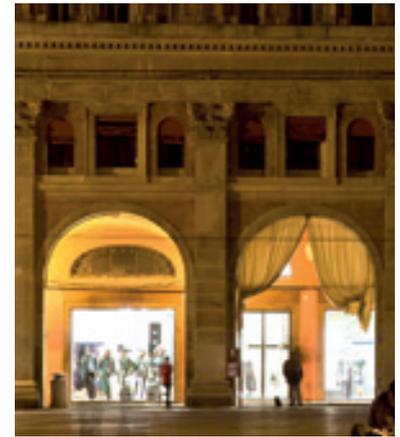
The Guild of Notaries (*notai* in Italian) was very influential during the Middle Ages. Initially, as mentioned, the individual notaries practised their profession under the porticos of the Podestà, where the market also conducted its lively commercial activities. They later moved their desks into a room on the ground floor with other public offices. The offices of the Guild itself were located in a 13th century building overlooking the square, Palazzo dei Notai. The six original windows were the work of Antonio di Vincenzo, but in early 1900, the building was renovated by Alfonso Rubbiani. In the 1700s the ground floor was used as a *salara* (a salt warehouse). In those days there was no refrigeration and salt was essential in the preparation and preservation of meat.

On the main façade overlooking Piazza Maggiore, the emblem of the Guild of Notaries, three ink pots with quills on a red background, can still be seen.

Palazzo dei Banchi

Palazzo dei Banchi owes its name to the small banks and money-changers stalls that once occupied the area where the shops now exist. Built in 1412, it is not really one building but rather a façade constructed by Jacopo Barozzi da Vignola between 1563 and 1568 to cover the many, and certainly less elegant, houses that once gave onto the square here. The building's portico is the centre of a series of pedestrian porticos that begin at the corner of Via Rizzoli and Piazza Re Enzo, and go all the way to the Pavaglione portico.

Palazzo dei Banchi detail of the portico
Province of Bologna Archives



Pinacoteca Nazionale (National Picture Gallery)

The collection of paintings was started in 1796, from works found in churches and convents that were suppressed during the Napoleonic Era. It was moved here, into what was once the convent of San Ignazio, in Via Belle Arti, in 1808. The tour of the gallery is divided into the following sections:

Primitive Art

This section hosts the works of local artists of the 13th and 14th centuries. Prominent among them is Vitale da Bologna, with his *San Giorgio and the Dragon* and the series of frescoes removed from Sant Apollonia in Mezzaratta. Other rooms exhibit works by non-Bolognese artists, including the polyptych *Madonna on the Throne with Saints*, the only work of Giotto that bears his signature.

The Renaissance

This area hosts early Bolognese Renaissance masterpieces, with works by Francesco del Cossa, Lorenzo Costa and Francesco Francia, who worked in Bologna in the heyday of the Bentivoglio family.

Here you will see works not from Bologna itself, though nonetheless linked to local culture, such as the famous *Ecstasy of Santa Cecilia* by Raphael. Worth mentioning, for their imaginative portrayals, are the so-called "*Altarpiece of the Apprenticeship*" and *The Adoration of the Magi* by Amico Aspertini, and, for its formal elegance, *Our Lady of Santa Margherita* by Parmigianino. Before the room housing the foreign paintings, a *Visitation* by Tintoretto, an important work in the aesthetic education of the Carraccis.

Mannerism

This area houses works by artists from the second half of the 16th century, including

Federico Barocci, Bartolomeo Passerotti, Giorgio Vasari, Prospero Fontana and Bartolomeo Cesi.

The Carracci

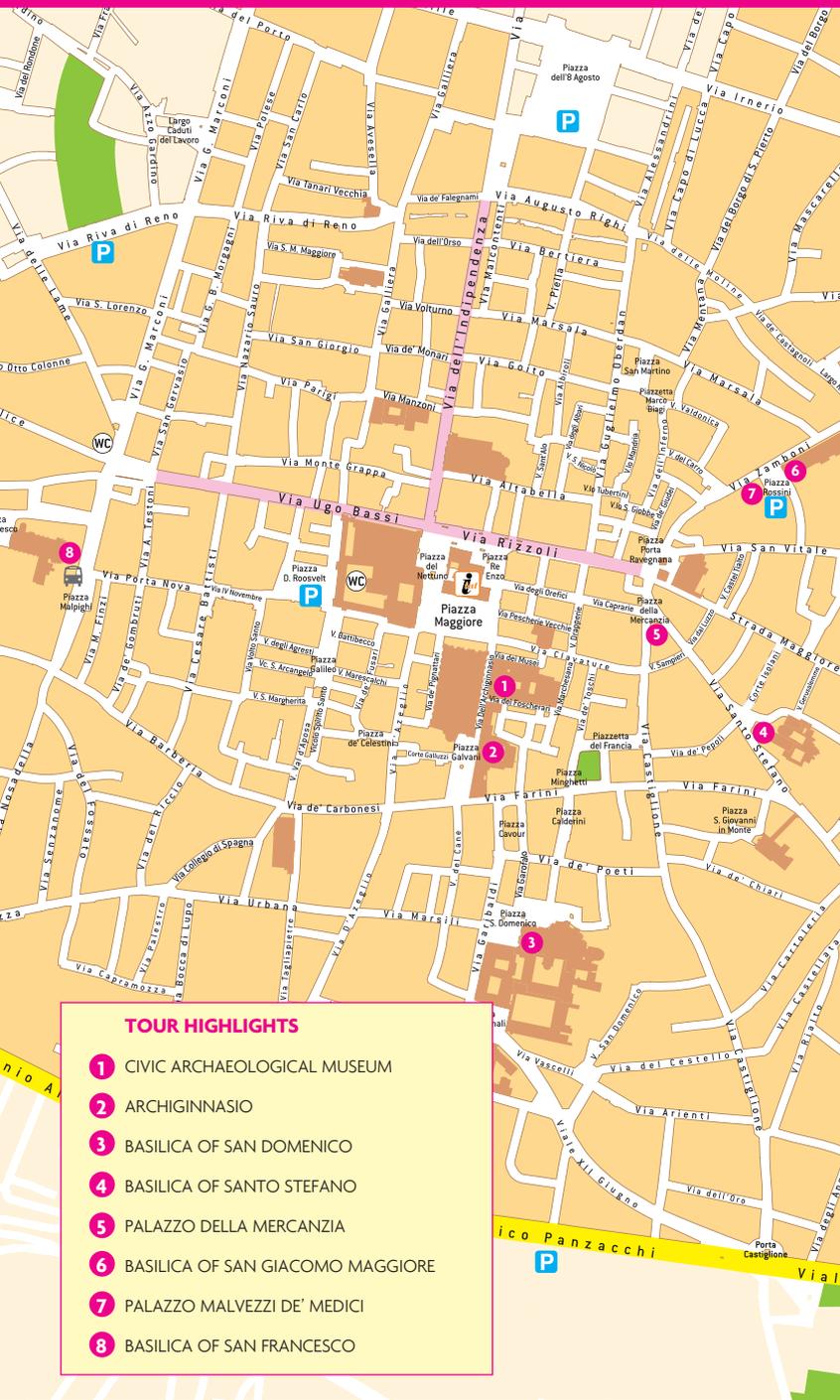
The most important masterpieces of Ludovico, Agostino and Annibale Carracci - who founded *Accademia degli Incamminati* in the 1580s - are housed in a hall especially dedicated to them. The academy founded by the Carraccis aimed to reform painting by proposing a return to "natural" art, while leaving the intellectual attitude of Mannerism behind. Ludovico, an interpreter of the Counter-Reformation movement, plays a leading role here, with such works as *The Conversion of San Paolo* and *Madonna of Bargellini*, while there are fewer paintings by Annibale, who left Bologna for Rome in 1595. *The Dressing of San Guglielmo*, a youthful masterpiece by Guercino, concludes the visit to this hall.

Guido Reni

This artist is the leading exponent of 17th century classic ideals, a creator of intense religious iconographies of the Counter-Reformation movement, including *The Piety of the Beggars* and *The Massacre of the Innocents*.

The Baroque Era and the 1700s

A series of rooms host other works by the Carracci and students of their academy, by Guercino (in his later period) and other exponents of the Bolognese school of the 1600s, including Alessandro Tiarini and Elisabetta Sirani. Among the painters of the 1700s, Carlo Cignani, an exponent of the Academic tradition, Giuseppe Maria Crespi, for his representative immediacy, and the Gandolfi brothers, are also worth mentioning.



TOUR HIGHLIGHTS

- 1 CIVIC ARCHAEOLOGICAL MUSEUM
- 2 ARCHIGINNASIO
- 3 BASILICA OF SAN DOMENICO
- 4 BASILICA OF SANTO STEFANO
- 5 PALAZZO DELLA MERCANTIA
- 6 BASILICA OF SAN GIACOMO MAGGIORE
- 7 PALAZZO MALVEZZI DE' MEDICI
- 8 BASILICA OF SAN FRANCESCO

The Classic Tour is ideal for those who wish to discover Bologna's monuments and significant landmarks in one day, starting from Piazza Maggiore.

Leaving the Basilica of San Petronio (see Piazza Maggiore and the *Quadrilatero*) on the right, pass under the *Portico del Pavaglione* and continue until you arrive at the entrance of the Civil Archaeological Museum.

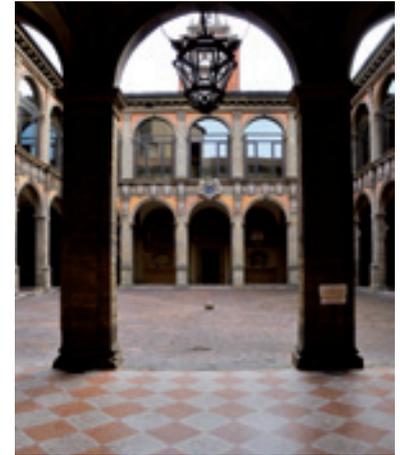
The Civic Archaeological Museum

The Civic Archaeological Museum is one of the most important archaeological museums in Italy and has had its headquarters in Palazzo Galvani since 1881, when it was established. Its collections include artefacts dating back to the Villanovan period and local archaeological findings of Greek, Roman and Etruscan relics (in the picture: an Etruscan vase), as well as a large collection of Egyptian ones.



Exhibits not to be missed include the Roman lapidary (with the torso of Nero decorated with a Gorgon's head) and the section devoted to the Prehistoric era in the Bologna area, the rich Etruscan and Villanovan section (with a vast selection of tombstones, among which the Great Tomb of Margherita Gardens – *Giardini Margherita* in Italian, one of the several parks of Bologna -, including personal items, bronze tools, ceramic and bronze vessels), the Roman and Greek sections (with Fidia's *Lemnia Athena*) and the priceless Egyptian collection (among the most important in Europe).

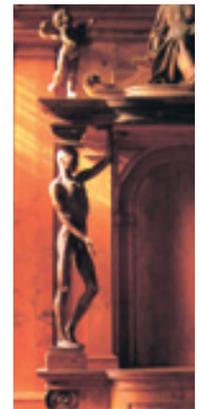
Continue under the portico to the **Archiginnasio**, one of the most important and representative buildings of the whole city, whose construction was ordered by Pope Pius IV and whose project was entrusted to Antonio Morandi (also known as "*Terribilia*"), who finished the building between 1562 and 1563. Composed of a 139 metre-long portico and a central courtyard with two rows of galleries, this project brought about much needed urban renewal and allowed the various university schools to assemble under a single roof.



Courtyard of the Archiginnasio
Province of Bologna archives

The Archiginnasio, rich in works of art, was, as a matter of fact, the seat of the *Studium* – the University – of Bologna until 1803. The building, which includes the former Church of Santa Maria dei Bulgari, is composed of two floors with a frontal portico and courtyard. The upper floor once housed study halls for lawyers and artists: the corresponding lecture halls are the Stabat Mater Hall and the Reading Room of what is now the Archiginnasio Library.

Originally housed in the Convent of San Domenico, the library was moved to the old rooms of the University in 1838. The texts in the collection cover a wide range of subjects relating to historical, political, literary, artistic, biographical and philosophical disciplines, as well as a rich section devoted to the culture of Bologna. Today the library is home to more than half a million volumes and 12,000 manuscripts.



Teatro Anatomico
Province of Bologna archives

Bearing witness to the history of the building as the seat of a university, a vast mural of heraldic shields, thousands of student emblems and inscriptions honouring the teachers can still be admired. On the first floor, the Anatomical Theatre, built by Antonio Levanti in 1637, can be visited. This hall was dedicated to the study of anatomy. It was originally shaped like an amphitheatre and built of pinewood, with a caisson ceiling and decorated with statues. Unfortunately, it was destroyed by bombs in WWII, but then later restored.

Leaving the residence, continue under the portico in the direction of Via Farini until you get to Piazza Galvani, built in 1563 by Pius IV, in order to create more space next to the Archiginnasio. At the centre of the square there is a statue dedicated to Luigi Galvani.

Luigi Galvani

Luigi Galvani graduated in Medicine and Philosophy from the University of Bologna in 1759. Once, while dissecting a frog, one of his aides accidentally touched a nerve of the dead animal with an electrically charged scalpel, making its leg move as if it were still alive. This event gave birth to the study of the relationship between electricity and life.

However, after years of observations and discoveries, Galvani was forced to interrupt his studies. In 1796, when Napoleon's troops occupied Bologna, he refused to swear allegiance to the Cisalpine Republic: as a result, he lost his Chair at the Anatomy Faculty of the University. He was rehabilitated as a *Professor Emeritus* only after his death, occurring in 1798. Luigi Galvani is, without a doubt, the father of biological electricity.



Basilica di San Domenico

Go over to the other side of Piazza Galvani and you will find yourself on via Farini, where you can turn left to reach Piazza Cavour; turn right and continue along the entire length of the *Banca d'Italia* portico.

Once on Via Garibaldi, keep on walking until you get to the **Basilica di San Domenico**.

San Domenico and the San Domenico Museum

The Dominican complex in Bologna was founded in the early 13th century, with the construction of a church and annexed convent, when Domenico, founder of the Order of Preachers, settled in the city. Following his death in 1221, the importance of the monastery grew considerably, and the church was completely rebuilt and enlarged since 1234, to be finally consecrated by Pope Innocent IV in 1251. In 1469 a sculptor from Puglia named Niccolò was charged with creating a monumental marble cymatium for the sarcophagus of the order's founder. The work made him famous, but the artist, who was later named *Niccolò dell'Arca* ("arca" also means "monumental sarcophagus" in Italian), actually failed to complete it (he died in 1496). A young Michelangelo, in fact, sculpted the statues of San Petronio and San Procolo that stand over the tomb.

The museum, located in several areas between the sacristy and the choir of the basilica, hosts numerous works of art previously scattered around the basilica or inside the convent - in some cases even without adequate protection. In the two halls hosting the museum, a fresco dating to the 17th century was discovered - *Moses in the Desert*, attributed to Andrea Donducci, known as "*Mastelletta*", of whom there are other works in the San Domenico Chapel inside the basilica. Among the works of particular importance is a *Piety* by Baccio da Montelupo, made at the end of the 15th century entirely of terracotta: only four of the many statues that were once here still remain today.



The Marble Cymatium of Niccolò dell'Arca
Province of Bologna archives

From Via Garofalo and turning left onto Piazza Cavour, you will retrace the route back to Via Farini. From here, turn right and just go straight on all the way to Via Santo Stefano, then turn left onto the square and the Basilica of Santo Stefano.

Piazza Santo Stefano is one of the most beautiful sights of Bologna. The square, often the venue of cultural events and concerts, is surrounded by important buildings and closed off from the Basilica of Santo Stefano.



Piazza Santo Stefano
Province of Bologna archives

The **Basilica of Santo Stefano** is, without a doubt, the most fascinating complex of religious buildings in Bologna. Looking over the square named after it, it is known as the complex of *Sette Chiese* (Italian for 'Seven Churches').

The basilica, more than one thousand years old, is made up of an intricate and highly original structure, in which several intertwined cult-related buildings have come together to create a sort of *Sancta Jerusalem* - a sort of reconstruction of the holy places in Jerusalem. Tradition traces its foundation to the early 5th century A.D.: Petronio, the Patron Saint of the city (in the 5th century Bishop of Bologna) wanted to be buried here. Moreover, it has also been discovered further documentation hinting at a previous construction in the same place, dating to the 1st century A.D. - possibly a temple dedicated to the goddess Isis, erected on the site of a water spring that is still visible in the Basilica del Santo Sepolcro.

It was probably on the site of this temple that the first Christian temple was built - giving life, over the course of centuries, to the present-day structure. Very little remains of the original floor plan: the traditional "Seven Churches" have, in fact, been reduced to four, due to restructuring projects executed between the late 1800s and the early decades of the 1900s.



Santo Stefano Museum
Province of Bologna archives

Piazza Santo Stefano by night - Province of Bologna archives



The complex hosts the tomb of San Petronio, who was the Bishop of Bologna from 431 to 450 and later became its Patron Saint. His feast day is celebrated on October 4th. The head of the Saint was moved into a chapel of the Basilica named after him.

The Church of San Vitale e Agricola, which houses the sarcophagi of the two martyrs, dates back to the 5th century, but has been repeatedly restored between 800 and 1000.

Stepping through the so-called "Pilate's courtyard", an ancient portico dating to the 13th century, the Church of the Trinity (finished in the 12th century) can be reached.

Leaving Piazza Santo Stefano behind and heading towards the Two Towers, you reach Piazza della Mercanzia, on which the eponymous building stands.

Palazzo della Mercanzia is an elegant, brick Gothic building built between 1384 and 1391. It was erected on the site where the old *dogana* (Italian for "customs") once stood, and was projected by Antonio di Vincenzo, the famous architect who designed Palazzo dei Notai, Palazzo Re Enzo and the Basilica of San Petronio, too. The pillars and the balcony, adorned with a canopy, are the work of Giovanni and Pietro dalle Masegne. Resulting from the Napoleonic decree dated June 27th 1811, the Bologna Chamber of Commerce established its headquarters in this building, and it has remained here ever since. Inside, the atrium and the magnificent Council Hall can be visited. Over the years, the building has also been the seat of the Merchants' Forum and many guilds. Countless disputes between merchants were resolved here, by especially elected judges. Amazingly for the times, there was also a second level of appeal administered by an official called the "judge of appellations". All judicial authorities were elected anew each year in the presence of the Elders and the *Gonfaloniere di Giustizia* (a sort of "Manager of Justice"), and remained in office for six months.

From Piazza della Mercanzia continue past the Two Towers towards Via Zamboni until you get to Piazza Rossini, in which the church of San Giacomo Maggiore is located.

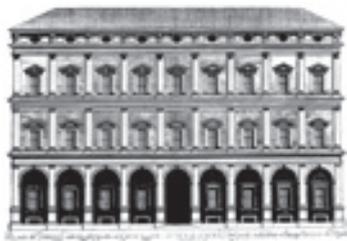
For the artistic treasures it holds, the church of **San Giacomo Maggiore** is one of the most illustrious in Bologna. It bears the name of San Giovanni Battista's brother, the Apostle Giacomo, the first martyr among the apostles, whose body is preserved in a shrine in Santiago de Compostela. The church was built in Romanesque style between 1267 and 1315 by

the Augustinian Hermits, and was consecrated in 1344. The adjacent convent has always been an important culture and study centre of the Augustinian Order. The bell tower was erected in 1471. The portico, which is still considered one of the greatest works of Renaissance style in Bologna, was built subsequently. At the end of the 15th century, the church's interior was renovated in full Renaissance style, only to be changed once again in the 18th century.

The church houses a gallery of precious masterpieces. The magnificent sacristy has vaulted Gothic ceilings and the mighty wardrobe dates to 1640. The fresco, now barely visible in one of the niches of the façade, dates to the 14th century.

The apse houses the 15th century, square-based Bentivoglio Chapel, with an elegant cupola adorned with frescos by Costa and Francia. The chapel was built at the behest of Annibale Bentivoglio in 1445, in front of the suspended tomb of Anton Galeazzo, his father, designed by Jacopo della Quercia and various fellow artists.

There is a painting over the altar by Francesco Francia: the representation of the *Madonna Seated on a Throne with Child and Saints* dates back to 1494. Every year on May 22nd, in San Giacomo Maggiore, there is a great feast celebrating Santa Rita da Cascia, and the rose traditionally received on this occasion must be kept all year for good luck.



Palazzo Malvezzi de' Medici
Province of Bologna archives

Palazzo Malvezzi de' Medici, seat of the Province of Bologna, is located in the same square facing the church. The building has been described as "*palazzo dal portico buio*" for its distinctively shaded (*buio*, in Italian) portico.

It was constructed at the request of the Malvezzi family, a prominent, wealthy family whose presence in the city dates back to 1100. The Malvezzi participated actively in local politics, occupying important positions in support of the city's Guelph party and on several occasions supporting the Bentivoglio family positions – at least until 1488, when they took part in an ill-advised conspiracy against the Bentivoglios by the Marescotti family. Once

defeated, they were stripped of their wealth. In 1506, after the Bentivoglio family had been exiled and Bologna had been taken over by the Papal State, the Malvezzi returned to the city, regained possession of their properties, and were even given back their senatorial titles. Construction of the building, designed by Bartolomeo Triacchini, began in 1560. Among the later, and more important, interventions was the grand staircase built for Marquis Giuseppe Malvezzi de Medici in 1725 by the architect Alfonso Torreggiani, but actually designed by Francesco Bibiena. Around the mid-19th century the Malvezzi family enhanced the main floor, employing the genius

Bentivoglio family

The Bentivoglios are the Bolognese feudal family par excellence. They arrived in Bologna in the 14th century, and among the many legends surrounding the figure of King Enzo - son of Federico II and a prisoner of the people of Bologna - from whom the family claimed descent, the most famous one claims that the head of the Bentivoglio household was actually the son he had with Lucia, a peasant girl. It seems that the name of this child comes from the fact that Enzo often said to Lucia "my love, I love you so ("amor mio, ben ti voglio" in archaic Italian). The hegemony of the family has its beginnings on March 14, 1401, after the expulsion of the Papal Legate, when Giovanni Bentivoglio the 1st became *Gonfaloniere di Giustizia* ("Manager of Justice") for life. The family reigned over the city under Anton Galeazzo (laid to rest in the tomb Jacopo della Quercia created or him in 1435, in the church of San Giacomo Maggiore), under Annibale I - killed by the Canetoli family in 1445 - and Sante, who brought a long era of peace to his fellow citizens. After Sante's death (1462), Giovanni II took over as lord of Bologna, and ruled for more than forty years. Under his command, and thanks to a new political and diplomatic balance with the other Italian states, Bologna definitively entered the Renaissance, not only in the field of art, but also in every other aspect of social and cultural life. During this time significant changes were made to the urban landscape: the creation of Piazza Calderini, the building of the *Volte dei Pollaroli* and the widening of the open areas in front of the churches of San Salvatore and San Martino, to name but a few. The construction of new churches and grand palazzos, and their embellishment with paintings and decorative works, gave the city a true Renaissance look. Among



designer Francesco Cocchi, and figure painters Antonio Muzzi and Girolamo Dal Pane, with ornaments created by Giuseppe Badiali, Andrea Pesci and Luigi Samoggia. In 1931, the building was purchased by the Province of Bologna: unfortunately, the furniture and the library, which were also up for sale were not purchased and were lost to the antiquities market. Following restoration work completed under the direction of Emilio Boselli in the 1930s, the Bibiena staircase was dramatically altered, but the decorated rooms of the main floor have kept their original appearance and are now used as reception rooms on important occasions.

other works, Palazzo Bentivoglio, in the area where today the Teatro Comunale (Bologna's City Theatre) and the Guasto Gardens (Giardini del Guasto) stand, was completed. In the wake of this fresh series of initiatives and development, the teaching of medicine, philosophy and astronomy also advanced, with Girolamo Manfredi as main protagonist. It was also in this period that Giovanni Piccola della Mirandola and Nicolaus Copernicus settled in Bologna. On the artistic front, this era saw the arrival of the great painters of the Ferrara school, while Niccolò dell'Arca brought to completion the magnificent cymatium which houses the remains of San Domenico, and Aristotele Fioravanti designed and built the grand portico of Palazzo del Podestà. Towards the end of his reign, Giovanni Bentivoglio the 2nd, under the influence of his wife, Ginevra Sforza, committed several fatal errors, gradually becoming a tyrant in his management of public affairs and behaving ambiguously towards other states. The bone of contention that ultimately led to hostilities with the other noble families of Bologna was the massacre of 240 members of the Marescotti family: the bloodbath was ordered by Giovanni the 2nd himself, afraid that Agamennone Marescotti intended to overthrow him and take over the reigns of power. In 1504, in light of these events, Bologna's people themselves helped Pope Giulio II's troops in the conquest of the town. Giovanni the 2nd, together with his wife and their children, fled the city. In 1507, following continued attempts by the sons of Giovanni the 2nd to regain their father's power, the people of Bologna finally destroyed Palazzo Bentivoglio. After the end of the Bentivoglios' hegemony, Bologna remained under Papal control until the end of the 1700s.

The Tombs of the Glossators

The pyramidal tomb of the great lawyer Accursio that stands in the garden of the Basilica of San Francesco was built around 1260, the year of his death. The monument as it presents itself today, and the two similar ones (one of Odofredo and the one of Rolandino dei Romanzi), are the result of the restoration efforts (and of an outstanding inventive creativity, too) of Alfonso Rubbiani (1848-1913). Accursio – who was born in Bagnolo di Toscana in 1182 and died in Bologna between 1258 and 1260 – was *Podestà* (City Governor) of Bologna and a celebrated professor. In his *Glossa ordinaria* or *Glossa magistralis* he recorded most of the legal writings (*glosse*) of lawyers (*glossatori*), as well as adding many comments of his own, that eventually made up the Justinian's *Corpus Juris*. No other legal publication has enjoyed the same success as the *Glossa*, which for centuries exercised almost



Plate at the Civic Mediaeval Museum
Province of Bologna archives

absolute dogmatic authority concerning law matters. The large cubic base of the tomb is in brick covered with slabs of sandstone upon which, on the side facing the square, two Greek crosses were carved. The four corner columns higher up are of cipollino marble, very likely leftovers from some demolished building; the others are of Istrian stone. The sarcophagus is in red ammonite and decorated on all four sides with Greek crosses, and on both sides of the lower arm of the cross an inscription in Gothic letters reads: SEPVLCRVM ACCVRSI GLOSATO RIS LEGVM FRANCISCI EIVS FILII - namely “the tomb of Accursio glossator (commentator) of laws and of his son Francesco”.

The second tomb, with two orders of columns, belongs to Odofredo and in the third, with the four lions, lays Rolandino dei Romanzi.

grew steadily over time, and the City granted them land on which to build their basilica (completed in 1254). Built in French Gothic style, it houses a large marble altar created by Jacobello and Pier Paolo Masegne. Outside the basilica the tombs of the glossators - legal scholars - can be admired.

Today, Via Ugo Bassi is a typical example of 20th century urban architecture, with imposing buildings and façades embellished with Art Nouveau decorations. At the corner of Via Ugo Bassi and Via Nazario Sauro is a statue dedicated to Ugo Bassi.

to defend Italy from invaders. Illuminated by a great sense of patriotism, Bassi set out to convey the spirit of the revolution to soldiers and the people. Wounded in Treviso on 12 May, 1848, he was treated in Venice, and, once healed, he fought for that Republic, only to come back to Rome, where he witnessed the birth of the Roman Republic. Ugo Bassi was taken prisoner by the Austrians under General Gorzkowski in Comacchio on August 2, 1849 and transferred to Bologna on charges of possession of arms, sentenced without a trial and shot together with others on August 8, 1849. In the days following the execution, many citizens of Bologna went to his tomb to pay him tribute and many writings against the Austrians, with promises of revenge, appeared spontaneously on the city walls.

Ugo Bassi

Ugo Bassi was one of the protagonist of the Italian Risorgimento - his father Luigi Sante, was a customs clerk for the Papal State and his mother, Felicita Rossetti, was a maid. Despite his father's opposition he became, while still very young, a Barnabite novice and in 1821 took his vows in Rome at the church of San Carlo. In the Barnabite Order he met and befriended Alessandro Gavazzi, a fellow priest and great patriot with very liberal ideas, who eventually became Garibaldi's army chaplain. Bassi became a well-known preacher in his own right, and during long trips around Italy, during which he always lived in total poverty, was often followed by people attracted to his orations. During the revolutionary turmoil of 1848 he did not hesitate to join Pio IX's forces

The Certosa of Bologna

Once a Carthusian monastery, Bologna's city cemetery – the Certosa – differs from normal cemeteries for the structure itself and for the wealth of its decorations. Once inside, you immediately notice that there are few open spaces.

The plan of the cemetery is almost entirely covered by porticos, and this feature provides the whole place with a particularly distinctive atmosphere, not to be found in other cemeteries. The range and complexity of the plan evokes in the visitor a sense of bewilderment and awe at the same time. The arched portico at the eastern entrance of the Certosa, converging with the one that leads to the Sanctuary of the Madonna of San Luca, seeks to give a feeling of continuity between this city of the dead and the city of the living. Some tombs are decorated with paintings instead of by monuments and the architectural fantasy alone certainly makes it worth a visit.

The *Cimitero Comunale* (City Cemetery) was built in 1801 inside the Certosa monastery, which was founded around 1350 by Carthusian monks (*Certosini*) and remained active until it was closed by Napoleon in 1797. The church of San Girolamo, next to the cemetery, houses a stunning inlaid choir

and paintings by many of the finest artists of 1600's Bologna - Antonio and Bartolomeo Vivarini, Ludovico and Agostino Carracci, Bartolomeo Cesi and others. Thanks to the wealth of noble families and the bourgeoisie of Bologna, impressive family tombs were built and the monastery grew until it became a veritable “open air museum”.

The richness of the Neo-Classical sculptures, along with tombs from the Realist period that were installed there around 1870, is just one of the distinguishing characteristics of the Bolognese cemetery. The *Chiostro Terzo*, in particular, offers a cycle of remarkable Neo-Classical beauty and Enlightenment symbolism. The burial paintings - tempera or frescos - on the walls are probably unique in the world. For these reasons, especially in the 1800s, the Certosa became so important that it was included in the Grand Tour of famous European travellers such as Byron, Dickens, Mommsen and Stendhal. Many famous figures from the city's history and Italy's past are buried in here, including the poet Giosuè Carducci, the author Riccardo Bacchelli, the statesman Marco Minghetti, painters Giorgio Morandi and Bruno Saetti, the composer Ottorino Respighi and industrialists and businessmen such as Alfieri Maserati, Edoardo Weber and Nicola Zanichelli.



The Certosa of Bologna
Province of Bologna archives

Map of the Towers Tour



HIGHLIGHTS OF THE TOUR

- | | |
|--|------------------------------|
| 1 THE AGRESTI TOWER | 8 THE GUIDOZAGNI TOWER-HOUSE |
| 2 THE LAPI TOWER | 9 THE PRENDIPARTE TOWER |
| 3 THE GALLUZZI TOWER | 10 THE AZZOGUIDI TOWER |
| 4 THE CARRARI TOWER | 11 SAN PIETRO BELLTOWER |
| 5 THE ALBERICI TOWER | 12 THE LAMBERTINI TOWER |
| 6 THE TWO TOWERS: Asinelli and Garisenda | 13 ARENGO TOWER |
| 7 THE UGUZZONI TOWER | 14 CLOCK TOWER |

The Towers Tour



Bologna "Turrita"

Bologna City archives - Alessandro Salomoni

Bologna la *turrita* ("the towered one"): towers are the unique architectural icons distinguishing the old city. Le *Due Torri* ("The Two Towers") are the symbol of Bologna and the image that represents the city throughout the World.

More than one hundred towers were built between the 12th and 13th centuries, but fewer than twenty remain standing today.

Noble Bolognese families built them near their houses and used them as lookouts and places of defence in times of war. Despite the use of serfs for manpower, the construction of the towers was rather expensive and thus limited to only the most powerful and wealthy of families. The base of the towers was square and the foundations were usually at least five metres deep. Big blocks of selenite - a type of stone whose density had the effect of protecting wood from rising damp - were used, while the rest of the building was constructed using increasingly lighter material as it rose upwards. A masonry process known as a sacco ("sacking"), consisted in first constructing a very thick inner wall and then a thinner outer one: the cavity between the two walls, the sacco, was then filled-in with

pebbles and mortar. As the building proceeded upwards, holes were usually left in the outer walls to fit scaffolding, and hollows remained in the selenite for fitting façades, decorations and, later, aerial constructions generally made of wood. The construction of a tower about 60 metres high usually required between 3 and 10 years of work.

The tour begins at the centre of Piazza Maggiore. Leaving San Petronio (see the tour of Piazza Maggiore) to your left, walk along Via IV Novembre until reaching Piazza Galileo Galilei: here is the first tower on the itinerary, the **Agresti Tower**.

The tower dates back to the 13th century and is 20 metres high. Since the end of the 14th century, it has been property of the Collegio di Spagna. Following a great fire in 1641 it was rebuilt, albeit shorter, to guarantee it greater stability.

A short distance further on, the **Lapi Tower** (1359) owned by the City and incorporated into the walls of Palazzo d' Accursio, is visible. In the past it was used as a gunpowder storehouse.

From Piazza Galileo Galilei turn left onto Via Battibecco and then to Via de' Fusari. From there, turn right to get to Piazza dei Celestini. From here, cross over Via d'Azeglio and walk into Corte Galluzzi, where the **Galluzzi Tower** can be admired.

The "Romeo and Juliet of Bologna"

The name Galluzzi recalls the tragic story of Virginia Galluzzi and Alberto Carbonesi, the "Romeo and Juliet of Bologna. In 1258, Virginia Galluzzi, who had secretly married Alberto Carbonesi, a young descendant of a rival family, was found hanging on a balcony of the tower, soon after Alberto's death by hands of her brothers. Virginia's death was the cause of great turmoil in the city and the furious Galluzzis had their revenge by eliminating almost all of the Carbonesi family.

Galluzzi Tower was built in 1257, and was originally taller than its current 30 metres. The original entrance was on a floor about 10 metres above ground level, and the Galluzzi family used to enter it through a window located halfway up the tower, using mobile wooden bridges that stuck out from their houses. This type of tower is called a *consortium tower* or *turris maior*, and was, above all, built for military and defence purposes, as an affir-

The Two Towers - Province of Bologna archives



mation of the so-called consorteria - groups of wealthy families linked by clan ties who built fortified neighbourhoods dominated by a protective tower. The thickness of the tower's walls - sometimes more than 3 metres - and its remarkable height served to keep a watchful eye over the surrounding houses.

From Corte Galluzzi cross Piazza Galvani and follow Via dell'Archiginnasio until reaching its intersection with Via dei Musei. Turn right onto Via Clavature (Piazza Maggiore is visible) and then onto Via Marchesana. Here you can see the **Carrari Tower**, which is 22 metres high. The tower is the only authentic building on the entire "faux-mediaeval" block, which was actually constructed in the 1930s. However, the tower's origins date back to the 14th century; it now hosts a private residence.

Return to Via Clavature, turn right and continue until arriving at Via Castiglione. Turn right again, cross the street and continue until arriving at Piazza della Mercanzia (see the Classic Tour). From the square, turn right onto Via Santo Stefano: the **Alberici Tower** is here, next to the 13th century *Casa Serracchioli*. It still houses an ancient shop front nestled into its base since 1273.

Going back to Via Santo Stefano once again, you will reach Piazza di Porta Ravegnana. From here, the iconic **Due Torri**, a symbol of mediaeval Bologna, strategically located at the entry point of the city for those who were travelling over the ancient Via Emilia, can be admired. Their current isolated position at the centre of a broadened Piazza di Porta Ravegnana, does not correspond with their original setting. The towers had wooden constructions and suspended connecting passages. Their names, Asinelli and Garisenda, derive from the families to whom the constructions, built between 1109 and 1119, are attributed. It must be said, however, that the lack of documentation of this period prevents us from determining the exact origin of the towers: what is certain, though, is that the Asinelli family was associated with the tower from as early as 1185. At the end of the 1300s, ownership of the **Asinelli Tower** (97 metres-high, 498 stairs to the top) passed to the City. The door, located on the Strada Maggiore side of the tower, was built during the Renaissance period and was equipped with a low crenelated area. This area first housed sentries, and, later on, artisan workshops and stores. Immediately behind the portal there is a small door with a selenite architrave, through which the tower is accessed. This narrow door is not

the original one, as constructions with a defensive/offensive function did not have access doors as such, but rather openings, usually several metres above the ground.

The towers were originally equipped with various wooden balconies supported by selenite bars called *meniani*, of which today only the stumps are still visible. Until a lightning rod was installed in 1824, Asinelli Tower was often struck by lightning. Scientists Giovanni Battista Riccioli (in 1640) and Giovanni Battista Guglielmini (a century later) used the tower for experiments with gravity and to study the rotation of the earth. During WWII, between 1943 and 1945, the tower was once again used as a lookout post: four volunteers would wait on top of the tower during bombing raids and then direct paramedics to where they were needed.

The **Garisenda Tower**, made famous by Dante, is distinguished by its pronounced slant of 3.25 metres E/SE, which actually led it to be shortened by about 20 metres in the mid-1300s. At the beginning of the 1400s the tower was purchased by the *Arte dei Drappieri* (The Drapers' Guild), which was its only owner until the end of the 1800s, when the building fell under City ownership. The outer surface of the tower was restored between 1998 and 2000, while the first phase to reinforce the tower walls took place in 1999 -2000. The *Rocchetta degli Asinelli* was restored in 1998.

From the opposite side of the square, take Via dei Giudei and then Vicolo San Giobbe to Vicolo Tubertini and Vicolo Mandria. Here you will find the 13th century **Uguzzoni Tower**, located inside the part of the city known historically as the Jewish Ghetto. Unlike the towers built between the 11th and 12th centuries, the Uguzzoni Tower has an ogival door at almost ground level that has been there since it was built. This tower, with two passageways along its flanks, represents one of the most characteristic corners of mediaeval Bologna. One of the passageways is adorned with a beautiful 15th century style window in terracotta.

Unlike nearby towers (Asinelli, Garisenda, Altabella and Prendiparte) some of the selenite blocks at the base of this tower seem, at least partly, original, and therefore were not replaced during the restoration work carried out between 1800 and 1900.

Continuing along Via Oberdan, turn right and then immediately turn left onto Via San Nicolò (after the church), then right onto Via degli Albari and left again onto Via degli Albiroli, where the **Guidozagni Tower-House** stands. After the collapse of the original structure in



The Prendiparte Tower
Province of Bologna archives

1487, it was restructured into a tower-house. It bears witness to the feudal past of the city and the rivalry among the noble families of the period.

Turning right onto Via Sant'Alò you will find the **Prendiparte Tower**, also known as the Coronata "the crowned one". It was built in the second half of the 12th century next to the Archbishop's Palace. At the top of the tower there is, in fact, a distinctive embellishment of 4 spires per side, resembling a crown. The Coronata is the second highest tower in Bologna (58.60 metres tall). The nine selenite parallelepipeds at the base have been restored many times. The walls are 2.80 metres thick at the base and gradually become thinner - to "only" 1.35 metres - as they reach the top.

Like all mediaeval towers in Bologna, it shows evidence of "sack" style masonry: the two parallel brick walls that form the structure are filled-in with a mixture of river pebbles reinforced by white mortar. Taking into account the dimensions of the base (about nine metres) and the thickness of the walls there, it is likely that the tower was originally designed to be higher.



The Arengo Tower
Province of Bologna archives

The possibility that it was shortened at a later date should not be excluded, as this happened to several other Bolognese towers. In the 13th century the tower was converted into a jail for the Ecclesiastical Court (graffiti on its inner walls made by desperate prisoners are still visible today), and later it became a private residence. The now worn-down sandstone coat of arms that belonged to the first Archbishop of Bologna, Gabriele Paleotti, can still just barely be made out 18 metres up on one side.

Retrace your steps back up Via Sant'Alò until reaching Via Altabella, where the **Azzoguidi Tower** stands. According to measurements taken in 1983, the tower is actually 54.80 metres high and not 60-61 metres as it was previously thought. It was taller when it was built. A shop is located in a space carved out from the selenite-block base of the tower. From here you can see the **Bell Tower of San Pietro's Cathedral**, erected around a pre-existing cylindrical tower, dating back to Byzantine times.

From Via Altabella continue towards Piazza del Nettuno and pass under the Voltone del Podestà up to Piazza Re Enzo: the **Lambertini Tower** (or *Torre del Capitano del Popolo*, meaning "Tower of the People's Captain" in Italian). The tower, built in Palazzo Re Enzo, is named after the Lambertini family, who had it built in the 12th century. Now owned by the City, it is also called the "Tower of Women" (*delle Donne*) because it was used as a women's jail.

Once back in Piazza del Nettuno the **Arengo Tower** (or "the Podestà Tower") can be seen. Rising 47 metres up into the sky and built in the 13th century, it seems to sit on the porticos of the *Voltone del Palazzo del Podestà*. In the mid-1400s the housing of a 4,700 kg bell (called *campanazzo*) was installed, and the bell itself was hung there in 1453 by Aristotele Fioravanti, using a daring system of capstans that caused a great deal of clamour and increased the fame of its inventor.

Now return to Piazza Maggiore, where the tour began and from where the last tower of this itinerary can be admired: the **Orologio Tower** (the Clock Tower). Built at the beginning of the 13th century, the Orologio Tower is located at the intersection of Piazza Maggiore and Via IV Novembre. The clock was installed on its façade in the 15th century, after the height of the tower had been increased.



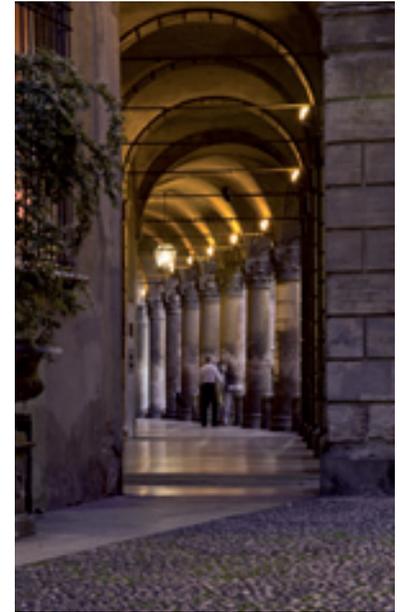
Panoramic photo of the Two Towers
Province of Bologna archives



53 kilometres: this is the total length of one of Bologna's most characteristic monuments.

The **portico** came about as a result of the habit of "extending" the first floor of houses out over the sidewalk. This extension was then supported with wooden beams resting on blocks of selenite or stone, a bit like crutches. At first considered an abusive construction, it was eventually sanctioned and regulated by the City who then decreed that the portico below the extension had to be relegated to public use even though they had been built by individual property owners on private space. Since then, most buildings were constructed with porticos, with exceptions granted only in a few cases for such finely architected buildings as Bargellini, Bentivoglio, Fantuzzi, Sanuti and the like. Even today, on rainy days, true *Bolognesi* go about their business without an umbrella, confident that they will arrive at their destinations without getting wet.

Facing the façade of San Petronio, on the right you can see one of the most popular porticos and certainly one of the most frequented: the **Portico del Pavaglione**. Its name almost certainly comes from the French word *pavillon*, meaning "pavilion", or papillon, meaning "butterfly". In the square next to it, in fact, was the pavilion that housed the historical silkworm cocoon market. Under the Pavaglione Portico, a true symbol of the city, is the Civic Archeological Museum and the Archiginnasio, one of the most important and representative *palazzi* of Bologna. It was built at the request of Pope Pius IV and the project was entrusted to Antonio Morandi (known as "*Terribilia*"), who



A Typical Portico in Bologna (Piazza Santo Stefano)
Province of Bologna archives

finished its construction between 1562 and 1563. With a 139 metre-long portico and a central courtyard with two rows of galleries, this project brought about a sort of urban renewal and permitted the various university schools to be housed under one roof.

From the Pavaglione, with your back facing San Petronio, turn onto Via Rizzoli and pass under the portico until you reach the Two Towers and Strada Maggiore; follow this until you reach the **Basilica di Santa Maria dei Servi**.

Work on the construction of the Basilica di Santa Maria dei Servi went on for forty years, from 1346 to 1386, but, as was often the case with the building of Gothic cathedrals, work still continued for many years after, until the apse, which was later modified by the architect Guido Zucchini in the early 20th century, was completed. In 1492, the three arches that led to Porta Maggiore were added to the portico, and, in 1515, the portion that runs along the façade was built. The rest of the four-sided portico facing Via Guerrazzi was completed in the mid-



The Pavaglione Portico
Province of Bologna archives



The Santa Maria Dei Servi Portico
Bologna City archives - Sergio Buono

19th century. The interior of the Basilica, which houses some of the City's most important works of art, contains the famous *Majesty* by Cimabue.

Retrace your steps back down from the Basilica of Santa Maria dei Servi along Strada Maggiore until you come back to the Two Towers and then enter Via Zamboni, another street completely covered by porticos. Turn left onto Via Marsala, where you can admire what is probably the oldest portico in Bologna: the **Portico of Palazzo Grassi**.

Palazzo Grassi is one of the most interesting and ancient buildings in Bologna. Begun in the 1200s, it was built in Romanesque-Gothic style. The portico is made of highly characteristic wooden beams. At one end there is a large arched door, while the windows on the upper floor are decorated with terracotta. The building was renovated between 1910 and 1913. Today, Palazzo Grassi houses the *Circolo Ufficiali di Presidio*.



The Wooden Portico of Palazzo Grassi
Province of Bologna archives

Since the 13th century all of Bologna's porticos have been built with these features, until 1568, when the Papal Legate, Mons. Giovanni Battista Doria and the *Gonfaloniere*, Camillo Paleotti, issued a decree ordering the replacement of all the porticos' wooden columns with brick ones. Failure to comply with the law resulted in a fine

of 10 golden *scudi*, and although the work was to be completed within three months, many of the wooden columns were not replaced until 1800, when it was decided to standardize all the porticos of the city. Thanks to Count Giovanni Gozzadini's intervention, we can still admire the rare examples of wooden columns that survive to this day.

At the end of Via Marsala, turn onto **Via Indipendenza**. Here, under the porticos, are dozens of fashion boutiques, shoe shops and many other types of commercial activity. The street is one of the busiest of the city: on Saturday, people go shopping or simply get together here for a coffee and a chat, in summer as in winter - and always sheltered from the weather.

From Via Indipendenza, turn left and follow Via Ugo Bassi to where it intersects with **Piazza Malpighi**. Here you will find the portico of the former Convent of San Francesco, which

The March 26, 1568 Edict - On the Reconstruction of the Porticos

«Seeing how much comfort and public ornamentation is in the Porticos erected in this magnificent city, it is desired not only to maintain and retain these porticos; but also to extend them, and moreover to embellish them for the decorum of the city and common benefit. The Most Reverend Monsignor Gianbattista Doria, Governor, and the Magnificent and Mighty Sirs Còfoli and the Manager of Justice, together with the illustrious Regiment, have ordered and determined that each person of whatever status and grade, must within the next three months have removed all the Wooden Columns which sustain these Porticos that belong to their houses, and in their place rebuild and strengthen them by Stone Columns, or baked Bricks with magnificent proportions as they see fit, and principally in the streets of Stra Maggiore, San Felice and Stra Santo Stefano...»

The Alemanni portico

Those who want to continue along Strada Maggiore to Porta Maggiore, can admire the Alemanni Portico, just outside the city walls. This is the oldest extramural portico in Bologna, being built between 1619 and 1631 as an attempt by the Barefoot Carmelites Order to connect the porta to the church of Santa Maria Lacrimosa degli Alemanni. This true marvel has an impressive 167 arches and is 650 metres long.



The Evolution of Via Marsala's Portico
Province of Bologna archives

once consisted of 55 arches that started from Via Sant'Isaia and finished at what was then the *Prato di San Francesco*. It was the stretch that "hid" the tombs of the glossators and the apse of the Basilica of San Francesco. Built in 1588, it was demolished in 1890. All that remains of it today is the part that from the Franciscan convent goes to Via Sant'Isaia.

From Piazza Malpighi, along Via Nosadella and Via Saragozza, you reach the most extraordinary portico of Bologna: the one that leads to the Sanctuary of the Holy Virgin of **San Luca**. Its construction began in 1674, and it extends for 3,800 metres, with 666 arches. It is thought to be the longest portico in the world today.

The entrance gallery of the portico at *Porta Saragozza* was built in 1675, based on a design by Giovanni Giacomo Monti. The stretch from Porta Saragozza to the *Meloncello* is 1,550 metres long, while the one from Via De Coubertin to Via della Certosa is 600 metres long.



The Meloncello Porticos (perspective)
Province of Bologna archives

The Meloncello Arch was built in 1732, based on a design by Carlo Francesco Dotti, and links the portico leading to San Luca with the one that reaches the **Certosa**, Bologna's cemetery. The latter portico was built between 1811-1831, thanks to funds donated by Luigi Valeriani and several citizens' groups. Once a year the portico is the setting of an age-old procession. In 1443, according to the chronicles, the constant rain that had been falling since the beginning of spring was threatening the entire harvest. To remedy the situation, Graziolo Accarisi suggested to the Elders of Bologna that a solemn procession carrying the image of the Madonna down to the city might help in resolving the crisis. As the Madonna entered the city, the rains suddenly ceased: since then, every year Bologna's citizens have renewed their pact, bringing her to the city and leaving her for a week for all to see.

San Luca Sanctuary

The Sanctuary of the Madonna of San Luca sits on top of the Colle della Guardia,

and can be reached by walking under the long and uninterrupted portico from Porta Saragozza to the basilica. Over the centuries the sanctuary has been enlarged and renovated, but only in 1723 did architect Carlo Francesco Dotti give the building its current look, although until 1757 it continued to increase in size around the main chapel that houses the image of the Madonna with the Holy Child. This effigy is considered one of the portraits of the Virgin which legend attributes to the evangelist Luca, hence the name of Madonna of San Luca. The effigy became the patron saint of the city in the 15th century, and since then it is carried through the streets in a procession that takes place each year, on the days preceding the Ascension.



Inside the sanctuary, which is in the shape of a Greek cross, you can find works by such artists as Donato Creti, Guido Reni, Vittorio Bigari, Guercino and Domenico Pestrini. The silver plating that covers the image of the Madonna is credited to Jan Jacobs of Brussels (1625). The embellishments on the façade were put there at the behest of Pope Benedict XIV and date to 1775.

The sanctuary of San Luca is best visited on sunny and clear days when the panorama over the SW part of the city, looking towards the Apennines, can be stunning.



Water Level Regulation Project (Industrial Heritage Museum)
Province of Bologna Archives

Bologna was an important industrial city with a sophisticated hydraulic system of which, to this day, we can still find traces.

Bologna was a city criss-crossed by canals: before running water became a domestic feature, canal water was used for the population's daily needs. With the advent of electrical power and the subsequent changes it brought about, these canals were covered and more or less forgotten.

Unfortunately, not much is left of the ancient silk manufacturing district because the trade in textiles came to a stop at the end of the 18th century, and so the "district" slowly ceased to exist.

Hidden under the city's urban fabric, the network of canals is, nonetheless, still present, and in recent years there has been a genuine effort to rediscover this "underground Bologna". You can, in fact, still lean out over the Moline Canal, walk along the Navile and admire the Aposa Creek. And who knows... maybe in the future the Reno Canal in the city centre will even be uncovered. The Water Tour is ideal for people who want to discover the historical centre's hidden nooks and crannies, and try to envision Bologna as the "city of canals" it once was.

The tour starts at Piazza Maggiore. With your back to San Petronio, make your way down to

the end of Via Rizzoli to the corner of Piazza della Mercanzia and head down Via Zamboni. Along Via Zamboni, on the left, an arch adorned with a mask marks the entrance to the old **Jewish Ghetto**, underneath which the Aposa Creek flows. The ghetto's Jewish Museum, housed in Palazzo Pannolini-Malvasia, includes a library and a documentation centre. The permanent collection of the Jewish Museum focuses on themes of Jewish identity and runs through the main events in the history of the Jewish people here - over a period of almost 4,000 years. Two rooms in particular are dedicated to the long history of the Jews in Bologna and Emilia Romagna, from mediaeval times to today.

Take Via del Carro (characterised by its old wooden portico) and turn right into Via dell'Inferno to reach Piazzetta Marco Biagi, then leave the Ghetto to get to Piazza San Martino. Here, at street level, there is a hatch that hides a steep staircase leading to the underground riverbed of the Aposa Creek, which runs all the way to Piazza Minghetti. You can visit the underground route with a guided tour (contact the IAT offices for further details).

Continuing through the portico on the right, enter the side of the Church of San Martino, known as "in Aposa" and one of Bologna's picture gallery-churches.

The Jewish Ghetto

The word “ghetto”, as the neighbourhoods in which the Jews lived were called, comes from the Venetian word *geto*. In Venice, the area where the Jewish population lived hosted an iron foundry, where casts (*gettate* in Italian) of molten metal were made. The Jewish Ghetto in Bologna was founded in 1556. Two gates gave access to the Ghetto - one on Via Zamboni, next to the church of San Donato, and the other on Vicolo Tubertini. Another two entrances were subsequently created on Via dei Giudei and on Voltone Spada. The Jews lived there until 1593, when Clement VIII permanently expelled them from Bologna.

The Synagogue was in Via dell'Inferno (which can be literally translated as “Hell Street”) at number 16. In 1996 a careful restoration project gave the former ghetto back its mediaeval ambience.



The little window in Via Piella that looks on to the Moline Canal
Bologna City Archives - Alessandro Salomoni

Turn right into Via Bertiera and then right again into Via Piella, passing under Porta Govese, or Torresotto dei Piella, and you get to the famous **little window** (finestrella) on the **Moline Canal** and the bridge that crosses it, both with lovely views of the water.

Continue on Via Piella, turning left into Via Righi; from there cross over Via Indipendenza and then take Via Falegnami up to Piazza della Pioggia. Here you can see the first of the four so-called “churches on the water”: **Santa Maria della Pioggia**. The cult of the *Madonna della Pioggia* (“pioggia” is the Italian equivalent of “rain”) was born in Bologna in 1561, when the city was struck by a terrible drought. A procession was authorised and attended by many believers and citizens. According to the legend, the expectations of the crowd were fulfilled and, in the days that followed, rainfall was abundant.

Proceeding along Via Riva Reno, turn right into Via Polese (silk mills were active here for many centuries), follow the street to the end and turn left into Via del Porto. Cross Via Marconi and Piazza dei Martiri, in order to reach Via Don Minzoni. This area played a decisive role in the hydraulic system and economy of Bologna starting at the end of the 12th century, with an artificial canal that brought water from the Reno River into the city. The **Port** was built here in the mid-16th century, to transport people and goods, exploiting the waters of the Cavaticcio Canal in town, and of the Navile Canal outside the city walls.

A new **Salara** (from the word “sale”, meaning “salt”) was built between 1783 and 1785. In

Upon leaving the church, take Via Marsala to the left, go around the apse of the church and turn into Via Mentana to get to Via delle Moline, another of the ancient city's canal zones. At the intersection with Via Capo di Lucca (the ancient *Via dei Molinari*, where you can still see the detached houses once inhabited by the millers) you can “hear” the roar of **Moline Canal Drop**, whose energy was once used to turn the grain mills.

From Via delle Moline take Via Oberdan. Here you can see the so-called **Bend of the Drowned**, one of the most picturesque sights of the canal.



The Old City Port
Province of Bologna Archives

MAMbo

A former bakery houses the MAMbo, the new Museum of Modern Art, which opened on May 5, 2007. Built up from the great collection of the Modern Art Gallery of Bologna and its acquisitions (including works from the 19th century up to the present), MAMbo houses a fine balance of art that represents both artistic exploration and experimentation, with all the qualities of a precious collection. MAMbo is not just a museum, but a place where one can explore and reflect, too – and it hosts numerous workshops and events throughout the year. The transfer of the Modern Art Gallery has also permitted other collections not displayed in the halls of the museum to be

properly stored and preserved. These archives include a collection of more than 2,000 prints and drawings. MAMbo also hosts a library, as well as a newspapers and periodicals library (founded at the Gallery in 1997), specialised in 20th century art. It safeguards some 2,000 magazines and 18,000 volumes, 8,000 of which are available for consultation. The collection consists mainly of catalogues of exhibitions of national and international contemporary art. During the temporary exhibitions organized by the museum, one can access information about the artists and subjects in a special biographical selection, which underscores the close links that exist between exhibitions and artistic exploration.

mediaeval times, the transport of this prized commodity was effected along the Po River and the Reno River (reaching Bologna via the canals). Today this area, where the Film Library, University and MAMbo (the new Museum of Modern Art) have settled, has been dubbed the *Manifattura delle Arti* (Arts' Manufacture), to emphasize that the artists of the 20th century were based in the ancient industrial heart of the city.

Exiting to the left, there is a great view over the Salara and the old harbour basin, now the Cavaticcio Garden. Turning back and then right into Via Fratelli Rosselli, you will cross Via del Porto, retracing your steps on the



The Moline Canal
Province of Bologna Archives

Cavaticcio, then Via Azzogardino, the heart of the cultural centre of the *Manifattura delle Arti*, and the park of the former *Manifattura Tabacchi*, to arrive at Via Riva Reno.

Continuing on the right, here's the second church on the water: **Santa Maria della Visitazione al Ponte delle Lame**, once surrounded by the Reno Canal and by a crowd of lively washerwomen.

The Reno Canal

The Reno Canal was one of the first to be built, fed by the waters of the Reno River, thanks to a sluiceway in Casalecchio di Reno. The canal, whose existence was already documented in the 12th century, entered Bologna at the *grada*, a metal-mesh entrance grate, and flowed along what is now Via Riva di Reno (hence the name of the street, meaning “Bank of the Reno” in Italian). Here the river turned its name into Moline's Canal, only to flow, further to the west, into the Navile Canal.

Along the Reno Canal, where the *Santuario della Visitazione* (“Sanctuary of The Visitation”) rises, was Bologna's main industrial silk production area, which since the 13th century efficiently powered the silk mills with the waters' constant flow. At the end of the 19th century, when its use as main energy provider decreased and the carriage of goods along its route dwindled, the Reno and the city's other canals, abandoned and very likely the source of the frequent outbreaks of cholera, began to be covered. Most of the Reno Canal had already disappeared by the early 20th century, and the last uncovered stretch was closed in 1957.

The *Chiesa della Visitazione*, as it is known, was originally built on a bridge overlooking the water, in honour of Maria's visit to Elizabeth, mother of San Giovanni Battista. Its foundation dates back to the plague of 1527, when the people of the neighbourhood gathered together in prayer before the image of the Madonna painted on a tabernacle on the Lame Bridge ("lame" means "blades" in Italian). At the end of the epidemic, the bridge was widened to build an oratory on it, into which the miraculous image of the Madonna was transferred.

Along the winding course of Via Riva di Reno, mirrored in the canal below, you will find the third "water church", **Santa Maria della Carità**. Cross Via San Felice, and go along Via della Grada to the Reno Canal Consortium, an old leather tannery. Here you will find the fourth, and last, "water church": **Santa Maria e San Valentino della Grada**. At this point the Reno Canal enters the city through the last circle of walls crossing the grada, from which the church derives its name (visible from Viale Vicini).

The Grada on the Reno Canal

The term "*grada*" refers to the grate or metal-mesh grid which was placed across the canal and that, lowered at night, closed off access to the city. This system came about from the fear that one or more enemies of the city could penetrate the walls by swimming in through the water, then open a gate or an adjacent post and facilitate the entrance of their comrades in arms. There were once numerous *grade* positioned along the walls to protect the lanes through which the river water, streams and canals flowed in and out of the city. Only one still exists and it can be found in Viale Enrico Panzacchi, at the intersection with Via Rubbiani. It is through this *grada* that the Aposa (or Avesa) Creek began flowing into the city, as a result of its deviation in 1070. Before that, the creek entered the city through a bridge, also fitted with a *grada*, next to Porta San Mamolo (then called *San Mamante* or *San Mama*).

Return towards Piazza Maggiore through Via Ugo Bassi, which can be reached from Via San Felice or Via del Pratello.

The Spas of Bologna Thermal Bologna

The history of spas in Bologna began with the **Devil's Well**, so called by farmers in the area because its water, rich in minerals, killed their plants. This water, rich in sulphate, sulphur and calcium, is still today drawn from the same source via a nearly 2 km-long duct, and used in the modern thermal baths of *Circuito della Salute Più* (literally, "Health Plus Circuit"). The aim of the Circuit is to continue Bologna's spa tradition, which has its roots in the ancient times of Roman baths (of which traces remain in Via Saragozza and Via Galliera), and, more recently, in the thermal areas of Corticella and Casaglia, both dating to the beginning of the 20th century. Info: www.maredeallasalute.it.

Apart from the city itself, the land around Bologna is also dotted with thermal springs. Each different type of water – sulphuric, salt, iron-rich and bituminous – has characteristics bestowing a particular benefit. Thanks to new techniques and scientific knowledge, the specific property and associated benefits have become more focused and thus more rewarding. As a result, each spa – **Porretta Terme, Castel San Pietro Terme** and **Monterenzio** – has its own good reason for you to go and dip into its healing waters for a ritual bath of well-being and health, just like 2,000 years ago.



Thermal Baths
Private Source

The Industrial Heritage Museum

This museum is housed in the former *Fornace Galeotti* (Galeotti Furnace), which was built in 1887 along the Navile Canal to manufacture bricks. It remained in operation until 1966. The fascinating exhibition centre still houses the Hoffman brick kiln on the ground floor, and the rooms where "raw" materials were dried, on the two upper floors. The latter have been constructed using materials that recall the building's industrial past: bricks for walls and ceilings, terracotta and wood for the floors, and iron for the trabeations. On the ground floor, the building's history and brick production activity are brought to life with models, panels and artefacts. The gallery of images along the path of the ancient Hoffmann kiln is particularly interesting: the images telling of the changes Bologna underwent between the 19th and 20th centuries are projected on the walls when a system of photocells is activated by the movement of visitors as they walk by them. The Museum was founded in 1982, and it documents the history of Bologna's industrial production from the Middle Ages to the present day, emphasizing the various stages and development models that have characterised the city's economic strengths. The main theme is the products for which Bologna has become famous in the international marketplace: silk, *mortadella* and chocolate, machinery, motorcycles and automobiles, consumer goods and, finally, electronics. The collection comes from a historical nucleus of items received from the Aldini Valeriani Institute and from other items subsequently purchased to fully document the ancient history of the city's industrial heritage. Bologna's silk factories, from the 15th to the 18th centuries, were a highly complex industry, which for centuries provided the city with its economic wellbeing. This industry is documented here by a group of fascinating, especially designed devices and structures, built for educational purposes and their scenic effect, but which also bear witness to the museum's dedication to historic and scientific research. There is a 1:2 scale model of a typical Bolognese silk mill (a prototype of the first production system), a 1:33 scale model of the Pedini mill, a 1:200 scale model of the neighbouring Rizzardi silk mills and the "Waters and Mills Theatre", an exhibit that illustrates the system of artificial canals and sewers in 13th century Bologna. Products relating to the food industry, such as *mortadella* and chocolate, the creation of which called for both expert craftsmanship and industrial capacity, are the *trait d'union* linking the past to today and make up an important part of the museum. The Collection of the Aldini Valeriani Institute is divided into sections



Model of a Silk Mill
Province of Bologna Archives

which correspond to the various phases of development of technical training in Bologna: The Giovanni Aldini Collection includes items from the late 18th century to 1834, such as tools for experiments in electricity, chemistry, mechanics, steam, geodesy and other equipment, as well as various pieces of machinery inherited by the city in 1834, under the condition that they institute a vocational training school; the Bologna Technical Schools section (1844-1860) includes models of machines, engines, work tools, motion transmission apparatus, equipment demonstrating the balance of forces and of important "simple" machines; the Aldini Laboratory of Applied Physics and Chemistry (1863-1876) section, with over 350 pieces documenting mechanics, optics, acoustics, electricity, use of energy sources and major technological applications; and, finally, the Aldini Valeriani Institute (from 1878 to today) section, with instruments, machines, work tools, devices from different types of specialised workshops and demonstration equipment. Of particular importance, to understand the history of Bologna's 20th century industrial development, is a collection of automatic packaging and dosing machines made by companies in Bologna from the 1920s to the 1980s. These still-functioning prototypes document the most important innovations in products and packaging processes of various industries – food, pharmaceuticals, sweets and cosmetics. A truly unique collection of European importance and an example of technological innovation; moreover, various films explaining the production cycles offer an interesting supplement. The collection of prototypes, models, labour tools, products, machinery related to the main productive sectors of Bologna (motors, mechanics, electronics and others) underscores the levels of excellence and quality achieved by the city in these industrial sectors.

The Water Tour

The Canals and Walls of Bologna

— The “Circla”: The Last Circle (13th century)

— The “Circla”: Remaining Stretches

— Canals and the Aposa Creek

■ Canals: Open Stretches

— Map of the City in the Roman Era (Imperial Era)

— Selenite Walls (4th - 6th century)

- a) Porta Stiera
- b) Porta Procola
- c) Porta Ravegnana
- d) Porta Piera

•••• Longobard Addition (8th century)
Grid of highly fortified streets, forming a radial pattern against the Byzantine invaders from Ravenna

— The Torresotti Circle (or The Second Circle) (End of the 12th century)

■ Torresotto

- 1 Torresotto of Porta Stiera
- 2 Torresotto of Porta Nova (still existing)
- 3 Torresotto of Barberia
- 4 Torresotto of Borgo Saragozza
- 5 Torresotto of S. Agnese
- 6 Torresotto of S. Procolo
- 7 Torresotto of Via Castiglione (still existing)
- 8 Torresotto of Strada S. Stefano
- 9 Torresotto of Strada Maggiore
- 10 Torresotto of Via S. Vitale (still existing)
- 11 Torresotto of Via S. Donato (section of leftover walls)
- 12 Torresotto of S. Martino in Aposa
- 13 Torresotto of Porta Govese or of Via Piella (still existing)
- 14 Torresotto of Porta Galliera
- 15 Torresotto di Poggiale
- 16 Back entrance of Borgo Casse (section of leftover walls)
- 17 Tower of Berno

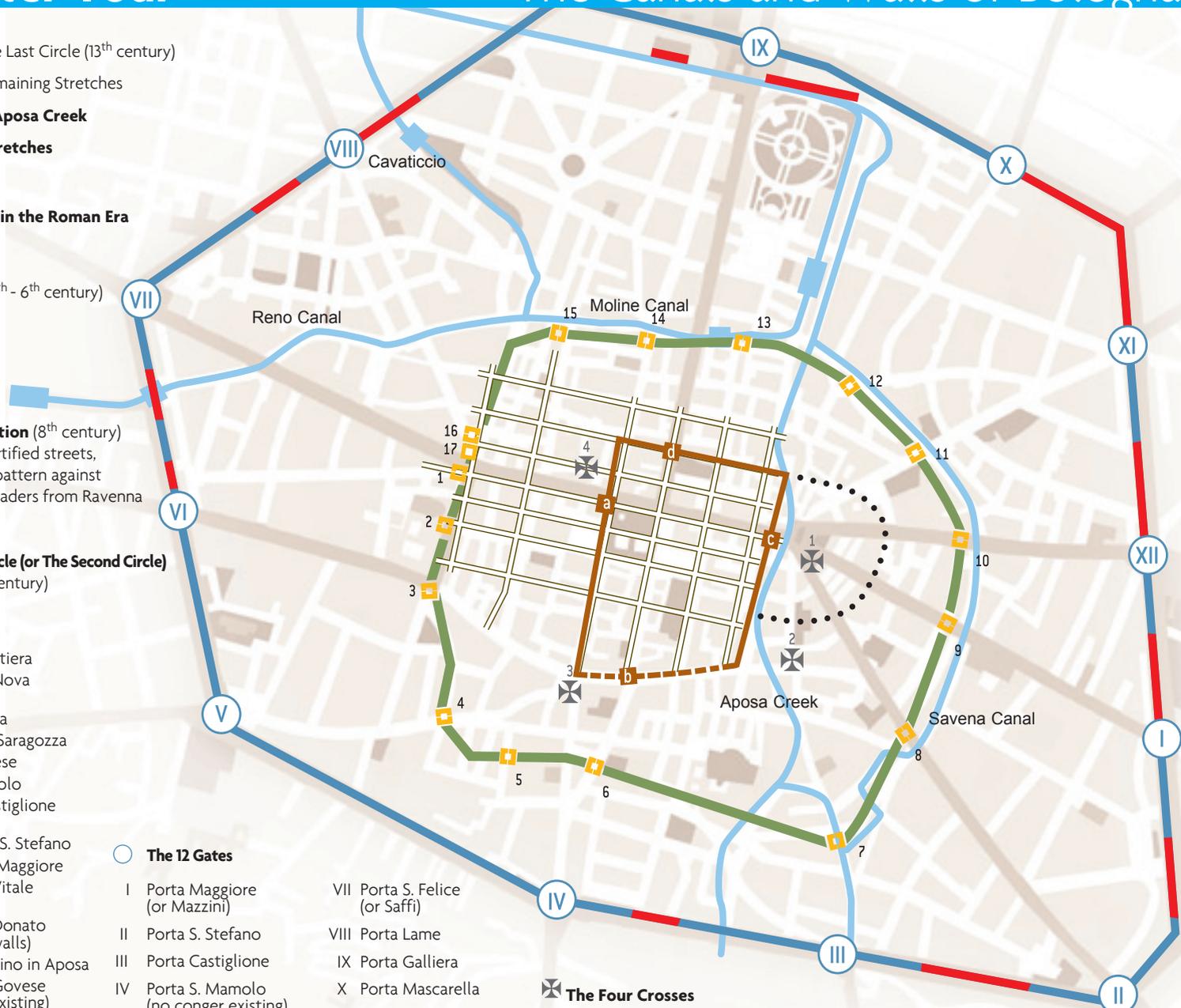
○ The 12 Gates

- | | |
|---|--------------------------------|
| I Porta Maggiore (or Mazzini) | VII Porta S. Felice (or Saffi) |
| II Porta S. Stefano | VIII Porta Lama |
| III Porta Castiglione | IX Porta Galliera |
| IV Porta S. Mamolo (no conger existing) | X Porta Mascarella |
| V Porta Saragozza | XI Porta S. Donato |
| VI Porta S. Isaia (no more existing) | XII Porta S. Vitale |

✠ The Four Crosses

Put in place by S. Ambrogio (end of the 4th century) or by S. Petronio (5th century). Removed in 1798, today preserved in the Basilica di San Petronio.

- 1 The Cross of Porta Ravegnana
- 2 The Cross of Strada Castiglione
- 3 The Cross of Porta Procola
- 4 The Cross of Porta Stiera



Map of the Music Tour



The Music Tour



City Theatre (Sala Bibiena)
City Theatre Archives - Andrea Oliva

Bologna has been declared “Creative City of Music” by UNESCO: the city’s musical tradition has always been particularly rich. Musicians such as Ottorino Respighi, Gioacchino Rossini, Gaetano Donizetti, Giovanni Battista Martini and even Wolfgang Amadeus Mozart were either born or have lived here. Today the city still distinguishes itself for being in the forefront of the creation of new musical trends, thanks to a wide array of composers and songwriters in the world of Italian pop music who have their base here.

Starting from Piazza Maggiore, take Via Rizzoli all the way to the Two Towers, then turn into Via Zamboni and go straight ahead as far as Piazza Verdi. Here you will find the Teatro Comunale (City Theatre), which has been Bologna’s musical venue for international music for more than two centuries.



City Theatre
City Theatre Archives

The **Teatro Comunale** now sits where once the Palazzo Bentivoglio rose, before it was destroyed in 1507. The theatre was designed by Antonio Galli Bibiena and inaugurated in 1763. Many frescos and restoration projects were carried out over the centuries, in several different phases. During the autumn of 1805 season (the new theatre had been inaugurated on May 19 of that year) a thirteen-year-old Rossini made his debut in the no longer existing Teatro del Corso, interpreting Adolfo in the cast of *Camilla* by Paer. In those years, the future “Swan” of Italian opera served his apprenticeship in the halls of the newly-born conservatory. Some years later, Rossini returned to the City Theatre as a star. His **Stabat Mater** came to Bologna in 1842, and premiered in Bologna, directed by Donizetti in the original seat of Bologna’s university, the Archiginnasio. New work on this venue was completed after a fire destroyed the old stage in 1931. The façade that you now see was completed in 1937. The square in front of the theatre is called Piazza Verdi, and originally hosted the riding stables of the Bentivoglio family, which were destroyed together with the palazzo. In 1692 it was the seat of the *Monte della Canapa* lending institution, established by Bologna’s *Monte di Pietà*, the first example of special credit (goods loan) in the history of banking. The *lunette* under the portico, depicting the *Deposition with Sant’Antonio Abate* (1692), is by Giovanni Francesco Spini.



Museum of Music
Province of Bologna Archives - Guido Avoni

Musical “book” cases by Giuseppe Maria Crespi. The next room is called “The Idea of Music”, dedicated to music theorists from the 15th to the 17th century, and displays important examples of musical treaties, portraits of their authors, and some noteworthy musical instruments like the *omnition harpsichord* (a unique piece) made by Vito Trasuntino in Venice in 1606. Some of the most important pieces are exhibited in the next room, the Sala delle arti dedicated to “Books on music and instruments of the 16th and 17th centuries”. Preserved inside modern circular glass display cases in the centre of the room - especially designed to blend in with the rich decoration of the pavement - you can see very rare texts dating back to the end of the 15th century, including the famous *Harmonice musices Odhecaton A*, the first printed music book, produced by Ottaviano Petrucci in 1501. Then there are the instruments themselves: lutes, a consort of flutes by Manfredo Settala dating back to 1650 and pochettes small violins used by dance masters. There are also hurdy-gurdies, serpents and an extraordinary series of horns and cornets dating back to the 16th and 17th centuries, and, finally, a unique instrument used on stage in opera productions, a khitara-shaped theorbo.

Italian opera plays the leading role in the following rooms. We begin in the 18th century, with a room dedicated to the famous castrato singer Carlo Broschi, better known as Farinelli: his beautiful portrait, by Corrado Giaquinto, dominates the room, together with the portraits of other castrati and composers such as Antonio Vivaldi and Domenico Cimarosa. The 19th century follows with Gioachino Rossini, whose name is inextricably linked to Bologna: portraits, busts, books of the first performances by Isabella Colbran, the singer and his first wife, an autographed score of *The Barber of Seville*, but also curious personal items like his dressing gown and wig, as well as his grand piano, made by Camille Pleyel in 1844. The journey continues through the centuries, with musical customs and fashions in the hall dedicated to the “Books for music and instruments in the 18th and 19th centuries”: viole d’amore and transverse flutes, side by side with scores by Torelli, Vivaldi, Bertoni and other clarinets and a beautiful Buccini made by Jean Baptiste Tabard in Lyon (1812-1845). Beside the exhibition, the museum also hosts the workshop of the famous lute-maker from Bologna, Otello Bignami.

Leaving the museum, continue on Strada Maggiore until you find Via Guerrazzi on the right and the *Accademia Filarmonica*.



Philharmonic Academy
Province of Bologna Archives - Guido Avoni

The 300-year old **Philharmonic Academy** started out as a professional association of musicians from Bologna and the Emilia Romagna area. Then, it gained international recognition for its gathering together of the most important figures of the era’s musical world.

The Academy conserves many musicians’ documents and autographed scores, portraits and musical instruments that were also used in their academic gatherings.

The most famous member of the Academy is certainly Wolfgang Amadeus Mozart. In 1770, at the age of 14, Mozart embarked on the first of his three trips to Italy, and Bologna was certainly one of the most important stops on that journey. During a brief stay here with his father, Leopold, in March of that year, he came into contact with the Bolognese musical milieu, even performing at the Palazzo of Count Gian Luca Pallavicini in Strada San Felice. He returned to Bologna in July and stayed until mid-October in the magnificent Villa Pallavicini, in Croce del Biacco.

Leaving the Academy, from Via Guerrazzi you arrive as far as Via Santo Stefano. Then turn right and go straight ahead up to Via de’ Pepoli, where **Donizetti’s home** is located. The composer from Bergamo lived there from 1815 to 1817, when he was a pupil of Father Stanislao Mattei. It seems that Donizetti became a skilful player of *briscola* (an Italian card game) during his stay in Bologna.

Bologna and its singer-songwriters

Bologna still remains the capital of Italian music. Countless singers were born here or chose to live in the shadow of the Two Towers. It is fun finding traces of Bologna in the lyrics of songs.

Lucio Dalla, who was born here on March 4, 1943, “immortalized” its birth-date in the title of one of his famous songs. In another one, *Disperato erotico stomp*, he says: “...roaming around some more I met someone who was

lost. I told him that not even a child gets lost in the centre of Bologna. He looked at me a bit bewildered and said “but I’m from Berlin”. Dalla – aptly representing the Bolognese *biasanon* (a night owl, literally “a chewer of the night”), along with other colleagues – has recently dedicated to his hometown a song called *Dark Bologna*. It is a celebration of Bologna and all of its marvels and defects: “...Bologna, you know, I miss you like crazy, I’m waiting for midnight to buy the newspaper - the *Stadio*, the *Trotto*, the *Resto del Carlino* (both *Stadio* and *Resto del Carlino* are local newspapers). *It’s raining really hard but I won’t get wet, here is a bar under a portico, I’ll have a cappuccino, what a mess, so many people, what’s this crowd?*”. If Lucio Dalla is eve-

Mozart in Bologna

Mozart studied at Villa Pallavicini, under the guidance of Padre Martini, to become a member of the prestigious *Accademia Filarmonica*. To obtain this important title - much sought after at that time by composers who wanted to gain credit on a European scale - a particularly difficult test had to be passed. It consisted in composing an antiphon for four voices based on the Roman gradual.

The very young Mozart didn’t grasp all the rules of counterpoint yet, so Padre Martini’s intervention was of vital importance: he had noticed the boy’s exceptional talent, so he secretly gave him the correct music for the exam. Mozart would always be grateful to Father Martini, and in 1776 he wrote him a letter in which he writes: “I devoutly revere all members of the Philharmonic; I always count on your good graces and continuously suffer from the fact that I differ from the person I most love, venerate and respect, and of whose Reverend Paternity I most sacredly claim”.

The Antoniano and Zecchino d'Oro

The **Antoniano Institute**, whose cornerstone was laid in 1953, is now one of the most renowned musical institutions of the city. Its original initiatives - a refectory for the poor, the Academy of Dramatic Arts, a cinema-theatre - were expanded in the 1960s by a hitherto unheard of activity: television and record production. These include Italy's beloved *Zecchino d'Oro* show, a wildly successful, annual production and an important chapter in the history of Italian television, which captured the imagination of all Italians. The *Zecchino d'Oro* ("The Gold Sequin") is now an international event which presents artistically valid children's songs, inspired by proper civic and social ethics, sung and judged by the children themselves. The idea came to Cino Tortorella in 1959 and was broadcast live on RAI, the Italian state television. It came to the Antoniano Institute in 1961 and became one of television's most popular annual shows, an appointment not to be missed. Over the years, the *Zecchino d'Oro*'s tunes and refrains - "Il Valzer del Moscerino" (The Midge's Waltz), "Il Pulcino Ballerino" ("The Dancing Nestling"), "Popoff", "Quarantaquattro Gatti" ("Forty-four Cats") and "Il Caffè della Peppina" ("Peppina's Coffee") were on everyone's lips. "Mago Zurli 's" (the magician and the presenter of the show, played by Tortorella himself) gags made everyone laugh and *Topo Gigio* (a worldwide-famous mouse puppet) grew up surrounded by the love between Mariele and

her children. In 1976 the show became international. Each edition featured 7 Italian songs and 7 foreign ones, and the Antoniano stage, with its musical fairy tales, prayers, rhythms and exciting sounds from afar, entered the homes of millions of viewers throughout the world. Apart from the *Zecchino d'Oro*, the institution was also famous for its *Piccolo Coro* ("Little Choir"). Founded by Mariele Ventre in 1963, of *Zecchino's* fame, it was originally composed of five Bolognese children who had participated in the *Zecchino d'Oro*. Over the years it became one of the most renowned children's choirs in the world. A school for voice with an educational method that mainly focused its attention on the social and instructive nature of choral music, it was active all year round. The members of the choir were between 3 and 11 years old and sang in the annual *Zecchino* show, made records and gave concerts all over Italy and abroad, as well as participating in numerous other television and radio shows. In 1995 Mariele Ventre's name was officially added to the *Piccolo Coro*, becoming the "Piccolo Coro Mariele Ventre dell'Antoniano".



The Small Choir of the Antoniano Institute
Antoniano Archives

rything a Bolognese should be, then **Francesco Guccini**, Bolognese by adoption, has also dedicated some lovely songs to the city, too: "... and me, a rough man from Modena, sweating out a love affair, even if servile..." - as he says in Bologna, perhaps one of his most complete and heartfelt musical *frescos*. Those who want to find out where Via Paolo Fabbri 43 (Guccini's address when he wrote the eponymous song) is you need to walk outside Porta San Vitale, into the Cirenaiica district. Here you can also find the taverns Guccini mentions several times in his lyrics - he loved so much those places that he dedicated an entire song to them: *Canzone delle Osterie di fuoriporta*, ("Song Of the Outside-the-Walls Taverns"). Returning to the centre, in Via Rizzoli you will find the most famous bar of Italian pop music: the Roxy Bar. **Vasco Rossi**, born in Zocca (Modena) and another adoptive son of Bologna, assured the immortality of this bar in his most successful song, *Vita spericolata* ("Reckless Life"): "...and then we will meet like the stars to have some whiskies at Roxy Bar -

or maybe we will never meet, as everyone of us is just running after his troubles...". Going back to native Bolognese musicians who have hit the charts over the last few years, we find **Luca Carboni**, who once declared: "If I think about it, I have never written a song entirely dedicated to Bologna. Yes, I have often mentioned it, but never an entire song. I'll do it when I can do one in pure Bolognese dialect, and it will be a love ballad. It's a project that I've had in mind for years- but not an easy one". Not even the beloved **Gianni Morandi**, born in Monghidoro, and a true icon of Bologna, has dedicated a whole song to the city, but it is clear that all of his poetry is somehow linked to the city where he was sent to study voice with Alda Scaglioni, the teacher who discovered not only him, but also many other musical talents to launch in the local open-air dance halls. Speaking of new young local talent, **Cesare Cremonini's Lunapop** are worth mentioning: "...oh what fun it is roaming around the Bolognese hills...", as their biggest hit goes. To talk about the many songs written in dialect

we would need another whole chapter. Two songwriters who have upheld the tradition of the singing tales are certainly worthy of note: the late Dino Sarti, who died in 2007, organized legendary August concerts in Piazza Maggiore and was famous for singing songs in dialect. Given the similarity between Bolognese and French, Dino Sarti reinterpreted *Non, je n'ai rien oublié* by Charles Aznavour, as *No, an m'scurdarò mai* ("No, I will never forget"). Another standard bearer of the Bolognese dialect is **Andrea Mingardi**. Having gained fame as a rock singer, Mingardi rediscovered an attraction to his own dialect, and started composing ironic and irreverent songs as well as reworking indisputable hits. *Fatti mandare dalla mamma...* by Gianni Morandi, with whom he often sang duets, became *Fat mandèr da to mama a tór dal lat* ("Have your mother send you out to buy milk"). Other popular song titles inspired by Bolognese sayings are *Benèssum and Socc'mel*.

For those who want to take a trip out of the city, the Music tour can continue all the way to **Budrio**, birthplace of the ocarina and a town full of monuments bearing witness to ancient glories. The *ocarina* is a popular ceramic wind instrument that comes in various sizes and is able to perform a wide range of tonalities. It was invented by Budrio native Giuseppe Donati in 1853 and enjoyed great success throughout the 19th century, even internationally - so much so that it began to be manufactured in Paris and London as well.

Concerts by the first "ocarinaristic" group of Budrio were held in front of such diverse audiences as the Tsar and the Moulin Rouge in Paris. Today, the ocarina is the protagonist of a biannual festival bringing together musicians and fans from all around the world. The unique Ocarina Museum shows the evolution of this peculiar musical instrument - particularly its manufacturing and traditional repertoire by means of exhibits, a rich bibliography and an audio documentary.

Another important town outside of Bologna is **Pieve di Cento**, which is famous for its tradition in the making of string instruments. The 14th-century Porta Ferrara, where ancient Bentivoglio merlons have recently come to light, and the adjoining former slaughterhouse, now house the headquarters of the Centopievese String Instruments School, attended by Italian and foreign students alike. The School and the Music Museum bear witness to the deep-rooted traditions of music and craftsmanship in Pieve, where musical instruments makers have had their workshops since the 18th century.

Free Radio

The first free radio in Italian history went on the air in Bologna at 11am on November 23, 1974. Radio Bologna per l'accesso pubblico ("Radio Bologna for public access") started broadcasting from a trailer parked near an old farmhouse on Osservanza Hill, and its signal was strong enough to reach nearly seven hundred thousand inhabitants. A group of young operators, *Cooperativa Lavoratori Informazione* ("Information Workers Cooperative"), founded the station, which was headed by Roberto Faenza and **Rino Maenza**. The two directors conceived the first Italian free radio channel, that was completely different from the channels transmitted by the state-owned RAI. Soon after, on November 30, the Moro government issued a decree reforming the state transmitter: Faenza and his companions wanted to demonstrate the importance of decentralising information and to ensure that everyone had the right to speak freely over the airwaves. A few months after this first experience, an entirely autonomous, new wave of radio stations began to crop up in Italy, although some of them were on the air for only a few hours a day. 1975 and 1976 saw the arrival in the air of *Radio Bologna Notizie*, *Radio Bologna 101* and *Teleradio Bologna*, as well as *Radio 2001*, *Modulazione Special*, *Nettuno Onda Libera* and the famous *Radio Alice*, later closed down by the police in March of 1977. According to many, the best station of them all was *Punto Radio*, transmitting from Zocca. Its repeater for Bologna was in San Luca, near the cableway. This station reached its height of popularity with Vasco Rossi - a young deejay at that time, later to become one of the most famous Italian singer-songwriters - who presented an afternoon show called *Sound on Sound*. The third album of Renato Zero (a very famous Italian singer-songwriter), *Trapezio*, was launched here in the summer of 1976, and a concert was organised at the *Punto Club*, the local summer discotheque. The station used to give great importance to songwriters with meaningful lyrics, as well as jazz and classical music. In addition to the music, the material broadcast on the free radio channels was also made up of the voices of its listeners, basically talking about public concerns - ranging from traffic problems to the economic and financial crisis. The comments were usually recorded by students or station employees, who stopped passers-by in the streets and asked their opinion on current events. Sometimes the listeners themselves were invited to the station studios to speak and participate in this revolutionary "open" forum, experimented for the first time in Italy by the Bolognese free radio stations, and still on the air today.

Map of the Food, Wine and Shopping Tour



HIGHLIGHTS OF THE TOUR

- 1 THE QUADRILATERO: MERCATO DI MEZZO
- 2 LOGGIA DELLA MERCANZIA
- 3 CIVIC ARCHAEOLOGICAL MUSEUM
- 4 VIA UGO BASSI AND MERCATO DELLE ERBE
- 5 VIA DEL PRATELLO AND VIA S. FELICE
- 6 VIA INDIPENDENZA
- 7 THE PIAZZOLA MARKET
- 8 THE AREA BETWEEN VIA RIZZOLI, VIA D'AZEGLIO, VIA FARINI AND VIA CASTIGLIONE
- 9 GALLERIA CAVOUR
- 10 CORTE ISOLANI: BETWEEN PIAZZA S. STEFANO AND STRADA MAGGIORE

OUT IN THE PROVINCE

- THE "CITTÀ CASTELLI CILIEGI" WINE AND FLAVOURS ROUTE
- THE "COLLI D'IMOLA" WINE AND FLAVOURS ROUTE
- THE "APPENNINO BOLOGNESE" WINE AND FLAVOURS ROUTE
- THE REGIONAL WINE EMPORIUM OF EMILIA ROMAGNA (Dozza)

The Food, Wine and Shopping Tour



The Stands at the Mercato di Mezzo
Province of Bologna Archives

Bologna is so famous for its tradition of hospitality and the friendliness of its citizens, that it is considered as one of the most cordial and pleasant cities in Italy. Shopkeepers are no exception: they are the heirs to the traditional courtesy shown by merchants in times gone by. Apart from being affable, they offer their customers a truly vast variety of items, products and delicacies.

As regards clothes, the city has always been rightly proud of its centuries-old fashion tradition. The streets of the city, for example, have many elegant tailors and shoemakers who make and sell footwear and suits to measure. And, needless to say, the centre of Bologna has no lack of ateliers and boutiques selling the most important Italian and international fashion brand names, alongside the many colourful stalls of the open-air market.

For those who prefer to roam the city in search of delicacies from this incredible culinary culture, "Bologna la grassa" ("Fat Bologna") doesn't need an introduction: *tortellini*, *lasagne*, *tagliatelle*, *passatelli*, *certosino* and *torta di riso* ("rice cake") are only some among the innumerable dishes visitors can enjoy.

It is not easy to find one shop that represents the entire array of food and wine specialties on offer by itself: the whole city is a veritable ode to the culture of food and abundance. As Ippolito Nievo once said, "in Bologna you eat in one year what in Venice takes two, in Rome three, what in Turin takes five and in Genoa twenty...".

From Piazza Maggiore, with San Petronio on the left, enter the **Quadrilatero** district: Via Drapperie, Via degli Orefici, Via Caprarie, Via Clavature and Via Pescherie Vecchie. In these characteristic streets you can buy just about any delicacy that comes to mind, as well as quality crafts and jewellery. The so-called **Mercato di Mezzo** (Middle Market) dates back to Roman times and is still doing business here today, with street names that call to mind the old professional guilds. A wide array of typical products is sold by many stands and shops: fruit, vegetables, cold cuts, fine wines, fresh pasta and cheese, to name but a few. Some of the most famous and ancient grocery stores in Bologna are still selling their traditional delicacies here.

Via delle Pescherie (Fish Market Street) hosts the fresh fish stalls; Via Caprarie, (from the Italian *capra*, meaning "goat"), now houses jewellers, but its name comes from the fact that sheep and goat butchers once plied their trade here. Via Clavature was where locksmiths (*clavature* is ancient Italian for "locks") and blacksmiths did business and, finally, Via delle Drapperie (Drapers Street) was named after the upholstery and textile guild that was once located there.

Leaving the Quadrilatero district on Via Caprarie you arrive in front of the **Loggia della Mercanzia**. The Bologna Chamber of Commerce has its headquarters here, and the official recipes of several local traditional dishes - "Ragù Bolognese", "Tagliatelle" and, of course,



Shopping in the Quadrilatero District
Bologna City Archives - Sergio Buono

“Tortellino” were registered there, starting from 1970, by the Italian Academy of Culinary Arts (*Accademia Italiana della Cucina*) and the Brotherhood of Tortellino (*Confraternita del Tortellino*).

Return to Piazza Maggiore. From there you reach, passing under the Pavaglione, the entrance of the **Civic Archaeological Museum**. This unlikely place has been selected to tell the history of **mortadella** (“bologna” or “baloney”, as it’s called in the US), because the Museum houses an ancient stele dating back to the Roman era and representing a *mortarium*, the tool that has been used to prepare mortadella since ancient times. Further historical proof of the Roman

Ragù

Ragù is a French term (*ragout*) used to indicate a minced meat and tomato-based sauce. Among the ingredients of the original Bolognese ragù, the most important was the beef used in its preparation: it had to be rich and fat, cut from near the belly, which, with some lard in addition, bestowed the pasta sauce with a nice and thick greasy consistency. Nowadays, very few people make it with very fat meat, as lighter and thinner minced meat is generally preferred. Even the once added lard has been replaced by extra-virgin olive oil. Milk - and other ingredients belonging to the original recipe - is now seldom used. Traditional ragù is made starting with a base of different chopped vegetables: onions, carrots and celery. You can actually use ragù with almost any type of pasta, but the most traditional combination is with *tagliatelle* or with oven-baked pasta like *lasagna*. The use of ragù over spaghetti, a typical Anglo-Saxon combination, is considered blasphemous by the real Bolognese.

Loggia della Mercanzia

The **Loggia della Mercanzia**, refined with pictorial embellishments of the Venetian school, is a typical 13th century construction. It was built by the guilds as an ostentatious demonstration of commercial and political power. The merchants’ and money changers’ were, in fact, the most powerful guilds of the period. After the mid-1200s in Bologna, as in other Italian cities, a monetary economy, and a whole new way of doing business, began to evolve.

Tagliatelle

Tagliatelle are said to be the work of the Bolognese master Zefirano, and appear to have been invented for **Lucrezia Borgia’s** wedding celebrations in 1487, when the bride-to-be arrived here to marry the Duke of Ferrara, Alfonso d’Este I. On that occasion the court’s head chef, the above-mentioned Zefirano, inspired by Lucrezia’s blonde locks, invented tagliatelle. The truth is, however, that this... highly original legend was made up by the Bolognese illustrator and humorist Augusto Majani in 1931! On April 16, 1972, the Confraternita del Tortellino (Brotherhood of Tortellino) and the Accademia Italiana della Cucina (Italian Cuisine Academy) deposited the official recipe and size of the true Tagliatella di Bologna at the Bologna Chamber of Commerce, Industry, Craftsmanship and Agriculture. A solid gold replica of this pasta sits in a glass display case at the Chamber of Commerce since that day. Its precise width should be 8mm cooked (equal to a 12,270th part of the Asinelli Tower!), and 7mm raw. Its thickness has not been definitely established, but connoisseurs insist that it should not exceed 0.6 to 0.8mm.

Bolognese Tortellini

Tortellini are considered as the “stuffed egg pasta” par excellence. According to legend, a “short-sighted and Bolognese innkeeper” created the tortellini, inspired by the navel of either Venus or Lucrezia Borgia, just as Zefirano is said to have invented tagliatelle inspired by the latter’s hair. What is certain, however, is that in 1550 the Bolognese Senate recorded in their agenda that a so-called “de torceleti” soup – presumably a forerunner of today’s tortellini - was served to 16 tribunes of the people. In 1570 Bartolomeo Scappi, the Bolognese chef of Pope San Pio V, gave a thousand recipes to the press, amongst which there was also the tortellino. In 1664, Vincenzo Tanara wrote about tortellini cooked in butter in the book *L’economia del cittadino in villa*. Finally, in 1842, the French traveller and bibliographer Valery wrote about a particular dish of pasta, filled with minced beef, egg

yolks and Parmesan cheese.

The official recipe was registered on December 7, 1974, when the Confraternita del Tortellino and the Accademia Italiana della Cucina deposited it at the Bologna Chamber of Commerce, Industry, Craftsmanship and Agriculture. The ingredients are a sheet of 6/10mm thick pastry made of flour and egg, with a filling prepared with minced pork, raw ham, mortadella from Bologna, Parmigiano Reggiano cheese, eggs and nutmeg. According to tradition, tortellini are best enjoyed cooked and eaten in a savoury capon or hen broth (*in brodo*).



origins of the most Bolognese of products can be found in Plinio’s writings, that tell of the joy Augusto experienced when tasting this cold cut, on a stopover in Bologna.

The first documentation regarding the exact recipe dates back to 1557 and was written by the gastronome Cristoforo Messisbugo. The denomination “Bologna” was given to mortadella in 1661, the year when Cardinal Farnese issued an edict that regulated the preparation of this product, anticipating, in a certain sense, its current officially certified recipe.



A 1930s poster
Bologna City Archives

Returning to Piazza Maggiore and then taking Via Ugo Bassi, cross the street when you are almost at the intersection with Via Marconi: here on the right is the entrance to the **Mercato delle Erbe** (the Vegetables Market), a true Tower of Babel of counters and stalls. Every gastronomic whim can be satisfied here - at a reasonable price. Once out of the Mercato delle Erbe again, cross Piazza Malpighi and from there take **Via del Pratello**. Here, and along Pietralata and San Felice streets, you can find many restaurants and taverns, some of which have survived the changing times and habits of the Bolognese people, remaining just as they once were. From Via del Pratello return to Piazza Malpighi and go to **Via Indipendenza**. This is one of the most lived-in streets of the city, charac-

Mortadella from Bologna

Bologna IGP (Protected Geographical Indication) **Mortadella** has very precise organoleptic characteristics, and is registered to protect it against imitation by this regulation: “Bologna Mortadella is made from a mixture of ground pork forcemeat, minced until it has a finely grained consistency; small cubes of pork neck fat, salt, pepper (whole or in pieces), all stuffed into natural or synthetic skins and submitted to a lengthy period of cooking in dry-air ovens. The process includes: preparation of the meat components; preparation of the cubes of pork neck fat; mixing into a consistent mass; stuffing the skins; cooking; cooling...” The recipe for making mortadella has remained the same for centuries, with the exception of the addition in the Middle Ages of nutmeg, cumin, saffron, garlic, sage and rosemary.

terised by clothing and shoe shops, boutiques with handicrafts, but also by modern big chain stores.

Take it all the way to its end and you get to Piazza VIII Agosto, right in front of Montagnola Park. Every Friday and Saturday the city’s biggest market takes place here, a real kasbah of sorts, where you can probably find anything you are looking for: **Il Mercato della Piazzola**. In this very particular market, comparable to Porta Portese in Rome or London’s Portobello Road, you can find fine vintage and useful second-hand clothing, stands full of new garments, famous labels, shoes of every kind and quality, as well as high quality crafts.

Go back up Via Indipendenza on the other side so that you can look at all the shop windows on that side of the street too, and return to Piazza Maggiore to dive into the most luxurious shopping streets of the city, behind the main square, the fulcrum of all the tours – it's a few steps away from Piazza Maggiore, in the area bordered by **Via Rizzoli**, **Via d'Azeglio**, **Via Farini** and **Via Castiglione**. The most elegant street is certainly Via d'Azeglio, similar to the famous Via Condotti in Rome and Via Montenapoleone in Milan. It is a pedestrian zone and one of the most sought after and exclusive areas of the whole city. Another luxury goods haven is **Galleria Cavour**, hosting exclusive ateliers and sumptuous boutiques. Absolutely not-to-be-missed are the elegant shops of **Corte Isolani**, too - an ancient mediaeval courtyard that boasts numerous stores specialising in interior design and décor, as well as several famous art galleries.

There is another surprise hidden away along these streets: the workshops of the master instrument makers. Their expert hands craft flutes, violas, violins, guitars, double basses and ocarinas. Pianos are also tuned, restored and renovated. The Bolognese School of String Instruments-Makers was founded several centuries ago and the most important maestro of them all, Otello Bignami, must not escape mention.

For those who would like to go for a walk over the hills overlooking the city, the wondrous

expanse of vineyards is also not to be missed. A good plate of *tagliatelle* al ragù cannot be fully enjoyed if it is not accompanied by a good glass of wine!

The Bolognese hills have always been covered in vineyards. Native and non-native varieties such as Pignoletto, Pinot Bianco, Riesling Italico and Barbera - are the most common in the area.

The several DOC (Protected Designation of Origin) and DOCG (Protected and Guaranteed Designation of Origin) wines produced in Bologna and its province, along the **Strada dei Vini e dei Sapori** (Wines and Flavours Route) "**Citta Castelli Ciliagi**" ("Town's Castles Cherry Trees") between Modena and Bologna, can be proudly compared – for quality and variety – to their perhaps more famous Tuscan cousins. Among the wines definitely worth remembering - and, above all worth tasting - are the *Colli Bolognesi Pignoletto Superiore*, the *Colli Bolognesi Pignoletto Spumante* and the *Colli Bolognesi Riesling Italico*. Some full-bodied and well-structured *Cabernet Sauvignon* have been recently produced and bear a strikingly resemblance to the organoleptic characteristics of Amarone.

On the other side, going east wards, you can follow the **Strada dei Vini e Sapori "Colli d'Imola"** ("Imola Hills") and come across some unique and charming villages, where history

popularity was recorded between 1529 and 1530, when Charles V received the Emperor's crown by Pope Clemente VII, and a veritable wave of priests and princes came to Bologna from all over Europe, with the result of literally invading the city's inns. A second moment of intense popularity is recorded in the 19th century, when Bologna earned a strategic role with the advent of the unity of Italy. Among the intellectuals who habitually frequented the osterie were such figures as the man of letters Olindo Guerrini and the poet and author Giosuè Carducci.



Ancient "Taverns' Table Game"
Province of Bologna Archives

The Taverns of Bologna

Without a doubt taverns (osterie) and bars have always been (and still are today) the fulcrum of Bologna's citizens' social life – particularly at night.

Francesco Guccini, connoisseur and frequenter, even dedicated a song to these iconic social hubs. Part of the lyrics read: "*the taverns outside the city walls are open like they were in times gone by...*". Bolognese night owls, here known as *biasanot* ("chewers of the night"), filled small and big inns alike, usually furnished with a simple counter and a few tables and benches to sit on. Penniless students, poets, layabouts and habitual card players were, for the most part, the usual clientele of the osterie, and the fare was often limited to drink, usually a choice of two wines (white or red), both rigorously without any sort of label.

Should food be offered, the choice stopped at *crescentine* (slices of deep fried dough), cheese, cold cuts or cubes of mortadella, pasta and beans.

The osteria is a historical icon in the city of Bologna. In 1294 there were already more than 150 of them. A moment of tremendous



Vineyard-covered hills
Bologna City Archives

and the beauty of nature blend seamlessly into one another. But above all it's the wealth of traditions of the food & wine culture here that strikes the traveller. All sorts of quality wines, from the DOC *Colli d'Imola, Sangiovese* at the top of the list, then DOCG *Albana di Romagna*, can be found to accompany such IGP (Protected Geographical Indication) products as *nectarines* and *peaches* from Romagna, *chestnuts* from Castel del Rio, *shallots*, *white veal* from the Central Apennines, and other traditional food like the *Santerno Valley apricot*, the *Shepherd's pecorino cheese* and the famous *piadina Romagnola* flat bread just to mention a few of the most famous ones. The itinerary takes visitors along the Santerno, Sillaro and Sellustra Rivers and through such charming little villages and towns as Borgo Tossignano, Casalfiumanese, Castel del Rio, Castel Guelfo, Castel San Pietro Terme, Dozza, Fontanelice, Imola, Medicina and Ozzano dell'Emilia.

The latest addition to the special itineraries is the **Strada dei Vini e Sapori "Appennino Bolognese"** ("Bologna's Apennines"). This route leads you to discover the products of "*Montagna Amica*" (an association of local producers), which includes meat, cold cuts, cheese, wild berries, honey, wine and baked goods – all prepared following the traditional mountain manner. Local mountain bread, with its unique wood-fired oven aroma, is famous for its quality as well as for its traditional and cultural value, and aptly symbolises the typical flavours representing the specialties of this mountainous area. This bread is the protagonist of yet another cultural-gastronomic tourist itinerary - the **Via del Pane della Montagna Bolognese**

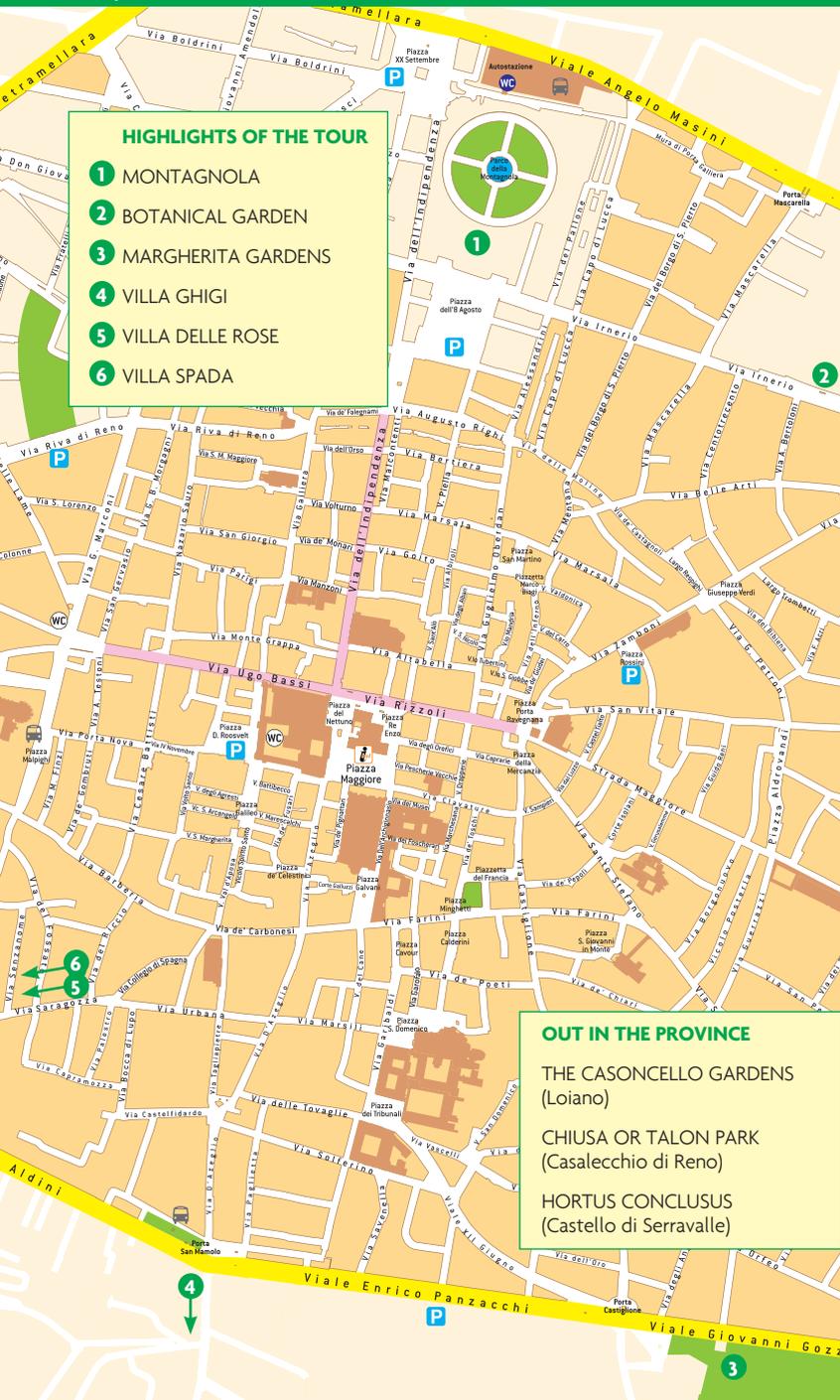
(The Bologna's Mountain Bread Route) . The basic idea is to rediscover and enhance the organic cultivation of the grains grown across the Bolognese Apennines, and restore pride to the product - all the way from the fields to the dinner table.

The Emilia Romagna Regional Wine Emporium

The Emilia Romagna Regional Wine Emporium is located in the valleys around Imola, in the town of Dozza.

The building, with over a 1,000m² of surface space, exhibits (and sells at affordable prices) over 800 labels chosen by a panel of experts - white and red wines, sparkling ones and *passiti* (dessert wines), original balsamic vinegar and spirits - all of which produced in Emilia Romagna, the *regione* (district) of which Bologna is the capital. Its long aisles of shelves are divided into sections featuring those wines that best go with a particular food type, in order to help even the least expert visitor. One of the aims of the *Enoteca Regionale dell'Emilia Romagna* is to educate the general public about all aspects of proper wine consumption. To this end, the wine emporium has set up a special wine-tasting area, also serving as a wine bar. Here groups of tourists can enjoy a glass during the week, while on Sunday afternoons it is open to the general public. It is an ideal place for an aperitif, wine-tasting courses, learning about how best to accompany certain types of wine with food, a place to enjoy guided tastings and evenings dedicated to the fine typical regional products.

Map of the Nature Tour



HIGHLIGHTS OF THE TOUR

- 1 MONTAGNOLA
- 2 BOTANICAL GARDEN
- 3 MARGHERITA GARDENS
- 4 VILLA GHIGI
- 5 VILLA DELLE ROSE
- 6 VILLA SPADA

OUT IN THE PROVINCE

- THE CASONCELLO GARDENS (Loiano)
- CHIUSA OR TALON PARK (Casalecchio di Reno)
- HORTUS CONCLUSUS (Castello di Serravalle)

The Bologna Nature Tour



The Pincio Staircase (Montagnola)
Province of Bologna Archives

Bologna is a city full of parks and gardens. Like in many Italian cities, the presence of green zones inside and immediately outside the city walls is due to the fact that parks were an integral part of the villas of the noble families and ecclesiastical buildings in past times. In Bologna, even before than in other Italian cities, land for public gardens and parks was especially set aside by the city fathers for use by its citizens. The hills that overlook the city are famous. It is really worth clambering up them to enjoy the views of the city with its red-tiled roofs and, in summer, take advantage of the coolness provided by the lush vegetation.

The tour starts at Piazza Maggiore and goes along Via Indipendenza until you turn right onto Via Imerio. Here you enter **Montagnola Park**, Bologna's oldest park. Its final layout dates back to 1805, during the Napoleonic occupation, but it has been intended for public use since 1662.

It is famous for its late 19th century monumental entrance stairway, visible from the square of the central railway station. The six-hectare park hosts some secular plants, plane trees and beautiful rows of lime trees and horse-chestnuts.

From here take the left along Via Imerio as far as number 42, where you can enter the **Botanical Garden**. The first Botanical Garden was created by Ulisse Aldrovandi in 1568, inside the rectangular courtyard of the Cardinal Legate residence in the *Palazzo Pubblico* (the City Hall), where today the ex-Sala Borsa is.

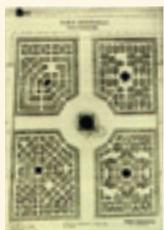
The garden consisted of a series of cultivated patches to teach medical students about the plants from which medicines of that era derived. As the space was soon too small for all the plants that were collected, it was moved to Via San Giuliano, near Porta Santo Stefano in 1587.

In 1600, for educational reasons, the collection of plants was returned to the Palazzo Pubblico, while the garden in Via San Giuliano remained as a sort of "branch garden", regaining its importance only in the 18th century, thanks to the building of two greenhouses for tropical plants and the *Palazzo delle Stufe* or "Greenhouse Building" (a building for receiving guests that can still be seen today).

With the advent of Napoleonic reforms, the University bought an ample arable land inside the city walls between Porta Mascarella and Porta San Donato, including the *Palazzina della Viola*, to establish the new and definitive

The Botanical Garden

There are currently some 1,300 different species cultivated in the Botanical Garden of Bologna, among which a good number of rare and protected varieties, all sign-posted with scientific labels that bear the name of their specie, family and native distribution. In the part of the Garden overlooking Via Imerio there is an ornamental garden, with specimens that are exceptional for their *grandeur* (the *Metasequoia glyptostroboides*, *Cryptomeria japonica*, *Pinus brutia*, *Liriodendron tulipifera*, *Taxus baccata*, *Ginkgo biloba* and the *Magnolia grandiflora*) and others that catch our attention for their fluorescent flowers.



Next to it you will find a garden of Italian officinal plants, also known as the *giardino dei semplici* ("semplici" being medicinal herbs), divided into sections of various pharmacological interest. Here you will also find vats hosting spontaneous Italian aquatic plants - some of which are now extremely rare - and exotic plants, like the lotus and the water hyacinth. Near the second vat there are three greenhouses containing important elements of the Bolognese Garden: the largest and most recent one contains a precious collection of succulent plants, including many rare species, some of which are at risk of extinction.

seat of the Botanical Garden in 1803, designed by the architect Martinetti.

From Via Imerio follow the *viali* (Bologna's typical avenues, surrounding the historical centre) to Porta Santo Stefano, where you will find one of the entrances to the **Margherita Gardens**.

This park was laid out on grounds alongside what remained of the ancient city wall between Porta Castiglione and Porta Santo Stefano, purchased by the City in 1868. The design and execution of the project were entrusted to Count Ernesto Balbo Bertone di Sambuy, architect of Valentino Park in Turin. The park owes its name to H.M. Margherita di Savoia (*Regina Margherita*), but is more commonly known as *Giardini Margherita*.

Its inauguration was celebrated with a sumptuous ceremony on July 6, 1879, after only five years' work. Since then the Gardens have been the venue for numerous events that have marked cultural life in Bologna. During its construction, an Etruscan necropolis full of artefacts (nowadays hosted at the Civic Archaeological Museum) was also uncovered

- two of the graves are still visible inside the park. In 1888, during the Emilia Agriculture and Industry Expo, next to the stands of industry, agriculture and music, several restaurants were inaugurated with grand entertainment that included a little steam tram, serving as a shuttle to the nearby San Michele in Bosco hill, where the Universal Exhibition of Fine Arts was also being held.

Over time the Gardens have hosted many horse shows, concerts and motor races. Since 1944, a monument to Vittorio Emanuele II stands at one of the main entrances. The statue originally stood at the centre of Piazza Maggiore, but now it has become an iconic feature of the Gardens. Among the various plant species you can see yews, cedars, lime trees, oaks, sycamores, pines, horse-chestnuts and magnolias, too. Take a walk along the pond, which was originally designed with a chalet, bridge and artificial island. The open-air school here was built in the first decade of the 20th century. On the little main square of the park there is a small villa used by the city as a children's library. About fifty years ago, a group of amateur astronomers also had a small observatory built on one of its balconies, which is still functional today. Inside the gar-



View of Bologna from its green hills
Province of Bologna Archives



Villa Ghigi Park
The Villa Ghigi Foundation Archives

dens a pond, filled with typical marsh flora and fauna, was created by the WWF for educating elementary school children.

Leaving the Margherita Gardens, turn left and follow the avenues up to Porta San Mamolo. From here take Via San Mamolo towards the hills as far as Via dell'Osservanza. The climb is rather steep, but the view from the top is well worth the effort: Napoleon himself was impressed by the panorama he enjoyed from the summit. Once back down, turn right onto Via San Mamolo to reach the entrance of **Villa Ghigi Park**, which extends for about thirty hectares over the hills. The park offers pleasant walks, peaceful rest stops and more fabulous views of the city. Its rich botanical heritage includes many native and exotic tree species, an old orchard and a beech grove. In all there are some 4,000 trees here, representing more than 80 different species. The park is a classic example of the hills of Bologna and their flora, and offers its visitors the rare chance to explore various different ecosystems in a small, easy-to-tour area. Guided tours are available at *Centro Villa Ghigi*, which also manages an educational park for students to study plants on the field.

After descending from Villa Ghigi, turn left and follow the avenues all the way to Porta

Saragozza. From there take Via Saragozza up to the entrance of **Villa delle Rose**, an enchanting park about two hectares wide, on the slopes of *Colle della Guardia*. The park is separated from the nearby **Villa Spada** (Museum of Tapestry and Italian Gardening) only by the avenue leading to a franciscan nunnery. In the centre you can see the 18th-century Villa delle Rose, built by the Cella family. You can reach it via a spectacular lane of trees or by going up a beautiful multi-ramp stairway, adorned by an ornamental garden. Donated to the City in 1916, the villa has housed the Gallery of Modern Art for years, and has recently been converted back to being a venue for temporary shows.

Inside the park there is also an elementary school and the "Lyda Borelli" convalescent home for actors, while the adjoining Teatro delle Celebrazioni has been recently built. The venue is used by the City Theatre for ballets, concerts and rehearsals. From the park, very popular since the early 20th century, you can enjoy a beautiful view of the first stretch of the long portico that, after the arch of Meloncello, leads up towards San Luca.

For those who still have time and energy, the outskirts of the city are also rich in marvels of nature, parks and public gardens to enjoy.

In Loiano, along the road that connects the Strada Statale 65 Futa in the Idice Valley to the Savena valley road, you can visit the **Casoncello Gardens**. Located on an ancient farming estate and open to the public since 1996, the *Casoncello Gardens* are considered as a fine example of “natural garden” where nature and human imprints live together in harmony and where a wide array of animal and vegetable species is respected and favoured.

It has an unusual look, full of ornamental plants and spontaneous flora: in just a single hectare of land, more than a thousand species co-habit in a “harmonious disorder” that makes for a very special atmosphere. The tour leads you to explore this great “green book” through different “vegetational situations”: mixed lawns, horticultural-gardens, a rock garden, water zone, wood garden, herb garden, flower bushes, borders of perennial grass, an orchard-garden and mixed hedges, with an approach that is not only visual, but also multisensorial. One feature of the visit is the olfactory tour, wherein flowers, leaves, bark and roots offer you different and unusual fragrances. The gardens can only be visited by booking a guided tour.

Perched on the hills that lead up to the Sanctuary of San Luca, the **Chiusa Park** in Casalecchio di Reno is one of the green lungs that so scenically encircle Bologna. In front of the park, the *Lido di Casalecchio* beach can be reached from the centre of the little town by following along the beautiful cycle track that offers you great views of the dam and the river. In summer you can sunbathe and relax on the shores of the Reno River on the fully equipped beach, just like a real bathing establishment at the seaside. The Chiusa Park, also known as *Parco Talon*, is made up of the properties once owned by the Marquises Sampieri Talon who, starting in the 17th century, had several villas built here. The park once hosted events of great social importance, particularly in the 18th century. During the 19th century Stendhal was an assiduous visitor and he compared it to the Bois de Boulogne in Paris. One can still imagine opulent noblemen walking along the avenues, pausing on



the great English lawns and walking through woods designed to be “lost” in. Here and there you can see the remains of the artificial architectural inventions that researchers claim to be the work of the famous architect and stage designer Ferdinando Galli Bibiena. In spring and summer the park becomes a magnificent stage for shows and cultural events.

The **Hortus Conclusus** can be found in the village of Castello di Serravalle, on the slopes of the hills above Bazzano. The Hortus is a little vegetable garden, resembling the ones laid out in the Middle Ages. Taking the brief tour, you can see flowerbeds (*Giardino delle Delizie*), aromatic medicinal plants (*Orto dei Semplici*) and vegetables (*Verziere*) which were cultivated in the 14th century, when the village and the entire surrounding territory were governed by the *Capitano della Montagna*.

The cultivation techniques used here are still the same as those used in medieval times: pluvial irrigation, organic fertilizers and natural insecticides like pyrethrum and nettle. The same is true of the tools and the methods used for laying out the flowerbed and the supports for the ancient roses: wooden chestnut tree poles and bindings made from narrow willow branches.

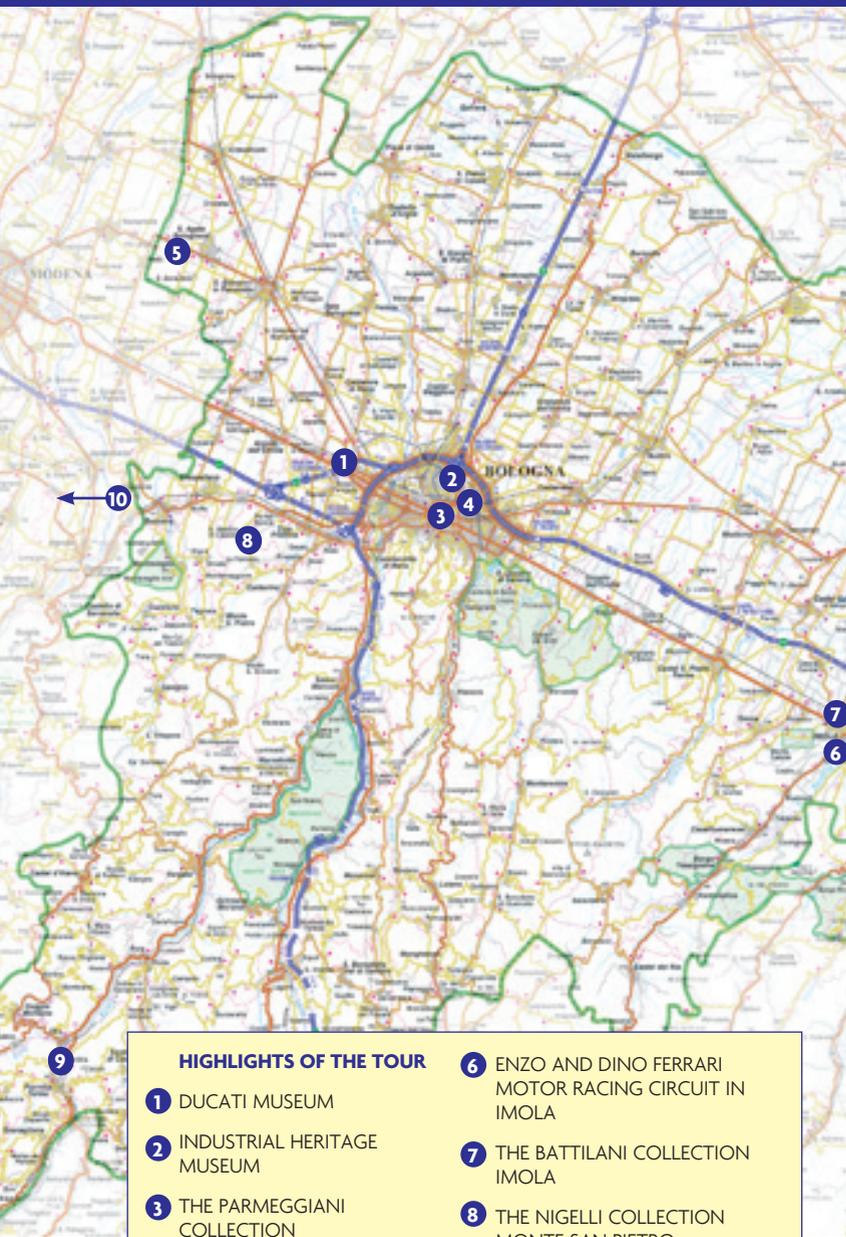
The mediaeval garden can be visited on the opening days of the *Ecomuseo della Collina e del Vino* (Ecomuseum of the Hills and Wine), with group reservations of at least six people. Educational visits about aromatic, symbolic, magical and forgotten plants, as well as about natural cultivation techniques and the construction of raised flowerbeds, are organised for schools as well for weekend visitors. The tour of the mediaeval garden takes 45 minutes and should be combined with a visit to the Ecomuseum.



Chiusa (or Talon) Park
Casalecchio di Reno City Archives

on the left: The Casoncello Gardens
Private Archives

Map of the Bologna Motor Tour



HIGHLIGHTS OF THE TOUR

- 1 DUCATI MUSEUM
- 2 INDUSTRIAL HERITAGE MUSEUM
- 3 THE PARMEGGIANI COLLECTION
- 4 THE HISTORICAL PUBLIC TRANSPORT COLLECTION
- 5 LAMBORGHINI MUSEUM SANT'AGATA BOLOGNESE
- 6 ENZO AND DINO FERRARI MOTOR RACING CIRCUIT IN IMOLA
- 7 THE BATTILANI COLLECTION IMOLA
- 8 THE NIGELLI COLLECTION MONTE SAN PIETRO
- 9 DEMM MUSEUM PORRETTE TERME
- 10 FERRARI GALLERY IN MARANELLO (MO)

The Bologna Motor Tour



Ducati 999 on the motor racing circuit
Ducati Motor Archives

As regards motorcycles, the Province of Bologna boasts a record only few can claim: **84 motorcycle brands** were founded here. Many of the 84 motorcycle brands that came into being over the decades and have represented the Bologna territory so gloriously, have distinguished themselves in national and international championship races.

At the beginning of the 20th century and until the 1940s, brands such as **G.D.** by engineer Luigi Dall' Oglio and **M.M.** by Mario Mazzetti dominated national competitions. In the post-war era, besides the famous **Ducati** - which continues its success in the MotoGP and in the Superbike championships - other less known brands made Bolognese motorcycling so famous: **Villa**, by brothers Walter and Francesco Villa, won many national and foreign championships; **Mondial Moto**, apart from dominating Italy, was the star of 125 and 250 championships from the post-war era to the end of the 1950s.

Other famous Bolognese brands that have been triumphant on the world motorcycle scene are **Minarelli** and **Moto Morini**, on which Giacomo Agostini made his debut.

Motor lovers and the province of Bologna are closely connected and, if you include the neighbouring Modena province, you will find a concentration of excellence that is truly unique in the world. The added value is represented by the passion of several collectors proudly keeping the tradition alive and contributing to keeping its flag flying high. Moreover, we should obviously not undermine the historical importance of Imola's motor racing circuit, which hosted world-class racing events.

The recurring motor events in Bologna include: various competitive events reserved for vintage cars, such as *Mille Miglia*, classic races like the *Bologna-Raticosa* and the October uphill *Bologna-San Luca* speed trial. And don't forget the famous Bologna **Motor Show**, which is visited by over a million car and motorcycle lovers from all over the world every year. The headquarters of many prestigious companies that have made their mark on the history of motors in Italy and in the world are located in the outskirts of Bologna. Many call this area "Motor Valley" because of the high concentration of motor production and activity.

The History of Ducati Motor

Founded by the three Cavalieri Ducati brothers in 1926 as a manufacturing centre for radio and electrical components, it was only in 1946 that Ducati, together with SIATA (a car parts manufacturer), started making motorcycles with the patented *Cucciolo*, an auxiliary 48 cc motor mounted onto a bicycle.

After assuring the ownership of the right to produce *Cucciolo*, in 1948 the company began to produce its own original projects, creating such innovative models like T2 and T3. But it was between the 1950s and the 1970s that Ducati kept on building its myth, thanks to innovative creations like the *Marianna* and thrilling victories on the motor racing track, which continued into the 1990s, when they won the World Superbike Championship.



The Ducati Museum
Province of Bologna Archives - Guido Avoni

in the mid-1980s of the “four valve” motor that led to so many victories in the Superbike Championships and, finally, their most recent racing models. Along with the bikes, radios and other electrical and cinema equipment produced in the first phase of company's existence are also on display.

The Industrial Heritage Museum

A tour of the ancient brickworks factory, which has housed the Industrial Heritage Museum on the Navile Canal since 1982, will show you cars, models and scientific tools that bear witness to the history of industrial activity in Bologna between the 15th and the 20th centuries: from the time when Bologna was an ancient city of canals with a lively industrial silk production, until the post-war boom in machinery for making, controlling and packing goods, in innovative engines for motorcycles and cars, and other fine goods that were originally made in small quantities by artisans, such as *mortadella* and chocolate.

Among the items dating back to the 20th century, the museum's motor section features vintage Maserati racecars, Minarelli products, Moto Ducati, Moto Morini and others.



The Industrial Heritage Museum
Province of Bologna Archives - Guido Avoni

For fans and motorcycle lovers, a visit to the **Ducati Museum**, located at the company headquarters in Borgo Panigale, just outside Bologna, is a must. If you have some time left, a visit to the **Industrial Heritage Museum**, where prototypes of historical models of the most important firms are on display, is well worth it.

As regards automobiles, we advise you to extend your trip in the province of Bologna to Sant'Agata Bolognese, where the Lamborghini Museum is located.

Enzo and Dino Ferrari's motor racing circuit in Imola hosted all the great international races: it evokes powerful past emotions and still represents a place of pilgrimage for its avid fans.

The Ducati Museum

The museum was opened in 1998 to document the history of Ducati: the highly original museum, inside a great structure in the form of a racing helmet, recreates an illuminated motor racing track on which over half a century of motorcycle history is unveiled through the numerous still very sought-after models that parade on it.

You can see the original motorcycles that made the company so successful, both on the road and on the racecourse, lined up along the track.

Other areas are devoted to a closer examination of particularly significant bikes: the debut of the motorcycle with the *Cucciolo*, the *Marianna* of the 1950s, the three-shaft parallel twin cylinder motors, the competition bikes of the 1970s and 1980s, the creation

The Parmeggiani Collection

This collection is particularly rich in Moto Guzzi models, such as the 500 cc twin shaft model by Mandolini and the 350 record-setting single shaft model by Lorenzetti. Moto Morini is also very well-represented, with a collection that goes from the 125 single shaft of the 1950s to the 250 twin shaft of the 1960s. Finally, two other important models: the Ducati 888 on which Doug Polen won the World Superbike Championship in 1991 and a MV 4-cylinder motorcycle (with narrow casing) - the only remaining completely original example in Europe today.

The Historical Public Transport Collection

This collection of historical ATC (City Public Transit Authority) vehicles is one of the rarest collections of industrial archaeology in Italy today. The search for these vintage public transport vehicles started in 1977, with the 100th Anniversary of public transport in Bologna, and was a success thanks to the efforts of the ATC and other public and private bodies. The collection includes: 31 historical track vehicles (trains, trams, buses and trolleybus), es archives - including the ATC historical archives containing some 250 objects worthy of note - and a library with 600 titles and a photographic collection of over 7,000 images. The seat of the collection is itself a part of the provincial tramway to Pieve di Cento and Malalbergo.

The Lamborghini Museum

Located in Via Modena, the new plant of the so-called *Casa del Toro* says it all. The museum bears witness to the great tradition of the automotive company founded by Ferruccio Lamborghini in Sant'Agata

Bolognese in 1963. You can catch a glimpse of the two exhibition floors from the street, encased in a great glass “showcase” containing dozens of vehicles dating back to the 1960s, Formula One race cars, car and boat engines and historical factory machinery.

On the ground floor, a profile of the company's founder opens a long series of photos - accompanied by a video in Italian or English - that allows visitors to relive some of the most thrilling moments of the long history of Lamborghini. The company's most significant models are all on display here: the tubular-bodied Cuntachs, the Miura, the 350GT and the Espada, as well as the gigantic LM, of which a fascinating cross section is also displayed. Hundreds of scale models of the cars and prototypes from all eras and countries produced by Lamborghini are also on exhibit.

The upper floor, which should be called the Diablo floor, is dedicated to more recent times, and reserved for the exhibition of an entire series of variations on the Diablo model: from a wooden prototype of the Diablo Roadster to a powerful GTR, up to one of the last of the series to be produced, a Special Edition Diablo - painted gold. Some beautiful Formula One racing cars, at that time equipped with “Lambo” propellers, are also on display: from the 1993 Minardi to the 1998 Larousse, which crown the powerful Offshore Class 1 sea engines, World Champions from 2001 to 2003.

The Enzo and Dino Ferrari Racetrack in Imola

The passion for racing of some *Imolesi* led to the building of a grand motor racing circuit, and the first stone was laid in 1950. Only



The Lamborghini Museum
Province of Bologna Archives - Guido Avoni

two years later the first test run took place and the following year the first real races, the Italian motorcycle championships, were held here. The track was actual laid at the end of the 1940s, when, among the other public works, the construction of a road that connected the Via Emilia, where today the *Rivazza* curve is, to the little town of Codrignano, now the *Curva della Tosa*, was commissioned. From 1963 to 2006, Imola was the venue of Formula One races and from 1969 to 2006 it also hosted the MotoGP races. The circuit is being renovated and will soon return the city to its proud status as a star in the world racing circuit.

The Battilani Collection

In Imola there is an especially interesting collection of motorcycles called the *Benito and Renzo Battilani Collection*. Numerous motorcycles constructed by both Italian and foreign companies between the early 20th century and 1945 are displayed here. Among them you will find an Italian Frera and a more "recent" addition - Loris Capirossi's first motorcycle, a Mancini.

The Nigelli Collection

In San Martino in Casola (a suburb of Monte San Pietro), there is another extraordinary collection, the result of entrepreneur Bruno Nigelli's passion for mechanics. The collection gathers together over 300 *vintage* motorcycles under one roof and includes rare models and unique motorcycles in order to reconstruct the history of motorcycle construction in the Bologna area. The collection is housed at a firm called NIFO and can be visited by appointment.

The Demm Motorcycle Museum

Located in Porretta Terme, the museum includes some 50 models of racing and touring motorcycles, as well as mopeds, produced by the historical Demm firm between 1952 and 1982. The racing bikes and the *Siluro*, which established an amazing 24 world records in 1956, are particularly interesting.

Although located outside the province of Bologna, the historical Ferrari Company is, none-the-less, deeply rooted in our collective imagination.

THE FERRARI GALLERY, Maranello (Modena)

The **Ferrari Gallery** opened in February, 1990 and since 1995 the museum has been directly managed by Ferrari.

The feeling you get in the exhibition gallery's space reflects the company's one: to progress, to improve and to face new challenges, well aware that "the best car is the one that has yet to be built", as Enzo Ferrari always said.

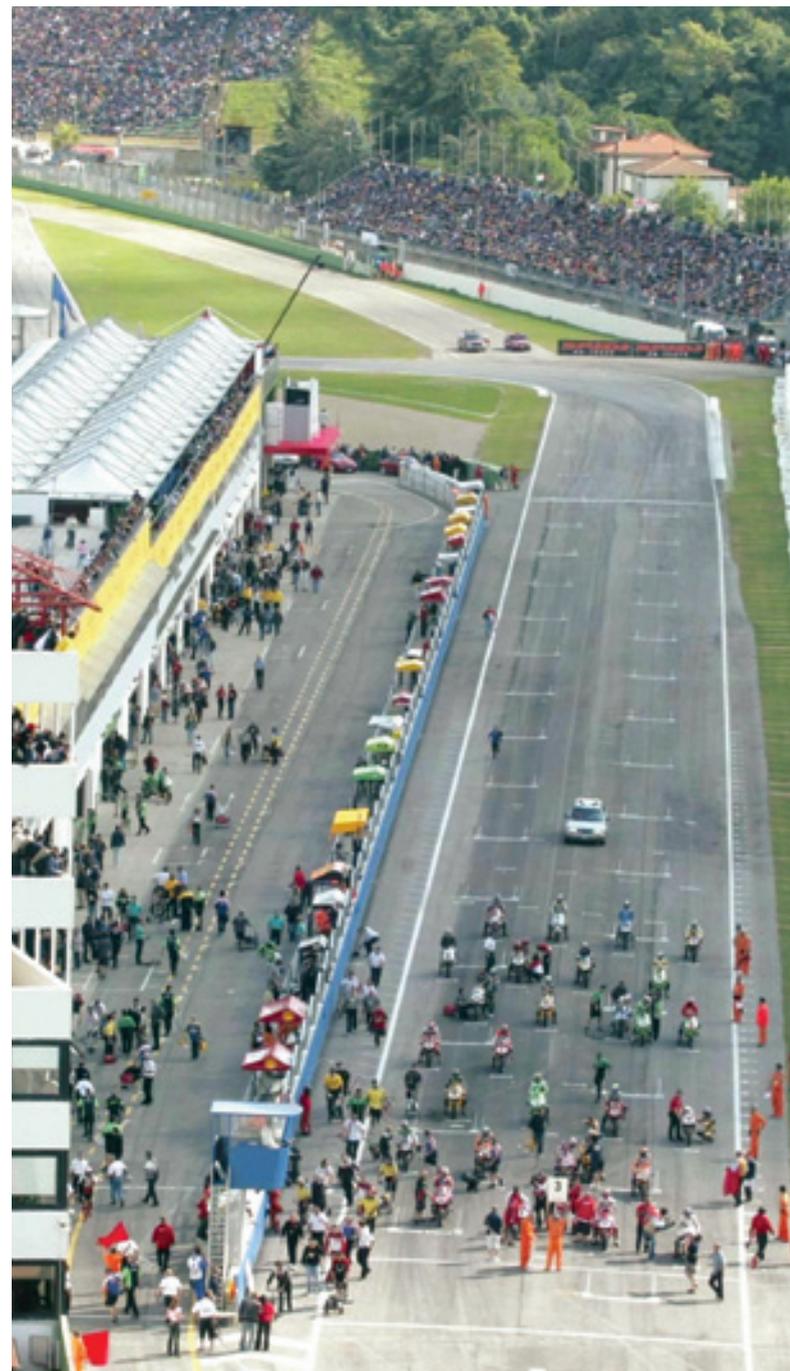
The Ferrari Gallery is composed of several rooms in which the historical cars are exhibited: Formula One race cars and modern GTS – but also innovative technologies, trophies, technical designs, films and photos, as well as the Ferrari Shop, featuring original Ferrari brand items on sale.

A visit to the museum follows a pre-defined course, starting with the section dedicated to founder Enzo Ferrari and to the dream he made come true over some 50 years of dedicated activity. The company reached its apex with the racing and commercial successes achieved by its President, Luca Cordero di Montezemolo. The office in which Enzo Ferrari worked is worth a visit, too - the traces of the company's success earned over the years clearly visible inside.

The second part of the tour is devoted to the ancient and present Formula One race cars. There are cups and trophies won all over the world to be admired. The models, which changed every year – and even twice a year - take the visitor through the history of the company up to the last car produced. The first and last models are always on show. The cars are placed around a track, just like at the Grand Prix, with reconstructions of boxes, pit lanes and pit walls.

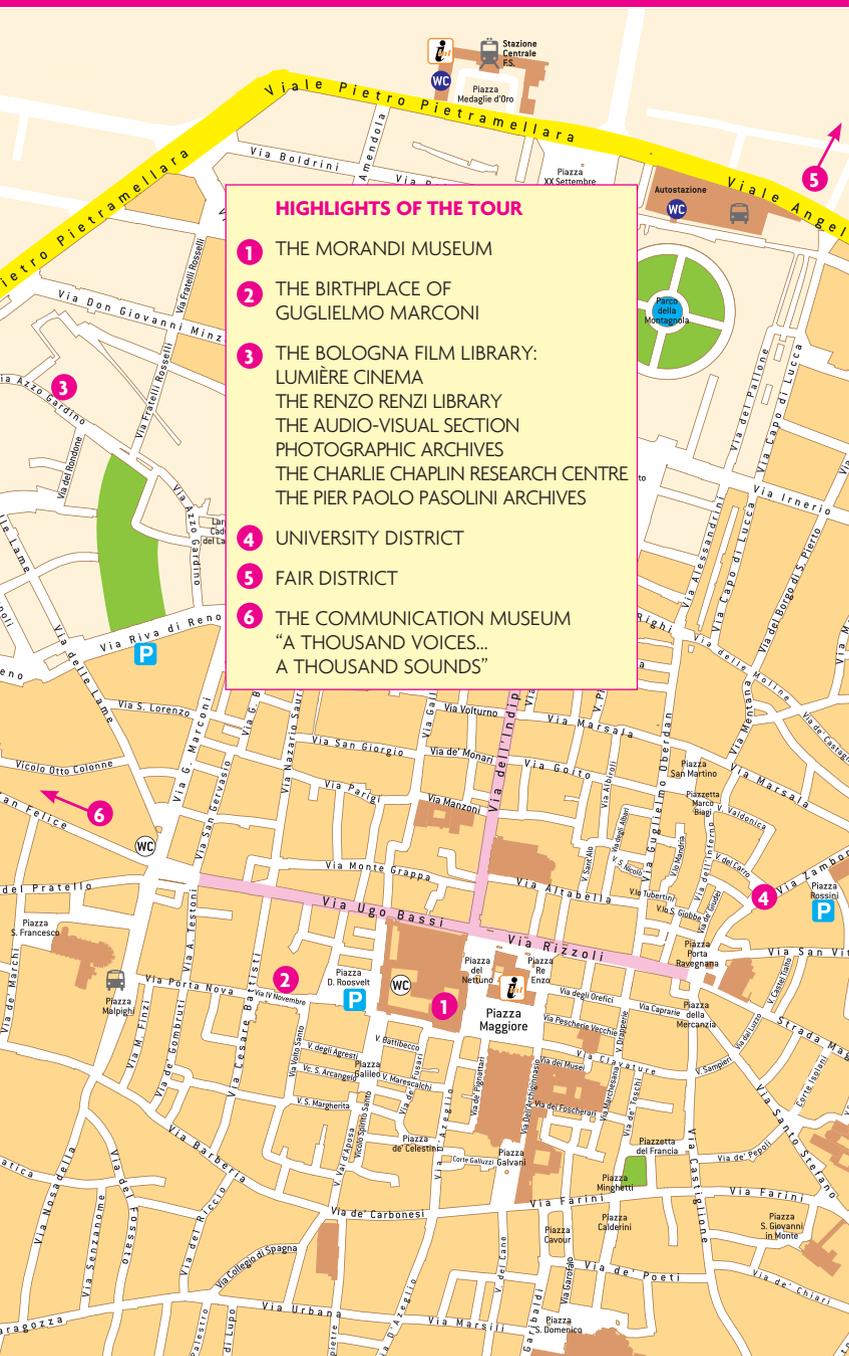
In the third part, the modern Ferrari road cars are on display, as well as the sophisticated mechanical and electronic components designed for competitions, and a Wind Gallery with relative scale models.

The visit concludes at the amphitheatre dedicated to theme exhibitions. Your visit to the Ferrari Gallery is not just to learn about the history of the company, but also to be reminded of the fundamental turning points in the evolution of a specialised car industry to which Ferrari has so effectively contributed with its technological and safety innovations.



The Imola motor racing circuit
STAI archives

Map of the Modern Bologna tour



The Modern Bologna Tour

Bologna is a city rich in history, art and science: yet it is also a city in constant evolution with its eyes always looking to the future. Over the last hundred years, architects, artists, thinkers and scientists passionate about the city have helped to shape its look and its lively cultural life. In one of the buildings that overlook Piazza Maggiore you can see tangible proof of the

extent to which Bologna's artistic life is known and appreciated all over the world: the **Morandi Museum**, housed in the City Hall.

From Piazza Maggiore, keeping San Petronio to your left, walk along Via IV Novembre. Here, at number 7, **Guglielmo Marconi** was born on 25 April, 1874. He will always be remembered

The Morandi Museum

Giorgio Morandi was born in 1890 in Bologna, where he died in 1964. Thanks to his skills as an etcher, in 1930 he was awarded a professorship at the Accademia delle Belle Arti, his *alma mater*, which he held for 26 years. He was a solitary and very reserved artist, and he dedicated most of his artistic efforts to his favourite themes, such as flowers, landscapes and still life paintings. He owes the beginnings of his fame to a continuous flow of exhibitions and to his friendships with such noted intellectuals as Bacchelli, Soffici, Raimondi, Longanesi and Cardarelli. The arrival of Longhi at the University of Bologna in 1934 also marked the beginning of a close brotherhood, made up of the few intimate friends allowed to frequent his studio in Via Fondazza, amongst whom were Ragghianti, Vitali, Brandi and Arcangeli - even though, it must be said, Morandi was also perfectly capable of maintaining close relationships with high-profile intellectuals all over Italy.



In 1948 the artist received a first prize at the 26th Venice Biennale, but the resulting fame and recognition did not distract him from the meditation and contemplation he needed for his work. With the exception of summer holidays in Grizzana and other places in the Apennines, he never really left his atelier-home, except when he went to Switzerland in 1956 for an exhibition of his idol, Cézanne. After his death, his fame was secured with such important events as his Bolognese anthological (1966) and the Roman (1973) exhibitions, soon followed by major ones abroad. Nowadays, the most important art museums around the world host his paintings.

The Morandi Museum is located on the second floor of the Palazzo Comunale (City Hall), in a wing once occupied by the Papal Legate and next to the Sala Farnese. It can be reached by

lift or on foot, up the two grand monumental ramps of the Bramante staircase. A rare example of a monographic museum, the Morandi Museum is a detached section of the Gallery of Modern Art Institute of Bologna, which in 1982 had already formed the Giorgio Morandi Archives and Study Centre, with a first nucleus of nine paintings. The research and promotion activity conducted by the Centre led to sub-

sequent purchases and several important donations. The most important ones came from the artist's sister, Maria Teresa Morandi, who in 1991 donated not only more than one hundred works, but also the painter's carefully preserved atelier, his personal library of over 400 volumes and a small collection of ancient art. Thanks to this exceptional generosity, the museum was ready to be inaugurated in 1993. Its more than 1,000m² spread over fifteen rooms host the

largest public collection of works by Morandi - more than 250 works including paintings, drawings, watercolours and etchings. The exhibition displays both works owned by the City and those donated by several individual collectors. The first rooms, which are more spacious and brightly lit, display the artist's paintings in strict chronological order, from his debut through his adult years and up until his last artistic season, in the early 60s. In the last rooms, where the light is softer - to protect the delicacy of his works - you can find his paper work: watercolours, drawings and etchings grouped together, according to the different techniques he used. Morandi's collection of ancient art is on display in what was once the private chapel of the Cardinal Legate, and a side room has been dedicated to the faithful reconstruction of the artist's atelier, which was located in Via Fondazza, complete with its original furniture and personal objects.

for having invented a wireless telegraph, thus effectively making the subsequent invention of both radio and television possible. His brainchild, consequently, also led to the present-day highly sophisticated mobile phones and telecommunications systems. Centuries earlier, **Nicolò Copernico** had also lived on this same street.

Continue as far as Piazza Malpighi. From there go down Via Guglielmo Marconi and turn left into Via Azzo Gardino. Another gem of Modern Bologna is located here: **the Bologna Film Library**.

The Renzo Renzi Library of the **Film Library** is a specialised collection of documents (some 20,000 books and 1,000 periodicals) and archives covering the movie industry. It tells of the history and the theoretical and technical evolution of the Italian and international movie industry, and promotes the study of, and interest in, the movie industry as a cultural phenomenon and an expression of art.

The Audiovisual Section has some 8,000 movies on both VHS and DVD, and includes a selection about the history of cinema from its origins to the present day: old movies, copies of films restored by the Library and old classics. This section also includes soundtracks, radio interviews and vinyl recordings featuring readings by actors. The documents can only be consulted on site. There are 19 stations at which to view films and 4 to listen to recordings.

The Photo Archive collects and preserves over a million images. It consists of a movie section and a Bologna section and documents the history of cinema, as well as safeguarding its heritage of historical images of the city and making them available to the public. The archive also collects and preserves movie ad campaign material (posters, billboards, guides for operators, brochures, sketches, cartoons, stamps and cards). The collection was made possible thanks to funding received by the Film Library for purchases, by exchanges or from donations.

The Pier Paolo Pasolini Fund Association of Rome, founded and chaired by the well-known actress Laura Betti, recently deceased and buried in the Certosa cemetery, donated its entire archive - the subject of which is the intellectual and artistic activity of Pasolini - to the City of Bologna. It is this donation that made the **Pier Paolo Pasolini Study Centre - Archive** at the Film Library in Bologna possible. It contains more than 1,000 volumes on Pasolini's work,

a comprehensive collection of journals, press clippings, dissertations, audiovisual material, a rich photo library, a collection of audio tapes of radio programmes, recordings of meetings, debates and speeches. At the behest of Sergio Trombetti, Laura Betti's brother, the archive is now also home to the Betti Donation, which contains personal items and documents that once belonged to the actress. The aim of the Pier Paolo Pasolini Study Centre and Archive is to preserve his heritage, to make it available to scholars and to publicize it by means of public initiatives and events.

The Bologna Film Library also houses the **Charlie Chaplin Research Centre** where you can view the entire Charlie Chaplin Archive.

The Charlie Chaplin Research Centre

The Charlie Chaplin Archives, also available on-line, consist of a complete and carefully preserved documentation of Charlie Chaplin's professional and personal life - also known as *Charlot* - from his debut on the English music hall stages to his last days in Switzerland. Through more than 75 years of handwritten and typed documents, photographs and press clippings, the archives trace the career of this most universally loved of all film stars, while throwing new light on his career and life, particularly on his working methods. From his first manuscript notes for a character, to the shooting of the film, the historic material (poems, lyrics, drawings, theatre programmes, contracts, letters, journals, travel souvenirs, cartoons, expressions of praise or criticism) documents all the processing and development stages of a film - or of a project that never made it to the big screen.

The quality and quantity of film directors who were born and trained in Bologna is amazing. More than a hundred films have been set in the province of Bologna since 1916. Taviani, Montaldo, Pasolini, Antonioni, Bellocchio, Bolognini, Fellini, Salvatores and Luchetti are just some of the great directors who have shot masterpieces here, thus becoming inextricably linked to the city and its province. A special mention obviously goes to **Pupi Avati**, a through-and-through Bolognese, who used the city as the backdrop for many of his films, showing both its marvellous, and sometimes less-than-marvellous, sides.

Of the many films set in Bologna, some are based on books by Carlo Lucarelli, the most famous Italian crime and "noir" novelist.

Carlo Lucarelli

Carlo Lucarelli once said about Bologna: *It isn't Los Angeles, but as a model it is convincing. What makes it believable as a context for noir fiction is a caricature in black. It is not reflected as it is, and a touch of exaggeration - using details that are actually real - is always necessary. In Bologna we have invented credible noir fiction. If I'd been asked in the 1970s: "Can you set a noir fiction in Bologna?", I would have replied "No - a noir fiction with tortellini in brodo would be ridiculous. Now we have managed to write believable noir fiction: a case in point is Tondelli, who describes the Emilian reality as a Los Angeles of sorts. This is how we imagined Bologna."* And, if the truth were to be told, it must be said that Bologna has seen its fair share of Italian noir episodes in real life. From the murders committed by the *Uno Bianca* gang, to the bombing of the Bologna train station, perhaps because of its geographical position or maybe because of its political history, this city has been the crossroads of mysteries, many of which remain unsolved even today - and many of which are still not clearly understood.

Back on Via Guglielmo Marconi, go to Via dei Mille and from there to Via Imerio. This street and the neighbouring area of Via Zamboni make up the **University area**, with its special traditions, its unique student spirit with the typical carefree lifestyle of students away from home - but also with an intense cultural and political life.

This area is also the setting of the stories of a great visionary Bolognese, **Andrea Pazienza**, one of the most important Italian cartoonists. He is the creator of memorably irreverent characters and set his stories in Bologna during the turmoil of the so-called "lead (that meaning..."bullet") years" (*anni di piombo* in Italian) and 1977. Pazienza understood the life of the young Bolognese very well. It revolved around politics, commitment, enthusiasm and passion. In 1974 he enrolled in DAMS (a University course of Art, Music and Performance Discipline) in Bologna, experiencing those years of young people's revolt first hand. The backdrop of his cartoon *The Extraordinary Adventures of Pentothal*, Pazienza's first published work, is the result of those experiences. Pentothal, the star of the strip, is Pazienza's true alter ego: a university dropout, a listless designer who is always in pyjamas, alone and

impatient with the student political movement around him. Another important character he created was **Massimo Zanardi**, known as *Zanna*, who is cruel because he is fully aware of the emptiness that pervades his being.

Bonvi, the pseudonym of Franco Fortunato Gilberto Augusto Bonvicini, is another important cartoonist linked to Bologna. He spent his youth in Modena, where he met the then as-yet unknown Francesco Guccini in 1956. With Guccini's help, Bonvi began his career, initially in the movie industry until 1968, when he took part in a competition at the Lucca Comics Fair, organised by *Paese Sera*, an Italian newspaper of the time with a tooth for comics. He won the competition with a strip that would become his battle horse in years to come, *Sturmtruppen*. This strip, drawn in the manner of American cartoon strips, represented his own personal parody of military life and Nazism. The series, for which he will always be remembered, was later embellished with other characters: from the unlucky villain *Cattivik*, to the ironic *Nick Carter*, and from *Stories of Outer Space* (featuring lyrics by songwriter Francesco Guccini) to the rather dramatic *After-the-Bomb Chronicles*, drawing a dark vision of what might remain of our world after a nuclear holocaust.

John Grisham

"The Broker" tells the story of a man on the run, a man who's trying to escape from something, who must flee. As soon as I came here, I was convinced that Bologna was the ideal place for him to hide in." This is how John Grisham, the worldwide-known and translated American author answers those who ask him why he chose Bologna as the setting for his novel, based on the flight of a corrupt negotiator from two enemies: the secret service, who want to kill him, and his morally depraved past. During his visit to Bologna in 2004 Grisham, who was looking for a place in which to hide the hero of his new book, said he was extremely moved when he saw the wall of the *Sala Borsa* covered with photos of those fallen during the Italian Resistance during WWII. In order to write *The Broker*, Grisham lived in Bologna, exploring its wonders and even learning to speak some Italian - in other words, he tried to live as a true Bolognese. And as a neo-Bolognese, he couldn't help using San Petronio, the Fountain of Neptune, the Mediaeval Asinelli Tower and the Sanctuary of San Luca as backdrops for his novel.



The Le Corbusier Pavilion
Paolo Righi/Meridiana Archives

From Via Imerio, turn into Via Mascarella and continue along Via Stalingrado to arrive in the **Fair District**. Here contemporary Bologna is enriched by the brilliance of such an international talent as Kenzo Tange. The founder of Japanese modern architecture, who is also famous for the rebuilding of Hiroshima, was given the task of designing an urban development project for the northern outskirts of Bologna by the then City Administration in 1967. Tange was asked to come up with a solution combining the city's mediaeval roots with the striking new lines of modern architecture. In that same period, he was also commissioned to design an office complex for the City's Trade Fair organisers, the *Finanziaria Fiere*. These buildings were designed using prominent vertical lines and built up along the perimeter of a central square measuring more than 7,000 square metres. The imposing and impressive structures blended modernity and functionality by using the city's iconic features: its porticos and towers. Construction of the Fair District began in 1979.

The Corbusier's Esprit Nouveau Pavilion

The great Swiss architect, designer and essayist Le Corbusier - *nom de plume* of Charles-Edouard Jeanneret-Gris (1887-1965) - is without a doubt one of the most influential protagonists of the 20th century art and architecture.

During the Decorative Arts Exhibition in the gardens of the *Grand Palais* in Paris in 1925, he designed and built the *Pavillon de L'Esprit Nouveau*. Piazza della Costituzione, in Bologna hosts a faithful reconstruction of the pavilion by architects José Oubrerie and Giuliano Gresleri. The building hosted, among others, the 1977 edition of SAIE (International Construction Fair) and then the Oikos Association Research Centre, dedicated to urban and quality-of-life research.

The Communication Museum

Outside Porta San Felice, in Via Saffi, those who have the will and time to do it may try a truly unique experience: the *Mille voci... mille suoni* (*A Thousand Voices... A Thousand Sounds*) Museum tells the fascinating story of the media from the origins to the present day, by means of over 1,200 original and functioning mechanisms on display in its many exhibits. Tourists, groups of adults and thousands of students are accompanied each year by the museum's proud founder, Giovanni Pelagalli, through the 2,000m² of sectioned exhibition space to see, understand and truly enjoy the history of audio-visual communications.

The first section presents, in chronological order, the prehistory of the radio - with old scientific equipment based on electrostatics and electrodynamics - and its evolution, from its origins in 1895 till the present day.

In the *Sala Marconi* some very rare and original items made by Marconi himself are on display. "*My father comes back to life here!*" wrote Marconi's daughter, Princess Elettra, after having visited the museum and the room dedicated to her father. It is indeed a rare, truly unique exhibition. Also on display is a furnished 1:75 scale model of his yacht Elettra made by the naval model maker and engineer Dino Amaduzzi. It should be noted that the yacht was bought by Marconi in 1919 and transformed by the great scientist into a floating laboratory for very important experiments on radiotelegraphy, radiotelephony and "blind navigation", the first step that eventually led to the modern-day radar. The exhibition dedicated to phonography starts with Edison's 1878 *Tin Foil*, to continue on to trumpet gramophones, crank gramophones, cylinder gramophones, record gramophones

and, yes, finally to the modern "compact-disc": the CD. There is also a section dedicated to the history of cinema, starting from pre-cinema days, with the magic lanterns of the mid 19th century, then leading to the "animated photography" of the Lumière brothers in 1895, on to the first silent movie projectors of the 1920s and the sound movie projectors of the 1930s, up to 35mm and 70mm celluloid films. The hall dedicated to the telephone starts with Meucci (1871), and displays late 19th century and early 20th century wooden crank models, 20th century telephone technology, all the way up to the first satellite phones of the late 1970s, ending with the modern mobile phones we all use today.

The world of television is explored by means of the Raytheon lamp used for mechanical radio vision in 1928, the first black and white electronic TVs dating back to 1935, the widespread use of the television in Italy (which started in 1954), the experimental use of colour TV with round screens, up to the era of *Lascia o Raddoppia!*, the most popular Italian quiz show of all time. Starting with Quintino Sella's slide-rule, dating back to 1850, then moving on to the first keyboard with boxed memory units of the late 1870s, and to the mechanical calculators with extended keyboards of the 1930s and 1940s, the hall dedicated to the history of the computer displays the models that led to the advent of PCs.

The Ducati Hall displays civilian and military radio equipment, cameras, mechanical cutting tools, engines, motorcycles and documents that bear witness to the engineering genius of the three Ducati brothers who have left their mark on the world from their workshop in Bologna since 1924.



The Fair District
Province of Bologna Archives

Credits

Published by
Province of Bologna – Tourism Board

Coordination and Supervision
Michelangelo Stanzani
Province of Bologna – Tourism Board

Design, texts and photos
Bloom&Rosenthal S.r.l.

Layout
Mediamorphosis S.r.l.
www.mediamorphosis.it

Maps
Michelangelo Stanzani&Mediamorphosis S.r.l.

Printed by
Casma S.r.l.
www.casmatipolito.it

Images:

The authors and the copyright holders of the images published have been cited in the captions. We thank the agencies and operators who have kindly allowed their images to be used. The editor is available to those copyright holders with whom it was not possible to establish contact.

Sources:

Renzo Renzi, Carlo Marulli, Bologna. Città e Provincia, Pendagron Bologna 2003
Gilberta Franzoni, Francesca Baldi, Bologna. Una provincia, cento musei, Pendagron Bologna 2005
Michelangelo Stanzani, Itinerari di vallata. Guida della province of Bologna, Province of Bologna 2006
Angela Bianchi, Francesca Assente, Valeria Lenzi, Marina Falcioni, Lilia Collina, Stefano D'Aquino, Michelangelo Stanzani, Bologna, una per tutti - mappa turistica, Province of Bologna 2008

Consulted websites:

<http://iat.comune.bologna.it>
<http://www.comune.bologna.it>
<http://www.emiliaromagnaturismo.it>
<http://www.cinetecadibologna.it>
<http://www.regione.emilia-romagna.it>
<http://www.emiliaromagna.beniculturali.it>
<http://www.provincia.bologna.it>
<http://www.sma.unibo.it>
<http://www.museomorandi.it>

Information updated in February 2010.

All rights reserved.

It is strictly forbidden to copy, in whole or in part, any information contained in this publication without the prior authorization of the Publisher and Authors. In any case the source must be quoted as the Province of Bologna.

© 2010 Province of Bologna
www.provincia.bologna.it/turismo

Printed in July 2010