



RIVIERA DI RIMINI

MUSEUMS IN AND AROUND RIMINI

ART, HISTORY AND CULTURE

travel notes



Places to see and itineraries



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 - Alfredo Panzini's Red House Museum
 - Saracen Tower
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- **Repubblica di San Marino**
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"Madonna and Child with

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"The Drowned Field" Fountain,

Santarcangelo di Romagna,

one of Tonino Guerra's

"Places of the Soul".

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www.riviera.rimini.it**

INTRODUCTION

A HERITAGE

OF ART AND

MONUMENTS

The heritage of art and monuments in the Province of Rimini is rich enough to be considered one of the marvels of Italy. Nature too plays her part: rivers and streams with pebble shores or small cosy beaches surrounded by wild grasses, where you can find “the infancy of the world” to quote the poet *Tonino Guerra*. And green countryside and woodland climbing up towards the hills and mountains, where the terrain becomes more difficult but rich nevertheless in ingredients - such as truffles and mushrooms - characteristic of the local cuisine, lending their scent to delicious dishes and to the many seasonal fairs and festivals. This land was inhabited even in pre-history and has been the destination, down the ages, of many illustrious men, from Dante Alighieri to St Francis of Assisi. There are traces of historic and cultural events throughout the territory, and these are collected in the many museums in the area, from the seaside to the hills; the natural history of the area is also well-represented. The museums presented in this Guide are all part of the Province of Rimini and Upper Marecchia Valley Museum System. At the end of the journey through our past and present you will find interesting containers and spaces which enrich still further the already broad panorama of what is available.

This journey, although short in terms of distances - a good thing for visitors who will not find it too tiring - is rich in treasures, precious surprising things all with a link to the territory, its history, its people. They should be read, understood and enjoyed in relation to the places whose memories and expressions they preserve and safeguard: this is their value, a reality and authenticity which makes them unique.

Despite this close link to the territory, we can still consider these findings great art, ranging from antiquity to the present day. A few examples: in the **Archaeology Museum** in Verucchio you will find traces of the ancient Etruscan-Villanovan period, including unmissable *jewellery and amber*. The Roman age is well-represented at the **Municipal Museum** in Rimini, and in the nearby *Surgeon's House*. Many marvels have been left to us through the centuries, and among the greatest are the masterpieces of the fourteenth-century Rimini School of painting, which grew up after *Giotto's* visit to the city. Around the year 1303 Giotto painted a fresco cycle, now lost, in the Church dedicated to St Francis of Assisi, and the precious *Crucifix* which can still be admired there. The Renaissance found in the *Malatesta Temple* its first sacred building, and *Piero della Francesca* left there a wonderful fresco. The seventeenth century and the eighteenth, the Age of Enlightenment, have left works of inestimable value, including the paintings - to be found in a number of museums - of the great painter *Guido Cagnacci*, pupil of Carracci and

friend of Guercino, and the imposing *Baroque Collegiate churches*. Great art is found in the modern and contemporary world too: among the artists who were born here or chose to live here we find *Federico Fellini*, the world's most famous film director, who is commemorated in the **Fellini Museum** in Rimini, and his screenwriter and friend, the poet *Tonino Guerra*, a native of Santarcangelo di Romagna who now lives in Pennabilli: both these places have delightful example of his art. The Museum which takes the name **Places of the Soul** is spread over a wide area, and there are fountains, parks, gardens and installations inspired by his way of expressing himself and evoking his poetry. In Pennabilli there is also a Museum entitled **The World of Tonino Guerra**. *Ferdinando Gualtieri* became an internationally famous painter in Paris, and was known as *the Master of the Splendour of Reality*. His mother was a native of Talamello and he left a significant collection of his works to the little town; these are now collected in the **Gualtieri Art Gallery**. Contemporary art is celebrated in Riccione, in the Villa Franceschi Art Gallery. Santarcangelo di Romagna is unrivalled in the number of its famous personages, in every field of art; two museums narrate exceptionally well the history and vicissitudes of the town; **MET**, the Museum of Rural Life, and **MUSAS**, the History and Archaeology Museum. This region gave birth to a number of holy men too, who were subsequently proclaimed Blessed and who live on in the collective memory through the museums devoted to them. One example is the **Museum of Saludecio and of the Blessed Amato**. More ambiguous personages too have linked their names to the territory, such as Cagliostro who is remembered in the **Municipal Museum at the Fortress** in San Leo, a fortress designed by the great Sienese architect *Francesco di Giorgio Martini*, where the controversial Sicilian count was imprisoned for many years and died. But it is not only key figures who are featured in the museums: the common people are there too, with their traditions and customs. The Museums of Santarcangelo, Valliano di Montescudo and Sant'Agata Feltria illustrate this. There are museums catering for every interest and every taste. Fans of aeroplanes and the history of flying will love the **Aviation Museum** in Rimini, and if it's racing cars and collectors' cars that thrill you, visit the **Maranello Rosso Museum** in San Marino. Faraway worlds - South America, Africa, Oceania - are celebrated in a fine collection on display at the **Museum of Looking** in Rimini. Something more unusual is the **Bread Museum** in Maiolo. There are museums devoted to the sea: the **Museum of Offshore Fishing and Shells** in Viserbella di Rimini and the **Regina Museum** in Cattolica; this last also has a notable archaeology section.

For young people - and for older people too! - you can find **Mateureka Museum of Computing** in Pennabilli and **Sulphur Mining Museum** at the disused mines in Perticara di Novafeltria.

In this cheerful and hospitable southern corner of *Romagna*, the surviving tokens of time and history have been kept alive by the efforts of its people, and it is well worth seeking them out, for they have much to tell us. The geographical location of the territory of Rimini has determined its rich and complex history. It was a place of transit and a trading route even in remote times, first on account of its maritime connections with the countries along the Adriatic sea and the eastern Mediterranean, and subsequently because it became the starting place for the major Roman consular roads when Rome enlarged its dominions towards the north. And from the north came hordes of barbarians launched on the conquest of Italy, in combat first with the "Romans" of Byzantium, and later with the Lombards and the German emperors who intended to reinforce their rights, which clashed with those of the Pope. Later still, soldiers of fortune came here in search of a place to settle permanently, subsequently leaving the field to two great enemies, heads of families and military commanders, who represented the two ruling families, Malatesta and Montefeltro. Both families originated here in the upper Marecchia Valley and Conca valley, the Montefeltro family taking their name from the area around San Leo. In the twentieth century these lands became once more a theatre of war, being part of the *Gothic Line*, where the last great battles of the "Italian campaign" were fought. These times are commemorated in two Museums, in Montegridolfo and Montescudo.

This guide is a brief *excursus* through a world of beauty and of historical curiosities. To make the journey easier entries are listed by place, so that travellers can decide what they would like to see depending on where they are. The first chapter deals with Rimini **Riviera**, the second describes the pearls of the **Malatesta and Montefeltro Seigneuries** in the two river valleys, the Marecchia and Conca. The last chapter covers the remaining museums, collections, permanent exhibitions and museums "in progress".

Enjoy your journey and your museum visiting.

CHAPTER 1

TRACES

IN THE

TERRITORY

Nature

The nature museums in the Province of Rimini are all characteristic of the territory and consist of green areas, hill country and protected zones.

Onferno Guided Nature Reserve in **Gemmano** is linked with the unusual caves of the same name and deals with their formation and configuration; the *Sasso Simone e Simoncello Nature Museum* in **Pennabilli** deals with the nature reserve, its history and the typical flora and fauna found there.

The *Palaeontology Section* of the Municipal Museum in **Mondaino** also deals with the formation and configuration of the territory, narrating the events of millions of years ago, when the area was a vast salt-water lake.

Other references to these themes can be found in the archaeology sections of a number of museums, including the *Local History Museum* in **Riccione** which illustrates local history and geology by means of a collection of rocks, minerals and fossils.

Sulphur, in **Perticara di Novafeltria**, the museum devoted to the history of sulphur mining, also has a notable collection of rocks and minerals.

The *Municipal Museum* in **Rimini** has many items relating to palaeontology, including an interesting collection of fossils from the Marecchia river.

A notable collection of Mediterranean sea shells can be seen at the *Museum of Offshore Fishing and Shells* in **Viserbella**, Rimini, and a further large collection is found in the *Saracen Tower* in **Bellaria**.

There are a number of nature reserves and visitor centres throughout the Province, both on the coast and in the inland hill country. These offer opportunities for observation and study of both marine life and the wildlife of the hills, and carry out many educational activities, especially with schools. In the Marecchia Valley are found the *Marecchia Valley Nature Reserve* near to the *Protected Fauna Oasis* in **Torriana-Montebello**; a branch of the *Rimini WWF Environmental Education Centre* in the *Ca' Brigida Nature Reserve* at **Verucchio**; the *Visitor Centre* of the *Sasso Simone e Simoncello Nature Reserve* is at the Museum in **Pennabilli**. In the Conca Valley, the *Onferno Guided Nature Reserve* is in the municipality of **Gemmano** and its centre is the Museum. Important marine life centres are the *Cetacean Foundation* in **Riccione** (www.fondazionecetacea.org) and Cattolica Aquarium, the largest aquarium on the Adriatic coast (www.acquariodicattolica.it).



Above
Gemmano, Onferno Guided Nature Reserve.

Below left
Reconstructed skeleton of a bison of the Pleistocene period (*Bison priscus*) found in the river Conca.

Below right
Riccione, Local History Museum, clay statuette, 1st century B.C.

Archaeology

The territory of Rimini has been inhabited by Man for over two hundred thousand years, since Palaeolithic times. His traces are everywhere, and there are monumental remains dating from Roman times. The many archaeology museums, or archaeology sections in other museums, have a wealth of exhibits.

Rimini has the oldest archaeology museum in the area, now entitled *Museo della Città* (Municipal Museum), founded through the passion and competence of *Luigi Tonini*, local scholar and outstanding historian. In 1871 he set up an "Archaeology Gallery" which was to become the first museum to cover the entire territory, since it brought together findings and manufactured objects illustrating the pre-history and ancient history of the area between the Uso and Conca rivers; for over a century this museum was the driving force behind research and study. Only a century later did other museums appear in the territory of the Province, with archaeology sections which preserved manufactured objects connected with small geographical areas and concentrating upon certain themes. Foremost among these is the *Archaeology Museum* in **Verucchio** which introduces us to one of the most ancient and important civilisations, the Villanovans of Verucchio, forerunners of the Etruscans. In **Santarcangelo**, *MUSAS*, the History and Archaeology Museum, records pottery production, while the *Regina Museum* in **Cattolica** narrates the vicissitudes linked to the great Roman consular roads. In **Riccione**, the *Local History Museum* exhibits traces ranging from the inferior Palaeolithic period to the age of Roman colonisation. At **Casteldelci** in the upper Marecchia Valley, the *Casa Museo S. Colarieti - Uguccione della Faggiola Archaeology Museum* gives a glimpse of a flourishing world which begins with pre-history, illustrates Roman times through a rich collection of coins and pottery from country houses, and reaches the Middle Ages. Collections of archaeological exhibits can also be found outside museums, for instance in the municipal libraries in **San Giovanni in Marignano** and **Morciano**. In **Rimini** the remains of a *domus* (town house) with mosaic pavements have been turned into a museum *in loco*, at the Chamber of Commerce in Via Sigismondo, and also in Via IV Novembre in the Prefecture. The largest and most important of them all is the **Domus del chirurgo**, the Surgeon's House.



History

The Middle Ages in southern Romagna saw their greatest glory when the Malatesta and Montefeltro families came to power. Artistic excellence is recorded in the fruitful activity of the *Fourteenth-Century Rimini School* which originated with Giotto and subsequently took on a life of its own.

The *Malatesta Temple* in Rimini is one of the earliest, most complex and most splendid monuments of the Renaissance, and it was commissioned by the Malatesta family who ruled the city in the fourteenth and fifteenth centuries. During their rule they built or rebuilt almost all the fortresses and castles which still dominate the hills in the Rimini area and in the Romagna part of Montefeltro. At the same time, they developed a court to rival any of the Italian courts of the time. **Rimini** was the capital of the Malatesta state and the *Municipal Museum* in Rimini owns many rare tokens to illustrate this, together with masterpieces by great artists, including local painters *Cagnacci* and *Centino*, and *Guercino* and *Cantarini*, both of the Bolognese school. Bolognese culture was the protagonist of the artistic scene in the seventeenth, eighteenth and nineteenth centuries, but the vitality of the territory at this time can be seen mainly in town planning and building, especially churches and theatres; there are many of these throughout the territory.

The seventeenth century, like the Middle Ages, has left a wealth of material in museums throughout the Province, allowing us to appreciate the cultural climate of the time and reconstruct its history. The best endowed is the Municipal Museum in Rimini, but the archaeology and history museum of **Santarcangelo**, *MUSAS*, has mediaeval and Renaissance masterpieces, and the museum in **Saludecio** has significant seventeenth-century paintings and precious items of church furnishings from the eighteenth century. The two Museums in **San Leo** together make an outstanding collection: one covers sacred art from early Christian times and following centuries; the other, at the Fortress, deals with the art of warfare and defence, as does the *Rocca Fregoso Museum* in **Sant'Agata Feltria**. The *Diocesan Museum* of sacred art in **Pennabilli** is a treasure-house bringing together works of art from all over the Diocese of San Marino and Montefeltro. **Mondaino** has an interesting collection of *Majolica* from the fourteenth to the seventeenth

centuries, together with ceramic fragments all produced locally, showing that there was significant pottery production here. The city centre *Palazzo* which houses the offices of the **Province of Rimini** is built in the area where the ancient *Ospedale della Misericordia* was situated, and the items of mediaeval and Renaissance ceramics found here are on display in the offices. The *Fortress of Montefiore Conca* has a permanent exhibition detailing the excavations there. There is a fine collection of mainly Malatesta ceramic ware, dating from the fourteenth to the seventeenth centuries and coming from the castle: jugs, basins and cups decorated with portraits and scrolls, Gothic letters and garlands, geometric and symbolic motifs.

Spirituality and Sanctity

Much of the local history in this area breathes sanctity and mystery. Ever since ancient times Man has had to come to terms with spirituality and a sense of the religious, while guarding close ancestral links with the land and its laws, at times inexplicable and therefore held to be mysterious. And so we find magic rituals, ceremonies, and ancestor worship.

The *Municipal Museum* in **Rimini** has many exhibits which showcase the religious sense of the ancient Romans, especially in a domestic context, showing that the cults of Dionysos, Eros, Priapus and Silenus were all well-represented: images of all these gods have been found.

The Middle Ages too have left notable tokens of the religious sense of the times, especially in the artefacts which can be traced back to Sigismondo Malatesta and his Temple, rich in philosophical and spiritual allusions; many eloquent exhibits now in the Municipal Museum illustrate this.

Veneration for saints and martyrs led to the commissioning of important works of art, and popular devotion for saintly figures has left churches full of ex-voto offerings. When these figures were recognised as saintly by the church, devotion of course increased still further. A case in point is the Blessed Amato of **Saludecio**, where the large, gracious parish church and the adjoining sacristy both form part of the *Museum of Saludecio and of the Blessed Amato*. Magnificent works by Cagnacci, Centino and other artists pay homage to saints and prophets, and there are many remembrances of the local Amato, so greatly venerated by pilgrims and by the faithful. The Museum displays a great number of "historic" ex-voto offerings, as does the *Valliano Ethnography Museum* in **Montescudo** attached to the church of Santa Maria del Soccorso which houses ex-voto offerings, fifteenth-century frescoes, some of them votive, a much-venerated image of Our Lady of the Rosary and paintings from the sixteenth and seventeenth centuries.

The *Museum of Sacred Art* in **San Leo** has many exhibits pertaining to religion and to the profound devotion of “ordinary” people, dating from the eighth century to the eighteenth. There are artefacts destined for the altars and rooms of convents and monasteries, often made to commemorate particular events in local history and thus closely linked to their places of origin. The Museum is a reflection of the territory and an illustration of its history and its locations, both of the town of San Leo and its surrounding countryside. Works on display include a fourteenth-century crucifix, wooden panel paintings from the fourteenth and fifteenth centuries, and a wooden *tabernacle* from the Franciscan convent of Sant'Igne. This latter piece, with its fine engraving and painting, is one of the foremost Renaissance artefacts in the Montefeltro region. The age best represented in the Museum is the seventeenth century, amply illustrated by numerous paintings, many of them arising from the new liturgical dispositions drawn up by the Council of Trent, which envisaged a renewal of the furnishings and images in churches.

Another museum dealing with religious art and the religious sentiments of the people and of their rulers is the *Bergamaschi Montefeltro Diocesan Museum* in **Pennabilli**. This vast space has been designed to accommodate works coming from all over the Diocese: fragments of history, tokens of faith, objects which narrate an intense dialogue between God and Man. The Museum treasures works by Benedetto Coda, Catarino di Marco di Venezia, Giovan Francesco da Rimini, Guido Cagnacci, Nicolò Berrettoni, Carlo Cignani, Giovanni Francesco Guerrieri and exponents of the workshops of Rome, of the Romagna region, and of Casteldurante. There is also a notable collection of liturgical objects and vestments, sculpture, majolica, and silver. A special section is devoted to the miraculous Madonna, the bringer of peace to Pennabilli. The museum is designed to be a “work in progress”, continually reorganised and enriched with new exhibits.

Anthropology and Technology

The traditions and customs of the area are well recorded in a number of museums throughout the territory of the Province. Popular culture, everyday life, work, technological development: all these are illustrated with scientific exactitude while retaining all their attractiveness. There are four museums devoted to rural life: the *MET* in **Santarcangelo**, the first of its kind and a touchstone for all the others, deals with the agricultural lands of much of Romagna; then there are the *Ethnography* museums of **Valliano** and **Montescudo**, the *Country Crafts Museum* in **Sant'Agata Feltria** and the *Bread Museum* in **Maiolo**. Two museums illustrate seafaring life:



Above

**Santarcangelo, MET
Museum of Rural Life
in Romagna, Spinning
and Weaving section.**

Below

**Cattolica, Regina
Museum, Roman
amphorae found
in the sea.**

the *Regina Museum* in **Cattolica** and the *Museum of Offshore Fishing and Seashells* in **Viserbella, Rimini**. If you want to experience a descent into the bowels of the earth, visit *Sulphur*, the Mining Museum at **Perticara, Novafeltria**, where you can follow a faithful reconstruction of the various stages of life down a mine, in the exact places where it happened. Another museum, in **Torriana**, brings back to life - complete with workrooms - the art of weaving, as is evident from its name. And if you want to learn all about milling, you should visit *Sapignoli Mill* in **Poggio Berni**, which has been restored to its original working status.

These exhibition spaces take us into a universe which is often completely unfamiliar, although not very far removed from us in terms of time. These are socio-cultural, technological and working environments now lost to us. Coming into contact with exhibits and environments from the past, real or reconstructed, is always fascinating and is a way to understand the gestures and tasks of the daily round, the beliefs and customs which until a mere thirty years ago were a way of life still known to our grandparents, but which have now been supplanted by modernity. A lost world which in the Rimini area, and especially on the coast, was altered forever in a very short space of time by the rapid development of seaside holiday-making.

Tourism has also influenced, indirectly, the world of agriculture, bringing about as it did in the years immediately following World War Two such widespread emigration from the countryside to the coast and to the city of Rimini, as to almost depopulate the countryside. But this has meant that the hill country and the mountains have kept unspoiled their beauty and authenticity. Lonely hamlets, scattered houses, mills, small factories, document the environments which inspired the museums of rural life. A visit to the numerous bread ovens which together make up the *Bread Museum* in **Maiolo** will make this clear.

A most unusual collection is the *Button Museum* in **Santarcangelo di Romagna** which records the history of this singular accessory from the eighteenth century to the present, illustrating tastes and fashions.

An outstanding ethnography museum dealing with distant lands (Africa, Oceania, the East and the Americas), is the *Museum of Looking at* **Covignano** in **Rimini**.



Above
**Rimini, Museum of
Looking, Ethnography
Collections.**

Below
**Riccione, Villa
Franceschi Modern
and Contemporary
Art Gallery, a work
by Enrico Baj.**

Following Page:
Above
**Pennabilli, The World
of Tonino Guerra,
detail of Guerra's work.**

Below
**Talamello, Gualtieri
Museum and Art
Gallery, detail of one
of Gualtieri's works.**

The Modern World

Modern art and history are well represented in the museums of the Province and these too are listed here thematically.

The *Municipal Museum* in **Rimini** has masterpieces by *Cantarini*, *Guercino*, *Guido Cagnacci* and *Centino*, and fine tapestries woven in the workshop of Michiel Wauters in Antwerp. A collection of ceramic ware mainly from local potteries dates from the fourteenth to the nineteenth centuries, and there are still-life paintings from the seventeenth and eighteenth centuries, and the frescos by Bigari detached from the walls of the church known as Sant'Agostino. The nineteenth century is represented with works by local artists.

In **Santarcangelo di Romagna**, *MUSAS*, the History and Archaeology Museum, has a panel painting by Luca Longhi dated 1531, and a painting by Cagnacci, born in Santarcangelo in 1601. One room is devoted to Pope Clement XIV, another native of Santarcangelo (1705).

Paintings by Cagnacci and Centino are found in the *Museum of Saludecio and of the Blessed Amato* in **Saludecio**, and works of immense value are kept in the *Diocesan Museum* in **Pennabilli**.

Mateureka, the Museum of Computing in **Pennabilli**, finds its place in this section because it offers instruments, ideas and concepts concerning one of the most fascinating adventures of the human mind. Hundreds of objects, original and precious, help us to follow the history of computing. There are exhibits thousands of years old, but also rulers and nomographs, mechanical adding machines and calculators, all illustrative of the spirit in which the subject was studied during the Age of Enlightenment and the modern age.

The *Municipal Museum* in **San Leo** is located in the fortress, an amazing specimen of military architecture designed by Francesco di Giorgio Martini, now unforgettably linked to the figure of *Cagliostro*, alchemist, healer, mason and inventor of the Egyptian Rite. Cagliostro lived in the Age of Enlightenment yet was condemned as a heretic by the Church and imprisoned in this, the capital of the Montefeltro region, where he died.

The historic *Mariani Theatre* in **Sant'Agata Feltria** is one of the oldest theatres in Italy to be built entirely of wood; it dates from 1605.

The Contemporary Scene

Much art was produced in the Rimini area in the nineteenth and twentieth centuries, as can be seen in a number of museums.

The *Villa Franceschi Modern and Contemporary Art Gallery* in **Riccione** is home to works by great artists of the twentieth century, while the *Municipal Museum* in **Rimini** has rooms devoted to René Gruau, the Rimini artist and polymath Renato Zavagli Ricciardelli (1909-2004). And of course in Rimini, his native city, there is a *Museum* devoted to the great film director *Federico Fellini*, at the Foundation which bears his name.

Inland, *The World of Tonino Guerra* and *Places of the Soul* in **Pennabilli** and in the **Marecchia Valley** narrate the artistic development of this poet and screenwriter, writer and painter, an eclectic artist who collaborated so often with Fellini, winning an Oscar for the film *Amarcord*.

Another living artist is Fernando Gualtieri, who has left many of his works to the village of **Talamello**, where they can be found in the *Art Gallery* which bears his name.

Collections of interesting contemporary works of art are found in various Municipalities in the territory, including Verucchio and Santarcangelo; these are currently awaiting suitable display spaces.

Other icons of the contemporary world are on display at the *Aviation Museum* in **Rimini**, including original aeroplanes and material relative to flying, and at the *Maranello Rosso Museum* in the **Republic of San Marino** devoted to Ferrari racing cars and to their creator.

The Second World War was one of the bleakest pages of contemporary history and wrought much destruction here, where the Gothic Line ran. Rebuilding took place in great haste, so cancelling out most of the traces, but one huge trace remains: the portion still standing of the Amintore Galli Theatre, the Municipal Theatre of Rimini, built in the nineteenth century. The vicissitudes connected with the Gothic Line crossing, where the German and Allied troops faced each other in bloody battle, are commemorated in **Trarivi**, **Montescudo** where an *Eastern Gothic Line Museum* has been set up next to the Peace Church, and in **Montegridolfo** where a *Gothic Line Museum* is to be found in a reconstructed bunker at the feet of the mediaeval castle.

The Contemporary History section of **Casteldelci** Museum, on the upper floor of the Maria Gabrielli Primary School, has objects, images, and documents relative to local events during the Second World War; here in the year 1944 the Nazi-Fascists carried out a horrendous massacre of defenceless civilians.



CHAPTER 2

RIMINI

RIVIERA

Rimini

Municipal Museum and the “Surgeon’s House”

Archaeology Section

This Museum has the richest archaeology collection in the territory, now housed in a new wing in the evocative historic underground rooms of the former Jesuit College, later to become the city hospital from 1797 to 1977. The organisation of the exhibits is complex and unusual, following the history of Rimini and the surrounding area through the traces left behind by its inhabitants and through its monuments, from Pre-history to the end of late Antiquity. The exhibition space covers an area of about 2,000 square metres, with over forty rooms. Thousands of exhibits from pre-history to the last years of the Roman empire bear witness to the population and civilisation of the area. Most of the material in the Museum is local in origin, but it is interesting far beyond the local context. The Museum itself is historic; it was founded as an “Archaeology Gallery” by the historian Luigi Tonini in 1871-72, to show findings from the area between the Rubicon and Conca rivers. There is an interesting Roman epigraphic section, with material dating from the first century B.C. to the fifth century A.D. illustrating written communication in Roman Rimini and giving information on many aspects of public and private life. The city of Rimini was founded in 268 B.C. as a colony under Latin law and became a *municipium* about 90 A.D.; it played a significant part in trade and in military and political life, fully recognised in the age of Augustus, as is shown by two huge, beautiful, and famous monuments: the Augustus Arch (27 B.C.) and the Tiberius Bridge (14-21 A.D.), which the people of Rimini have always considered emblems of their city, so much so as to have incorporated them into the city’s coat of arms. The richness of the buildings is attested by the many wonderful floor mosaics, mainly from the Imperial age, in the Museum. The second and third centuries A.D., the height of the Imperial age, have given us many and varied exhibits including ceramics and bronze wares, coins, painted plaster and mosaics, marble statues and bronze statuettes, architectural fragments and fragments of sculpture, all of which tell us much about the life of the city and its business activities. They tell us about the amphitheatre, built next to the harbour, about religious cults, the relationship of the city to the sea, and about a number of splendid dwellings, the town houses which the Romans called *domus*. The *domus* under Palazzo Diotallevi, dating from the mid-second century A.D., had a superb mosaic pavement with the figure of Hercules at the centre, while the *domus* known as the *Surgeon’s House*, dating from the second-third century A.D., is now in the city centre but was originally close to the sea. It is a sizeable archaeological complex and excavations brought to light, among other things,



Above
**Rimini, Municipal
Museum, detail of
the mosaic found in
Palazzo Diotallevi.**

Below
**Rimini, The Surgeon's
House archaeological
site.**

the richest and most complete set of surgical and pharmaceutical instruments from Roman times ever found: over 150 pieces, all now on display in the Museum. In the Museum you will also find a reconstruction of the surgery and bedroom of the medical man who practised his art in this house which was later destroyed by fire, probably during one of the earliest barbarian invasions, about the middle of the third century A.D.

The "Surgeon's House"

The remains of the "*Surgeon's House*" are in Piazza Ferrari, close to the Museum, and are now covered by a purpose-built structure. A number of rooms can be distinguished. The small vestibule, opening on to the nearby *cardo*, led to a storeroom and an inner corridor. On one side of the house there was a garden, while the other side had a number of rooms, as is evident from the remains of walls. The rooms in the residential part were embellished with polychrome wall paintings and floor mosaics in geometric patterns, and included a dining room (*triclinium*), a bedroom (*cubiculum*) and two living rooms, the first with a fine mosaic depicting Orpheus surrounded by animals. The house had all the comforts of civilised living, as can be seen from the heated room (*ipocausto*) and a latrine. On the upper floor were a kitchen and pantry. The sudden collapse of the house preserved furnishings and accessories, which were found among the ruins on the floors of the house: polychrome frescos, painted coffered ceilings, a most elegant decorative picture made from coloured glass, a marble basin, remains of statues, crockery and lamps. But the greatest find was the vast collection of surgical and pharmaceutical equipment, bearing witness to the profession of the last owner of the house. He must have been a doctor of great skill and experience, and - as was often the case - he must have learned his trade in Greece, coming then to *Ariminum* from the East. That he was of Levantine origins is suggested by his acceptance of Epicurean ideals and corroborated both by the Greek writing on two of the small pots used for preserving medicinal herbs, found in the *taberna medica*, and by his name, which was probably *Eutyches*: this is found in a *graffito* left on the wall by a patient who spent time recovering in the *cubiculum*. The surgical equipment found does not include any gynaecological instruments; the majority of the equipment is for use on

Above
**Rimini, The Surgeon's
House archaeological
site, mosaic portraying
Orpheus in the *taberna
medica* (detail).**

Below
**Rimini, Municipal
Museum, room with
seventeenth-century
tapestry hangings.**

damaged bones, and there is one very rare instrument whose only use is for removing arrow heads from flesh. This suggests that the medical man's professional experience was gained in the army, perhaps in one of the military *valetudinaria* found at intervals along the borders of the empire, and which constituted the only structures in the Roman world in any way comparable to modern hospitals.

History and Art Section

Still in the same building, the eighteenth-century *Palazzo* which was first the College of the Jesuits and later the city hospital, are situated the mediaeval and modern sections, with the largest and most important collection in the Province and one of the foremost in the Region. Here are paintings and sculptures, ceramics and medals, architectural fragments and inscriptions, from the city and its territory. In the room known as the "Sala del Giudizio", the Hall of Judgement, is exhibited a large fourteenth-century fresco showing the *Last Judgement*, from the Augustinian church of St John the Evangelist. Dating from about 1310, this is one of the oldest and most significant works of the *Fourteenth-Century Rimini School*, active in the first half of the century in Emilia Romagna, Le Marche and the Veneto region. This School was influenced and shaped by the example of Giotto, who at the end of the thirteenth century had worked in Rimini for the Franciscans (a superb *Crucifix* can still be admired in the Malatesta Temple) and produced outstanding works of art which are now scattered among the world's major museums. The Museum in Rimini has works by Giovanni, Giuliano and Pietro da Rimini, the three foremost painters of the Rimini School, whose development coincided with the rise to power of the Malatestas, the family who ruled over Rimini and large parts of Le Marche and Romagna from the early fourteenth century. There are coats of arms and carvings on stone representing the family, especially Sigismondo Pandolfo Malatesta (1417-1468), to whom we owe the fortress, Castel Sismondo, and the celebrated Malatesta Temple. The Museum has almost all the Malatesta medals struck for Sigismondo by Pisanello and Matteo de' Pasti, which are among the foremost exemplars of this particular art, considered to be a Renaissance invention. There is also a *Young Bearer of the Coat of Arms* by Agostino di Duccio, from the Temple; and the jewel of the entire collection: a panel painting by Giovanni Bellini, a *Pietà*





dated around 1470. The family of Pandolfo IV, a descendant of Sigismondo and last Lord of Rimini, commissioned Domenico Ghirlandaio to paint an altarpiece showing saints *Vincent Ferrer, Roch and Sebastian* venerated by the Malatestas. In the sixteenth century Rimini lost much of its prestige and became the property of Cesare Borgia, and then of the Venetians before coming under the direct rule of the Church (1509). This century nevertheless saw the creation of notable architectural works and town planning, and the arrival of great artists such as Giorgio Vasari and Paolo Veronese who have left magnificent works, Vasari in the Abbey of Scolca and in San Francesco (1547 and 1548) and Veronese in the church of San Giuliano, 1587-88. Rimini also attracted a number of good minor artists: many works of art were imported from the Veneto region during the seventeenth century, including two splendid canvases by Francesco Maffei, while from Bologna came masterpieces by Simone Cantarini and Guercino, all now in the Museum. But most of all it was the century of two great artists, Guido Cagnacci (1601-1663) and Giovan Francesco Nagli, known as Il Centino (c. 1605 -1675). Fine works by Cagnacci include *St Antony Abbot, The Vocation of St Matthew, Cleopatra* and a fine *Portrait of a Monk/Doctor*; and several canvases and altarpieces by Centino, illustrating his clarity and devotion of style. The outstanding series of tapestries narrating *Stories of Semiramis* was woven in the workshop of Michiel Wauters in Antwerp. A collection of ceramics, fifty-four items mostly from local factories, dates from between the fourteenth and the nineteenth centuries. A room is devoted to still-life paintings from the seventeenth and eighteenth centuries; outstanding are the paintings of local artist Brother Nicola Levoli (1729-1801) and of Giovanni Rivalta of Faenza (1756-1832). There are numerous works by Bolognese and Rimini artists; especially noteworthy are four frescos of *Angels making Music* by Vittorio M. Bigari (1722), detached in 1917 from the vault of the presbytery in the church of St John the Evangelist, usually known as Sant'Agostino. The nineteenth century has given us works by the painter Guglielmo Bilancioni, the sculptor Romeo Pazzini and other local artists; while from the twentieth century the most notable works are the graphic creations and posters of the celebrated René Gruau, pseudonym of the Rimini Count Renato Zavagli Ricciardelli (1909-2004).

Rimini **Fellini Museum**

The Fellini Museum was conceived and set up to honour the world's best-known and best-loved film director, Federico Fellini. It has materials and works relating to the great man and also exhibits temporarily and at intervals part of the vast collection of documents belonging to the Fellini foundation. There are films, writings and drawings by Fellini, scene photographs, graphic and photographic works, sketches for set designs, costumes, prizes, and much else concerned with Fellini and his work. In recent years there have been a number of fine and much-appreciated exhibitions including *Eight and a Half, Fellini's Journey*, 2003, with photographs by Gideon Bachmann; *Giulietta, Portrait of an Actress*, 2004; *Cinema on Paper. Fellini's Heritage on Display*, 2004; *Fellini and his Films in Drawings from the Renzi Collection*, 2004; *Amarcord. Fantastic Rimini*, 2005; *Fellini's Art in the Gèleng Collection and in Danilo Donati's Costumes*, 2005; *Tazio Secchiaroli. Giuseppe Mastorna, an Unfinished Work* 2006. The archives of the Foundation are continually being enriched with documents and photographs, film, books, and memorabilia. In the year 2006 the Foundation purchased a famous autograph work by Fellini, *The Book of Dreams*, which documents twenty years of the Master's dreams, illustrated by him with drawings. Material belonging to the Foundation has been exhibited in a number of cities in Italy and abroad, including Seattle, New York, Stockholm, Oslo, Barcelona, Copenhagen, and Warsaw.





Rimini **The Museum of Looking**

This is an outstandingly interesting museum, exhibiting rare and beautiful artefacts. In 1972 the Museum inherited the ethnography collection of the *Museum of Primitive Art, Dinz Rialto Collection*, founded by the traveller and explorer Delfino Dinz Rialto, a native of Padua. The Museum was purchased by the Municipality of **Rimini** between 1975 and 1979, and has had a number of locations over the years. It has been enlarged by the addition of other collections, notably those of Ugo Canepa of Biella, Bruno Fusconi of Cesena, and the Friars Minor Conventual of Rimini. In December 2005 it was reorganised with a renewed “way of looking”, as the name suggests. The new arrangement takes into account that there are unavoidable gaps in the collection despite the richness of the material available, numbering thousands of pieces. The arrangement takes as its main theme the way we in the West have looked at extra-European cultures. Ever since the discovery of the Americas and other faraway lands, the gaze of western man has varied in attitude: scandalised or shocked, fascinated or coloured by aesthetic leanings. The Museum intends to make way for these feelings, inviting us to reflect on them in a modern “historical” sense, which may help us to be fair in our judgement and understand the world of “others”, of civilisations “different” from our own, once far away but now very much a part of our world.

The Museum is housed in ten rooms in a delightful eighteenth-century villa which was restored especially for the purpose, and which was once home to the “Missionary Museum of Our Lady of Grace”, standing as it does just opposite the church dedicated to Our Lady of Grace on the attractive hill of Covignano. The Museum has important exhibits from China, Oceania, Africa and America. Outstanding items include a very fine seventeenth-century Chinese painting, African masks and fetishes, Mayan works, and fabrics from the pre-Columbian Americas. On the ground floor there is a space for temporary exhibitions.

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Above
**Rimini, Aviation
Museum. View.**

Below
**Viserbella di Rimini,
Museum of Offshore
Fishing and Seashells.
Fishing equipment.**

Rimini **Aviation Museum**

The *Aviation Park and Museum* was opened in 1995, and occupies an area of over 100,000 square metres on a hillside; there are 50 aeroplanes on display. Over the years, besides working to preserve the planes which have made the history of flying, the Museum has become a culture centre, promoting conferences, debates and events. The first building you come to in the park is the **Aviation Museum**. The modern two-storey pavilion has been built using technologically advanced materials; some of the exhibits are rare or even unique. There are uniforms and flying suits worn by pilots and specialists, beginning with the early twentieth century and including those of contemporary airmen, pilots of the *Frecce Tricolori*, of F-104s and Tornados. In every display case there are photographs showing the vicissitudes of the men who wore the suits. In the large underground vault are hundreds of decorations and medals of honour, many of them awarded to famous personages such as Gabriele d'Annunzio, Aldo Finzi, Benito Mussolini, Italo Balbo and others. As well as all this original material, there are photographs or scale models of aeroplanes now lost to us. There is also a large diorama showing the most important stages (take-off and "landing" at sea) of the famous Siai SM.55, the celebrated planes which brought Italy such glory in the 1930s, with their adventurous transatlantic flight. Taking off from Orbetello and flying via Ireland, Iceland, the North Pole and Canada, the planes reached Lake Michigan near Chicago. Outside the building, in the park, visitors can admire historic planes, anti-aircraft weapons, and aeroplane engines: in-line, radial, boxer (helicopter), and piston, ending with various types of turbine. To round off the exhibition, there are various support services: mobile radar stations, fire fighting vehicles, and oxygen supply vehicles.

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Viserbella di Rimini

Museum of Offshore Fishing and Seashells

A homage to the sea and to the lives of fisher-folk, this museum is full of memories to charm you. It was set up through the determination of a few sea-going men who did not want the life of fisher-folk, as it was until just a few decades ago, to be forgotten. With passion and tenacity they first organised a cultural association called *E scaion* (a local dialect word for a tool used in clam fishing), and then set up the museum. There are boats and parts of boats, instruments for fishing and boat-building, equipment for the crew, objects in everyday use, models, photographs, and films. In short, everything that constituted a world now lost, keeping alive the memory of the old local community which, until the huge growth of tourism in the years following World War Two, lived largely by fishing. The exhibition is limited by the small space available in the former school which is now the Museum, but it offers a fascinating journey made still more enthralling by the first-person narratives of the volunteers who take care of the collection and are able to bring to life the objects on view with their impassioned accounts and memories of a way of life ruled by the sea. The Museum was opened in 1999, and is still “in progress”, continuing to collect new exhibits and accounts of life in the fishing trade. There is also a notable collection of seashells on loan from Mr Andrea Capici of Ancona: over eight thousand specimens, some of them very rare, and including species from all over the Mediterranean. The classification of the shells is the work of the University of Bologna Zoology Department, and the expertise of these experts has made the collection an important source for lovers of shells and for researchers. Outside, a number of typical Adriatic Riviera boats can be seen, boats with attractive names such as “battana”, “battanino”, “beccaccino” and the traditional “mosconi”, now lost.

In the year 2010 the Museum was enlarged with the addition of a rare and interesting collection of fossils.

Riccione

Local History Museum

This Museum presents the essential elements for understanding the evolution of the entire territory of Rimini and especially of the Conca Valley, at whose northern extremity lies Riccione. During the 1960s the materials were put together at the local library by a group of amateurs and then in the 1990s the collection was moved to the multi-function "Centro della Pesa", and reorganised with a modern layout and great explanatory clarity.

There are six sections containing interesting palaeontology and archaeology exhibits. One section illustrates local geology by means of graphics and models, and in describing the complicated geological history of the area, explains the present conformation of the territory, shaped tens of millions of years ago by a number of factors: the superimposition of rocks which emerged from the sea bed and then slid along the clay; by fractures in these rocks; and by the changing flow of rivers eroding and shaping the land which emerged.

Specimens of rocks, minerals and fossils both animal and vegetable bear witness to thousand of years of evolution. Animals which populated the area included mammoths, as is shown by the large molars and a tusk which have come to light, and pre-historic bison, of which have been found a piece of skull, a jawbone and several bones, making possible the reconstruction of a half-skeleton.

Other animals found here included giant stag, bears, rhinoceros, beaver, and many others. A diorama reconstructs the environment of the Conca basin as it must have been between 200,000 and 100,000 years ago, with a great lake and many marshes, but already long frequented by Man.

Archaeological research and casual finds have made it possible to record the earliest traces of mankind in the area from the inferior Palaeolithic period: pebbles, first rough-hewn in a very rudimentary fashion, then chipped into shape with some skill, bear witness to the presence of mankind in an environment of standing water, marshland, and dense wild vegetation, very different from that of the present day. The Museum has a good collection of stone exhibits from the Palaeolithic and Neolithic ages found in numerous places in the valley (Riccione, Misano, Morciano, and Montefiore).

A section of the Museum is devoted to the Neolithic and Aeneolithic ages, and to the Copper, Bronze, and Iron ages. There are



**Riccione, Local
History Museum.**

Above
**Attic red-figure vase
showing an owl.**

Below left
**Tomb from the
burial area along
the Via Flaminia
(1st century A.D.).**

Below right
**Fragment of an
amphora, small pots,
lachrymal vases, and
lamps, from the same
necropolis.**

interesting exhibits in stone, metal and pottery, including axes, daggers, mattocks, arrow tips, brooches, and various types of vessels.

Exhibits from the following period include some fragments of rare fifth-century Greek pottery found in Morciano and Misano, suggesting that there was contact with Greece. Material found in Misano in a Gallic tomb of the third century B.C. suggests that there may have been some survival of Celtic culture in an age in which the territory was almost wholly Romanised.

The section covering the Roman conquest and colonisation of the territory exhibits objects from a period ranging from the third century B.C. to the third century A.D. when the Romans, after the founding of the colony of *Ariminum* (268 B.C.) and the consequent granting of land to settlers, were able at last to make serious headway against the Gauls. This was a frontier area, soon served by the Via Flaminia (220 B.C.), and soon there were scattered farms and country houses, of which traces remain in about fifty sites and from which come the exhibits on display here: pottery, pieces of pavement in terracotta and mosaic, fragments of painted plaster, and also stamped tiles which - together with other artefacts - were produced in the numerous small and medium-sized kilns which have been found here.

The largest inhabited area was found at **San Lorenzo in Strada**, where excavations have revealed traces of dwellings and industries (the remains have been preserved *in situ*), a necropolis, a kiln and a religious building.

Riccione

Villa Franceschi Modern and Contemporary Art Gallery

Of great significance for understanding contemporary Italian art, this gallery was opened in 2005 in one of Riccione's finest historic villas. The permanent collection consists of two distinct groups of paintings, to which are associated at various times temporary exhibitions touching contemporary Italian and foreign artists. The first group, over 250 paintings and graphic works, is the property of the Municipality of Riccione and is closely connected to the vicissitudes of tourism in the town; it consists of paintings collected during exhibitions, purchased, or coming from important painting competitions sponsored by the Local Tourist Office between 1947 and 1955; at the time, the Tourist Office used to organise exhibitions by well-known twentieth-century artists for the benefit of visitors.

The collection has been increased by a donation from the Forlì painter Maceo Casadei, an assiduous visitor to Riccione.

The second group of paintings is the property of the Emilia Romagna Region, and has been in care of the Municipality of Riccione since 1998. It consists of fifty-nine works purchased in 1973 following an exhibition held in Bologna two years previously in support of the Foundation named for the writer Gaetano Arcangeli. These works represent artistic trends in Italy in the years following the Second World War, especially in Bologna where artistic life was particularly vibrant at that time, thanks to the fervid support of the Arcangeli family, a magnet for anyone interested in the art scene. The trends documented here include realism, informal art, and so-called "latter naturalism", with painters divided between an idea of realism and one of abstractism, still connected to the past but intent on looking forward.

The permanent collection consists of about fifty works pertaining to the heritage of the Municipality and the Region. Artists include Alberto Burri, Enrico Baj, Mattia Moreni, Mario Schifano, Pompilio Mandelli, Alberto Sughì, Concetto Pozzati, Vincenzo Satta, Virgilio Guidi, Renato Birolli, Ennio Morlotti, Maceo Casadei, Bruno Ceccobelli, and Gian Marco Montesano. The exhibits are displayed in an early twentieth-



century villa once the property of the Franceschi family from Bologna, which became the property of the Municipality of Riccione in 1953 when Clementina Franceschi née Zugno willed it to Riccione at her death.

The villa is elegant and harmonious in both design and detail, and has been restored for use as an Art Gallery while maintaining the original layout and decoration. It is an eloquent example of the type of holiday home characteristic of Riccione in the early twentieth century, in keeping with the eclecticism which held sway in Europe at the time.

The villa is in art déco style and has been restored in keeping with its original features, since it is intended not as a mere exhibition space but also to complement the exhibits displayed. Its great historic significance, illustrating an important stage in the formation of the identity of Riccione, precludes any idea of reducing the villa to a simple exhibition scenario, and this is reinforced by the presence of original furnishings and paintings reminiscent of “fin de siècle” tastes.

One of the most prized exhibits is a *Perspective Design for the Courtyard of Palazzo Banzi* in Bologna, executed in 1757 by the well-known painter Mauro Tesi, a rare document in eighteenth-century scenography.

Other notable paintings include a large canvas by the Bolognese painter Raffaele Faccioli showing a landscape with a *Boat Trip*, and three *Portraits* by the Imola artist Amleto Montevercchi painted in the early 1930s.

Cattolica

Regina Museum

The Regina is a new museum, very well equipped and supplied with visitor information panels. The excellent **archaeology section** documents the role of the city of Cattolica in Roman times, strategically situated on the Via Flaminia exactly half-way between Rimini and Pesaro. This small nucleus of dwellings apparently grew up around a *mansio*, the Roman equivalent of a “post house”, equipped for accommodating travellers and for changing and stabling horses. The theory is attractive, especially considering the recent history of Cattolica, already described by Leandro Alberti in the sixteenth century as a place full of inns for travellers. The materials found during excavations - begun in 1966 and continued for several years - are collected here, where the excavations themselves are also illustrated.

The exhibition opens with the necessary considerations concerning the Roman Via Flaminia and the organisation and typology of the *mansio*. This is followed by a meticulous and very interesting display, organised so as to respect and illustrate the various archaeological strata, of material from a Roman well explored in 1997-98 in the area of the market place, showing some coins and a rich range of ceramic household vessels dating from the first century B.C. to the ninth century A.D.

One room is devoted to the *domus*, illustrating its layout, the building systems and materials employed, decoration and furnishings. Also featured are day-to-day life and personal care and hygiene; and trade. Exhibits of note include a collection of lamps and amphorae.

The archaeology section has recently been enlarged by the addition of various pottery exhibits: Italo-Greek amphorae, mortars, large storage jars, tiles, and clay images, brought to light during excavation work for the new marina in 2004. These show that there was a harbour here in the third century B.C. to serve the needs of local farming.

The Museum also records the more recent history of Cattolica, from the legend of the “sunken city” to the foundation of the modern town (1271), from the origins of the present name of the town to the network of tunnels underneath the streets.

A recent addition to the Museum is an interesting stele from the Daunia region in Puglia, southern Italy, dating from the sixth century B.C., which somehow arrived in Cattolica. A settlement dating from the ancient Bronze Age (about 2000-1700 B.C.) was found in the same place, a discovery of outstanding interest, not only because very few Bronze-

Age settlements are known of in Romagna, but because this is the most complete found so far.

The upper floor of the building, once a Pilgrim Hospice founded in 1584 and rebuilt in the 1930s, houses the **Adriatic marine section**, dealing with life at sea and in the sea, with special reference to Cattolica. Its origins date from 1985, when the Cattolica Multi-function Culture Centre together with the Emilia Romagna Cultural Heritage Department organised an exhibition of *Boats and People of the Adriatic: 1400-1900*.

In subsequent years the core collection was enlarged by the addition of many new exhibits: photographs, drawing, models large and small, instruments, parts of boats, and equipment.

One room illustrates the history of Cattolica Harbour, which - despite a long-standing local tradition of fishing - was built only in 1853 because its existence was long opposed by the city of Rimini (in whose territory Cattolica was situated), hostile to the idea of a rival harbour so close to home.

The other rooms are devoted to the characteristic Adriatic boats, to their design and construction, and to the instruments used in boat-building and on board the boats themselves.

Also illustrated are the various methods of fishing and the instruments in use before the advent of motor-boats; the problems inherent in fishing and in trade; and the life of fishermen and their women-folk and their religious and social beliefs, with special reference to local history.



Bellaria Igea Marina **Alfredo Panzini's Red House Museum**

The Red House stands on top of a sand dune, and from its windows, once upon a time, you could see the sea and the hills of Romagna. Now it stands between the railway and the park, flanked by never-ending buildings. The sea is not so far away, but can be seen no longer. This is the villa, purchased in 1909, where the writer Alfredo Panzini (Senigallia 1863 - Rome 1939) spent much of his life, together with his family, especially during the summer months. The villa became a meeting place for his friends and for literary figures of the day, and for Panzini also a place from where to observe the rural world which features in his novels. The villa lay empty and deserted for many years before being lovingly restored and then opened to the public in 2007: the rooms once inhabited by the writer have been brought back to life. The entrance hall welcomes visitors with sails on which are written Panzini's words, inviting the onlooker to take the wind towards the sea of memory. His famous bicycle - the Opel featured in *La Lanterna di Diogene*, and companion of his trips into the countryside - is here, too. Upstairs is the bedroom with its night tables, wardrobe and armchair. The elegant bathroom deserves to be admired. And here too is his study, now an exhibition space, with his writing desk and many manuscripts. The house is itself a Museum: on its four sides are the remains of pottery plaques bearing the titles of Panzini's main works. On the side nearest to the railway was the well, and a small path led to the annexe for guests, known as "the house of meditation". A park with Mediterranean plants still surrounds the house, while the land beyond the surrounding ditch (now restored and part of the Museum) was the site of the smallholding with the farmhouse of the tenant farmer Finotti, the stable, and the coach house. On the ground floor of the villa are the dining room and living room, where there is a concealed dumbwaiter for bringing food up from the basement kitchen. Walls and ceilings are decorated "a secco" in art deco style, showing the word "Stracci" (rags or fragments of writing) at the writer's own wish.



CHAPTER 3

MALATESTA & MONTEFELTRO

Santarcangelo di Romagna

MUSAS History and Archaeology Museum

Covering the art and archaeology of the territory of Santarcangelo, this museum occupies five different levels of historic Palazzo Cenci, a fine building in the upper part of the delightful historic core of this little town. The *Archaeology Section* is largely devoted to the activity of the Roman brick kilns which were so important in this area, favoured by the abundance of clay and wood. The kilns produced bricks for building, and also vessels for domestic use and for use in farming. The kilns which have been found suggest that there was highly-developed and organised artisan activity, practically an “industrial estate” or a specialised “craft centre”.

Given the importance of this activity, the Museum has elected to open with a large model of a kiln which illustrates a type of construction recurring almost unchanged over the centuries, and the display cases exhibit exemplars of the most significant objects of local production, including urns, amphorae, jars and lamps.

The pottery industry in Santarcangelo seems to have been especially well organised in relation to local production of cereals and above all wine, which was undoubtedly plentiful in the lower Marecchia valley, intensively cultivated and dotted with scattered farmhouses.

From these farmhouses come many of the exhibits displayed, objects illustrating day-to-day life, the home, religious beliefs, and the cult of the dead. The territory was inhabited and cultivated long before the Romans colonised it, and there are many exhibits which tell us of these long-ago ancestors, grouped according to origin and chronology and displayed in the room devoted to Pre-history and Proto-history.

The visit continues on the upper floor in the *Middle Ages* and *History of the Modern Era* Sections. Mediaeval and modern Santarcangelo grew up on *Colle Giove*, the Hill of Jupiter, next to a fortress of which there is documentary evidence from the twelfth century and which was enlarged and strengthened by the Malatestas, who for so long ruled the town as papal vicars.

A model shows the present-day town, while a number of explanatory panels illustrate its development and most important monuments: the sixth-century parish church, still standing; the Malatesta Fortress; and the mysterious, attractive tufaceous limestone caves which honeycomb the hill.

Many works of art and various furnishings of local provenance, some of them of great beauty and value, adorn the walls



in this section. There was once a great Gothic church dedicated to St Francis, destroyed long ago, which stood where the present-day square, Piazza Ganganelli, is now. The Museum's two most outstanding works of art come from this vanished church: the polyptych by the Venetian artist Jacobello di Bonomo, dated 1385, in perfect condition and complete with all its beautiful, detailed carpentry; and the panel painting of the *Virgin and Child with St Francis and St George* by the Ravenna painter Luca Longhi dated 1531 and commissioned by Antonello Zampeschi, who for some years held Santarcangelo in fief, and who is shown in an attitude of devotion at the feet of the Virgin.

The seventeenth-century room displays - among other exhibits - a *Madonna and Child*, an early work by Guido Cagnacci, who was born in Santarcangelo in 1601 and died in Vienna in 1663.

Another room is devoted to Pope Ganganelli, Clement XIV, born in Santarcangelo in 1705: here are found portraits and gifts presented by him to the Conventuals, including a fine silver-gilt chalice; the original model of the arch built in his honour, and the model of the square - never realised - which was to have welcomed him, designed, like the arch, by the Chamber architect Cosimo Morelli in 1777.

**Santarcangelo di
Romagna, MET
Museum of Rural Life
in Romagna.**

Above
The “caveja” wall.
Below left
A room in the Museum.

Below right
**St Antony Abbot,
detail of a blanket
for oxen.**

Santarcangelo di Romagna ***MET Museum of Rural Life in Romagna***

This is one of the Region's foremost ethnography museums, and has received many prizes and citations both for its layout and organisation and for its manifold teaching activities and workshops. It was one of the first such museums in the territory, first planned in 1971, and from the outset took as its criterion a rigorously scientific approach and a policy of close association with schools and with teaching activities. In the process it became a model for other ethnography and anthropology museums. In 2001 the MET celebrated the thirtieth anniversary of the creation of a museum entirely devoted to cultural identity and popular traditions.

The Museum is situated in one of the territories most significant for the universe of farming and rural life, where the year was measured out by the great fairs - still today the foremost in the Region - the markets, festivals, traditions and rituals. The urgent need to preserve the memory of a fast-disappearing world which was once the cultural, economic and social heart of the entire Romagna region, was the inspiration behind this Museum. It collects and preserves the memory of the people of Romagna, especially in the Rimini and Cesena area. The Museum was opened in 1981, the fruit of almost ten years' research and preparation, in a building erected in 1924 for use as the municipal slaughterhouse. The collection has been enlarged and enriched over time by the acquisition of further exhibits and new ideas. Displayed here are objects and instruments which were a part of rural life and work, especially farming and crafts, arranged and connected so as to reawaken the memory and the history of activities and actions, both material and symbolic, and of traditional skills and knowledge which are in danger of vanishing for ever. It is organised into sections covering work on the land, the grain cycle, milling, weaving and decorating cloth, wine-making, the country house, and a number of craft industries such as the production of griddles for cooking unleavened “piada” bread, and the work of the shoemaker, the blacksmith, and the farrier. One of the most captivating displays is the hundred or so *caveja* produced at various times from the sixteenth to the twentieth century. The



caveja is a wrought-iron pin, often finely worked and decorated, which served to lock the oxen's yoke to the shaft of the cart. In Romagna one or two rings were attached to the upper part and would jingle at every movement. These were decorated with open-work designs often of great beauty and craftsmanship.

There is a huge variety and quantity of exhibits: objects and instruments large and small: from spades to ploughs, from looms to puppets (of which there is a most interesting collection), large carts of various types and powerful agricultural machinery which all together give a clear idea of how hard was the work of farmers and agricultural labourers, even after the advent of machinery.

Explanatory cards and photographs, models and graphics, accompany visitors and help to capture and explain the function and the significance of the exhibits.

A good specialised library and a considerable archive, including a photo library, complete the collection. The Museum has ample outdoor spaces for various entertainment activities, especially traditional puppet shows, and for workshops with special attention to teaching.

An integral part of the Museum is the Ethnography Research and Records Section, founded in 1985 to promote and coordinate research, study, and scientific documentation; it includes the "Paolo Toschi" specialised library, archives and photo collections.



Poggio Berni ***Sapignoli Mill Museum***

The Sapignoli Mill Museum is unmissable. To begin with, the setting is delightful, standing as it does in over 5,000 square metres of parkland. Inside, the rooms once devoted to milling have been preserved intact. Visitors entering the ground floor rooms find themselves in the milling room, 50 square metres in size, where the millstones are still functioning. And to see them at work is a fascinating experience. In the other restored rooms too the atmosphere of other times surrounds you and everything narrates the work and the skill of millers. The system of mills in the Marecchia valley is explained and illustrated by means of explanatory panels, videos with interviews and film of the countryside, and authentic exhibits. In popular tradition, the mill was the most important productive activity, but it was also a mysterious place. The Museum aims to preserve the ethnographic heritage of milling, promote understanding of what the work entailed, and bring to life the memory of Poggio Berni, once the bread-basket of the Malatestas. It comprises a complete cultural experience: outside the museum spaces on the ground floor is the Viserba brook, perfectly preserved and visible, which powered the Sapignoli mill and many other mills along the Marecchia valley, while the first floor of the mill houses the “Pio Campidelli” municipal library. The Museum was designed to be a living experience, and envisages workshops for schools. “The Speaking Mill: the Tale of Grinding Grain” is the workshop for getting to know the territory, while “The Bread Cycle” and “The Elves and the Mill” are two workshops which tell a story.



**Verucchio, Municipal
Archaeology Museum.**

Above
**Bronze tripod from
the Lippi Necropolis.**

Below
**Gold leaf and bronze
situla from the Lippi
Necropolis.**

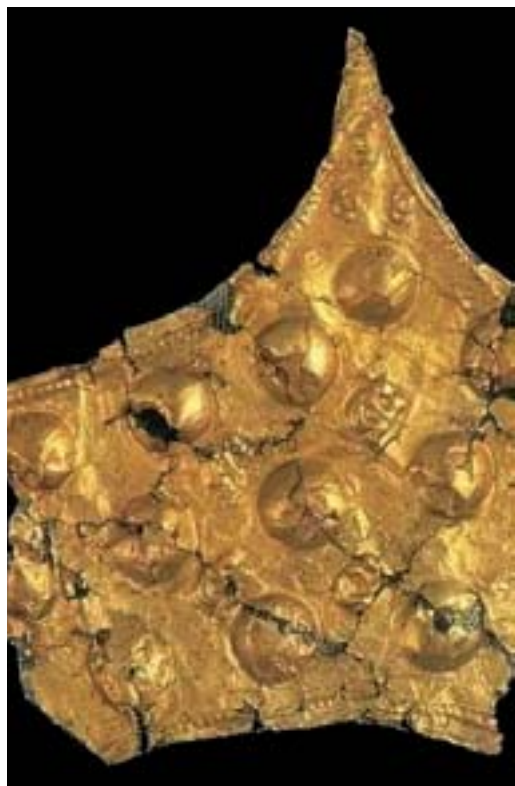
Verucchio **Municipal Archaeology Museum**

This Museum is truly outstanding for the richness, beauty, rarity, originality and historic and archaeological significance of exhibits pertaining to a flourishing and highly refined civilisation which we now define **Verucchio-Villanovan** because of the autochthonous nature of the materials found here. The Villanovan population, mysterious and fascinating, lived in the Verucchio area in the Iron Age, between the ninth and seventh centuries B.C. The term Villanovan was coined in the late nineteenth century when the materials found here were held to be related to those found in 1858 at Villanova, Bologna. These very ancient findings were first recorded in the seventeenth century but were not collected rationally until the eighteenth and nineteenth centuries.

Only in 1893 did the first organised excavations take place, leading to the discovery of numerous tombs full of splendid grave goods in amber, gold and silver. Excavations have continued at intervals and are still ongoing.

A number of burial zones have been identified on the slopes and at the foot of the hill where Verucchio stands, and over five hundred tombs have been excavated, yielding splendid funerary objects, including some exceptionally rare and beautiful pieces. A selection of these is on display in the present Museum, which was opened in 1985 and reorganised ten years later with the aid of the Regional Archaeology Department and the civic administration of Verucchio, in accordance with a convention stipulated in 1993 between the Ministry and the Municipality. The Villanovan culture is the expression of a population which some experts believe to be precursors of the Etruscans, while other scholars in more recent studies hold it be an autochthonous population, though strongly influenced by Etruscan culture. In the ninth century they settled on this hill (altitude 296mt) in the Marecchia valley close to the sea, in a place which could be easily defended, situated on a road leading across the Viamaggio pass into Tuscany.

This was the amber road, travelled by the merchants who came from the Baltic regions and traded with the Adriatic and Aegean





coastal towns. The exact site of the main settlement is still in doubt, though remains of huts and other items have been found in various places. The tombs however are noted and the funerary objects discovered there give an idea of the way of life of this ancient population whose economy was based on agriculture, handicrafts and trade, and who dominated the territory between the rivers Conca and Uso, as far as the sea. The typical Villanovan funerary rite was cremation, and tombs are usually pits containing a biconical terracotta ossuary, often richly decorated, sealed with an upturned bowl; or pits in which besides the ossuary there is a large *dolium* containing funerary objects; or sometimes rectangular graves in which is placed a large chest containing an urn, wrapped in a mantle, holding the ashes of the deceased. Tombs also contained household vessels, furniture, utensils, arms, and textiles. The Museum occupies one of the most interesting structures in the town, a former Augustinian convent next to the church, and there is a magnificent view. The *Ancestors' Room* has a number of collections of grave goods from the ninth and eighth centuries B.C. Many of these come from the so-called *Treasure Field*, the oldest of the Verucchio necropolises, where there are very rich tombs of both men and women: outstanding exhibits include clasps in bronze and amber, jewellery (some of it gold), spindles and bobbins, and ceramic vessels.

The *Rooms of the Men at Arms* are concerned mainly with the tombs of warriors, whose equipment included horses' bits, swords, spear-heads, axes, knives, ornaments, and bronze or ceramic vessels. There are some original, precious, and very rare specimens of textiles from various tombs, including a large semi-circular woollen mantle. The historian Patrizia von Eles has noted that Verucchio is the only example in proto-historic Italy of garments preserved almost integrally, making it possible to decipher the shape, the raw materials used for weaving and dyeing, and the weaving techniques employed. Other splendid exhibits abound: instruments for spinning and weaving; female tombs with ossuaries entirely covered in fabric; jewellery; banqueting vessels; and vegetable fibre containers. But the most stunning exhibit is without a doubt the wooden throne with bronze bosses and carvings illustrating scenes from daily life, amazingly well preserved.

This is exhibited in the *Throne Room* dominated by a large

display case where can be seen Tomb 89 of the Lippi necropolis (located under the Fortress) excavated in 1972. In the tomb was found a large wooden chest with a very rich collection of objects: textiles; arms (of especial note are two helmets, one with a tall bronze crest and one with a bristle crest); clasps made of bronze, silver and gold; and wooden artefacts. On the cover of the chest stood the wooden throne. According to Patrizia von Eles, this must have been the tomb of one of the foremost members of the Verucchio aristocracy of the late eighth century B.C., a man who played complex roles in his community, a warrior invested with responsibilities extending beyond the military sphere to include the social and religious spheres.

There is also a female tomb, number 47, also excavated in 1972 in the same area. This must have been the burial place of a woman of high rank, as can be inferred from the quantity and quality of amber clasps and from the beautiful woven fabrics. The richness of the objects found, and the fact that the funerary urn is of bronze and not - as was common - of terracotta, confirms this.

Another part of the Museum is devoted to the sacred site identified on the plateau which goes by the name of Pian del Monte, partly excavated in 1963 and 1971, where there is a pit from which come ceramic and bronze materials which can be dated between the thirteenth and fifth centuries B.C. These include fragments of small bronze sculptures of excellent quality Etruscan manufacture.

Near this pit were found a number of bronze shields which had been placed one on top of another. Regular excavations continue on the sides of the hill where Verucchio stands, as do study and classification of the abundant material brought to light. The Museum is thus continually "in progress", receiving these finds and enhancing them by means of study days, conferences, and themed exhibitions of particular interest.

An archaeology park is planned, connecting the Museum to the site of the excavations, which will enable visitors to see the most important tombs where there will be explanatory material using the most advanced multi-media technology. Near where the ancient necropolis stood, a small Villanovan village will be built, with a vineyard - large quantities of grape seeds were found in the tombs, demonstrating that grapes were grown locally.

San Leo

Municipal Museum at the Fortress

San Leo is one of the places most hymned by poets, Dante Alighieri first of all, and most often used as a location for films and documentaries. It stands sentinel over the Montefeltro region, unrivalled in its power and graciousness, on the magnificent *Mons Feretrius*, which has given its name to the Region and to the family who ruled it, the Montefeltro. Today the fortress of San Leo is a museum, as well as being a notable example of military architecture both for attack and defence. Because of its dominant position on top of a steep-sided perpendicular crag, San Leo has always been a natural fortress. The Romans, well aware of this, built the first fortification there. In the Middle Ages it was disputed by Byzantines, Goths, Lombards and Franks and was the seat of Emperor Berengarius II for the short time in which San Leo was the capital of Italy.

About the middle of the eleventh century the fortress came under the rule of the counts of Montecopiolo, who thus became lords of San Leo, changing their title first to counts, then to dukes, of Montefeltro, from the ancient name of the town. In the latter fourteenth century the fortress was conquered by the Malatestas, and for about a hundred years Malatestas and Montefeltros alternated as rulers of San Leo using stratagems and tricks as well as arms.

In 1441 Federico da Montefeltro, protagonist of the vicissitudes of San Leo, commissioned the great Sienese architect and engineer Francesco di Giorgio Martini to redesign the fortress and equip it for the new demands of warfare, such as the advent of firearms, which made necessary certain innovations that could not be supported by the original mediaeval structure.

The new structure envisaged a dynamic counteroffensive for responding to enemy fire with crossfire. The sides of the fortress were supplied with artillery and the access roads were protected by military outposts.

In 1502 the Fortress was conquered by Cesare Borgia, Duke Valentino, but a year later it reverted to the Montefeltro family, then in 1527 it came into the hands of the Della Rovere family.

In 1631, when the Duchy of Urbino came once more under the direct rule of the Papal State, San Leo fortress was turned into a prison. The original military lodgings now became cells, and at the time of the revolutionary uprisings in Romagna many patriots of the Risorgimento



**San Leo, Municipal
Museum at the Fortress.**
Above
Exterior view.

Below left
**A collection of arms,
armour and lances.**

Below right
**The cell in which
Count Cagliostro
was imprisoned.**

were imprisoned here, the best-known being **Felice Orsini**. But the most famous prisoner of all, whose name is inseparably linked to that of San Leo, was Giuseppe Balsamo of Palermo, **Count Cagliostro**, a fascinating and mysterious adventurer, an eighteenth-century mason and alchemist. Here he spent the last four years of his life, and here he died.

His cell, the so-called *pozzetto* (pit) is one of the most visited in the world, and still today bears witness to the inhumane treatment visited on those whom the Church regarded as heretics: there was no door - food was lowered from a small slit above - and the only window, small and three-barred, looked out on to the two churches of San Leo.

The Fortress was restored by Valadier after the devastating earthquakes in the late eighteenth century, and continued to function as a prison even after the unification of Italy, until the year 1906. Later, from 1911 to 1916, it was a military base.

Today the nineteenth-century additions have been removed and the Fortress has been restored to its elegant Renaissance appearance; this most celebrated example of military architecture is now home to a notable collection of arms and is used for various exhibitions.

San Leo **Museum of Sacred Art**

This Museum is located on the upper floor of the elegant Medici Palace, built between 1517 and 1523 after the conquest of San Leo by the Medici family.

The Museum was founded in 1996 at the wish of the San Marino-Montefeltro Episcopal Curia and the City Council, and in accordance with an agreement made with the Curia, many examples of sacred art dating from the eighth to the eighteenth centuries are on display here. These are works which were commissioned for churches, convents and monasteries; often they have strong ties to particular events in local history and to their places of origin. The main motive for setting up a museum was to collect, safeguard, preserve and make available to the public, important works of art from the territory of San Leo which were formerly in religious buildings where their safety could no longer be guaranteed.

This collection is therefore a reflection of the territory and a page of its history. The *Lapidario* (Epigraphic Museum) has ancient sculpture fragments (eighth to thirteenth century) including the remains of three finely-decorated limestone arches which were once part of the tabernacle in the early mediaeval cathedral.

Panel paintings on display record the beginning of the history of painting in the territory and include a *Madonna of the Apple* by Catarino di Marco da Venezia (1375 circa), a *Madonna and Child* by Luca Frosino (1487-1493) and the precious wooden crucifix dated 1205, from the cathedral. The hall of the Tabernacle takes its name from the great wooden work from the Franciscan convent Sant'Igneo which, with its refined engraving and painting, is one of the most unusual artefacts of the Renaissance in Montefeltro.

The third room is devoted to the seventeenth century. Outstanding works here include *St Rita of Cascia* by Giovan Francesco Guerrieri (1636) and a *Deposition* by Giovan Francesco Barbieri. Another room houses a collection of scagliola altar frontals.





Maiolo ***Bread Museum***

This Museum, spread over a wide area in the territory of Maiolo, is both special and specially interesting. Maiolo has been defined a “Bio-Italy Zone” by the European Union for its geological-environmental worth, its flora, and the many historic **bread ovens** still existing. There are over fifty; they were used for baking the typical local bread and other local specialities.

Many of the ovens are still in use and are set to work for the *Bread Festival* in June. Some of them date from the early nineteenth century; some are older; and in some cases they have belonged to the same family for several generations. They are located against a wall in an annexe next to the farmhouse or against a wall of the house itself, usually under the portico but occasionally completely separate. One of their main characteristics is that they were used by several families together, sometimes related, in any case all living in the same small neighbourhood which gave the ovens their name.

Baking, and not only of bread, was one of the necessities of life, but it served also as an opportunity for socialising, when the different families could meet. The implications of these social meetings were numerous and have led to interesting ethnography studies of the “ceremony” of baking. The loaves were moulded into particular shapes and marked with archaic symbols. The same ovens served to bake biscuits for the children whose task it was to pasture the animals.

The ovens consist of an inner baking chamber made of brick, while the outer part is of stone, such as marly limestone. A visit to see the ovens in June, when they are hard at work for the festival, is a must.

Museo del Pane
Various country houses in the area
Municipio - via Capoluogo, 2 - Maiolo
tel. 0541 920012 fax 0541 922777
comune.maiolo@provincia.rn.it
www.comunemaiolo.it

Perticara di Novafeltria Sulphur Mining Museum

This is the most thrilling, and the most affecting, of all the museums in the Province of Rimini. So evocative is it, and so real is the contact with the harsh world of the miner, that it is impossible to remain indifferent. Opened in January 1970, with the great support of the Pro Loco Association which endorsed the miners' desire to keep alive the memory of their work, the Mining Museum records *sulphur mining* in the mine of Perticara. Since 1980 the museum has been part of a project aiming to keep alive one of the earliest examples of *industrial archaeology in Italy*, and to preserve the many material cultural traces still to be found in the territory. All this brings to light a way of life and a history once common throughout Europe but which is now disappearing from collective memory. First, restoration work was carried out on the buildings of the former *Certino Sulphur Works*, built by Montecatini in the period of the mine's greatest productivity, from 1917 onwards. Then a new museum design was brought to completion in 2002. The original setting is a worthy backdrop for the rich collection of exhibits on display. The *Vittoria* mine shaft, leading to the vast underground city, is nearby, and the exhibition spaces are both attractive and effective. Exhibits are arranged thematically to illustrate the various stages, from extraction to melting of the sulphur. The exhibition culminates in *The Mine*, a faithful and realistic reconstruction of an underground journey, opened in October 2005, in which a visit to the mine becomes reality, enabling the visitor to experience at first hand the work done by thousands of men shut away in the depths of the earth. The *Sulphur Route* and the *Workshops* illustrate the miners' daily tasks by means of the tools they used down the mine, including a complete set of lamps and a varied collection of documents, drawings, and period photographs and film. The Museum also has specialised sections including a notable *Collection of rocks and minerals* and a fine *Collection of historic scientific instruments* for topographic and environmental survey, such as compasses, graph metres, plane tables, inclinometers, theodolites, anemometers and tachometers.





Talamello **Gualtieri Museum and Art Gallery**

This gallery of contemporary art is located in one of the Province's mediaeval hill villages. It was opened by the Municipality in September 2002, in what was formerly the Amintore Galli Theatre, and before this, the mediaeval Church of St Antony Abbot. The *Gualtieri Art Gallery* has over forty works donated to the Municipality between 2000 and 2008 by Fernando Gualtieri, an internationally famous artist born in Talamello. His work is appreciated throughout Europe and America, and also in China and Japan, and he is called by critics *Master of the Splendour of Reality*, for his ability to paint from life, lending a luminous quality and a magic atmosphere to his subject matter. Georges Duhamel, of the Académie Française, has said of him: “*Gualtieri gives us a beautiful, radiant surprise, dedicating his art to the depiction of objects of every nature: still lifes, portraits, compositions*”.

His style is personal and intense, catalysing light, painting the visible and the invisible, the real and the unreal, in a cascade of colour and light. For Gualtieri, light and brilliance are the elements essential for representing truthfully the “splendour of reality” as he himself has defined it: “enhancing beloved beings by ennobling them with the right light. Seeking the essential, the soul of the subject. ‘Fishing for the moon’, capturing the imperceptible reflection of the ‘other’ in all his evanesce and permanence”.

The works on display here are oil paintings, some of them small, others much larger, such as *The Last Roar*, 200 x 400 cm, the still life *Persian Brocade* or *Symphony in Crystal*, *The Game of Death*, and *An Evening at Lasserre’s*. There are also portraits in oil or pencil, including an outstanding *Self-Portrait*, and various landscapes: Sicilian, Canadian, Parisian.

Museo Pinacoteca Gualtieri
“Lo Splendore del Reale”
via Saffi, 34 - Talamello
tel. 0541 922893
museo.gualtieri@comune.talamello.rn.it
www.gualtierimuseum.com

Sant'Agata Feltria.
Above
Angelo Mariani Theatre,
stalls and boxes.

Below left
Fregoso Fortress
Museum, exterior.

Below right
Country Crafts
Museum, interior.

Sant'Agata Feltria **Historic Angelo Mariani Theatre**

The *Angelo Mariani Theatre*, built entirely of wood, is one of the oldest in Italy. The enchanted atmosphere of this place captivated the great actor and director Vittorio Gassman, who chose to complete his reading of Dante's *Divine Comedy* here in 1992, and worked tirelessly to promote its restoration.

The theatre was originally inside the building known as *Il Palazzone* or *Palazzo della Ragione* (the Sant'Agata Feltria Archaeology Museum is currently being set up on the upper floors), commissioned in 1605 by Orazio Fregoso, count of the former Rectorate of Sant'Agata Feltria, and destined to house the administrative offices and provide spaces for the local youth. The *cavea* is shaped like an elongated letter "U", and there are three tiers each with fifteen boxes, reached by narrow corridors.

Work was begun in 1723 and completed in 1753 by Giovanni Vannucci. The entrance was made by eliminating the fourth box in the first tier, a most original solution, since the entrance to a theatre is traditionally at the back, opposite the stage. The second and third tiers are adorned with patterns of drapes and lace, painted in tempera, and there are nine medallions with portraits in oils showing personages famous in the spheres of music and theatre or on the local scene. In time the theatre became progressively more refined and cultured, the exclusive domain of the wealthy new local bourgeoisie. In 1838 a society was formed, later entitled *Accademia Filarmonica*, and in April 1841 the society invited to Sant'Agata Feltria Angelo Mariani, destined to become one of the foremost orchestral conductors of his time and one of the greatest interpreters of the operas of his friend Giuseppe Verdi. And it was with the performance of Verdi's *Rigoletto* on the 8th September 1922 that the theatre reached the height of its fame. On this occasion the music was provided by part of the orchestra of Milan's La Scala theatre. But in the post-war years the theatre fell into decline. In 1986 the Municipality took over the tiers from the owners, Società Condomini, and began restoration work, which was completed in 2002.



Sant'Agata Feltria

Rocca Fregoso Museum

Rocca Fregoso evokes the classic idea of the fairy-tale castle, fit setting for princes. It stands solitary on top of a sheer-sided crag, the *Sasso del Lupo* (Wolf Rock), one of the many huge limestone rock formations characteristic of the Montefeltro landscape. The place was also known as *Pietra Anellaria*, the ancient name of Sant'Agata Feltria, which denoted the group of dwellings built on the sandstone rock, separate from the village; the name is a corruption of the Italian *pietra arenaria*, sandstone. The fortress was built about the year 1000, commissioned by Count Raniero Cavalca of Bertinoro; being on a border it took on great strategic importance, and together with the fortresses of San Leo and Maiolo formed the front line of the defences of the Duchy of Urbino.

The original building underwent many alterations in the fifteenth century at the hands of Federico da Montefeltro, who entrusted the military architect Francesco di Giorgio Martini with works of modernisation to all his fortresses, including this one.

Martini changed the fortress from a defensive bastion to a princely residence for Federico's daughter, Gentile Feltria, who was given in marriage to the nobleman Agostino Giovanni Fregoso, bringing as her dowry the territory of Sant'Agata. With the advent of the Fregoso family in 1506, the fortress was enlarged and embellished with new building and new works of art, such as the fine coffered ceilings in the first-floor rooms, the monumental Renaissance fireplaces, and the hexagonal chapel with sixteenth-century frescos and five lunettes.

In the tunnels underneath the fortress is found a historic nativity scene, and on the first floor can be seen the storerooms where grain was kept.

In the course of the last two centuries the fortress has been used as a convent of the Friars Minor Conventual, then a school, a prison, a magistrates' court and finally, a dwelling.

The fortress is now open to the public and visitors can enjoy a journey through the history of the Middle Ages and the Renaissance.

Sant'Agata Feltria **Country Crafts Museum**

The Museum is housed in the sixteenth-century convent of **San Girolamo** which stands majestic on a hill, next to the **Church of Our Lady of Grace**, of which it is part. Among other treasures, there is a particularly fine painting: an altarpiece depicting the *Madonna and Child with Saints Jerome, Christina, Francis and Antony of Padua*, commissioned by the Fregoso family who ruled the town, from Pietro Berettini da Cortona for the altar of the church. Another important work of art, the altarpiece by Pedro Berruguete showing the *Dead Christ Supported by Two Angels*, was requisitioned in the Napoleonic period and taken to the Brera Art Gallery in Milan in 1809, where it remains. The convent dedicated to St Jerome was built in 1560 and became a museum in 2005 after lengthy renovation work and alterations necessary to render it suitable for use as a museum. The Museum owes its existence to a group of local inhabitants anxious to discover their roots. It comprises two sections, *Sacred Art* where fine church furnishings and vestments coming from the church and convent of San Girolamo are on display; and *Rural Art*, which has social and educational purposes and intends to continue the teaching of Olinto Marella, a candidate for beatification, who in the years from 1950 to 1970 gathered into the former convent orphans, the disabled and the destitute. As well as an exhibition of local craft articles the Museum has workshops where anyone interested, and especially disabled or handicapped young people, may acquire manual skills and learn the ancient rural crafts passed on by the oldest inhabitants. Skills taught include cabinet-making for the restoration of furniture in "Arte Povera" style, weaving on traditional looms and using related traditional instruments, and decoration using wood blocks and natural colourings. With the support of the Association of volunteers who run the Museum and keep it open, it is also possible to learn basket-weaving, pottery, and iron-working. A number of rooms are used as an archive and library, and there is a school of bookbinding which makes use of paper made here with natural products.

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**Pennabilli,
Places of the Soul.**

Above
**The Garden of
Forgotten Fruits;
in the foreground,
the Fairytale Arch.**

Below
**The Sanctuary
for Abandoned
Madonnas.**

Pennabilli **Places of the Soul**

Places of the Soul is a creation of Tonino Guerra, poet, screenwriter, painter; an artist of many talents. The Museum consists of a number of installations located in Pennabilli and various places in the upper Marecchia valley, all united by the intention of touching the soul and awakening the imagination of the visitor. Similar installations, also entitled *Places of the Soul*, are to be found in Guerra's birthplace, Santarcangelo di Romagna, and in other places in the valley.

The installations are "tessereae" which compose a most original and imaginative mosaic. *The Garden of Forgotten Fruits*, the first of the poet's unusual museums, which he has defined "a museum of flavours", brings together species of fruit trees and bushes once native to Romagna but now lost, together with numerous works of art by artists who collaborate with him. *The Street of Sundials* features seven different sundials placed throughout the historic core of the town, sundials depicting famous paintings, so that we do not forget that "time is measured by light". *The Petrified Garden*, at the foot of the thousand-year-old tower in the hamlet of Bascio, houses seven ceramic carpets, made by the Rimini sculptor Gio Urbinati. Appearing to have been put down there by the wind, the "carpets" are devoted to historic figures who were born or who spent time in the Marecchia valley, including Dante, Giotto, Ezra Pound and Uguccione della Faggiola, "to keep their memory green". *The Angel with a Moustache* is a multimedia installation in the Chiesa dei Caduti (Church of the Fallen) and is defined a "Museum with just one picture", in which, next to the poem, is a painting by artist Luigi Poiaghi, Milanese but an adopted son of Romagna. There are also objects and recorded voices. *The Shrine of Thoughts* is a garden for meditation and inner dialogue, "a Zen garden for good thoughts and bad ones", with Oriental-style stone sculptures designed and created by Guerra. *The Sanctuary of Abandoned Madonnas* is a collection of sacred paintings by Romagna artists invited to contribute by Tonino Guerra himself, inspired by the now-lost Madonnas once found in wayside shrines at country crossroads. *The Madonna of the Snow Rectangle* is a Church in the heart of a wood near the hamlet of Ca' Romano, which according to tradition was built on a spot identified by a sign from heaven.

I Luoghi dell'Anima

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Pennabilli
The World of Tonino Guerra

A unique place so full of charm and enchantment as to take the breath away. This Museum is devoted to the works of Tonino Guerra, poet, screenwriter, painter; an artist of many talents, born in Santarcangelo di Romagna but long resident in Pennabilli. Here are paintings, assorted objects, sculpture, ceramics, furniture, ("old junk", to quote Guerra); sketches of fountains set in parks and installations in Romagna and elsewhere, photographs, and much else, either directly concerned with Guerra or donated by artist friends of his from all over the world, especially from Russia. This is his second home, much loved and a source of inspiration for his works. A museum, certainly, but more than a museum, a living space for meeting, debating and working.

It is no coincidence that the building is the home of the *Cultural Association* named for Guerra and opened in 2005 on the initiative of a number of founding bodies: the Provinces of Rimini and Pesaro/Urbino, the Municipalities of Pennabilli and Santarcangelo di Romagna, and Comunità Montana Alta Valmarecchia. *Associazione culturale Tonino Guerra* was set up to preserve and enhance Guerra's artistic work in Italy and elsewhere, and to promote the culture of poetry and cinema. Both the Association and the Museum are located in Via dei Fossi; the Association can be found in rooms underneath the fourteenth-century oratory of Santa Maria della Misericordia.

Here Guerra presents his work, holds lessons and meets students and the public. There is also an archive, a video library with all his films and documentaries (many of them found only here), a photo library and a library, offering opportunities for studying his work in the context in which it was conceived and created. The Museum is just a short way from his home, called Almond Tree Cottage, and it is easy to think you may run into him and be able to ask for his autograph. An opportunity not to be missed, in a very special place.



Pennabilli **Mateureka Museum of Computing**

Interesting, curious, original: a place with great teaching importance but at the same time attractive to a vast public. *Mateureka - Museum of Computing*, (formerly the *Museum of Informatics and History of Computing*) offers instruments, ideas, and concepts of this most fascinating adventure in human thinking.

The Museum exhibits hundreds of objects, original and precious, documenting the history of computing and mathematics. Visitors can admire a foundation cone and Sumerian tablets 4,500 years old, Egyptian exhibits dating from 1000 B.C., Roman tablets and Etruscan epigraphs, abacuses, Chinese *suan pan*, Japanese *soroban*, Russian *schoty*, an astrolabe, a mediaeval counting tablet, Inca *quipu* and Peruvian *chimpan*, Fra Luca Pacioli's *Summa* and *Divina Proportione*, Napier cylinders and rods, proportional compasses, a reconstructed Pascaline, slide rules and nomograms, calculators mechanical, electromechanical, electronic and programmable; and computers.

Next to the exhibition rooms are a number of workshop rooms where the concepts and ideas at the basis of mathematics can be examined. The purpose behind all this is not merely to give information but to kindle excitement at such wonders.

Here visitors can observe the concepts of infinite and zero, manipulate Pythagoras's theorem or enter the thrilling world of fractals; play with prime numbers and with π , or fall under the spell of that little golden mean which beautifies everything around it, and discover that mathematics is the heart of informatics, the Internet, virtual reality, robotics ... in short, that mathematics is the foundation of our everyday life. Every year the Museum also organises important *Cultural Initiatives* (temporary exhibitions, conferences, debates, publications, etc.) to make visiting the Museum a different experience every time, and every time more fascinating. *Mateureka* is one of the most significant promoters of scientific culture in the territory.



Pennabilli.
Above
**Sasso Simone e
Simoncello Nature
Museum.**
An Apennine wolf.

Below
**Antonio Bergamaschi
Montefeltro Diocesan
Museum.**

Left
**Antique wooden
sculpture once
carried in processions.**
Right
**Guido Cagnacci:
St Roch.**

Pennabilli

Sasso Simone e Simoncello Nature Museum

A must for nature lovers, since it illustrates the characteristics of one of the most attractive natural areas in Italy, the *Sasso Simone e Simoncello Inter-regional Nature Park*.

Covering an area of 4,847 hectares in the Provinces of Rimini and Pesaro/Urbino, the park has one of the largest turkey-oak woods in Italy and two *mesas* which could have come straight from Colorado. The Nature Museum was opened in 2004 by the park management body in collaboration with the Municipality of Pennabilli, as a visitor centre.

It is located in the former municipal slaughterhouse, now restructured, and has an attractive permanent exhibition of dioramas. These illustrate the main animal species found in the park in their natural habitat, faithfully recreated. Numerous stuffed animals are on display; there are a number of bird specimens including nocturnal raptors such as the *little owl*, the *barn owl*, the *long-eared owl*, the *tawny owl* and others.

Of special interest are a rare *European wild cat*, found in the park in 2002, and a case containing an *Apennine wolf*.

The purpose of the Museum is primarily teaching, and it has a multi-function room with multi-media stations for teaching workshops, films, conferences, research and study. It is a lively space, devised to meet the suggestions of teachers and students. Various activities are organised, including workshops and guided walks, some of them at night, an opportunity for seeing the park and its fauna in a different light - literally.



Pennabilli

Montefeltro Diocesan Museum

After lengthy and drastic renovations to Palazzo Bocchi, the building which houses it, the Museum was reopened to the public in 2010. New spaces have been created for a new type of layout, to display materials of great value - above all to the community to which they belong.

There are fifteen rooms and a number of spaces created by using the wide corridors, on three different levels; much of the art on display consists of religious pieces, collected, preserved and restored by the San Marino-Montefeltro Diocese.

The precious collection includes furniture, paintings, altarpieces, picture frames, ceramics, liturgical vessels, and reliquaries. It was begun by Bishop Antonio Bergamaschi in 1962 because he realised that it was urgently necessary to bring together the many works of art scattered throughout the Diocese and often exposed to neglect and the danger of theft, especially in churches and chapels far from the towns and often isolated.

The Bishop's far-sightedness made it possible to recover and preserve many fundamental elements of a popular culture, tokens of a faith which records the dialogue between God and mankind.

The Diocesan Museum has works by artists of note such as Benedetto Coda, Catarino di Marco di Venezia, Giovan Francesco da Rimini, Guido Cagnacci, Nicolò Berrettoni, Carlo Cignani, Giovanni Francesco Guerrieri da Fossombrone and exponents of the workshops of Rome, of the Romagna region, and of Casteldurante. Not all the works of art in the collection have already found a collocation in the available rooms.

The Museum also has a considerable collection of liturgical objects and vestments, sculpture, majolica, and silver.

The setting for all these objects is innovative and not didactic: there are no explanatory panels with historical and artistic data, since the Museum's curators have chosen to follow the words of Pope John Paul II: *"Ecclesiastical museums are not repositories for inanimate objects but living spaces where the genius and spirituality of the community of believers can be passed on"*.

Luigi Negri, Bishop of San Marino and Montefeltro, has written: *"the servant of the glebe, as Henry Daniel Rops has noted, was altogether illiterate and thus unable to comprehend the words of the liturgy, but on entering the great Gothic cathedrals he would respectfully remove his hat and look intently at the stained glass windows, the poor man's*

Bible. Only in this way could he truly enjoy that beauty which anchored him to the Mystery of the Incarnation and the Redemption with growing understanding. Whether it was Giotto or Dante Alighieri, its greatness became his: not through that possession guaranteed by money, but because the Church, like each one of us (according to the wonderful teaching of St Francis, for so many centuries such a part of this Diocese), possesses all while possessing nothing. This is true of the past which we would otherwise leave behind us: we live by keeping alive our identity within the experience of communion with God and our fellow-men. The heritage brought together here is not material to be investigated and understood with philological and methodological rigour".

The Bishop's words are reflected in the Museum's layout: objects are seen in the context for which they were intended, to promote understanding of the religious sentiment in the territory of the Diocese and of the pastoral, cultural and devotional implications to which these objects bear witness.

The fundamental significance of the exhibits in their original context in church is what is important here, together with the histories which have accrued to them over time, altering conditions and destinies. The exhibition is therefore flexible, and only a small part of the objects collected - over a thousand - are currently on view. The most significant pieces in the collection are displayed: about twenty-five paintings, a dozen sculptures, and a selection of vessels, ceramics, vestments, majolica and silver.

The Museum will be gradually enriched with new works, as items in the collection are restored and further spaces made available. Antonio Paolucci, Director of the Vatican Museum, has said: *"I have great admiration for this Diocesan Museum, which is to be completed with exhibits currently awaiting restoration work and a suitable space: so many relics of a vast shipwreck which as yet we are unable to understand, just as we are unable to understand what has happened to this withered world. But the Church preserves mercy and memory, which is no small matter, mercy for weary brothers and the memory of those who are no longer with us"*.

**Casteldelci, Colarieti
House Museum,
Uguccione della
Faggiola Archaeology
Museum.**

Above
Archaeology section.
Below
**The historic house with
its fireplace and oven.**

Casteldelci

Colarieti House Museum

Uguccione della Faggiola Archaeology Museum

The house, in the historic core of the village, is itself a museum, its sixteenth-century structure still intact, complete with the great fireplace and oven. It was opened as a museum in the year 2000, to preserve the ancient building and to house significant exhibits found locally; for Casteldelci has a rich and very ancient history.

Named the Uguccione della Faggiola Archaeology Museum, the house has exhibits found locally, ranging from pre-historic to Renaissance times. These are arranged chronologically. The first display cases contain exhibits from Pre-history to the Iron Age and material discovered during excavation of the local necropolises of Pescaia and Calanco. This section features reconstructed tombs together with thuribles, vases, basins and grave goods. Exhibits from Roman times follow: a rich collection of coins and ceramics from the country houses scattered mainly in the Senatello river valley: fragments of vases, bowls, amphorae, cups, keys, clasps, and various objects in bronze and lead. The mediaeval section has exhibits from the eleventh to the fourteenth century, in pottery and metal: arrow and crossbow heads, a billhook, an iron stiletto, fragments of jugs and drinking mugs. New and interesting exhibits have been added, referring to horses and riding, to the military sphere, and to the activities of a presumed forger with an ingot and planchets who was active in Faggiola Nuova fortified village, built between the late thirteenth and the fifteenth centuries, the time when the Faggiola lords reached their apogee. The most famous of these local-born rulers was Uguccione della Faggiola, friend and host to Dante Alighieri, who looked on him as the man who could unify Italy.

The Contemporary History section is on the upper floor of the Maria Gabrielli primary school. It commemorates the massacre of Fragheto, one of the most savage massacres carried out in Romagna by the Nazi-fascists, and recalls also the massacres of Ponte Otto Martiri and Gattara.

Casa Museo "S. Colarieti"

Museo Archeologico "Uguccione della Faggiola"

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**Montescudo, Valliano
Ethnography Museum.**

Above
**Ex voto offerings
to Our Lady of the
Rosary, in the Church
adjacent to the
Museum.**

Below left
**A corner of the
Museum showing,
in the foreground,
a bread chest where
flour was kept.**

Below right
**Fifteenth-century
frescos in the
presbytery of the
church.**

Montescudo Valliano Ethnography Museum

This Museum is small but special and very attractive; it is no coincidence that it has received regional recognition as a Museum of Quality. It pays tribute to the farming life, to everyday routine and hard work in field and farmhouse. It is situated in the former rectory next to the ancient church, once the parish church, dedicated to Our Lady of Succour, known as the "Santuario di Valliano". The Museum owes its origins to the work begun in the 1970s by a group of teachers of Montescudo secondary school, coordinated by Mr Gino Valeriani, and to the collaboration of the local inhabitants whose interest was caught by the teachers' initiative. All the exhibits on view are local in origin and have been organised to highlight especially the theme of the farmhouse, so central to country life, and the various activities which centred on it. There is a large exhibition space out of doors and a workshop for teaching and restoration work, "Il Calesse" promoted by the Emilia Romagna Region Institute for Cultural Assets. The workshop carries out on-the-spot restoration and maintenance of various objects and instruments belonging to the Museum, including large agricultural machinery, and is a pilot project in Emilia Romagna.

The Museum is arranged in themed sections illustrated with explanatory panels, and is aimed particularly at schools. It has a wide variety of authentic, well-preserved exhibits and photographs. The main themes revolve around life in the farmhouse: the family; food and drink; spinning and weaving; pig-killing; the wine cellar; children's toys; and crafts such as pottery and carpentry.

The fifteenth-century church to which the Museum is attached gives an excellent idea of popular rural religious devotion, especially devotion to the Virgin Mary. It has good fifteenth-century frescos, some of the finest and best-preserved of the Malatesta period, a much-venerated image of Our Lady, sixteenth- and seventeenth-century paintings, and numerous ex voto offerings.

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Montescudo **Trarivi Eastern Gothic Line Museum**

This Museum, currently undergoing renovation, is both moving and unusual. It comprises a church and its rectory: the church of Trarivi, Montescudo, dating from the Early Middle Ages and dedicated to St Peter. During World War Two the church fell within the Eastern Gothic Line where in August and September 1944 fierce combat took place between the Allied troops advancing from southern Italy and the German forces who were retreating but attempting to defend the access routes to northern Italy. The church - or rather, the ruins remaining - is now named *the Peace Church* and together with the adjacent rectory has become a place for remembering those tragic times. A large collection of period photographs illustrates the dramatic events which took place here between August 25th and September 29th 1944. The mediaeval church of St Peter *inter rivos* was an eleventh-century Benedictine abbey, built on the site of a pagan temple, the semi-circular foundations of which remain. Enlarged in 1775 and transformed into a baroque church, it was then almost completely destroyed by the fighting in 1944. But when the rubble was cleared away, the mediaeval structure was discovered almost intact: pebbles, bricks - some of them arranged in a herringbone pattern - and freestone for the doorways and corners.

To the visitor who climbs the knoll of Trarivi, everything speaks of war and destruction: the open sky where once there was barrel-vaulting, the shattered altars, the cross fashioned from two fallen roof rafters, the altar made from two stones chosen from among the ruins. In the adjacent building are collected war materials and photographs, most of them taken by British soldiers on the battlefields; they narrate the four weeks of bitter fighting for the possession of Rimini. From time to time, ex combatants from both sides gather together here to remember and to honour the dead.





**Gemmano, Onferno
Guided Nature
Reserve Museum.**
Above
**Guided visit to
the cavern.**

Below left
**Detail of an explanatory
panel describing the
natural environment in
the Messinian period,
six million years ago.**

Below right
**One of the bat species
which inhabit the
cavern.**

Gemmano

Onferno Guided Nature Reserve Museum

This Museum is devoted to the history of the earth. It was opened in 1995 by the Municipality of Gemmano in the *Onferno Guided Nature Reserve*, 274 hectares of outstanding natural beauty with a well-known natural cavern over 700 metres long, inhabited by a colony of bats: the bats outnumber the residents of Gemmano! The Onferno cave was once known as the 'Inferno' cave, and a number of scholars maintain that it owes its name to Dante Alighieri. The Museum is located in the rebuilt and re-organised former parish church dedicated to St Columba which suffered severe damage during World War Two. Exhibited is a collection of rock samples, especially chalk, which is frequently found in this area. Together with eloquent graphic items, there is a large three-dimensional model of a chalk molecule enlarged about 3,500 times. That so much attention is paid to this rock is owing to the fact that the fortified village of Onferno, the small mediaeval nucleus where the Museum is situated, is built on a large block of chalk, in which the waters of a seasonal torrential stream have hollowed out - over the course of thousands of years - a cavern, explored and scientifically documented only in 1916. This cavern, underneath the village and the Museum, is illustrated by means of a large model created in accordance with the findings from explorations carried out in the 1960s. The Museum has two sections: one is devoted to speleology and another to chiropters, better known as bats: about 6,000 specimens live in the colony. The flora and fauna peculiar to the area also have their place in the Museum, with display cases, explanatory placards and multimedia stations, and a diorama which evidences the species of amphibians, reptiles and mammals which still populate the area. Another section is devoted to the birds which nest here, including especially Passeriformes and diurnal raptors. Part of the Museum was renovated in 2010. At the same time, the new *Onferno Multimedia Multi-function Museum* was opened; this is a themed Museum for the preservation and virtual display of cultural assets. Visitors should see both the Museum and the Nature Reserve, accompanied by expert guides.

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**Musei di Mondaino.
Mondaino Municipal
Museum.**

Above
**Palaeontology section,
fossil remains of a fish
from six million years
ago.**

Below **Majolica
Section, left A table
laid according to
the customs of the
fifteenth century.**

Right **Detail of
fifteenth-century
majolica produced
in Mondaino.**

Mondaino Municipal Museum

Palaeontology Section. The Malatesta Fortress, a splendid architectural jewel and the setting for famous historic events of the fifteenth century, now houses Mondaino Municipal Museum. The palaeontology section exhibits an important collection of earth and marine fossils from Tripoli stone, deposited during the Miocene epoch (about six million years ago). There are fossils of fish (ichthyolites), leaves, and avifauna imprisoned in the layers of this powdery sedimentary rock, originating from microorganisms of siliceous nature. Reconstructions and dioramas illustrate the long-vanished environment in a wider geological context which extends to include a regional overview.

Majolica Section. Fortuitous discoveries, archaeological excavations close to the town walls and the Malatesta Fortress, and an examination of pottery “dumps” along the steep hillside leading up to the town, all confirm that majolica production flourished in Mondaino from the fifteenth century. The Majolica Section of the Municipal Museum illustrates this well, with a rich collection of exhibits. There is also a reconstruction of a ceramist's workshop, and a table laid according to the customs of the fifteenth century, accompanied by appropriate sounds and music. Visitors will be captivated by the atmosphere thus evoked, and the highly significant role played by Mondaino in the history of Italian majolica can be appreciated.

Torre portaia. The gatehouse tower, an integral part of the Museum and of fifteenth-century life in the Fortress, stands at the entrance to the town. Inside can be seen an accurate reconstruction of a guardroom of the period.



Saludecio, Museum of Saludecio and of the Blessed Amato.

Above
Room of the Blessed Amato.
Below left **The Procession of the Most Holy Sacrament, by Guido Cagnacci (1628).**

Below right
Coat of arms of Saludecio embroidered on a liturgical vestment belonging to the Company of the Blessed Amato.

Saludecio

Museum of Saludecio and of the Blessed Amato

This Museum is especially interesting for the quality and nature of the works exhibited and because it illustrates an example of profound popular devotion to the native Blessed Amato Ronconi. All the works on display come from the territory of Saludecio Municipality and almost all are the property of the adjacent parish Church dedicated to St Blaise, or of the Municipality itself. The vestibule with archaeological finds gives access to a room where are exhibited paintings, statues, reliquaries, liturgical furnishings, lamps and processional maces from the parish Church and from historic lay confraternities. These well express the religious climate of the area and highlight the great importance of the village to the Conca valley in the seventeenth and eighteenth centuries. There are numerous very beautiful silver chalices and fine paintings, some of them masterpieces, such as *St Sixtus Pope* and *The Procession of the Most Holy Sacrament* by Guido Cagnacci (1628), *Saints Antony Abbot and Antony of Padua* by Giovan Francesco Nagli Il Centino (c. 1650), and *The Beheading of St John the Baptist* by Claudio Ridolfi (c. 1630). The second room is entirely devoted to the cult of the protector of the village, the thirteenth-century Blessed Amato, whose body, the object of great veneration, lies in the right-hand chapel of the parish church. Pieces of seventeenth- and eighteenth-century silver, most of produced in Rome, are also on display here, together with a large collection of historic ex-voto offerings.

The crypt makes an attractive setting for antique liturgical hangings, devotional statues produced in Faenza, and paintings. The “drapery” supported by angels, on the High Altar of the crypt is the work of the Rimini sculptor Antonio Trentanove, who between 1798 and 1800 produced all the stucco work in the church. The Church itself is the work of the architect Giuseppe Achilli from Cesena, and was built between 1794 and 1803. Paintings include *The Martyrdom of St Blaise*, by the friar minor Atanasio da Coriano (1800) and *Our Lady of Mercy* by Claudio Ridolfi (c. 1620). The church of the Hieronymites, situated in the upper part of the town, has recently become part of the Museum, and houses an exhibition of vestments.





**MonteGRIDOLFO,
Gothic Line Museum.**
Above
**Item of German
artillery.**

Below left
**German, English,
and Italian arms in use
during World War Two.**

Below right
**Metal boxes and tins
for cigarettes and
condensed milk.**

MonteGRIDOLFO **Gothic Line Museum**

A most unusual building houses this Museum: a reinforced concrete building, much of it underground, specially built in 1990 outside the village walls to simulate a wartime bunker.

Planned by the Municipality of MonteGRIDOLFO in 1985 but opened only in 2002, the Museum commemorates the bitter battles which took place here during the Second World War. The path leading to the Museum is a natural balcony giving a view over much of the Foglia valley to the Rimini hills, the theatre for fierce fighting between the Allied troops and the Germans along the fortified "Gothic Line" - a name originally chosen by Hitler himself. The breakthrough and the capture of MonteGRIDOLFO came at last on August 31st 1944. One section of the original exhibition space is reserved for wartime memorabilia and for arms used during the conflict, while the other section has a vast collection of material dealing with wartime propaganda and specimens of the press of the period 1943-1945. There is also a notable photo library documenting wartime events in the territory of MonteGRIDOLFO, and a film and video library. The entire population of the area contributed to the collection of memorabilia, while the Amicizia Collection supplied the models of military vehicles, and the printed materials come from the Maffei Collection.

The objective of all those who worked to set up this Museum was to keep alive the memory of the vicissitudes of World War Two and the crossing of the front in the territory of MonteGRIDOLFO, which together with nearby Gemmano was one of the last eastern strongholds on the Gothic Line; and to reconstruct and preserve the memory of wartime living conditions, terrible for military and civilians alike.

The Museum offers lectures, workshops and guided visits, for teaching purposes. Starting from here, you can visit with a guide one of the eleven underground shelters dug by the civilian population in 1944, in hopes to save themselves during the conflict.

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CHAPTER 4

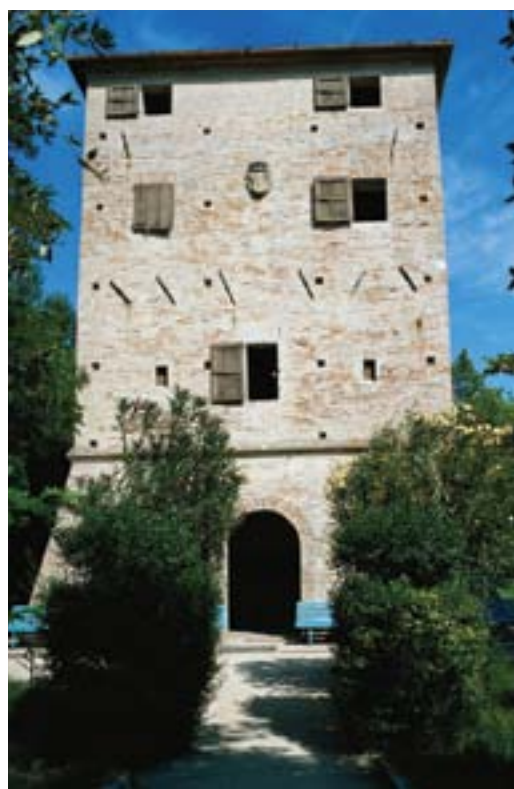
OTHER MUSEUMS AND COLLECTIONS

A Mixture of History and Curiosity

For curious visitors wishing to follow an alternative route and see a wide variety of exhibits, we suggest the following trail. It goes from the sea to the hills in stages which include other museums, collections, permanent exhibitions and museums in progress which are not yet part of the institutional circuits, the networks for completed museums destined for shared enhancement and promotion. However, the fact that the museums and collections presented here are “alternative” does not mean that they are not interesting: quite the reverse.

Beginning with **Rimini** we find the **National Motorcycle Museum**. One of the most original Museums in Italy, it has become a landmark for motorcyclists from Italy and elsewhere. Two buildings with large exhibition spaces house a collection of motorcycles organised chronologically and thematically. About 250 exhibits narrate the history of the motorcycle from the nineteenth century to the 1980s, and sixty manufacturers, both Italian and foreign, are represented. Historically, the collection begins with the pioneers and the first motorcycle, the French *Werner*. This is followed by the Italian *Frera* and *Stucchi*. The period of the two World Wars is marked by magnificent *Moto Guzzi* models, both touring bikes and competition models. There is a space devoted to *sidecars*, which constituted a significant step forward in family transport. Foreign bikes on display include English models *Norton*, *Sunbeam*, *Rudge*, and *Scott*; the American *Harley Davidson*, *Indian* and the fabulous 4-cylinder *Henderson*. Sports models include *Aermacchi*, *Bimota*, *Linto*, *Yamaha* and *Honda*. There are also scooters - the *Lambretta* and the *Vespa* - and other rarities including *Ducati*, *Cruiser* and *Piatti*. In short, there is something for everybody (Via Casalecchio, 58/N tel. 0541 731096 www.museomotociclo.it).

Also in **Rimini** is the **Scolca Museum**, a religious art collection located at the Abbey of Santa Maria Annunziata Nuova on the hill of Covignano. Ten years of restoration work for a treasure house of Rimini art and culture: the art and culture of Santa Maria Annunziata Nuova di Scolca (the word means *vendetta*), the ancient Olivetan monastery on the hill of Covignano, now the parish of San Fortunato. The complex is a rich one, including the church built by Carlo Malatesta in 1418, high on a hill so that it could also serve as a lookout, the Episcopal seminary and the diocesan library. Together these constitute one of the foremost places of art and history in the Province of Rimini. The Museum is housed in rooms underneath the rectory, tufa caves dug in the hill of Covignano, which once served as storerooms for the abbey. The four rooms, each one a different colour, have significant



Above
**Rimini, National
Motorcycle Museum.**

Below
**Bellaria Igea Marina,
the Saracen Tower and
its collection of shells.**

exhibits including the original fifteenth-century bell, liturgical vestments and hangings, objects which belonged to the Olivetan monks, silver, paintings, and rare parchments and manuscripts from the fifteenth to the seventeenth centuries. One of the major exhibits is an illuminated page from a fifteenth-century choir book, all that remains of the monks' music books after the Napoleonic incursions. Each room represents a different period in history: the fifteenth century, the seventeenth, the eighteenth; and the last room illustrates popular devotion (Via Covignano, 152 tel. 0541 751761).

Also on Covignano hill in **Rimini**, in a most attractive place, are the ancient Church and convent of Madonna delle Grazie, Our Lady of Grace. Here the Franciscan brothers have created the **Santuario della Madonna delle Grazie Missionary Museum**, which bears witness to the presence of Franciscans from the Romagna region in many parts of the world. There are exhibits from many continents, including some pre-Columbian pieces; rare exemplars of modern art, the work of famous sculptors and painters; French plates from the Napoleonic period; ceramics from Faenza and Murano glass (Via delle Grazie, 10 tel. 0541 751061).

In **Bellaria Igea Marina**, visit the **Saracen Tower** where you will find a fine **Collection of Shells**. This is a notable collection of shells, molluscs, skeletons of marine organisms, Madreporaria, echinoderms, crustaceans, and tortoise shells. Some outstanding exhibits include nautilus from the Indian Ocean, triton shells, pearl-producing oysters, and the rare chambers used by certain species for incubating eggs. The collection can be found on the upper floor of the Tower, built by the Papal State in 1673 as part of the coastal fortifications; this tower is the only one of the original six to have survived with its characteristics intact - three floors with vaulted ceilings and an inside spiral staircase. Invasions and looting, especially by Turkish pirates, compelled the Pope to build a series of towers from Gabicce to Bellaria. They would have been manned by a garrison of five soldiers and an officer, armed with arquebuses, mortars, powder and fuses. When the bell sounded, the inhabitants would take refuge in the tower and organise the defence of the little town. In later times the tower served for keeping smuggling in check and for quarantine of any visitors arriving by sea who were thought to be infected with some contagious disease (Via Torre, 75 tel. 0541 343746 www.comune.bellaria-igea-marina.rn.it).

Above
**Bellaria Igea Marina,
Massaroni Vintage
Tractor Collection.**

Below
**Santarcangelo di
Romagna, Button
Museum.**

Also in **Bellaria Igea Marina** is a completely different attraction: the **Massaroni Vintage Tractor Collection**. This is dedicated to keeping alive the memory of the countryside and its relative activities; it is the property of a local family who have chosen to share it with the public. They have put together a collection of social, historical, and anthropological significance. It is even more important today because much of the world it portrays has already disappeared; and the most striking thing about the collection is that every piece is still in perfect working order. A treasure house of caterpillar tractors and roaring monsters with iron or rubber wheels, some of them very rare indeed. The first exhibit you come across is an early twentieth-century boiler with a long funnel, still in working order. There are tractors a hundred years old, made by once-famous names. It is probably the most important private collection of working vintage tractors in Italy. To visit this curious assemblage, telephone Domenico Massaroni and family (Via Belvedere, 60 tel. 0541 345661).

Just a few kilometres away in **Santarcangelo di Romagna** you can find the **Button Museum**, the first and so far the only one of its kind in Italy. Exhibits are displayed chronologically, from 1700 to the present day, organised in three sections which together illustrate the history of buttons. Just a small accessory, but immensely significant, saved by a collector from the dust of time, preserved, catalogued with attention to every minute detail, and presented elegantly and creatively, making a glorious display of colour. There are buttons dating from the eighteenth and nineteenth centuries, made from expensive materials in order to flaunt the wealth and power of the owners, who included queens and famous personages. Over fifty different materials have been used in the creation of the buttons here. In eight cases, the entire process is illustrated, beginning with the raw material and ending with the finished button, so that visitors can see and understand how a button is produced. The social, economic, and political history of the twentieth century, and the history of costume, are brought vividly to life through the symbol of the button, because - as the founder has said - when something happens to catch popular imagination, some fashion stylist finds a way to mark the event, using some particular symbolism, on a button; and the button thus becomes a milestone in our history and commemorates the event. Buttons are part of history's memory



Above
**Torriana, Weaving
Museum and
Workshop, a loom.**

Below
**Saludecio, Mural
paintings illustrating
nineteenth-century
inventions.**

aids, and this Museum is crammed with them. There is also a well-supplied library to introduce you to this wonderful world and help you to explore it. The unusual and historically valuable material collected here has made it possible for a number of university students to prepare dissertations, obtaining top marks. At the end of the exhibition you can find a great collection of related anecdotes, making it clear that a button, as well as opening or closing two pieces of fabric, also opens and closes the private life of the wearer. The Museum owes its existence to the passionate interest of Giorgio Gallavotti, the owner of a historic draper's business in the town. He kept these buttons, organised them, stitched them on to panels, framed the panels, subdivided them into decades, and found himself with a chapter of art, history and culture. In 1991 he put part of his collection on show, and the interest in it was so great that he found he had to open a Button Museum, which now attracts record numbers of visitors (Via della Costa, 11 tel. IAT 0541 624270 cell. 339 3483150 <http://bottone.art-italy.net>).

In **Torriana** you will find the interesting **Filo di Penelope... Filo del mondo Weaving Museum and Workshop**. The aim of this Museum/Workshop is to keep alive techniques and patterns of an ancient fascinating art practised in the Marecchia valley since remote times. The Museum developed from an evening course in the craft of weaving, held in Torriana in 2007. The credit for this goes to the Giulio Turci primary school, to the municipal council, and to a number of townspeople who worked very hard and supported collective activities to keep this ancient art from slipping into oblivion. The history of weaving has followed closely the footsteps of Mankind. The first looms appeared in Neolithic times; they were very simple instruments, little more than a rectangular frame made from branches or wooden posts. In the Middle Ages upright looms continued to be used for making tapestries, and in 1250 foot pedals were first introduced. Looms became more and more advanced, until in Renaissance times very refined and complex artefacts could be produced. Weaving became an art and the production of fine and highly prized fabrics such as satin, brocade, damask and velvet flourished. In 1787 a steam engine was used to power a loom for the first time, and the mechanised loom was born. The aim of this Museum-Workshop is to keep alive the memory of weaving through the patient work of the people who participate in the workshops. This is a



Above
**Saludecio, Giuseppe
Garibaldi exhibition,
soon to become the
Risorgimento Museum.**

Below
**San Marino, Maranello
Rosso Museum.**

“living museum”, aimed at preserving an ancient art which today has also become an important vehicle for social cohesion and cultural integration (Via Roma, 102 tel. 0541 675220 www.comune.torriana.rn.it).

Also in the Municipality of **Torriana** is **Montebello**, and here in the Oasis for Protected Fauna is the **Marecchia Valley Nature Reserve**. Here you can discover the beauties of the Marecchia valley, characterised by its chalk cliffs and gullies, its woodland, and its varied fauna. There are many interesting species, including black kite, sparrow hawk, Montagu's harrier, porcupine, roe deer, fox, and boar. The Museum, on the ground floor, has a room showing the varying natural environments to be found in the Marecchia valley. There is also a large aqua-terrarium with plant and animal species found in the waters of the river Marecchia, and spaces devoted to the plant and animal life of the valley. On the first floor you can find models, materials relating to geology, and fossils. There are also lecture rooms and a library. Outside are an open-air theatre, a path equipped for the differently-abled and the visually impaired, and recreational facilities. Guided visits and excursions are organised (Via Scanzano, 4 tel. 0541 675629 www.atlantide.net/osservatoriovalmarecchia).

From the Marecchia we move to the Conca valley, where the first suggested stop is the little town of **Saludecio**. Here there is a tradition of **mural paintings** which is a good reason for visiting the attractive historic core. This colourful open-air art gallery runs through narrow streets and little squares, illustrating and celebrating nineteenth-century inventions. Saludecio also holds an annual *Nineteenth-century Festival*. Nothing is forgotten: photography, the telephone, radio, electric light bulbs; and also more curious and amusing inventions: graphic books, ecology, razor blades, toilet paper. Famous trade marks also find their place: Levis, Coca Cola, Parma Violet, Borsalino. The tradition of mural paintings began in 1991, when the Nineteenth-century Festival took place for the ninth year, and at the same time the Festival began a collaboration with a cultural association in Castellabate, Salerno, who are responsible for planning and organising (tel. 0541 869719 www.murales.ottocentofestivalsaludecio.it).

There is a further surprise in **Saludecio**: the *Permanent Exhibition*, soon to become the **Risorgimento Museum**, devoted to Giuseppe Garibaldi, a legend to be rediscovered. The exhibition was



opened in 2007 and features the Ottaviani Collection, housed in the former district prison in a wing of the historic Town Hall. There are memorabilia of every kind, about a thousand exhibits altogether, including uniforms, edicts, books, postcards, stamps, coins, gadgets and much else, all connected in some way to “The Hero of the Two Worlds” and his life. This initiative fits well with the Saludecio tradition of commemorating the nineteenth century, a tradition which has also had the effect of promoting and enhancing the history of the town and its architecture, much of which dates from the second half of the nineteenth century when Saludecio was the seat of an Administrative District and was thus the “capital” of the Conca river valley. Many townspeople enlisted in one of Garibaldi’s battalions, and this micro-history - still very much alive in local memory - is narrated in various Risorgimento episodes (Piazza Beato Amato Ronconi, 1 tel. 0541 869719 www.comunesaludecio.it).

In the Malatesta fortress in **Montefiore Conca** an important permanent exhibition, **Sotto le tavole dei Malatesta**, is devoted to the findings from archaeological excavations conducted in the fortress from 2006 to 2008. There is a large quantity of Malatesta pottery, much of which would have been in use in the fortress: jugs, basins and cups decorated with portraits and scrolls, Gothic letters and garlands, geometric and symbolic motifs. The colours used are blue, yellow, ochre, copper green and manganese brown: the same colours as those of the magnificent landscape you can admire here. Most of the exhibits were produced in Romagna, but there are a few pieces made in Le Marche and the Ferrara area. The glass pieces on display are mainly Venetian (Via Roma tel. 0541 980179 www.comune.montefiore-conca.rn.it).

In **Coriano** is the **Museo Elisabettiano**, the Museum devoted to the Blessed Elisabetta Renzi, who founded the Maestre Pie dell’Addolorata Institute, which has its mother house in the attached monastery. Sister Elisabetta founded her new religious order in 1839, with the aim of educating young women in the feminine arts. Next to the monastery is the church, where the mortal remains of the Blessed Elisabetta rest. The Museum exhibits weaving and embroidery produced over decades by girls attending the Institute. There are also documents and objects belonging to the Institute. Some of the artefacts are of silver or gold, very fine and



precious (Via Malatesta, 4 tel. 0541 657121 www.comune.coriano.rn.it www.prolocoriano.it).

The **Antiquarium** in **Coriano** is located in the Malatesta castle and has ceramic and glass exhibits and fragments of arms, found during excavations in and around the castle and during restoration work. The castle dates from about 1300. *Castrum Coriliani* was ceded in 1356 by the then owners, the Curia of Ravenna, to the Malatesta lords of Rimini, and the Malatestas - and in particular Sigismondo Pandolfo - undertook its restoration. From 1504 to 1509 it came under Venetian rule, and was then annexed to the Papal State. Pope Clement VII gave it to the Sassatelli family of Imola, who kept it from 1528 to 1580; their coat of arms can still be seen over the entrance gateway. Once it was no longer needed for keeping control over the territory and as a place of shelter, the building began a slow but inexorable decline, culminating with the severe damage inflicted during World War Two. In recent years extensive restoration work has been carried out. An outstanding feature is the ice pit, one of the largest in Romagna (Via Malatesta tel. 0541 656255 www.comune.coriano.rn.it www.prolocoriano.it).

Leaving the Province of Rimini, we make a quick trip to Falciano in the nearby **Republic of San Marino**, which is part of the visitor circuit of the area. Here lovers of motor-cars can admire two legends on four wheels: Ferrari and Abarth, in the **Maranello Rosso Museum**. The Museum is unique, and is part of the Motor Valley project in Emilia Romagna. The *Maranello Rosso Collection* exhibits the 25 most significant Ferrari cars, organised in categories: Competition cars, Road cars, Prototypes and Formula One. An area of the exhibition space is devoted to their creator Enzo Ferrari, with documents, photographs not previously published, and film. "When I look back from the top of the mountain, I can see the great crowd of faces and names who walked with me along the way", said Ferrari, giving a touching image of the exciting story of *Maranello Rosso*, the museum at the foot of Mount Titano. Forty cars are on display in the *Abarth* section; they all carry the name of the famous Italian sports car designer Carlo Abarth and are of various types: touring cars, GT, sports cars, rally cars and Formula racing cars. In short, all the best in Scorpion and Abarth inventions. This collection is recognised as the world's largest Abarth museum (Strada dei Censiti, 21 tel. 0549 970614 www.maranellorosso.com).

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