



Verde Natura®

VIAGGI E VACANZE ATTIVE DAL 1985

**EMILIA ROMAGNA FOR
FOODIES: CYCLING FROM
PARMA TO BOLOGNA**

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Cycling across **Emilia Romagna's flatlands**.

Learning how precious **Traditional Balsamic Vinegar of Modena** has been produced for centuries directly in a typical and beautiful *Acetaia*.

Walking under **Bologna colonnaded medieval grid** and attend a **cooking class** where you will learn the secrets of local dishes.

Enjoy **dinners in typical Trattorias**.

Choose the hotel category you prefer.

Leave all your worries at home and simply enjoy your trip thanks to our [Support Service Plus](#), included the price.

Stages:

Day 1: Parma-Fontanellato-Parma

Day 2: Parma-Reggio Emilia

Day 2: TORRECHIARA detour

Day 3: Reggio Emilia-Carpi-Modena

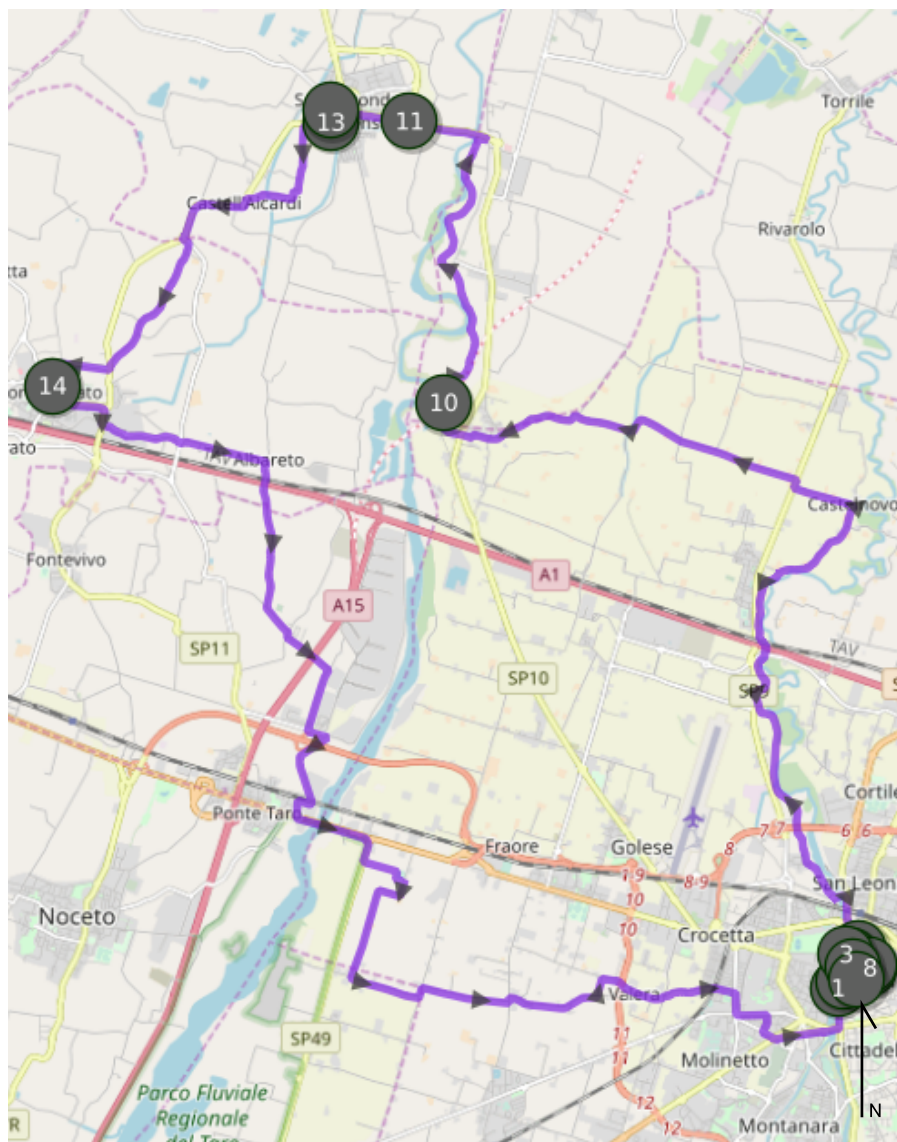
Day 4: Modena-Vignola-Castelvetro-Modena

Day 4: visit to a traditional balsamic vinegar producer

Day 5: Modena-Nonantola-Bologna

Day 6: around Bologna

Day 1: Parma-Fontanellato-Parma



Day 1: Parma-Fontanellato-Parma

After breakfast, welcome briefing and bike delivery (if rented). You can now start your cycling adventure through the countryside on partially paved lanes. The first jewel you will meet is the village of **San Secondo**, where you will have the opportunity to visit a *caseificio* (cheese factory) where **Parmigiano Reggiano** is produced.

The strict production regulations, the close connection to its land of origin, the use of raw milk and other natural ingredients (16 liters of milk are required to make 1 kg of Parmesan cheese) are the key features that make this cheese different from all imitations.

Don't miss a tasting! The itinerary continues towards **Fontanellato** where you will find the mighty **fortress of San Vitale**, a castle dating back to the 14th century and home to a great Parmigianino painting. Dinner in a typical *Trattoria* and overnight at the hotel in Parma.

1 Hotel Ibis Style Parma

Info: <https://www.accorhotels.com>

2 Trattoria Corrieri

Trattoria Corrieri is one of the most famous restaurant in Parma where you can find local recipes and specialities

Info: <http://www.trattoriacorrieri.it>

3 Farnese theatre

The imposing wooden doorway of the theatre Farnese is nowadays the entrance to the National Gallery.

The theatre Farnese, one of the most beautiful historical theatres in Italy, was built between 1618 and 1619 at the order of Ranuccio I with the aim to pay homage to Cosimo II de Medici, who had planned to stop in Parma during a journey towards Milan.

The journey never took place and the theatre, built in the former arms room of [Pilotta palace](#), was only opened in 1628 for the wedding of Margherita de Medici and Duke Odoardo Farnese,

with mythological and allegorical performances and a spectacular naumachia. G.B. Aleotti, the architect, based his design on Palladio's theatre Olimpico in Vicenza: horseshoe shaped stalls are surrounded by two tiers of loggias with Palladian windows, the lower row Doric and the upper one Ionic, topped by a balconied gallery. The stage was equipped with an innovative system of movable scenery and gallerie, the first example of such stage machinery in the history of Italian theatres. Special effects were used to recreate land and sea not only on the stage but also in the huge auditorium. A Corinthian proscenium is decorated by the Duke's coat of arms and an inscription dedicated to Bellona and the Muses. The theatre, built out of wood, plaster, straw and scraps of fabric, fell into a state of disrepair after the last performance in 1732 and was almost completely destroyed by Allied bombing in 1944. It was rebuilt in 1950 using the same materials.

Ticket Gallery, Farnese Theatre and National archaeological museum 10,00 €

Source: turismo.comune.parma.it

4 Pilotta Palace

Palazzo della Pilotta (16th cent.) . It is a complex of buildings conceived to host the services of the Farnese Court. Its name derives from the game of "pelota" which was once played in the court yards of the palace. On the second floor is located the National Gallery, hosting, among many others, paintings by Leonardo Da Vinci, Correggio, El Greco and Guttuso.

Open Monday to Saturday 8.30-19.00, Sunday and holidays 8.30-14.00 (last admission 30 mins before closing time). Entrance fee: €10, free first Sunday of every month.

5 Theater Regio

The Teatro Regio in Parma (formerly "Nuovo Ducale Teatro") is the opera house of the city of Parma and considered one of the most important traditional theaters in Italy.

As noted by Lee Marshall, of the English newspaper The Daily Telegraph, although the Teatro Regio di Parma is not as internationally known as La Scala di Milano or La Fenice di Venezia, it is considered by opera lovers, one of the representatives of the great tradition Italian opera.

6 Via Aemilia

The **Via Aemilia** (Italian: *Via Emilia*) was a trunk [Roman road](#) in the north Italian plain, running from *Ariminum* ([Rimini](#)), on the Adriatic coast, to *Placentia* ([Piacenza](#)) on the river *Padus* ([Po](#)). It was completed in 187 BC. The *Via Aemilia* connected at Rimini with the [Via Flaminia](#) to Rome, which had been completed 33 years earlier.

7 Parma cathedral

The cathedral, dedicated to the Virgin Mary, can be considered one of the finest examples of Romanesque architecture in Italy. It was erected by the heretic bishop Cadalus, who later became antipope Honorius II. Destroyed by an earthquake in 1117, it was rebuilt and completed in the 12th century. The tall bell tower, topped by a gilt copper angel, was added in the following century and the side chapels during the 14th and 15th century.

The facade is made from blocks of sandstone and decorated with a row of loggias and two tiers of galleries. The porch on the main door is supported by lions, built in 1281 by master stone-cutter Giambono da Bissone. The octagonal dome, mounted on a crossing tower is quite unusual for a medieval church.

The interior of the Cathedral is shaped on a Latin cross. The ceiling and walls are frescoed in the Mannerist style. A 16th century red Verona marble staircase leads up to the transepts where, on the right, is the famous relief of the [Deposition](#) by [Benedetto Antelami](#), one of the finest examples of Romanesque sculpture, showing clear Provençal influences. The great void of the dome was frescoed by [Correggio](#) in 1526 with the Assumption of the Virgin. Concentric circles of clouds and heavenly hosts that inspired much of the Baroque work of the following century thanks to its illusionistic style so ahead of its time. Correggio's audacious use for the time of foreshortening make the figures in the clouds protrude in a realistic way into the spectators' space.

The vaults above the choir were painted by Girolamo Mazzola Bedoli (1538) who also frescoed the Last Judgment in the apse semidome.

Source: turismo.comune.parma.it

More info: piazzauomo Parma.com

8 Baptistery

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The north door or Portale della Vergine is decorated with scenes of the Adoration of the Magi and the Annunciation, the twelve prophets, the Tree of Jacob on the right, the Tree of Jesse on the left and the Tree of life on the inside. The west door or Portale del Giudizio has a figure of

the Redeemer in the lunette. The south door is known as the Portale della Vita or Door of Life and the scene in its lunette shows a man eating honey in a tree with two rodents and a dragon at the base while on the sides are the chariots of Sun and Moon.

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The ticket includes the entrance to the Diocesan museum: euros 8,00

Source: turismo.comune.parma.it

More info: piazzauomo Parma.com

9 Hotel Stendhal

Info: <https://www.accorhotels.com>

10 Taro river

Taro river. Po tributary. It is 126 km long.

11 Caseificio Il trionfo

12 Rocca dei Rossi

Rocca Dei Rossi (15th century). Medieval stronghold, then turned into a luxurious manor by the Rossi family, one of the most distinguished of the area.

Entrance fee: € 6

Info: castellidelducato.it

13 Olive Oil Museum

Olive Oil Museum Agorà Orsi Coppini. Located inside an old “casello” where Parmigiano Reggiano used to be produced, the museum was conceived to remind of the ancient art of olive trees cultivation and olive oil production.

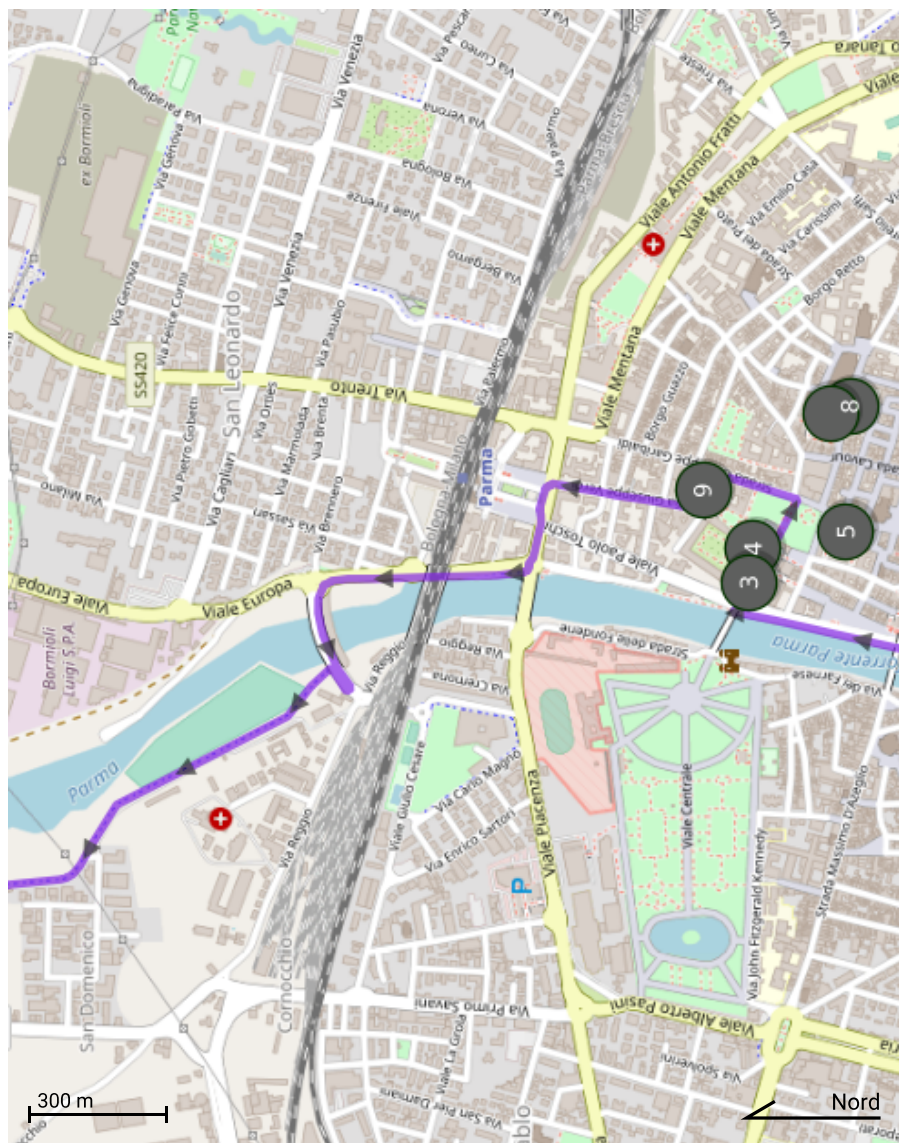
Info: museorsicoppini.it

14 Rocca San Vitale

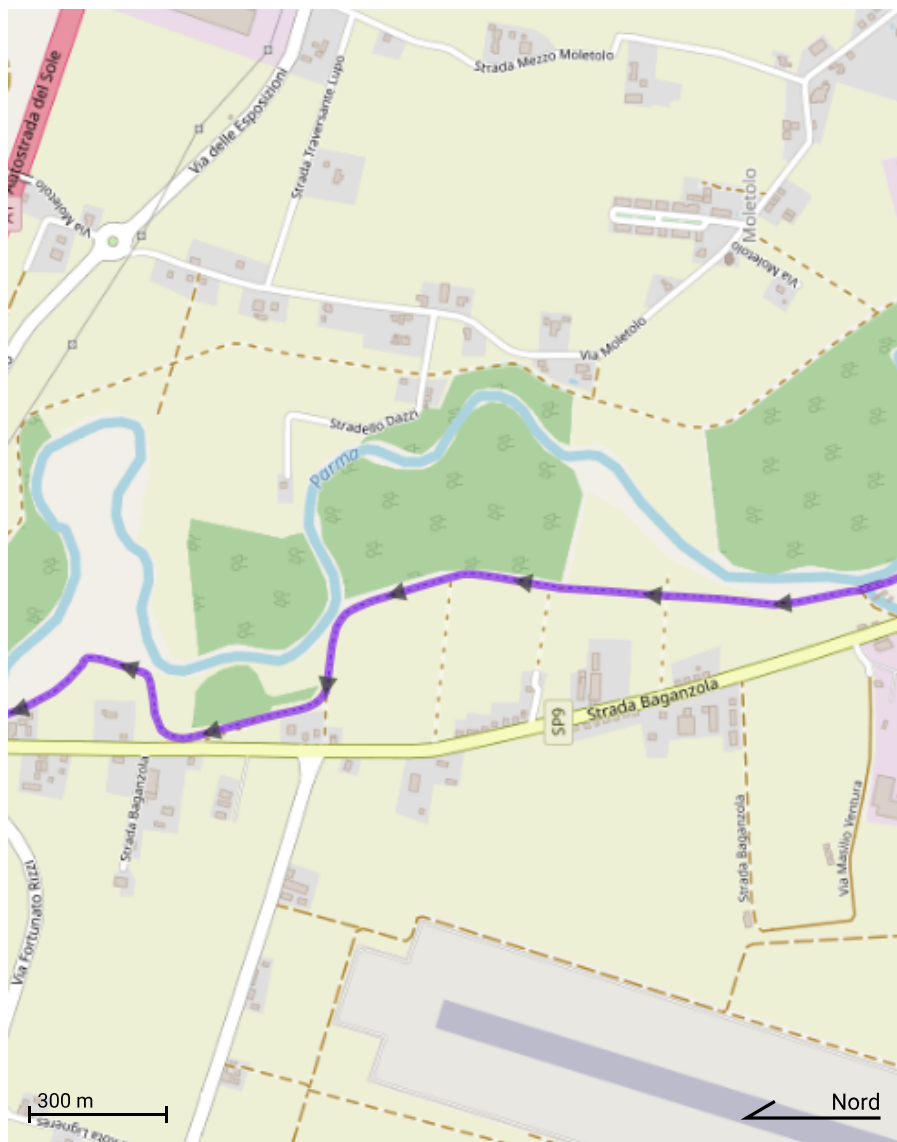
Rocca Sanvitale (12 th century). It hosts one of the masterpieces of Italian Mannerism; Diane and Acteon, painted in 1523 - 24 by Parmigianino.

Info: castellideducato.it

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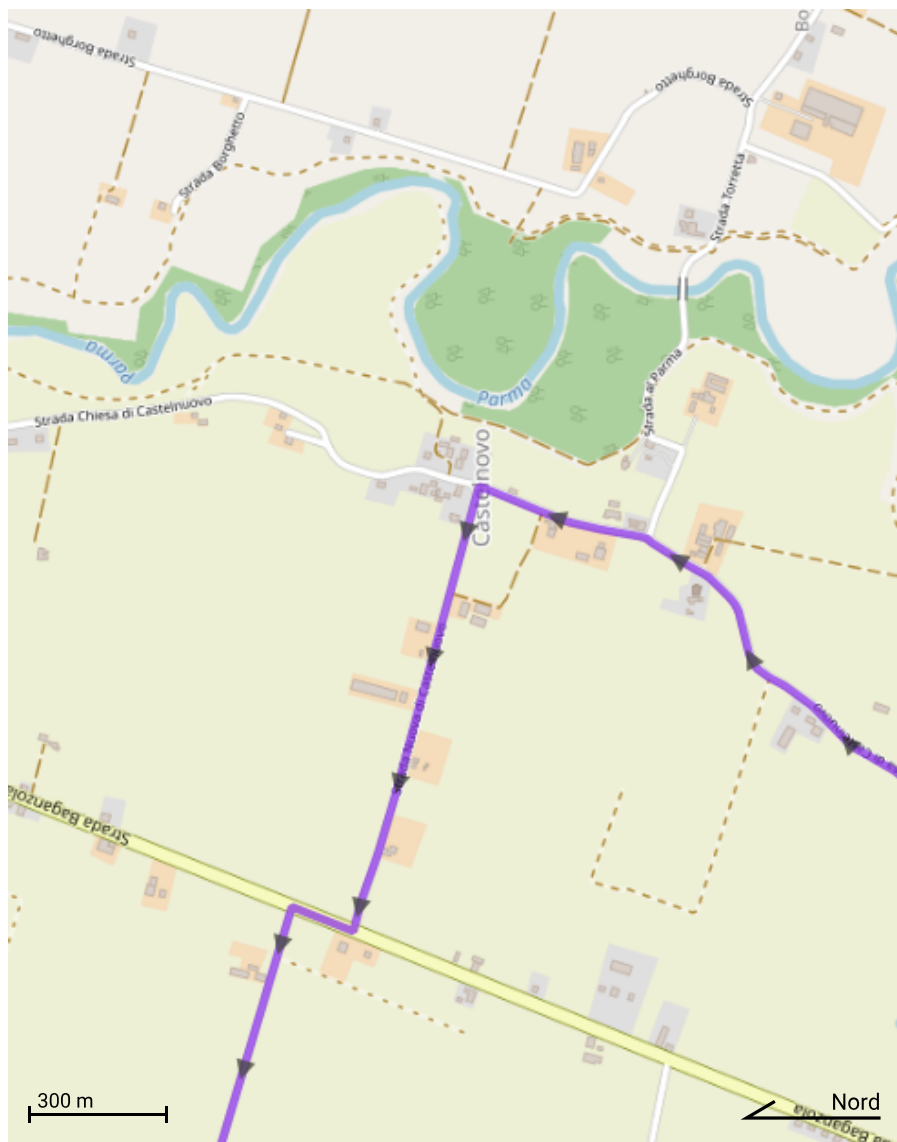
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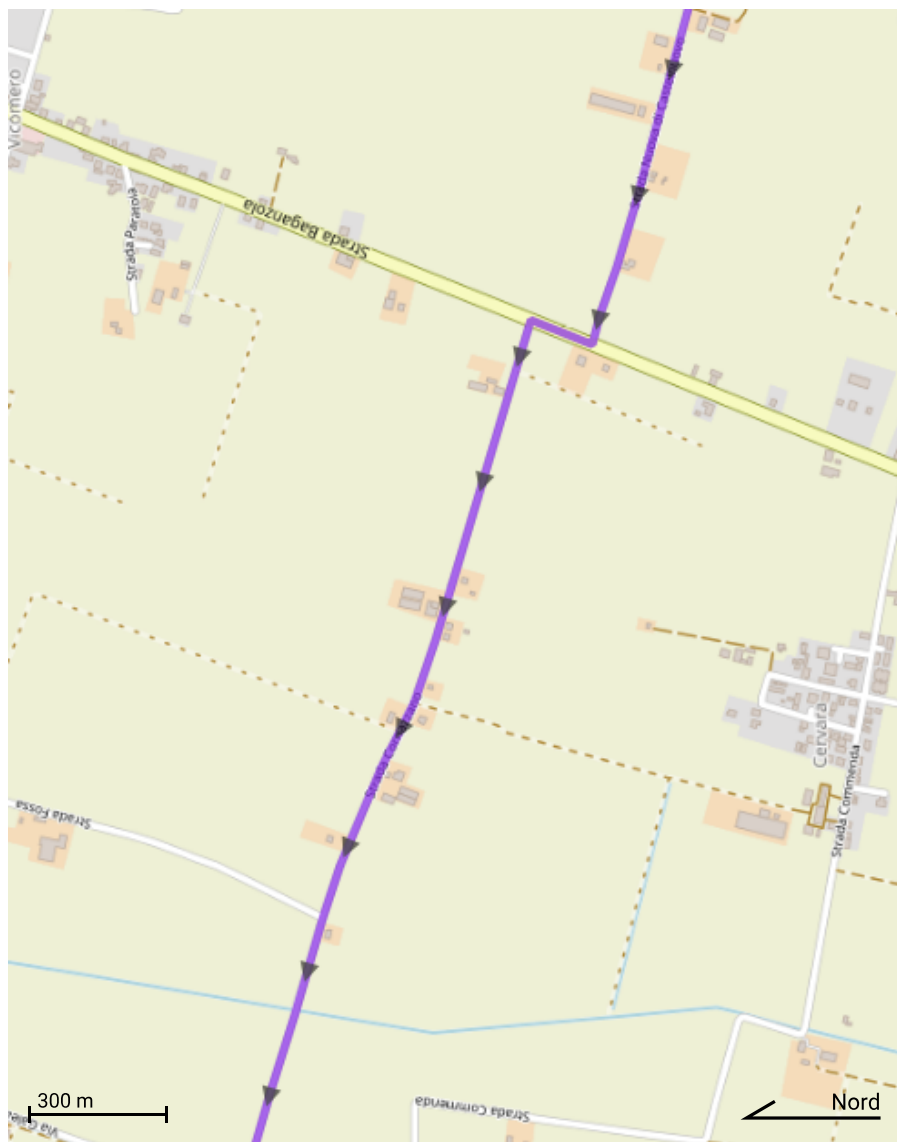
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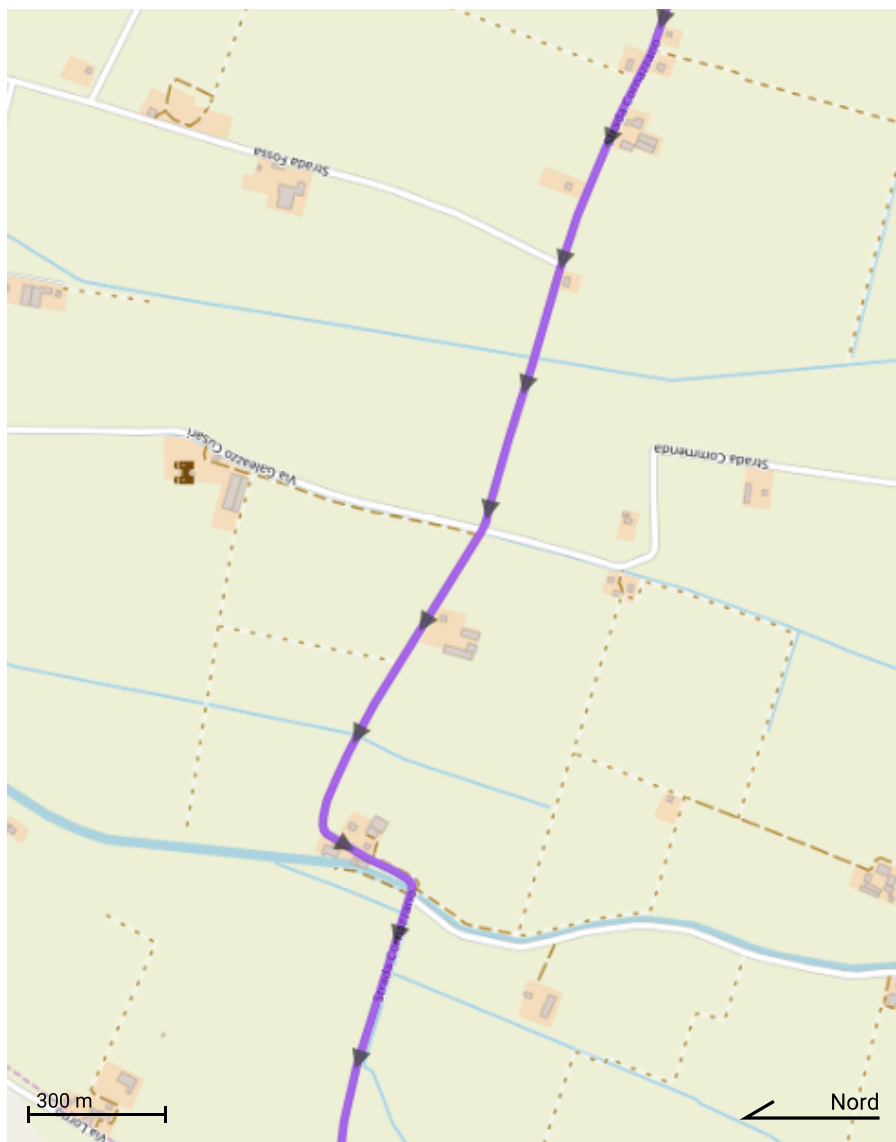
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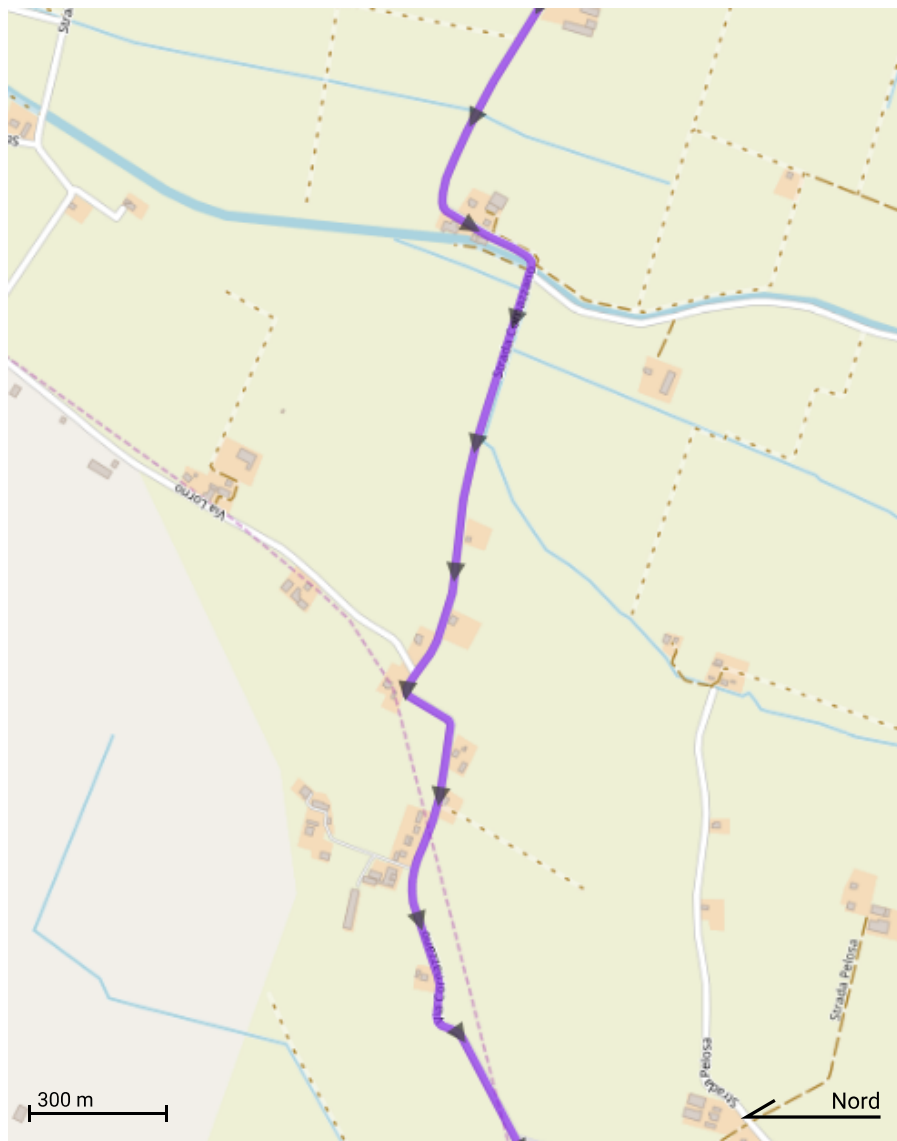
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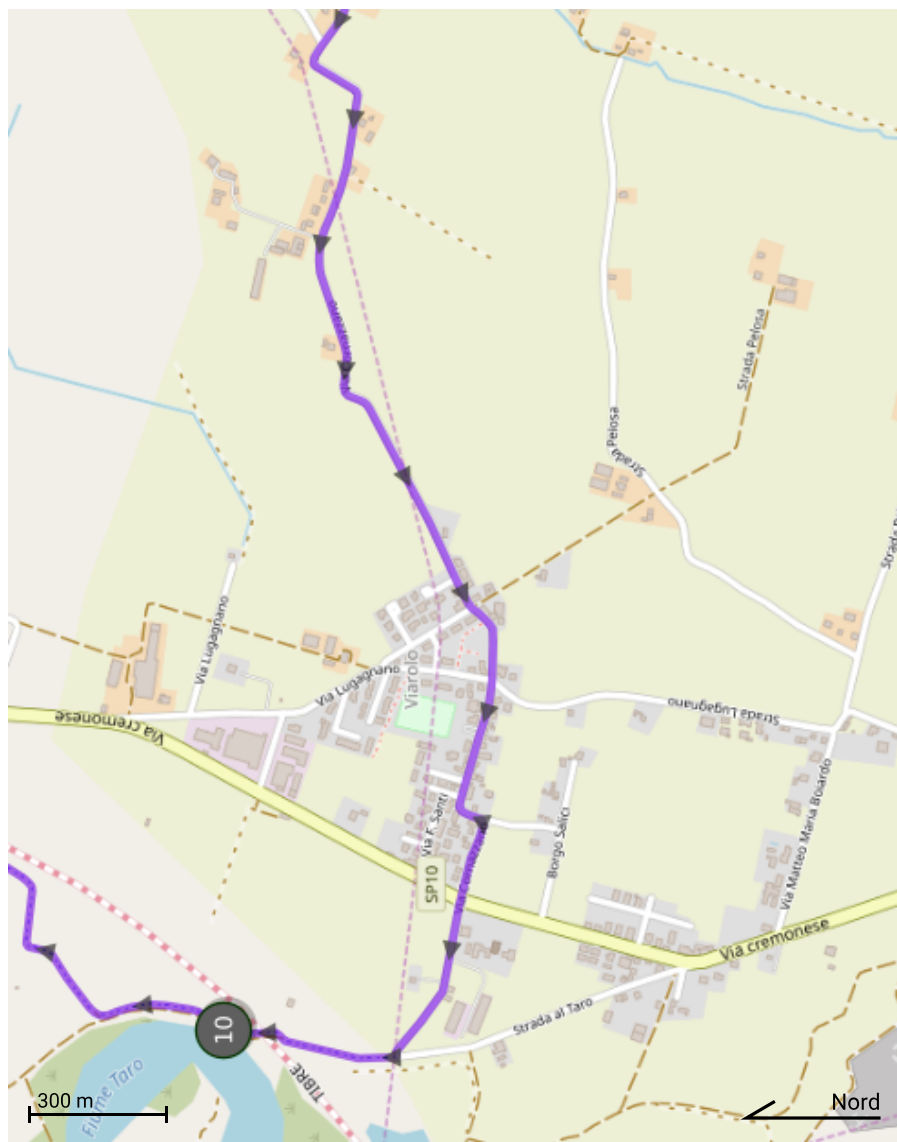
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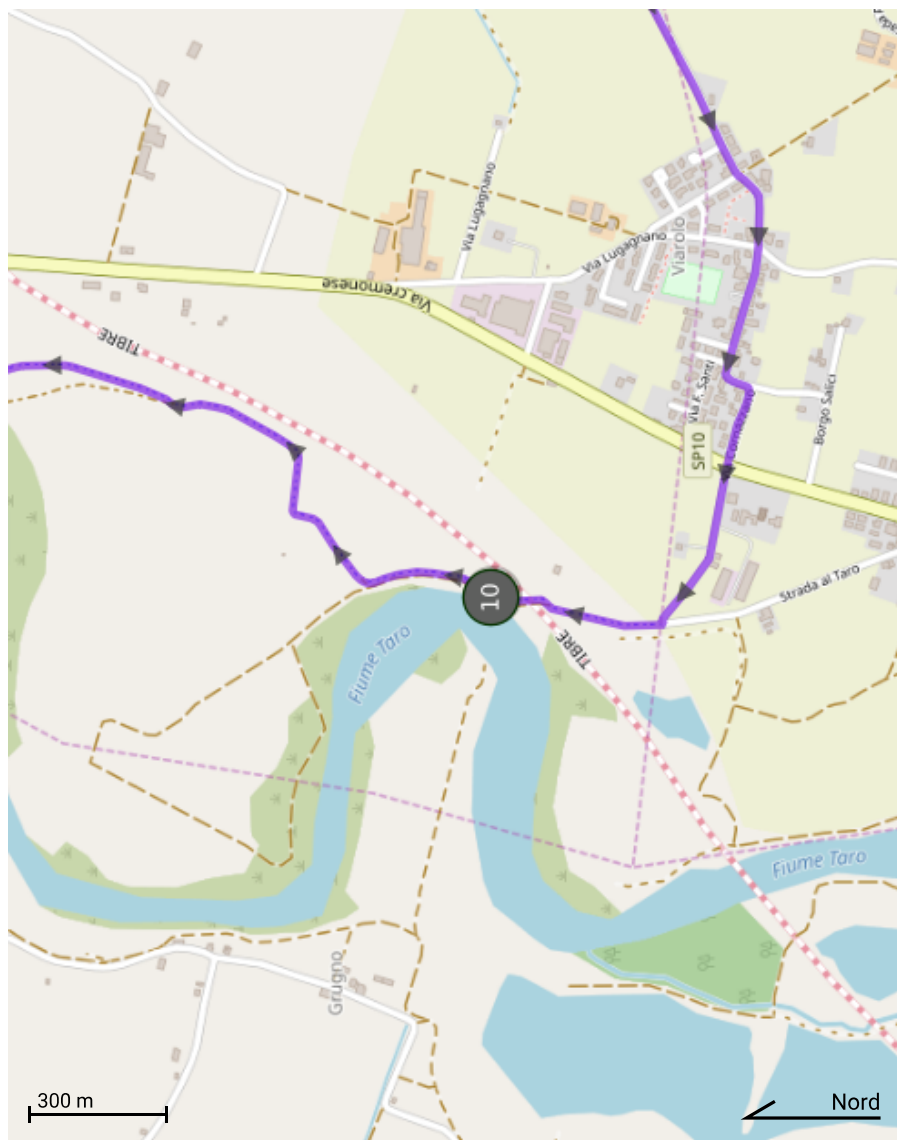
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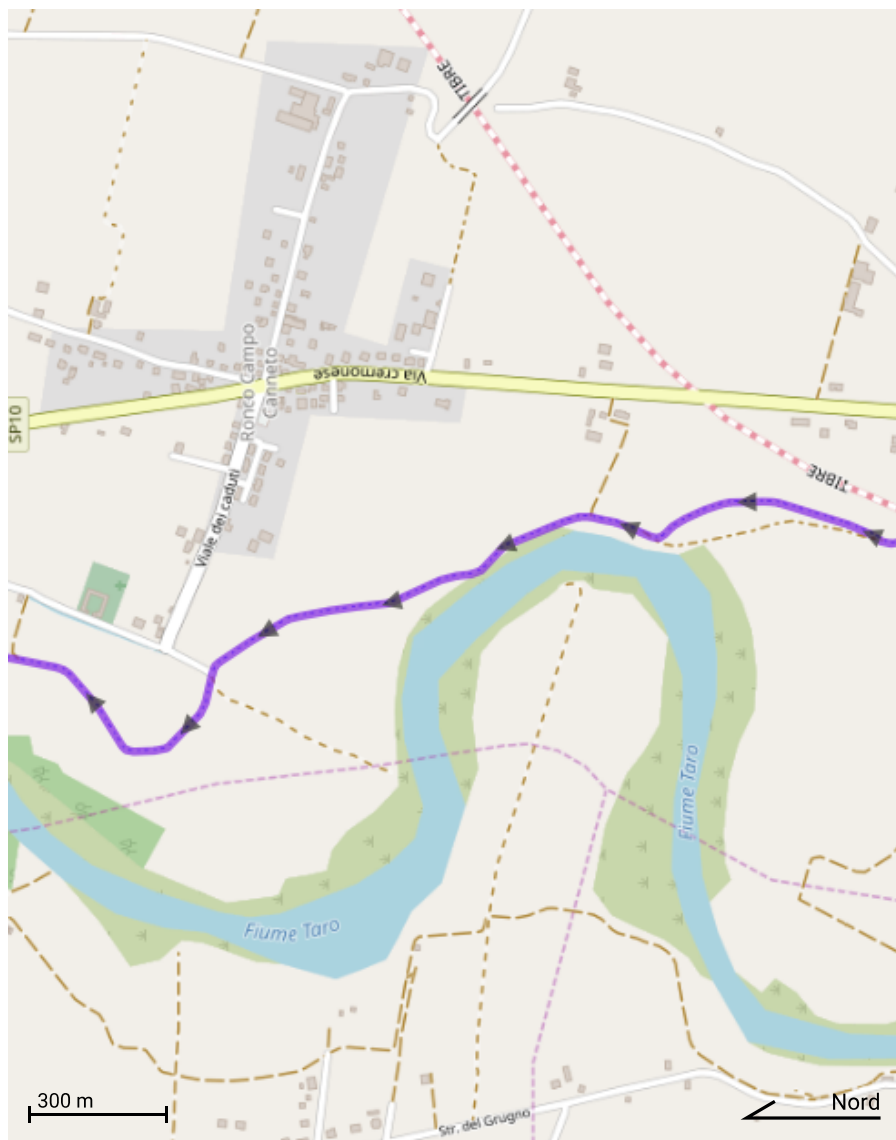
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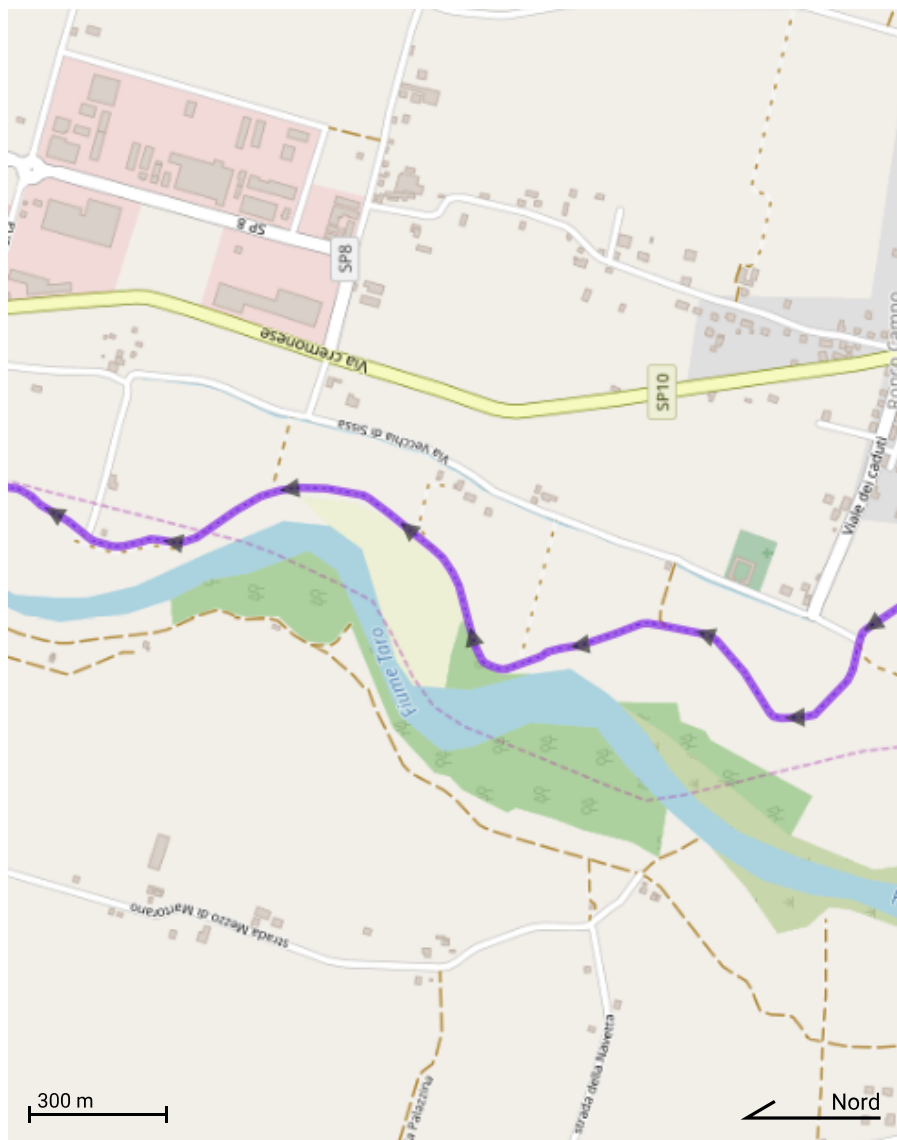
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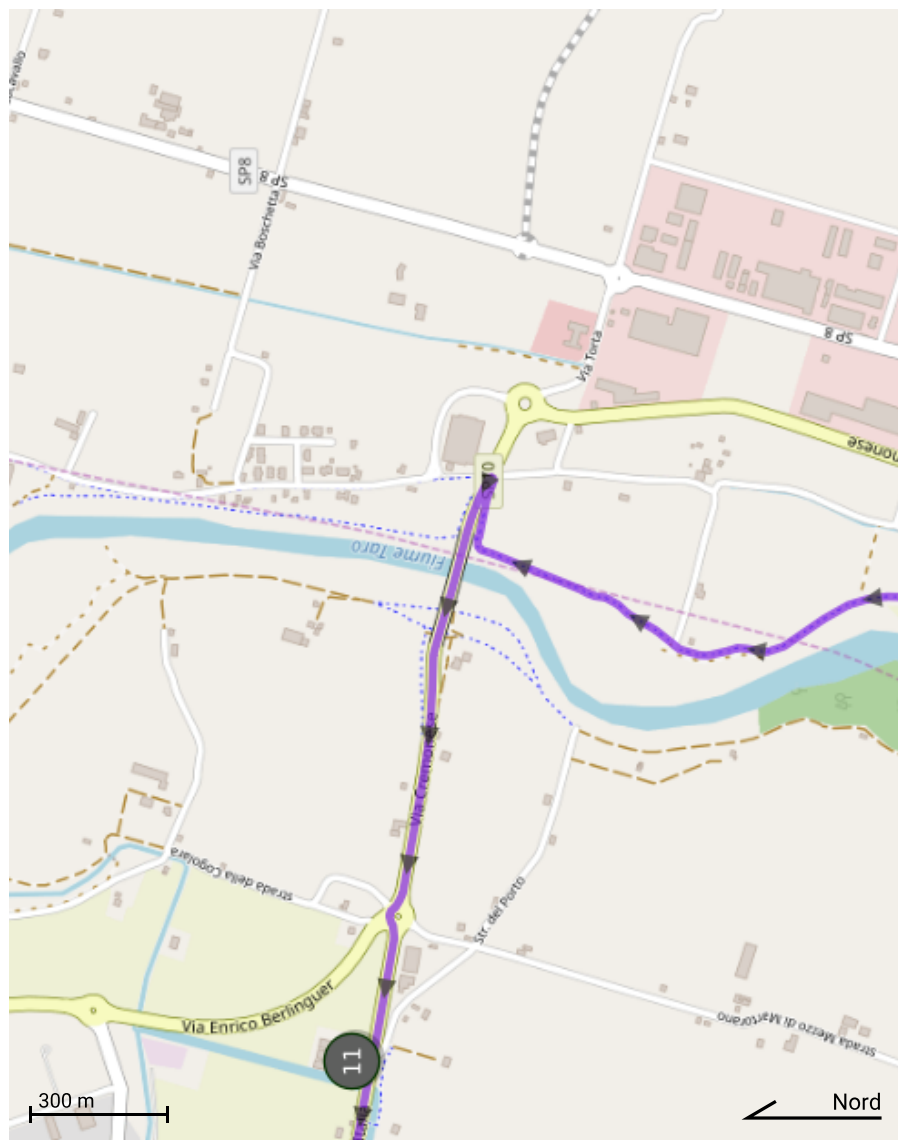
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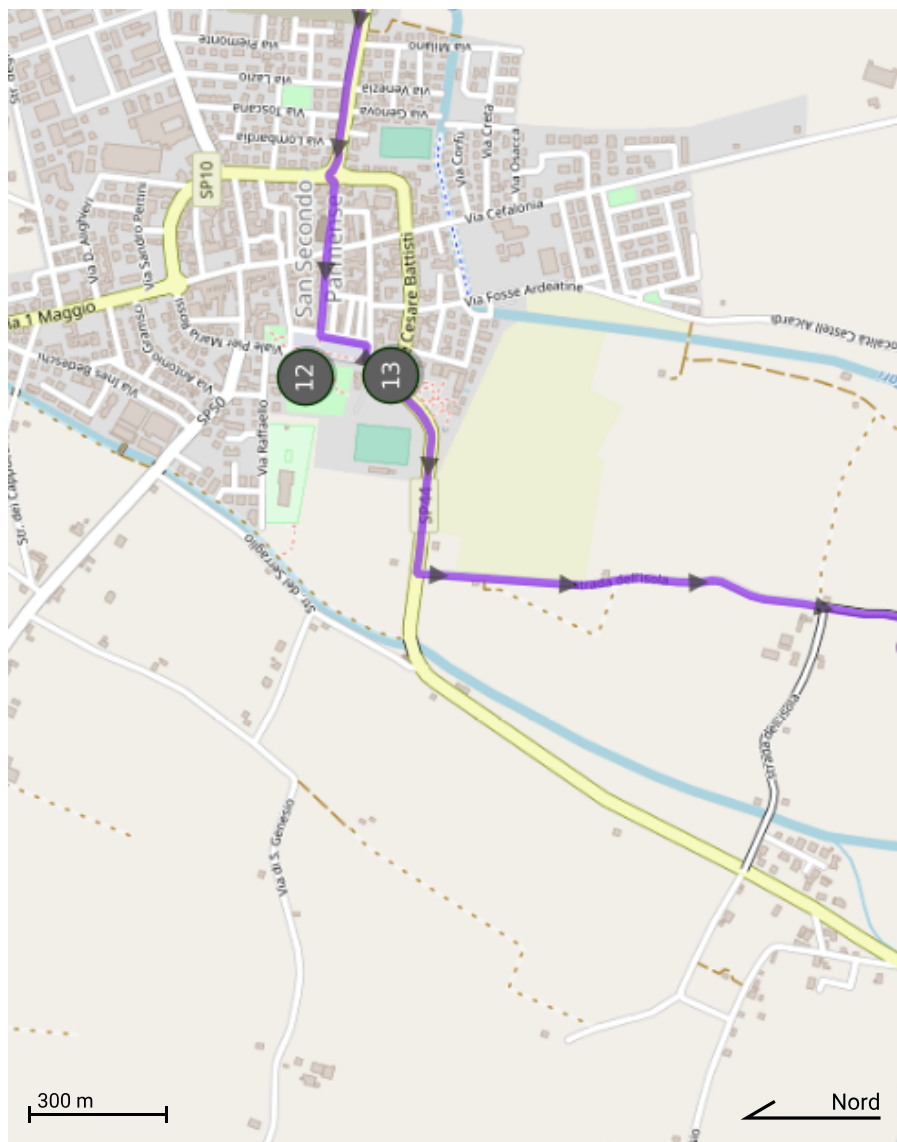
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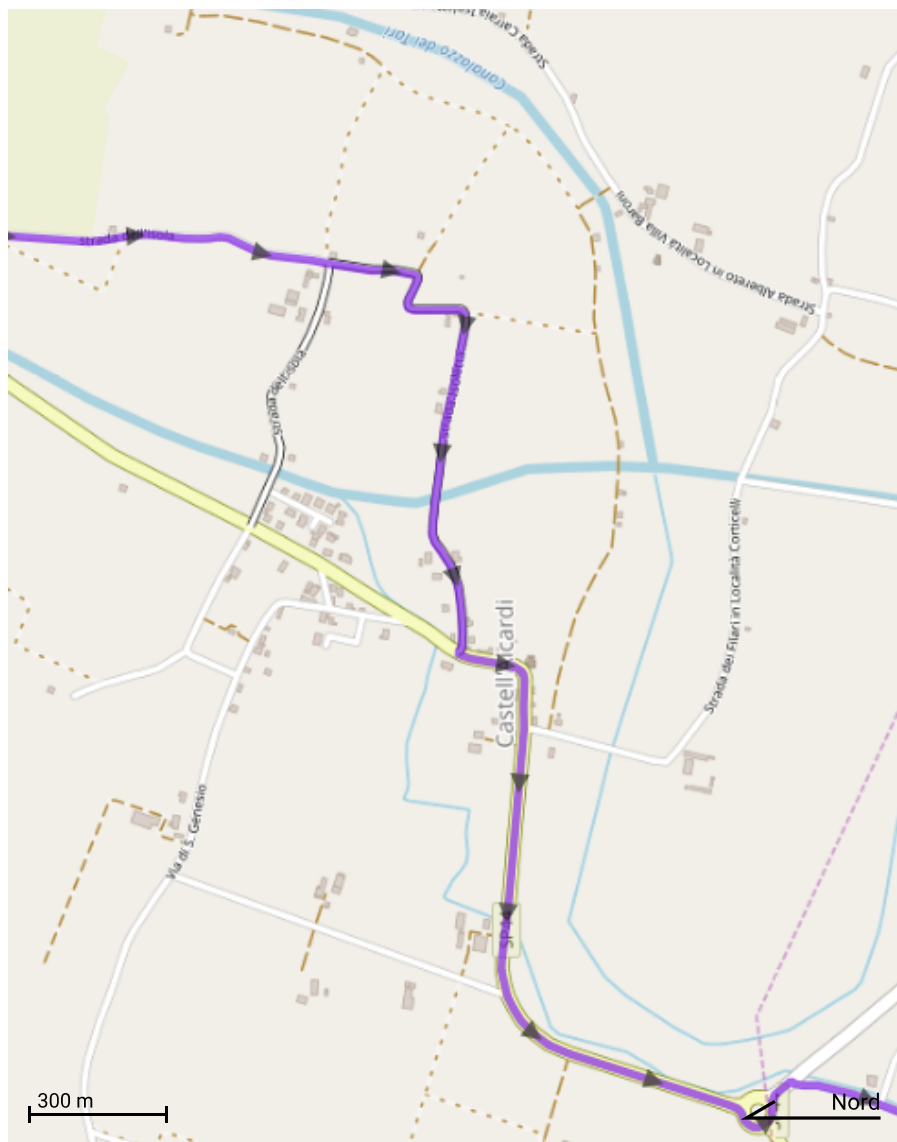
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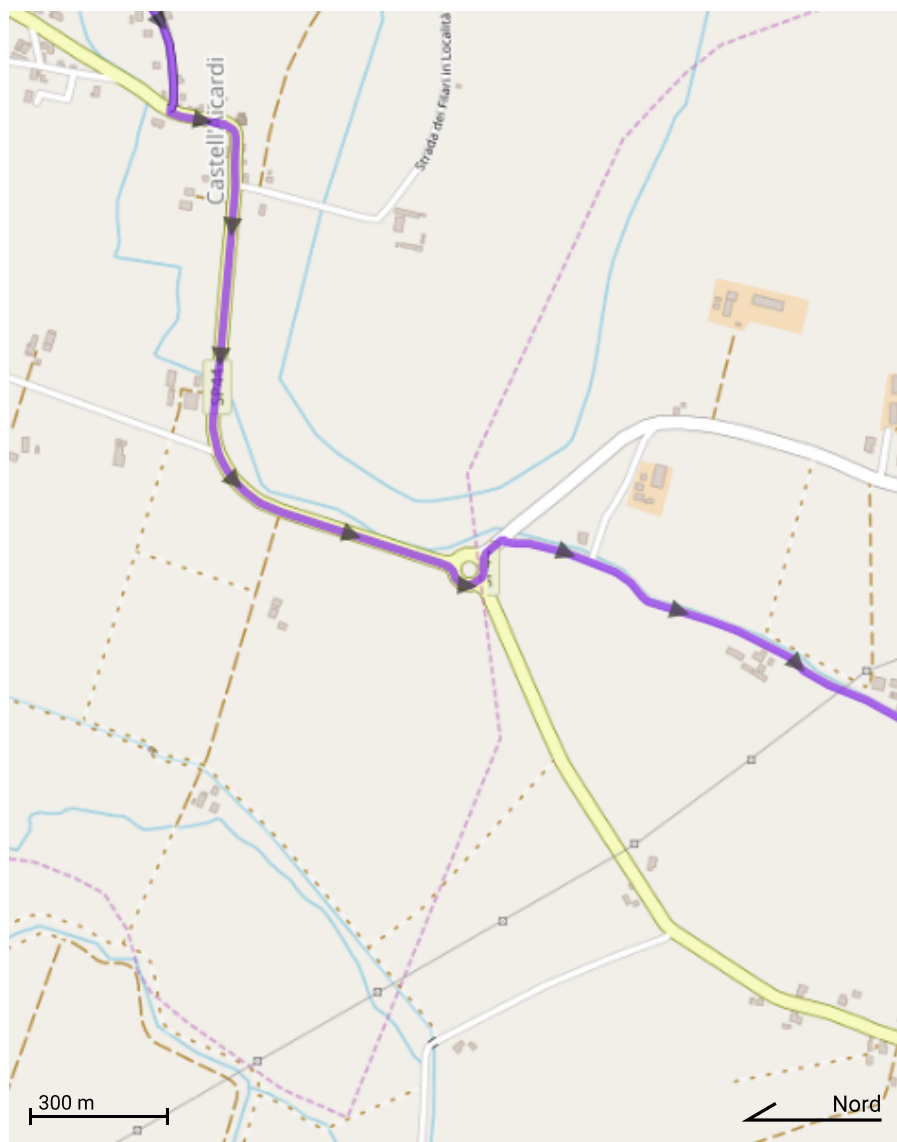
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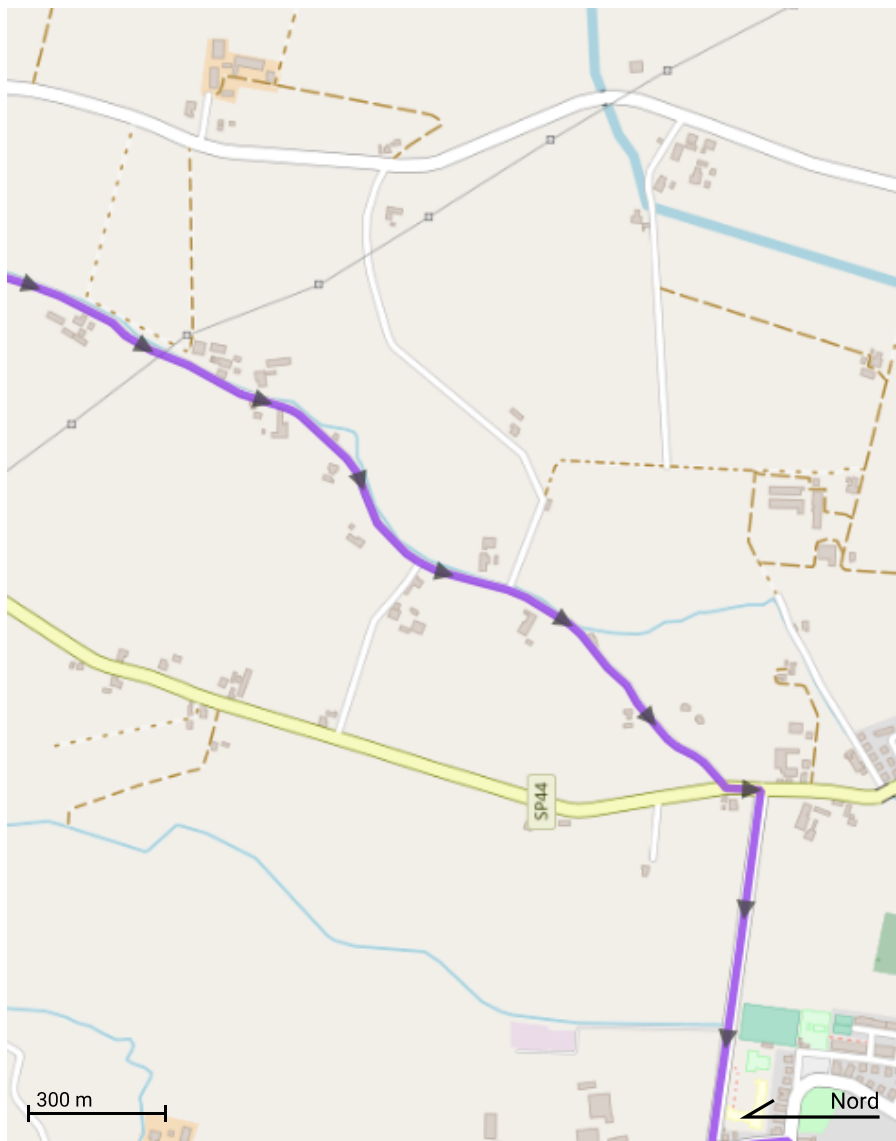
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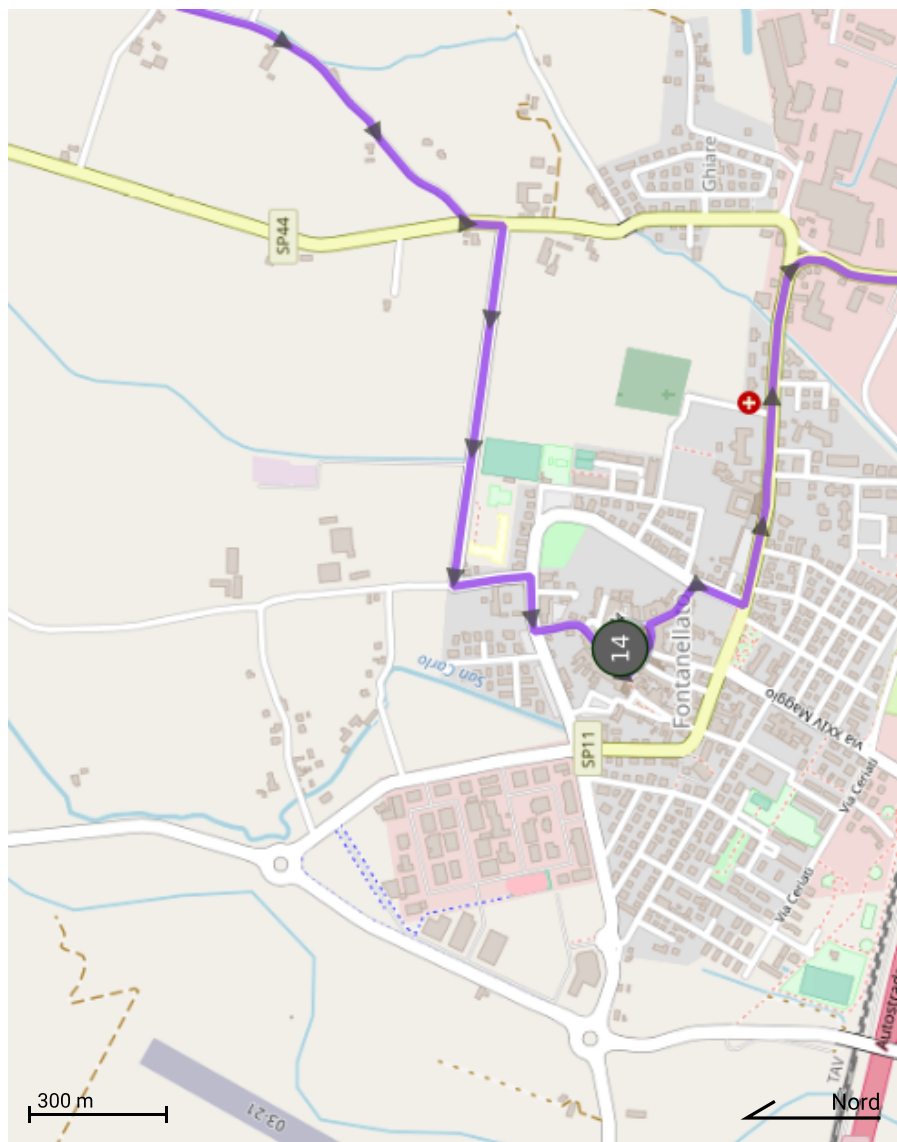
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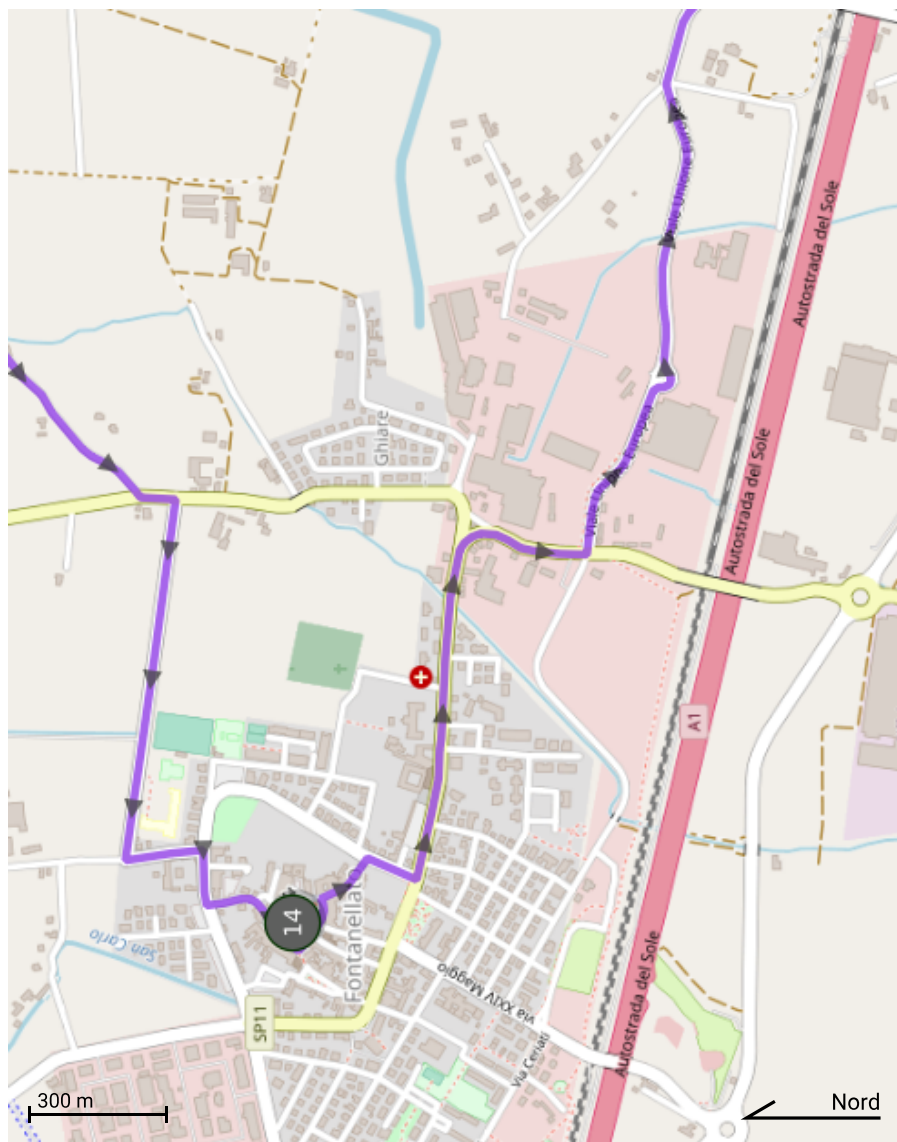
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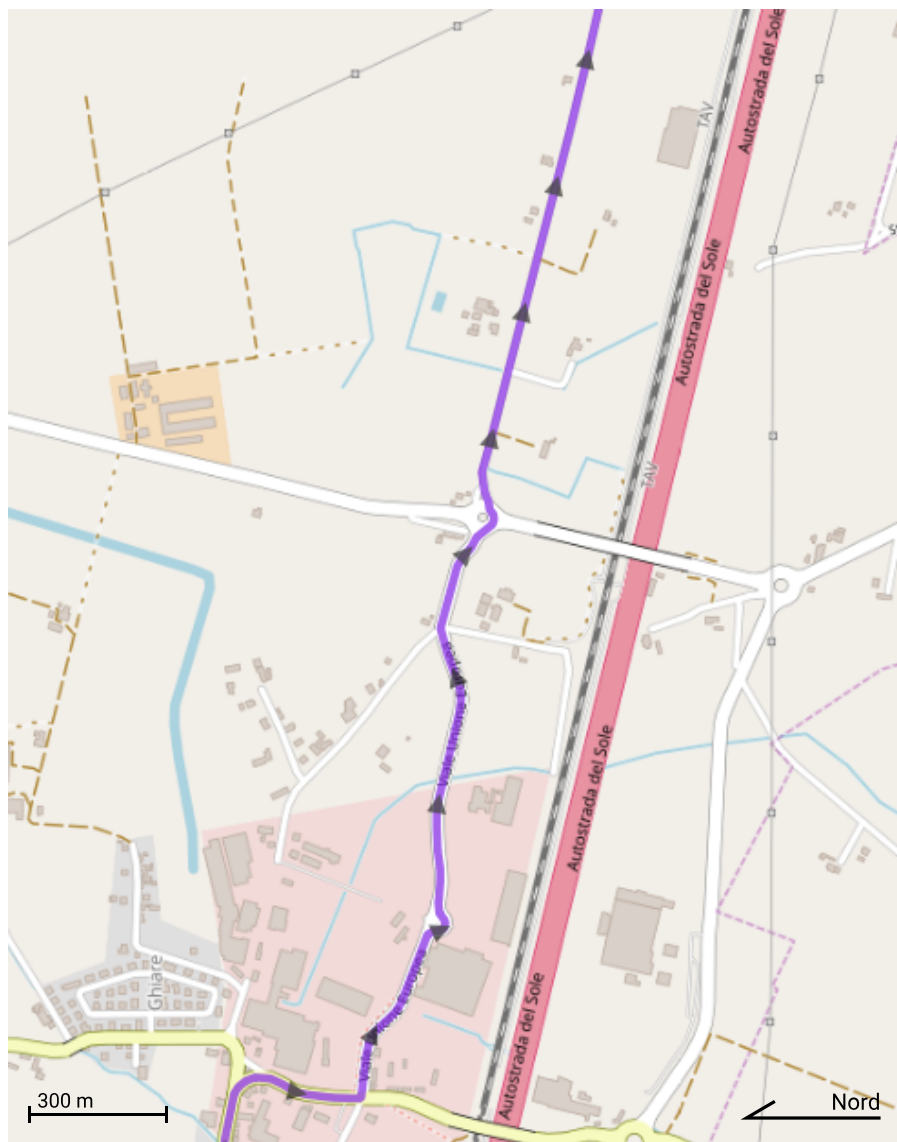
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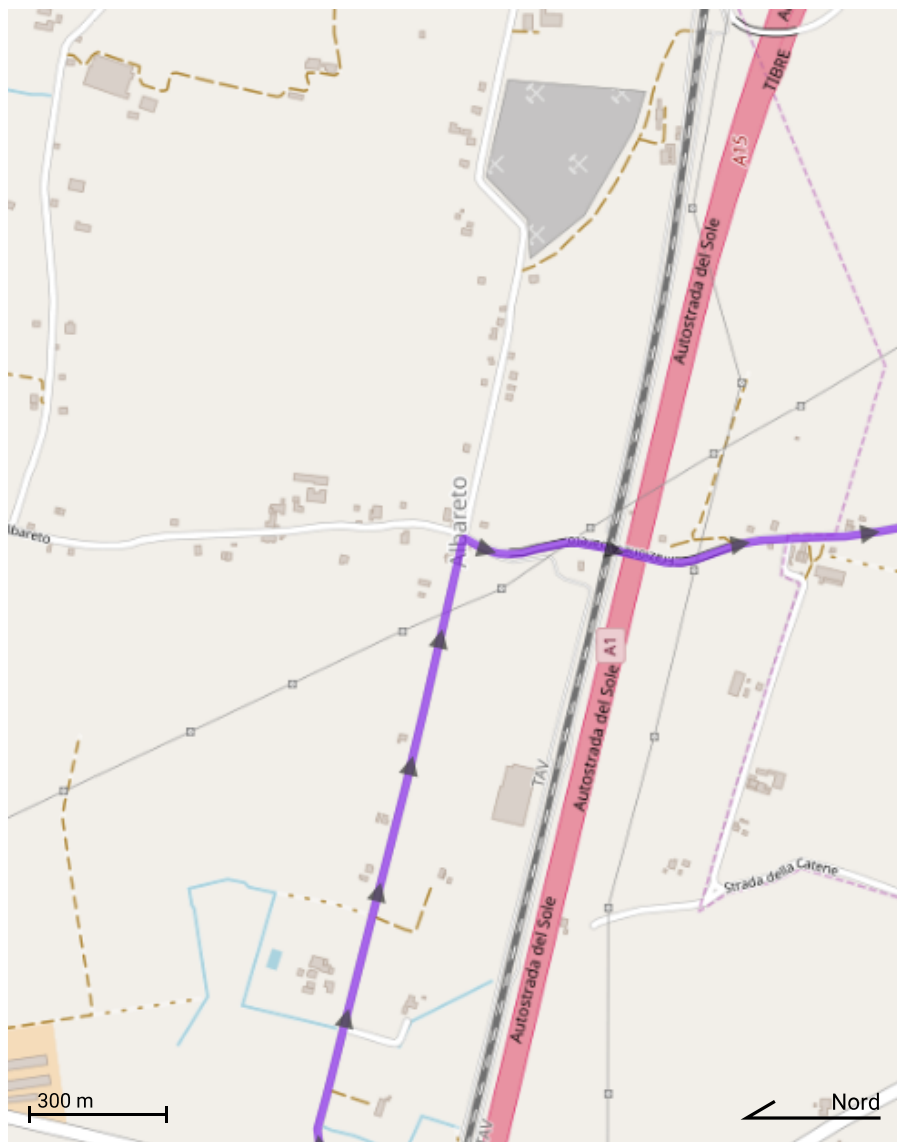
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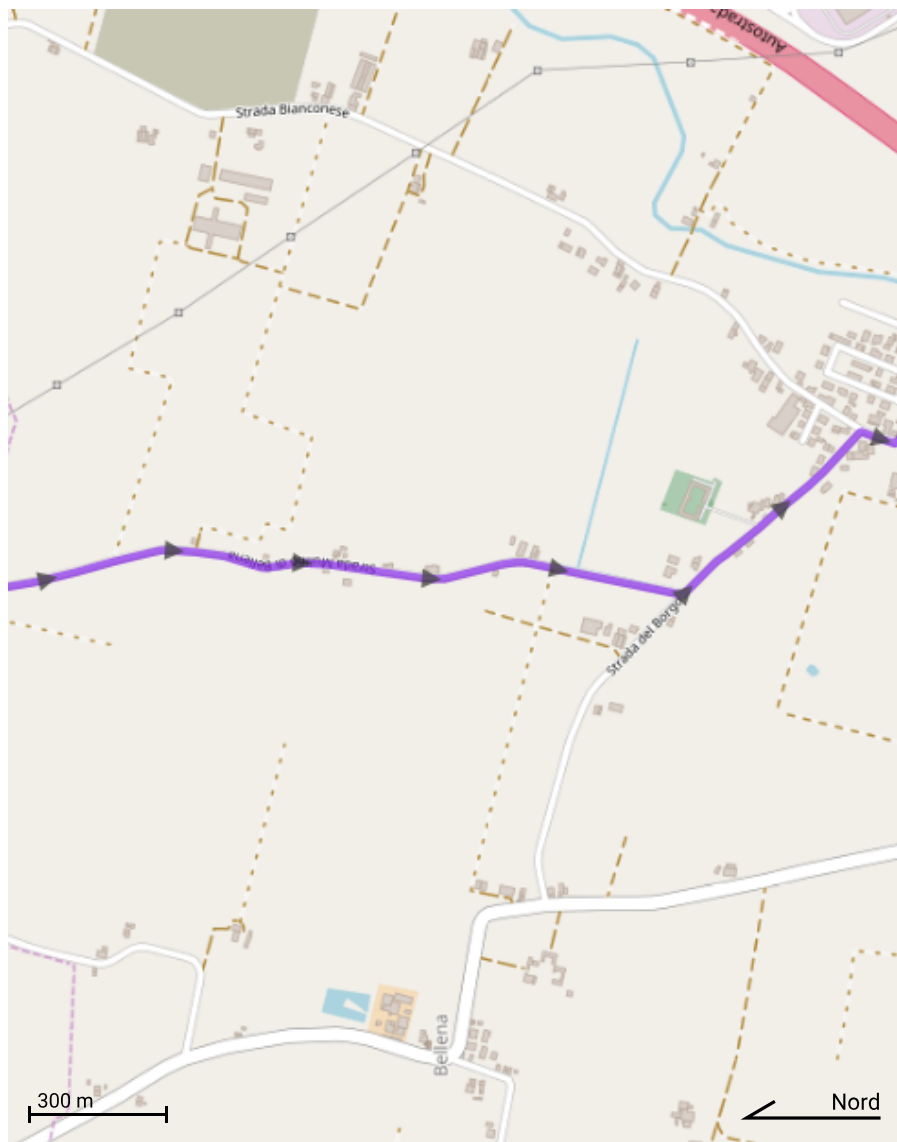
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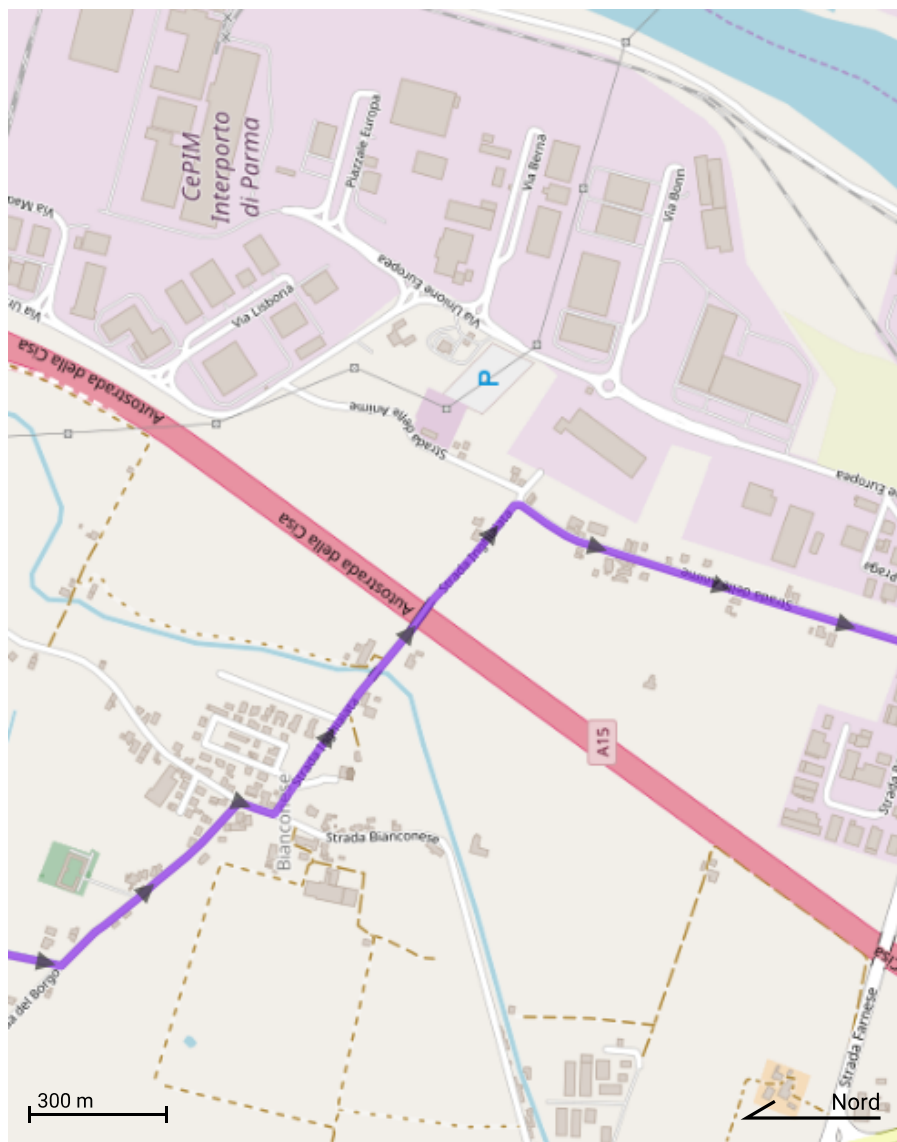
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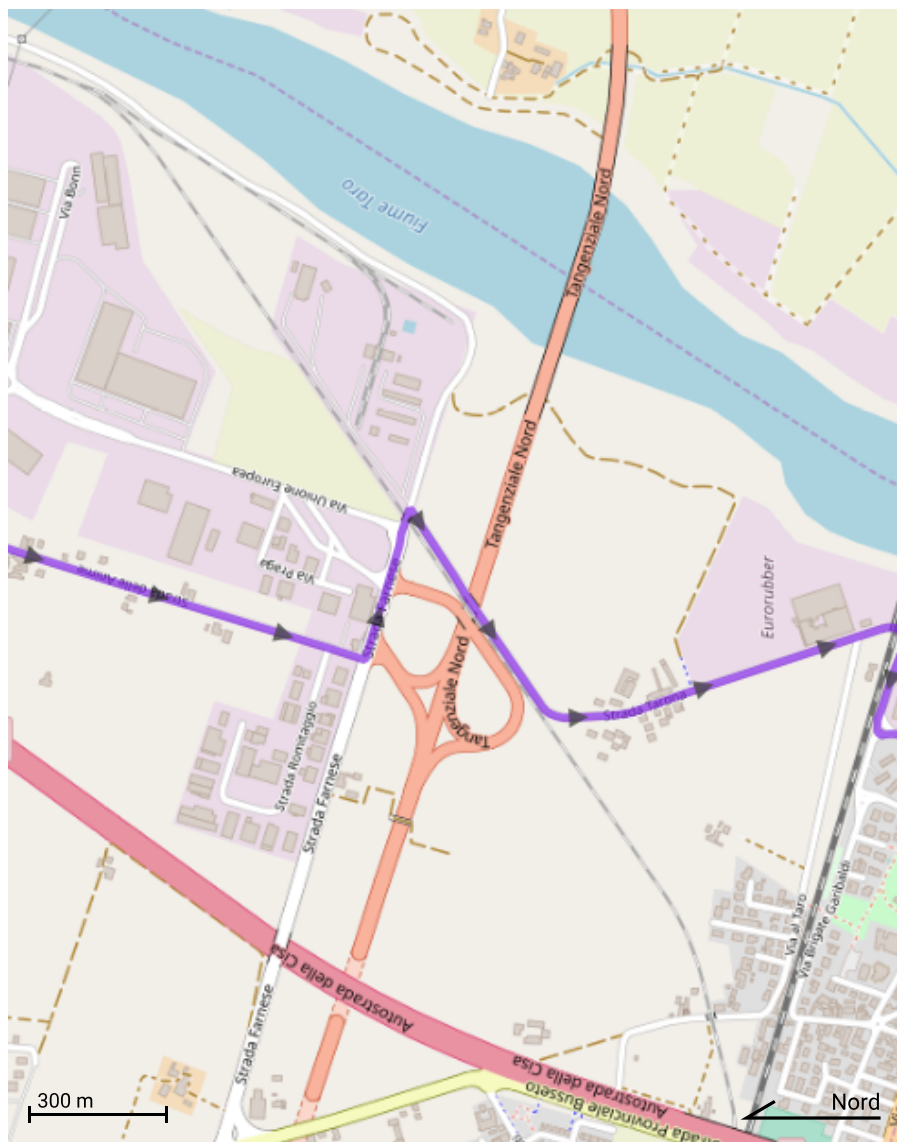
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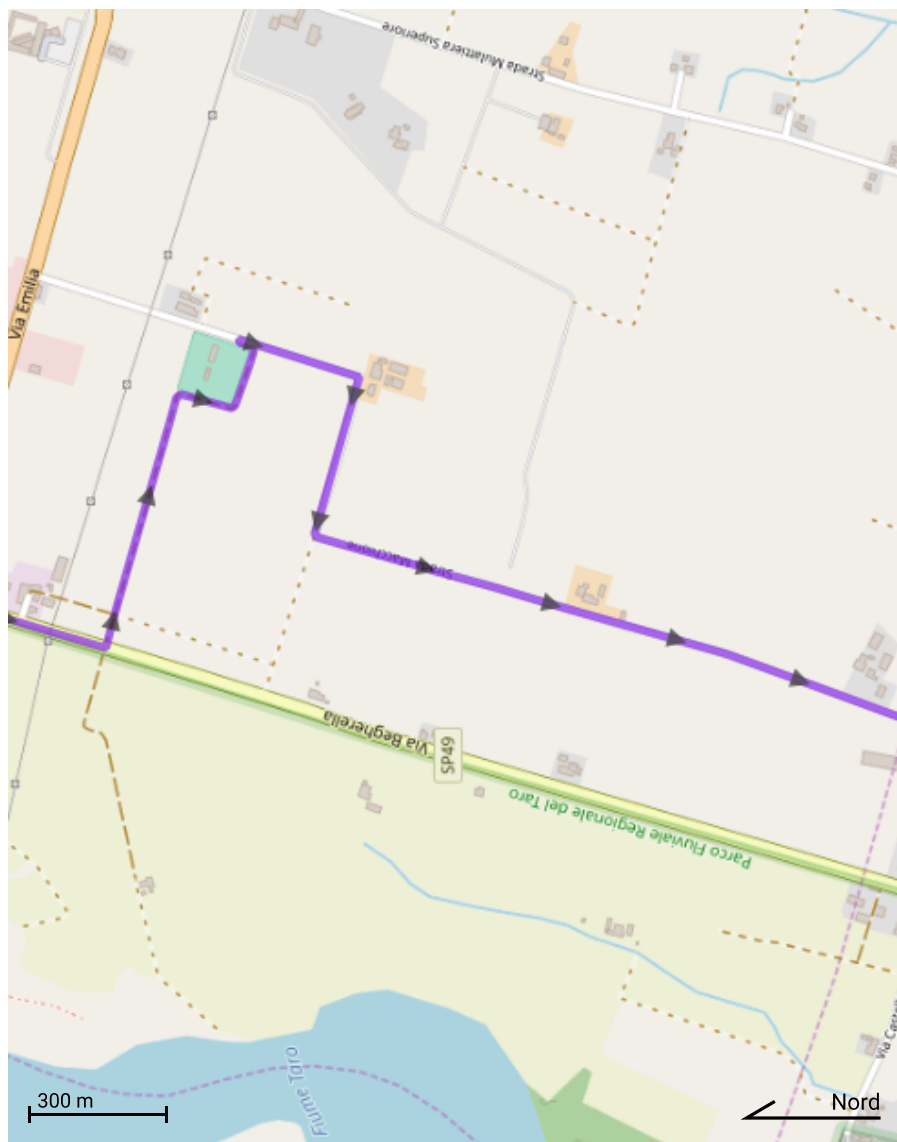
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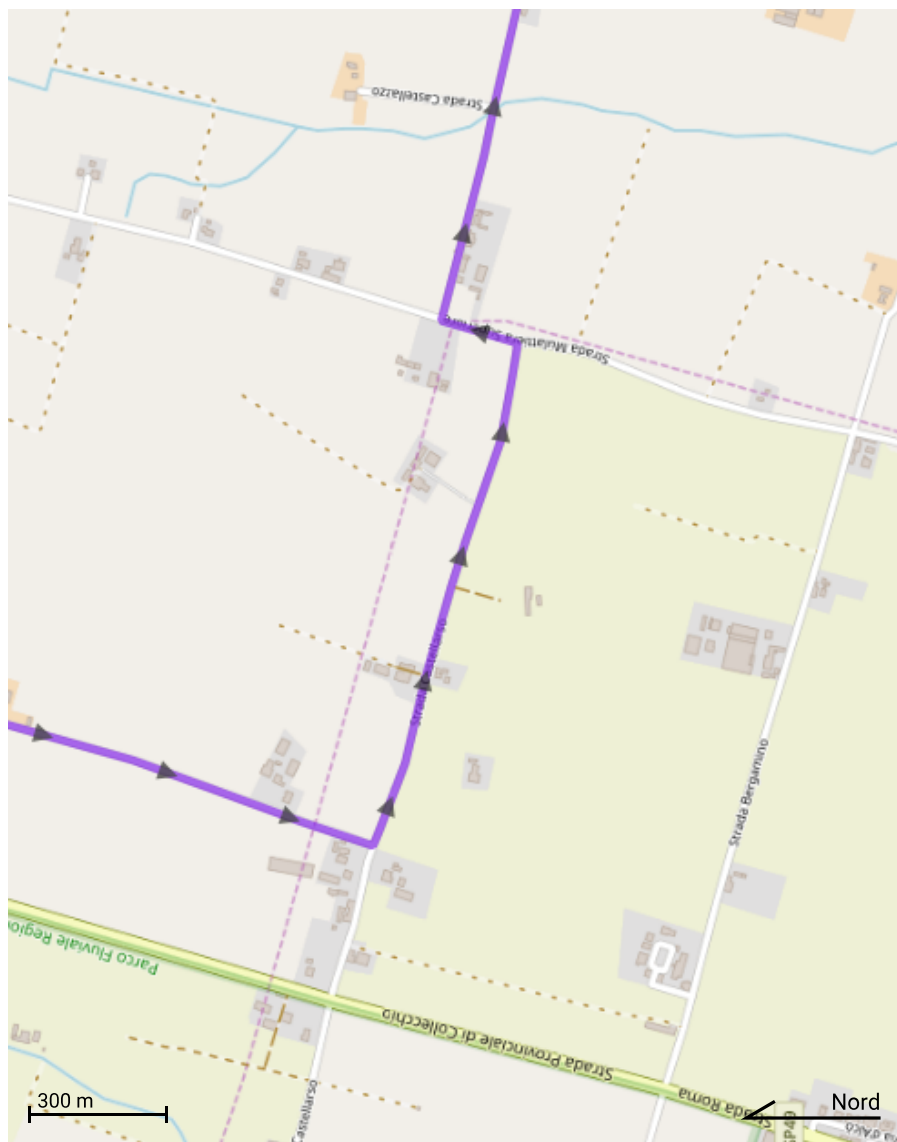
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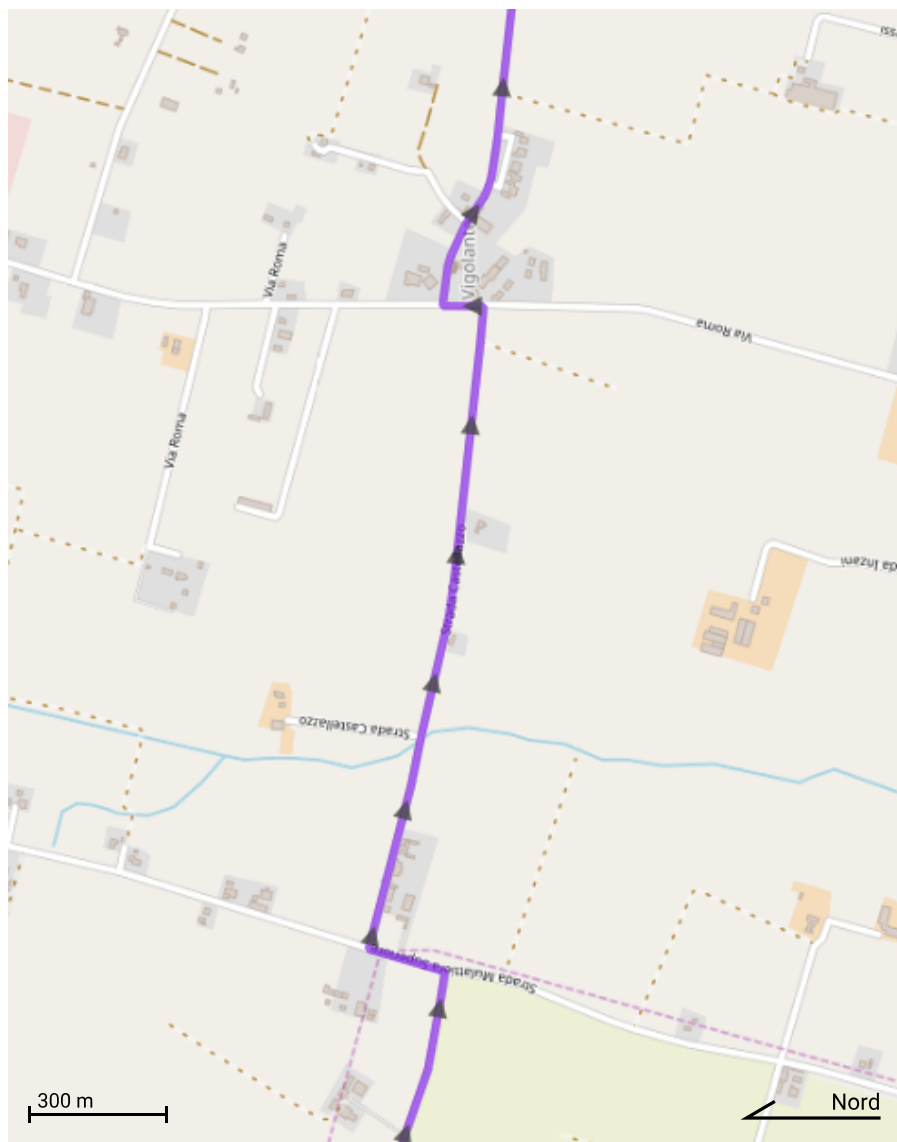
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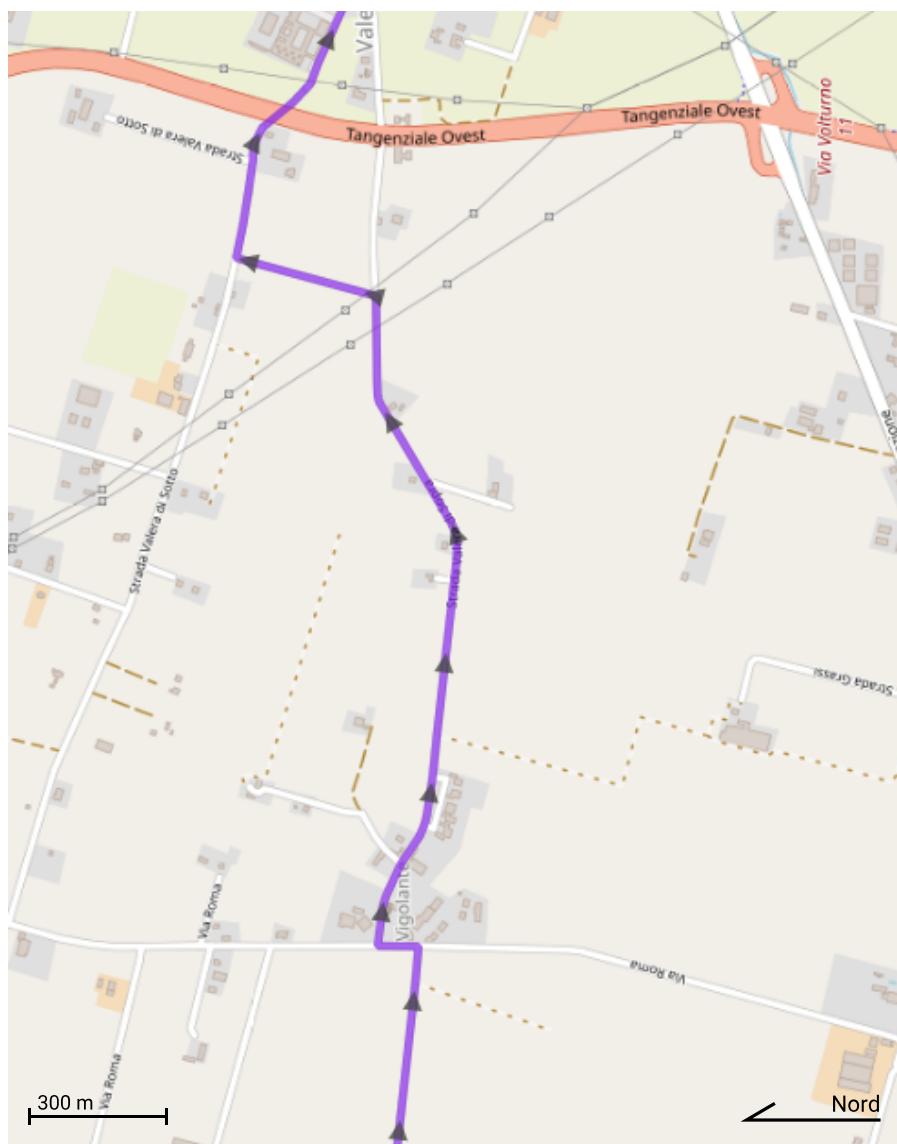
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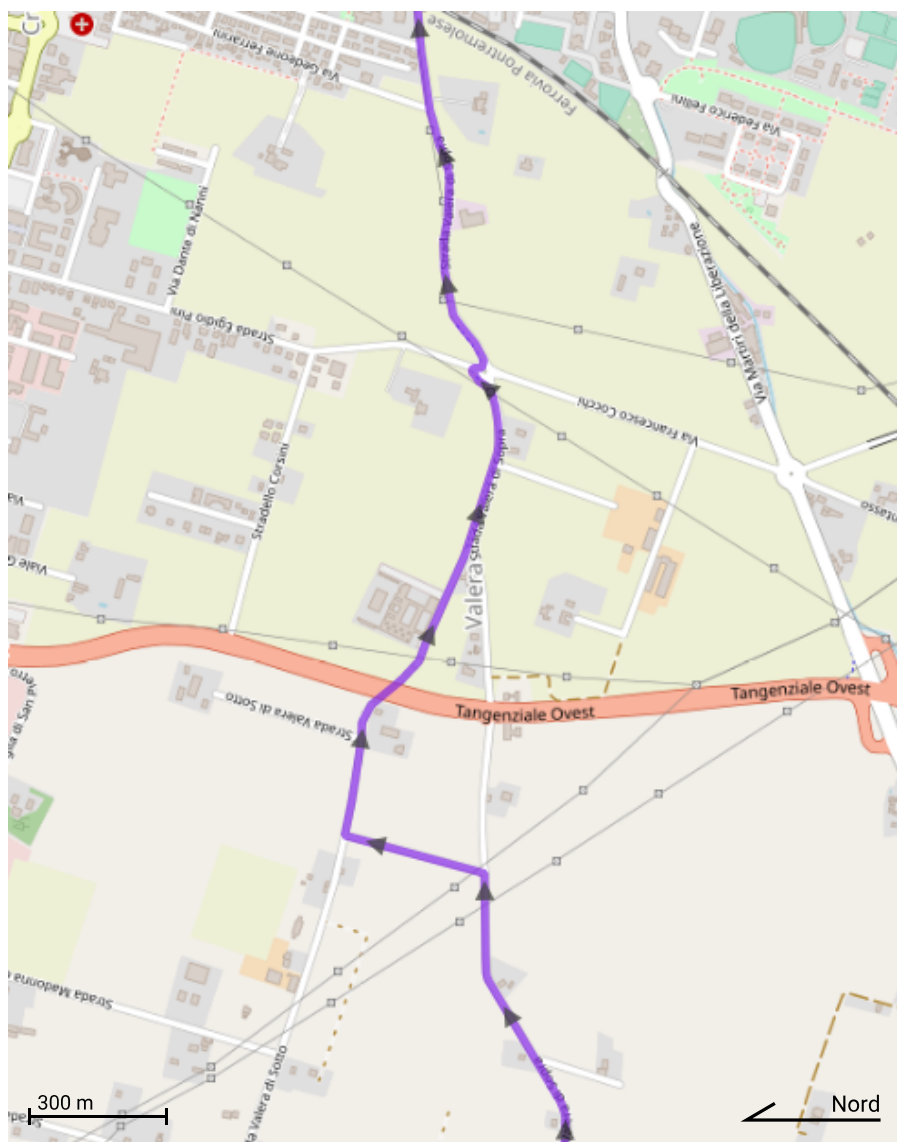
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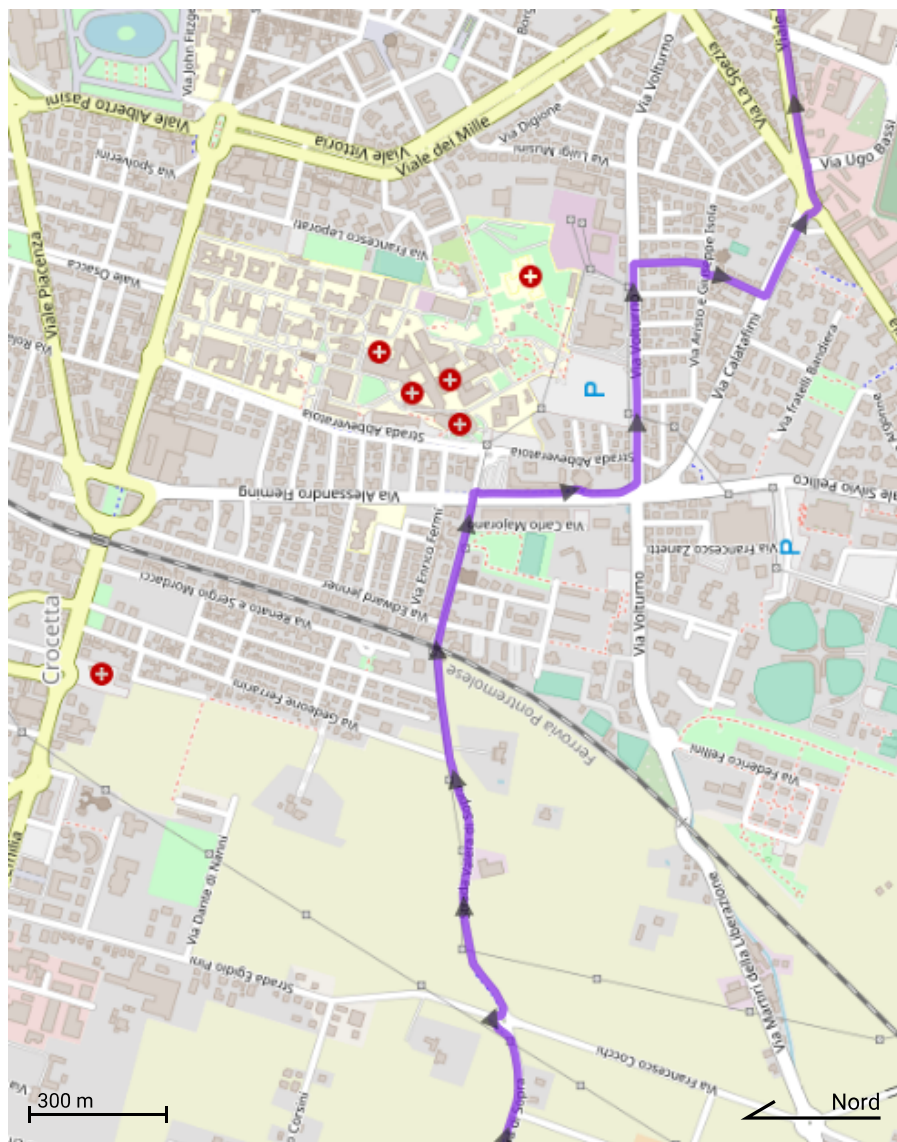
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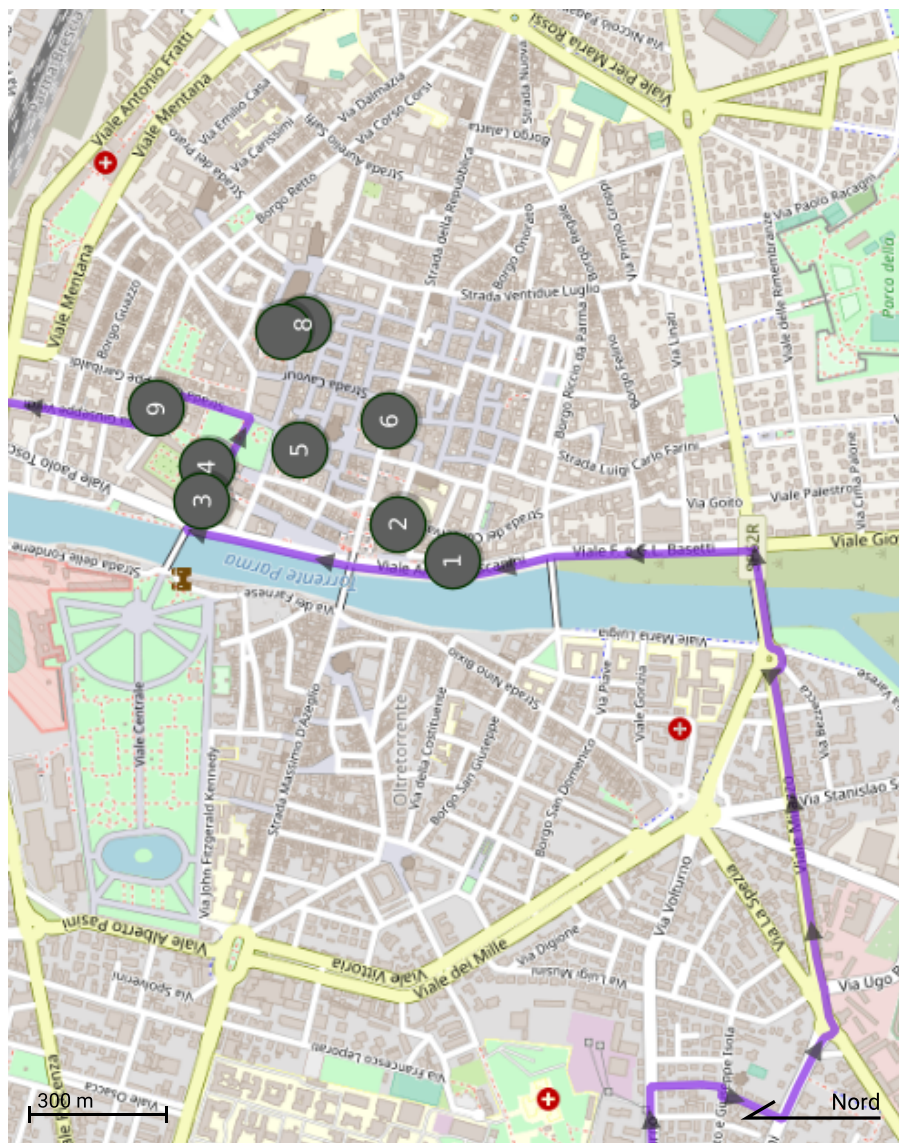
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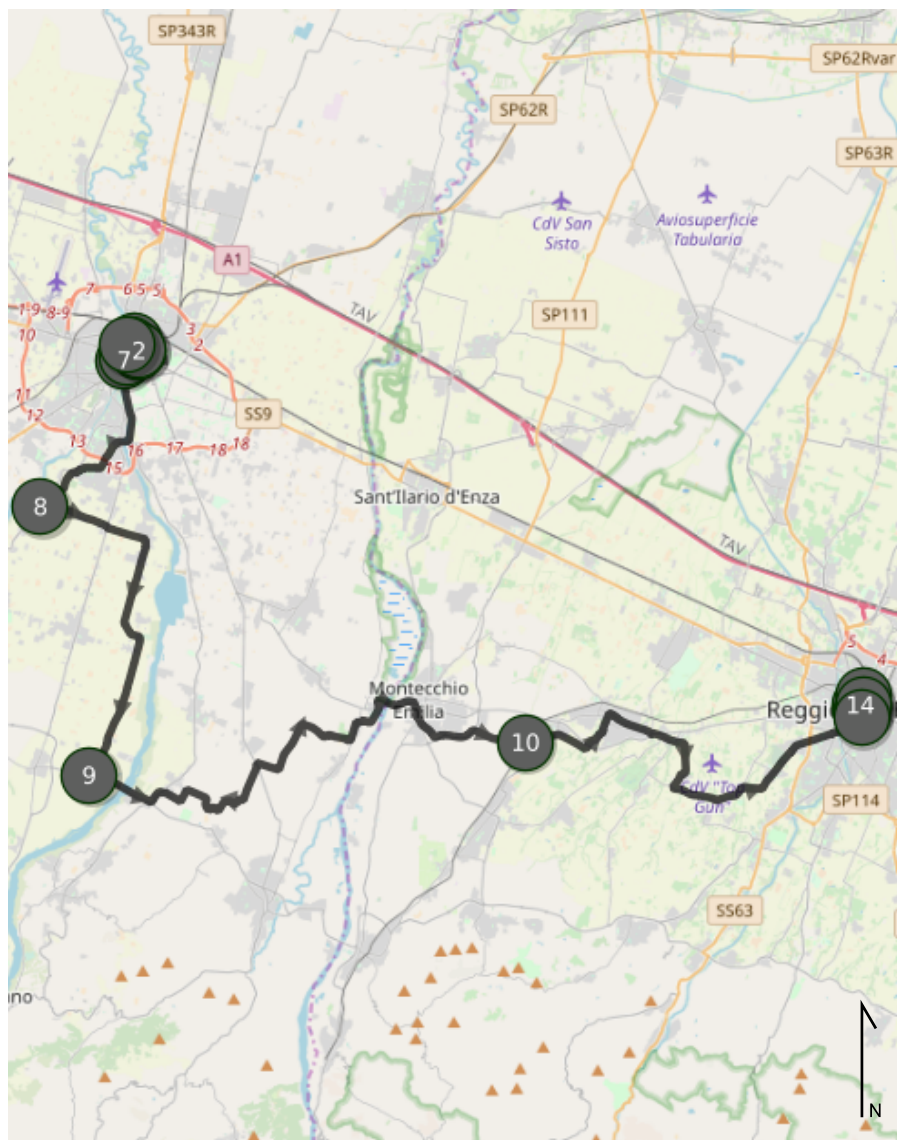
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Day 2: Parma-Reggio Emilia



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After having discovered the secrets of the making of Parmigiano Reggiano, now it's **Parma Ham**'s turn. The delicate flavor, the slightly salty and fragrant aroma, are the results of the peculiar climate conditions in which this ham is dried and aged.

The air of the region, scented by pinewoods and Versilia chestnuts growing on the hills surrounding the city of Parma, ensures the essential features of real Parma Ham. Continue on this pleasant route cycling through cultivated fields until you reach the **ancient fortress of Montechiarugolo**, overlooking the Enza river and the **Castle of Montecchio**, which was part of Matilda di Canossa Duchy's defense system.

End this wonderful day with a ride across the city of Reggio Emilia. Enjoy the beautiful buildings and churches of the old town. Overnight at the hotel in Reggio Emilia.

1 Hotel Stendhal

Info: <https://www.accorhotels.com>

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Source: turismo.comune.parma.it

More info: piazzauomoparma.com

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Source: turismo.comune.parma.it

More info: piazzauomoparma.com

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Source: turismo.comune.parma.it

6 Trattoria Corrieri

Trattoria Corrieri is one of the most famous restaurant in Parma where you can find local recipes and specialities

Info: <http://www.trattoriacorrieri.it>

7 Hotel Ibis Style Parma

Info: <https://www.accorhotels.com>

8 Parish church of saints Ippolito e Cassiano

The small parish of Gaione in the province of Parma, dedicated to Saints Ippolito and Cassiano, has survived a long and complex history. Its ancient origins are as early as the 7-8th century, built in the early Middle Ages on the remains of a Roman structure. A small altar made of reused Roman bricks from this early building has been found. A Romanesque church replaced this early one around the 12th century; the first attestation of its existence in 1111. But beginning in the 17th century, the monument has undergone a series of renovations that have partially altered its original Romanesque appearance. The campanile, the choir and the south wall are from the most recent phase of restorations.

Info: <http://www.romanico-emiliaromagna.com>

9 TORRECHIARA DETOUR

10 km optional detour towards Torrechiara Castle

Follow stage "Day 2: TORRECHIARA detour"

10 Parmigiano cheese production

11 Bistrot Fattorie Canossa

Info: www.fattoriecanossa.it

12 Antica salumeria Pancaldi

Giorgio Pancaldi's Antica Salumeria was born in the ancient and rich canonic palace of XV century, rebuilt in 1786. The Salumeria produces and offers to its customers Italian pork meat specialities.

This activity has ancient roots. Since 1930-40, the process was carried out in cellars, where the products were skillfully seasoned.

Since 1955 fresh hams have been sent to Langhirano, where the Pancaldi family carries on the activity and wholesales with the help of expert craftsmen, members of the Parmisan Ham Consortium.

In 1985, Giorgio's sons founded the F.lli Pancaldi di Fausto and Alberto Snc, which operates in the same field of the father's Antica Salumeria.

The choice of fresh meat takes always place in very qualified slaughterhouse in northern Italy, where they only process national pigs breaded at the "old manner". The result is a variety of exquisite hams and salami at very competitive prices.

Another flagship of our offer is our best quality Parmigiano Reggiano Cheese and our Traditional Aceto Balsamico di Reggio Emilia.

The Antica Salumeria has also been given national and international credits as reported in the Review page. In 1997 an article published in "Le Figaro Japan" has brought hundreds of Japanese visitors to our shop, to try and buy our fabulous products.

Source: www.salumeriapancaldi.it

13 Prampolini square

The main square of the town, also traditionally called "Big Square" (piazza Grande)

The [Cathedral](#) with its [Romanesque Baptistery](#), and the [Town Hall with its great eighteenth century Tricolore Chamber](#), both face the square (the so-called "Piazza Grande"). On the north side of the square there is the [statue depicting the River Crostolo](#), which at one time was situated in the Villa d'Este park in Rivalta. The ancient linear units of measurements, the "arm" and the "pole" are engraved on the column to the left of the Baptistery, testifying as to how the square has always been a meeting place and trading centre.

Info: turismo.comune.re.it

14 Hotel Reggio

Albergo Reggio is in the heart of Reggio Emilia, just a short walk from the the Romantic Cupola

Info: <http://www.albergoreggio.it>

15 Herbe - Food & Drink

Info: HerbeRistoranteVeganoReggioEmilia

16 Hotel Posta

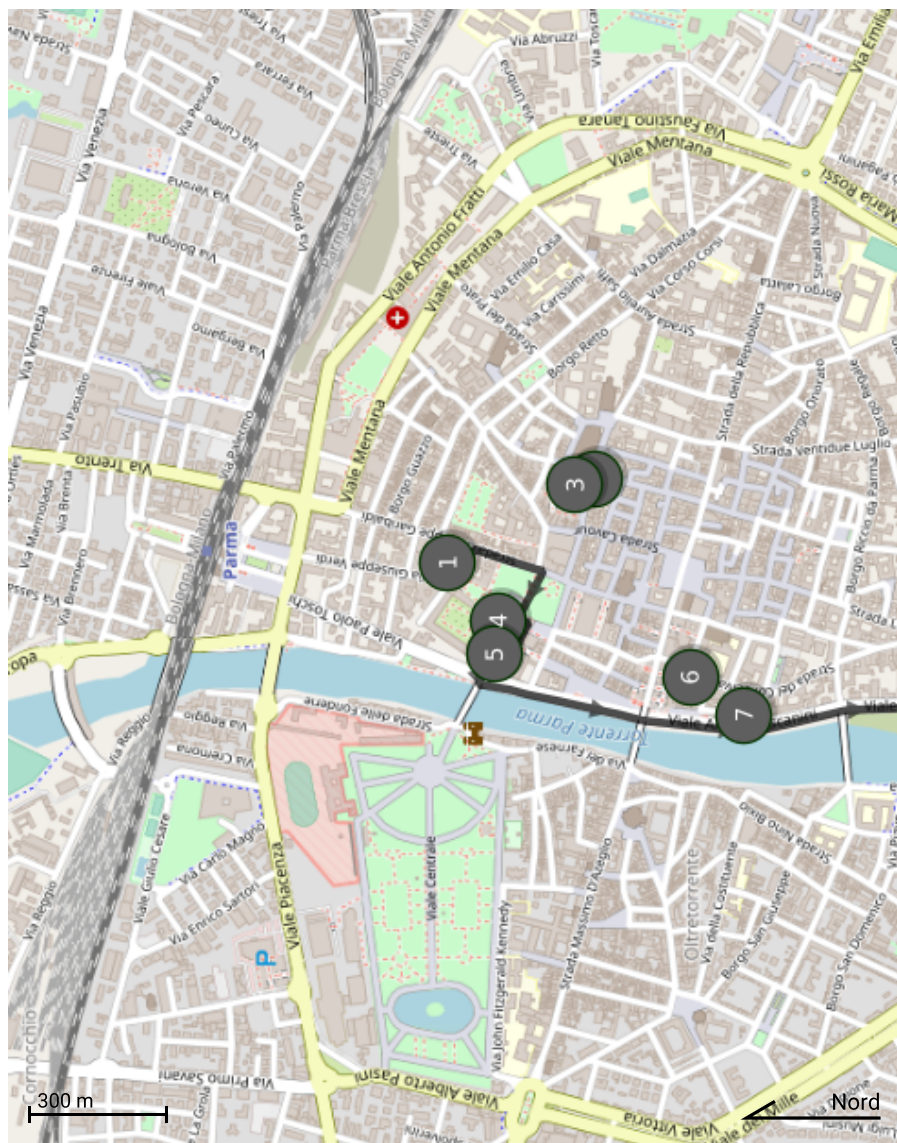
In the heart of the oldest quarter of Reggio Emilia, located within the ancient Palace of the so-called 'Captain of the People' (Palazzo del Capitano del Popolo)

17 Valli theatre

The majestic theatre complex, surrounded by the public gardens, characterizes the town centre. It is situated in the town area once occupied by the ancient fortress and covers an area of 3,890 square metres. It hosts prestigious opera and concert seasons, as well as a rich programme of ballet. It contains a library, an archive room and a historical record library, all open to the public.

Source: <https://turismo.comune.re.it>

Day 2: Parma-Reggio Emilia



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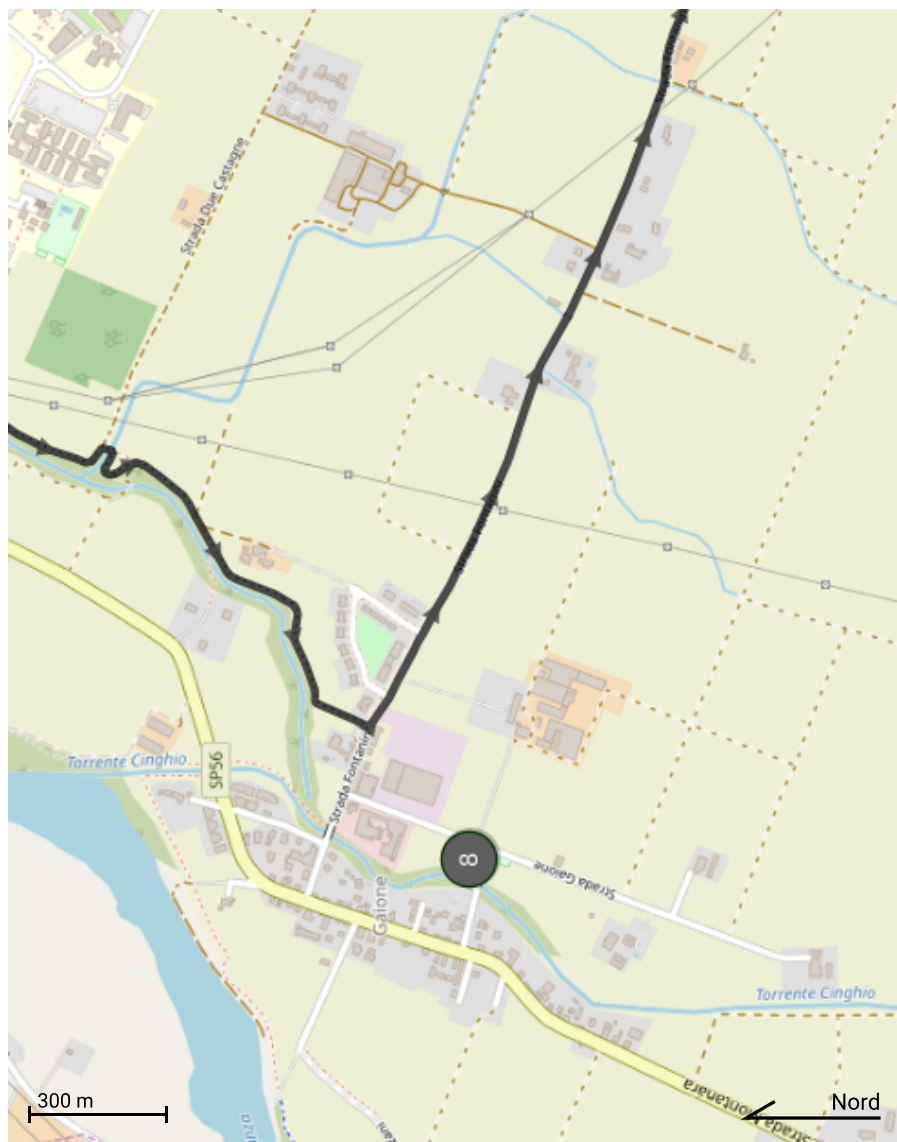
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Day 2: Parma-Reggio Emilia



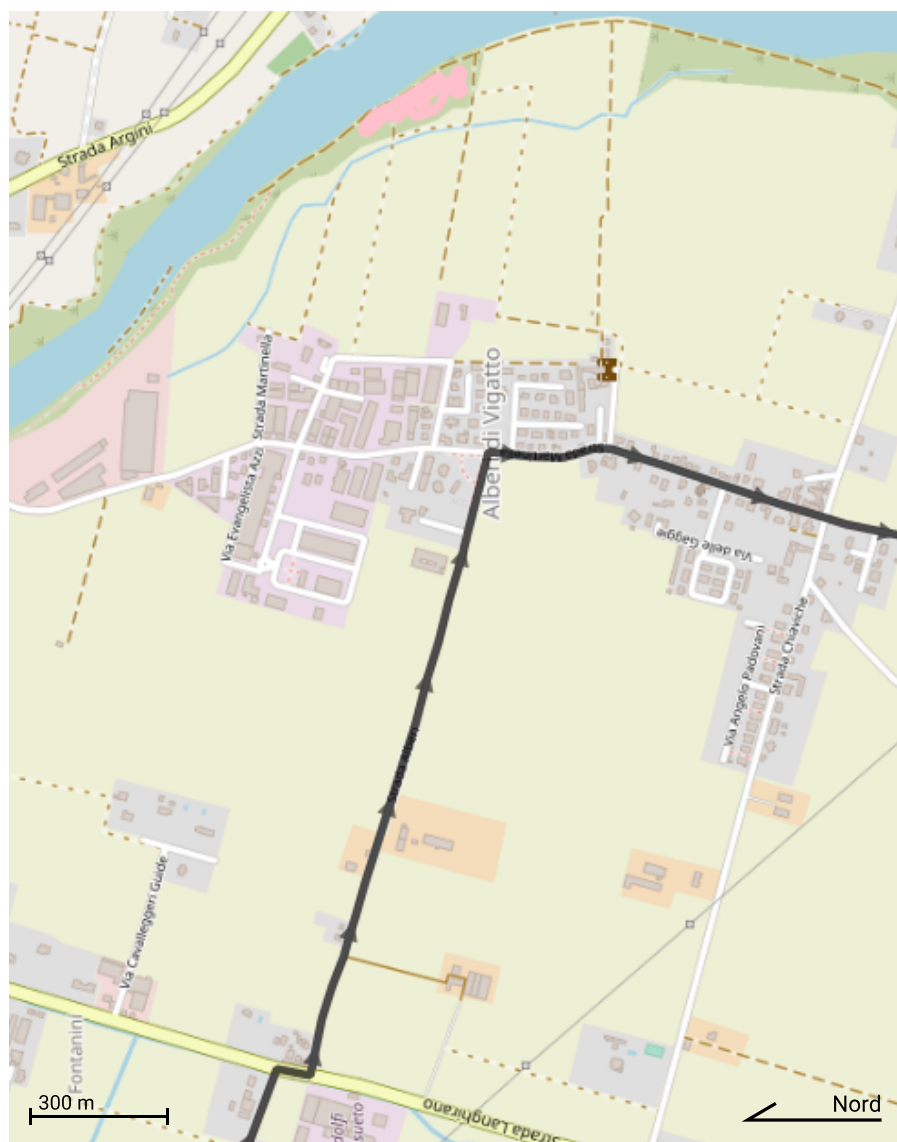
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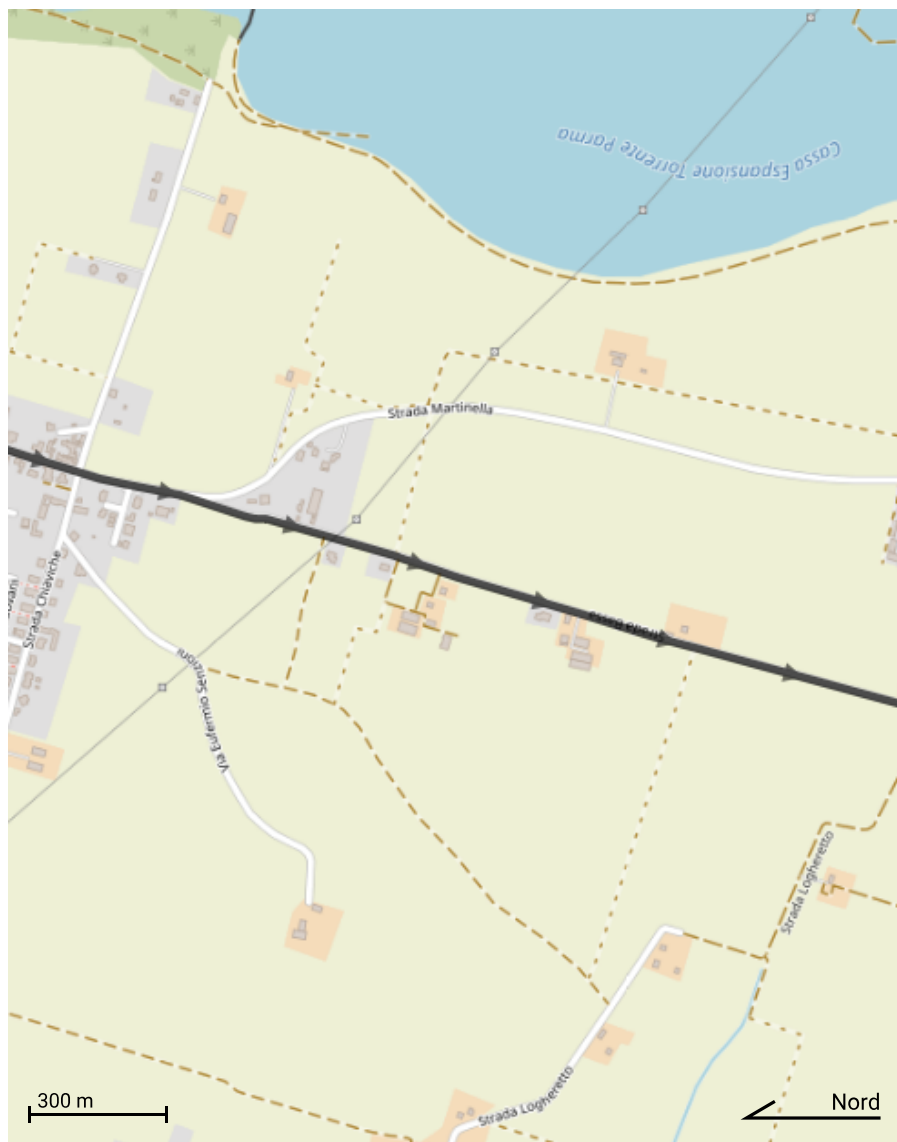
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Day 2: Parma-Reggio Emilia



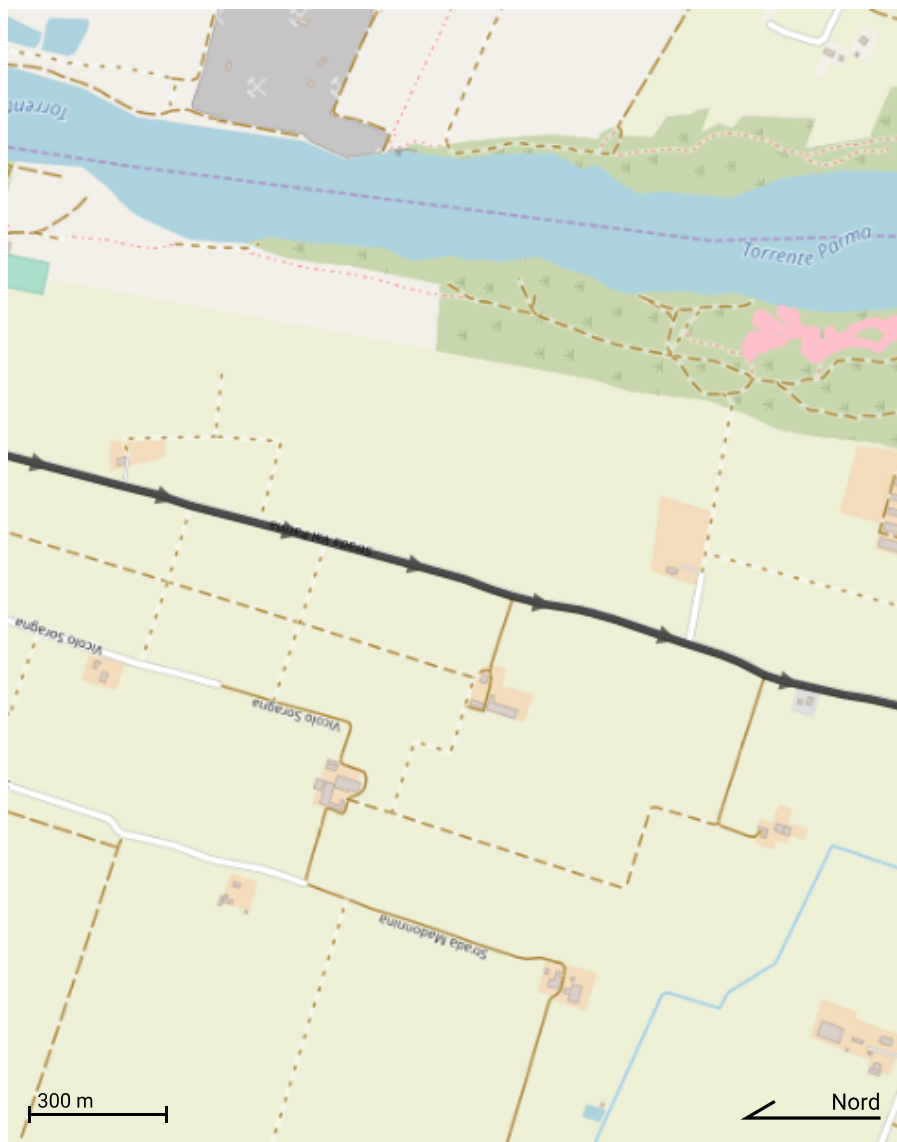
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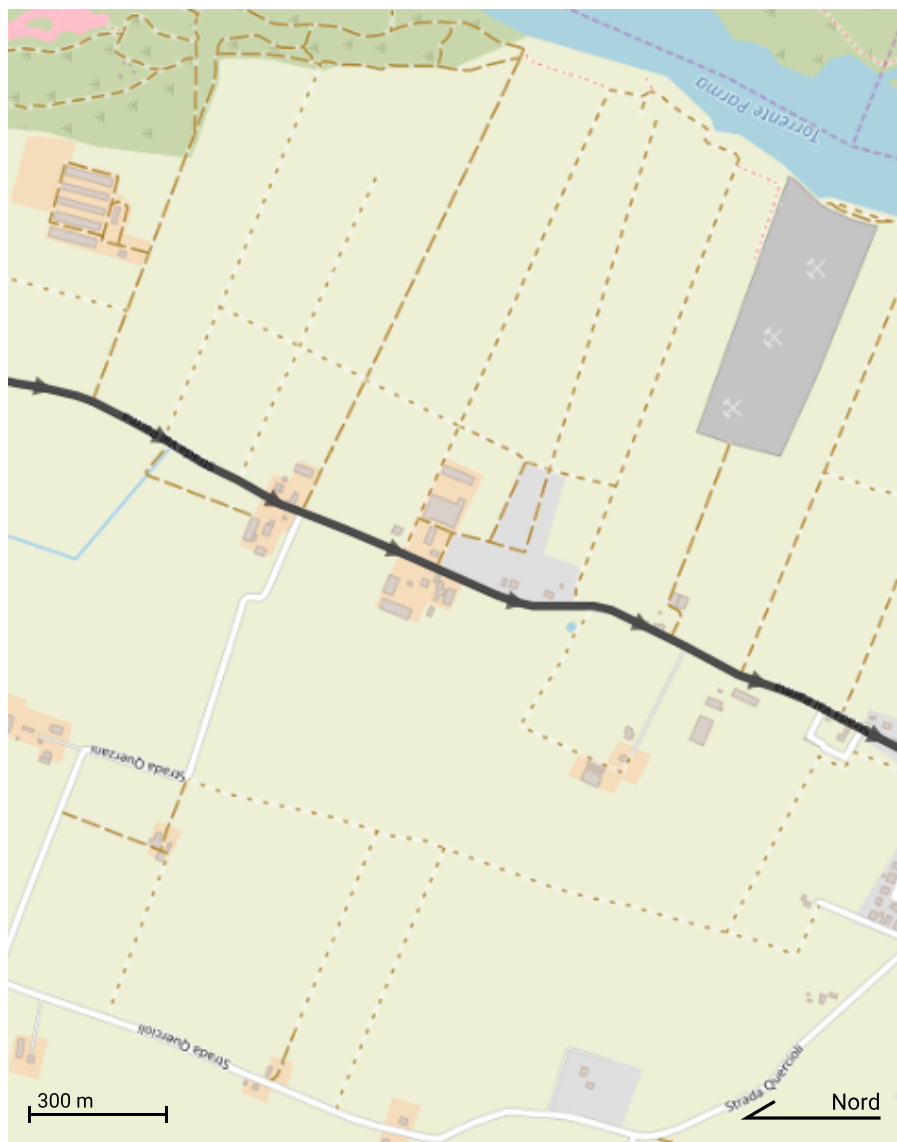
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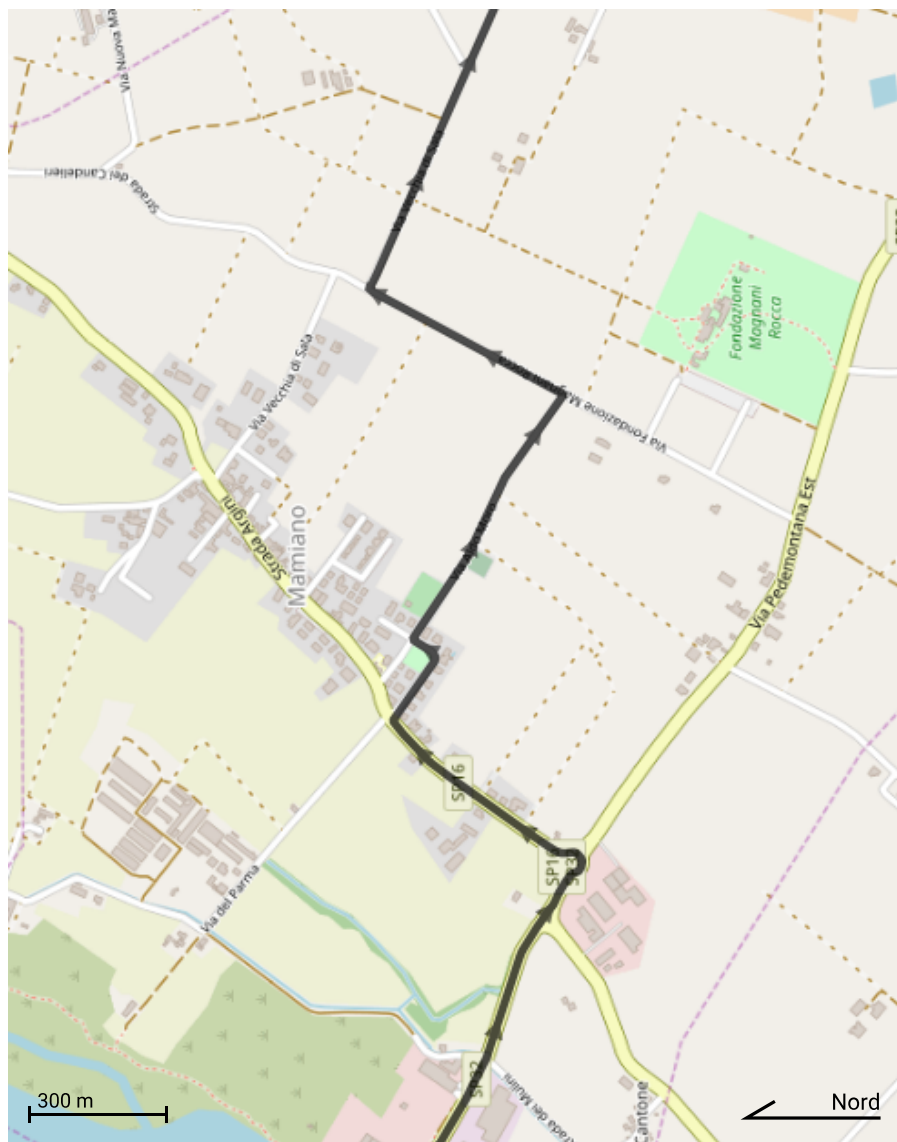
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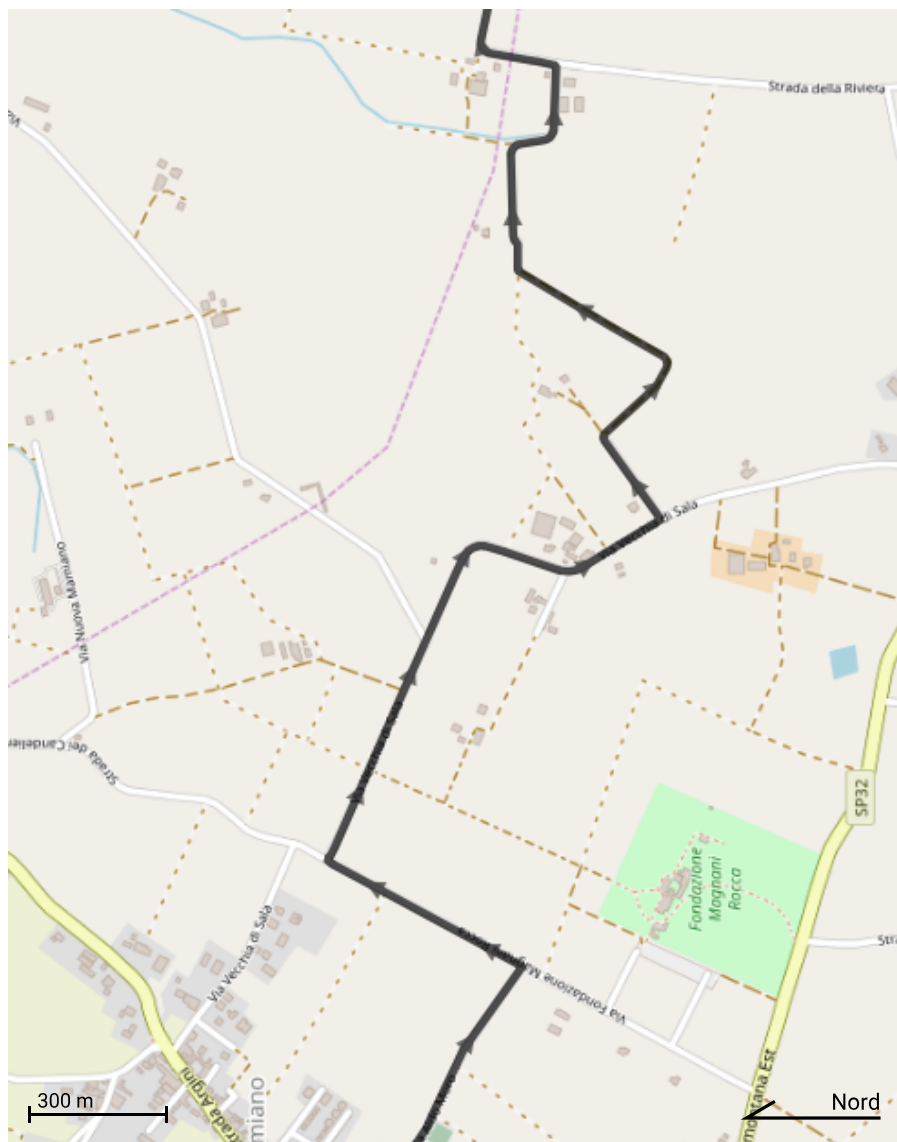
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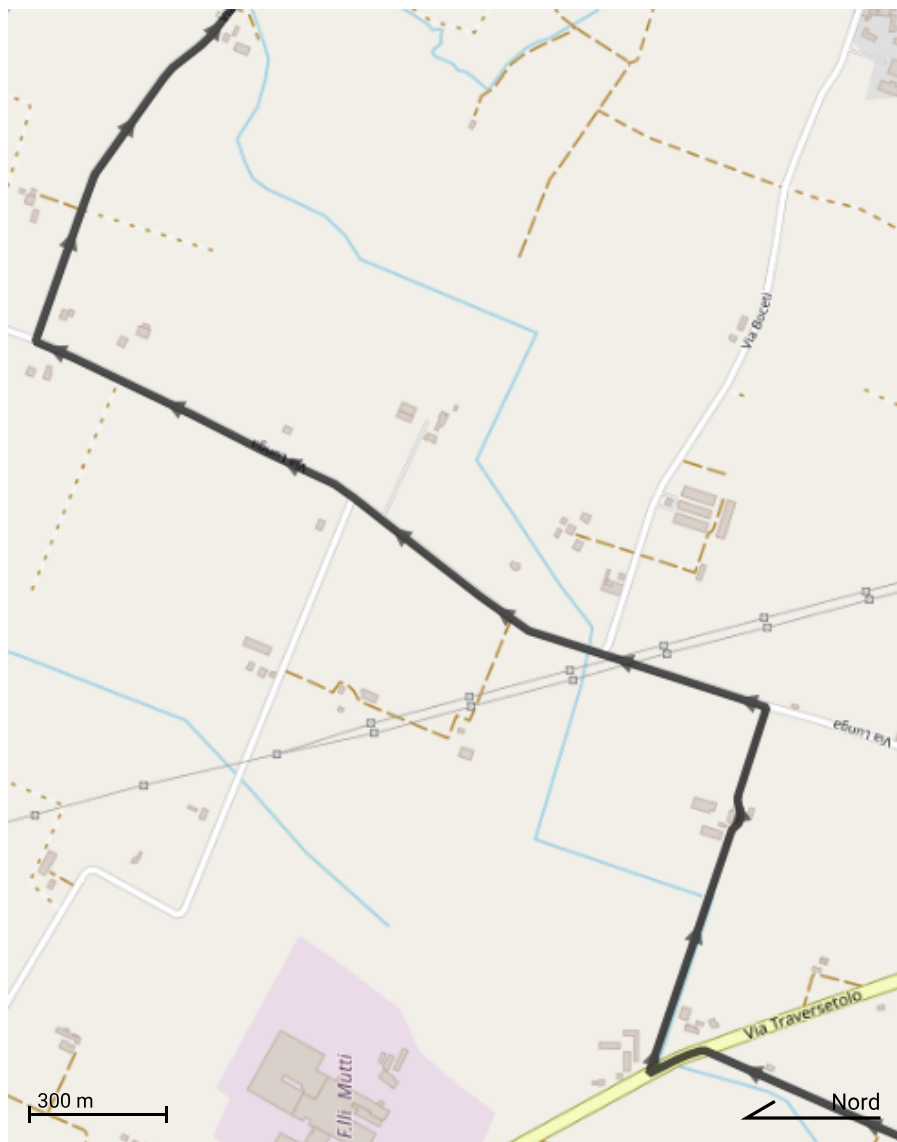
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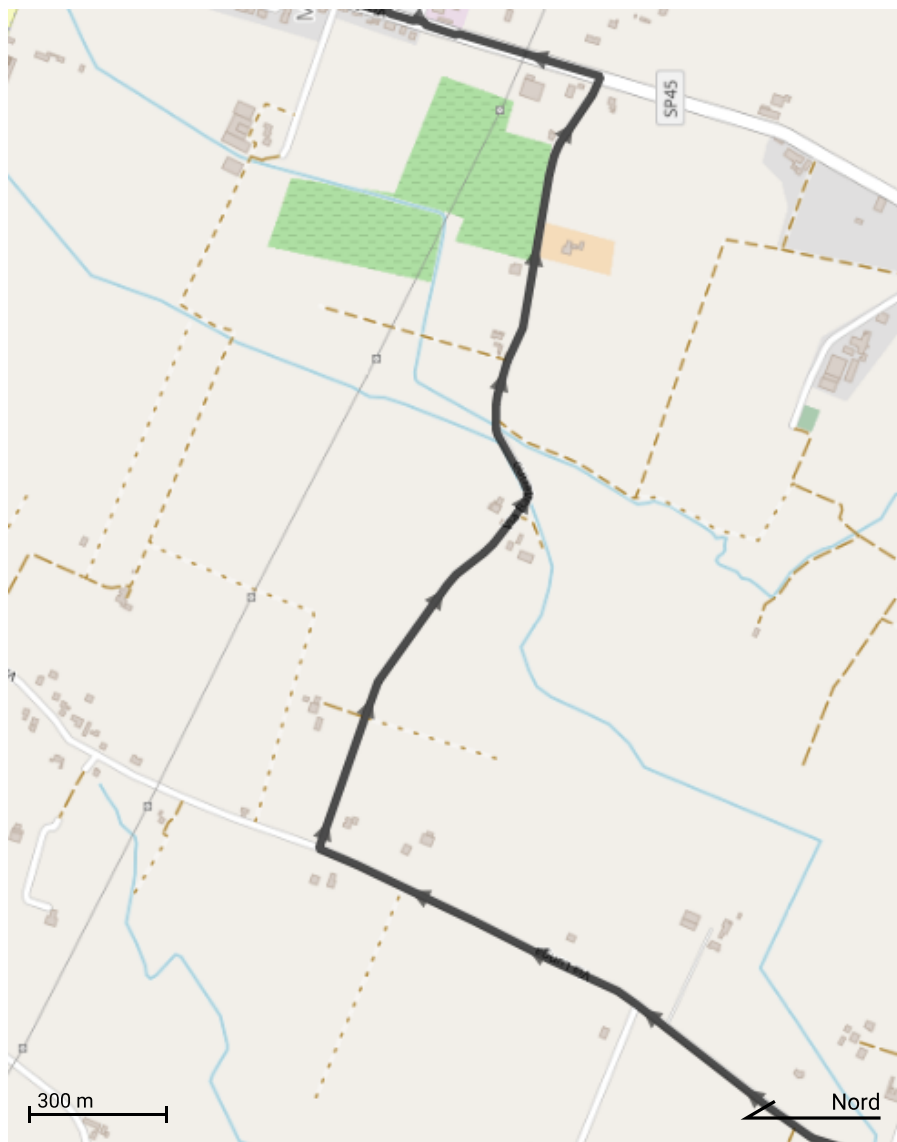
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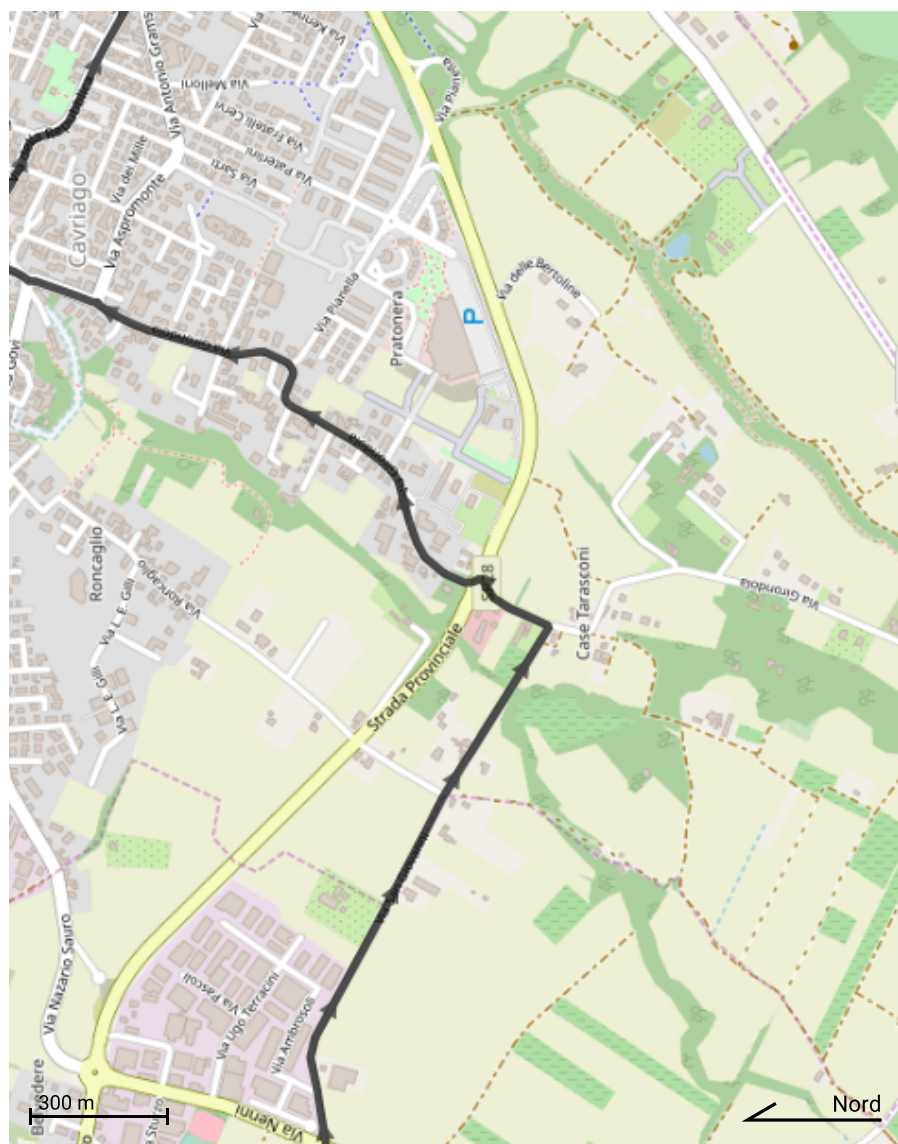
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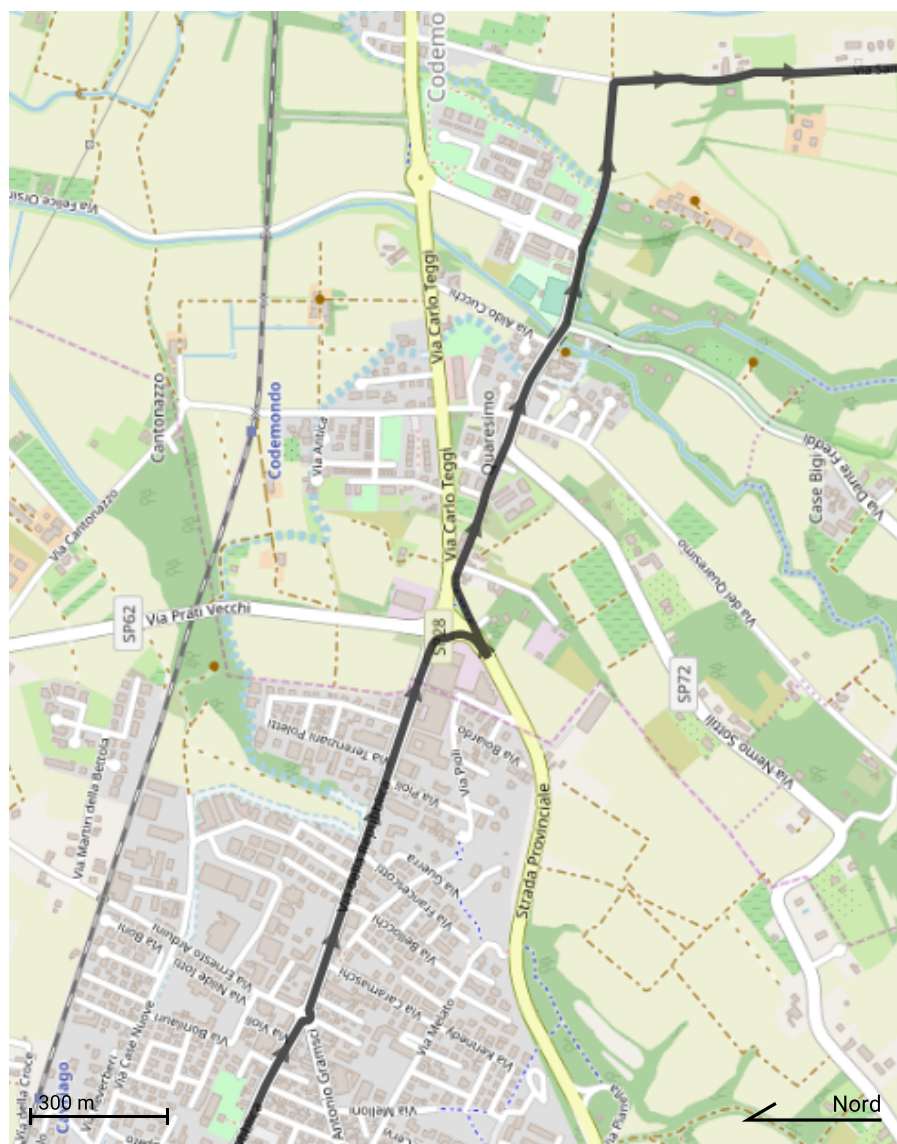
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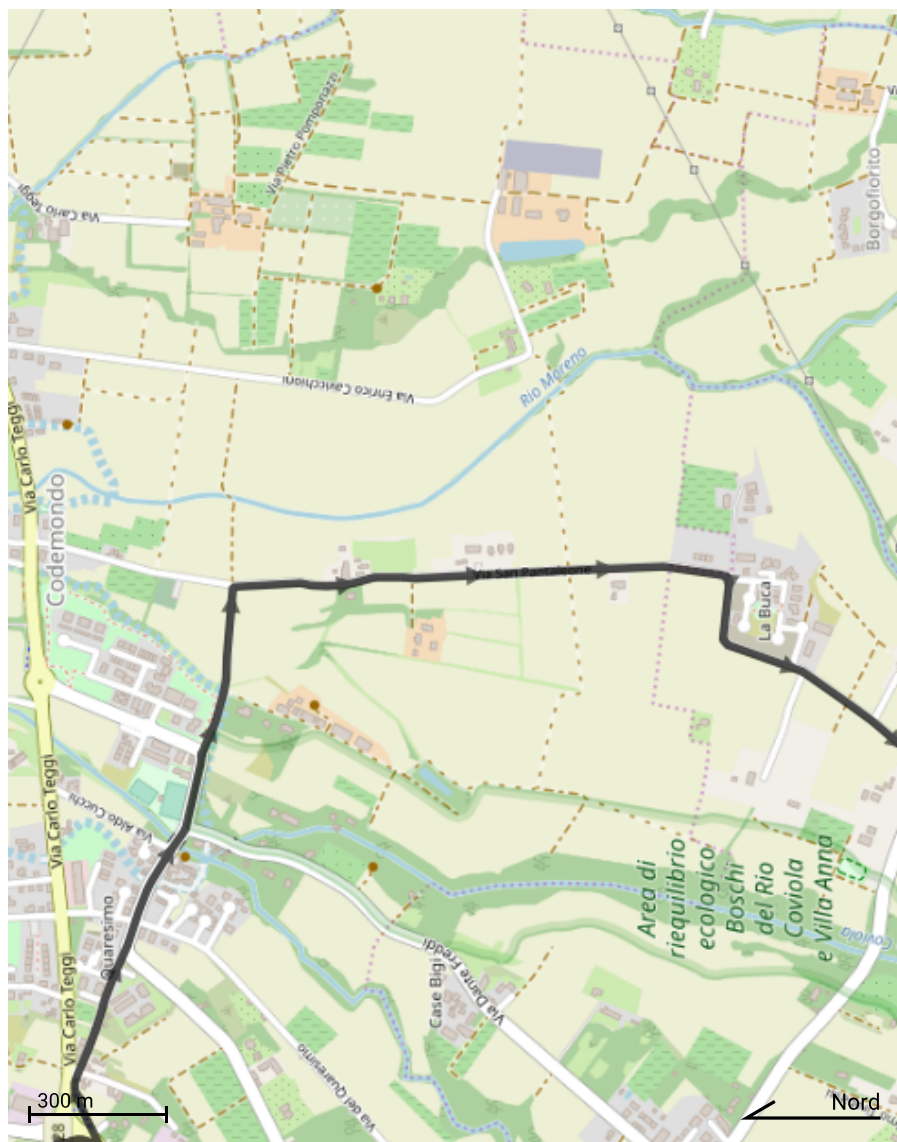
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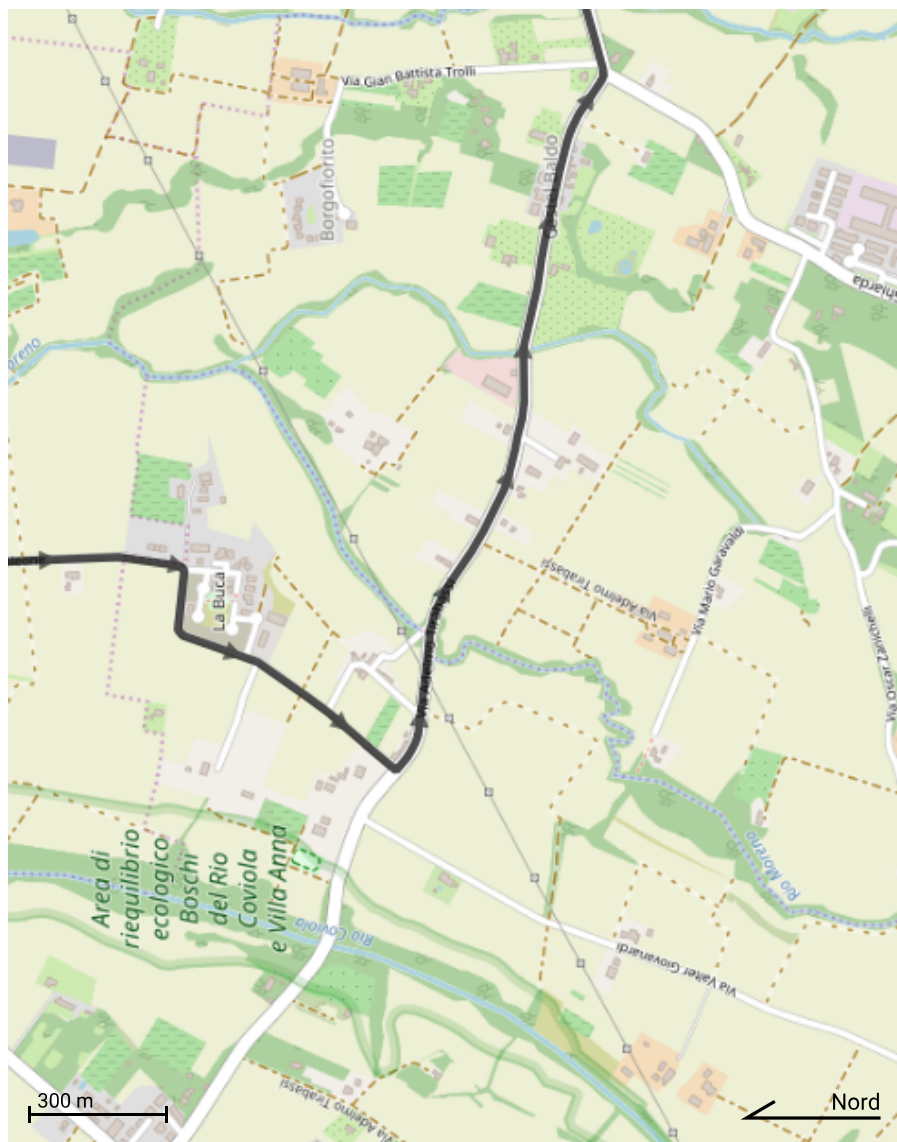
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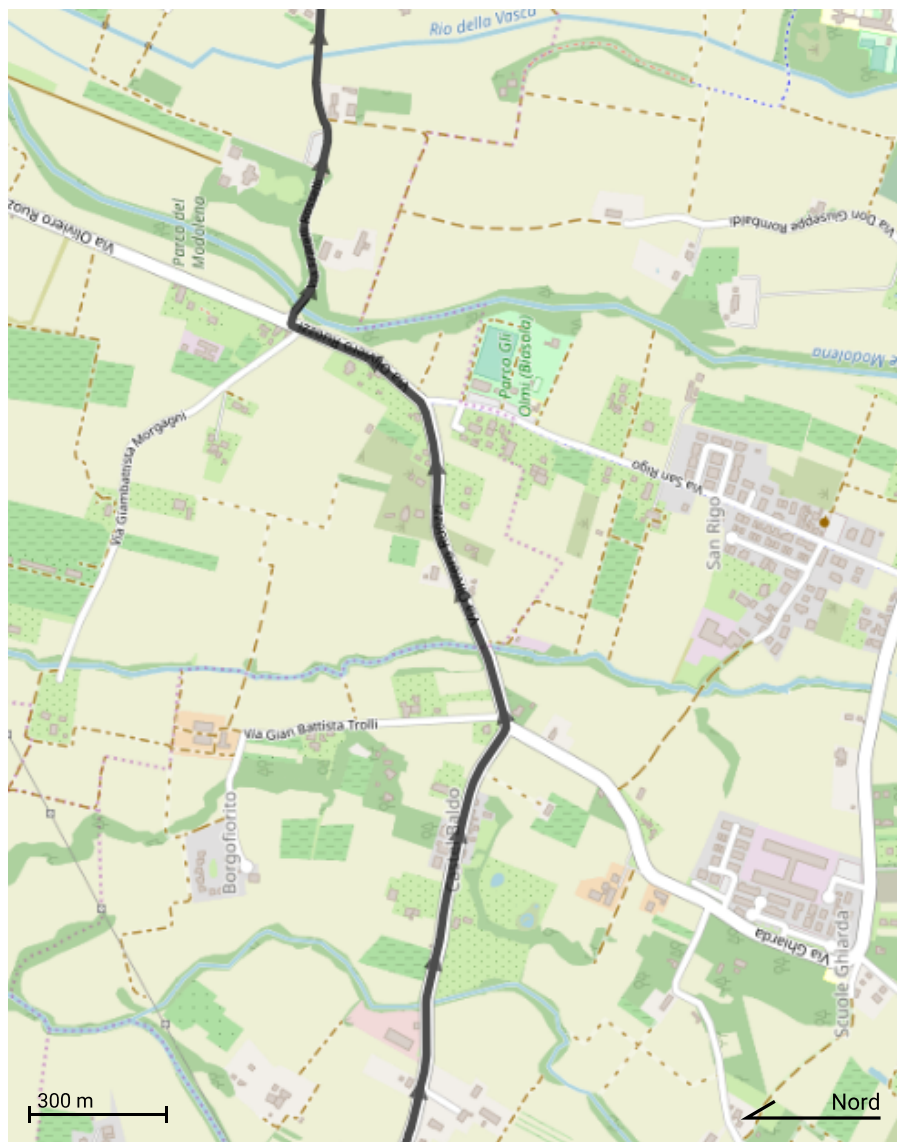
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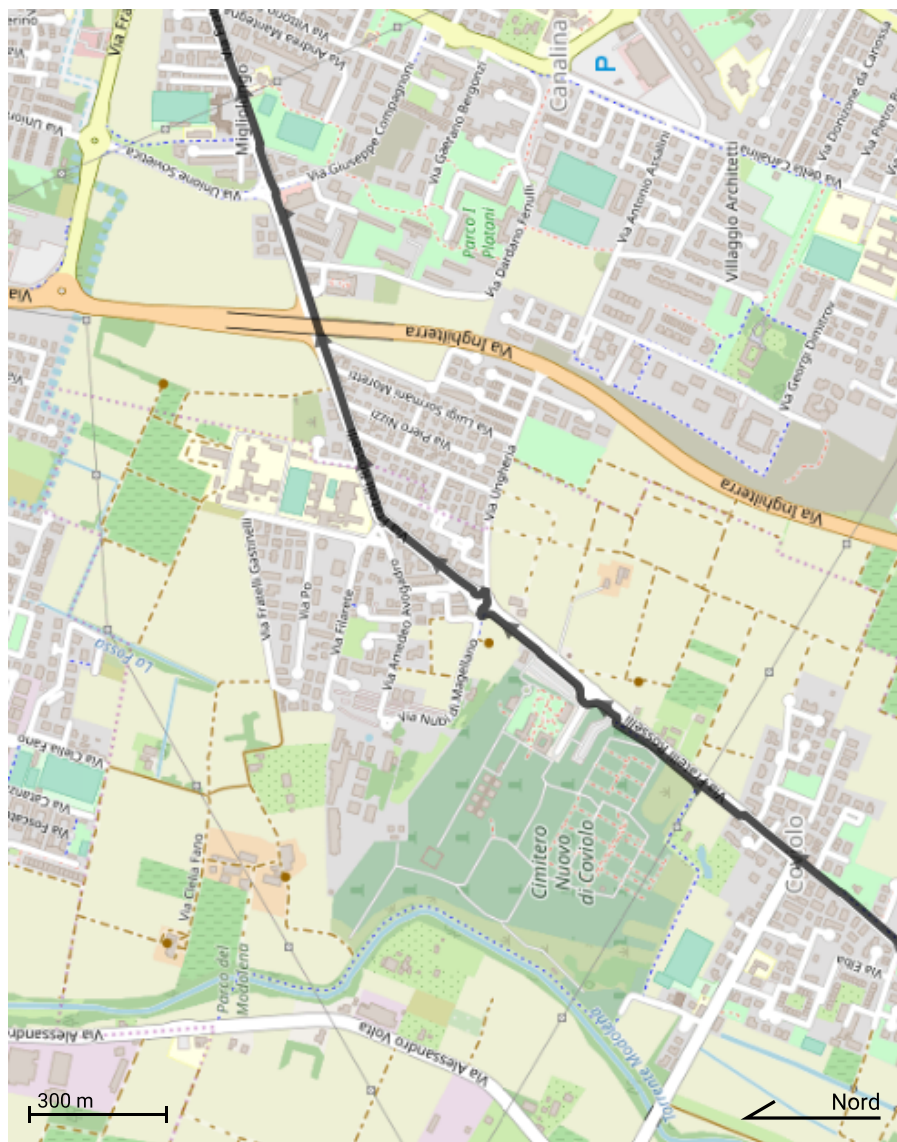
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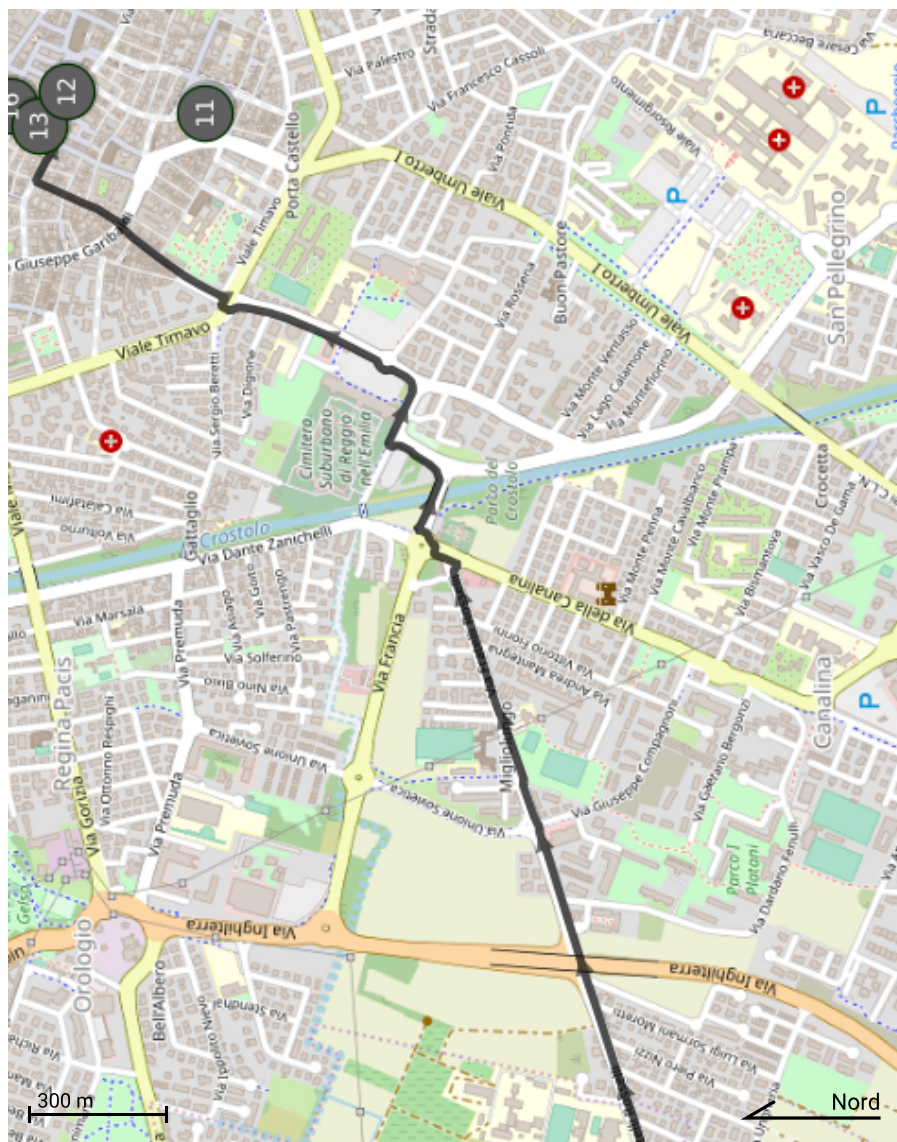
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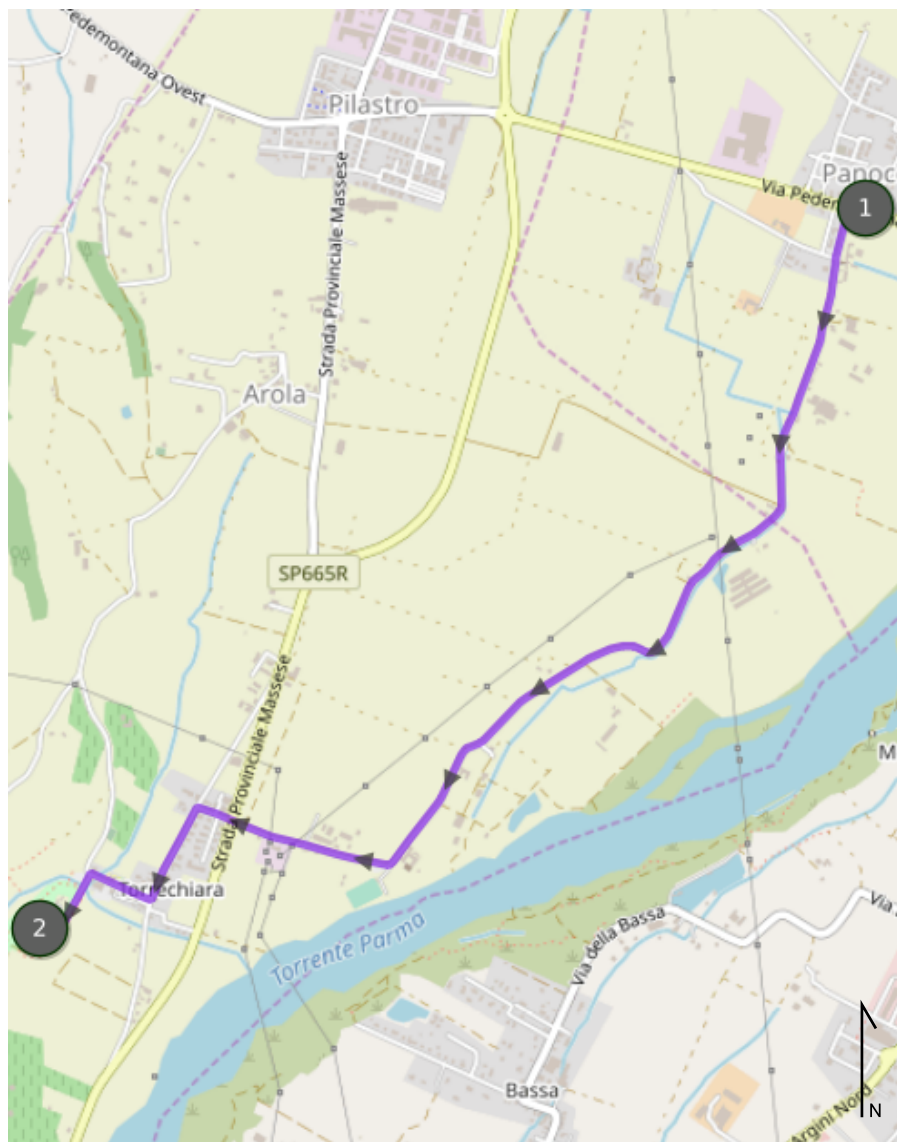
Day 2: Parma-Reggio Emilia



Day 2: Parma-Reggio Emilia



Day 2: TORRECHIARA detour



Day 2: TORRECHIARA detour

10 km optional detour towards Torrechiara Castle

1 TORRECHIARA DETOUR

10 km optional detour towards Torrechiara Castle

Follow stage "Day 2: TORRECHIARA detour"

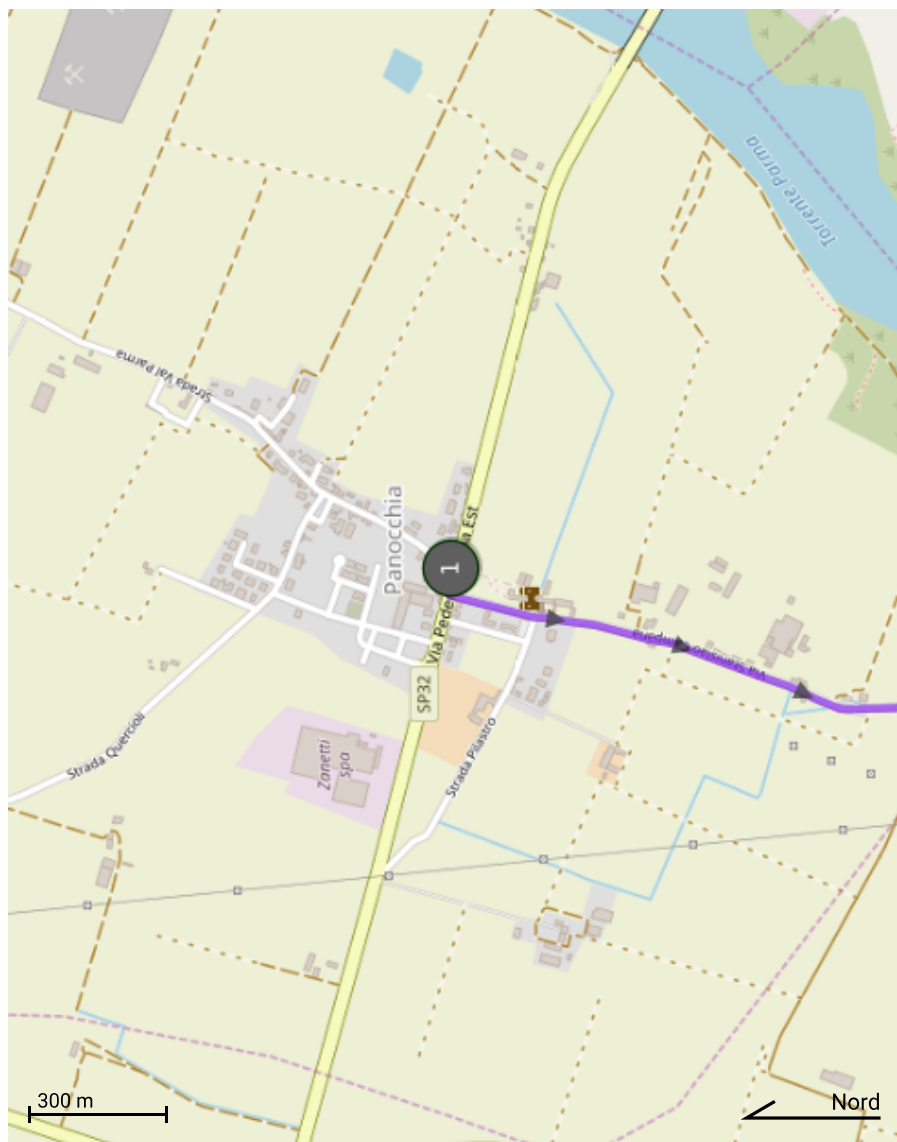
2 Torrechiara Castle

Torrechiara Castle (15th century). Built between 1448 and 1460 by Count Pier Maria Rossi, it is one of the most important examples of Italian castle architecture.

Its defensive structure is composed by the wall and four angular towers, its residential function is explained by the rich presence of "grotesque" frescoes. Closed on Monday ; free access to the village and the restaurant.

Info: castellidelducato.it

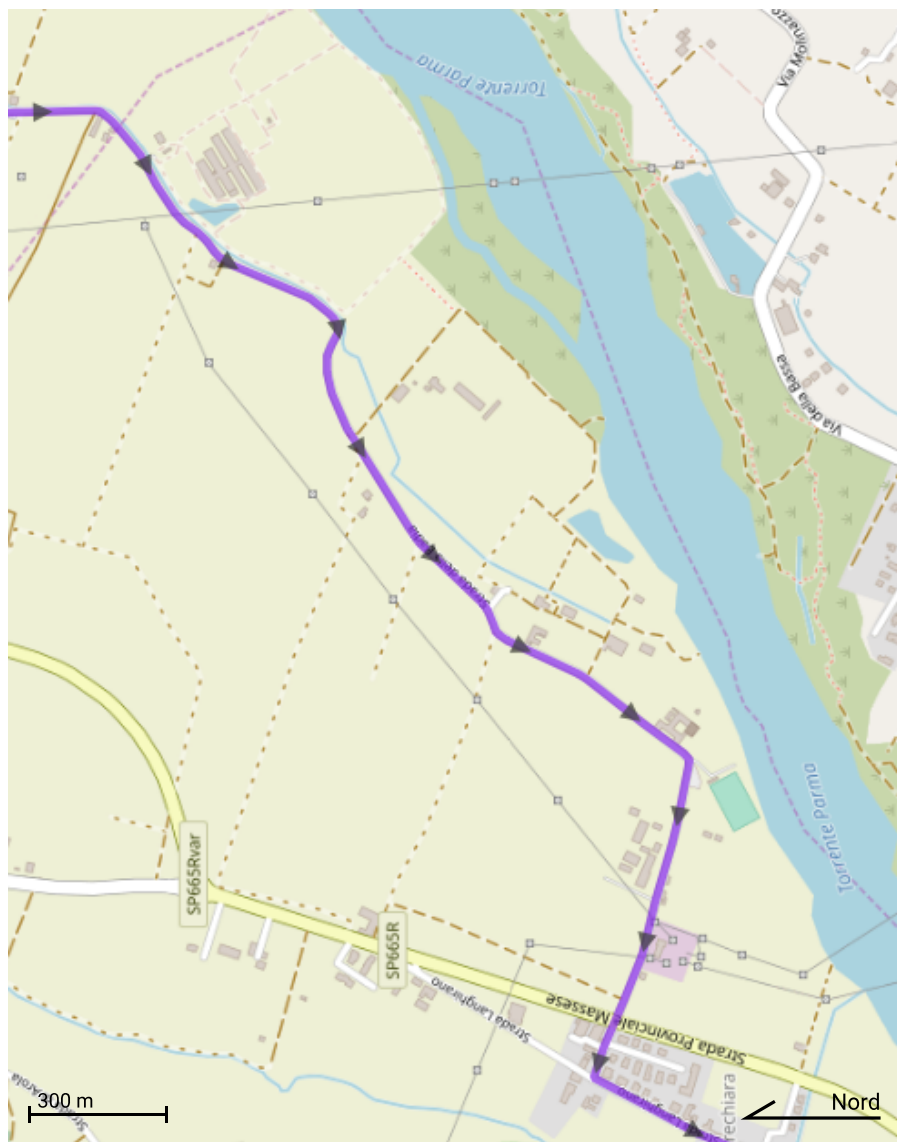
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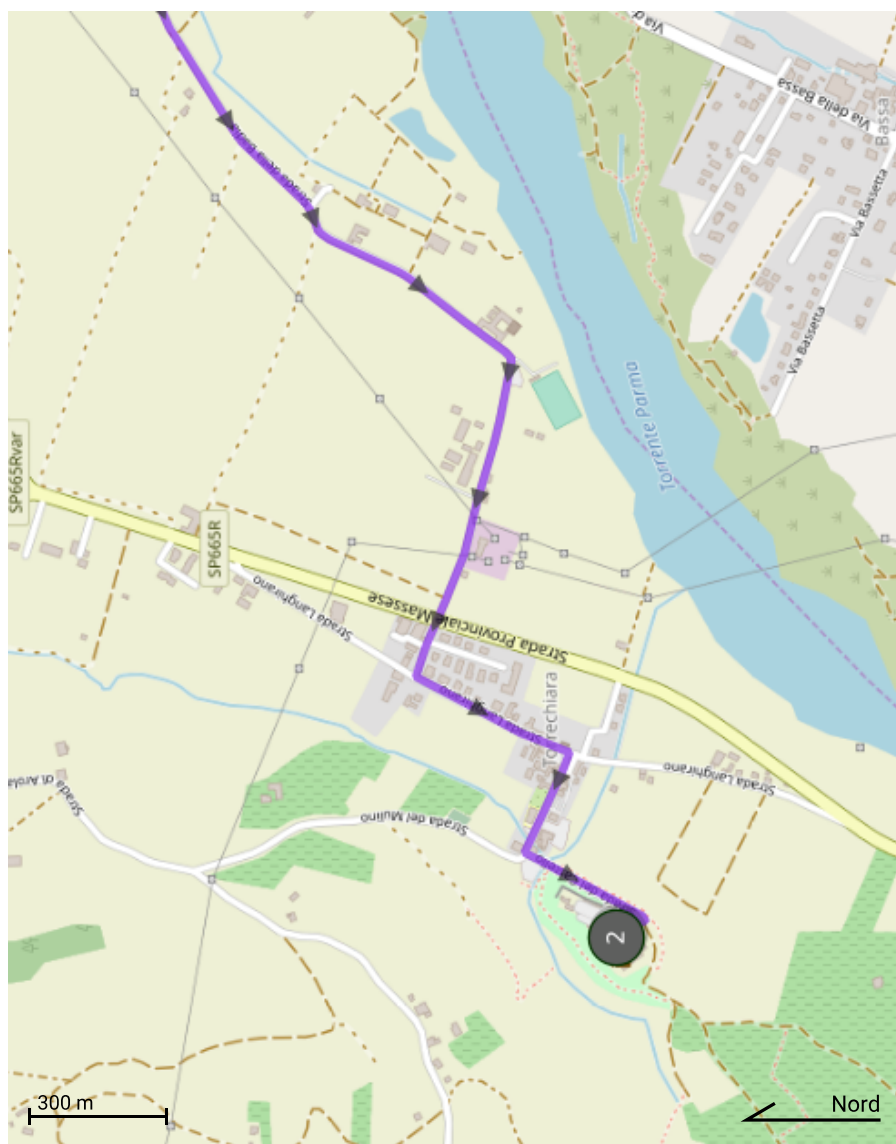
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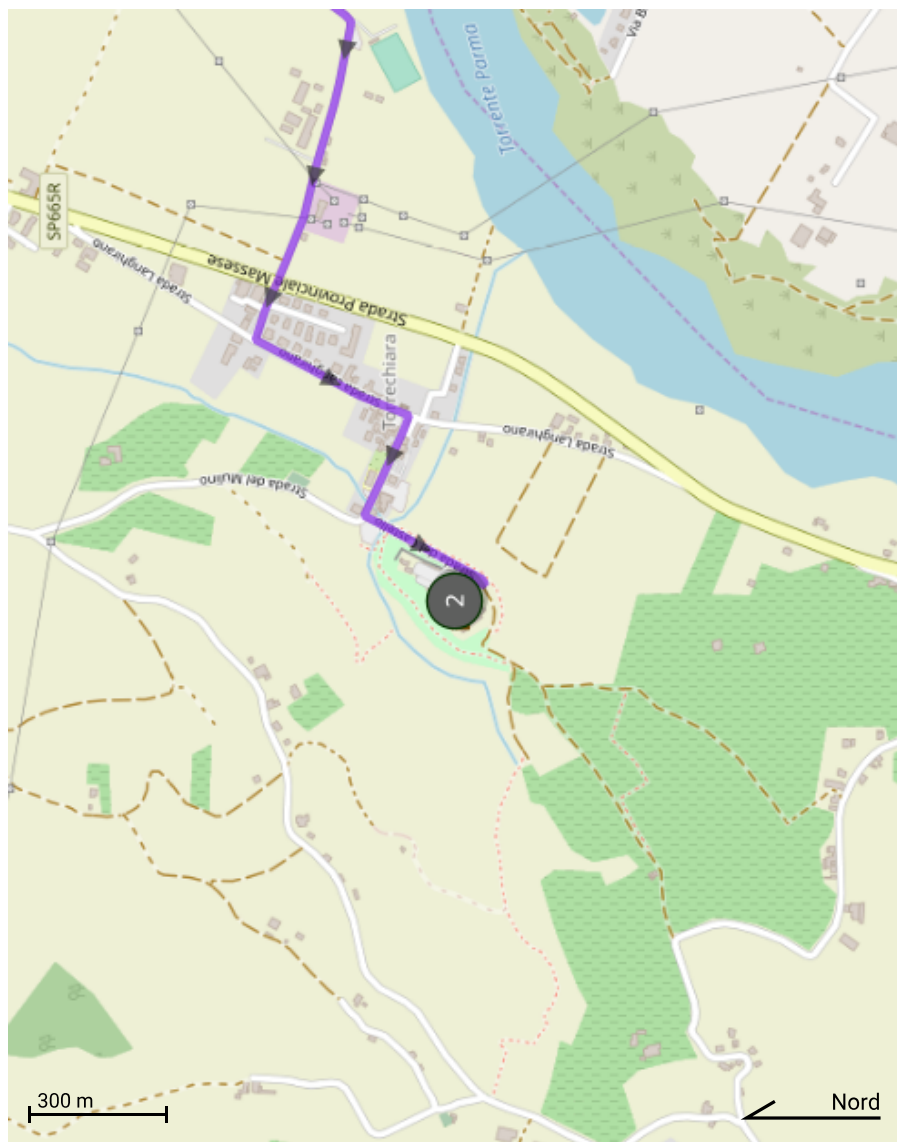
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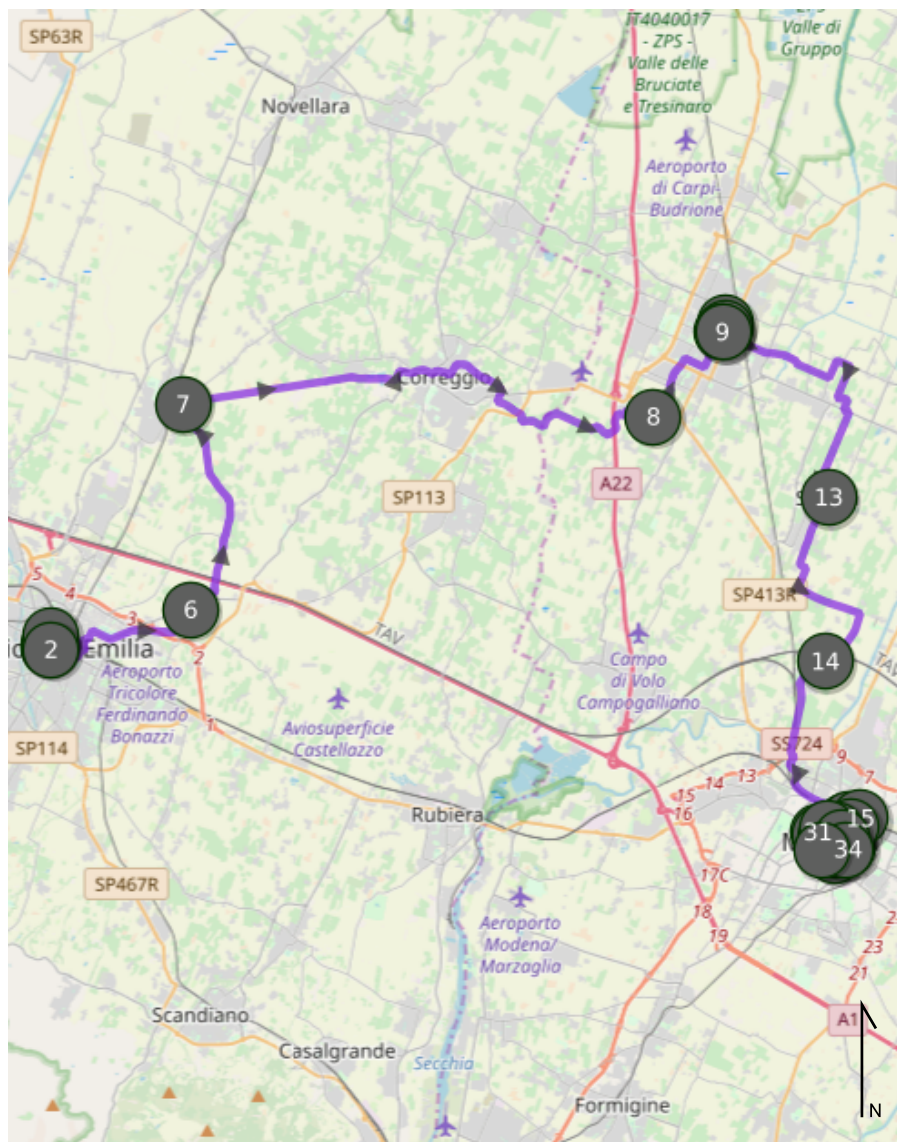
Day 2: TORRECHIARA detour



Day 2: TORRECHIARA detour



Day 3: Reggio Emilia-Carpi-Modena



Day 3: Reggio Emilia-Carpi-Modena

After having discovered the secrets of the making of Parmigiano Reggiano, now it's **Parma Ham**'s turn. The delicate flavor, the slightly salty and fragrant aroma, are the results of the peculiar climate conditions in which this ham is dried and aged. The air of the region, scented by pinewoods and Versilia chestnuts growing on the hills surrounding the city of Parma, ensures the essential features of real Parma Ham. Continue on this pleasant route cycling through cultivated fields until you reach the **ancient fortress of Montechiarugolo**, overlooking the Enza river and the **Castle of Montecchio**, which was part of Matilda di Canossa Duchy's defense system. End this wonderful day with a ride across the city of Reggio Emilia. Enjoy the beautiful buildings and churches of the old town. Overnight at the hotel in Reggio Emilia.

1 Hotel Posta

In the heart of the oldest quarter of Reggio Emilia, located within the ancient Palace of the so-called 'Captain of the People' (Palazzo del Capitano del Popolo)

2 Antica salumeria Pancaldi

Giorgio Pancaldi's Antica Salumeria was born in the ancient and rich canonic palace of XV century, rebuilt in 1786. The Salumeria produces and offers to its customers Italian pork meat specialities.

This activity has ancient roots. Since 1930-40, the process was carried out in cellars, where the products were skillfully seasoned.

Since 1955 fresh hams have been sent to Langhirano, where the Pancaldi family carries on the activity and wholesales with the help of expert craftsmen, members of the Parmisan Ham Consortium.

In 1985, Giorgio's sons founded the F.Ili Pancaldi di Fausto and Alberto Snc, which operates in the same field of the father's Antica Salumeria.

The choice of fresh meat takes always place in very qualified slaughterhouse in northern Italy, where they only process national pigs bred at the "old manner". The result is a variety of exquisite hams and salami at very competitive prices.

Another flagship of our offer is our best quality Parmigiano Reggiano Cheese and our Traditional Aceto Balsamico of Reggio Emilia.

The Antica Salumeria has also been given national and international credits as reported in the Review page. In 1997 an article published in "Le Figaro Japan" has brought hundreds of Japanese visitors to our shop, to try and buy our fabulous products.

Source: www.salumeriapancaldi.it

3 Prampolini square

The main square of the town, also traditionally called “Big Square” (piazza Grande)

The [Cathedral](#) with its [Romanesque Baptistery](#), and the [Town Hall with its great eighteenth century Tricolore Chamber](#), both face the square (the so-called “Piazza Grande”). On the north side of the square there is the [statue depicting the River Crostolo](#), which at one time was situated in the Villa d’Este park in Rivalta. The ancient linear units of measurements , the “arm” and the “pole” are engraved on the column to the left of the Baptistery, testifying as to how the square has always been a meeting place and trading centre.

Info: turismo.comune.re.it

4 Hotel Reggio

Albergo Reggio is in the heart of Reggio Emilia, just a short walk from the the Romantic Cupola

Info: <http://www.albergoreggio.it>

5 Valli theatre

The majestic theatre complex, surrounded by the public gardens, characterizes the town centre. It is situated in the town area once occupied by the ancient fortress and covers an area of 3,890 square metres. It hosts prestigious opera and concert seasons, as well as a rich programme of ballet. It contains a library, an archive room and a historical record library, all open to the public.

Source: <https://turismo.comune.re.it>

6 Gavassa

The village of Gavassa (Gavàsa in the Reggio Emilia language) was already inhabited during the Roman period. A marble inscription from that period was found right near the church. The toponym is probably deriving from Cavo, as evidence of the numerous canals and waterways that characterized the area, a humid and swampy weather.

Source: www.municipio.re.it

7 Start old railway

From this point you start riding on the tracing of an old railway connecting Bagnolo to Reggio Emilia.

8 Trattoria Santa Croce

Trattoria Santa Croce: typical dishes, “gnocco and tigelle”, to pair with the typical Lambrusco “Salamino di Santa Croce”

Info: www.trattoriasantacroce.it

9 Piazza Martiri

Clockwise, on the square:

Theatre (on the RT). Neoclassic style (1857-1860)

Pio Palace (on the RT). It is a highly articulated monumental complex, built between the 11th and the 17th century. Between 14th and 16th century it was the home of the local lords, the Pio family. It hosts the Museum of the Palace, the City Museum and the Museum-monument to the political and racial deportees. Openo 10-13. Entrance fee to the Mueums: 5€; exhibitions 3€; Mueums + exhibitions 6€. Info: www.palazzodeipio.it

Cathedral -Santa Maria Assunta Basilica (opposite). Built between 1514 and the end of 18th century, currently closed due to earthquake of 2012.

Long Porch (on the LFT). 52 arches, Renaissance style.

10 Pio castle

The City Museum at the upper level of the Palace is still closed for works after the earthquake of May 2012, the main part of the Palace is open to the public.

Ticket: euro 5,00 - reduced price euro 3,00

Palazzo dei Pio, commonly called the Castle, is a highly articulated, monumental complex

made up of towers, turrets, courtyards and buildings constructed between the XIV and XVII centuries. It was the home of the local Pio lords. Today it is home of the following:

City library

City archives

City museums: Museo di Palazzo (Museum of the Palace), Museo della Città (Municipal Museum), Museo Monumento al Deportato politico e razziale (Museum-monument to political, racial deportees).

The façade on the eastern side of the Piazza has some characteristic architectural features such as the low-set, round Torre dell'Uccelleria turret, the Spanish Tower, the Passerino Tower(the most ancient part of the building, dates back to about 1320) . The main entrance is on the main square, there are two other entrance on Piazzale Re Astolfo. The inside of the building is richly decorated with frescos. The halls of the City Museums present paintings, scagliola sculptures and other historic artefacts

Source: www.visitmodena.it

Info: www.palazzodeipio.it

11 Carpi Cathedral

Carpi Cathedral is a Roman Catholic cathedral in Carpi, Emilia-Romagna, Italy, dedicated to the Assumption of the Virgin Mary. It is the episcopal seat of the Diocese of Carpi. It stands on the site of a mediaeval pieve dedicated to Mary; construction on the present building began in 1514, predating the establishment of the diocese here in 1779 by over 250 years.

It was granted the status of a minor basilica in 1979, on the occasion of the bicentenary of the establishment of the diocese.

Fonte: wikipedia

12 Municipal theatre

Theatre in neoclassic style (1857-1860)

Built in a very short time thanks to the support of the Società dei Palchettisti, the Theatre was inaugurated in 1861 with neoclassical architectural modules, according to the theatre-temple image that was characteristic of the first XIX century. It was born with the intention of providing the city with a theatre suiting the tastes of the time, with the best acoustic and visual solutions, without compromising the comfort of boxes and stalls. In the same years also the open area of the **Public Garden**, collocated at the back, was designed; it consists of

a large green area designed as environmental completion of the Theatre.

The interior was elegantly decorated by painters from Modena and Reggio with Baroque motifs. A remarkable attention must be paid to the curtain made by Giuseppe Ugolini in 1861 with "Orpheus and the Muses". A curious detail; the artist has given the female characters the tracts of the local high-class beauties of Carpi in that time, thus causing great scandal because of their nudity.

Source: www.incarpi.info

13 Rocca Campori

Rocca Campori (11th-16th century). Partly closed due to the earthquake of 2012.

It is the historical-architectural symbol of the city of Soliera. It is called Rocca Campori even if it has been built by the "Estensi" for defensive purposes.

Source: castellidimodena.it

14 San Bartolomeo Church

The present church was built in the early '30s on the foundations of a smaller church. It is believed that in the '70s here were performed rites of exorcism.

15 Enzo Ferrari museum

Museo Casa Enzo Ferrari (also known as *Museo Enzo Ferrari*) is a museum in [Modena](http://www.modena.it) focused on the life and work of [Enzo Ferrari](http://www.enzoferrari.com), the founder of the [Ferrari](http://www.ferrari.com) sports car marque

Source: [Wikipedia](http://www.wikipedia.org)

16 Hotel Principe

Info: <http://www.vittoriahotels.it/hotelprincipe/>

17 Hotel Milano Palace

Info: <http://www.milanopalacehotel.it>

18 Duke garden

In 1598 Duke Cesare let a wide area near the old Castle fence; its transformation into Ducal garden was realized in the following years and it was arranged according to the canons of the Renaissance garden.

In 1634 the lodge, designed by Vigarani, was finished; it shows the features typical of the seventeenth-century architecture. After a period of neglect, during the reign of Francesco III a part of the garden was transformed into the botanical gardens, while the garden while the garden underwent major changes during the 19 century.

Nowaday the garden is characterized by the original design and by the elegant lodge

The Palazzina Vigarani, known by the name of the "Palazzina dei Giardini", has since 1983 a prestigious and now internationally recognized exhibition venue.

Source: visitmodena.it

19 Hotel Europa

Info: <http://www.hoteleuropa.it>

20 St Francesco church

The church of San Francesco is a religious building located in the historic center of Modena. The church, in the Emilian Gothic style, was built starting from 1244.

At the end of the left aisle there is a sculptural group in terracotta by Antonio Begarelli.

Source: Wikipedia

21 Palazzo Ducale

Roman architect Bartolomeo Avanzini designed the Palazzo Ducale, whose construction began in 1634. The Palazzo housed the Este Court for more than two centuries and is today

the headquarters of the Italian Military Academy.

The elegant façade has three windows placed side-by-side and crowned by balustrades with statues. The central and lateral parts are raised.

The courtyard of honour with an elegant two-storey arcade is considered a masterpiece of Baroque architecture. From here you access the monumental staircase of honour adorned with Roman statues, which leads to the numerous rooms of the Estense Residence. Special mention should be made of the Sala del Trono, Salottino d'Oro, Salone d'Onore and the Sala dello Stringa.

Today the palace is the headquarters of the Military Academy.

The History Museum of the Military Academy holds weapons and armatures, memorabilia, relics and military items (flags, uniforms, drums, etc.)

Tratto da: <http://www.visitmodena.it>

22 Theatre Storchi

In the second half of the 19th century after the demolition of the provisional arenas built on the city bastions and the Aliprandi Theatre fire (1881), Modena was lacking a theatre building for popular shows and entertainment.

Different from the Municipal Theatre, facing one of the main streets in the city centre, the Storchi theatre was erected on land (a gift from the Municipality) of a new building site gained from construction of the Garibaldi barrier (1884) following demolishment of the Bologna gate (1882). This particular position also allowed the equally original architectural structure with a double façade - the main north-facing one towards Piazza Garibaldi, and the west-facing one towards the wall promenade (now Viale Martiri della Libertà) - built in Greek-Roman style according to the dictates of the pedantic eclectic coevality well-known to Maestri, distinguished expert of antiquity and relevant public affairs, learned builder or renovator of residences for the new rising middle-class.

Source: [visitmodena.it](http://www.visitmodena.it)

23 St Maria Pomposa church

The church, which forms part of the complex called Aedes Muratoriana, is situated in the eponymous square and takes its name from the Abbey of Santa Maria Pomposa in the Po Delta, to which the parish chapel, built in the medieval walls of Modena, originally belonged.

It is one of the oldest churches in the city, with records dating back to 1153. Traces of the medieval arched door can still be seen on the façade.

Source: www.visitmodena.it

24 St Maria Delle Assi church

This is one of the oldest churches in Modena. The name “delle Asse” (of the planks) comes from the fact that, where the church now stands, there was once a wooden bridge that crossed the Canalgrande.

A flight of steps leads up into the church with its single nave and six side chapels. The inside is simple and elegant while the chapels are opulently decorated.

Source: visitmodena.it

25 Saint'Eufemia church

The church, designed by Cristoforo Malagola, “il Galaverna”, was built in 1650 and is what remains today of the medieval monastery of S. Eufemia. Closed in 1798, it was officiated again in 1832 by the Confraternity of Saint Peter Martyr which saw to its restoration. Following Napoleonic measures, the extremely vast monastic building was home to various institutions, such as prisons, the Carabinieri Headquarters and the University.

Its façade is rather simple: two windows, one square and the other round, are set above the main entrance door and allow light into the church.

The interior is octagonal with unequal sides.

The presbytery, situated at the opposite side of the entrance, houses a painting of the ‘600 of the Pietà, and a sculpture of the “Addolorata (Our Lady of Sorrows)” dressed with rich drapes and whose head was attributed to Begarelli.

Source: visitmodena.it

26 Saint Agostino Church

The church, erected in 1338 on a pre-existing building, was transformed between 1669 and 1670 to become the Pantheon of the dukes and duchesses of Este.

In those years, the gothic building, whose original style can still be seen in its general structure and on the external side, was decorated with a sumptuous stucco work and paintings. The complex expresses the aspirations of the House of Este, intertwining the terrestrial glory with the divine glory of the reigning house.

The ambitious iconographical decoration conceived by the Jesuit Domenico Gamberti was realised by the artists of the court, some of whom also worked at the palace in Sassuolo: Oliviero Dauphin, Sigismondo Caula, Francesco Stringa and stucco artists Lattanzio Maschio and Giovanni Lazzoni.

Of particular note is the “Lamentation of Christ” by Antonio Begarelli (1524-26) and the

fragment of fresco from the 14th century of a Madonna and Child, from the previous church and attributed to Tomaso da Modena.

Source: www.visitmodena.it

27 St Vincenzo church

In the 1600's, in the ambitious intention of creating the most important sacred building in Modena, the Theatines could rely on the support of the Estensi court and used such architects and sculptors as Bartolomeo Avanzini or Tommaso Loraghi who plied their trade for the Estensi court.

This was particularly the case for the two new buildings that Francesco I was having built: the Palazzo Ducale of Modena and the Delizia of Sassuolo.

The single wide, longitudinal nave of the church is lined with chapels where the Theatine fathers celebrated mass simultaneously. The church follows the general plan used in the Theatine church of S. Andrea della Valle in Rome.

The nave, cupola, transept and apse of the church were decorated with frescos but at different times.

Source: visitmodena.it

28 St Pietro Abbey

In ancient times annexed to the **Benedictine Abbey** founded in 983, the church was reconstructed between 1476 and 1518. The façade of the church, in terracotta, is crossed by an exquisite frieze, also in terracotta, composed of intertwined seascapes with winged satyrs realised around 1530. The interior, divided into five naves, is rich in works made between 1400 and 1500 and is virtually an exhibition of the local artists of the time.

The six large terracotta statues leaning against the pillars of the central nave were sculpted by **Begarelli** and depict the Madonna of the Conception and the various saints. Of particular importance is the ninth chapel in which the Apogee of Begarelli, the last work of the artist, is found, depicting the Madonna in Glory and the saints Peter, Paul, Geminiano and Benedict.

At the end of the right nave **the Pietà** can be admired. Of particular value is the sacristy with the racks in splendid inlaid work carried out by Gianfrancesco da Cremona in 1548.

Source: visitmodena.it

29

St Domenico church

Closed after earthquake

The medieval Dominican Church was demolished in 1707/8 following works to complete the Ducal Palace. The new church was built according to a design by Giuseppe Torri and opened in 1731, before its completion. Elliptic in shape, the interior is covered by a dome, supported by coupled columns which surround the statues of the Evangelists by the Bolognese Giuseppe Maria Mazza.

Paintings include the Saint Peter Martyr by Francesco Meuti and the Saint Thomas Aquinas by Cignaroli. The baptistery is home to the 1823 "Christ in the House of Mary and Martha" by Antonio Begarelli.

Source: visitmodena.it

30 St Carlo church

The church, started in 1664 on a design by Bartolomeo Avanzini, architect to the Duke's court, is currently used as an auditorium. The brick façade with marble friezes is divided horizontally by an architrave. The inside is divided into three naves and holds several paintings by the most important of Modena's XVII century artists.

The apse, with its full baroque stucco decoration, houses a large canvass by Marcantonio Franceschini depicting the great plague occurred in Milan.

On the altars are valuable paintings by Francesco Vellani and Aleodato Malatesta. Today, the church is used to host events.

Source: visitmodena.it

31 Museum palace

The building, built in the **mid-eighteenth** century, initially housed the military arsenal. Designed by the duke Francesco III d'Este to house the General House of the Poores, was renovated by Pietro Termanini in 1769. In 1788 it was turned into the House of the Crafts and into the building were set up works and factories. After the restoration, the building housed a military hospital, a prison and accommodation of officers; in 1828 received the Lapidary Museum set up by the duke Francesco IV of Austria-Este.

Italian unification marked a new stage in the history of the building, that was partially purchased by the Public Administration in 1881, in order to reunite the art and bibliographic collections left by the Este to the town, and the civic and cultural institutions.

On the ground floor of the Palace Museum, in the northern courtyard, there is a reception for

all the cultural institutions **hosted** into the building, that is:

- Historical Archives
- Estense Library
- Municipal Museum of Art
- Municipal Museum of Archaeology and Ethnology
- Este Gallery
- Public Library of Art "Luigi Poletti"

Source: visitmodena.it

32 Albinelli Market

The Albinelli Market is a historical market located in the city center of Modena. It is among the monuments of Italian national historical interest.

Info: mercatoalbinelli.it

33 Ghirlandina belltower

Alongside the apse of the cathedral, standing 89.32 metres tall, is the Ghirlandina belltower, the symbol of the city of Modena.

The Ghirlandina was given this nickname by the city's inhabitants due to the double ring of parapets that crown its steeple, "as light as garlands", *ghirlanda* in Italian.

Source: visitmodena.it

34 Fountain of the two rivers

The two figures, the former a female and the latter a male, represents the rivers flowing not far from the city: Secchia and Panaro.

Each water jets are oriented towards its own river bed. The fountain is a work by local sculptor Giuseppe Graziosi, and it was inaugurated together with the new waterworks.

Source: visitmodena.it

35 St George church

Currently closed for post-earthquake restoration.

The design for the current church, built starting in 1647, is attributed to Gaspare Vigarani, with the aid of Cristoforo Malagola called "il Galaverna". The facade, designed by Antonio Loraghi, was built in 1685. The cycle of marble statues are the work of Giovanni, Andrea and Tommaso Lazzoni.

The inside follows the plan of a Greek cross with a central cupola supported by 8 groups of Corinthian columns with a rich trabeation topped by 4 arches.

The main altar, dating from 1666, is polychrome marble work by Antonio Loraghi. The image of the Madonna on the altar dates from the XVII century and is called the Ausiliatrice del popolo modenese; the name that was also given to the church at the beginning of the 1900's.

Source: www.visitmodena.it

36 Trattoria dei Servi

37 Ristorante da Enzo

38 Trattoria Del Giardinetto

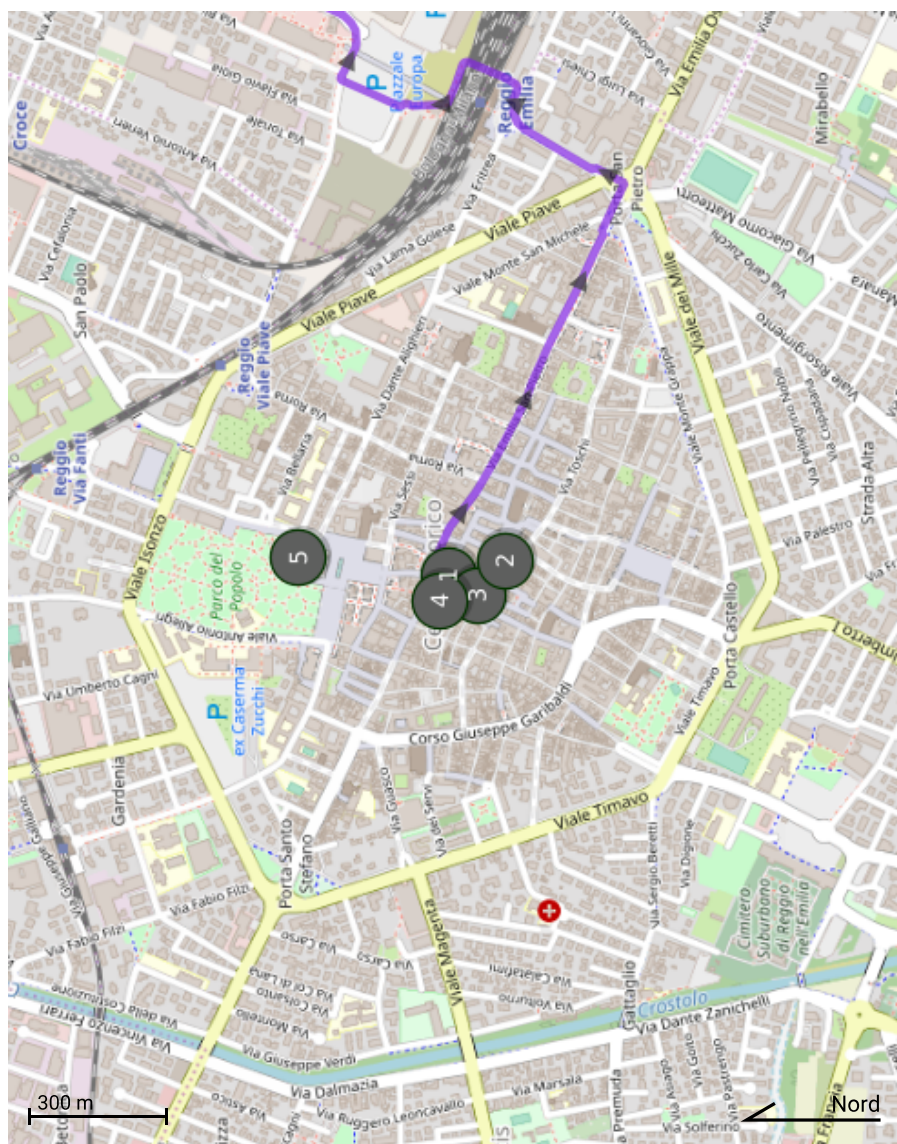
39 Teatro Comunale Luciano Pavarotti

The Teatro Comunale di Modena (Community Theatre of Modena, but renamed in October 2007 as Teatro Comunale Luciano Pavarotti) is an opera house in the town of Modena, (Emilia-Romagna province), Italy.

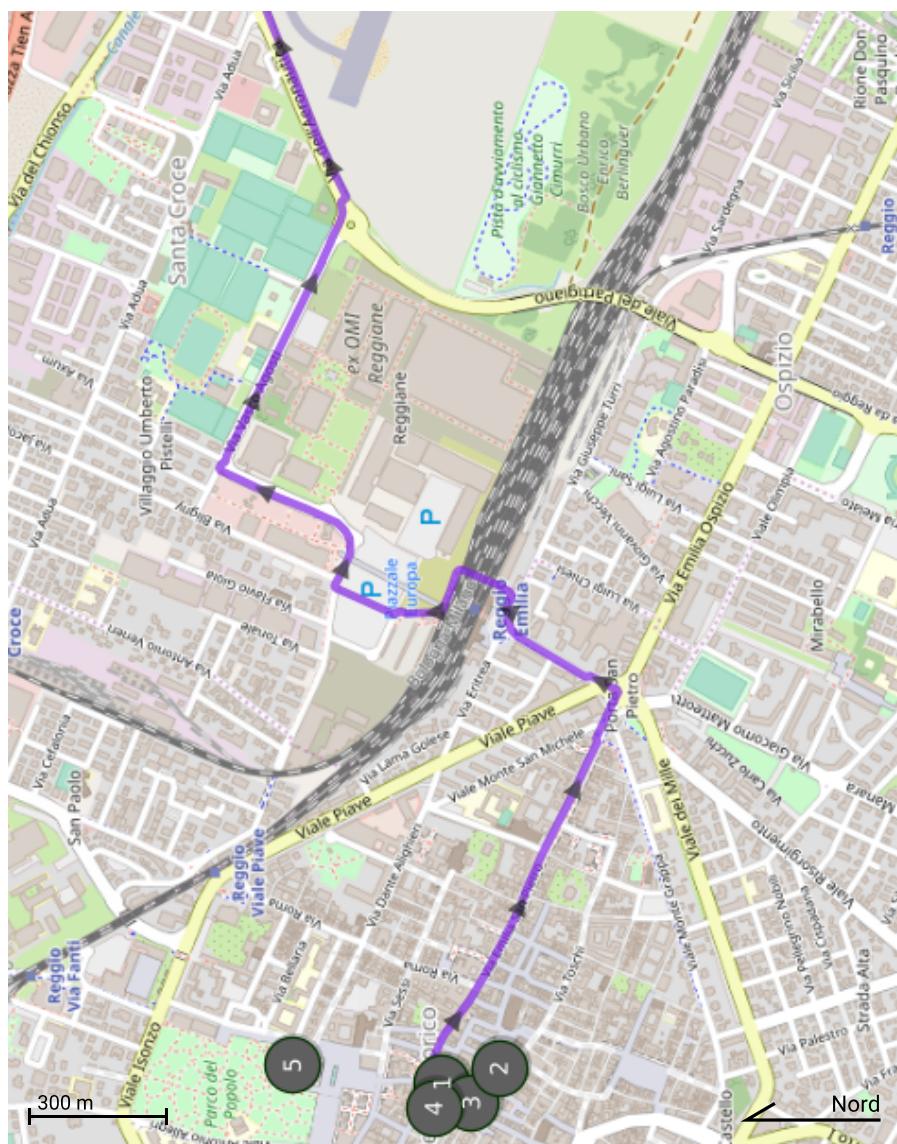
The idea for the creation of the present theatre dates from 1838, when it became apparent that the then-existing Teatro Comunale di via Emilia (in dual private and public ownership) was no longer suitable for staging opera. However, this house had been the venue for presentations of all of the works of Donizetti, Bellini and Rossini up to this time, and a flourishing operatic culture existed in Modena.

Source: Wikipedia

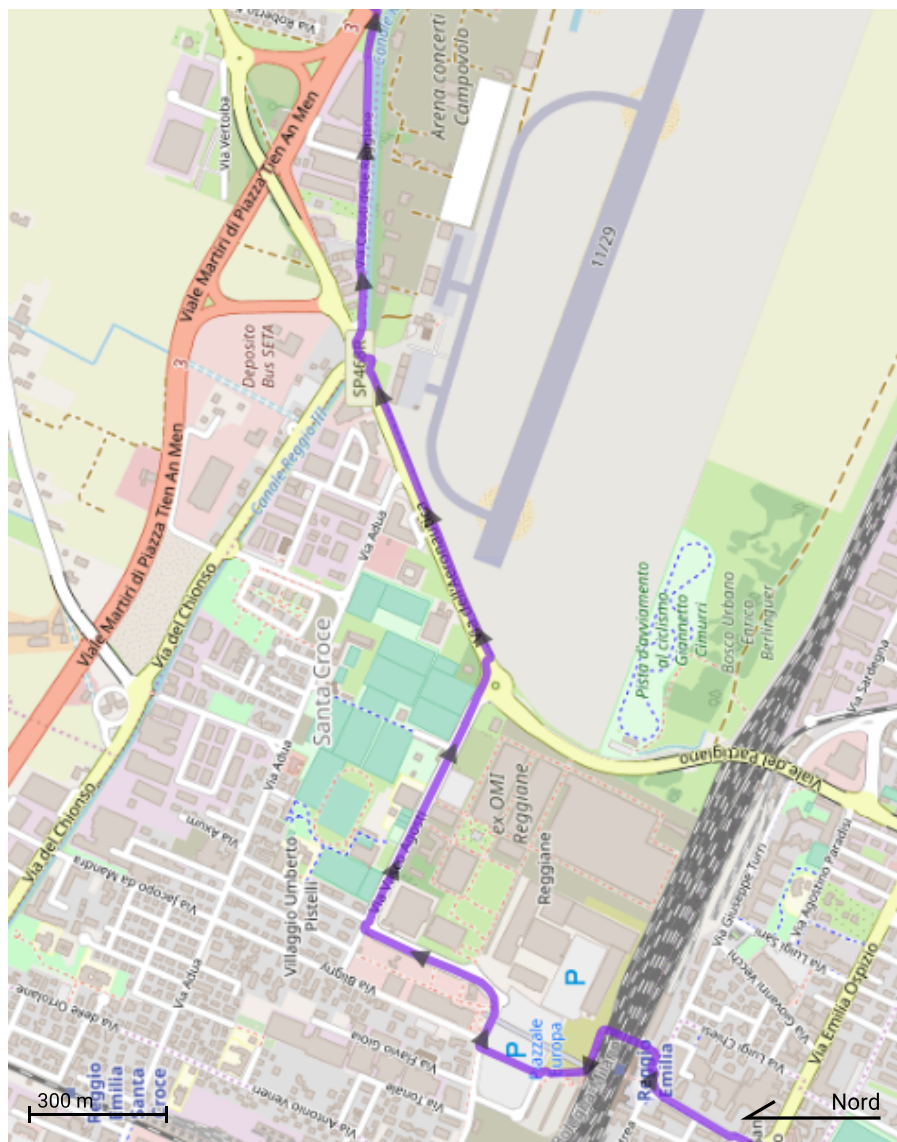
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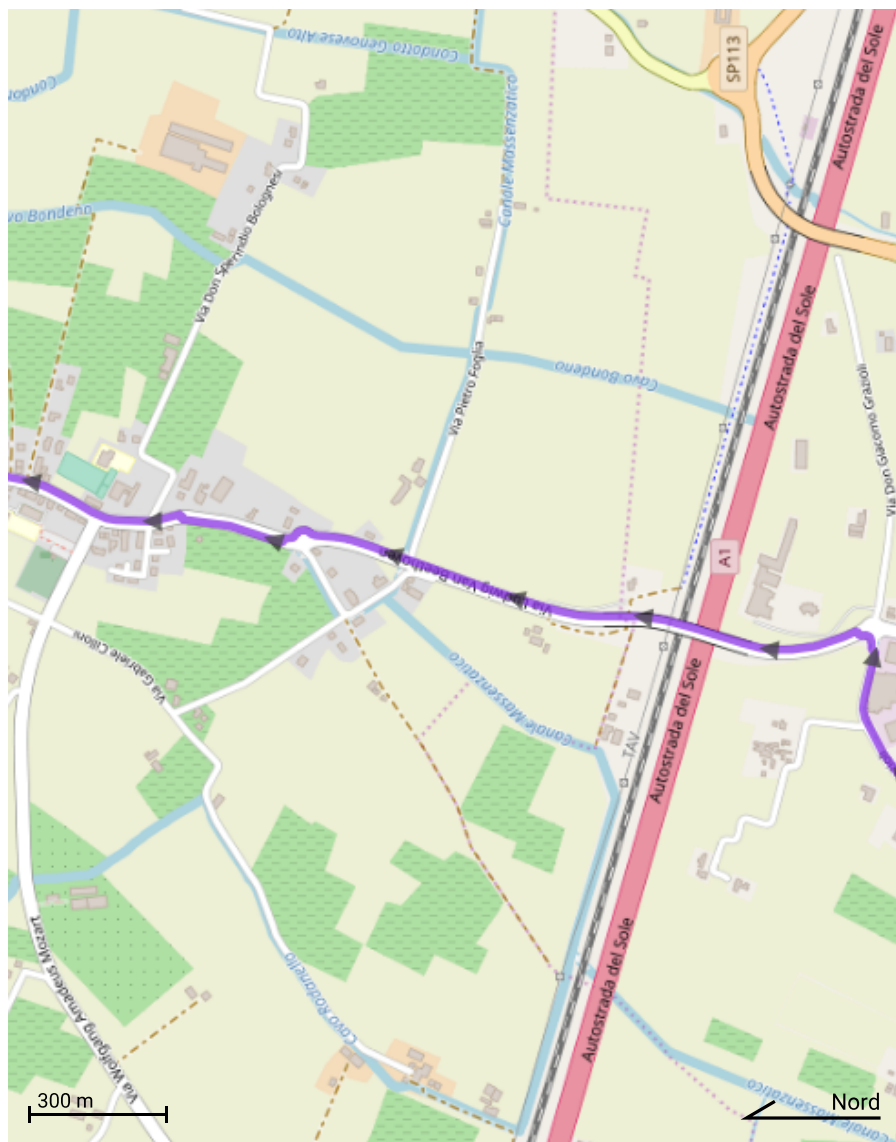
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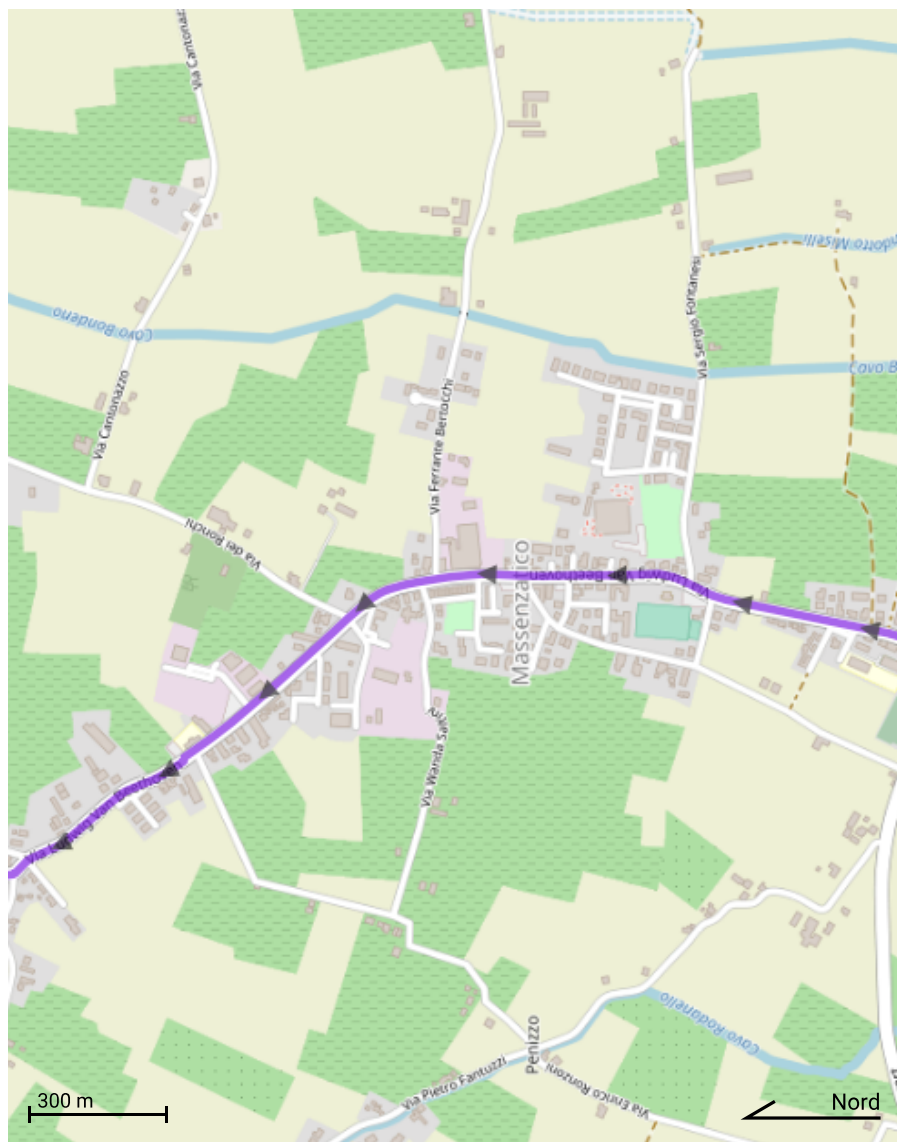
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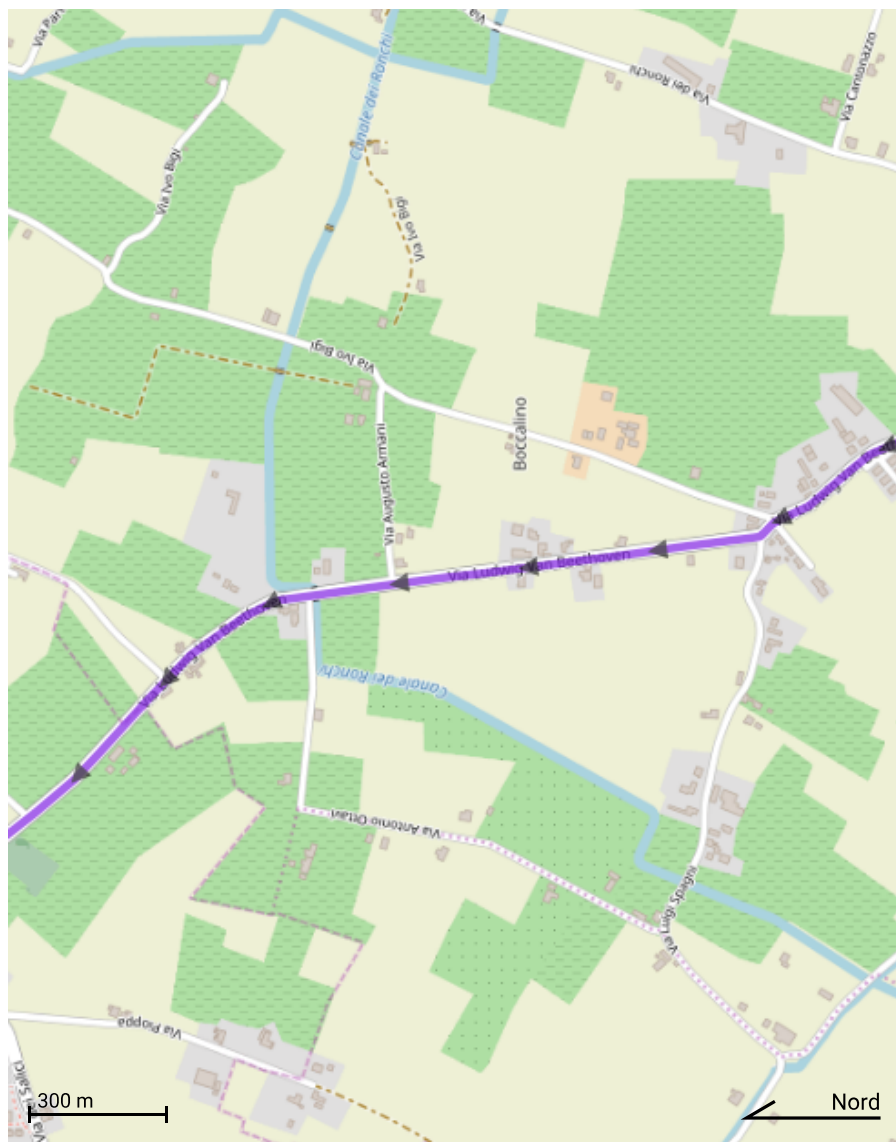
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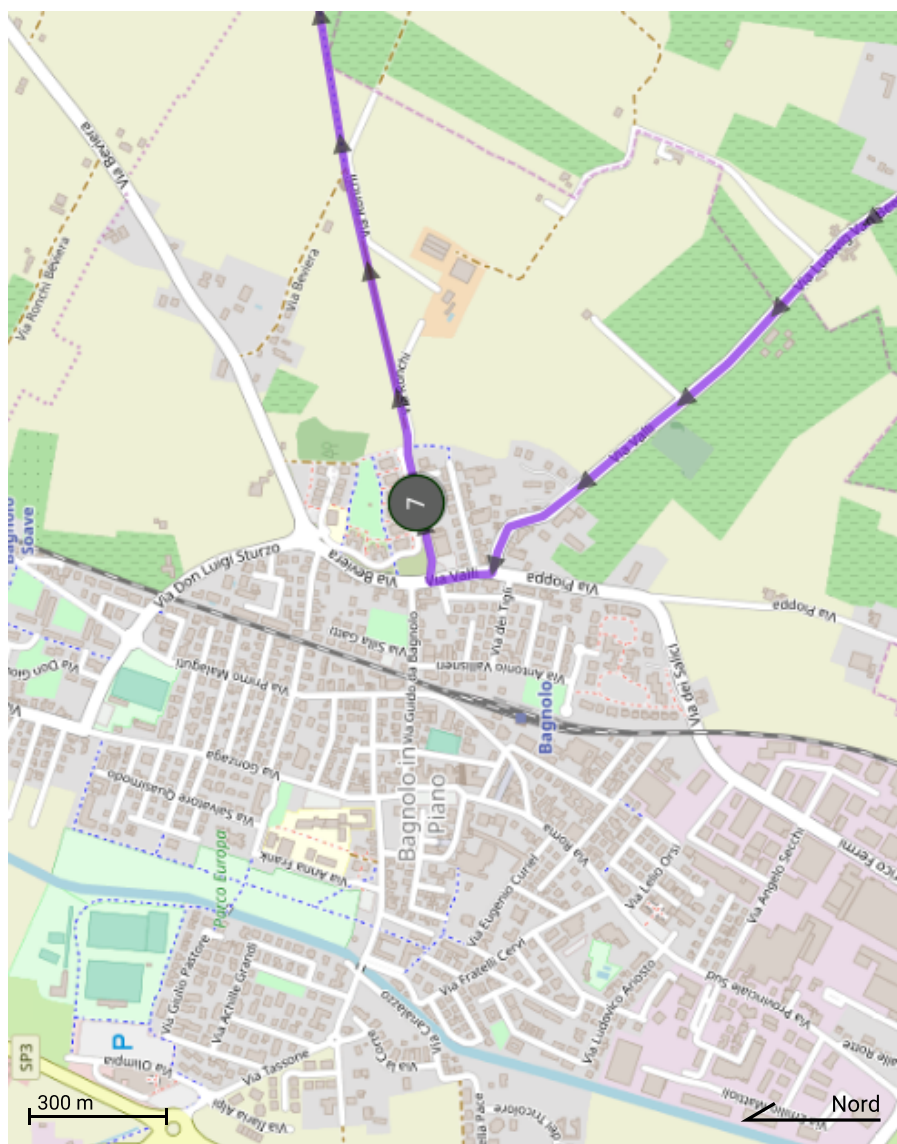
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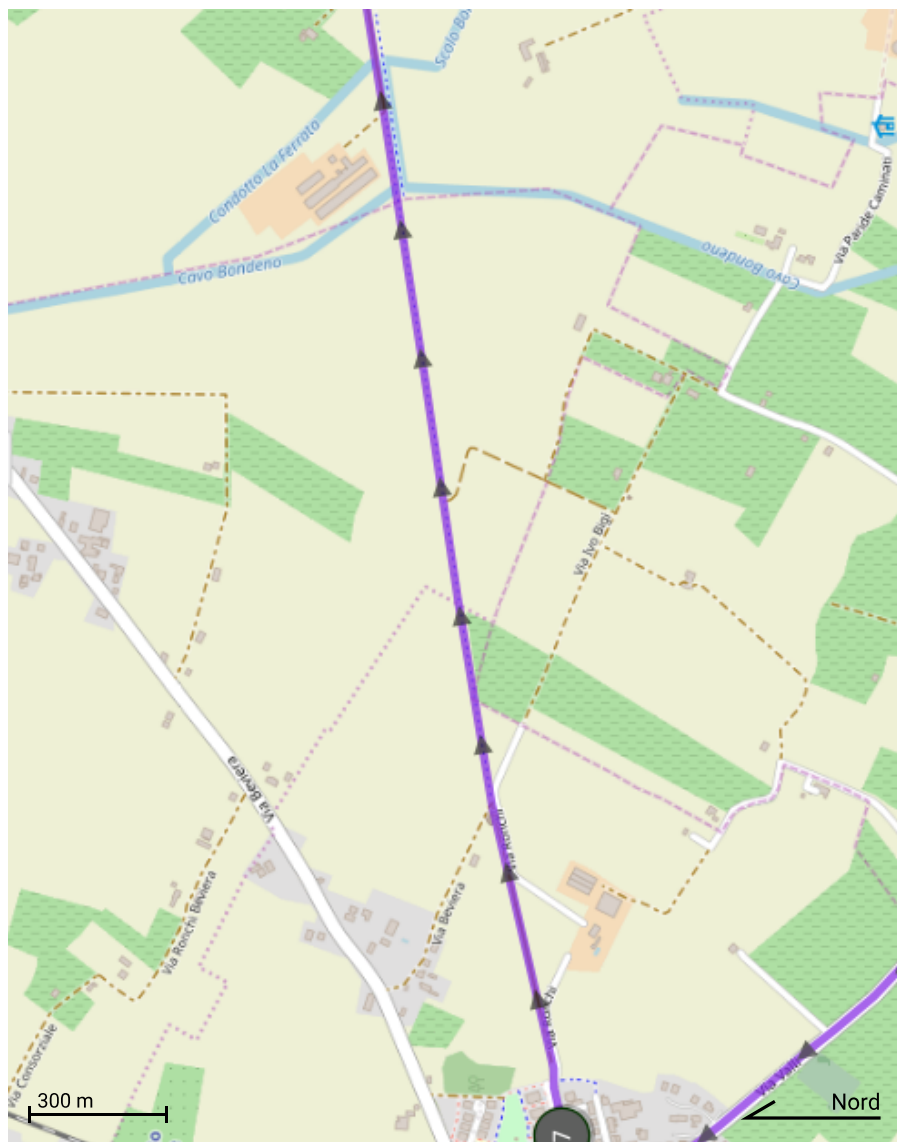
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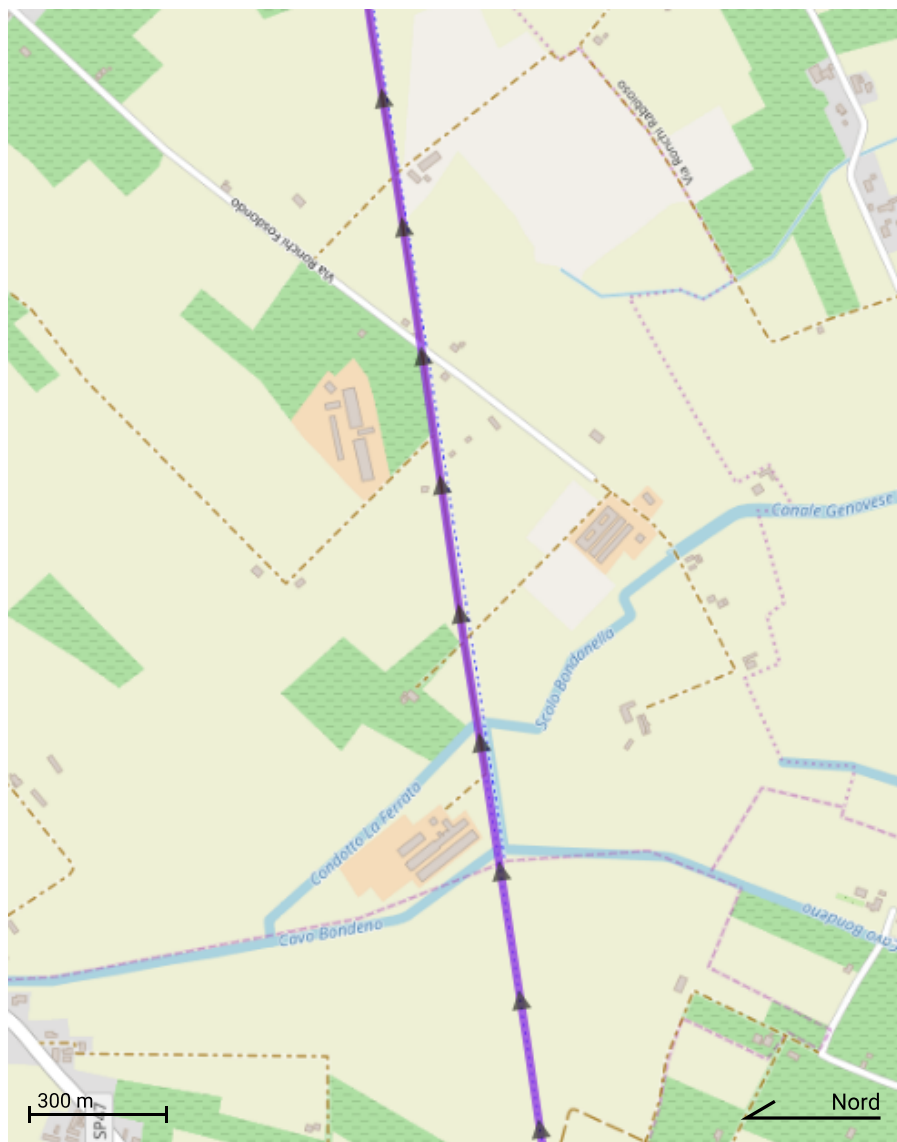
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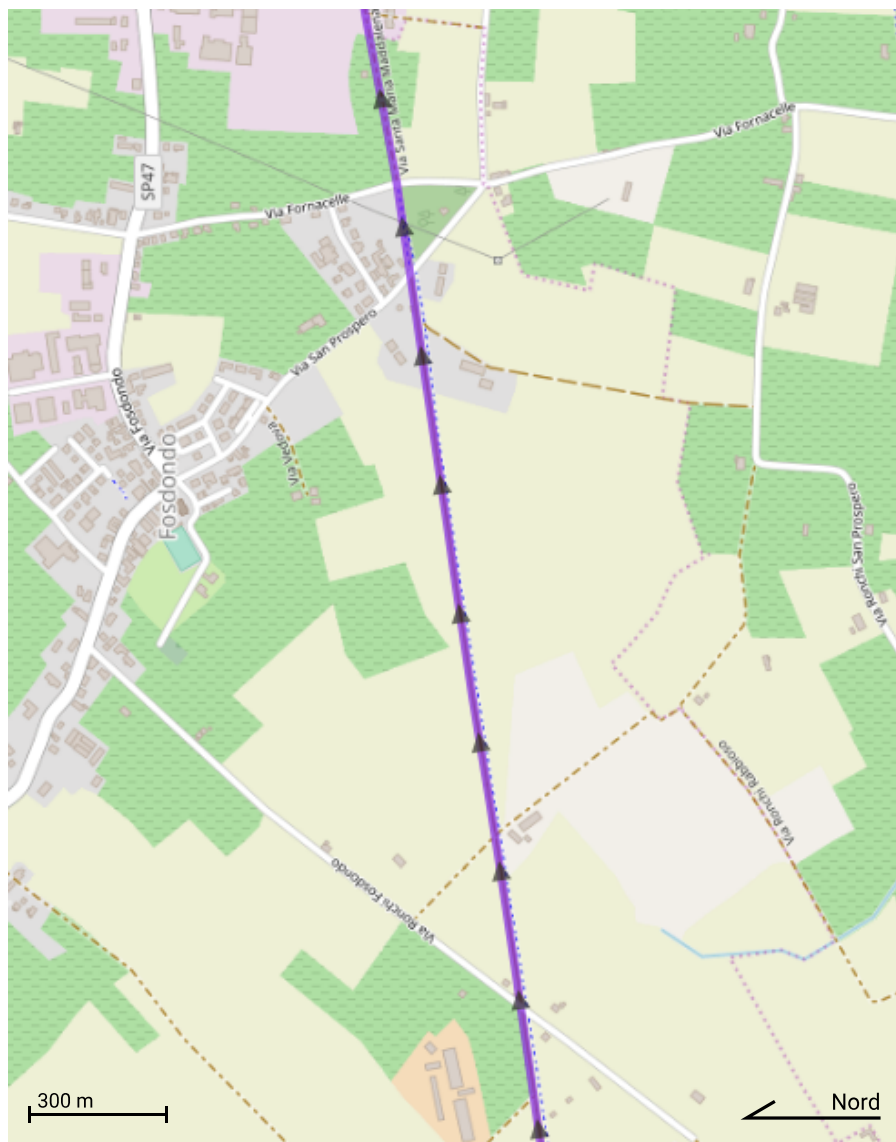
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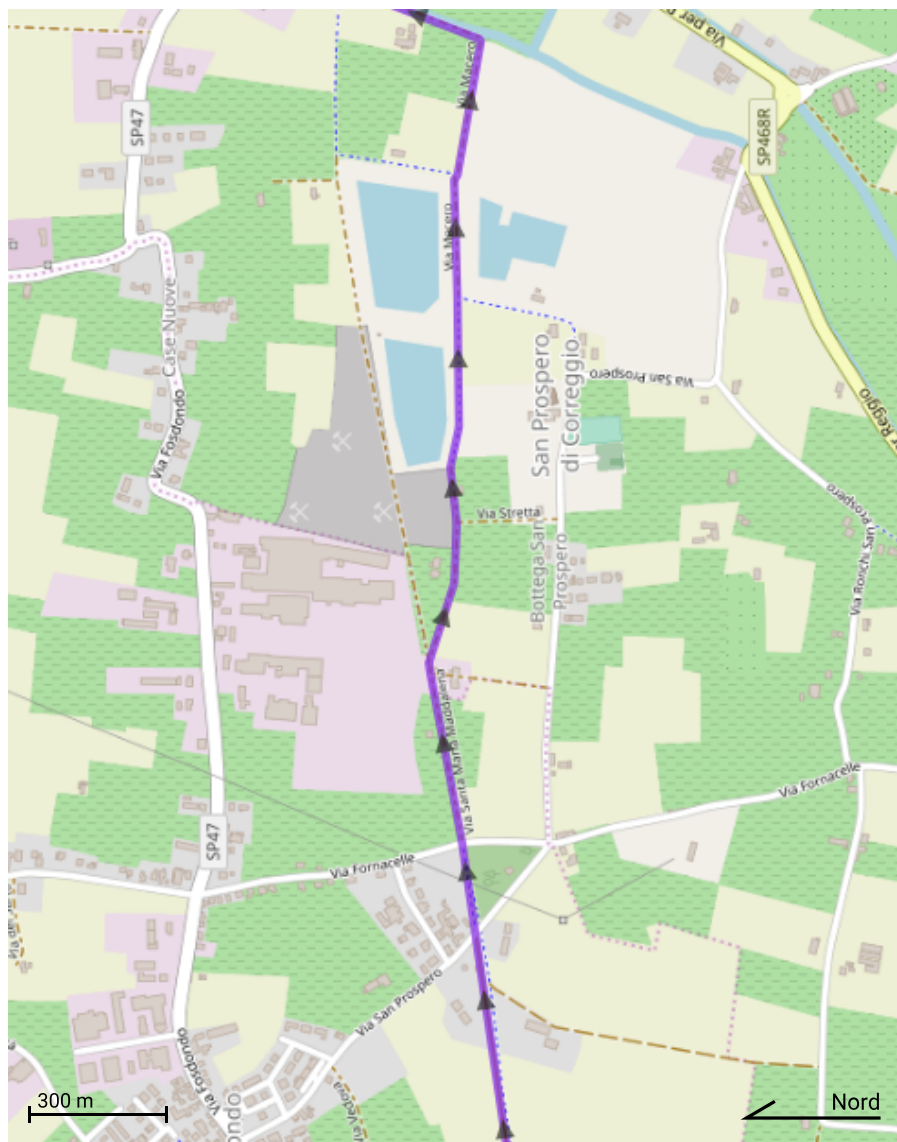
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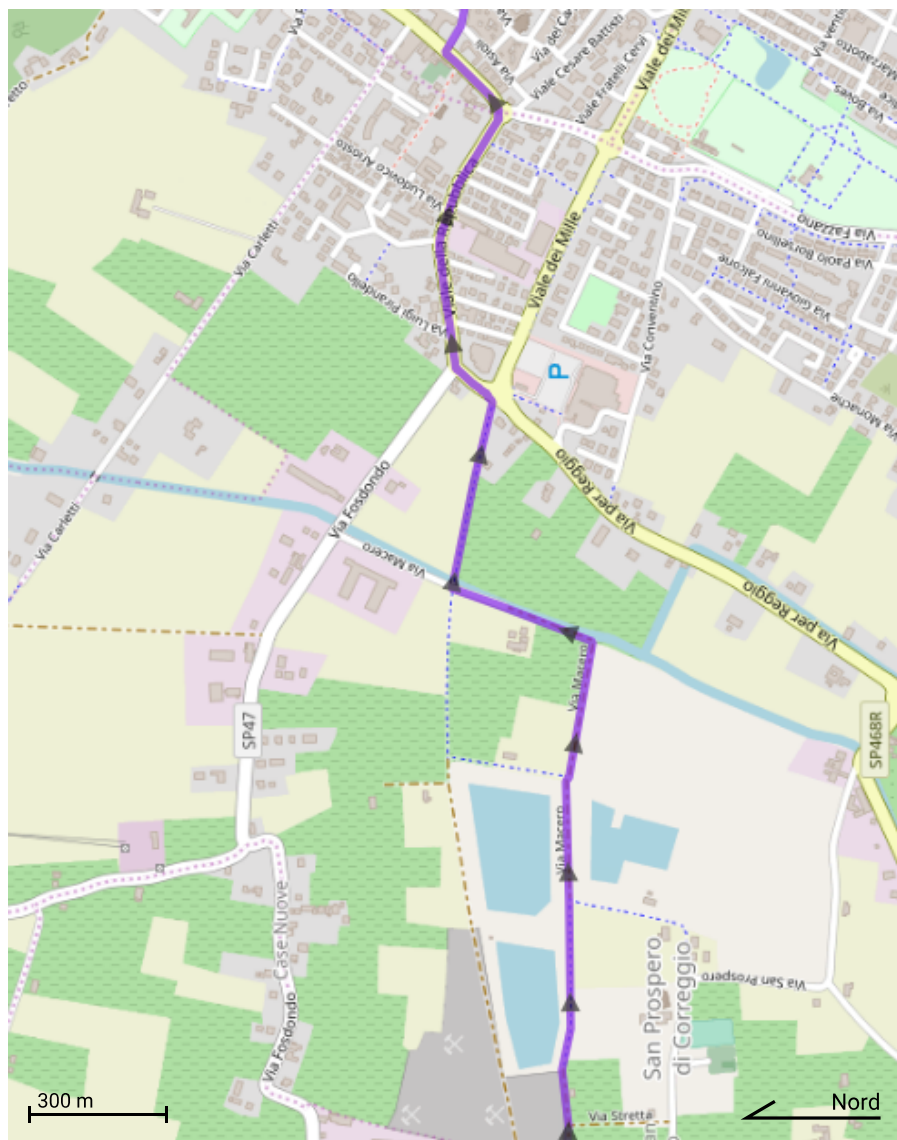
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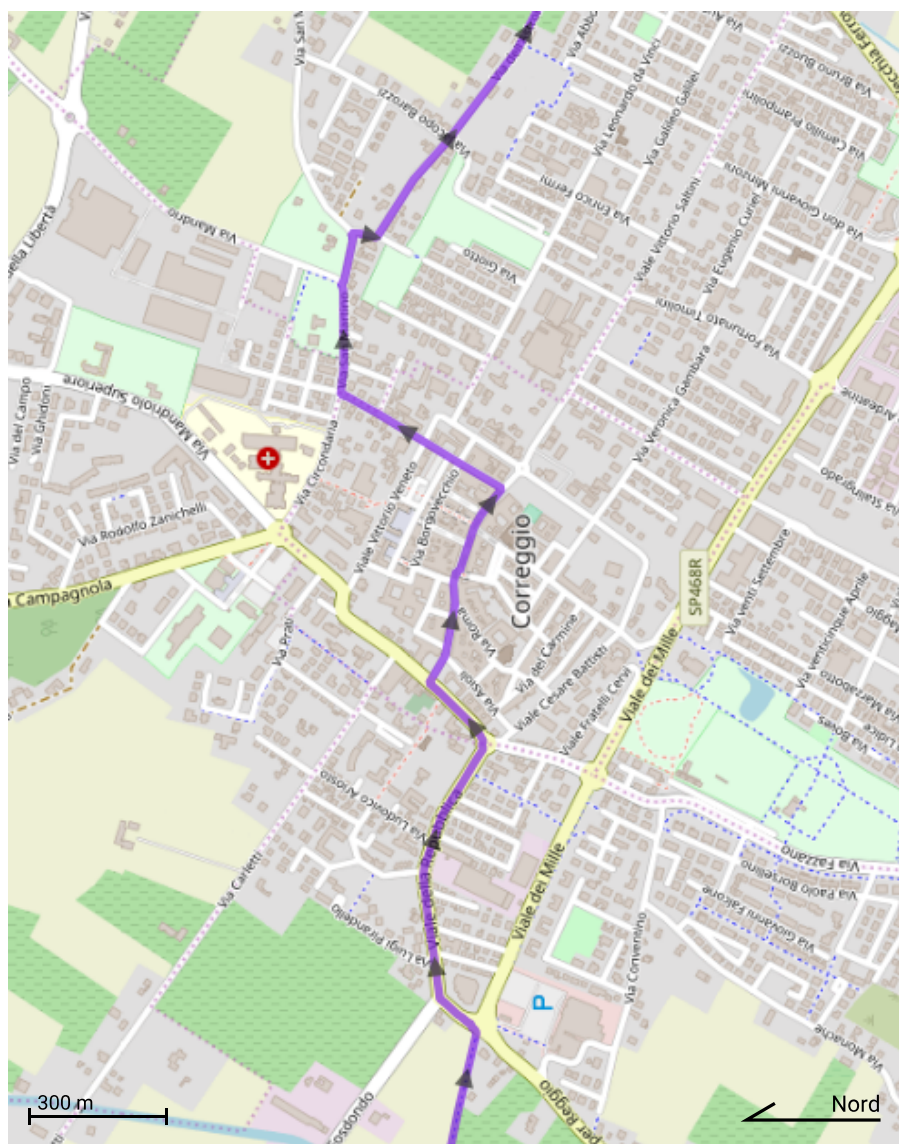
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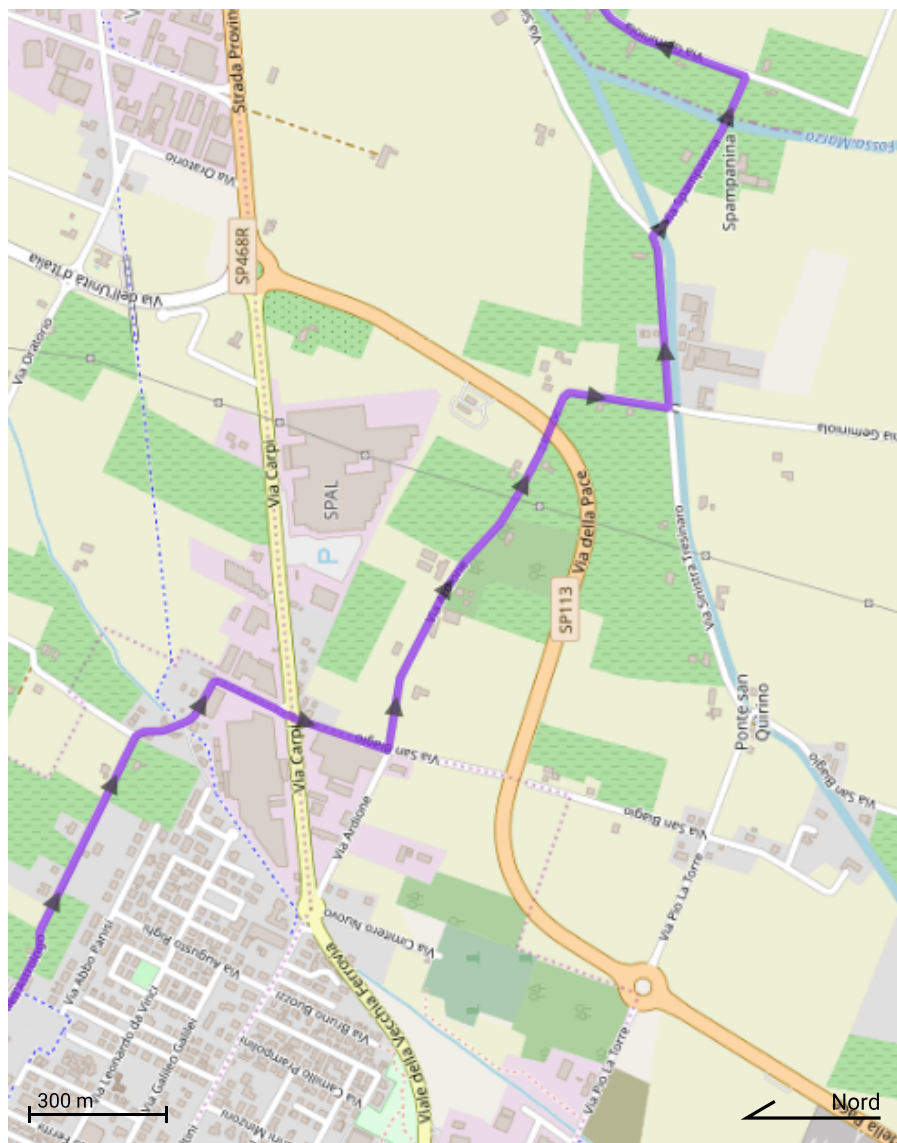
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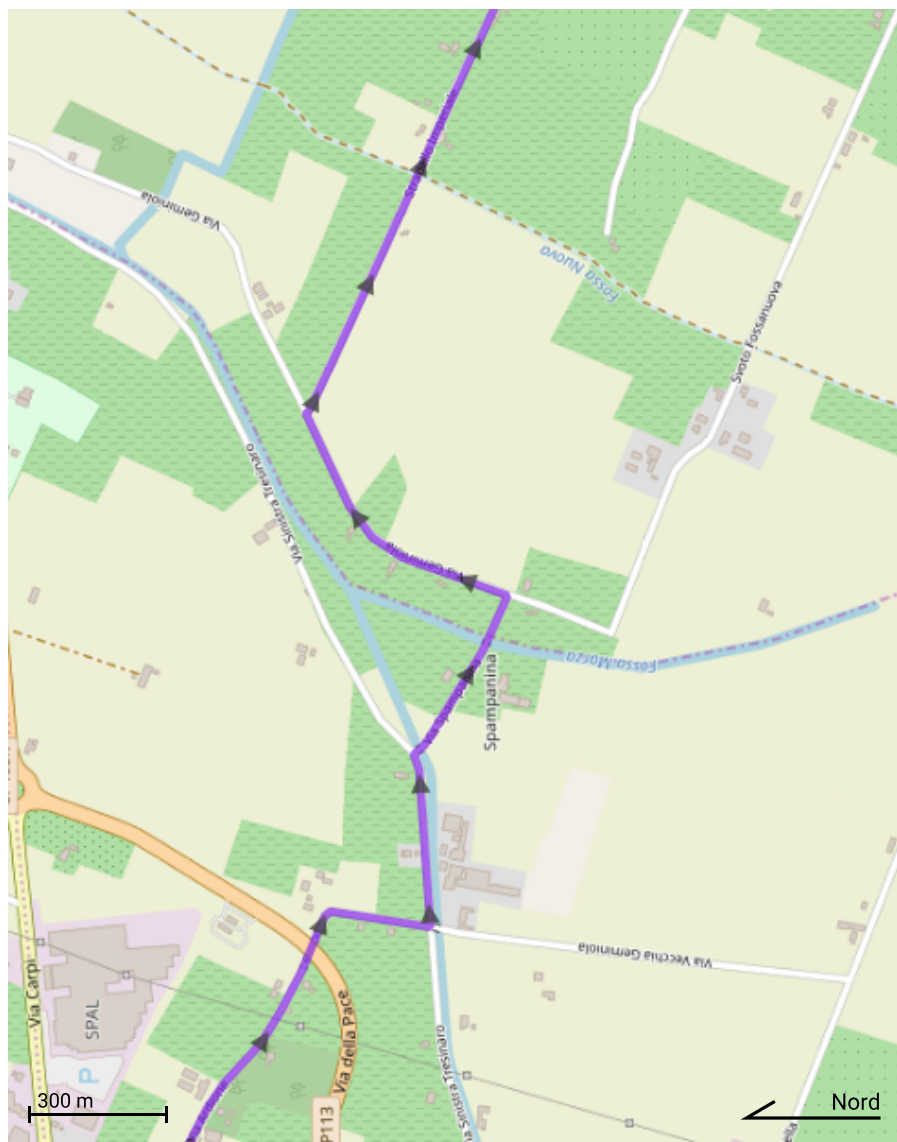
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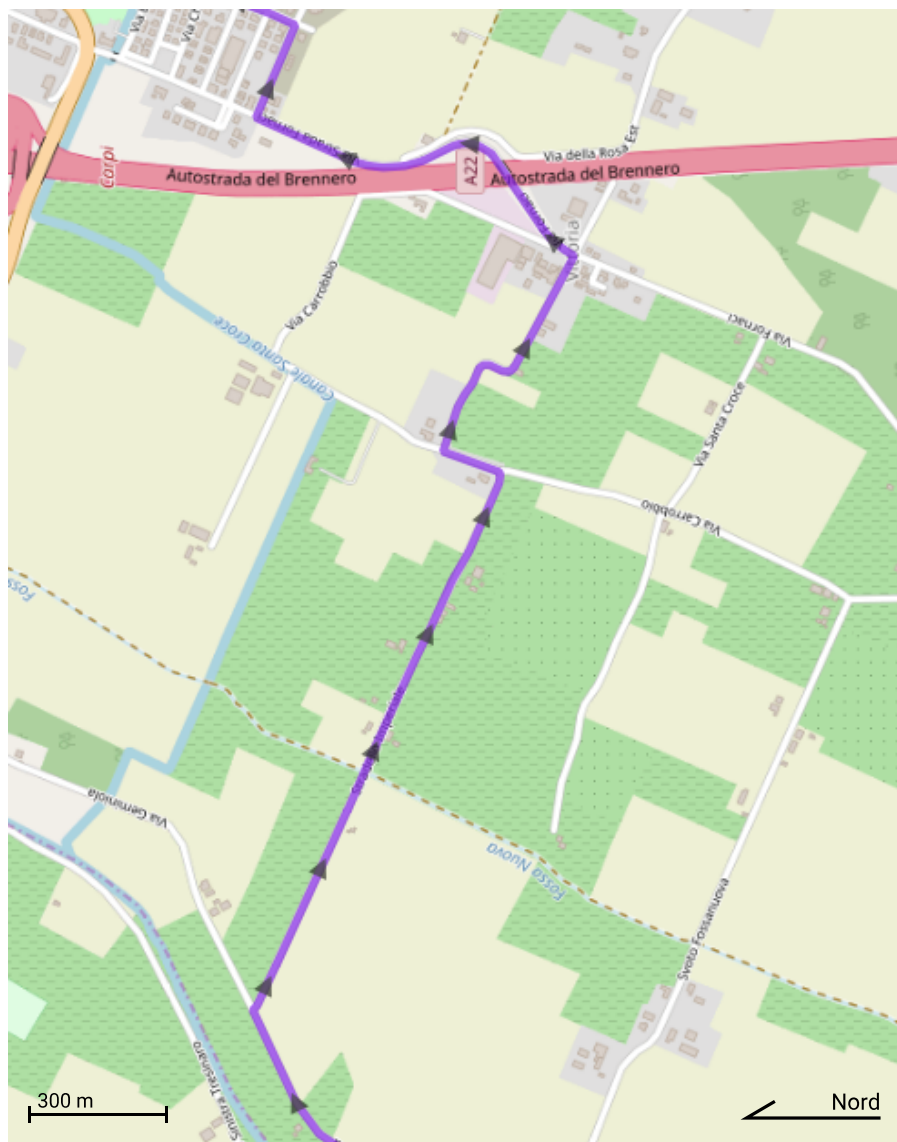
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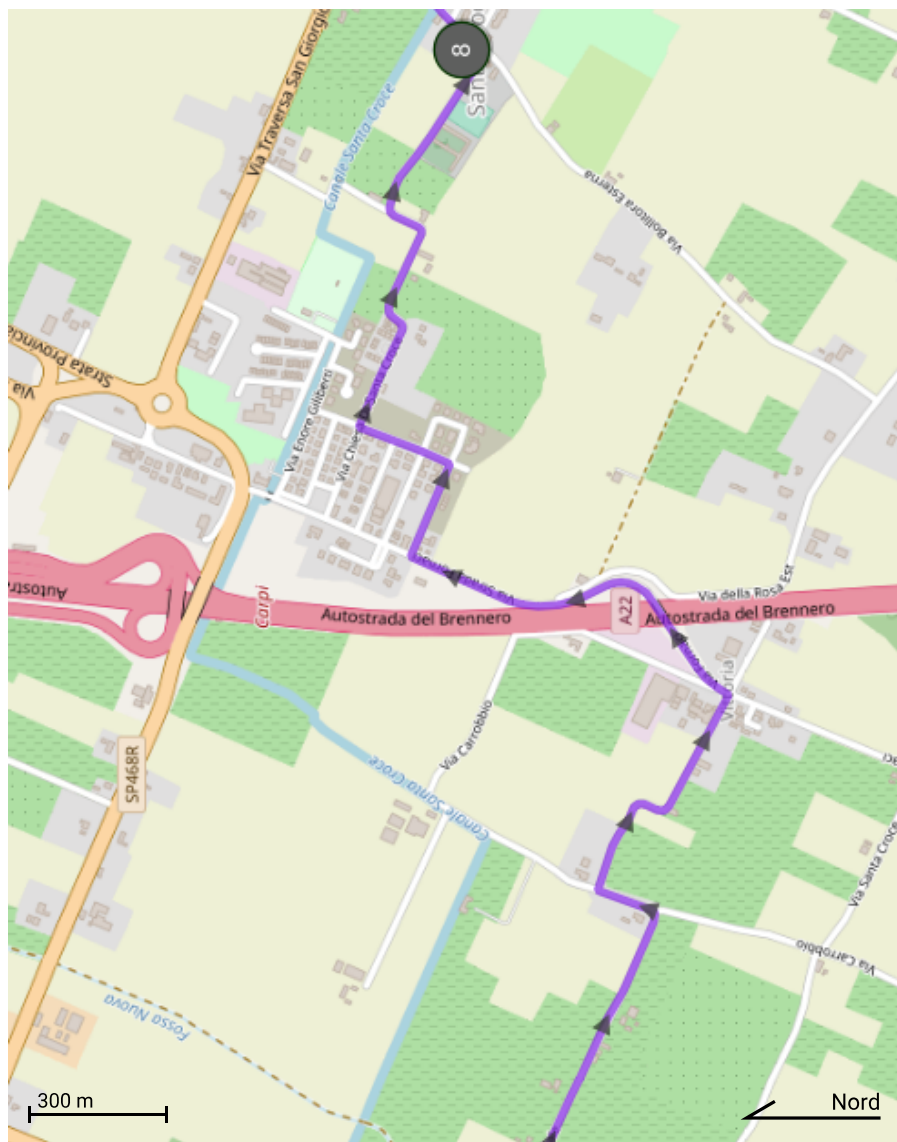
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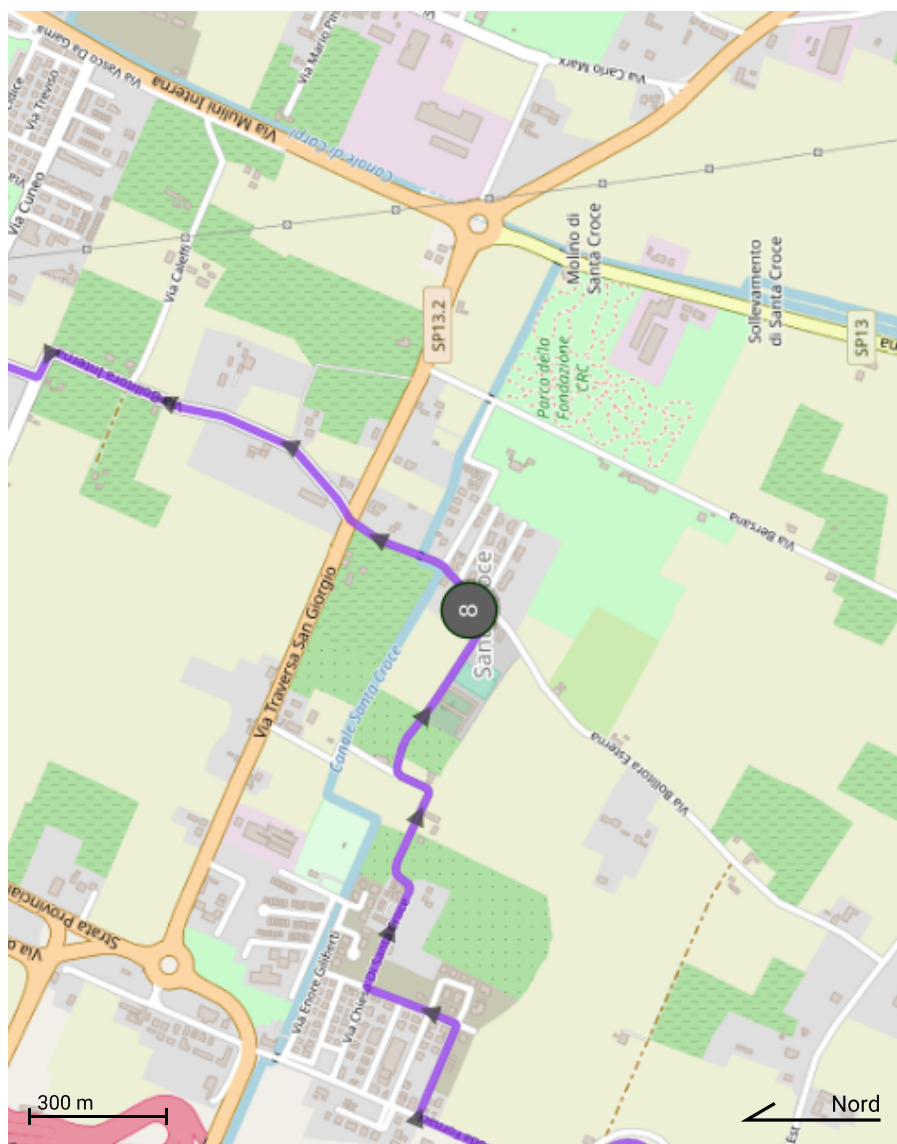
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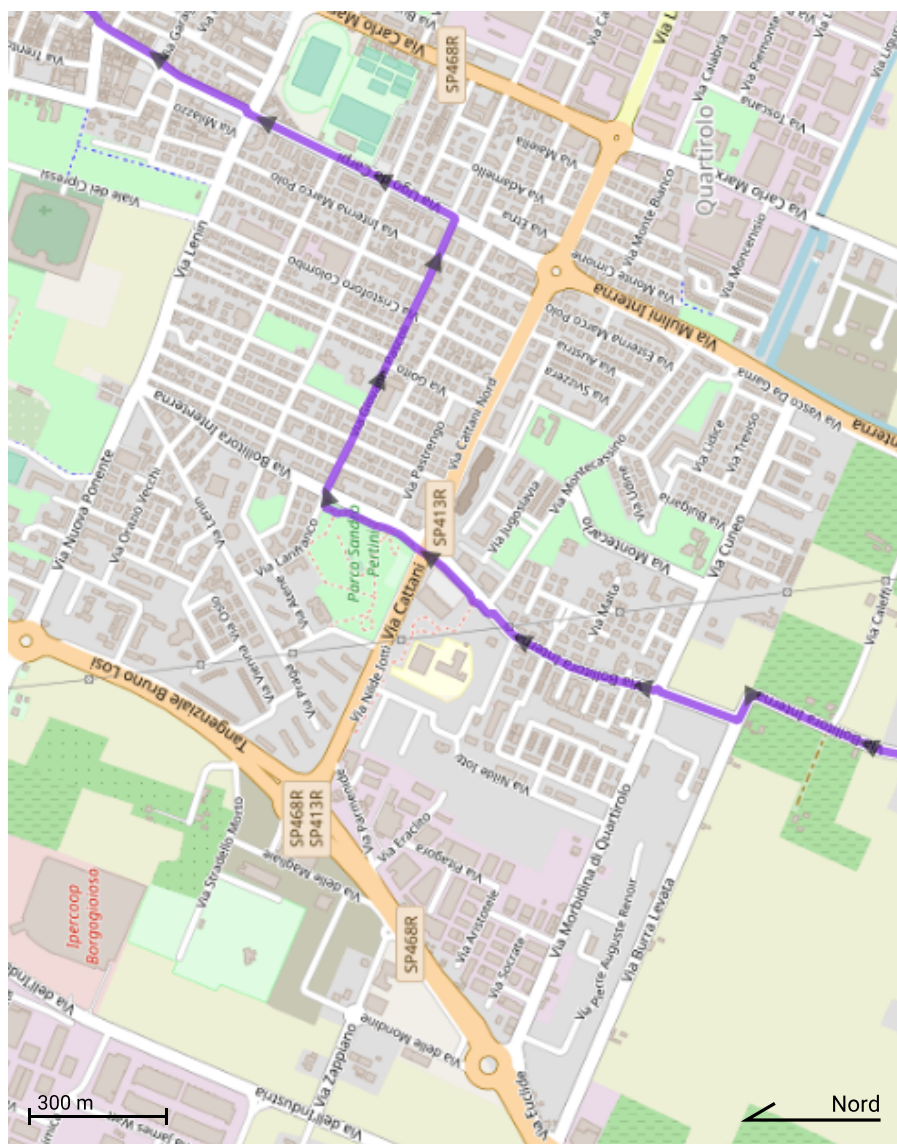
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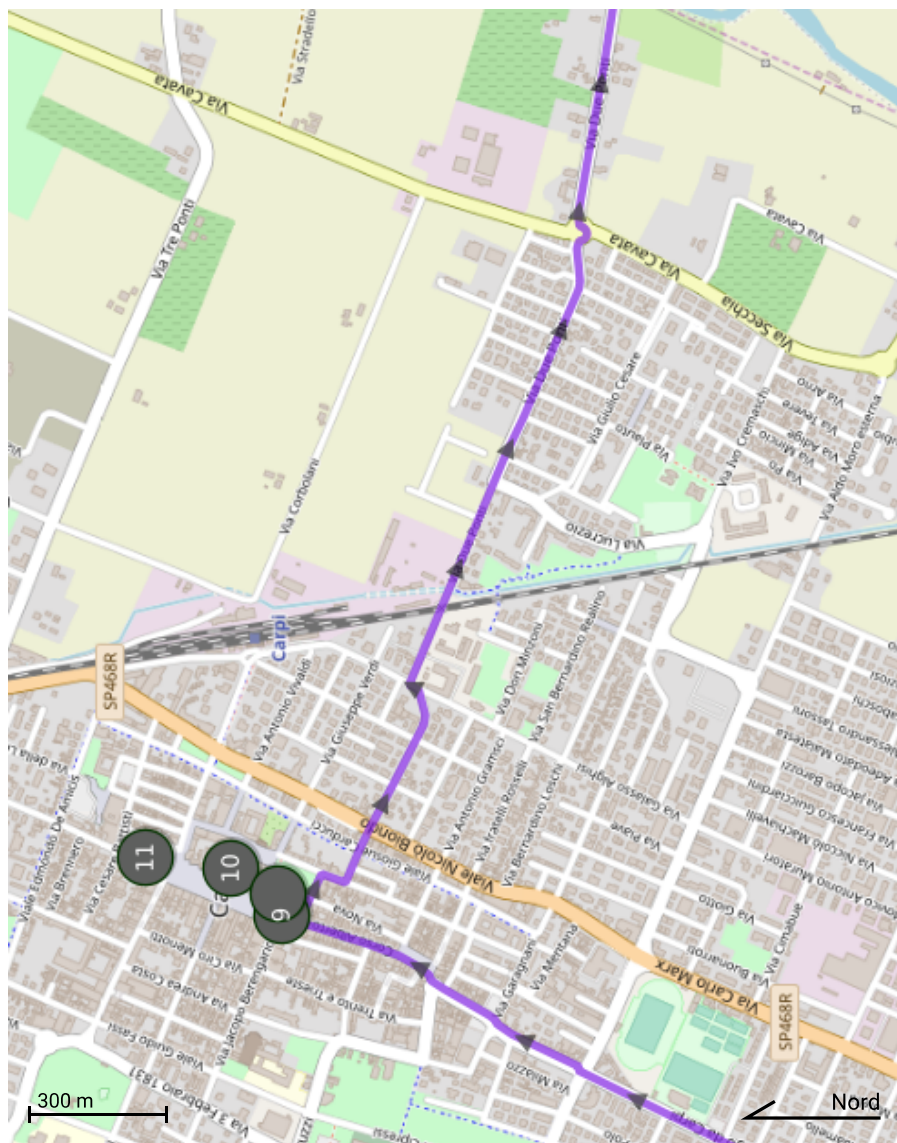
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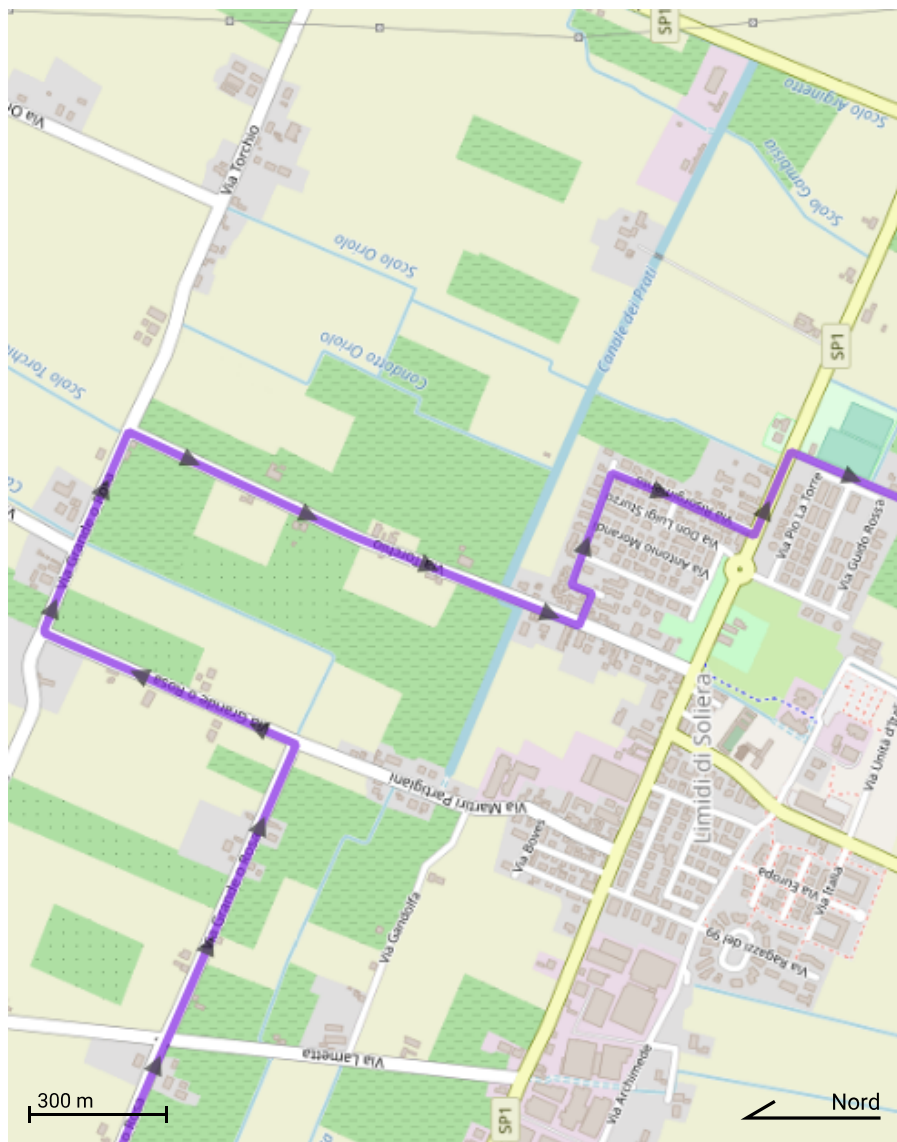
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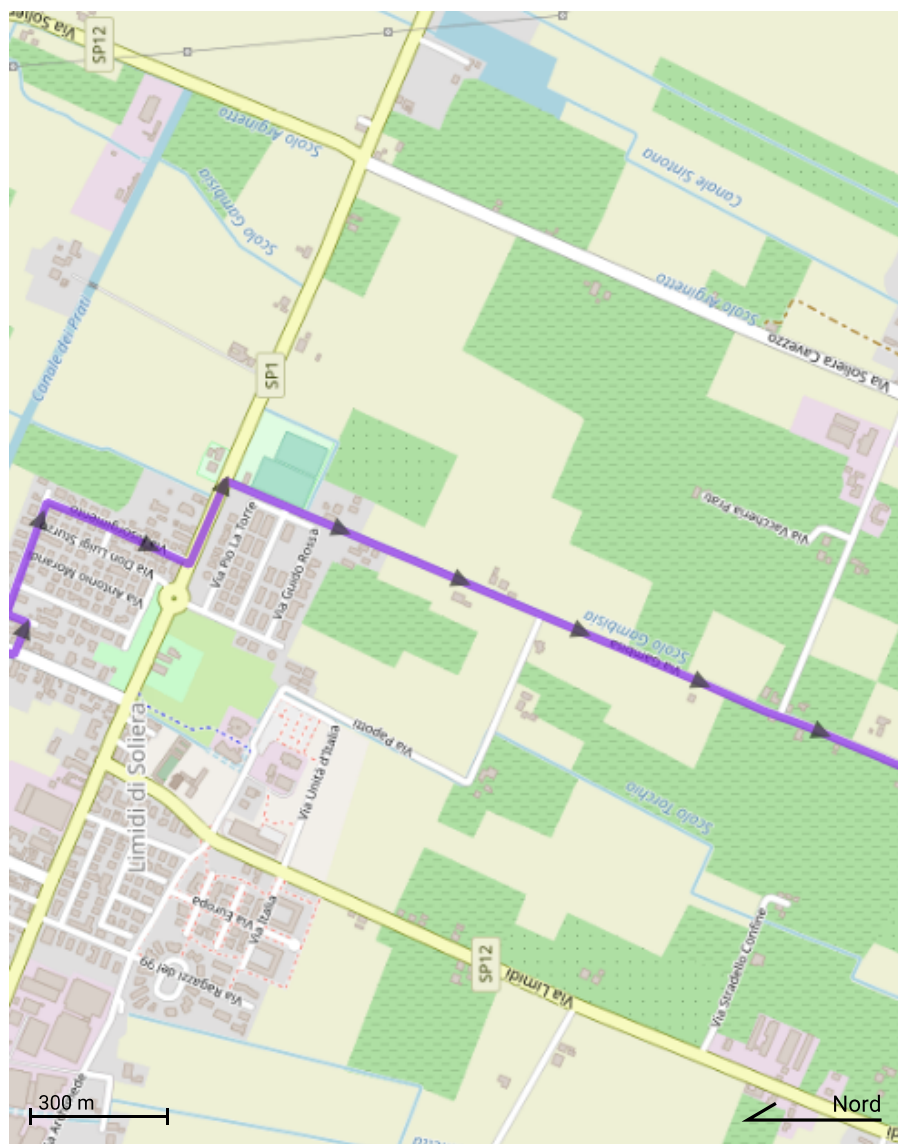
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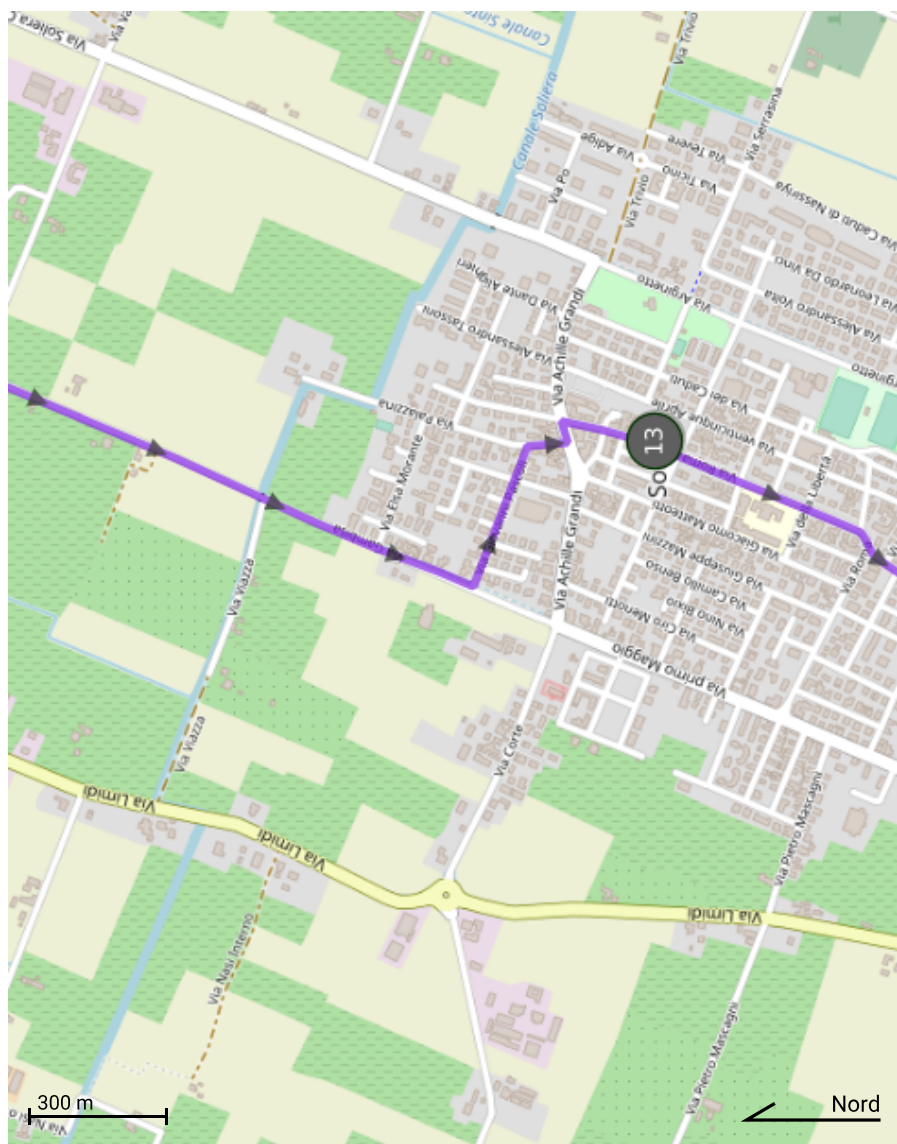
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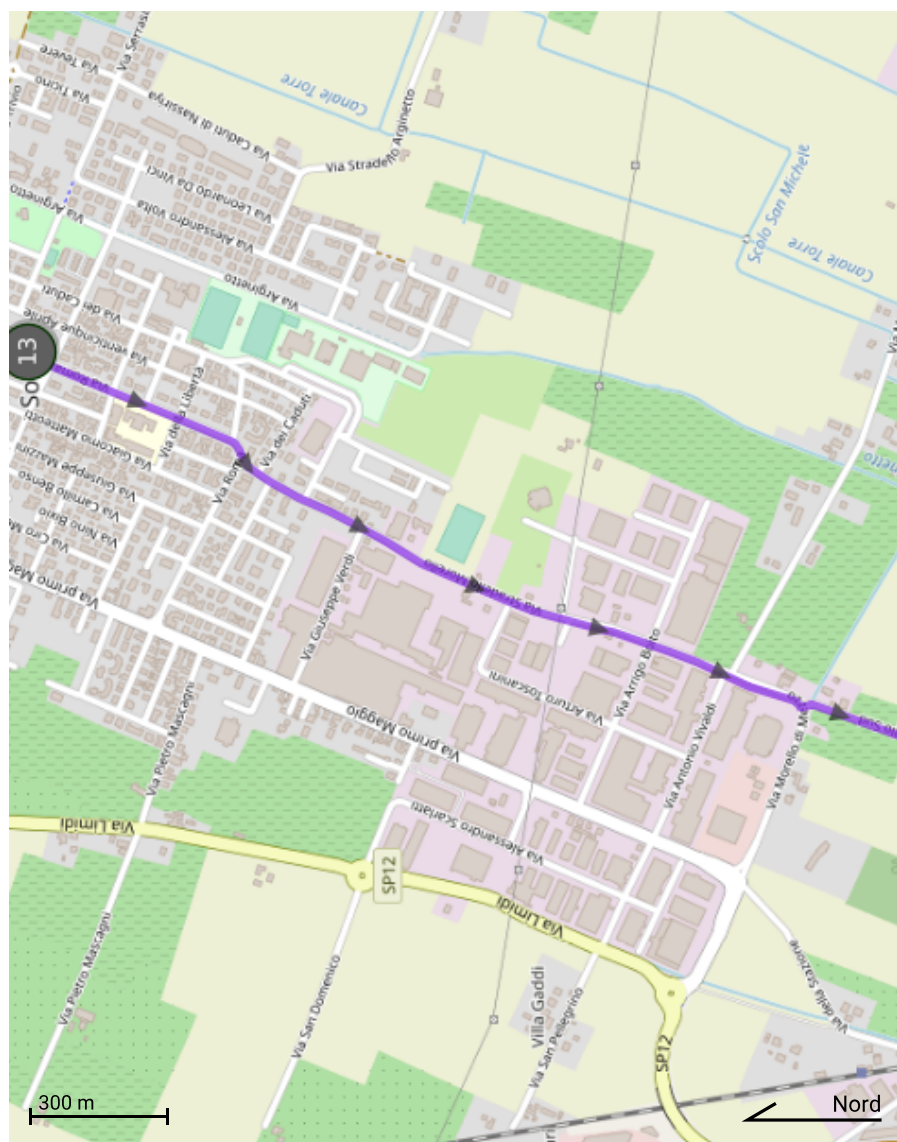
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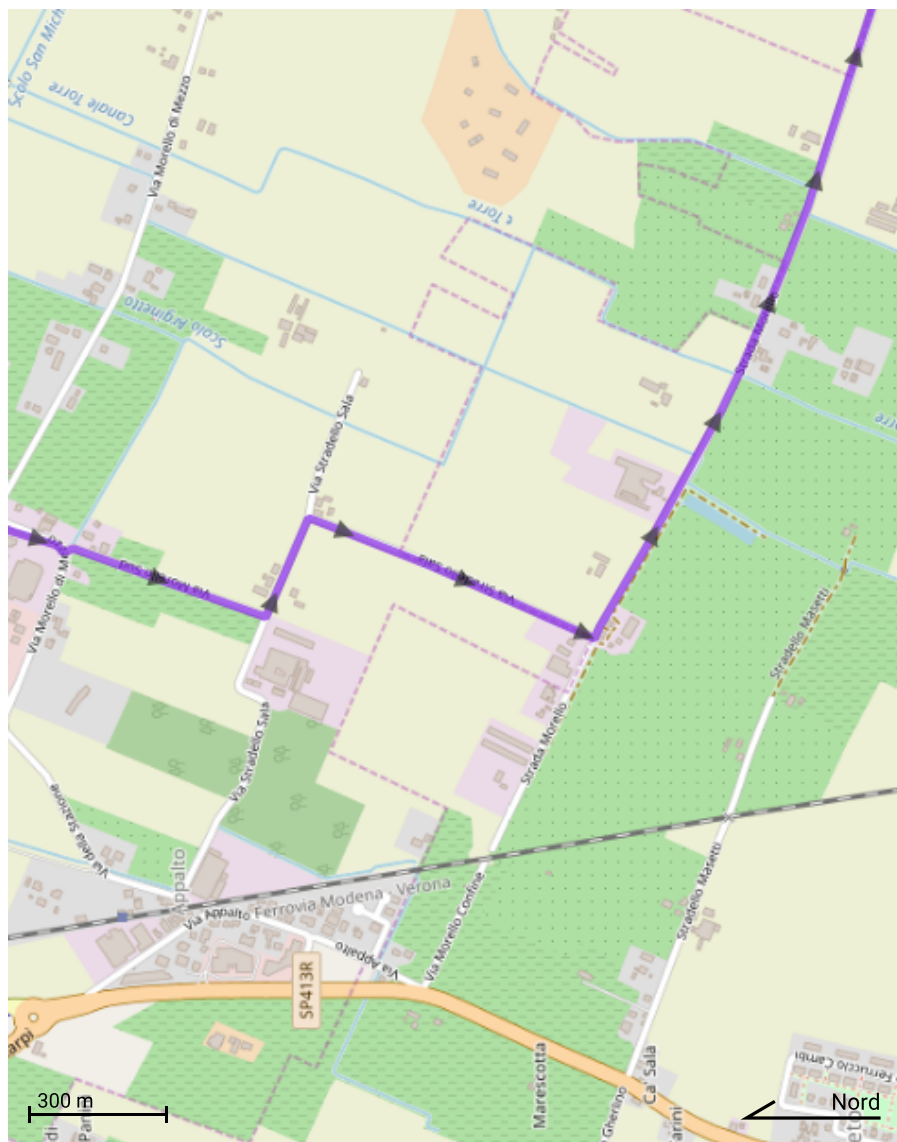
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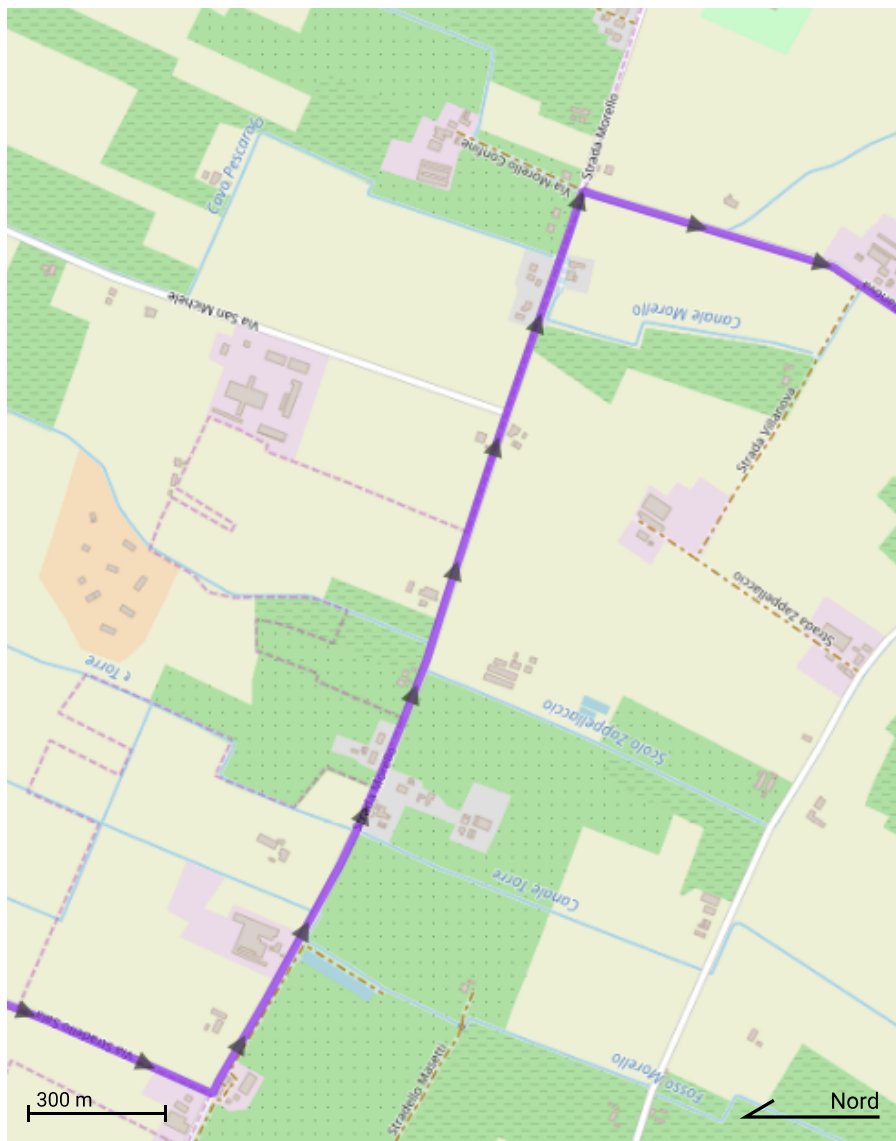
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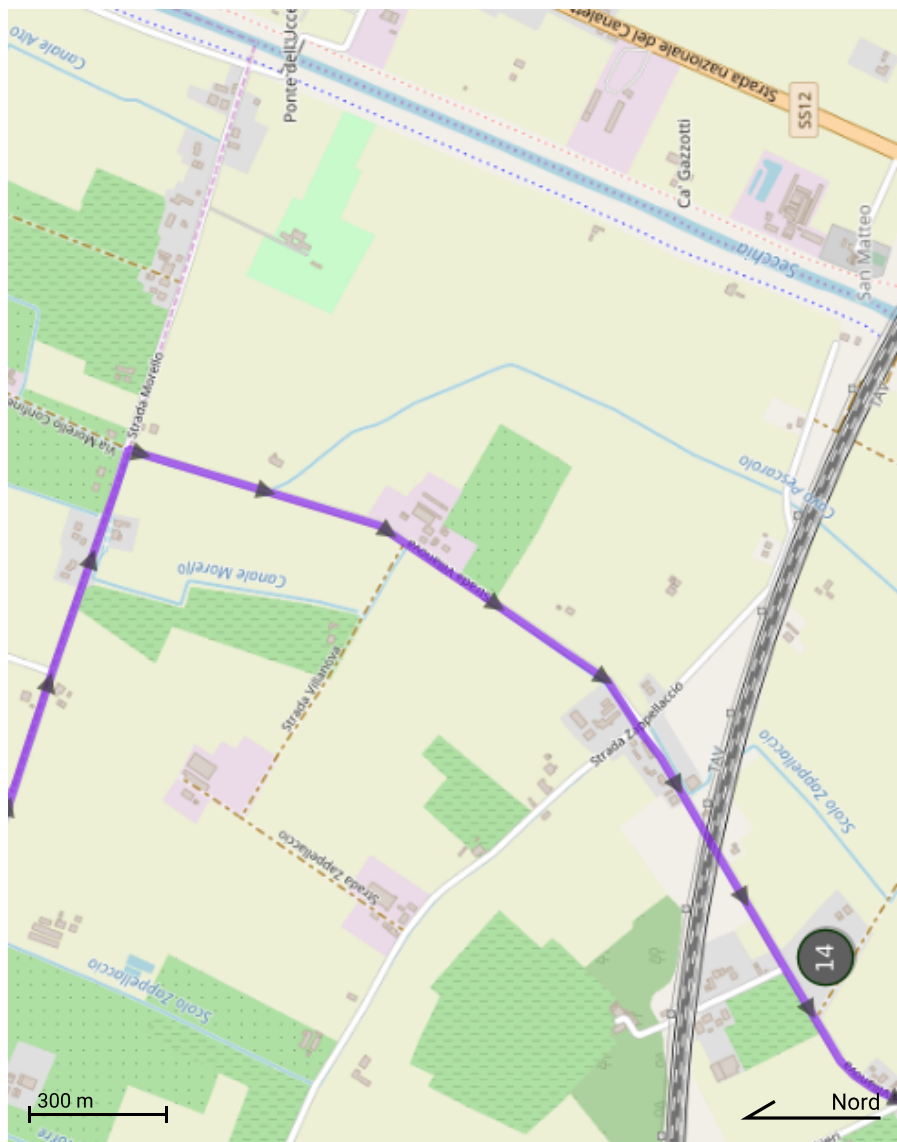
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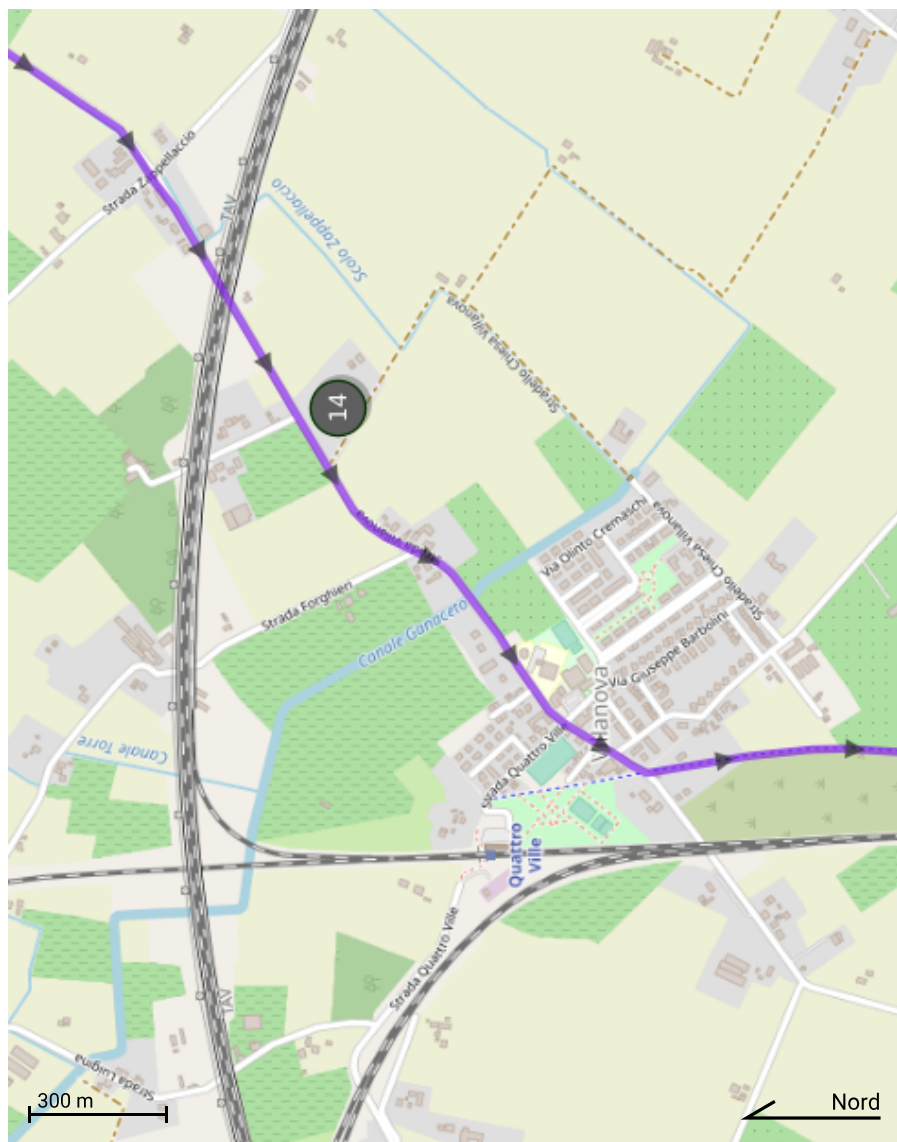
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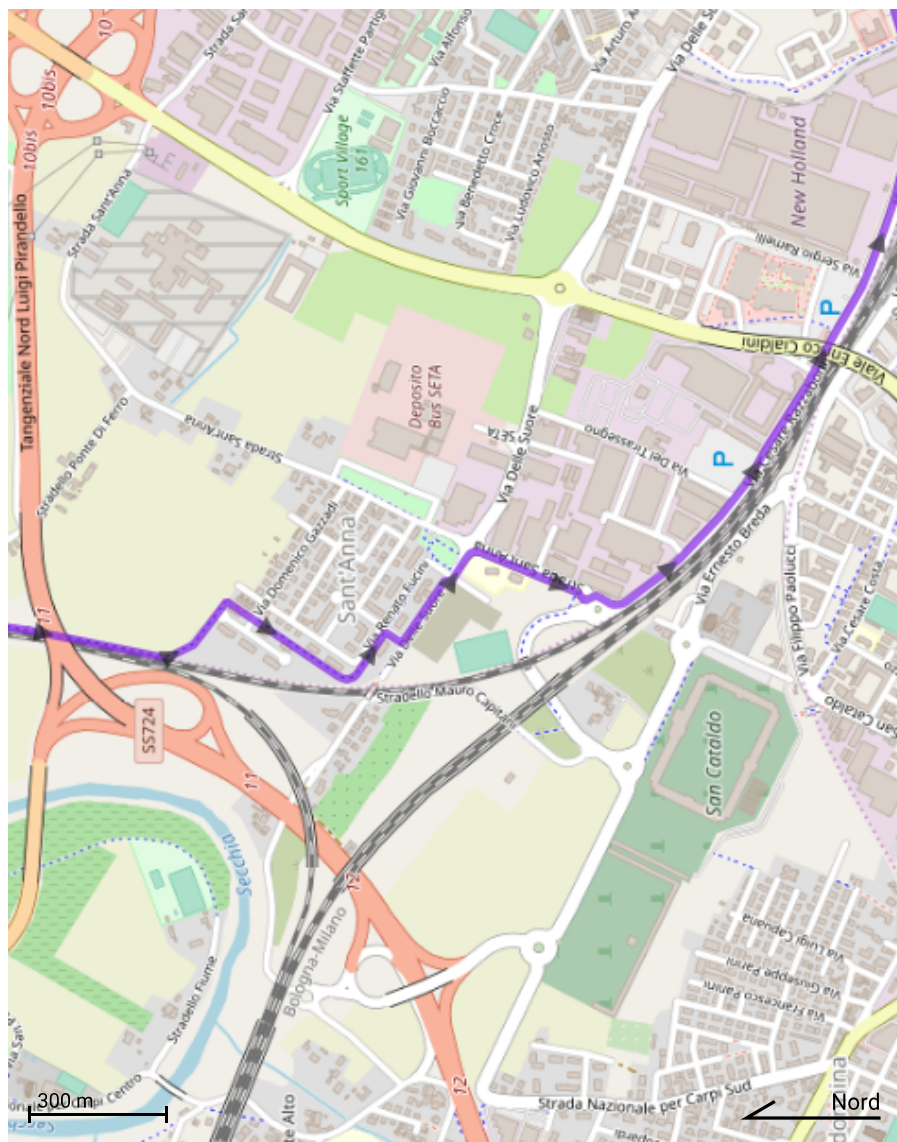
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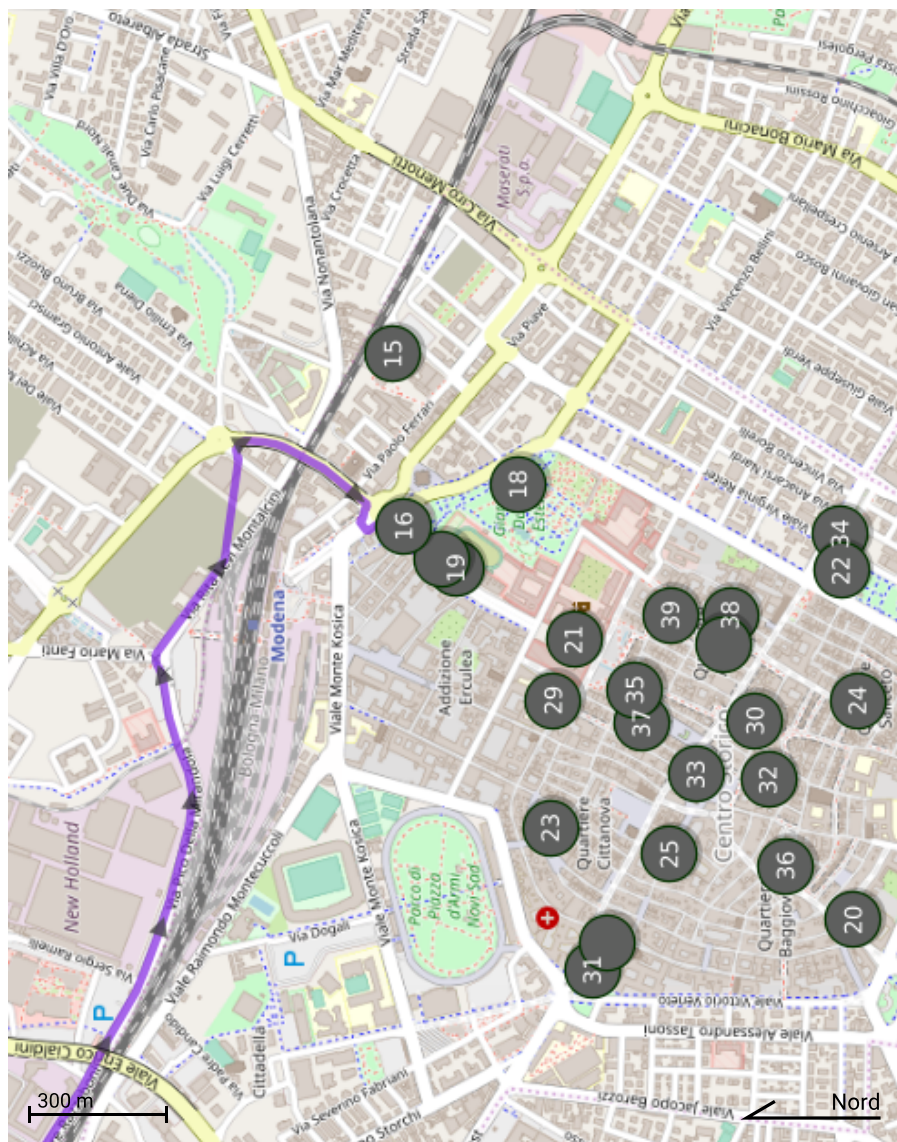
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Day 3: Reggio Emilia-Carpi-Modena



Day 3: Reggio Emilia-Carpi-Modena



Day 4: Modena-Vignola-Castelvetro-Modena



Day 4: Modena-Vignola-Castelvetro-Modena

After breakfast, you will leave Modena riding on a cycle path tracing an historic railway route and taking to **Spilamberto**.

Here you will have the possibility to visit an *Acetaia*, where the authentic **Traditional Balsamic Vinegar of Modena** is produced, unlike any other vinegar, directly from the grapes juice. The route will take you then to **Vignola**, the city of cherries and *Torta Barozzi*, a local chocolate cake made with a secret recipe, closely guarded at the *Caffè-Pasticceria Gollini*, a **traditional pastry shop** located in the city center.

After a short visit to Vignola **castle**, offering a breathtaking view from its walkways and towers, you will then continue cycling on secondary roads up to the beautiful castle-village of **Castelvetro**, home to the renowned **Lambrusco Grasparossa** wine.

In Castelvetro you will also have the possibility to stop at a **local winery** for some **wine tasting**. On the way back to Modena, possible stop at the [Casa Museof Luciano Pavarotti](#) for a visit.

Dinner is on your own. Overnight at the hotel in Modena.

1 Hotel Principe

Info: <http://www.vittoriahotels.it/hotelprincipe/>

2 Hotel Milano Palace

Info: <http://www.milanopalacehotel.it>

3 Hotel Europa

Info: <http://www.hoteleuropa.it>

4 Palazzo Ducale

Roman architect Bartolomeo Avanzini designed the Palazzo Ducale, whose construction began in 1634. The Palazzo housed the Este Court for more than two centuries and is today the headquarters of the Italian Military Academy.

The elegant façade has three windows placed side-by-side and crowned by balustrades with statues. The central and lateral parts are raised.

The courtyard of honour with an elegant two-storey arcade is considered a masterpiece of Baroque architecture. From here you access the monumental staircase of honour adorned with Roman statues, which leads to the numerous rooms of the Estense Residence. Special mention should be made of the Sala del Trono, Salottino d'Oro, Salone d'Onore and the Sala dello Stringa.

Today the palace is the headquarters of the Military Academy.

The History Museum of the Military Academy holds weapons and armatures, memorabilia, relics and military items (flags, uniforms, drums, etc.)

Tratto da: <http://www.visitmodena.it>

5 Trattoria Del Giardinetto

6 Villa Montecuccoli - Countryside manor (XVII cent)

7 Acetaia San Donnino

Acetaia (traditional balsamic vinegar producer) and Villa San Donnino. Davide and Cristina, the adorable owners, will be happy to take you around the Acetaia and the Villa, jewel of Liberty style with some Hollywood stories

Info: <http://www.villasandonnino.it>

8 Vignola train station

This is the end of the old railway line connecting Modena and Vignola, the cycle path has been built on.

9 Vignola Castle (VIII-XV cent)

“La Rocca” is probably the most important and beloved symbol of geographical and cultural identity for the people of Vignola.

It is also a sign of cultural uniqueness in Vignola’s historical experience, as well as in the past of the whole surrounding area at the foot of the mountains, where the Emilian cultural basis combined with several different contributions. The multiple variations that can be observed in the “*Rocca*” reveal this melting pot of Italian and even European influences.

“*La Rocca*” was reasonably built to face Hungarians invasions, soon after the end of the Carolingian dynasty, when many fortified towers and enclosures were erected to defend villages. According to popular legends, the first fortress is ascribed to Nonantola Abbey. Still, the exact construction year is unknown. Evidence that Vignola was part of the Bishop of Modena’s dominions in 936 is provided by a document, dating back to this year. Another document proves that the existence of the “*Rocca*” is at least since 1178.

“*La Rocca*” served military functions until the beginning of the 15th century. Its function changed considerably with the Contrari family, invested with the fief by the House of Este in 1401. It became a sumptuous residence, with a rich frescos decoration, apt to a family used to the wealth and magnificent life at Ferrara’s court. After Contrary family’s extinction, “*La Rocca*” was bought by the Boncompagni-Ludovisi family, who left the fief government to a governor. Over the 19th century, “*La Rocca*” was the seat of Vignola’s political and cultural institutions: the Municipality Council, the Library and the bank *Cassa di Risparmio di Vignola*.

There are five levels in the “*Rocca*”. Two magnificent halls in the underground, called *Contrari Hall (Sala dei Contrari)* and *Grassoni Hall (Sala dei Grassoni)*, are employed for conferences and concerts.

The ground floor consists of three reception rooms for state occasions, called *Lions and Leopards Hall (Sala dei Leoni e dei Leopardi)*, *Doves Hall (Sala delle Colombe)*, *Rings Hall (Sala degli Anelli)*, while the ancient kitchen is transformed to the *Book-shop*.

The private rooms of the family were on the first floor, the “*piano nobile*”: the *Dames Hall (Sala delle Dame)*, the *Pavilion Hall (Sala del Padiglione)*, the *Emblems Hall (Sala degli Stemmi)*, the *Tree Trunks Hall (Sala dei Tronchi d’Albero)*, *Uguccione Contrari’s Study (Studio di Uguccione Contrari)* and the Chapel, with its precious “*International Gothic*” (“*Tardogotici*”) frescos by the unknown painter called as “*Maestro di Vignola*”. The second floor’s *Rooms of the Soldiers (Sala degli Armigeri)* were used by the troops stationed in the “*Rocca*” and by the servants.

The highest floor consists of the walkways, running all around the building to link the three towers: *Nonantola Tower (Torre Nonantolana)*, *Women’s Tower (Torre delle Donne)*, *Paintbrush Tower (Torre del Pennello)*.

“*La Rocca*” was bought in 1965 by the bank *Cassa di Risparmio di Vignola*, then handed over to *Foundation of Vignola (Fondazione di Vignola)* in 1998. Its architectural structure as well as its frescos decoration has been accurately restored since then, in order to make every space accessible and enjoyable to the visitors.

“*La Rocca*” provides now a prestigious venue for cultural high-level projects, not only for Vignola, but also for the whole area of Modena and the neighbouring provinces, such as

Bologna and Reggio Emilia.

Over the last years, *Fondazione di Vignola* has been cooperative with local authorities to implement a broad events organization promoting this geographical area in general and boosting Vignola on a wider international cultural circuit.

Source: visitmodena.it

Info: roccadivignola.it

10 Osteria Bicer Pin

<http://www.bicerpin.it>

11 Castelvetro Church

Castelvetro Church (19th century). Brick façade, neo-Gothic bell tower.

12 Clock Tower

Clock Tower. It is one of the 6 typical Castelvetro towers; it is part of the remains of the castle defensive walls.

13 Chiarli wine farm

Producing great wines is only one part of our task.

Our greatest undertaking is to build a world around wine where quality, passion, perseverance and reliability are all mingled in a unique and priceless set.

Although generations succeed one another, problems repeat themselves, and great revolutions happen, we always cling to a constant attention and absolute dedication to our products and clients.

150 years, an instant or an eternity, but with one and only objective: true wine and reliable quality for everybody.

The pride for our land, with its fruits and traditions, provides us with unlimited energy to progress and improve.

The Chiarli family, always true to these principles, is ready for today's task: to renew the image and increase the value of Lambrusco and the wines in our area. This can only be achieved thanks to unique vineyards, a winery built for excellence and a great passion, with the result of obtaining high-profile and elegant wines.

14 Ristorante Zoello

Try their famous “ tortellini in brodo”

Info: <http://www.ristorantezoello.it>

15 Pavarotti museum

The residence of Master Pavarotti was finished in 2005; It is located in the area that he had acquired in the mid-eighties. In that same area Pavarotti has dedicated himself to his passion for horses, building and opening a riding school. Since 1991, for 11 years, the Master has hosted in his estate a prestigious show jumping competition (CSIO), attended by the most famous show-jumpers of the international horse riding circuit. The villa has been designed following the instructions and drawings that the tenor gave to the architects and engineers who have supervised the construction. Many artifacts have been made by blacksmiths, carpenters, carvers, decorators from all over Italy who have created unique products. Even today his home reflected in every detail the personality of the one who conceived it. The house keeps personal items that he loved and contains the memories of his days spent in the company of family, friends and young students. The visit to this house will enable visitors to experience Pavarotti in the light of its most intimate and warm rooms, to approach gently to his memory knowing his daily habits, finding the man he was once behind the scenes. You will especially enjoy the costumes so dear to him, pictures and videos that have marked his great artistic career, the countless awards and awards in a career of over forty years in opera houses around the world.

Info: casamuseolucianopavarotti.it

16 Trattoria dei Servi

17 Duomo di Modena

The Cathedral of Modena is the symbol of the devotion and worship and of the Modena Christian community. It was built as “domus Clari Geminiani”, the house of San Geminianus, the patron saint of Modena (312-397).

9 June 1099 was a very important date for the city of Modena. On this day, the first stone of the city's cathedral was laid, a magnificent example of Romanesque art that amazed society at that time and still today fills us with wonder for its extraordinary beauty and originality. An account from this period, the *Relatio de innovazione ecclesiae Sancti Geminiani...*, tells us that the choice of the architect came about by miraculous divine inspiration: Modena's clergy and citizens entrusted planning of the Cathedral project to [Lanfranco](#), who created a bold new form of architecture, a model for the Romanesque art that flourished after him. Scientific investigation carried out during the recent renovation work that started in 2006 has revealed that material salvaged from the Roman Modena, *Mutina*, was used for the stone cladding of the building.

The solemn transfer of the remains of Saint Geminianus took place on 30 April 1106, in the presence of Pope Paschal II, the Great Countess Matilda of Tuscany, the architect Lanfranco, clergy and a large crowd of people. The Cathedral was consecrated by Pope Lucius III on 12 July 1184.

Lanfranco's structure, a basilica divided into three naves by alternating columns and pillars with a raised presbytery over the crypt, was then harmonically sculpted by [Wiligelmo](#). This sculptor and others active in the early twelfth century were responsible for the splendid decorations that cover the capitals in the loggia, the engaged columns and ledges in the underlying small arches. These architectural patterns in the form of plants and fantastic beings feature at regular intervals around the entire perimeter of the Duomo.

The main portal and most of the sculptures on the façade, whether holy or profane, heavenly or monstrous were also the product of Wiligelmo's workshop. They summarise the entire spiritual world of medieval man, his faith, hopes, fears, certainties and doubts. After nine centuries, the touching expressiveness of Wiligelmo's *Reliefs from Genesis* carved on huge stone slabs, these too recycled, however remain unparalleled. The stories of Adam and Eve, Cain and Abel and Noah's Ark still maintain their original strong intensity, unusual emotional charge and extraordinary narrative force.

The relief work decorating the other two doors opened by Lanfranco into the Cathedral also date back to the first two decades in the twelfth century. The *Porta dei Principi*, (Princes' Gate) which looks onto Piazza Grande, embraces the faithful and tells them of the history of Saint Geminianus, the patron saint of Modena, visually represented and transformed into narrative with images of a unique quality.

On the northern side, near the Ghirlandina belltower, we have the *"Porta della Pescheria"* (Fish-Market gate), original due to the humanity of the two sculpted Telamons who appear to be asking anyone who crosses the threshold for help in carrying their huge burden. Man and his work are also represented in the sculpted door frames, each depicting the twelve months of the year portrayed as agricultural workers busy in the fields. Fantastic tales feature on both the door's unusual archivolt, carved with the adventures of King Arthur in Bretagne, and on both door frames and the architrave where animals from ancient fables by Phaedrus and Roman de Renard emerge from intricate tangles of plant life.

Of particular note are the *Metopes*, sculptural reliefs on the roof projections depicting a lively group of imaginary and monstrous beings. The ones found on the Cathedral today are actually reproductions, as the originals have been moved to the *"Epigraphic Museum"* for conservation purposes.

Succeeded by maestros from Campione in 1170-80, these masters from the Po valley also displayed knowledge of the sculptures in Parma baptistry and were responsible for the pulpit and the **rood screen** inside the Cathedral, leading to the crypt entrance.

From the late twelfth century to the first half of the fourteenth, the **Campionesi Masters** worked on the Cathedral and the Ghirlandina belltower. These were groups of builders and sculptors from Campione on Lake Lugano, organised into real family workshops. It was the Campionesi Masters who opened the large **rose window**, the two lateral doors in the façade, and the magnificent **Porta Regia** onto "Piazza Grande", which stands out in contrast to the white wall of the cathedral due to the chromatic effects of its fine rose-coloured marble. They also built the false transept added to the original basilica layout designed by Lanfranco.

Inside the Cathedral

In the central nave, Enrico da Campione built the **pulpit** in 1322.

The crypt houses the **sepulchre of San Geminianus**, patron saint of Modena, and a masterpiece from Modena Renaissance, **Adoration of Shepherds**, a group in polychrome terracotta Guido Mazzoni (1480 – 1485 ca).

The Cathedral is also home to other important works, mainly from the fifteenth and sixteenth centuries, the **Altarpiece** by Michele da Firenze (circa 1442), the **Inlaid wooden choir** by the Lendinara brothers (1465), the **Bellincini Chapel** (circa 1475), the **Saint Sebastian Panel** by Dosso Dossi (1518 – 1522) and the **Nativity Scene** by Antonio Begarelli (1527).

Together with the Ghirlandina belltower and Piazza Grande, the cathedral has been a UNESCO World Heritage Site since 1997.

Virtual visit

On www.unesco.modena.it you can take a virtual visit around the Modena UNESCO Site, freely moving from the outside to the inside of the World Heritage monuments, taking a close-up look at the sculptures and works, all with dedicated information sheets provided. Thanks to this tool, parts of the buildings not normally open for visits can be seen, such as the bell chamber and the steeple on the Ghirlandina.

Listen to the audioguide

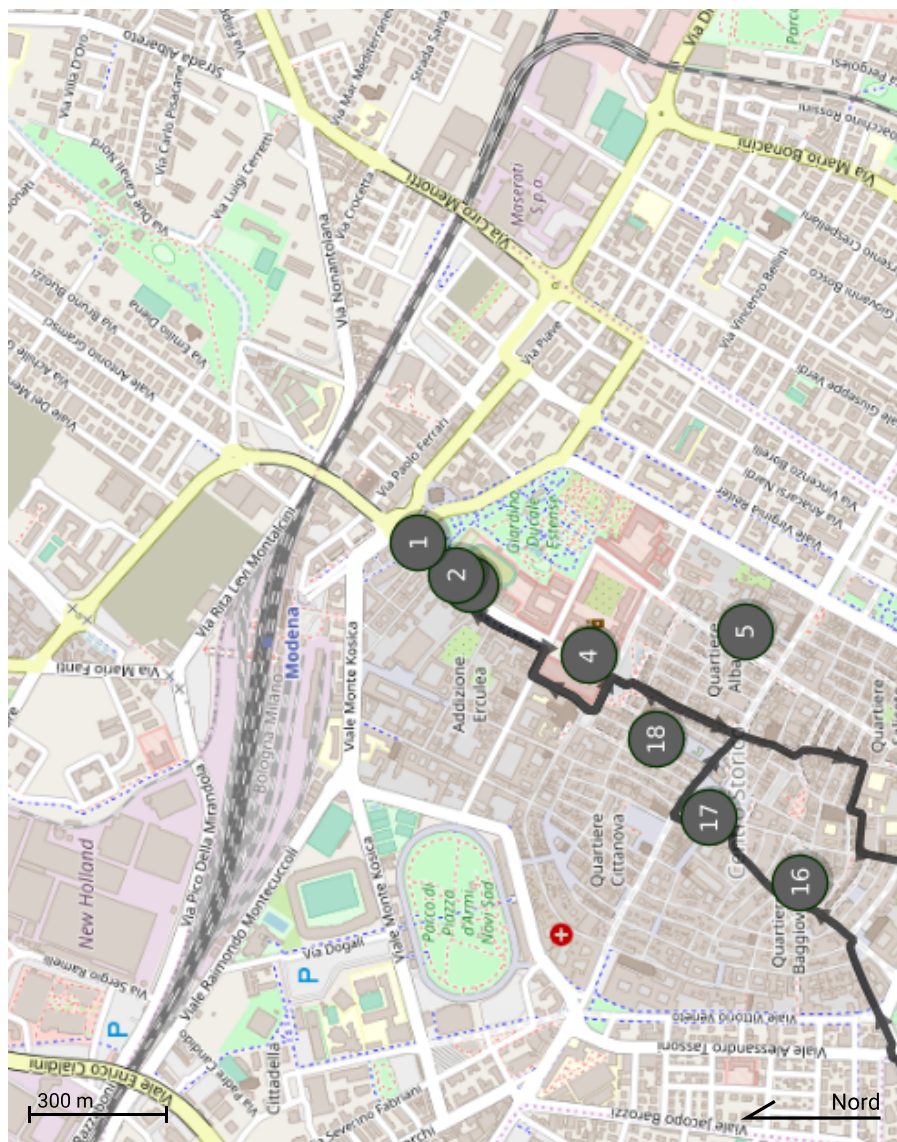
http://vn.be.webmapp.it/wp-content/uploads/2018/01/1_02_Modena_The_Middle_Ages_the_Duomo_the_Torre_Ghirlandina_the_Duomo_Museums.mp3

Info: <http://www.duomodimodena.it>

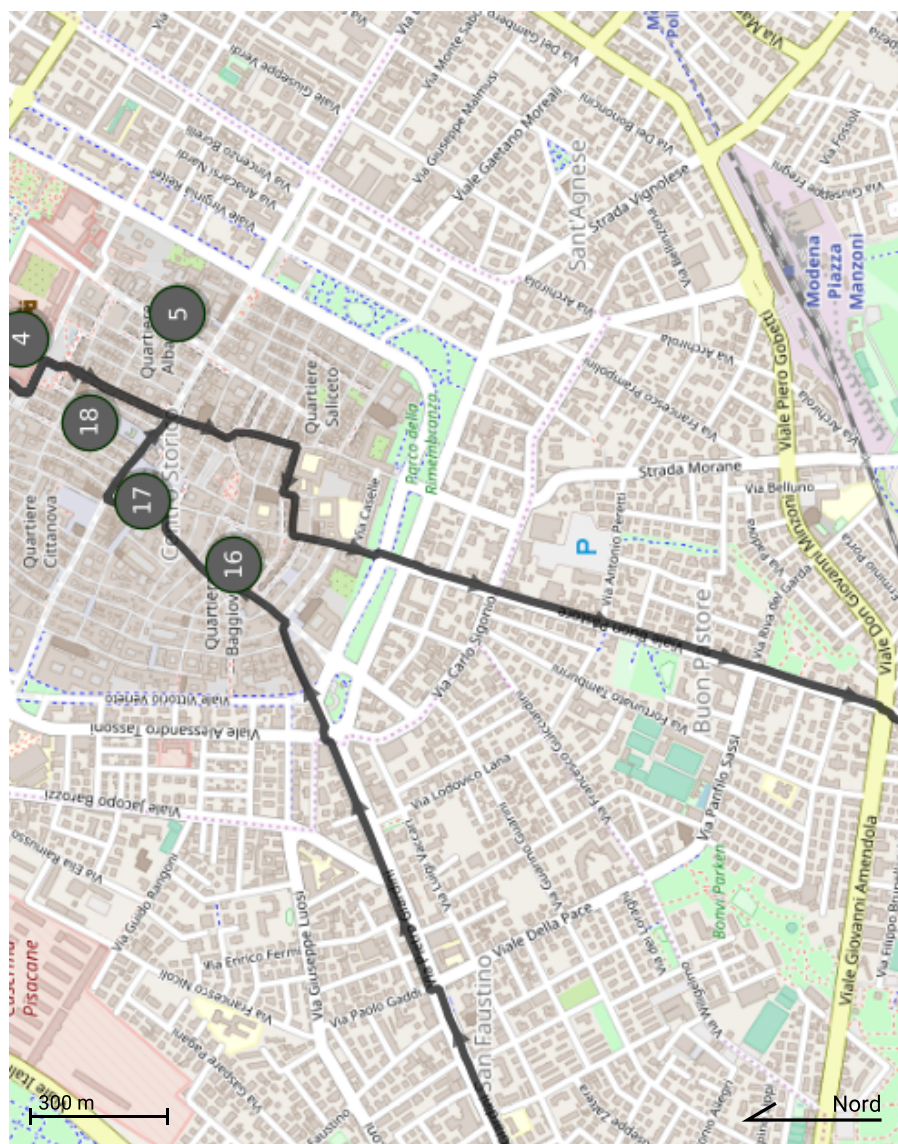
Tratto da: <http://www.visitmodena.it/>

18 Ristorante da Enzo

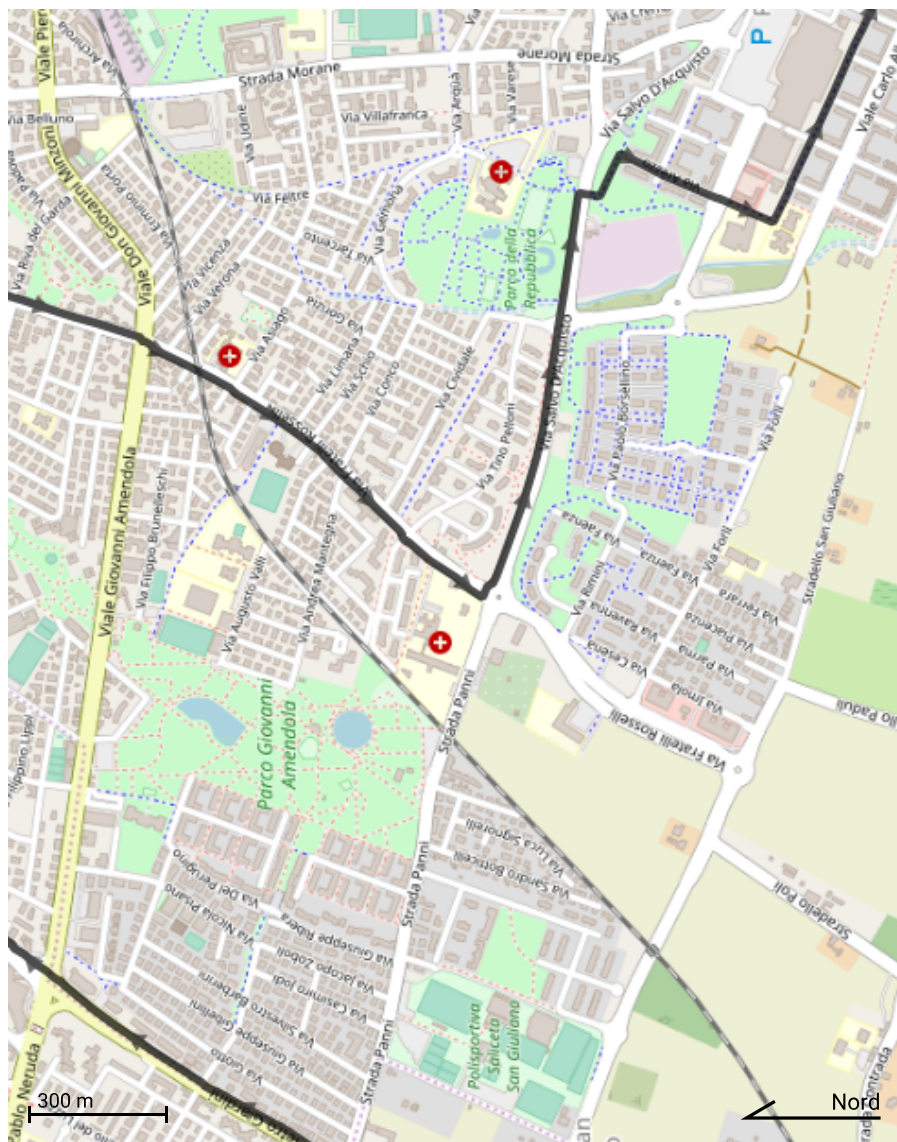
Day 4: Modena-Vignola-Castelvetro-Modena



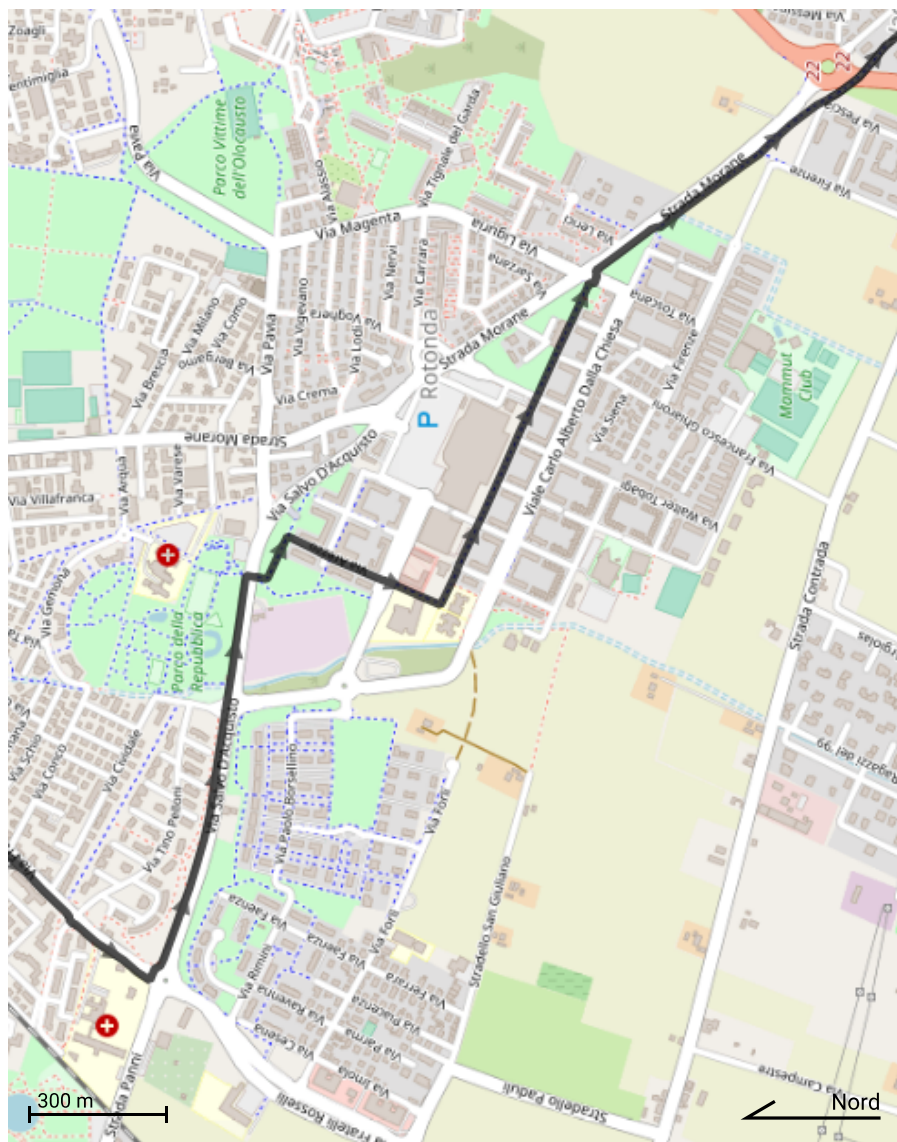
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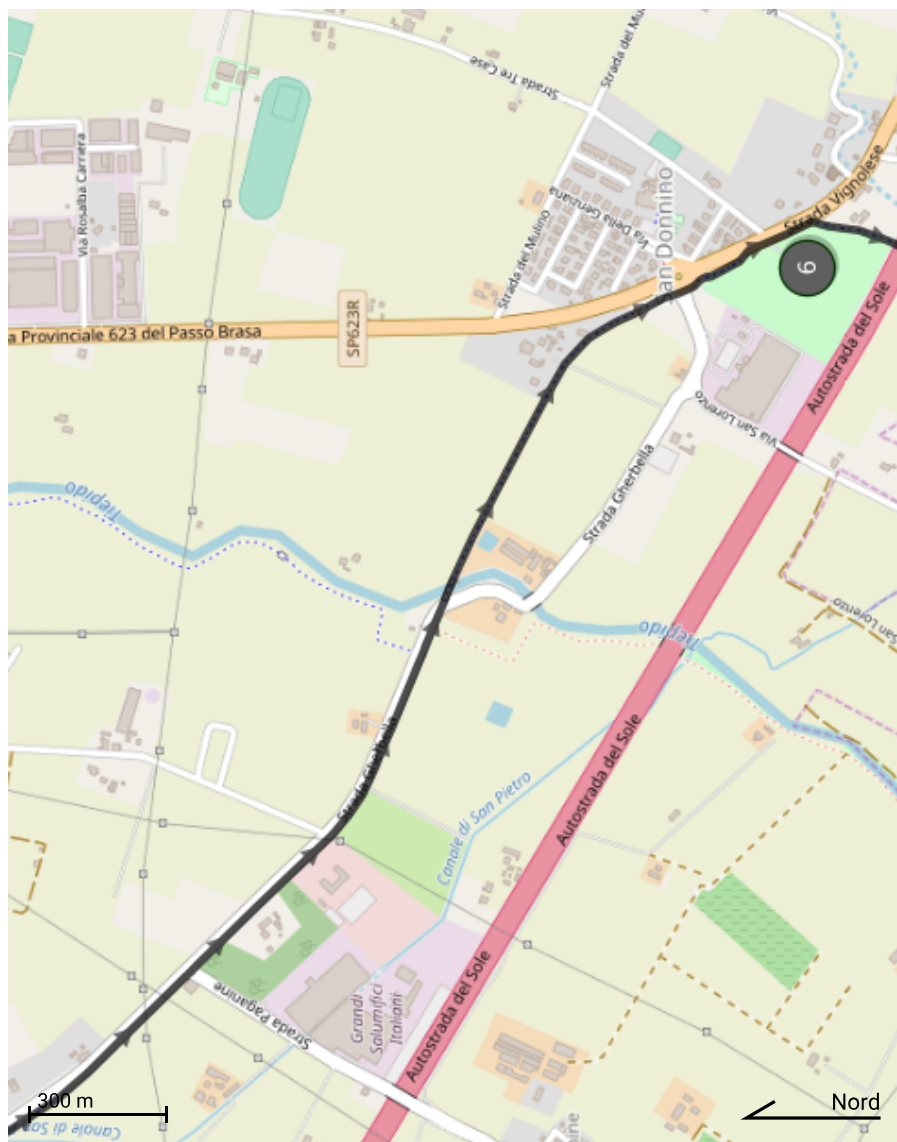
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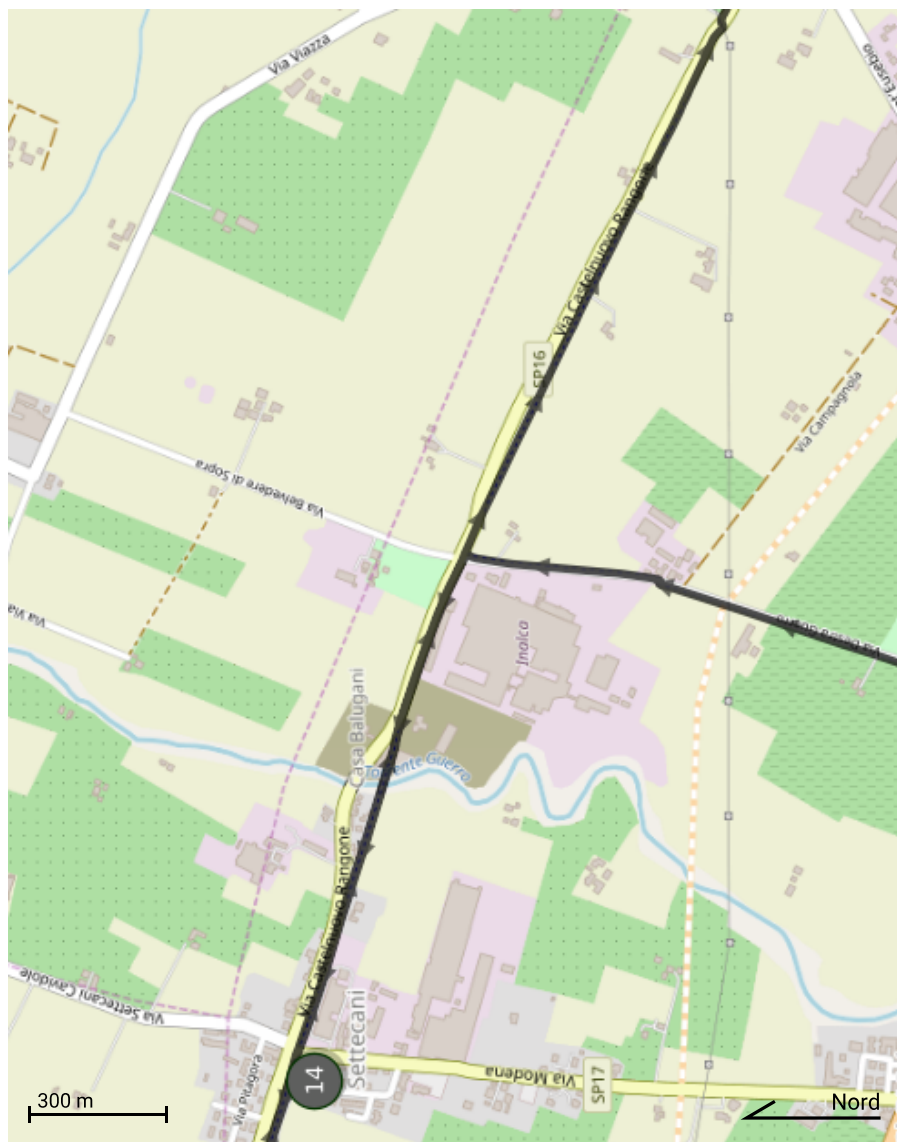
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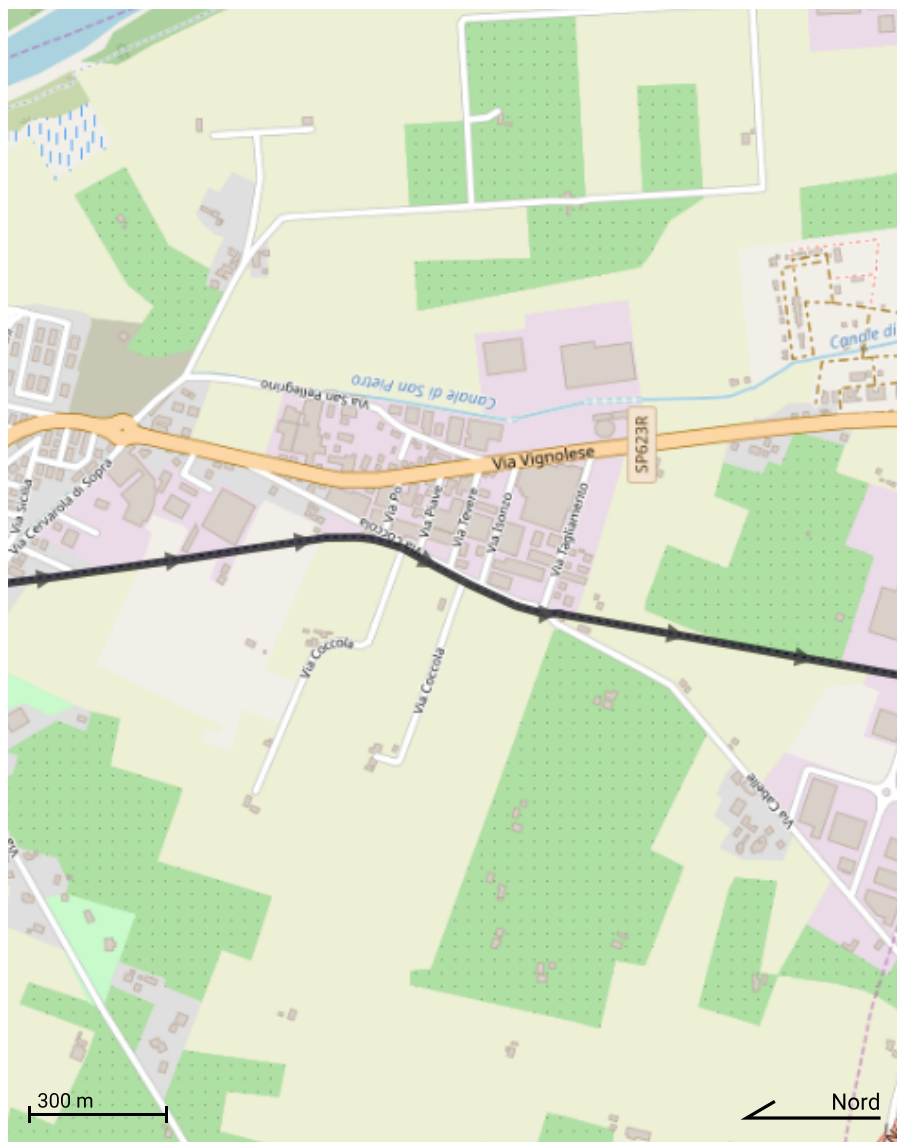
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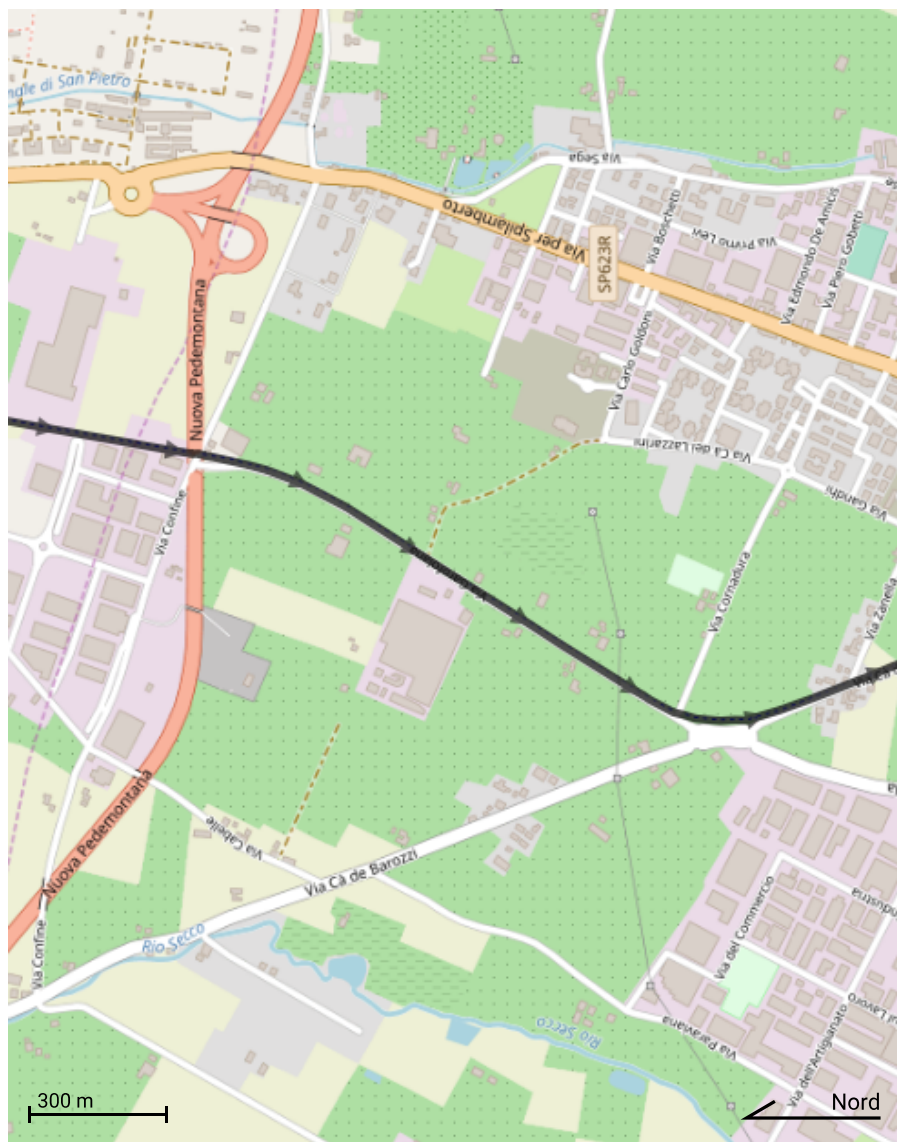
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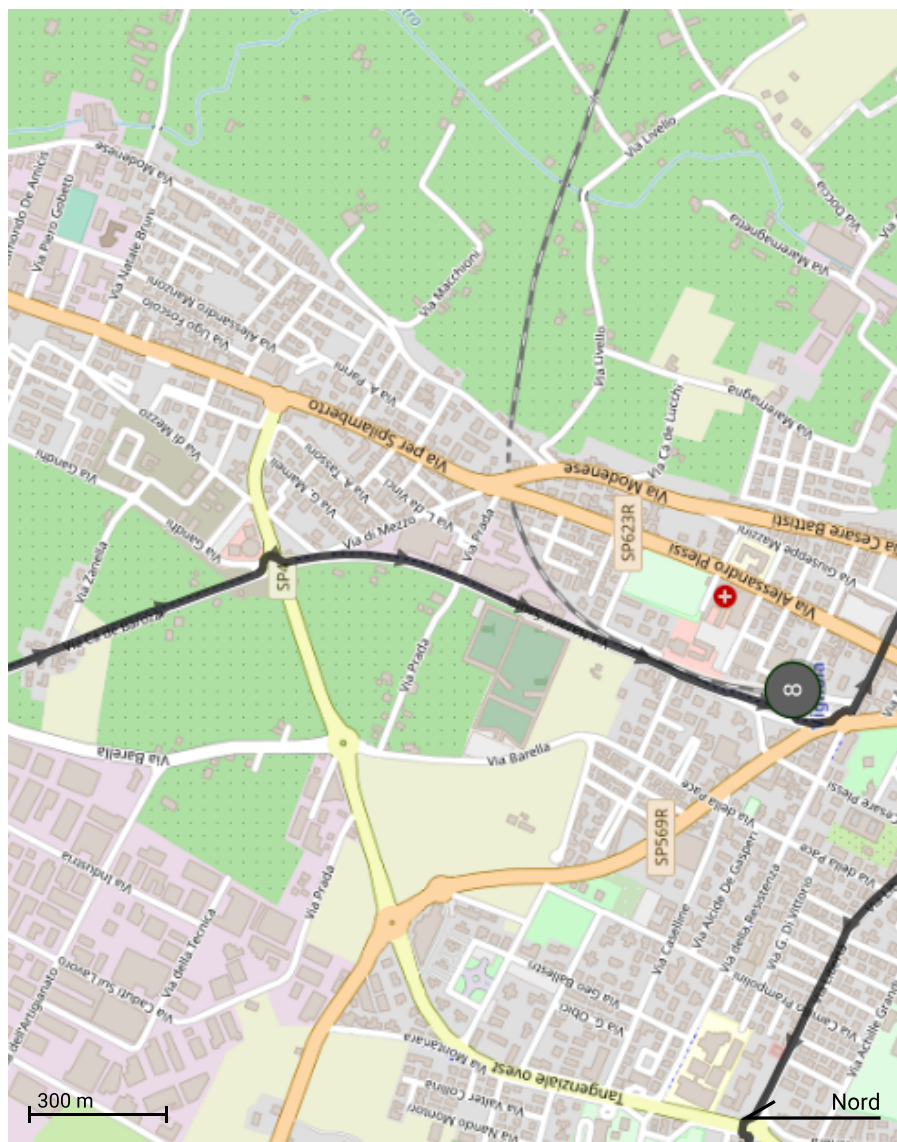
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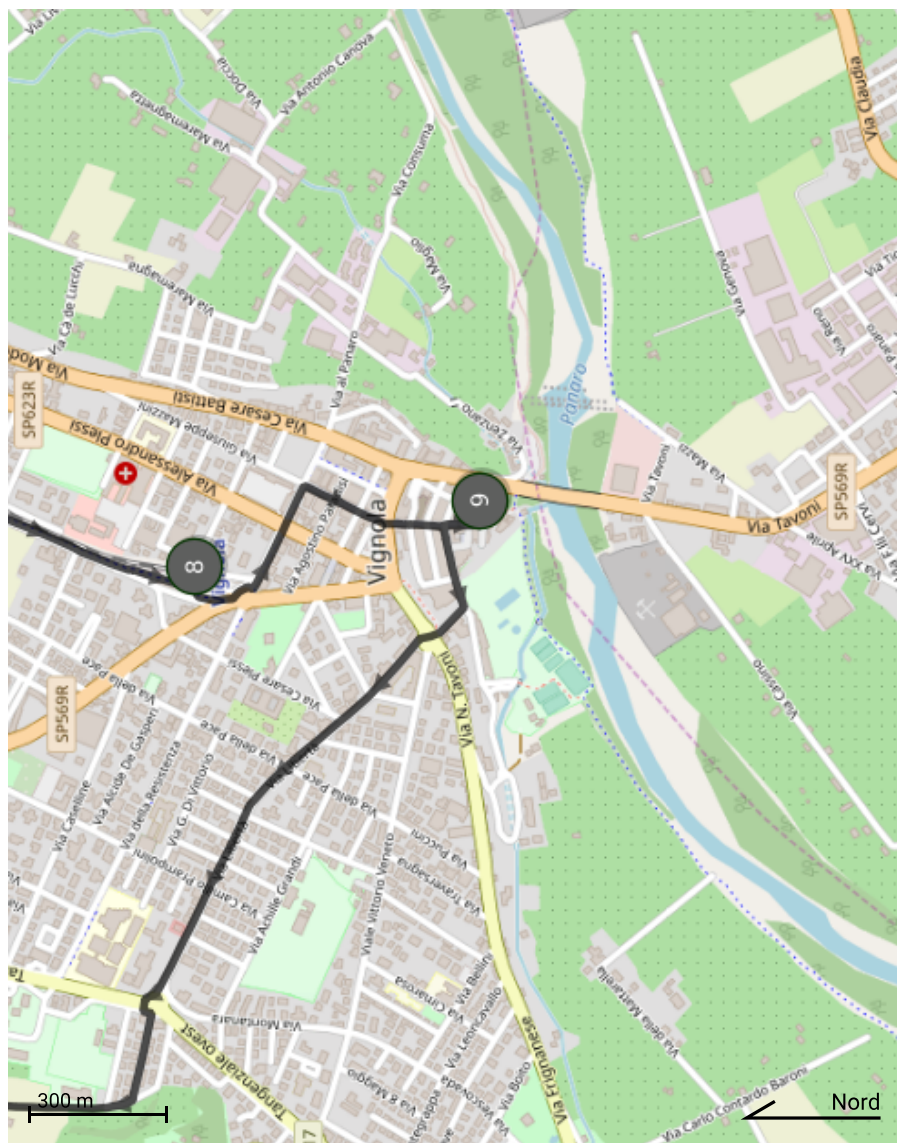
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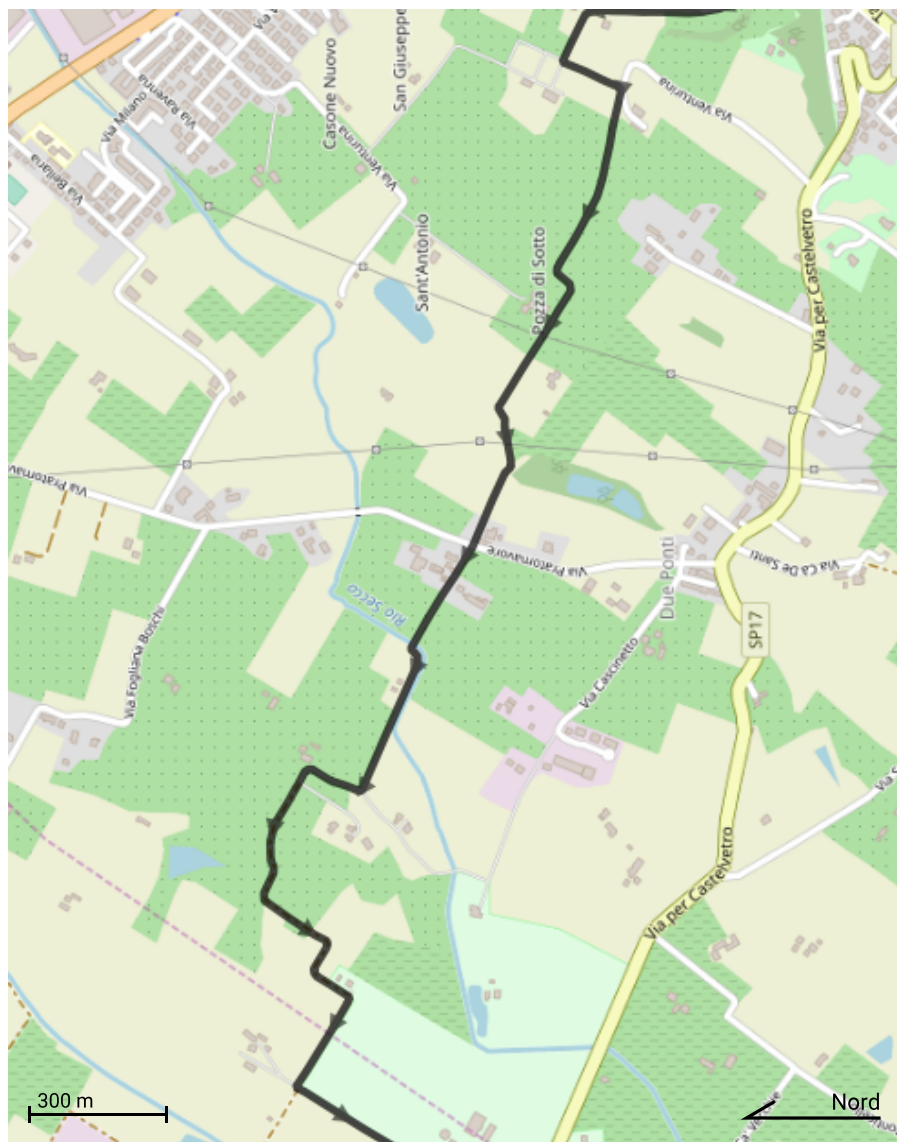
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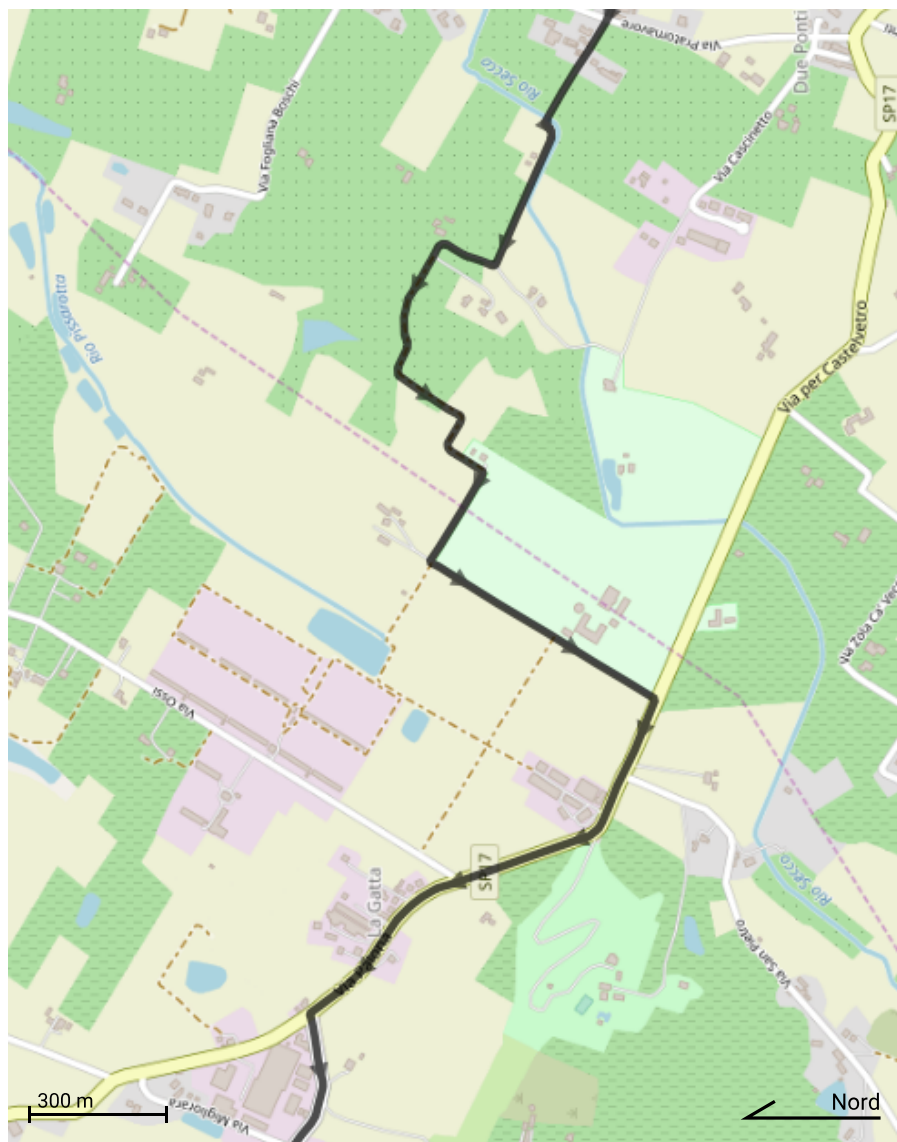
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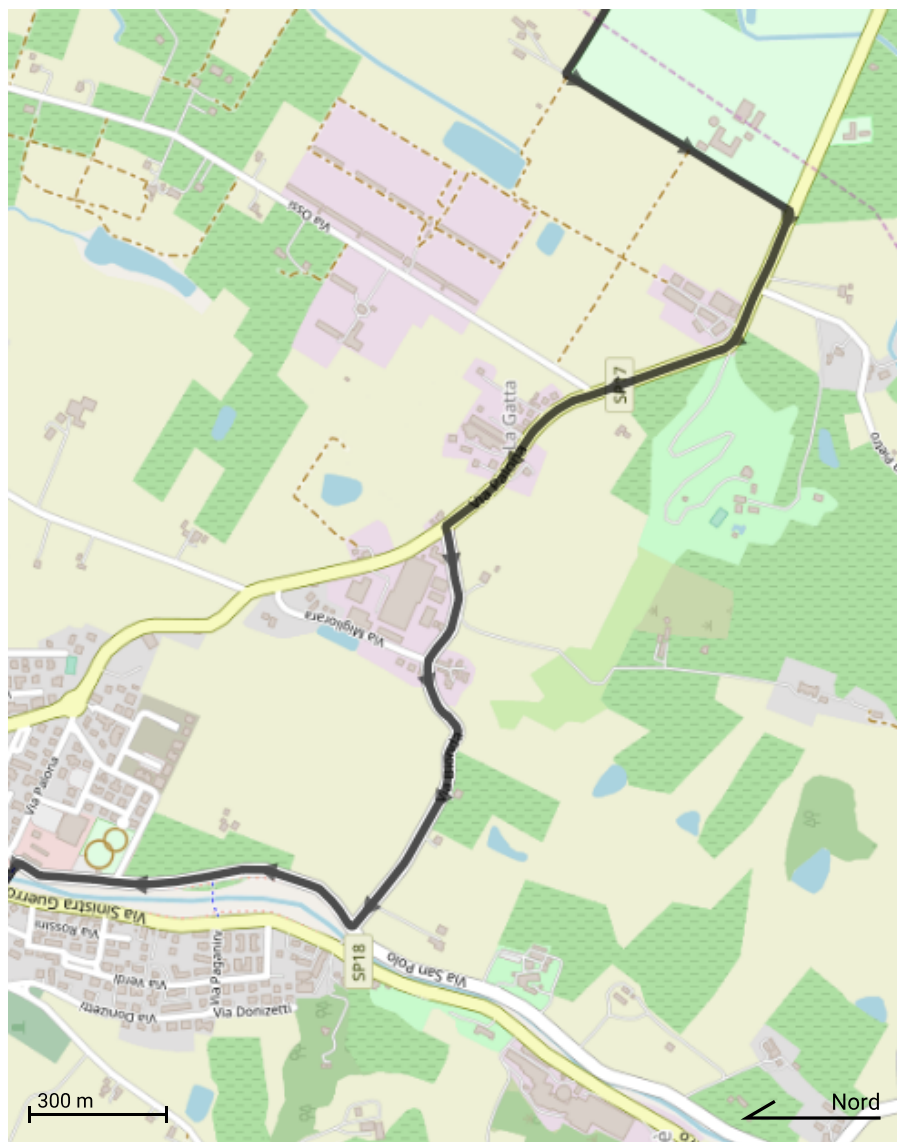
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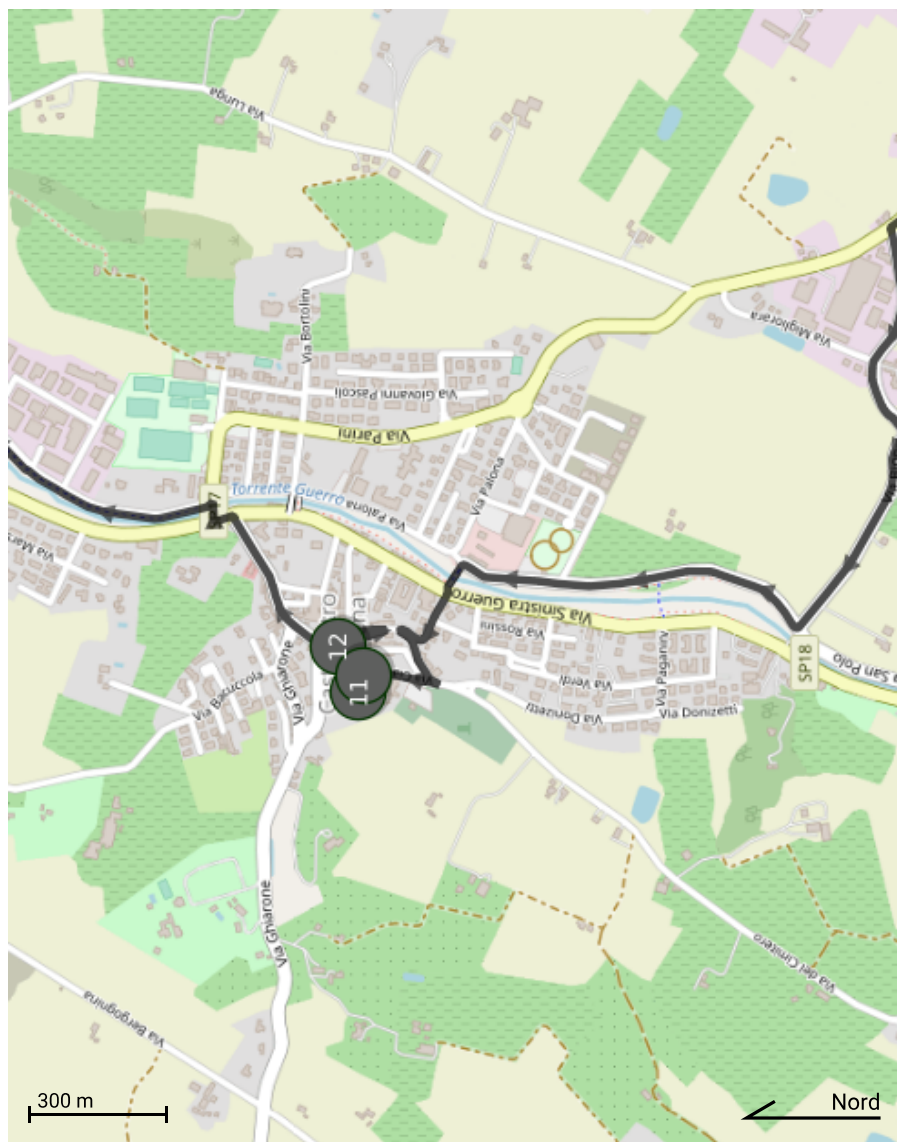
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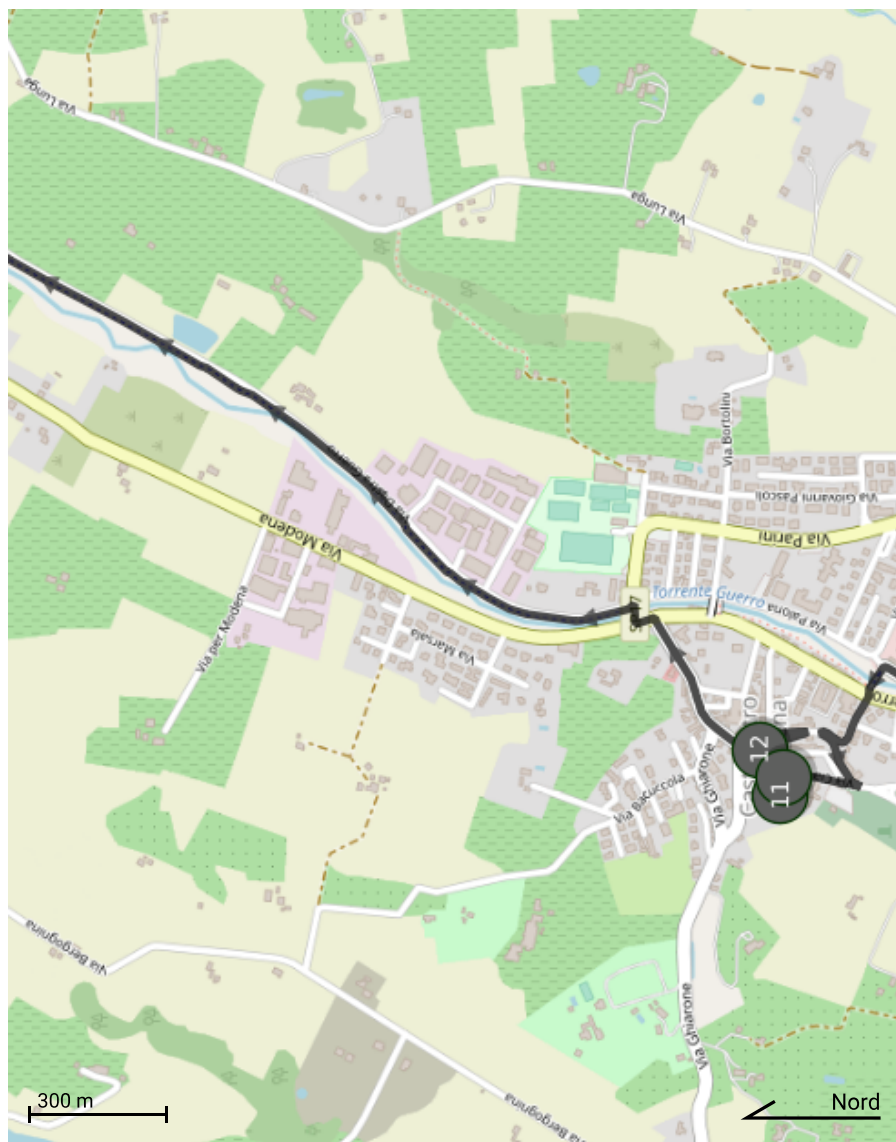
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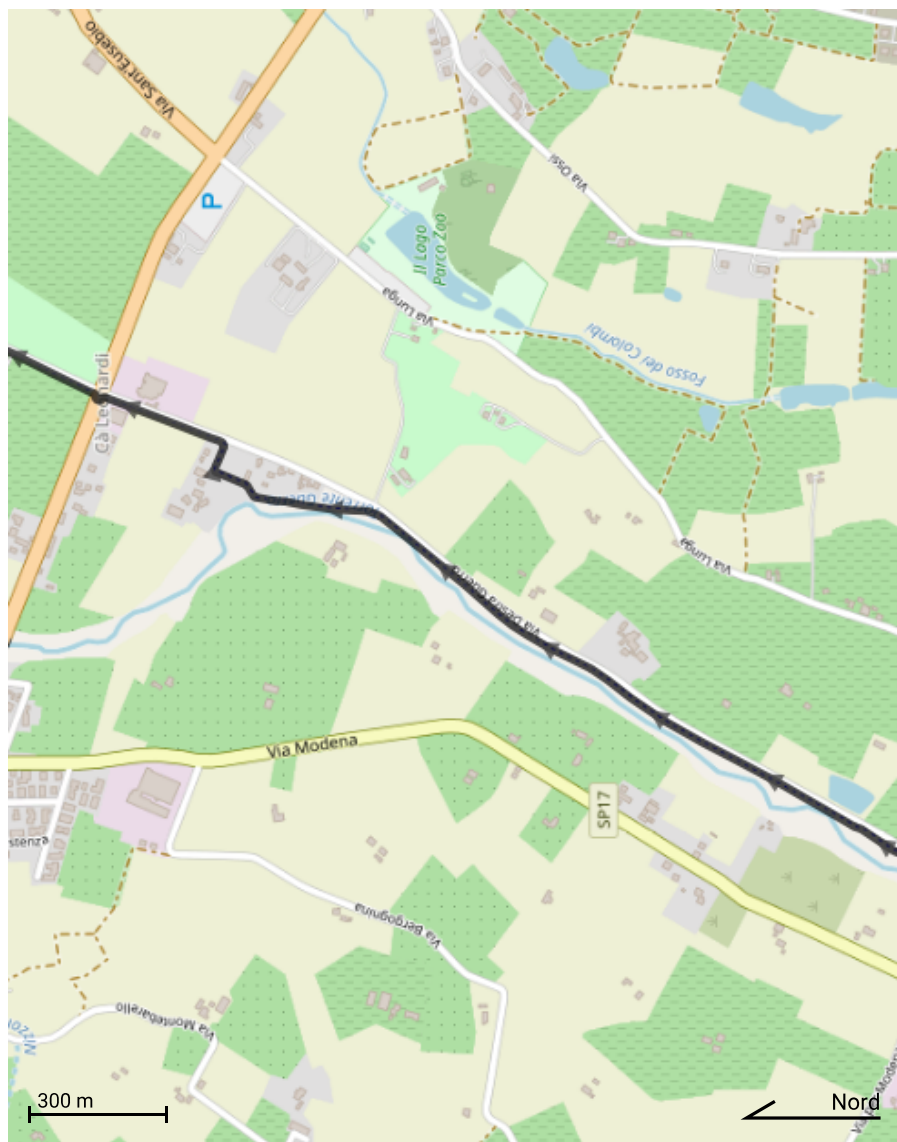
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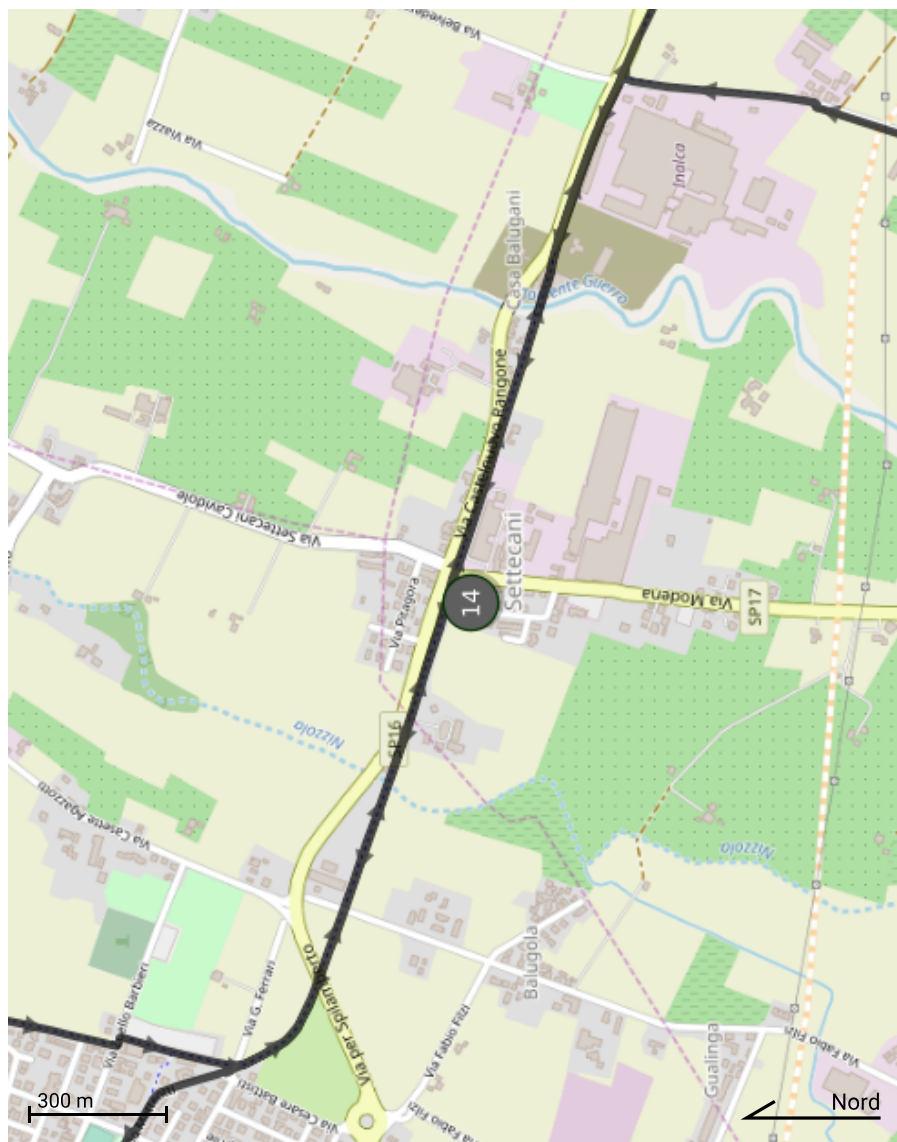
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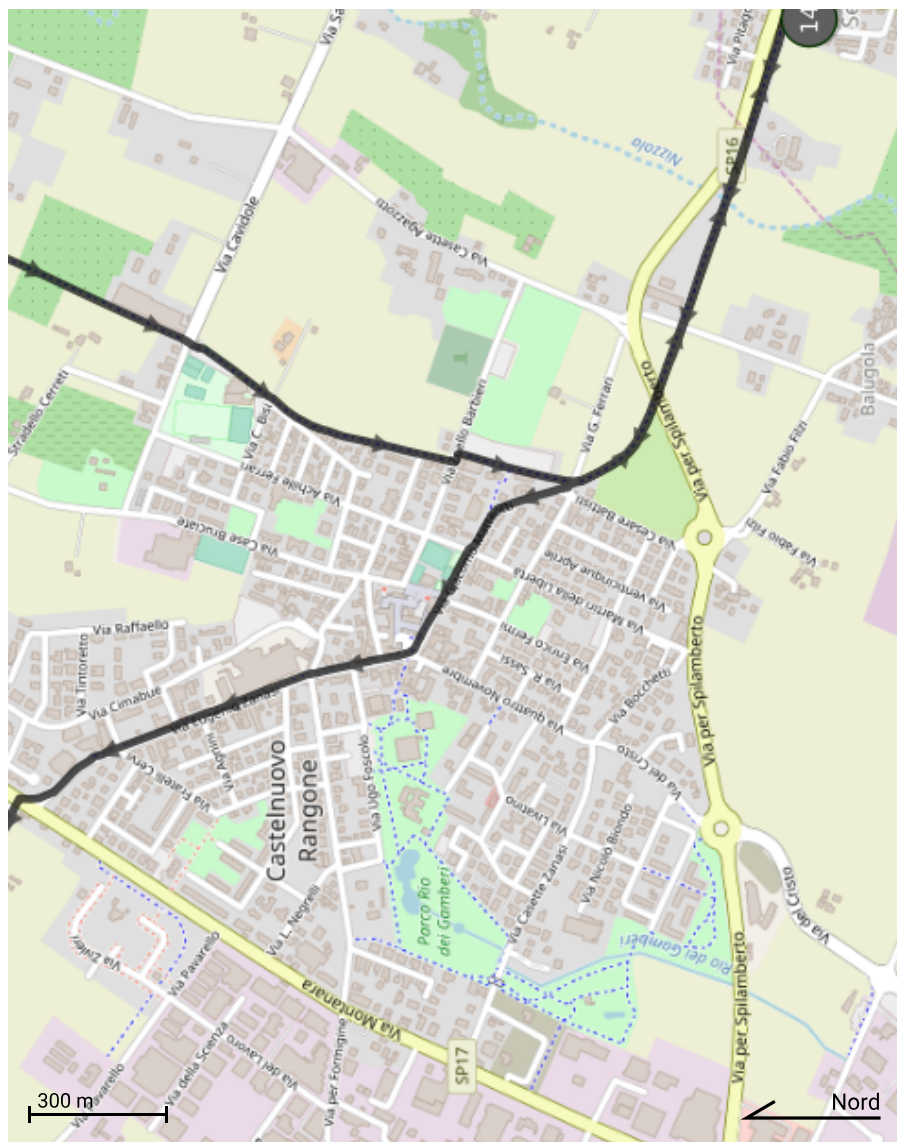
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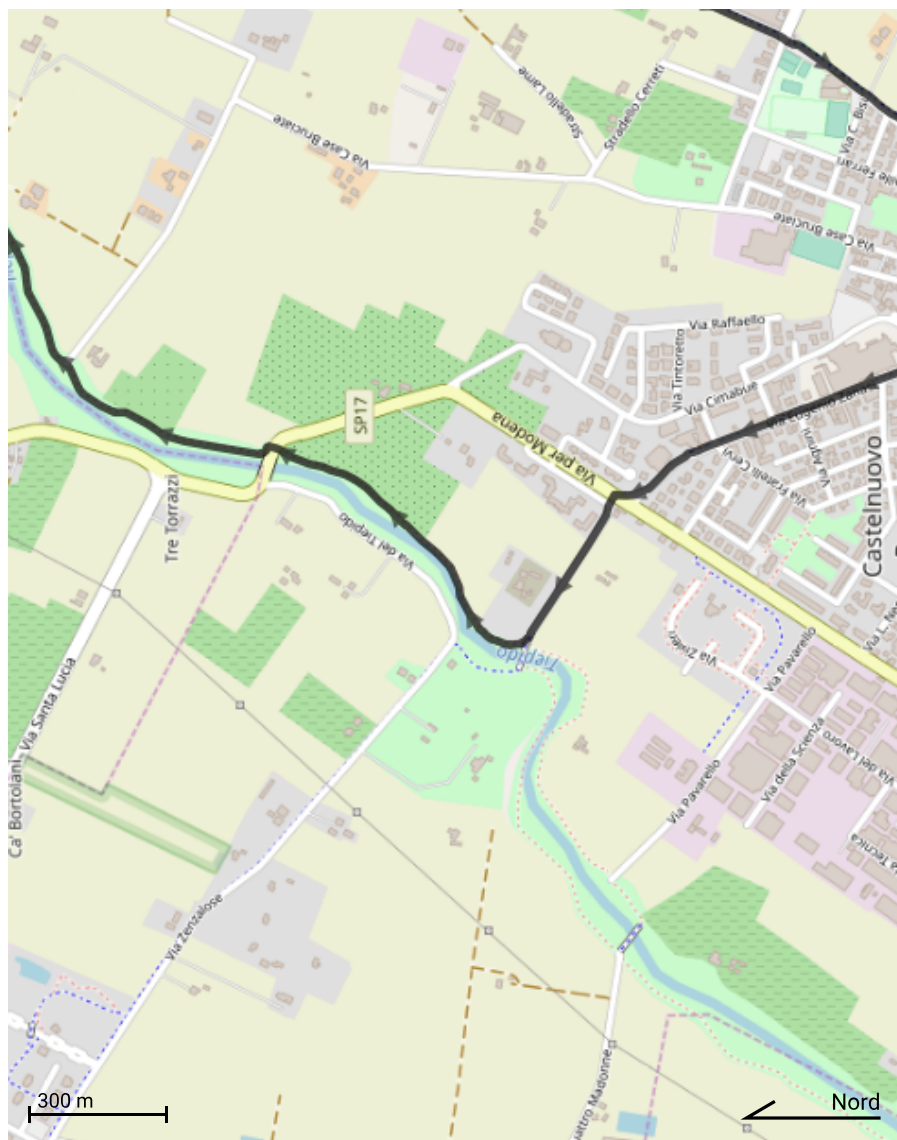
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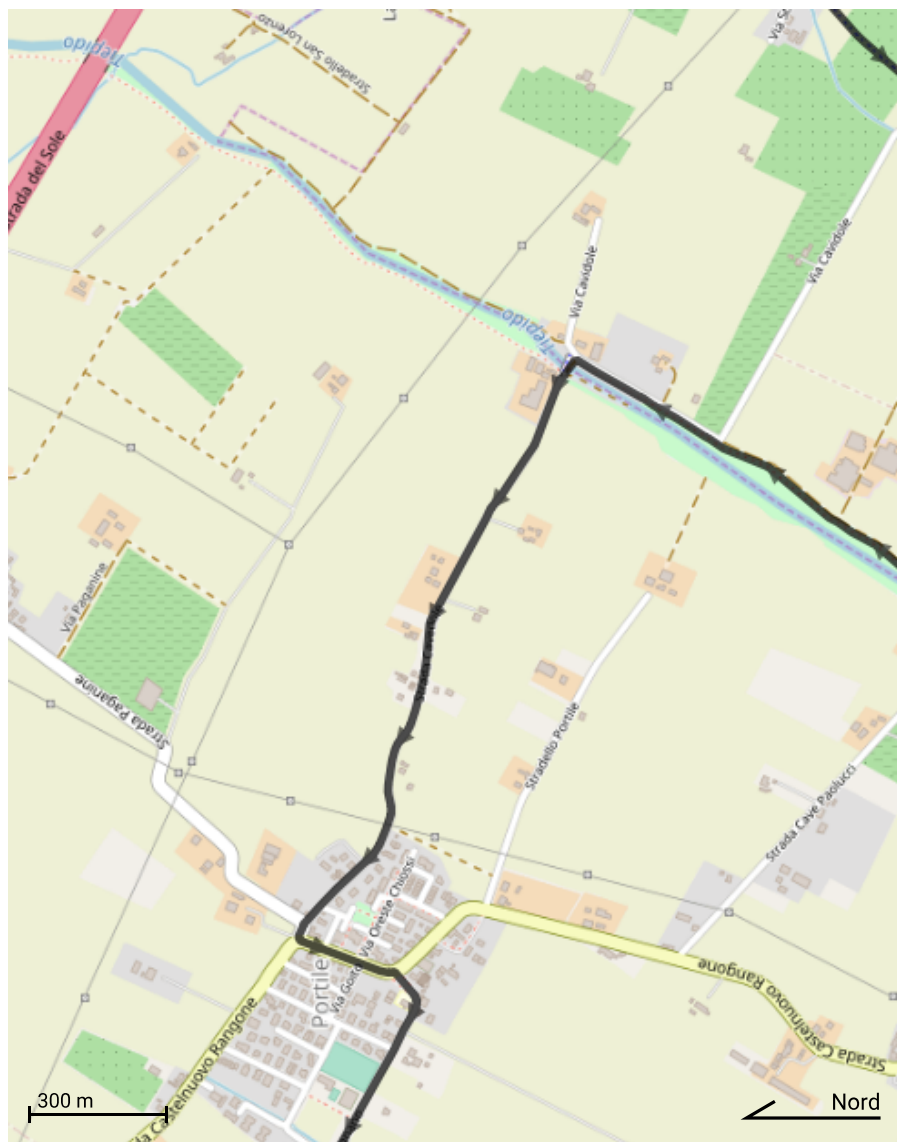
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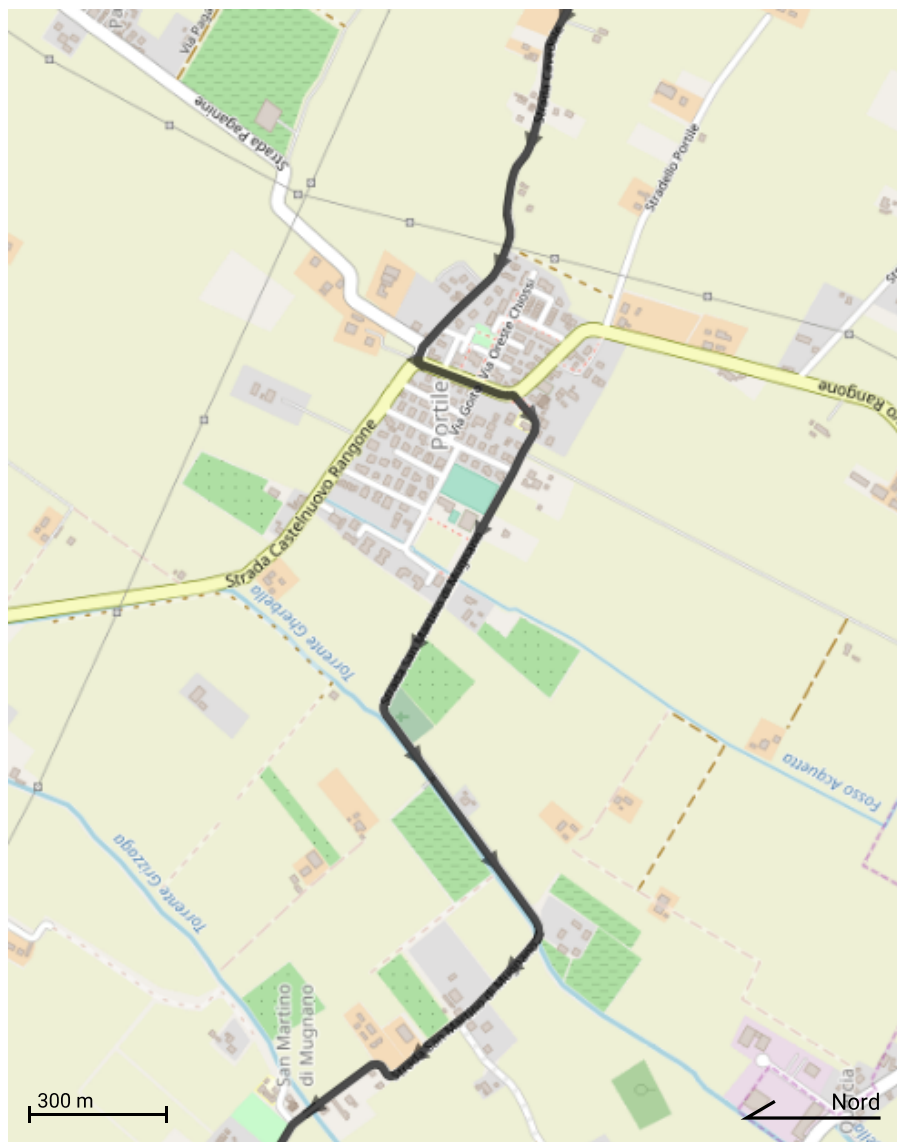
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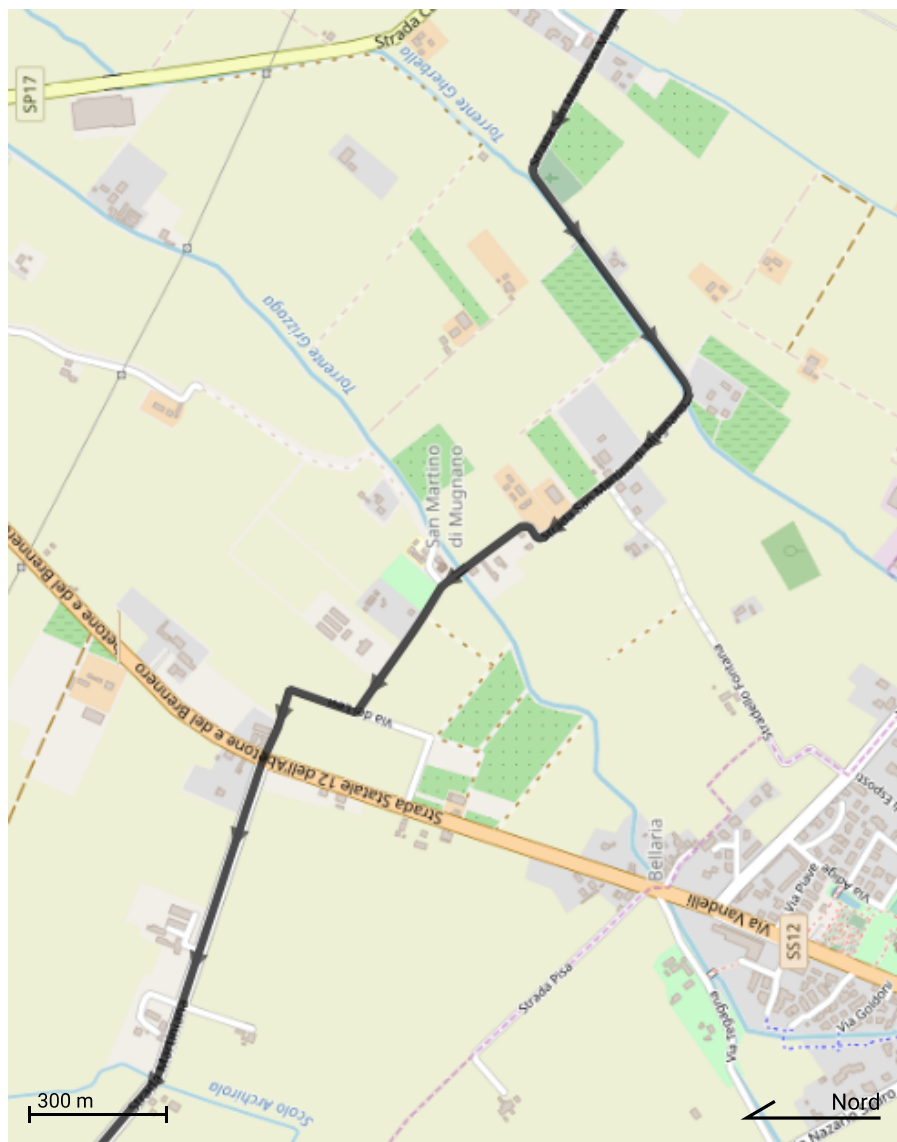
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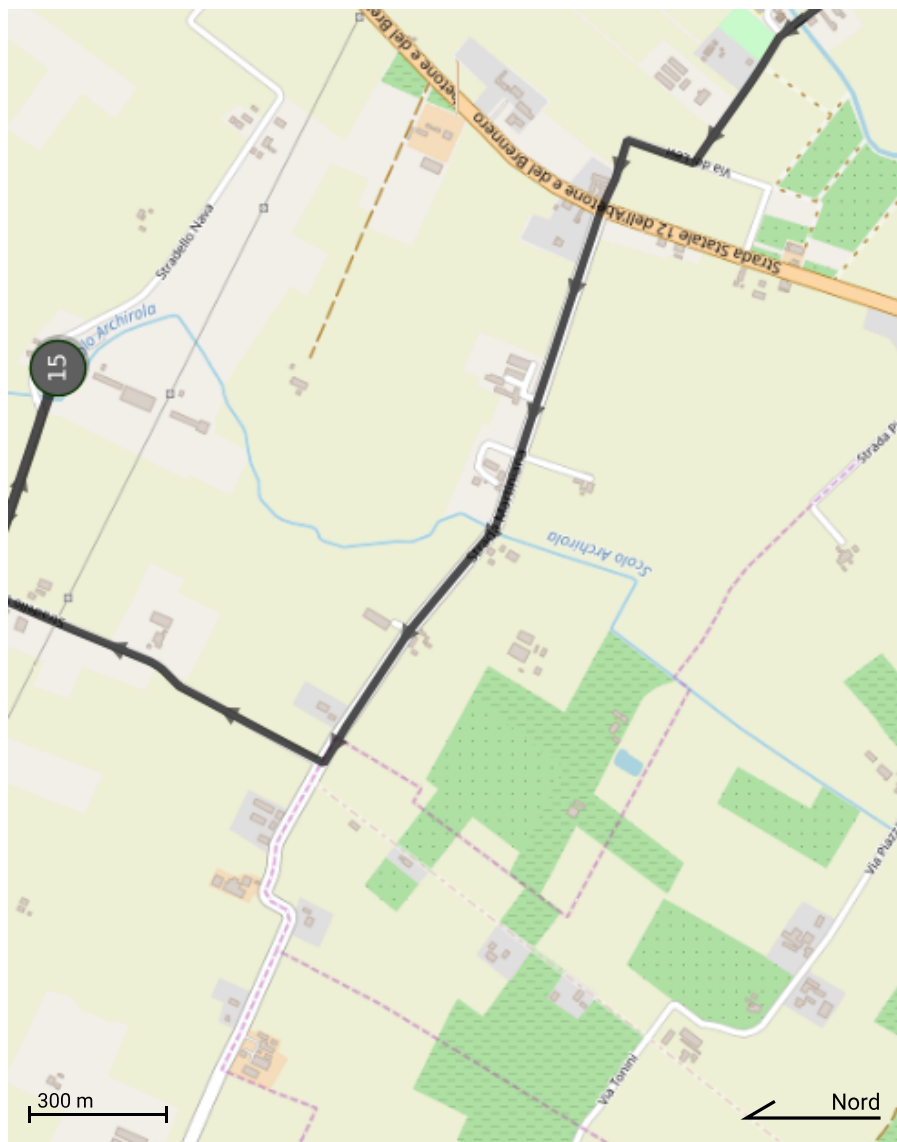
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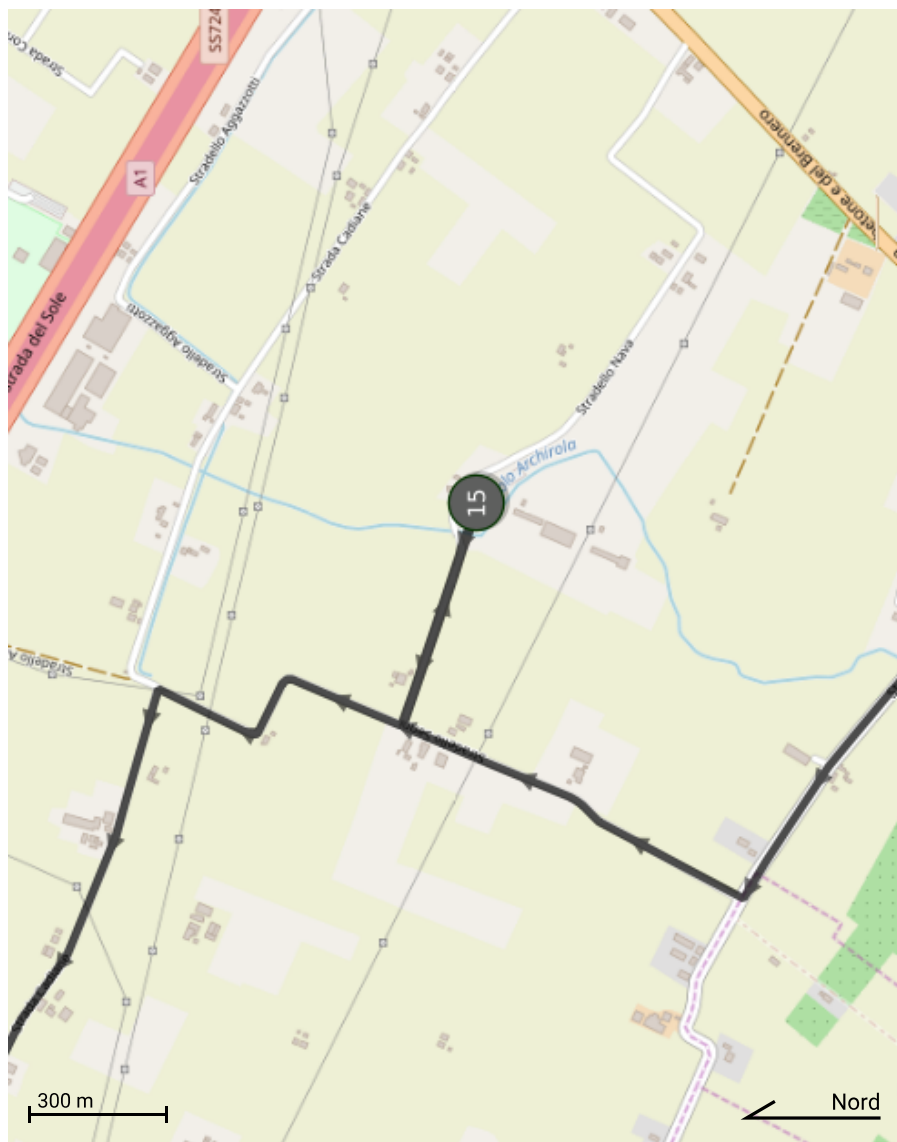
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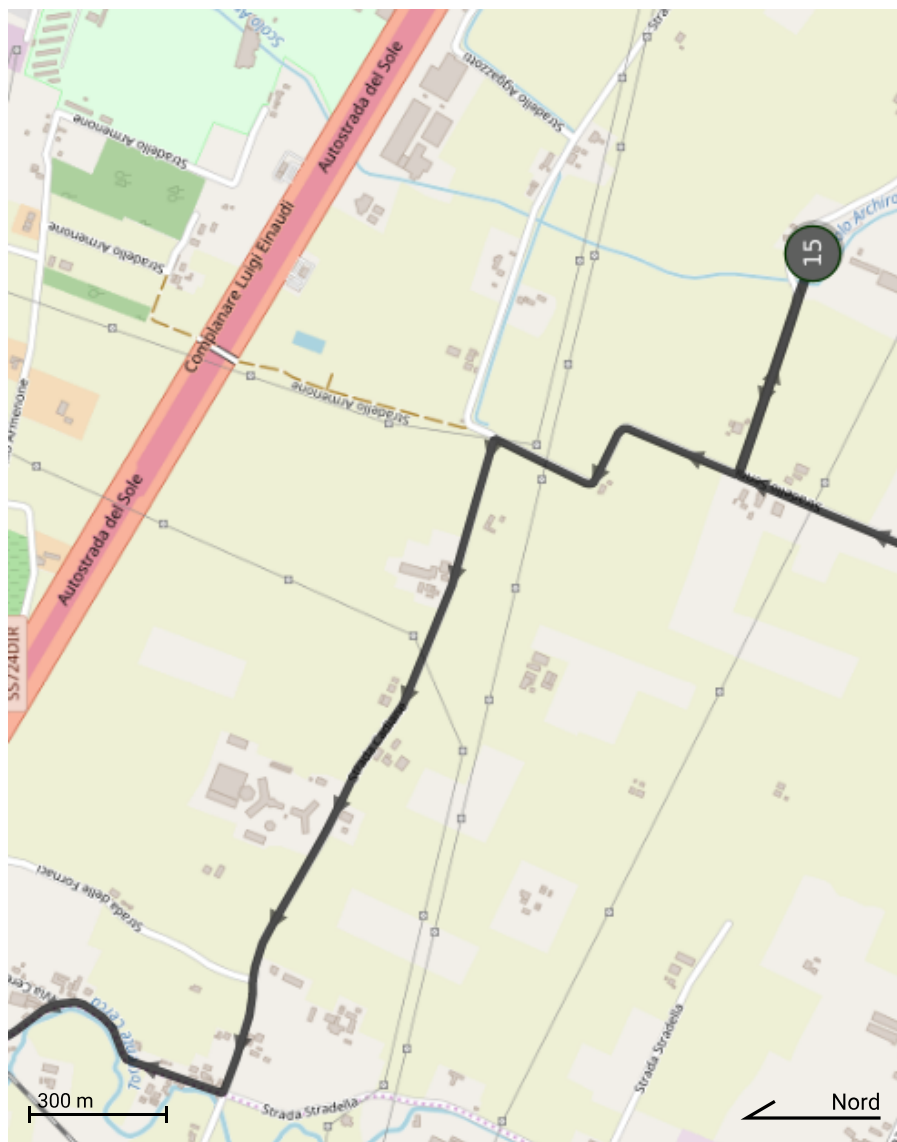
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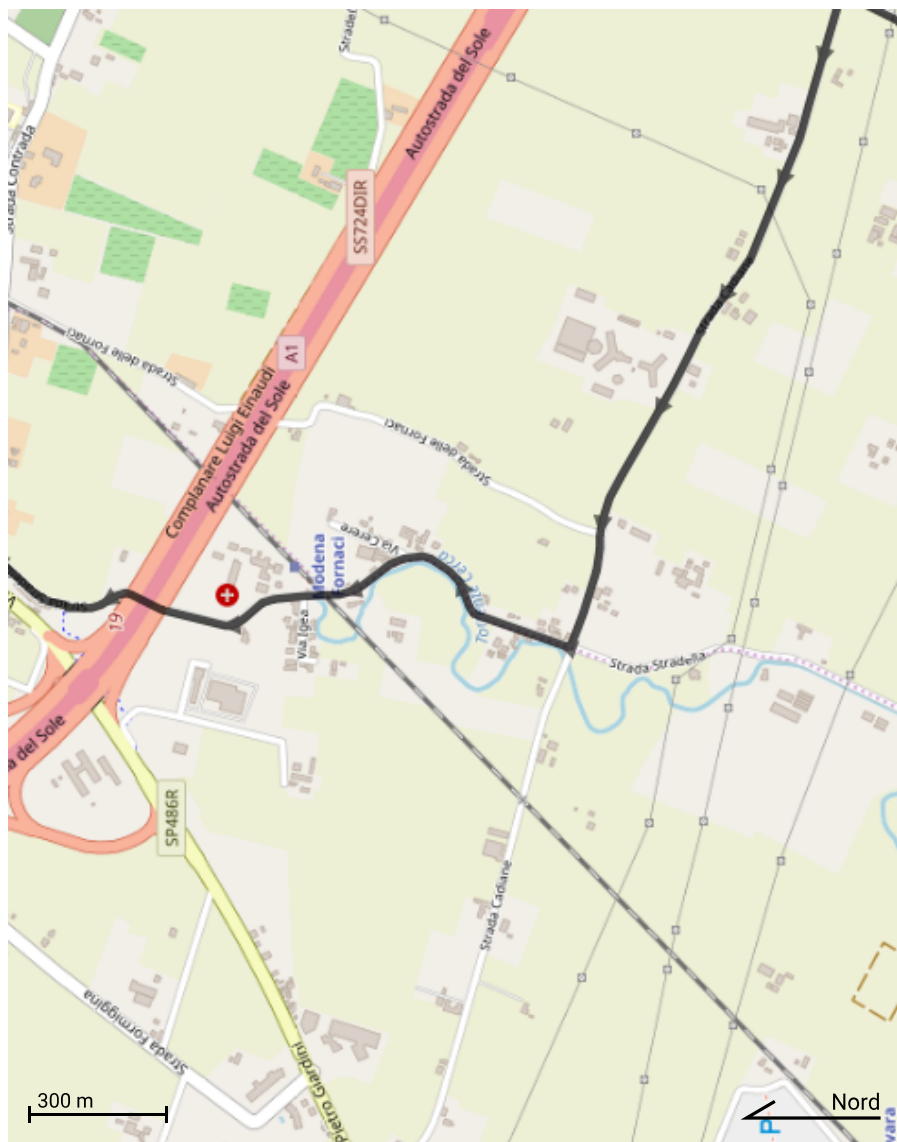
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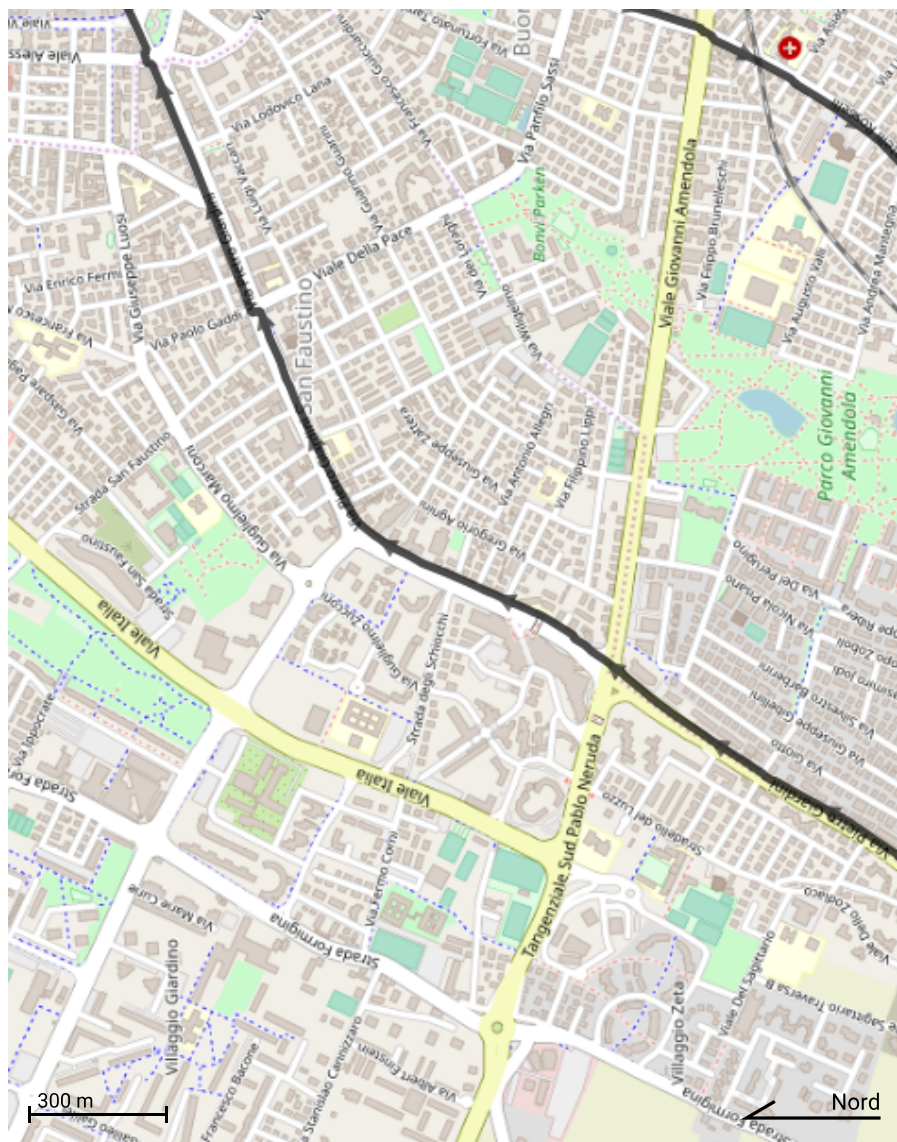
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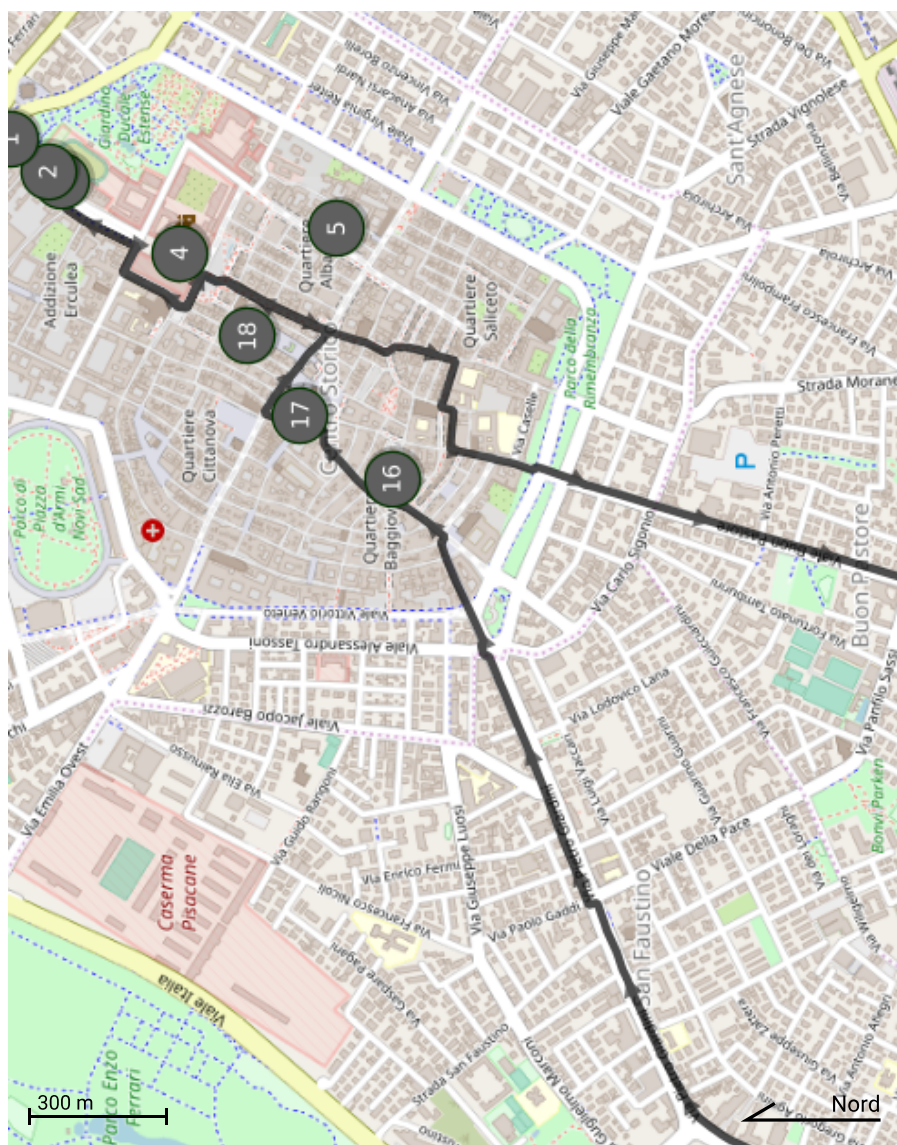
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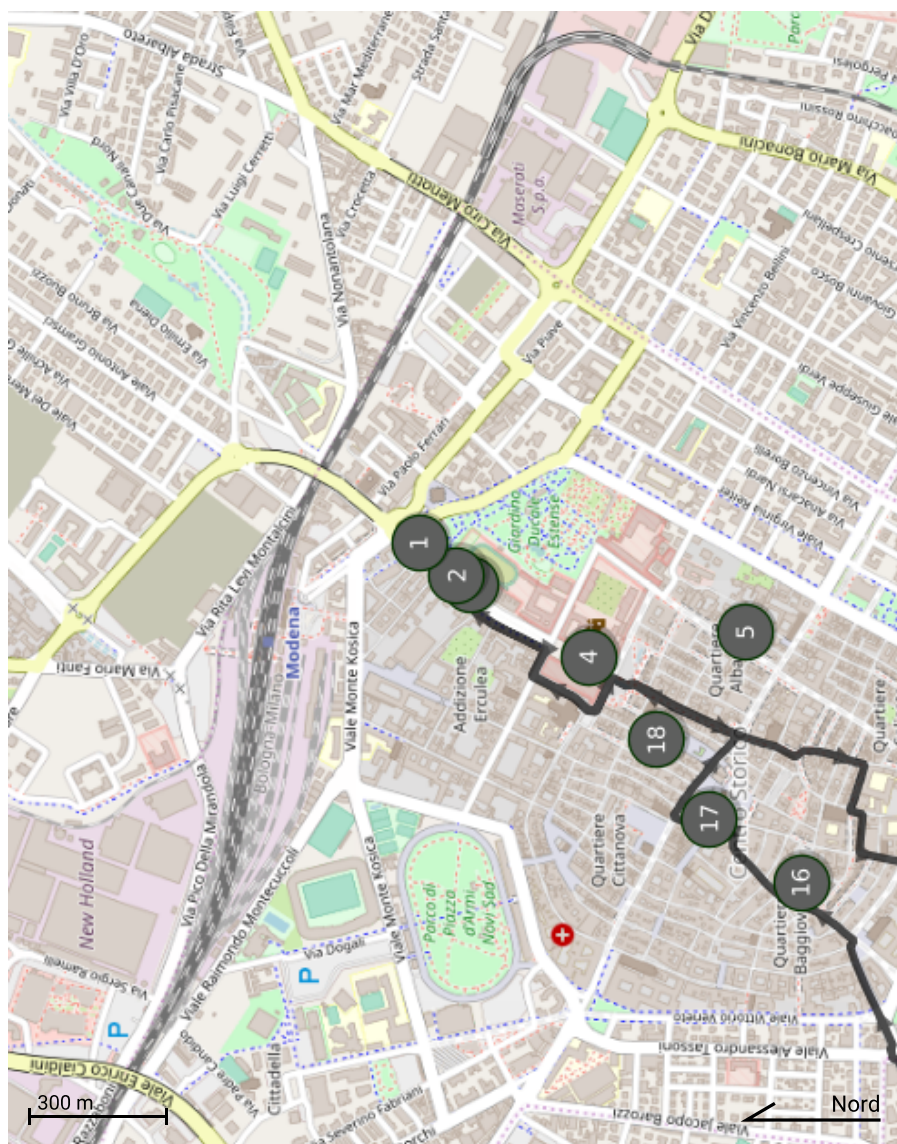
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Day 4: visit to a traditional balsamic vinegar producer



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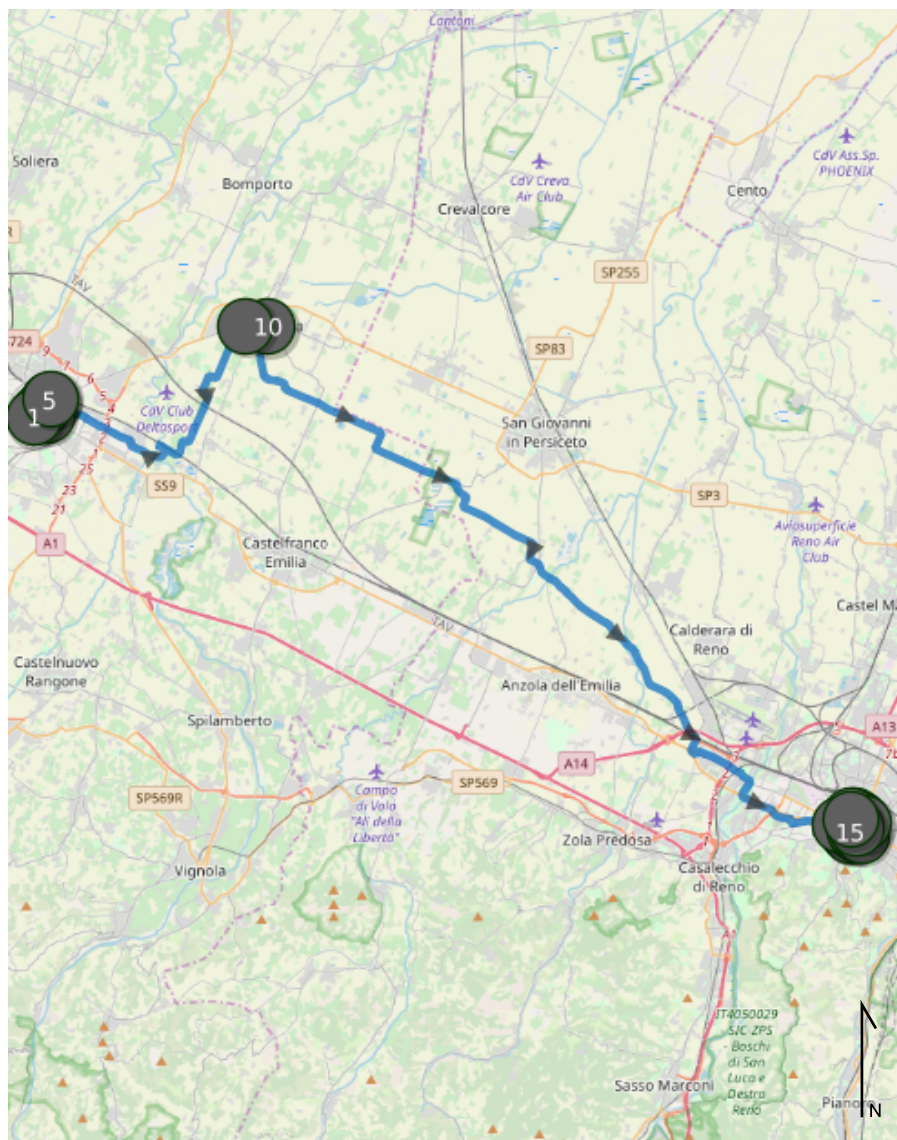
Visit to a traditional balsamic vinegar producer

In front of the villa turn right riding through a gate and taking SP 623, turn left on via Medicina, following Dir. Castelvetro. Through the underpass and immediately after, on your LFT: Acetaia Villa San Donnino.

After the visit, go back to the cycle path Modena - Vignola

Davide and Cristina, the adorable owners, will be happy to take you around the Acetaia and the Villa, jewel of Liberty style with some Hollywood stories.

Day 5: Modena-Nonantola-Bologna



Day 5: Modena-Nonantola-Bologna

Before leaving Modena, take your time to visit the [Enzo Ferrari Museum](#), then start following the cycle path leading out of Modena and along the **banks of the Secchia river**, between the countryside and the vineyards.

The first possible stop of the day will be in **Nonantola** to visit the beautiful **Abbey**, an important masterpiece of Romanesque style, founded in 752 by Saint Anselmo, and recently restored.

The Abbey is located along the *Via Romea Nonantolana*, the route followed by pilgrims around the year 1000 to reach Rome. You will finally enter Bologna via the **Navile cycle path**.

Once in **Bologna**, don't miss a stroll under the the wonderful colonnaded medieval grid and a visit to the beautiful historic centre with its towers, the Duomo and the market.

In the evening, possibility to attend a **cooking class** (not included) and learn how to prepare traditional local dishes. Dinner in a typical *Trattoria* at the Cooking School and overnight at the hotel in Bologna.

1 Trattoria dei Servi

2 Palazzo Ducale

Roman architect Bartolomeo Avanzini designed the Palazzo Ducale, whose construction began in 1634. The Palazzo housed the Este Court for more than two centuries and is today the headquarters of the Italian Military Academy.

The elegant façade has three windows placed side-by-side and crowned by balustrades with statues. The central and lateral parts are raised.

The courtyard of honour with an elegant two-storey arcade is considered a masterpiece of Baroque architecture. From here you access the monumental staircase of honour adorned with Roman statues, which leads to the numerous rooms of the Estense Residence. Special mention should be made of the Sala del Trono, Salottino d'Oro, Salone d'Onore and the Sala dello Stringa.

Today the palace is the headquarters of the Military Academy.

The History Museum of the Military Academy holds weapons and armatures, memorabilia, relics and military items (flags, uniforms, drums, etc.)

Tratto da: <http://www.visitmodena.it>

3 Duomo di Modena

The Cathedral of Modena is the symbol of the devotion and worship and of the Modena Christian community. It was built as “domus Clari Geminiani”, the house of San Geminianus, the patron saint of Modena (312-397).

9 June 1099 was a very important date for the city of Modena. On this day, the first stone of the city’s cathedral was laid, a magnificent example of Romanesque art that amazed society at that time and still today fills us with wonder for its extraordinary beauty and originality. An account from this period, the [Relatio de innovazione ecclesiae Sancti Geminiani...](#), tells us that the choice of the architect came about by miraculous divine inspiration: Modena’s clergy and citizens entrusted planning of the Cathedral project to [Lanfranco](#), who created a bold new form of architecture, a model for the Romanesque art that flourished after him. Scientific investigation carried out during the recent renovation work that started in 2006 has revealed that material salvaged from the Roman Modena, *Mutina*, was used for the stone cladding of the building.

The solemn transfer of the remains of Saint Geminianus took place on 30 April 1106, in the presence of Pope Paschal II, the Great Countess Matilda of Tuscany, the architect Lanfranco, clergy and a large crowd of people. The Cathedral was consecrated by Pope Lucius III on 12 July 1184.

Lanfranco’s structure, a basilica divided into three naves by alternating columns and pillars with a raised presbytery over the crypt, was then harmonically sculpted by [Wiligelmo](#). This sculptor and others active in the early twelfth century were responsible for the splendid decorations that cover the capitals in the loggia, the engaged columns and ledges in the underlying small arches. These architectural patterns in the form of plants and fantastic beings feature at regular intervals around the entire perimeter of the Duomo.

The main portal and most of the sculptures on the façade, whether holy or profane, heavenly or monstrous were also the product of Wiligelmo’s workshop. They summarise the entire spiritual world of medieval man, his faith, hopes, fears, certainties and doubts. After nine centuries, the touching expressiveness of Wiligelmo’s **Reliefs from Genesis** carved on huge stone slabs, these too recycled, however remain unparalleled. The stories of Adam and Eve, Cain and Abel and Noah’s Ark still maintain their original strong intensity, unusual emotional charge and extraordinary narrative force.

The relief work decorating the other two doors opened by Lanfranco into the Cathedral also date back to the first two decades in the twelfth century. The [Porta dei Principi](#), (Princes’ Gate) which looks onto Piazza Grande, embraces the faithful and tells them of the history of Saint Geminianus, the patron saint of Modena, visually represented and transformed into narrative with images of a unique quality.

On the northern side, near the Ghirlandina belltower, we have the **“Porta della Pescheria”** (Fish-Market gate), original due to the humanity of the two sculpted Telamons who appear to be asking anyone who crosses the threshold for help in carrying their huge burden. Man and his work are also represented in the sculpted door frames, each depicting the twelve months of the year portrayed as agricultural workers busy in the fields. Fantastic tales feature on

both the door's unusual archivolt, carved with the adventures of King Arthur in Bretagne, and on both door frames and the architrave where animals from ancient fables by Phaedrus and Roman de Renard emerge from intricate tangles of plant life.

Of particular note are the **Metopes**, sculptural reliefs on the roof projections depicting a lively group of imaginary and monstrous beings. The ones found on the Cathedral today are actually reproductions, as the originals have been moved to the "**Epigraphic Museum**" for conservation purposes.

Succeeded by maestros from Campione in 1170-80, these masters from the Po valley also displayed knowledge of the sculptures in Parma baptistery and were responsible for the pulpit and the **rood screen** inside the Cathedral, leading to the crypt entrance.

From the late twelfth century to the first half of the fourteenth, the **Campionesi Masters** worked on the Cathedral and the Ghirlandina belltower. These were groups of builders and sculptors from Campione on Lake Lugano, organised into real family workshops. It was the Campionesi Masters who opened the large **rose window**, the two lateral doors in the façade, and the magnificent **Porta Regia** onto "Piazza Grande", which stands out in contrast to the white wall of the cathedral due to the chromatic effects of its fine rose-coloured marble. They also built the false transept added to the original basilica layout designed by Lanfranco.

Inside the Cathedral

In the central nave, Enrico da Campione built the **pulpit** in 1322.

The crypt houses the **sepulchre of San Gemimianus**, patron saint of Modena, and a masterpiece from Modena Renaissance, **Adoration of Shepherds**, a group in polychrome terracotta Guido Mazzoni (1480 – 1485 ca).

The Cathedral is also home to other important works, mainly from the fifteenth and sixteenth centuries, the **Altarpiece** by Michele da Firenze (circa 1442), the **Inlaid wooden choir** by the Lendinara brothers (1465), the **Bellincini Chapel** (circa 1475), the **Saint Sebastian Panel** by Dosso Dossi (1518 – 1522) and the **Nativity Scene** by Antonio Begarelli (1527).

Together with the Ghirlandina belltower and Piazza Grande, the cathedral has been a UNESCO World Heritage Site since 1997.

Virtual visit

On www.unesco.modena.it you can take a virtual visit around the Modena UNESCO Site, freely moving from the outside to the inside of the World Heritage monuments, taking a close-up look at the sculptures and works, all with dedicated information sheets provided. Thanks to this tool, parts of the buildings not normally open for visits can be seen, such as the bell chamber and the steeple on the Ghirlandina.

Listen to the audioguide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/1_02_Modena_The_Middle_Ages_the_Duomo_the_Torre_Ghirlandina_the_Duomo_Museums.mp3

Info: <http://www.duomodimodena.it>

Tratto da: <http://www.visitmodena.it/>

4 Ristorante da Enzo

5 Hotel Europa

Info: <http://www.hoteleuropa.it>

6 Hotel Milano Palace

Info: <http://www.milanopalacehotel.it>

7 Hotel Principe

Info: <http://www.vittoriahotels.it/hotelprincipe/>

8 Trattoria Del Giardinetto

9 Gavioli old winery

One of the oldest winery of Modena with an incredible museum of wine culture and fast cars, the two great passions of people from Modena

Info: <http://www.gaviolivini.com>

10 Nonantola abbey

Nonantola Abbey (12th century). Together with the Duomo di Modena, it is one of the most significant examples of Romanesque art in Northern Italy.

The S. Silvestro Abbey in Nonantola dates back to the VIII century. It is a suggestive example of Romanesque architecture with its imposing, compact brick structure. It is characterized, in particular, by the Portal with marble uprights and architraves by the Wiligelmo school and the original apse of remarkable beauty. With a regular interval of quadrilobed pilasters the inside is divided into three naves. The most suggestive part of the church is the crypt where light barely enters, blocked by the 64 columns bearing striking ancient capitals.

Listen to the audioguide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/1_08_Nonantola_The_Abbey_of_S_Silvestro.mp3

Source <http://www.visitmodena.it>

11 Mercato delle Erbe

Mercato delle Erbe is the largest **covered market** in the historical city center, where it is possible to buy **fruits and vegetables, meat, cheese, wine**, and much more. In 2014 some areas of the market were transformed into a **food court**.

Since the beginning of the century, the **Mercato delle erbe** (vegetable market) was held in *Piazza de Marchi* next to the church of San Francesco.

In 1910, when the city needed the space occupied by the market, the present market hall was built in *Via Ugo Bassi*. Rebuilt after the war devastation, the new Mercato delle Erbe in *Via Ugo Bassi* inaugurated in 1949.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_3_mercato_delle_erbe.mp3

Source: bolognawelcome.com

12 Salaborsa

Biblioteca **Salaborsa** is the central public library funded by the municipality of Bologna. It opened in 2001 and provides a rich and fascinating cultural space inside **Palazzo d'Accursio**, the ancient and historical seat of the city government.

Salaborsa still carries visible traces of the past centuries under the glass floor in the main hall: you can visit them (donation requested) [details](#). Access to the library and its areas is free, as well as borrowing materials (a free registration is requested) such as books, dvds, ebooks, cds. You can also take part to numerous venues and connect to the wifi network for free.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_6_SALABORSAfrom_palazzo_malvezzi_to_chiesa_di_san_francesco.mp3

Source: <http://www.bolognawelcome.com>

Info: <http://www.bibliotecasalaborsa.it>

13 Fountain of Neptune

Fontana del Nettuno (Fountain of Neptune) was built between 1563 and 1566 by the Flemish sculptor Giambologna.

It is a symbol of the power of the Pope: he ruled the world like Neptune ruled the seas. At the feet of the statue there are four little angels.

They represent the rivers of the four discovered continents at that time: Ganges, Nile, Amazon River and Danube.

Listen to the free audio guide (internet connection required)

http://www.bolognawelcome.com/files/turisti/scopri/audio-guides/1-piazza-maggiore-tour/step_4_the_fountain_of_neptune.mp3

Source: [bolognawelcome.com](http://www.bolognawelcome.com)

14 Archiginnasio

The construction of the Palace was commissioned by Cardinal Borromeo between 1562 and 1563 following the project by architect Antonio Morandi called Terribilia; it was to house the lecture halls for the University Study (Law and Arts). Up to 1803 it was the seat of the University and since 1838 it has been housing the **Civic Library**.

The palace was heavily damaged by a 1944 bombing and subsequently rebuilt. The **main front presents** an arcade with 30 arches, with two stories around a central courtyard.

Two grand staircases lead to the upper storey with **classrooms** (closed at present) and two great halls one for Artists (today Reading rooms) and one for Jurists (called **Stabat Mater Hall**).

The room walls, the vaults of staircases and open galleries are decorated with commemorative inscriptions and monuments dedicated to the teachers of the Studio and thousand coats-of-arms and names of students. In front of the entrance there is the chapel of **S. Maria dei Bulgari**.

The **Anatomical Theatre** in carved wood, was built by Antonio Levante in 1637 for anatomy

lessons. Inside, the famous statues of the Spellati - Skinless - by Ercole Lelli.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_1_from_piazza_maggiore_to_archiginnasio.mp3

Source: <http://www.bolognawelcome.com>

Info: http://www.archiginnasio.it/english_index.html

15 San Petronio church

Named in honour of Bologna patron saint Petronio - 8th bishop of the city from 431 to 450, the Basilica is the most imposing (a length of 132m, a width of 66m, a height of 47m) and important church in Bologna. The construction started in 1390 under the supervision of the architect Antonio di Vincenzo. In 1514, Arduino degli Arriguzzi proposed a new project with a Latin-cross aimed to overtop St Peter's Church in Rome. According to the legend, Pio IV stopped the construction of this megalomaniac dream and requested to build up the Archiginnasio. Even the facade was left incomplete; the central nave covering and the apses shooting, designed by Girolamo Rainaldi and directed by Francesco Martini, were completed only in 1663; the lower naves were closed by rectilinear walls.

Built in 1470 by Lorenzo da Prato and symbolized by the most prestigious and older functional organ in the world, the bolognese musical Chapel was once very famous. Another organ, more recent (1596), belongs to Baldassarre Malamini and despite its 400 years it is still functional as well.

In 1894, Museo di San Petronio opened with the projet of T. Azzolini.

There are then four crosses of stone between the chapels 1-2, 9-10, 13-14, 21-22 that, according to the legend, St Petronio placed at the perimeter's angles of the town then, in the next centuries, the circle of the selenite walls have been defined.

Facade - In 1538, Giacomo Ranuzzi started the marble facing, designed by Domenico da Varignana, but left it incomplete. The finished part has been decorated by works of the sculptors Jacopo della Quercia, Amico Aspertini and Alfonso Lombardi.

Main doorway - Dating back from 1425, the central portal is a masterpiece by Jacopo della Quercia. Old Testament's scenes are represented on the pillars and 18 prophets on the arcivolt. New Testament's scenes are represented on the architrave, then a beautiful Madonna and Child and Sant'Ambrogio and San Petronio on the tympan. The central tympan's arch is a Amico Aspertini's work;

Side doors - Noteworthy are both The "Resurrection" of Alfonso Lombardi on the left door and the "Deposition" on the right one;

Sides and Bell tower - The sides are made from cuspidate chapel red bricks. The first two windows ornaments (1393) were designed in both sides by Antonio di Vincenzo with the collaboration of Francesco di Simone, Domenico da Milano, Pagno di Lapo Portigiani and Antonio di Simone. And the bell tower was planned by Giovanni da Brensa. (1481-1487);

Interior - Even though the interior of the temple was built up in another period, it has

marvellous classical features, far from the ultramontane Gothic. It is divided in 3 naves supported by ten pillars with polygon rib soaring arches and vaults: the main nave's spans have a square shape. In the lower nave there are twenty-two chapels;

St Abbondio's Chapel (I) - formerly Dieci di Balia - In 1865, Albino Riccardi restored it in false Gothic. The only old thing is the ornamental decoration with the patron's coat of arms (1397) as well as two big frescoes touched up by Giovanni da Modena (around 1420): on the right side "The Catholic Church triumph on heresy" and on the left side "The Redemption of the original sin". In 1530, Charles V was crowned imperor by Pope Clement VII;

St Petronio's Chapel (II) - formerly Cospi and Aldrovandi - Designed by Alfonso Torreggiani and it had been destined to contain the relic of St Petronio's patron. The vault had been decorated by Stefano Orlandi and Vittorio Bigari;

St Ivo Chapel (III) - formerly Brigida dei Foscherari - In this chapel, there are statues of Angelo Piò, an ancona with "Madonna of St Luca, St Emidio and St Ivo" by Gaetano Gandolfi and on its walls there are illusionistic trompe d'oeil of Prospero Pesci, "St Charles Borromeo" by Francesco Bizzi and "The Virgin apparition to St Francesca Romana" by Alessandro Tiarini (1615).

Two of the first clocks made with the pendulum correction in Italy, designed by Domenico Maria and Cristino Fornasini (1758), cover part of the next pillar;

Kings Magi's Chapel (IV) - formerly Bolognini and Salina Amorini - This is the only chapel that preserves the original ornament in an almost intact way. The marble Gothic railing had been designed by Antonio di Vincenzo (1400). The "Polittico ligneo" and the polychromatic windows have been painted by Jacopo di Paolo. Giovanni da Modena did a magnificent fresco of the walls with a series of representing: "The Heaven" and "The Hell" on the left side, "The Kings Magi's stories" on the right wall, on the rear wall "The St Petronio Consecration" and scenes about his life;

St Sebastian's Chapel (V) - formerly Vaselli - In this chapel, you can admire the large temperra painting "St Sebastian's Martyrdom", "Our Lady of the Annunciation" and the twelve "Apostles" designed on canvas by Lorenzo Costa; "The Annunciation Angel" painted by Francesco Francia;

St Vincenzo Ferrer's Chapel (VI) - formerly Griffoni, Cospi and Ranuzzi - You can admire the large painting with the Saint by Vittorio Bigari (on the right)

St Giacomo's Chapel (VII) - formerly Rossi and Baciocchi - You can admire the Lorenzo Costa's splendid masterpiece "Madonna in Trono" (1492) on the altar and his polychromatic large windows designs. Designed by Antonio Serra (1845), the tomb on the right contains the Prince Felice and his wife Elisa Bonaparte bodies;

St Rocco's Chapel (VIII) - formerly Malvezzi Ranuzzi - On the altar you can find the Parmigianino "St Rocco" (1527). The large windows were designed by Achille Casanova (1926);

St Michael's Chapel (IX)- formerly Barbazzi and Manzoli - On the altar, you can find the "Michael Arcangel that crushes the devil" by Donato Creti (1582) and, on the left, the terracotta bust of Andrea Barbazza by Vincenzo Onofri (1479);

St Rosalia's Chapel (X) – formerly Sedici del Senato, now del Municipio- There is an altar piece with “St Barbara’s Glory and the punishment of the murderer father” by Alessandro Tiarini. The Gothic walls and the vault’s frescoes are by Gioacchini Pizzoli (1723).

St Bernardino's Chapel (XI)

Main Chapel – The four Veronese marble columns belong to the large tabernacle designed by Vignola. On the altar, you can find the big wood “Crucifix” with cherubs heads created by an anonymous person in the XVth century. On the apse’s back you can find an imponent fresco of the “Madonna with St Petronio” by Marcantonio Franceschini and Luigi Quaini on Cignani’s cartoons (1672);

The relics' Chapel (XII) - formerly Zambecari – The bell tower is on it.

St Peter Martyr's Chapel (XIII) – formerly Beccari’s Society – the marble scene with cherubs heads (end XVth century) is by Francesco di Simone; the altar piece by Passerotti;

St Antonio di Padova's Chapel (XIV) - formerly Saraceni's and Cospi's – The bronze heraldic busts are made by Domenico Mirandola. The Saint statue was created by Jacopo Sansovino or by Girolamo da Treviso, who painted in oils eight “Saint’s miracles” in 1526;

Santissimo's Chapel (XV) - formerly Malvezzi Campeggi – The current appearance dates back from 1814 (Angelo Venturoli). On the altar, in a niche designed by Vignola, there is the “Trono del Santissimo” by Alessandro Algardi, who brought the marbles from the Ancient Rome ruins;

Immacolata's Chapel (XVI) - formerly Fantuzzi – Fully decorated by Achille Casanova and by Renato Pasqui;

St Girolamo's Chapel (XVII) - formerly Castelli – The Saint on the altar is by Lorenzo Costa;

St Lorenzo's Chapel (XVIII) - formerly Garganelli, Ratta and Pallotti – You can find the “Pity” by Amico Aspertini;

St. Cross Chapel (XIX) - formerly Rinaldi – You can find Francesco Lola, Giovanni da Modena and Pietro Lianori’s frescoes. The magnificent large window was created by the blessed brother Giacomo da Ulma according to a Michele di Matteo’s design.

St Ambrogio's Chapel - formerly Marsili – On the altar you can find a polyptych in fresco found during the restoration about St Ambrogio, two warriors saints, Pity and Annunciation; The style is Vivarini’s (middle fifteenth-century);

St Brigida's Chapel - formerly Pepoli – On the altar you can find a polyptych by Tommaso Garelli (1477). The Saint’s polychromatic bust is created by Giovanni Romagnoli;

Madonna della pace's Chapel – The stone “Madonna” from Istria was created by Giovanni Ferabech (1394);

The inside facade – From the left: The minor door ornament is created by Francesco da Milano and designed by Alfonso Lombardi; On the golden door, Lombardi painted in relief the

“Gioacchino’s encounter”; sepulchral brick-work monument created by Zaccaria Zacchi (1526); The ornament of the other minor door is by Alfonso Lombardi;

The St Petronio’s Meridian - In 1656, after Egnazio Danti’s meridian destruction, during the lengthening of the church, Gian Domenico Cassini, who was a teacher in Bologna, invented and created a new meridian. In order to calculate it, Cassini used some instruments now on show at the Museum. The St Petronio’s Meridian is the longest in the world (length: 67,72m, light hole: 27m from the ground, distance between the solstices : 56m); its length corresponds to the 600000th part of the earth meridian. In 1775, it was restored by the astronomer Eustachio Manfredi, who substituted the iron line with the brass one.

ENTRANCE NOTES

Basilica di San Petronio

Free entrance

Cappella dei Magi

Admission ticket € 3.00 - Group € 1

Panoramic terrace*

Admission ticket € 3.00

Free entrance: **Bologna Welcome Card holders**, Amici di San Petronio members, priests, monks, children up to 12.

*The visit takes approximately 30 minutes. Access to the panoramic terrace is allowed to max. 25 persons at the same time.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_7_basilica_di_san_petronio.mp3

Source: bolognawelcome.com

Info: basilicadisanpetronio.it

16 Mercato di Mezzo

Source: <http://www.bolognawelcome.com>

17 Bologna History Museum

The Heart of [Genus Bononiae](#), Palazzo Pepoli - Museo della Storia di Bologna (Museum of the history of Bologna) -recounts the history, culture and transformations of Bologna, from ‘Felsina etrusca’ to modern times.

The museum Palazzo Pepoli – Museo della Storia di Bologna is part of [Bologna Welcome Card](#) network. Free entry for the [Card](#) holders.

It speaks to a wide and varied audience: Bologna citizens wishing to rediscover the history and the cultural heritage of their city; tourists of all ages; schools children and young people in general, university students, foreigners living in Bologna, and so on.

The exhibition was designed by the world renowned architect and designer Mario Bellini, while the graphic design was the work of Italo Lupi, a ground-breaking Italian graphic designer.

Palazzo Pepoli was transformed into a unique and innovative global and interactive museum which adds lustre to other local museums, by supporting them in four ways: through cross-references, with key themes signalled at the video points in each of the city museums; through coordinated educational activities; through loans of works and discoveries and through scientific cooperation initiatives launched by Bologna's museums and cultural entities. This concerted effort reinforces overall museum projects.

Palazzo Pepoli, Museo della Storia di Bologna tells the story of the city and its inhabitants from the Etruscan period to present day, offering a sequence of exhibition units built around key episodes, symbolic figures, anecdotes and cross-cutting themes.

The story is experienced by visitors as they observe an artful combination of objects, images and multimedia.

The itinerary is divided into sections, organised chronologically and around major themes:

- The painted city
- The tower of time
- Bologna in ancient times (rooms 1-4)
- The Medieval era (rooms 5-7 and 9-10)
- Forma Urbis (room 8)
- The Renaissance of the Bentivoglio family (rooms 11-12)
- Bologna in the spotlight: politics, religion and the rituals of collective life (rooms 13-16)
- Bologna "the Learned": arts, science, humanities, music (rooms 17-19 and 21-22)
- Multimedia space and virtual theatre
- City of water (room 20)
- From the eighteenth to the twentieth century (rooms 23-28)
- A time not so near nor so far (rooms 29-32)
- City of languages (room 33)
- Culture room

Source: bolognawelcome.com

Info: genusbononiae.it/en/

18 Piazza Maggiore

Palazzo del Podestà (13th-15th century). It was the seat of the local “Podestà”. The portico was then occupied by merchants and artisans shops. Built of sandstone, the terracotta statues represent the protectors of the city. It is open to the public only in case of events and exhibitions.

Palazzo Re Enzo (13th century). Built as an extension of the nearby Palazzo del Podestà, its name is due to King Enzo of Sardinia, son of the Emperor Federico II, who was imprisoned here for 23 years. It is open to the public only in case of events and exhibitions.

Palazzo d’Accursio or Town Hall (12th-14th century). Some of the rooms are open to the public Tuesday to Sunday 10-13. **Palazzo dei Notai** (14th-15th century). Open to the public only in case of events and exhibitions.

Palazzo dei Banchi (16th century). A façade more than a Palace, it was conceived to hide the chaotic alleys of a rear market. Its name is due to the money changer banks occupying, at the time, the portico.

19 Hotel Commercianti

20 The old market in the quadrilatero

The “**Quadrilatero**” area has an ancient tradition. It had its greatest development in the Middle Ages and kept its trade vocation throughout the years. The main craft guilds of the city such as goldsmiths, butchers, fishermen, “Salaroli” (workers who salted meat to cure it), the Furriers, Barbers and the Society of Painters, had their headquarters in this area.

Most of the guilds located in the street once called **Mercato di Mezzo**, today known as via Rizzoli, at the beginning of the 20th century also moved in the heart of the Quadrilatero. Nowadays the Quadrilatero is the historical center area bounded by piazza Maggiore, via Rizzoli, piazza della Mercanzia, via Castiglione, via Farini, piazza Galvani and via dell’Archiginnasio.

Jewelers, butchers, delicatessens, greengrocer’s, bakeries, shops with traditional cuisine and craft activities and other specialized trades are located in these streets. Most of these shops have preserved the historic architecture and furnishing, thus making them genuine artistic treasures.

From the high vaults, leaving behind the elegant piazza Maggiore, the path leads to the narrow and odorous alleys of the **old medieval market** with the characteristic “holes”. This is the commercial heart of the old town center, overflowing with goods on the stands that are

scattered along **via Pescherie and via Drapperie**, and full of noisy sellers and customers going by.

Text from “Botteghe di Tradizione e Pregio – Il Quadrilatero di Bologna” (Traditional and valuable shops – The Quadrilateral area of Bologna)

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_1_quadilatero.mp3

Source: bolognawelcome.com

21 Santo Stefano

Basilica di Santo Stefano, also known as Sette Chiese (Seven Churches), is the most peculiar one in Bologna. Its origins are still at issue: according to some people, it was built in 430 when the bishop Petronio (now the Patron Saint of Bologna) decided to raise a building to be divided into seven churches, as a whole they were supposed to represent the places where the Passion of Christ had taken place (this would be testified by its old name: “Sacra Hierusalem”). Other people state that it was built on behalf of Saint Petronio on the ruins of a pre-existent pagan temple, next to which other buildings would be added: a copy of the Holy Sepulchre of Jerusalem and, next to the chapel preserving the bodies of Saint Vitale and Saint Agricola (unearthed in 392 by Saint Ambrogio), the buildings raised between the 10th and the 13th century by the Order of Saint Benedict.

From the wonderful square, the façade of three churches may be seen: the church of the Crucifix (on the right), the church of the Calvary (in the centre) and the church of Saints Vitale and Agricola (on the left). The first one dates back to the period of the Longobards and now preserves the 1019 crypt with the body of the abbot Martino and other valuable works of art; inside the second church there is a copy of the Christ Sepulchre (12th – 14th centuries) where the remains of Saint Petronio were once kept (at present, they can be found in the church dedicated to him in Piazza Maggiore); in the third church, well-known for its plain structure, there are the ancient graves of Saints Vitale and Agricola (there are also valuable capitals, first belonging to the Roman and Byzantine buildings, and the remains of the 6th century mosaic floors).

Pilato’s courtyard is remarkable for the marble basin offered by Liutprando and Ilprando, kings of the Longobards, who considered Saint Stefano as their main religious centre. The church of the Trinità was restored between the 12th and the 13th century, where a precious wooden crib by Simone dei Crocifissi may be admired (14th century). The Benedictine cloister is particularly appealing for its double open gallery (10th – 13th century), one of the most splendid works of art of the Romanesque style in Emilia. At last, it is worth visiting the Museum that hosts paintings, sculptures and other works of art from different periods.

Source: *Curia Arcivescovile and Le Chiese di Bologna (L’Inchiostroblu)*

Source: bolognawelcome.com

22 The two towers

The two towers Garisenda and Asinelli are the traditional symbol of Bologna, strategically standing where the old Aemilian way entered the town. Today they stand right in the middle of Porta Ravegnana square, but this does not correspond to their original layout, which included wooden buildings all around their base and hanging passageways.

Made in masonry work, as very few other buildings at that time, they had very important military functions (signalling and defence), beside representing with their imposing heights the social prestige of the noble families that owned them. In the late 12th century, at least one hundred towers dotted the town's skyline, but today only twenty have survived the ravages of fire, warfare and lightning. Quite recently, the statue of San Petronio made by Gabriele Brunelli in 1670, has been placed back under the towers, after being removed in 1871 for "traffic reasons".

It was built between 1109 - 19 by the Asinelli family, and in the following century it was acquired by the Municipality of Bologna. It is 97.20 metres high with a drop of 2.23 metres and an inner staircase of 498 steps completed in 1684. The plinth is surrounded by a small 'stronghold' built in 1488 to house the guards. Today, its portico hosts a few craft shops and ateliers, to recall the merchants' trade of the Medieval 'mercato di mezzo'.

The **Garisenda Tower**, built around the same period, is much smaller (47 metres) with a steeper drop (3.22 m) due to an early and more marked subsidence of soil and foundation. Dante, who saw the tower before the process started, compared it to a leaning Anteo in the 31st Canto of his Inferno. In mid 14th century the tower had to be lowered. The ashlar covering in selenite stone of the base dates back to the late 19th century.

ENTRANCE NOTES

Asinelli Tower

Full price: **€ 5.00** per person

Reduced: **€ 3.00** (under 12 and over 65; school trips; university students; groups of minimum 20 people; Card Musei Metropolitan holders)

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_5_the_two_towers_asinelli_and_garisenda.mp3

Source: bolognawelcome.com

Info: duetorribologna.com/

23 Cattedrale Di San Pietro

Cattedrale Metropolitana di San Pietro is the cathedral of Bologna, entitled “Metropolitana” in 1582 by Pope Gregorio XIII, who also turned the diocese of Bologna into an archdiocese. In the past, there was a baptistery in front of the façade and the origins of the building may be traced back to the beginning of the Christian era (even though it is said that the church already existed during the 10th century).

Throughout the centuries the cathedral has undergone many changes: first a fire and then an earthquake destroyed it, in August 1131 and in 1222 respectively.

The building, as it may be seen today, was renovated by three architects (Floriano, Ambrosini, Alfonso Torreggiani and Cosimo Morelli), who removed every trace of the original romanesque-gothic structure. The project began on 26th March 1605 and the cathedral was enriched with a new façade designed by Alfonso Torreggiani between 1743 and 1754 on behalf of the bolognese Pope Benedetto XIV.

Inside the church, nice paintings by Prospero Fontana (1579), Ludovico Carracci (1618), Marcantonio Franceschini (1740) and two valuable frescoes may be seen: *Crocifisso fra la Madonna e S. Giovanni Evangelista*, made in wood, dating back to the 13th century (it could already be found in the romanesque cathedral) and *Compianto sul Cristo Morto* by Alfonso Lombardi (1522-1527).

The treasure of the cathedral contains liturgical artefacts and vestments of great artistic and spiritual value starting from the 14th century.

Its bell tower is the second tallest tower in the town (70 m). In fact, there are two towers in one built in different times (the 10th and 13th centuries). Inside of the belfry, there is the biggest bell that can be rung “on the Bologna’s way of ringing” (until the complete rotation of the bell). The biggest bell has 3300 kg and the full weight of all bells inside of the tower is 6500 kg. There is a beautiful panoramic view from the top of the tower.

Source: *Curia Arcivescovile and Le Chiese di Bologna (L'Inchiostroblu)*

Source: <http://www.bolognawelcome.com>

24 Enoteca Italiana

Historical Bologna wine shop. It is possible to taste wines, cheese and salami

Info: enotecaitaliana.it

25 Arena del Sole

The **Arena del Sole** is one of the historical theatres of Bologna. Its origins come to **1810**. It was reopened in **1995** after eight years of reconstruction.

The history

At the time of the French occupation of Bologna (1796-1816), an outdoor arena was built on

the initiative of Pietro Bonini, a leather trader, over the area once occupied by the old convent of S. Maria Maddalena: precisely Arena del Sole, thus called because during the summer months it offered theatre performances from the afternoon to sunset. In 1810 Carlo Asparri, Filippo Antolini's follower, built a terraced semicircular structure in Neo-classic and Enlightenment style and inspiration, which became the typical example of the popular theatre for plays, dramas, carnival balls, circus performances. The façade made by Gaetano Rubbi in 1888 is the only 19th-century structure still in its original form. A high arcade rests on three large arched vaults supported by coupled Corinthian capitals and a large overhanging cornice. A writing runs frieze-like over the arcade with the inscription 'Place dedicated to day performances'. A crowning pediment by Alfredo Neri displays the statues of Apollo, in the centre, Poetry (left) and Tragedy (right). In 1916 the theatre added movable fixtures to its structure, in order to be fully operating also in the winter season for live performances and as a movie hall. Film screenings increased significantly in the 1930's, a prelude to the thorough renovation into a movie theatre in 1949. In the 70's a project by Cervellati - considered too ambitious at the time - proposed its transformation into a multipurpose cultural centre. The recent history of the arena started in 1986 with the acquisition by the Municipality of Bologna of the building compound, then owned by Opera Pia Giovanni XXIII, in order to provide the city with an adequate prose theatre. Renovation took place in three different stages (1984, 1986, 1991) with the grand inauguration in 1995. Also, for the first time in Italy a modular wooden platform was added, which, thanks to a water-powered mechanism, can raise the stalls to the level of the stage, with a corresponding enlargement of the latter to a maximum of 25 metres. For the design, architect Gianfranco Dellerba drew inspiration from the terraced U-shaped cavea found in the Renaissance theatre of Sabbioneta and the Farnese theatre in Parma. The larger theatre hall has 952 seats, while the smaller one has 220 to 300 seats. On the south side the theatre structure opens to the 15th-century cloister of the old convent, an inner courtyard through a large glass window, and to a courtyard on via S. Giuseppe on the north side.

Source: bolognawelcome.com

26 Trattoria del Rosso

27 Hotel Accademia

28 Teatro Comunale Bologna

In 1756 the Bolognese Senate, on Cardinal Lambertini's suggestion, employed the famous stage designer and architect Antonio Galli Bibiena design a new theatre. Eleven years prior, the private theatre of Palazzo Malvezzi had been destroyed by fire and the public theatre "della Sala" was in need of restoration. The new facility was built on Via San Donato (today's via Zamboni) on the site where the magnificent Bentivoglio palace had once stood before being razed to the ground by rioting populace in 1507.

Bibienna's original monumental project was reduced for economic reasons following critical remarks by architects of Accademia Clementina (for example, A. Torreggiani and C. F. Dotti). A beautiful wooden model of the first plan is now visible at Museo della Musica. Several adjustments were needed before the building could be completed: reduction of the proscenium, of the decorations in the façade, in the bell-shaped sweep, and so on.

The theatre was inaugurated in 1763 with the new opera 'Il Trionfo di Clelia' by Metastasio with music by Gluck and stage scenes by Bibiena. A complete renovation of the dressing rooms, stage and theatre fittings was carried out between 1818 and 1820 by municipal architect Giuseppe Tubertini. In the 1870's the ceiling of the boxes was repainted by Luigi Busi and Luigi Samoggia, while Coriolano Monti worked on the renovation of the rear façade. The front façade was completed only in 1935-6 by Umberto Ricci after fire had destroyed the stage and the curtain by N. Angiolini a few years before.

The theatre is an independent organization that includes theatre services, a historical archive, a library, facilities for choir and orchestra rehearsals.

Listen to the free audio guide

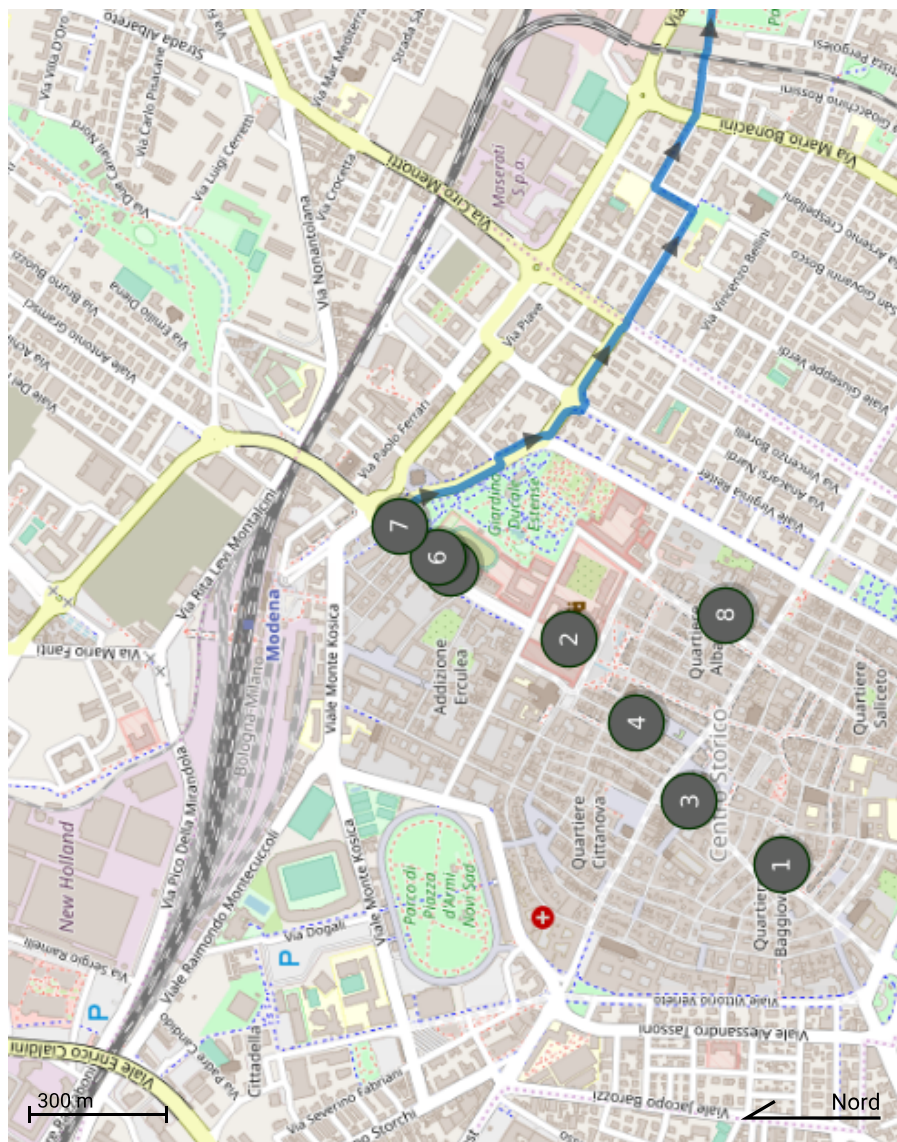
http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_1_the_teatro_comunale.mp3

Source: <http://www.bolognawelcome.com>

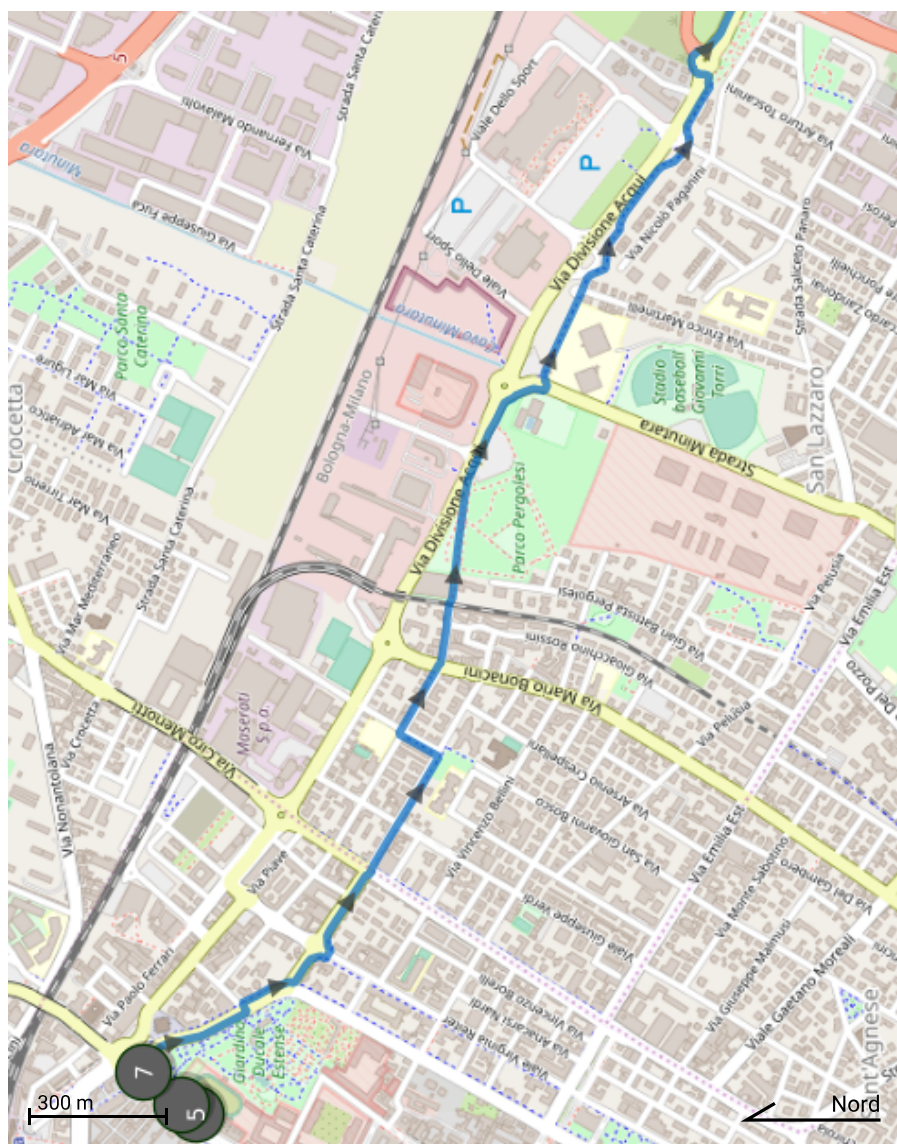
Info: <http://www.comunalebologna.it>

29 Osteria dell'Orsa

Day 5: Modena-Nonantola-Bologna



Day 5: Modena-Nonantola-Bologna



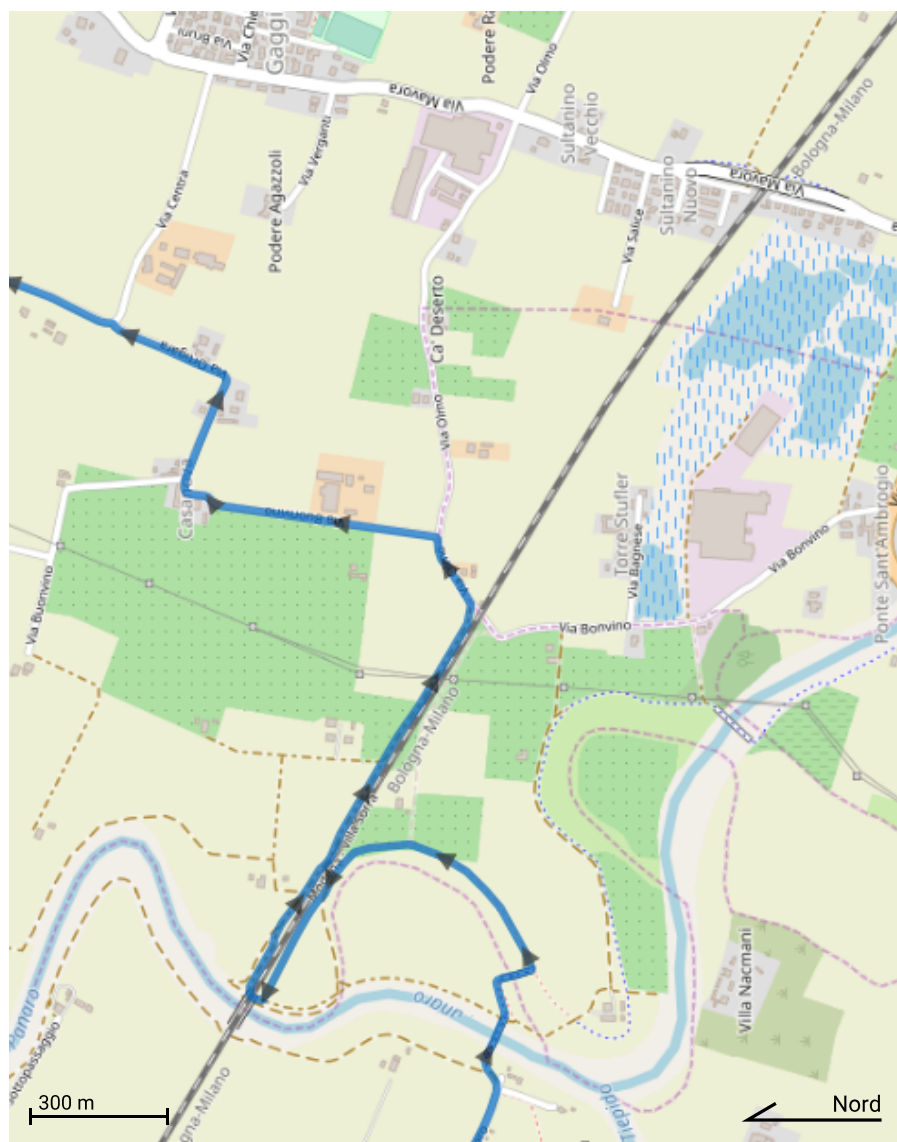
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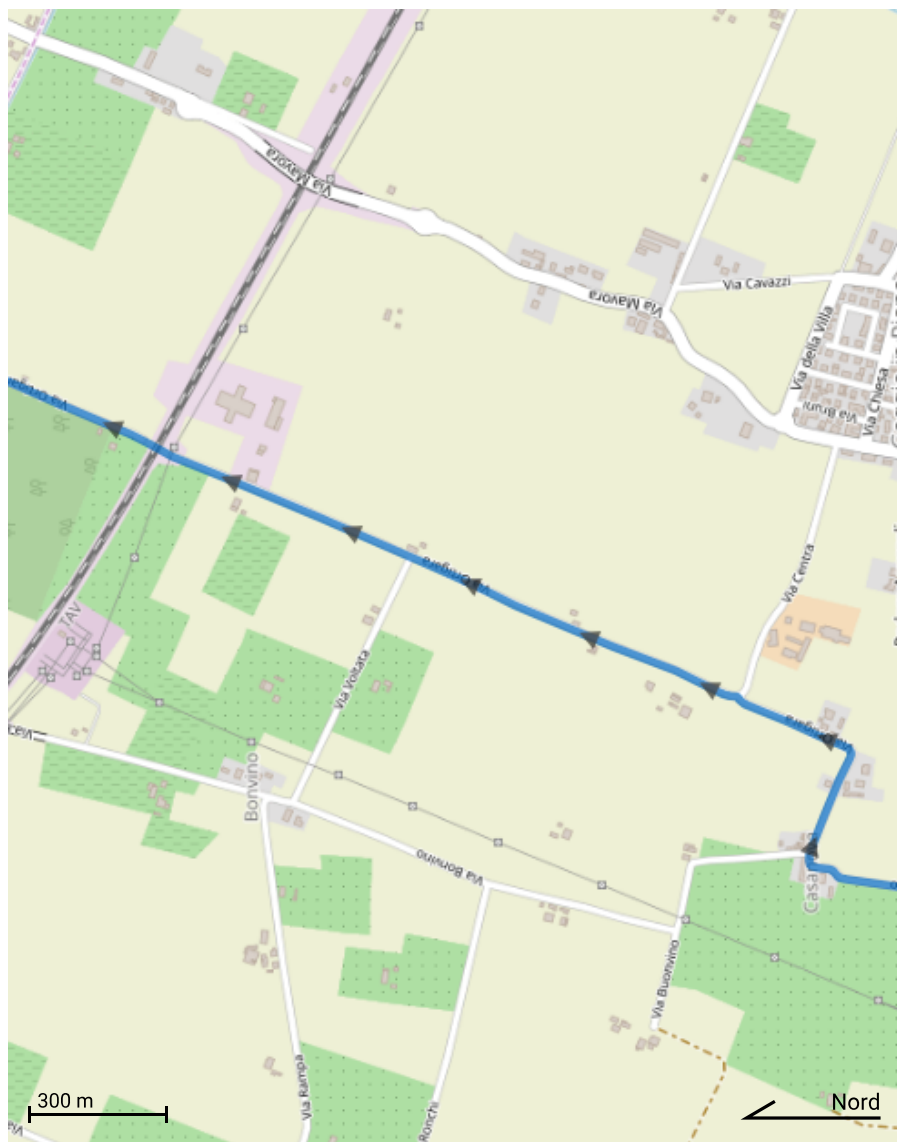
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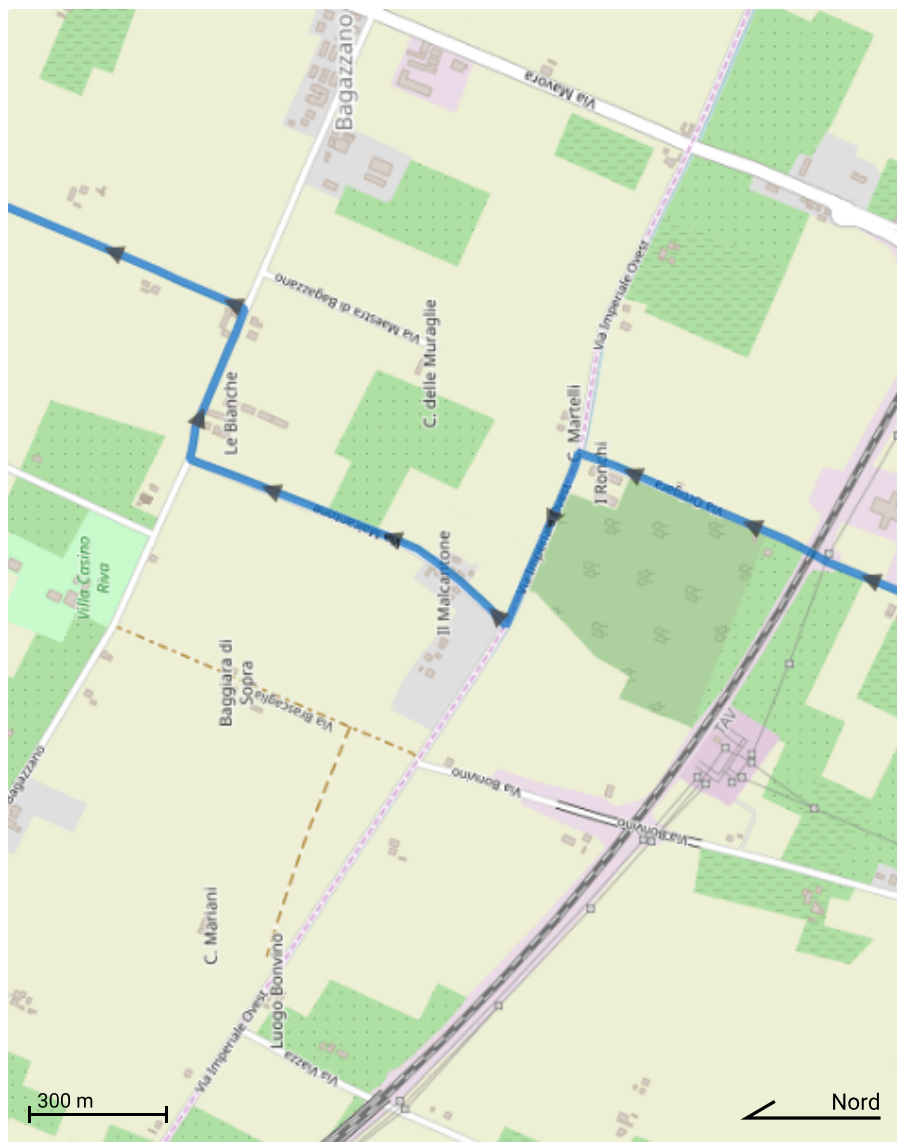
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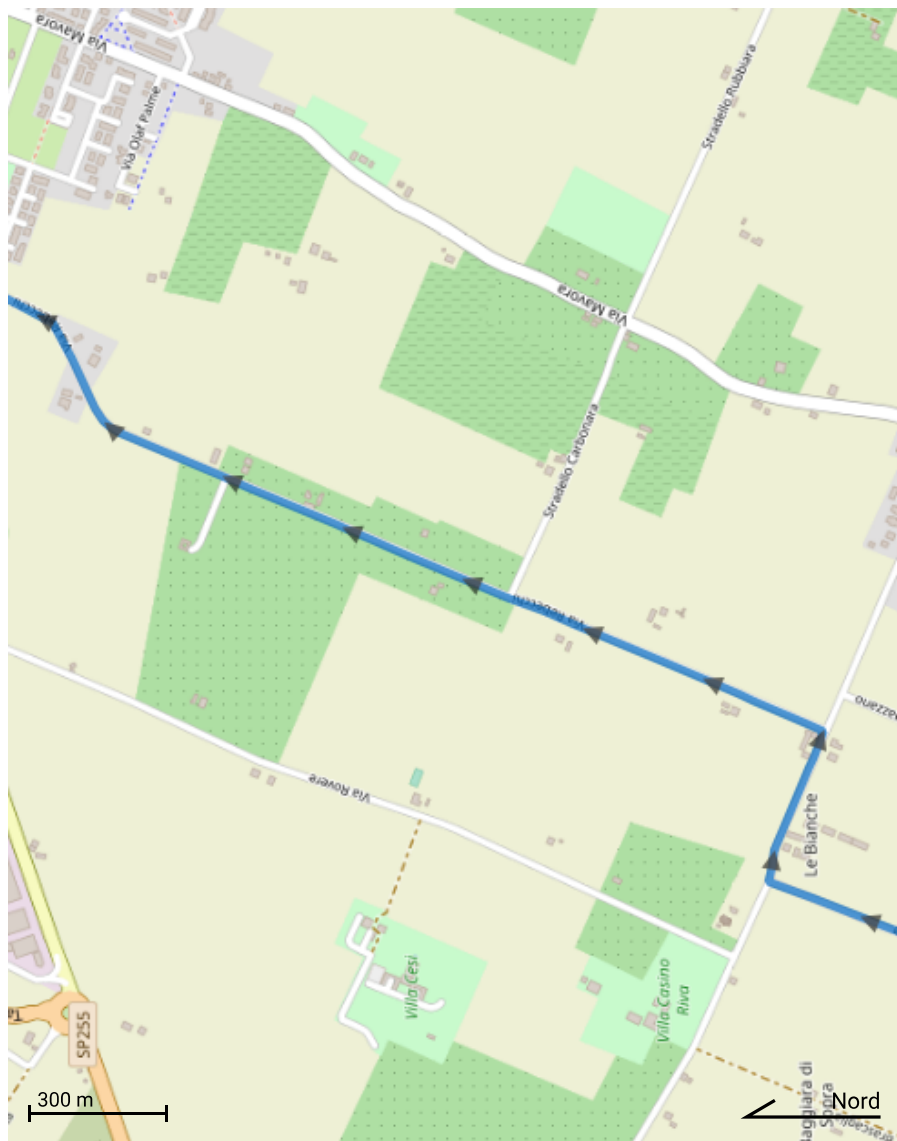
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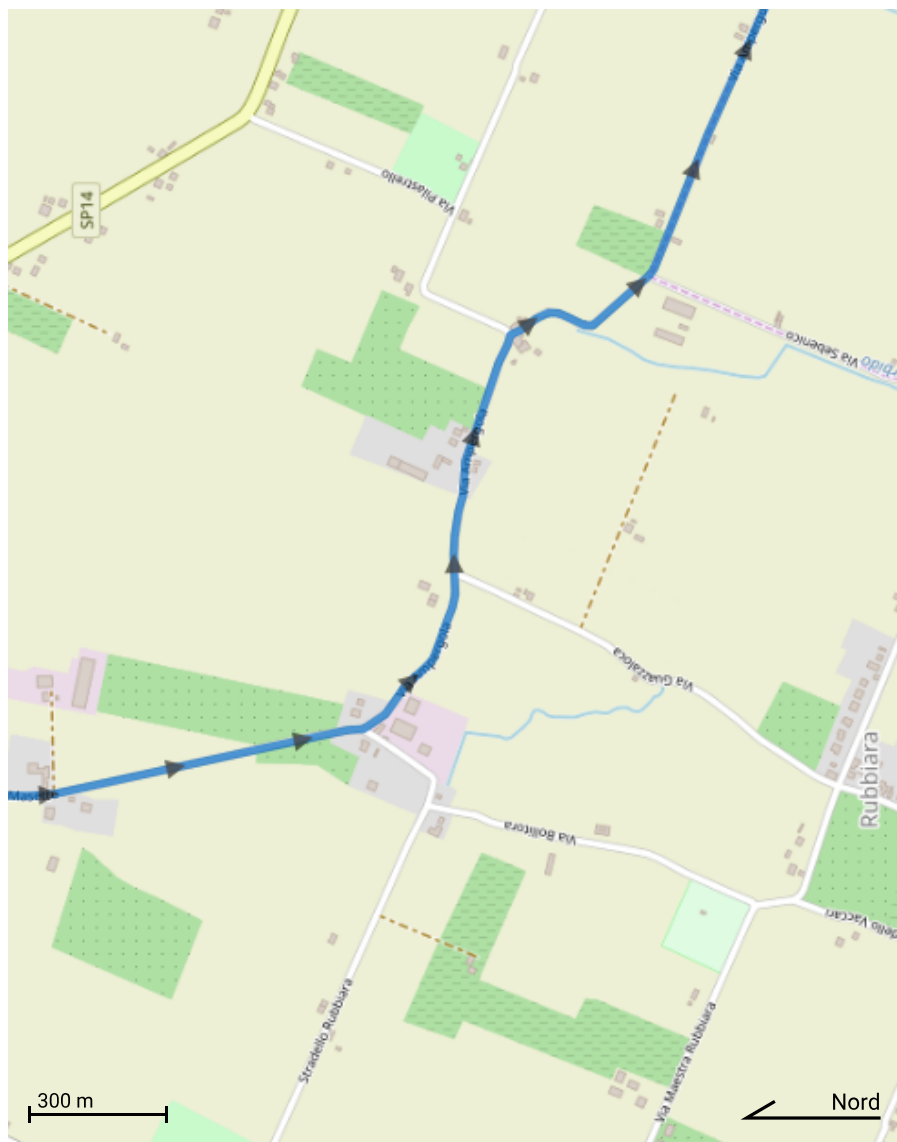
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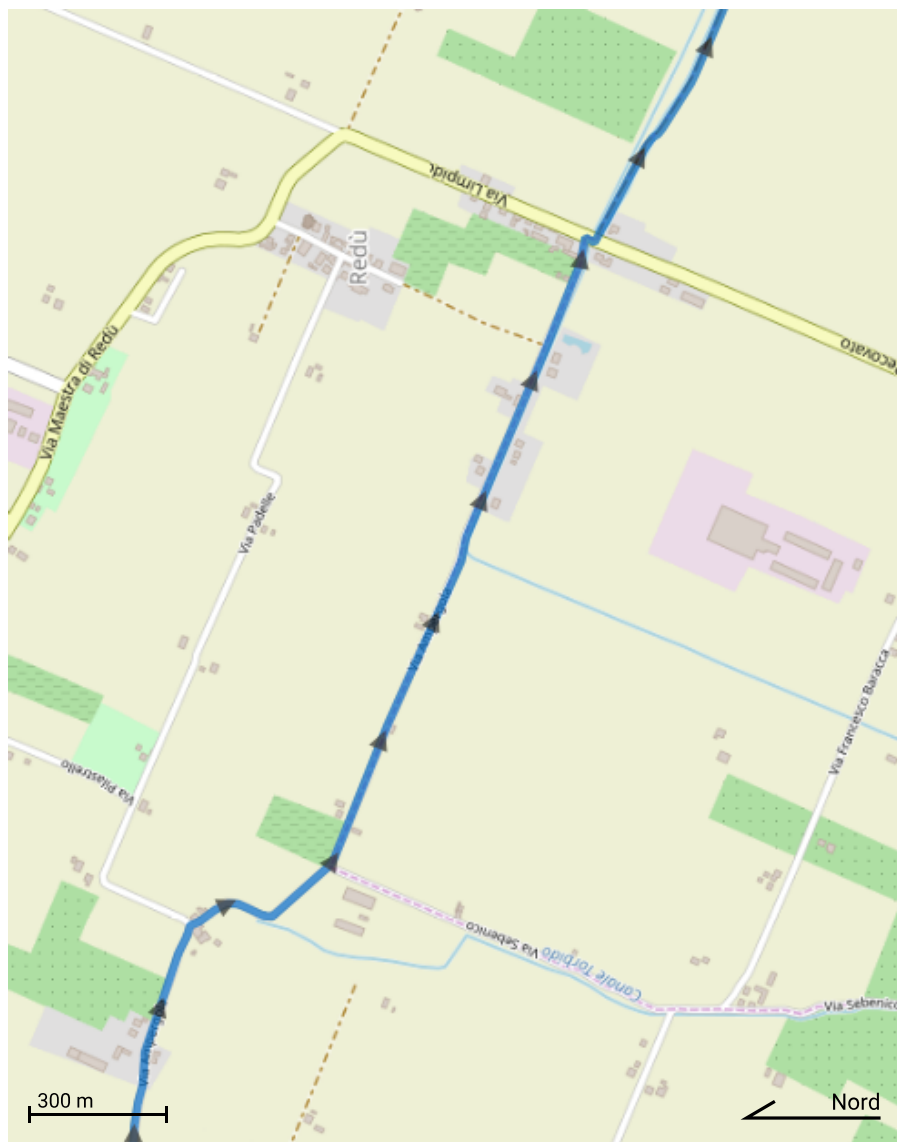
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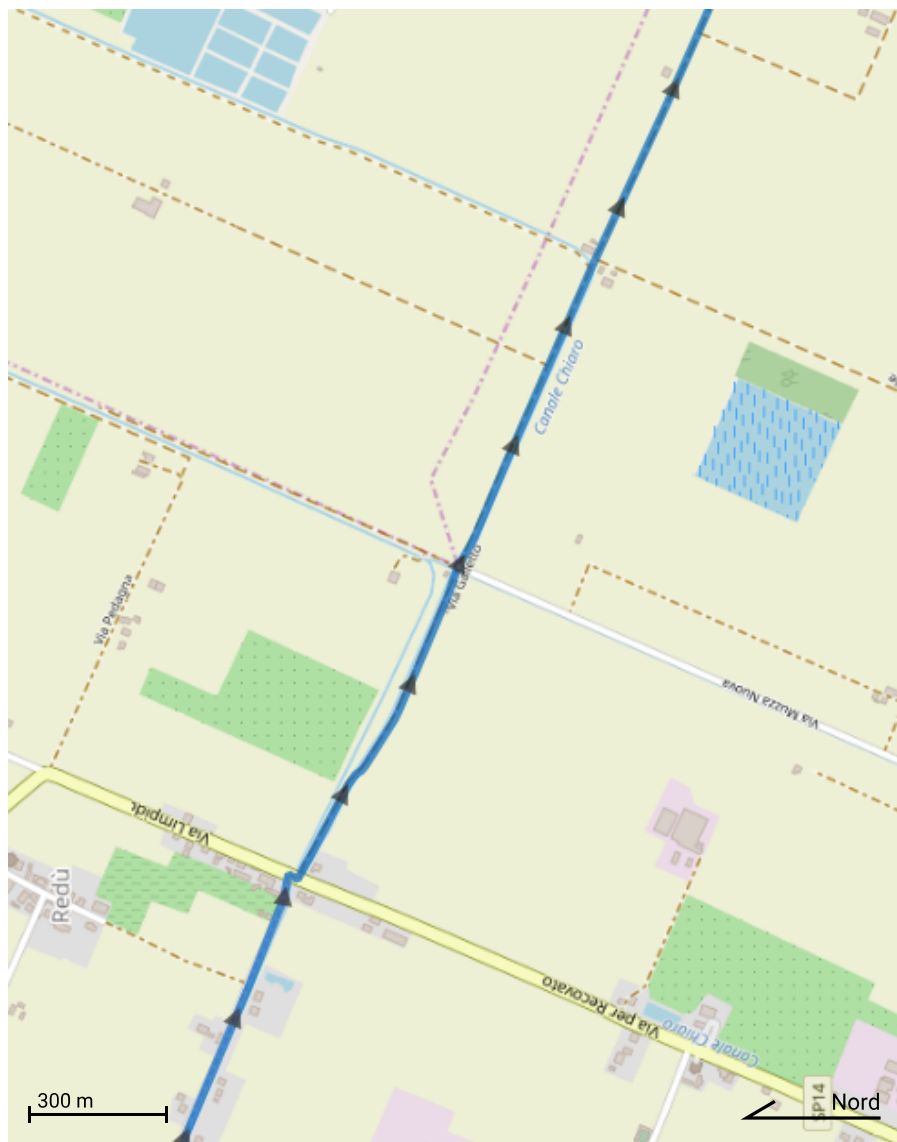
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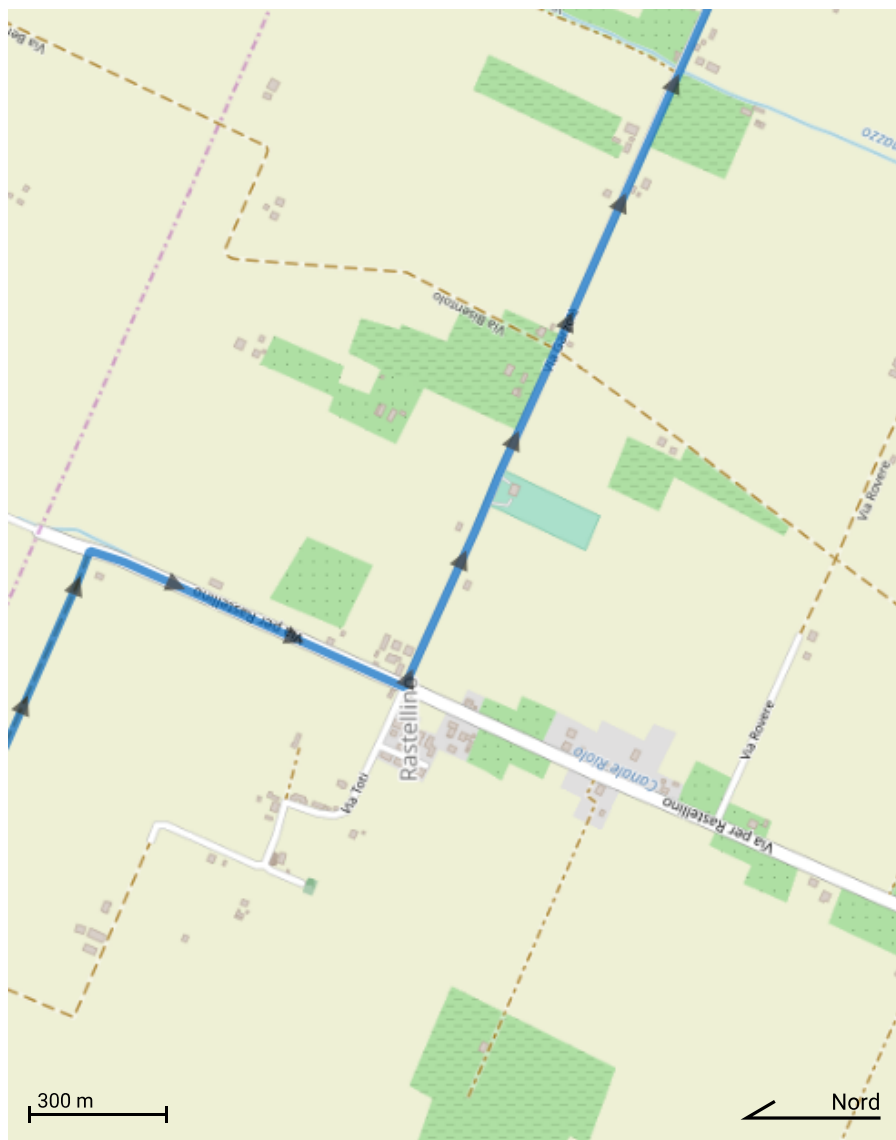
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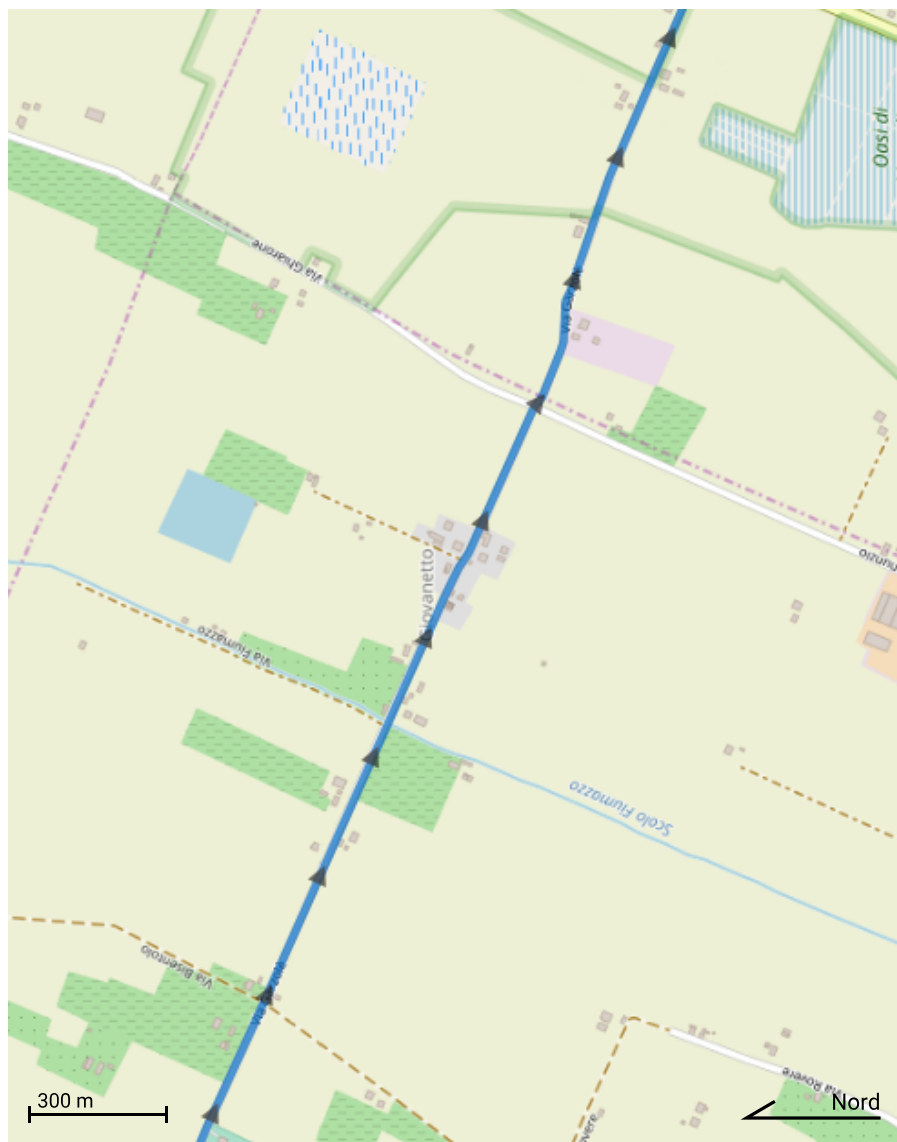
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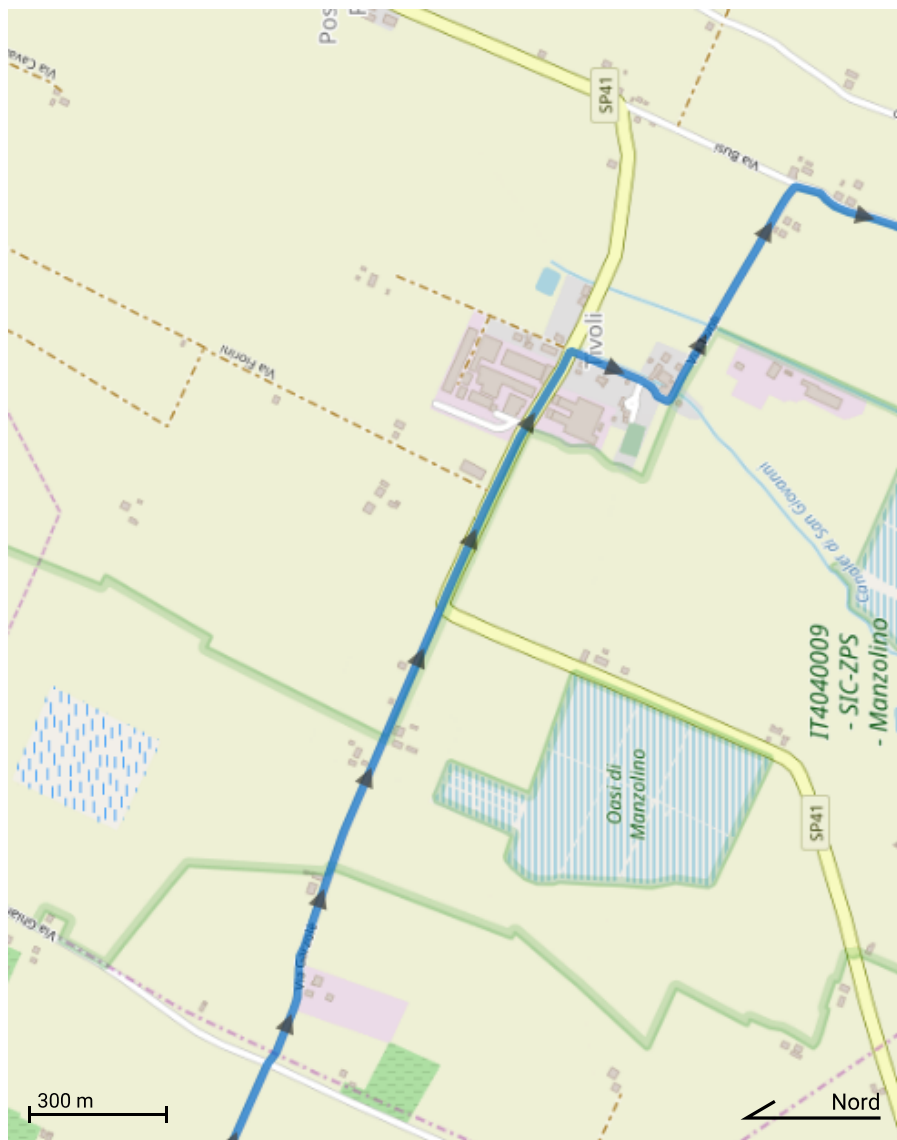
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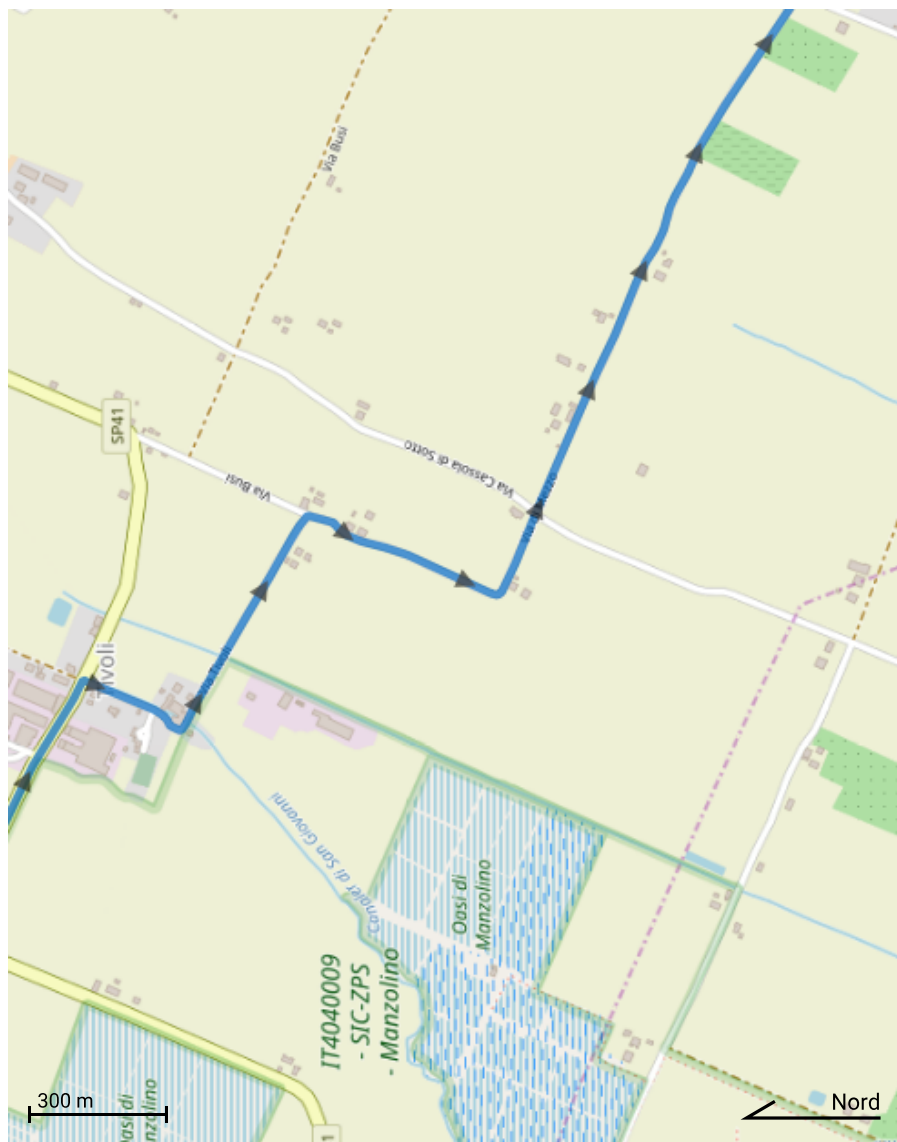
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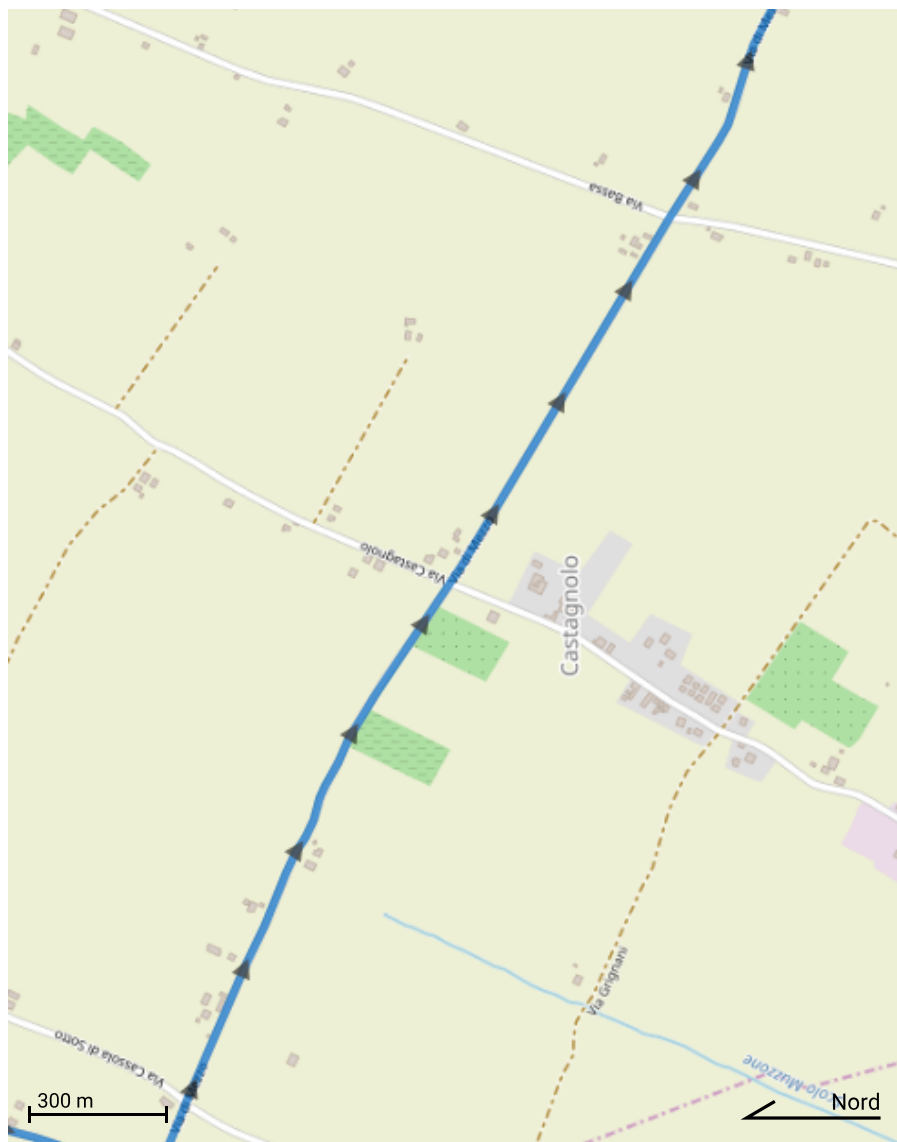
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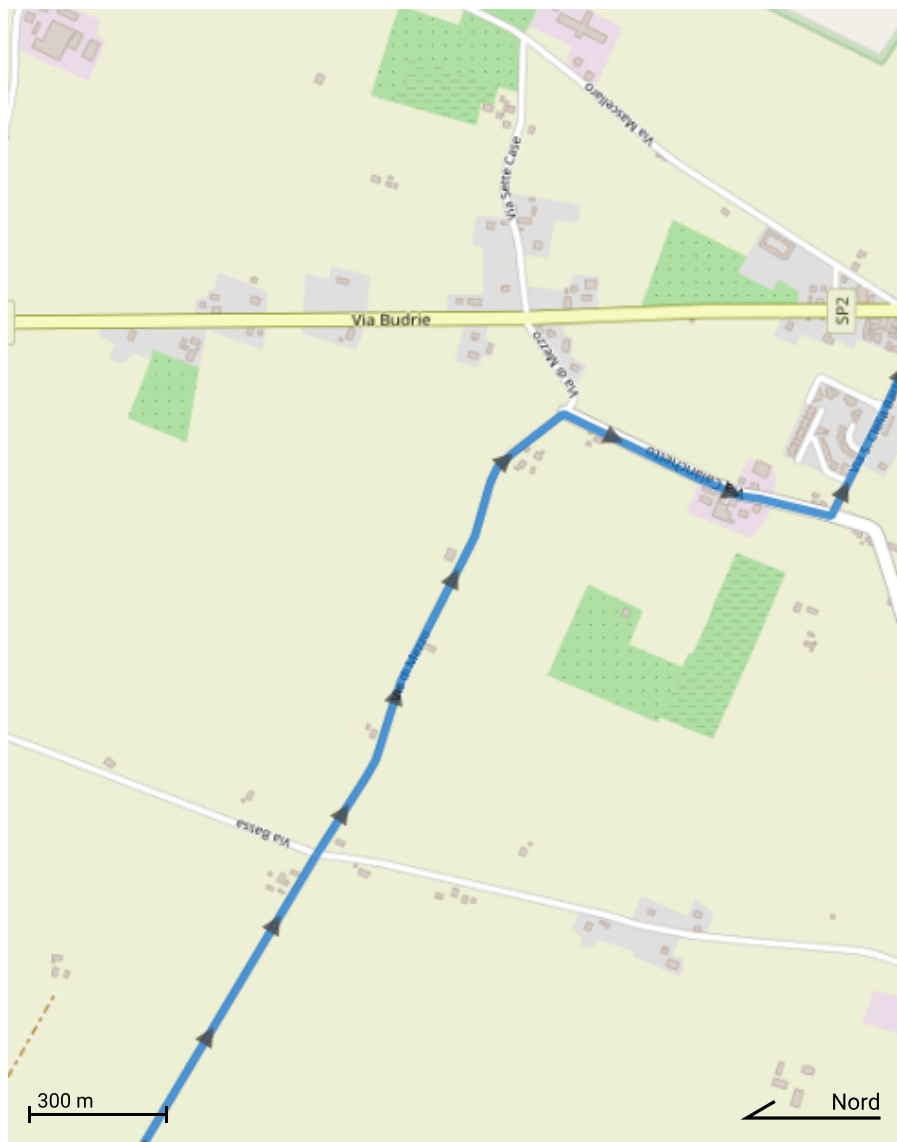
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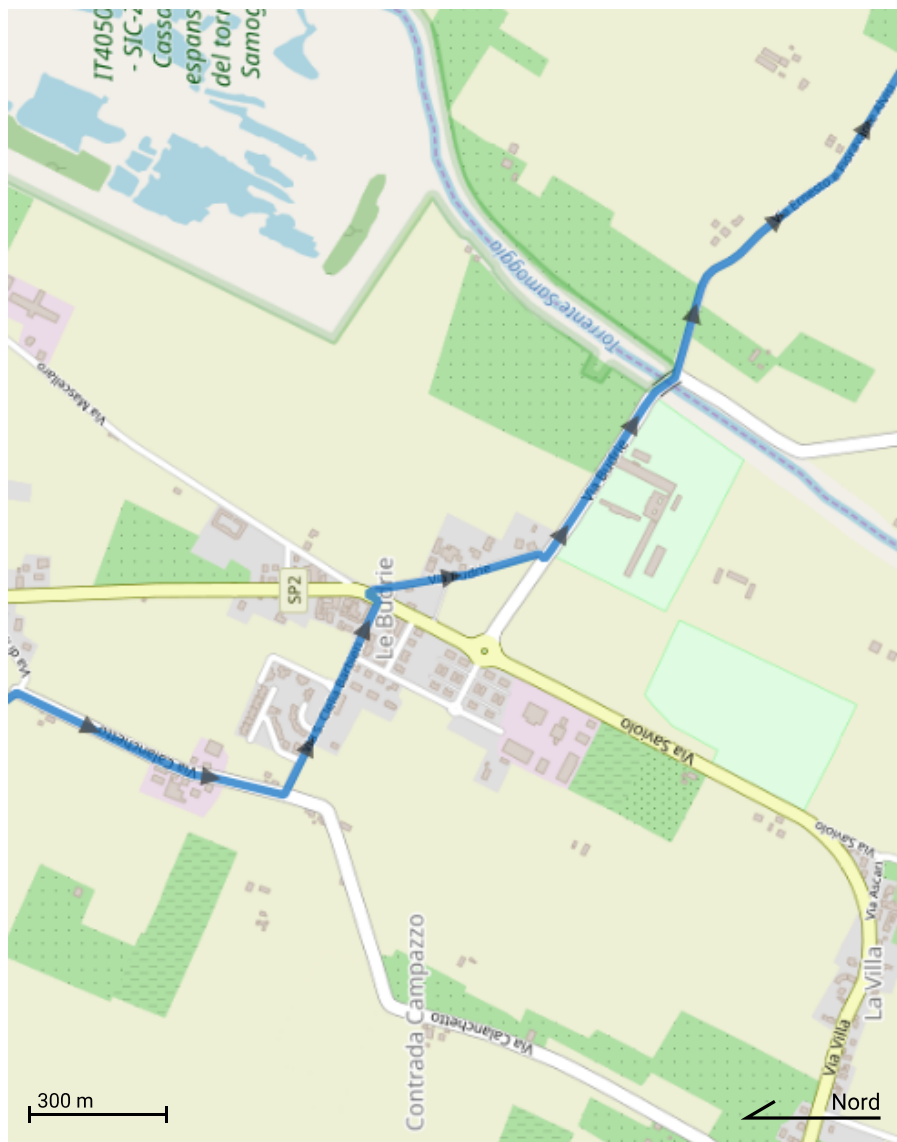
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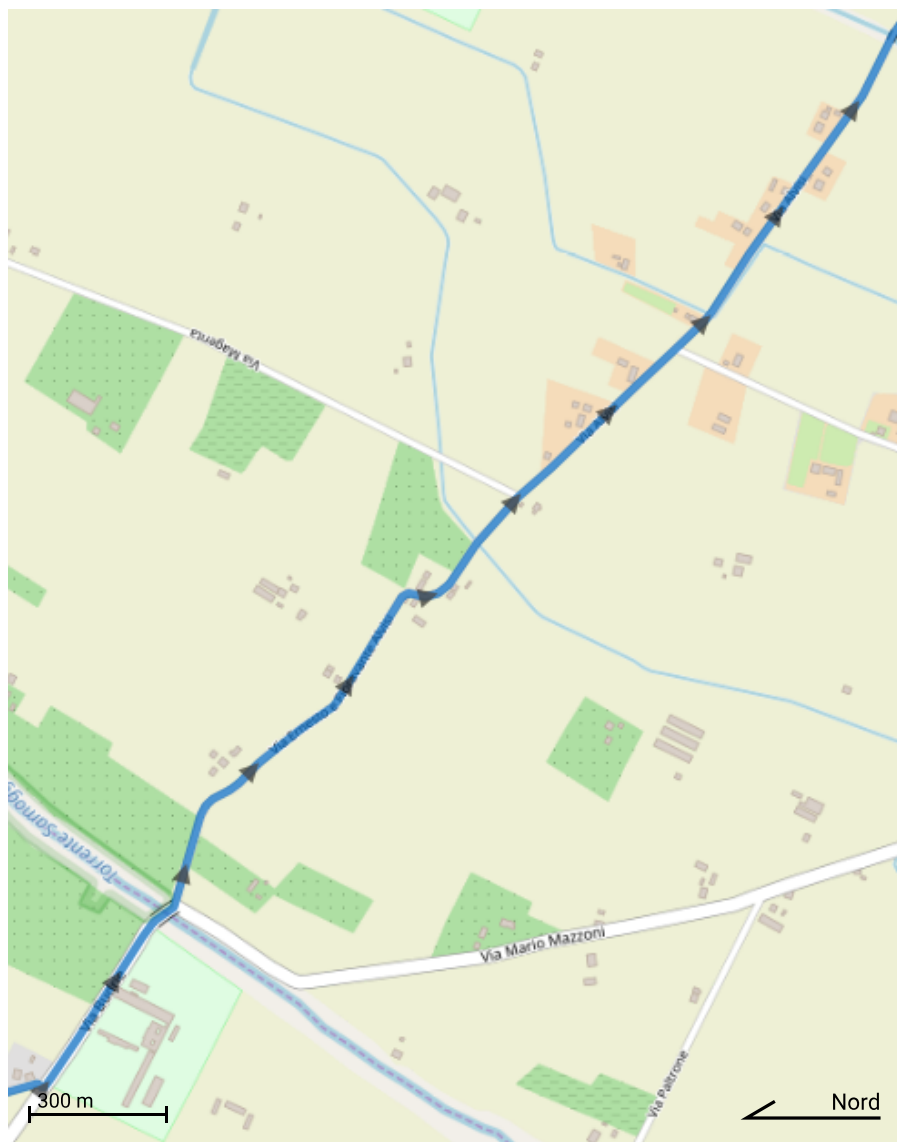
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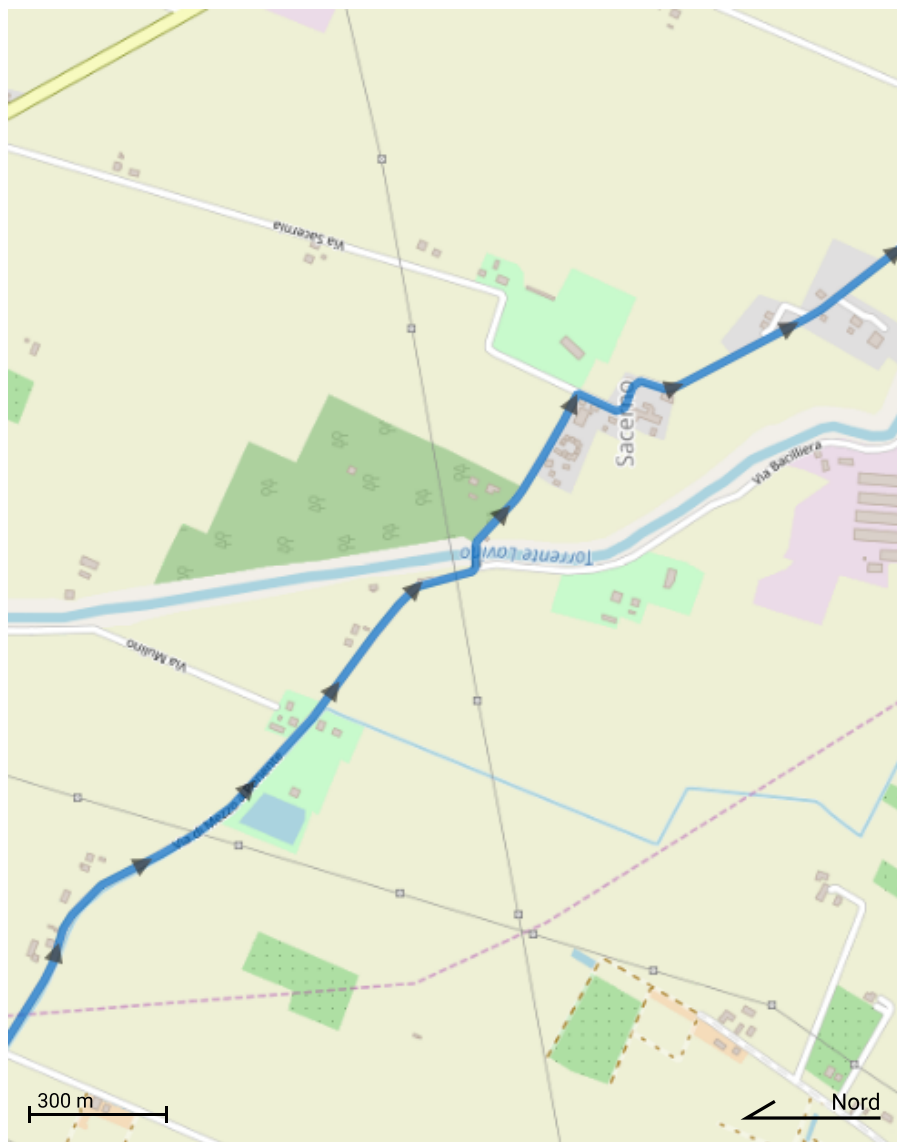
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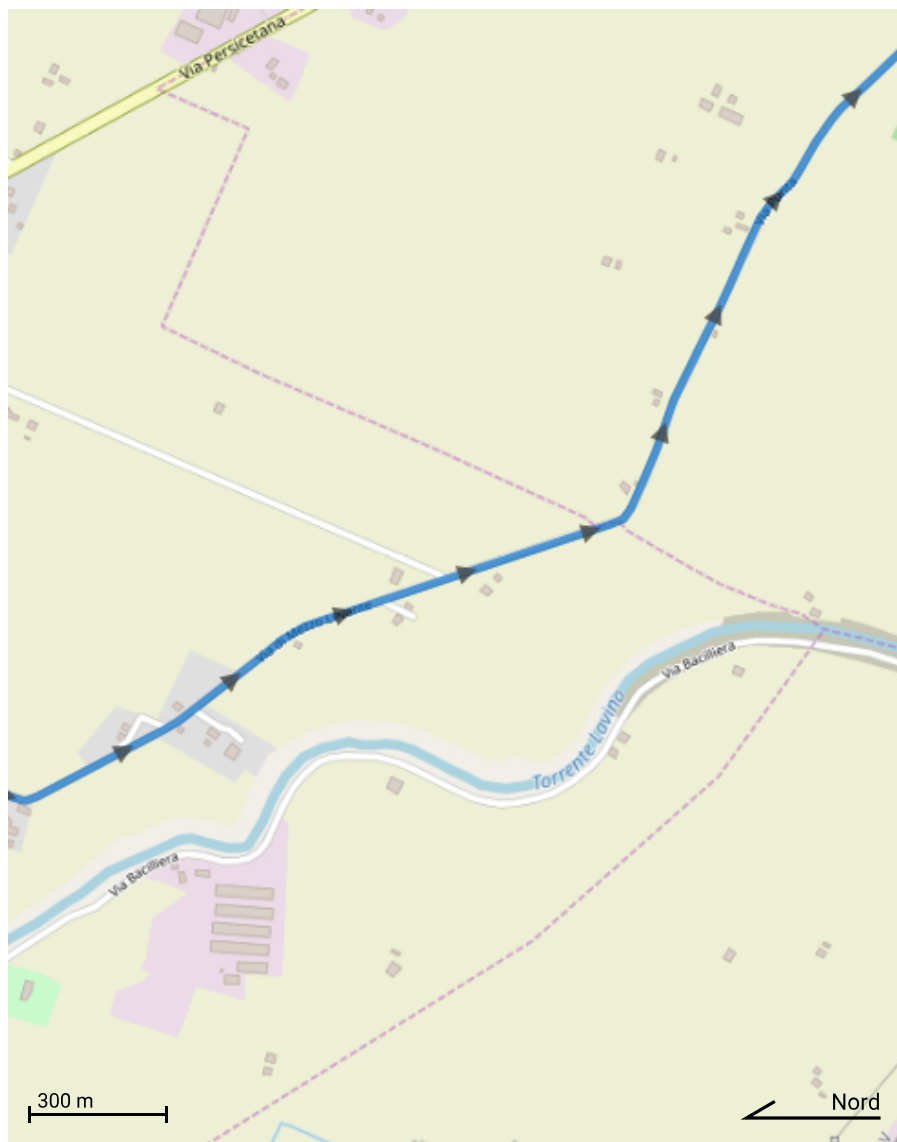
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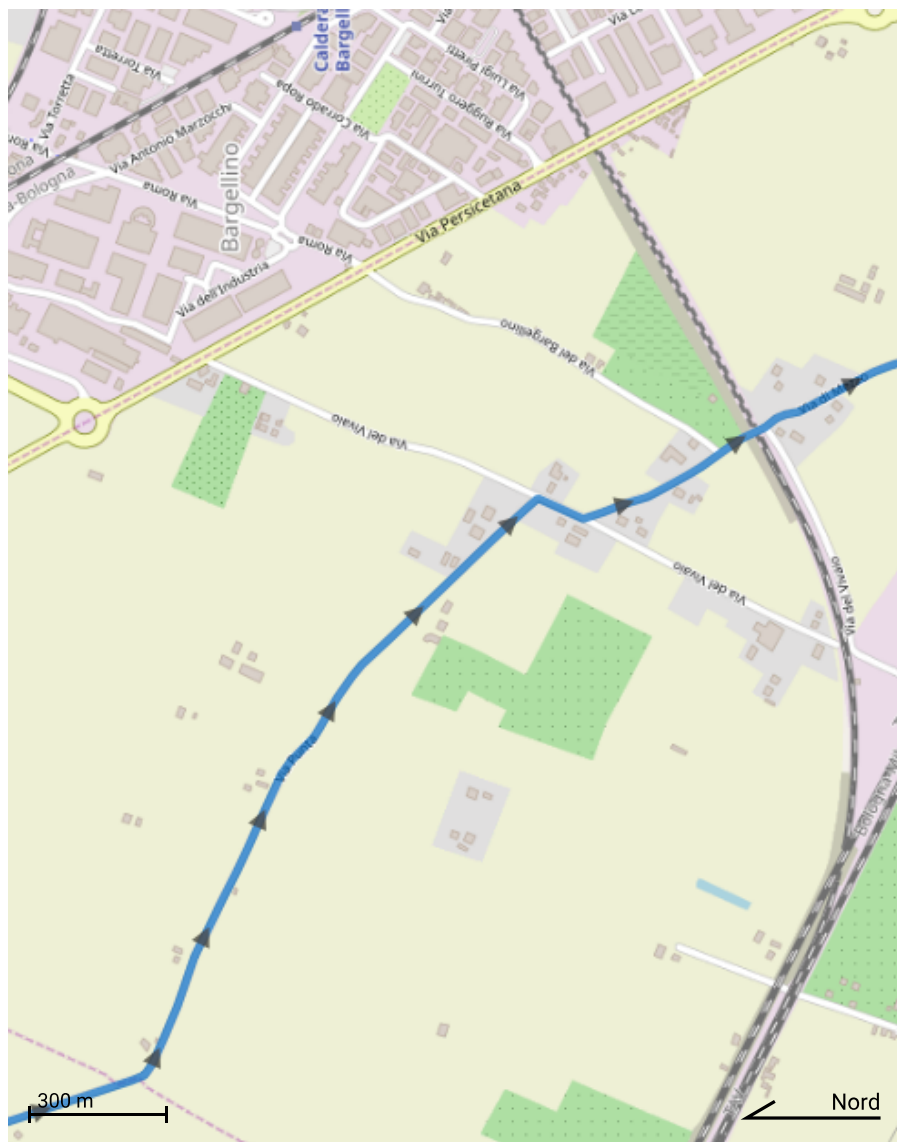
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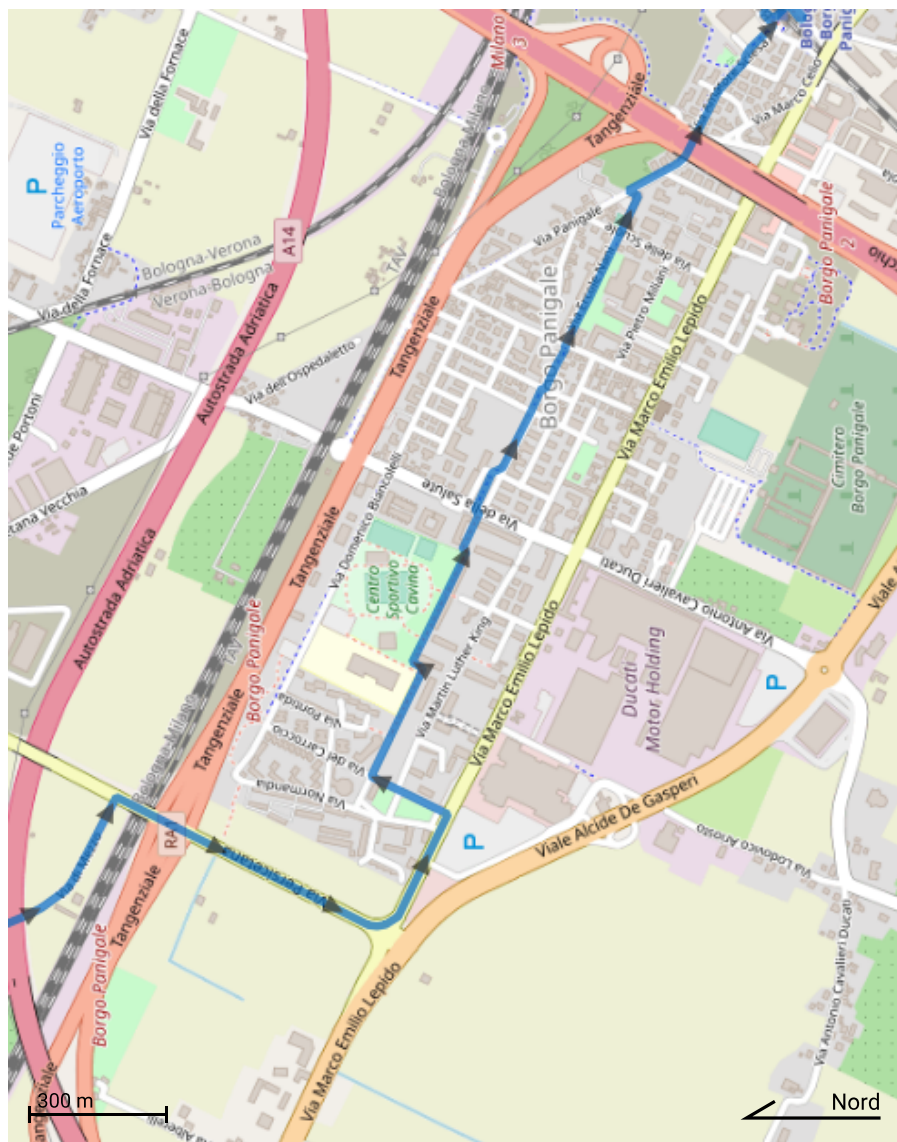
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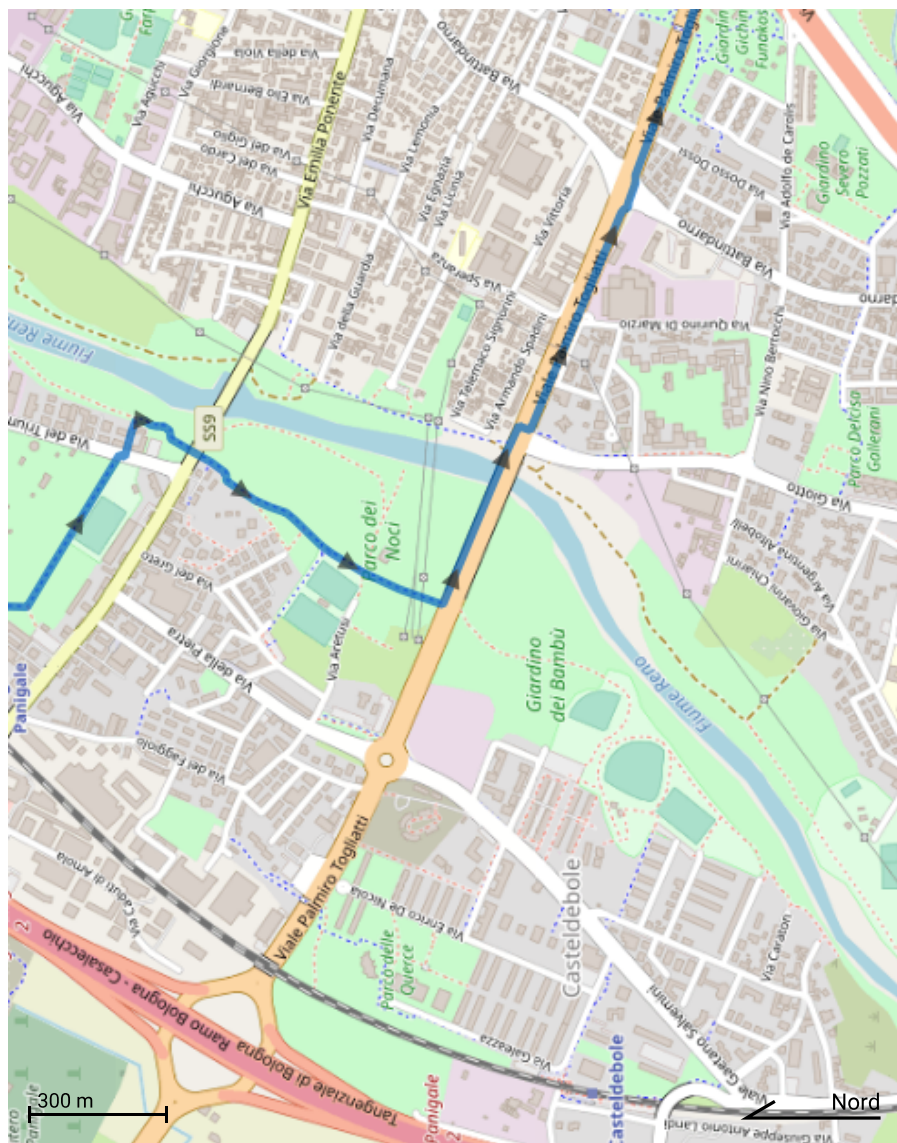
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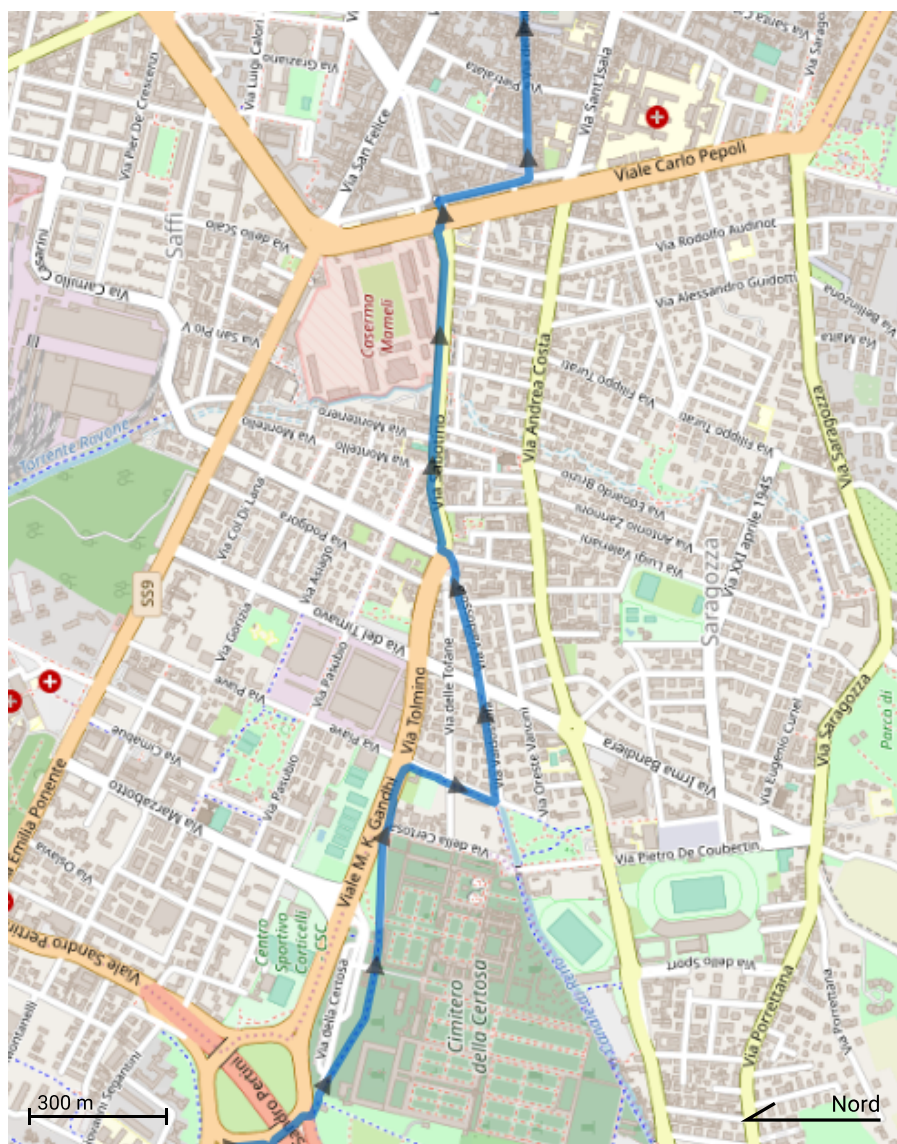
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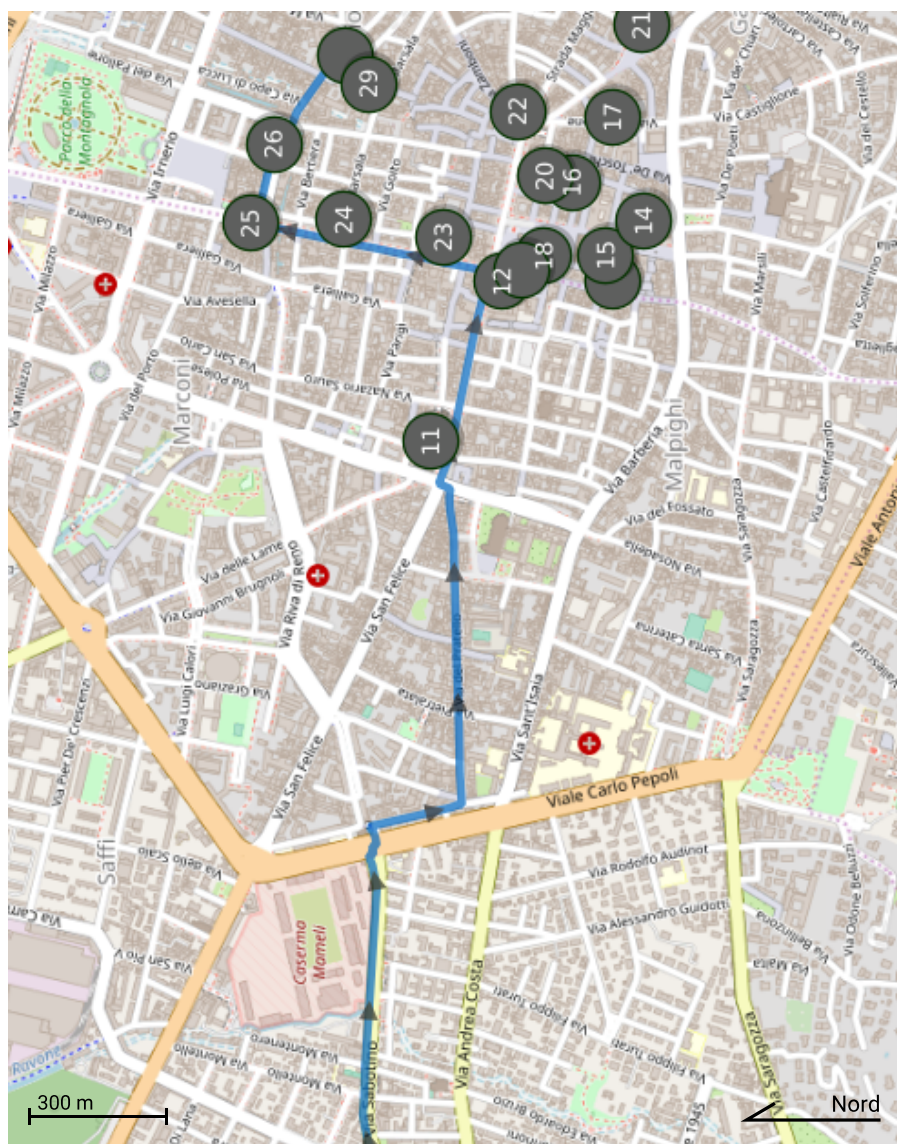
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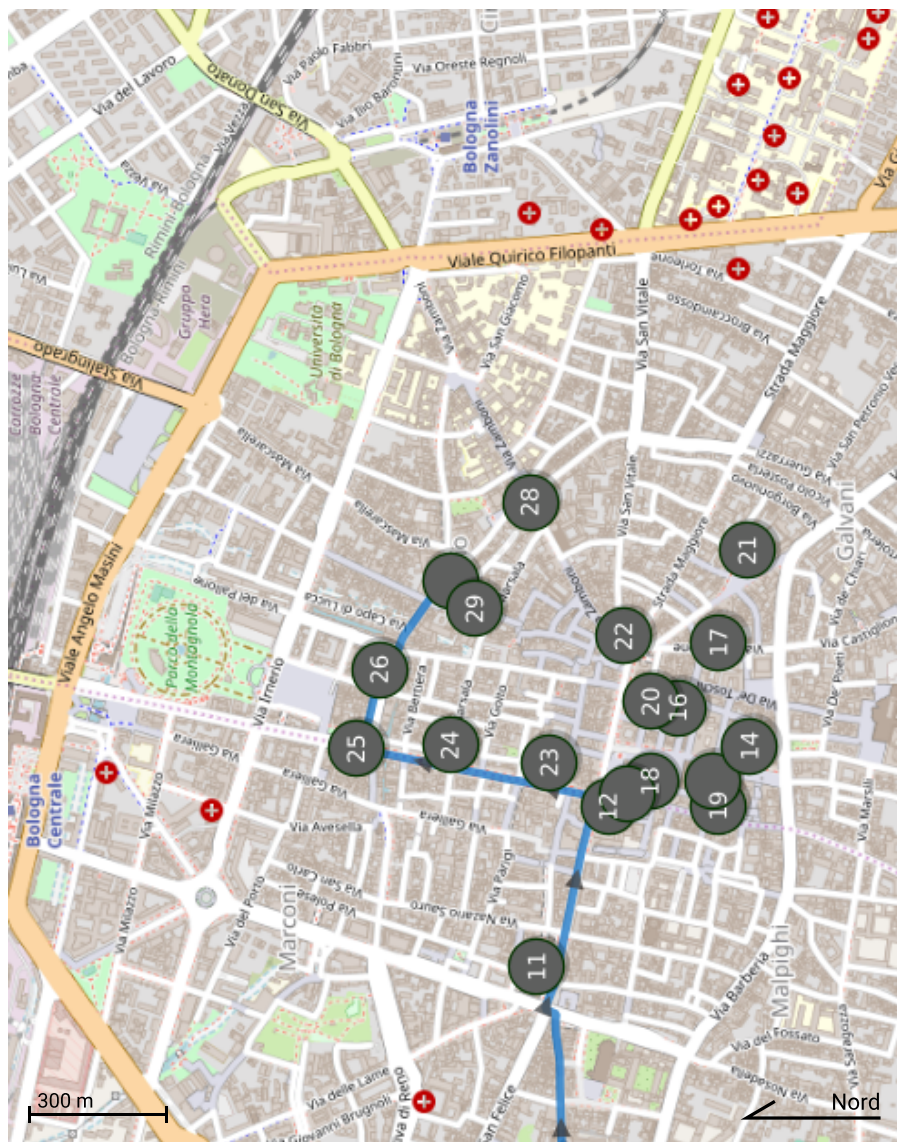
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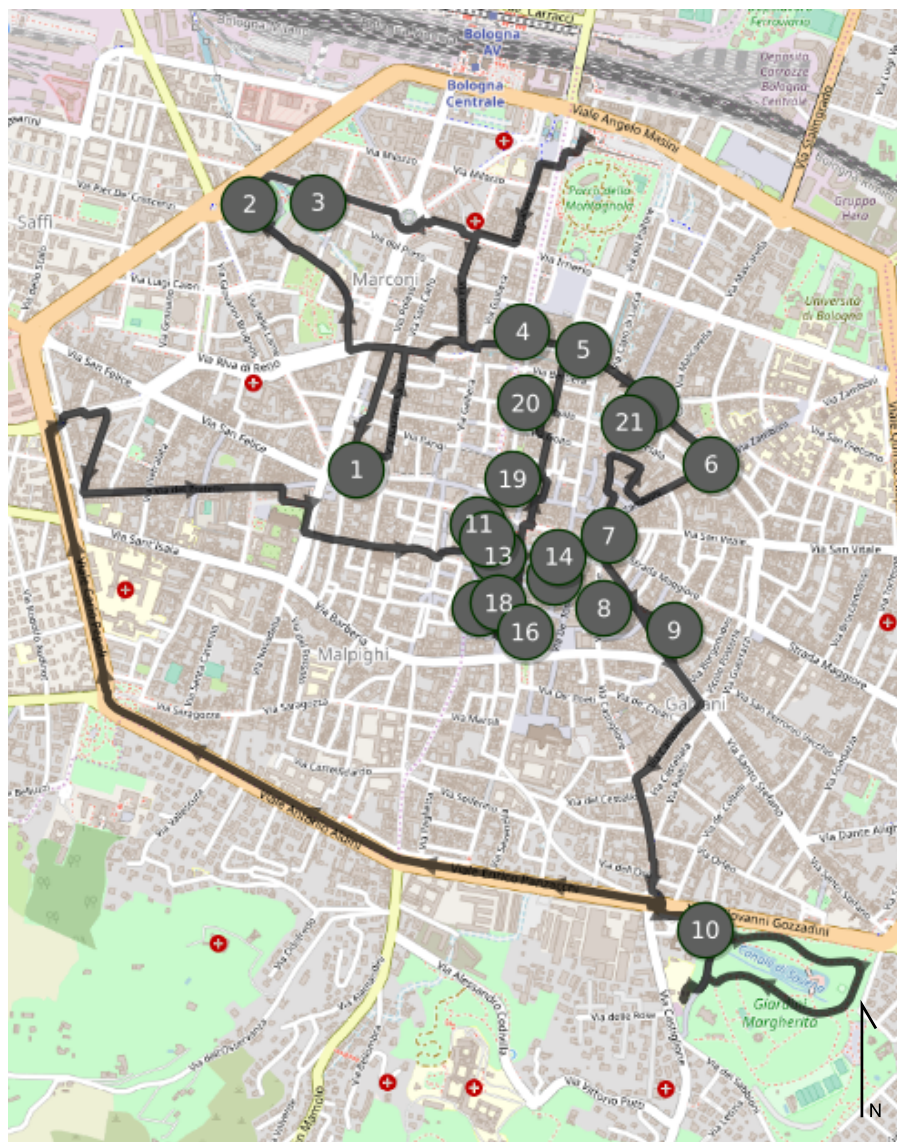
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Day 5: Modena-Nonantola-Bologna



Day 6: around Bologna



Day 6: around Bologna

After breakfast, a half-day cycling will provide a **tour of Bologna**. In the afternoon, enjoy a stroll in the beautiful city center famous for its nearly 40 km of **arcades**, the longest in the world.

Don't miss *Piazza Maggiore*, where **medieval palaces and towers** overlook the energetic daily life and commercial activities. When you will be ready to relax, indulge yourself with a **slice of mortadella and a glass of Pignoletto** wine in one of the bars in the narrow lanes of the historic centre.

Definitely the best way to end your trip! In the evening, possibility to attend a **cooking class** (not included) and learn how to prepare traditional local dishes.

Dinner in a typical *Trattoria* or at the Cooking School and overnight at the hotel in Bologna.

1 Mercato delle Erbe

Mercato delle Erbe is the largest **covered market** in the historical city center, where it is possible to buy **fruits and vegetables, meat, cheese, wine**, and much more. In 2014 some areas of the market were transformed into a **food court**.

Since the beginning of the century, the **Mercato delle erbe** (vegetable market) was held in *Piazza de Marchi* next to the church of San Francesco.

In 1910, when the city needed the space occupied by the market, the present market hall was built in *Via Ugo Bassi*. Rebuilt after the war devastation, the new Mercato delle Erbe in *Via Ugo Bassi* inaugurated in 1949.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_3_mercato_delle_erbe.mp3

Source: bolognawelcome.com

2 Cineteca

Cineteca di Bologna is located in the ex-Manifattura Tabacchi - where management offices can be found - whose façade was designed by the engineer De Napoli in 1906. Most of the activities offered by the Cineteca take place in Piazzetta Pier Paolo Pasolini, the area where the municipal slaughterhouse used to be (the presence of a former slaughterhouse is testified by a clay bull head still dominating one of the façades), thus creating a kind of audiovisual "cittadella" (a little city): archives, Renzo Renzi library, the movie theatres named after the Lumière brothers, the recent homages to Mastroianni e Scorsese and some offices.

The origins of the Cineteca may be traced back to 1963 when a Cinema Commetee was

created: from that moment the Cineteca has experienced some changes, first being turned into “autonoma istituzione comunale” (an autonomous organization supported by the Municipality of Bologna) in 1995 and then into Foundation in 2012. At present, the Cineteca is an important benchmark in Bologna, also enriched by the cooperation with Mambo (the Museum of Modern Art) and the departments of Performing Arts and Communication Sciences of Bologna University.

The various activities carried out by the Cineteca include archival conservation and restoration, film and audiovisual promotion and dissemination, training, research, and publishing, along with other useful activities such as laboratories, mainly for children and teenagers, exhibitions and festivals, like the well-known *Cinema Ritrovato*.

Every year the Foundation offers a programme for the cinema in Piazza Maggiore: each night a wide repertoire of movies is proposed, including both classic and recent movies of the 20th century.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_5_CINETECA-the_port_and_the_manifattura_delle_arti.mp3

Source: bolognawelcome.com

Info: cinetecadibologna.it/en/

3 Mambo

MAMbo is the Bologna Modern Art Museum.

Mambo is 9,500sqm dedicated to visual culture and experimentation. Housed in what once the city’s centralised Forno del Pane, or Bread Bakery, it is now a centre of creativity and modern thought.

The museum **MAMbo** is part of [Bologna Welcome Card](#) network. Free entry for the [Card](#) holders.

The **Permanent Collection** of the museum traces the history of Italian art from World War II to present day, as captured by the former Galleria d’Arte Moderna di Bologna.

Through restorations, new acquisitions, donations and long term loans, the Collection has long been an object of steady study, renovation and growth. Since October 2012 the permanent collection is organized in nine thematic areas that document some of the most innovative aspects of artistic practice from the second half of the 20th century to present: Arte e ideologia (Art and Ideology); 1977 - Arte e Azione (Art and Action); 1968. I - Nuove Prospettive (New Prospects); 1968. II - Arte Povera e dintorni (In and Around Arte Povera); Forma 1; L’Informale (Informal); Arcangeli, l’Ultimo Naturalismo (Arcangeli, the last of Naturalism); Focus on Contemporary Italian Art and New acquisitions.

MAMbo is the main seat of the **Istituzione Galleria d'Arte Moderna di Bologna**, which also includes the Museo Morandi and Casa Morandi, Museo per la Memoria di Ustica (Ustica Memorial Museum), Villa delle Rose and Residenza per artisti Sandra Natali (Artists' Residence).

Since November 2012 **MAMbo been the temporary location of the Museo Morandi collection**. The new exhibit analyses the motifs and periods that characterized Giorgio Morandi's activity and offers a second reading of his artistic development through works of contemporary artists that emphasize the significance and extraordinary novelty of his work.

The museum devotes large-scale **solo exhibits** to well-known Italian and foreign artists, these special exhibits open to new thought and dialogue between the artwork and the unique surroundings.

This activity began in 2007 with "Vertigo. The century of off-media art from Futurism to the Web": a show that highlighted methods, documenting the instances of stylistic and technological contaminations from history's avant-garde styles up to our own day.

This was followed by some notable exhibitions, for example: Luigi Ontani, Jeroen de Rijke and Willem de Rooij, Giuseppe Penone, Giorgio Morandi (in collaboration with the New York Metropolitan Museum of Art) Trisha Donnelly, Sarah Morris, Seth Price, Gilberto Zorio, Matthew Day Jackson, Marcel Broodthaers, Plamen Dejanoff.

MAMbo also introduces and teaches contemporary aesthetics. The **Education Department's** objective is to bring visitors all ages and backgrounds in contact with the contemporary forms of expression, through in loco learning tools.

The Bologna Modern Art Museum collaborates with cultural and academic institutions to promote opportunities for reflection, like conferences and meet-ups between scholars and with the general public, stimulating the debate on contemporary culture.

Source: bolognawelcome.com

Info: mambo-bologna.org/en/

4 Arena del Sole

The **Arena del Sole** is one of the historical theatres of Bologna. Its origins come to **1810**. It was reopened in **1995** after eight years of reconstruction.

The history

At the time of the French occupation of Bologna (1796-1816), an outdoor arena was built on the initiative of Pietro Bonini, a leather trader, over the area once occupied by the old convent of S. Maria Maddalena: precisely Arena del Sole, thus called because during the summer months it offered theatre performances from the afternoon to sunset. In 1810 Carlo Asparri, Filippo Antolini's follower, built a terraced semicircular structure in Neo-classic and Enlightenment style and inspiration, which became the typical example of the popular theatre for plays, dramas, carnival balls, circus performances. The façade made by Gaetano Rubbi in 1888 is the only 19th-century structure still in its original form. A high arcade rests on three large arched vaults supported by coupled Corinthian capitals and a large

overhanging cornice. A writing runs frieze-like over the arcade with the inscription 'Place dedicated to day performances'. A crowning pediment by Alfredo Neri displays the statues of Apollo, in the centre, Poetry (left) and Tragedy (right). In 1916 the theatre added movable fixtures to its structure, in order to be fully operating also in the winter season for live performances and as a movie hall. Film screenings increased significantly in the 1930's, a prelude to the thorough renovation into a movie theatre in 1949. In the 70's a project by Cervellati - considered too ambitious at the time - proposed its transformation into a multipurpose cultural centre. The recent history of the arena started in 1986 with the acquisition by the Municipality of Bologna of the building compound, then owned by Opera Pia Giovanni XXIII, in order to provide the city with an adequate prose theatre. Renovation took place in three different stages (1984, 1986, 1991) with the grand inauguration in 1995. Also, for the first time in Italy a modular wooden platform was added, which, thanks to a water-powered mechanism, can raise the stalls to the level of the stage, with a corresponding enlargement of the latter to a maximum of 25 metres. For the design, architect Gianfranco Dellerba drew inspiration from the terraced U-shaped cavea found in the Renaissance theatre of Sabbioneta and the Farnese theatre in Parma. The larger theatre hall has 952 seats, while the smaller one has 220 to 300 seats. On the south side the theatre structure opens to the 15th-century cloister of the old convent, an inner courtyard through a large glass window, and to a courtyard on via S. Giuseppe on the north side.

Source: bolognawelcome.com

5 Trattoria del Rosso

6 Teatro Comunale Bologna

In 1756 the Bolognese Senate, on Cardinal Lambertini's suggestion, employed the famous stage designer and architect Antonio Galli Bibiena design a new theatre. Eleven years prior, the private theatre of Palazzo Malvezzi had been destroyed by fire and the public theatre "della Sala" was in need of restoration. The new facility was built on Via San Donato (today's via Zamboni) on the site where the magnificent Bentivoglio palace had once stood before being razed to the ground by rioting populace in 1507.

Bibiena's original monumental project was reduced for economic reasons following critical remarks by architects of Accademia Clementina (for example, A. Torreggiani and C. F. Dotti). A beautiful wooden model of the first plan is now visible at Museo della Musica. Several adjustments were needed before the building could be completed: reduction of the proscenium, of the decorations in the façade, in the bell-shaped sweep, and so on.

The theatre was inaugurated in 1763 with the new opera 'Il Trionfo di Clelia' by Metastasio with music by Gluck and stage scenes by Bibiena. A complete renovation of the dressing rooms, stage and theatre fittings was carried out between 1818 and 1820 by municipal architect Giuseppe Tubertini. In the 1870's the ceiling of the boxes was repainted by Luigi

Busi and Luigi Samoggia, while Coriolano Monti worked on the renovation of the rear façade. The front façade was completed only in 1935-6 by Umberto Ricci after fire had destroyed the stage and the curtain by N. Angiolini a few years before.

The theatre is an independent organization that includes theatre services, a historical archive, a library, facilities for choir and orchestra rehearsals.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_1_the_teatro_comunale.mp3

Source: <http://www.bolognawelcome.com>

Info: <http://www.comunalebologna.it>

7 The two towers

The two towers Garisenda and Asinelli are the traditional symbol of Bologna, strategically standing where the old Aemilian way entered the town. Today they stand right in the middle of Porta Ravennana square, but this does not correspond to their original layout, which included wooden buildings all around their base and hanging passageways.

Made in masonry work, as very few other buildings at that time, they had very important military functions (signalling and defence), beside representing with their imposing heights the social prestige of the noble families that owned them. In the late 12th century, at least one hundred towers dotted the town's skyline, but today only twenty have survived the ravages of fire, warfare and lightning. Quite recently, the statue of San Petronio made by Gabriele Brunelli in 1670, has been placed back under the towers, after being removed in 1871 for "traffic reasons".

It was built between 1109 - 19 by the Asinelli family, and in the following century it was acquired by the Municipality of Bologna. It is 97.20 metres high with a drop of 2.23 metres and an inner staircase of 498 steps completed in 1684. The plinth is surrounded by a small 'stronghold' built in 1488 to house the guards. Today, its portico hosts a few craft shops and ateliers, to recall the merchants' trade of the Medieval 'mercato di mezzo'.

The **Garisenda Tower**, built around the same period, is much smaller (47 metres) with a steeper drop (3.22 m) due to an early and more marked subsidence of soil and foundation. Dante, who saw the tower before the process started, compared it to a leaning Anteo in the 31st Canto of his Inferno. In mid 14th century the tower had to be lowered. The ashlar covering in selenite stone of the base dates back to the late 19th century.

ENTRANCE NOTES

Asinelli Tower

Full price: € 5.00 per person

Reduced: € 3.00 (under 12 and over 65; school trips; university students; groups of

minimum 20 people; Card Musei Metropolitan holders)

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_5_the_two_towers_asinelli_and_garisenda.mp3

Source: bolognawelcome.com

Info: duetorribologna.com/

8 Bologna History Museum

The Heart of [Genus Bononiae](#), Palazzo Pepoli – Museo della Storia di Bologna (Museum of the history of Bologna) -recounts the history, culture and transformations of Bologna, from ‘Felsina etrusca’ to modern times.

The museum Palazzo Pepoli – Museo della Storia di Bologna is part of [Bologna Welcome Card](#)network. Free entry for the [Card](#) holders.

It speaks to a wide and varied audience: Bologna citizens wishing to rediscover the history and the cultural heritage of their city; tourists of all ages; schools children and young people in general, university students, foreigners living in Bologna, and so on.

The exhibition was designed by the world renowned architect and designer Mario Bellini, while the graphic design was the work of Italo Lupi, a ground-breaking Italian graphic designer.

Palazzo Pepoli was transformed into a unique and innovative global and interactive museum which adds lustre to other local museums, by supporting them in four ways: through cross-references, with key themes signalled at the video points in each of the city museums; through coordinated educational activities; through loans of works and discoveries and through scientific cooperation initiatives launched by Bologna’s museums and cultural entities. This concerted effort reinforces overall museum projects.

Palazzo Pepoli, Museo della Storia di Bologna tells the story of the city and its inhabitants from the Etruscan period to present day, offering a sequence of exhibition units built around key episodes, symbolic figures, anecdotes and cross-cutting themes.

The story is experienced by visitors as they observe an artful combination of objects, images and multimedia.

The itinerary is divided into sections, organised chronologically and around major themes:

- The painted city
- The tower of time
- Bologna in ancient times (rooms 1-4)
- The Medieval era (rooms 5-7 and 9-10)

- Forma Urbis (room 8)
- The Renaissance of the Bentivoglio family (rooms 11-12)
- Bologna in the spotlight: politics, religion and the rituals of collective life (rooms 13-16)
- Bologna “the Learned”: arts, science, humanities, music (rooms 17-19 and 21-22)
- Multimedia space and virtual theatre
- City of water (room 20)
- From the eighteenth to the twentieth century (rooms 23-28)
- A time not so near nor so far (rooms 29-32)
- City of languages (room 33)
- Culture room

Source: bolognawelcome.com

Info: genusbononiae.it/en/

9 Santo Stefano

Basilica di Santo Stefano, also known as Sette Chiese (Seven Churches), is the most peculiar one in Bologna. Its origins are still at issue: according to some people, it was built in 430 when the bishop Petronio (now the Patron Saint of Bologna) decided to raise a building to be divided into seven churches, as a whole they were supposed to represent the places where the Passion of Christ had taken place (this would be testified by its old name: “Sacra Hierusalem”). Other people state that it was built on behalf of Saint Petronio on the ruins of a pre-existent pagan temple, next to which other buildings would be added: a copy of the Holy Sepulchre of Jerusalem and, next to the chapel preserving the bodies of Saint Vitale and Saint Agricola (unearthed in 392 by Saint Ambrogio), the buildings raised between the 10th and the 13th century by the Order of Saint Benedict.

From the wonderful square, the façade of three churches may be seen: the church of the Crucifix (on the right), the church of the Calvary (in the centre) and the church of Saints Vitale and Agricola (on the left). The first one dates back to the period of the Longobards and now preserves the 1019 crypt with the body of the abbot Martino and other valuable works of art; inside the second church there is a copy of the Christ Sepulchre (12th – 14th centuries) where the remains of Saint Petronio were once kept (at present, they can be found in the church dedicated to him in Piazza Maggiore); in the third church, well-known for its plain structure, there are the ancient graves of Saints Vitale and Agricola (there are also valuable capitals, first belonging to the Roman and Byzantine buildings, and the remains of the 6th century mosaic floors).

Pilato’s courtyard is remarkable for the marble basin offered by Liutprando and Ilprando, kings of the Longobards, who considered Saint Stefano as their main religious centre. The church of the Trinità was restored between the 12th and the 13th century, where a precious wooden crib by Simone dei Crocifissi may be admired (14th century). The Benedictine cloister is particularly appealing for its double open gallery (10th – 13th century), one of the most splendid works of art of the Romanesque style in Emilia. At last, it is worth visiting the

Museum that hosts paintings, sculptures and other works of art from different periods.

Source: *Curia Arcivescovile and Le Chiese di Bologna (L'Inchiostroblu)*

Source: bolognawelcome.com

10 Margherita Gardens

It is the largest and certainly the most popular city park. It was designed by the Piedmontese Sambuy to provide Bologna with an ample green and public place as in other Italian and European cities. It was opened in 1879 with the name of "Passeggio Regina Margherita" (as a tribute to the wife of King Umberto I).

The garden has a surface of 26 hectares and largely maintains the original design: it is vaguely inspired by the English romantic parks: big tree-lined avenues, a little lake surrounded by artificial gypsum cliffs, wide lawns, oaks groves and other more natural edges, a series of considerable samples trees, mainly exotics (cedars, pines, horse chestnuts, sycamores, bald cypresses, some English oaks, a sequoia).

During the works were found in the area some Etruscan sepulchres; now it is possible to admire a fine Travertine grave at the edge of the central lawn.

On the south side of the lake it is possible to see a short open-air section of the ancient Savena canal (1176), one of the waterway which once characterised the city.

[Text from the Salaborsa Bologna website](#)

Source: bolognawelcome.com

11 Salaborsa

Biblioteca **Salaborsa** is the central public library funded by the municipality of Bologna. It opened in 2001 and provides a rich and fascinating cultural space inside **Palazzo d'Accursio**, the ancient and historical seat of the city government.

Salaborsa still carries visible traces of the past centuries under the glass floor in the main hall: you can visit them (donation requested) [details](#). Access to the library and its areas is free, as well as borrowing materials (a free registration is requested) such as books, dvds, ebooks, cds. You can also take part to numerous venues and connect to the wifi network for free.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_6_SALABORSAfrom_palazzo_malvezzi_to_chiesa_di_san_francesco.mp3

Source: <http://www.bolognawelcome.com>

Info: <http://www.bibliotecasalaborsa.it>

12 Fountain of Neptune

Fontana del Nettuno (Fountain of Neptune) was built between 1563 and 1566 by the Flemish sculptor Giambologna.

It is a symbol of the power of the Pope: he ruled the world like Neptune ruled the seas. At the feet of the statue there are four little angels. They represent the rivers of the four discovered continents at that time: Ganges, Nile, Amazon River and Danube.

Listen to the free audio guide (internet connection required)

http://www.bolognawelcome.com/files/turisti/scopri/audio-guides/1-piazza-maggiore-tour/step_4_the_fountain_of_neptune.mp3

Source: [bolognawelcome.com](http://www.bolognawelcome.com)

13 Piazza Maggiore

Palazzo del Podestà (13th-15th century). It was the seat of the local “Podestà”. The portico was then occupied by merchants and artisans shops. Built of sandstone, the terracotta statues represent the protectors of the city. It is open to the public only in case of events and exhibitions.

Palazzo Re Enzo (13th century). Built as an extension of the nearby Palazzo del Podestà, its name is due to King Enzo of Sardinia, son of the Emperor Federico II, who was imprisoned here for 23 years. It is open to the public only in case of events and exhibitions.

Palazzo d'Accursio or Town Hall (12th-14th century). Some of the rooms are open to the public Tuesday to Sunday 10-13. Palazzo dei Notai (14th-15th century). Open to the public only in case of events and exhibitions.

Palazzo dei Banchi (16th century). A façade more than a Palace, it was conceived to hide the chaotic alleys of a rear market. Its name is due to the money changer banks occupying, at the time, the portico.

14 The old market in the quadrilatero

The “**Quadrilatero**” area has an ancient tradition. It had its greatest development in the Middle Ages and kept its trade vocation throughout the years. The main craft guilds of the

city such as goldsmiths, butchers, fishermen, “Salaroli” (workers who salted meat to cure it), the Furriers, Barbers and the Society of Painters, had their headquarters in this area.

Most of the guilds located in the street once called **Mercato di Mezzo**, today known as via Rizzoli, at the beginning of the 20th century also moved in the heart of the Quadrilatero. Nowadays the Quadrilatero is the historical center area bounded by piazza Maggiore, via Rizzoli, piazza della Mercanzia, via Castiglione, via Farini, piazza Galvani and via dell’Archiginnasio.

Jewelers, butchers, delicatessens, greengrocer’s, bakeries, shops with traditional cuisine and craft activities and other specialized trades are located in these streets. Most of these shops have preserved the historic architecture and furnishing, thus making them genuine artistic treasures.

From the high vaults, leaving behind the elegant piazza Maggiore, the path leads to the narrow and odorous alleys of the **old medieval market** with the characteristic “holes”. This is the commercial heart of the old town center, overflowing with goods on the stands that are scattered along **via Pescherie** and **via Drapperie**, and full of noisy sellers and customers going by.

Text from “Botteghe di Tradizione e Pregio – Il Quadrilatero di Bologna” (Traditional and valuable shops – The Quadrilateral area of Bologna)

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_1_quadrilatero.mp3

Source: bolognawelcome.com

15 Mercato di Mezzo

Source: <http://www.bolognawelcome.com>

16 Archiginnasio

The construction of the Palace was commissioned by Cardinal Borromeo between 1562 and 1563 following the project by architect Antonio Morandi called Terribilia; it was to house the lecture halls for the University Study (Law and Arts). Up to 1803 it was the seat of the University and since 1838 it has been housing the **Civic Library**.

The palace was heavily damaged by a 1944 bombing and subsequently rebuilt. The **main front presents** an arcade with 30 arches, with two stories around a central courtyard. Two grand staircases lead to the upper storey with **classrooms**(closed at present) and two great halls one for Artists (today Reading rooms) and one for Jurists (called **Stabat Mater Hall**).

The room walls, the vaults of staircases and open galleries are decorated with commemorative inscriptions and monuments dedicated to the teachers of the Studio and

thousand coats-of-arms and names of students. In front of the entrance there is the chapel of **S. Maria dei Bulgari**.

The **Anatomical Theatre** in carved wood, was built by Antonio Levante in 1637 for anatomy lessons. Inside, the famous statues of the Spellati - Skinless - by Ercole Lelli.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_1_from_piazza_maggiore_to_archiginnasio.mp3

Source: <http://www.bolognawelcome.com>

Info: http://www.archiginnasio.it/english_index.html

17 Hotel Commercianti

18 San Petronio church

Named in honour of Bologna patron saint Petronio - 8th bishop of the city from 431 to 450, the Basilica is the most imposing (a length of 132m, a width of 66m, a height of 47m) and important church in Bologna. The construction started in 1390 under the supervision of the architect Antonio di Vincenzo. In 1514, Arduino degli Arriguzzi proposed a new project with a Latin-cross aimed to overtop St Peter's Church in Rome. According to the legend, Pio IV stopped the construction of this megalomaniac dream and requested to build up the Archiginnasio. Even the facade was left incomplete; the central nave covering and the apses shooting, designed by Girolamo Rainaldi and directed by Francesco Martini, were completed only in 1663; the lower naves were closed by rectilinear walls.

Built in 1470 by Lorenzo da Prato and symbolized by the most prestigious and older functional organ in the world, the bolognese musical Chapel was once very famous. Another organ, more recent (1596), belongs to Baldassarre Malamini and despite its 400 years it is still functional as well.

In 1894, Museo di San Petronio opened with the project of T. Azzolini.

There are then four crosses of stone between the chapels 1-2, 9-10, 13-14, 21-22 that, according to the legend, St Petronio placed at the perimeter's angles of the town then, in the next centuries, the circle of the selenite walls have been defined.

Facade - In 1538, Giacomo Ranuzzi started the marble facing, designed by Domenico da Varignana, but left it incomplete. The finished part has been decorated by works of the sculptors Jacopo della Quercia, Amico Aspertini and Alfonso Lombardi.

Main doorway - Dating back from 1425, the central portal is a masterpiece by Jacopo della Quercia. Old Testament's scenes are represented on the pillars and 18 prophets on the arcivolt. New Testament's scenes are represented on the architrave, then a beautiful Madonna and Child and Sant'Ambrogio and San Petronio on the tympan. The central

tympan's arch is a Amico Aspertini's work;

Side doors – Noteworthy are both The “Resurrection” of Alfonso Lombardi on the left door and the “Deposition” on the right one;

Sides and Bell tower – The sides are made from cuspidate chapel red bricks. The first two windows ornaments (1393) were designed in both sides by Antonio di Vincenzo with the collaboration of Francesco di Simone, Domenico da Milano, Pagno di Lapo Portigiani and Antonio di Simone. And the bell tower was planned by Giovanni da Brensa. (1481-1487);

Interior – Even though the interior of the temple was built up in another period, it has marvellous classical features, far from the ultramontane Gothic. It is divided in 3 naves supported by ten pillars with polygon rib soaring arches and vaults: the main nave's spans have a square shape. In the lower nave there are twenty-two chapels;

St Abbondio's Chapel (I) – formerly Dieci di Balia – In 1865, Albino Riccardi restored it in false Gothic. The only old thing is the ornamental decoration with the patron's coat of arms (1397) as well as two big frescoes touched up by Giovanni da Modena (around 1420): on the right side “The Catholic Church triumph on heresy” and on the left side “The Redemption of the original sin”. In 1530, Charles V was crowned emperor by Pope Clement VII;

St Petronio's Chapel (II) – formerly Cospi and Aldrovandi – Designed by Alfonso Torreggiani and it had been destined to contain the relic of St Petronio's patron. The vault had been decorated by Stefano Orlandi and Vittorio Bigari;

St Ivo Chapel (III) – formerly Brigida dei Foscherari – In this chapel, there are statues of Angelo Piò, an ancona with “Madonna of St Luca, St Emidio and St Ivo” by Gaetano Gandolfi and on its walls there are illusionistic trompe d'oeil of Prospero Pesci, “St Charles Borromeo” by Francesco Bizzi and “The Virgin apparition to St Francesca Romana” by Alessandro Tiarin (1615).

Two of the first clocks made with the pendulum correction in Italy, designed by Domenico Maria and Cristino Fornasini (1758), cover part of the next pillar;

Kings Magi's Chapel (IV) – formerly Bolognini and Salina Amorini – This is the only chapel that preserves the original ornament in an almost intact way. The marble Gothic railing had been designed by Antonio di Vincenzo (1400). The “Polittico ligneo” and the polychromatic windows have been painted by Jacopo di Paolo. Giovanni da Modena did a magnificent fresco of the walls with a series of representing: “The Heaven” and “The Hell” on the left side, “The Kings Magi's stories” on the right wall, on the rear wall “The St Petronio Consecration” and scenes about his life;

St Sebastian's Chapel (V) – formerly Vaselli – In this chapel, you can admire the large temperra painting “St Sebastian's Martyrdom”, “Our Lady of the Annunciation” and the twelve “Apostles” designed on canvas by Lorenzo Costa; “The Annunciation Angel” painted by Francesco Francia;

St Vincenzo Ferrer's Chapel (VI) – formerly Griffoni, Cospi and Ranuzzi – You can admire the large painting with the Saint by Vittorio Bigari (on the right)

St Giacomo's Chapel (VII) – formerly Rossi and Baciocchi – You can admire the Lorenzo

Costa's splendid masterpiece "Madonna in Trono" (1492) on the altar and his polychromatic large windows designs. Designed by Antonio Serra (1845), the tomb on the right contains the Prince Felice and his wife Elisa Bonaparte bodies;

St Rocco's Chapel (VIII) - formerly Malvezzi Ranuzzi - On the altar you can find the Parmigianino "St Rocco" (1527). The large windows were designed by Achille Casanova (1926);

St Michael's Chapel (IX)- formerly Barbazzi and Manzoli - On the altar, you can find the "Michael Arcangel that crushes the devil" by Donato Creti (1582) and, on the left, the terracotta bust of Andrea Barbazza by Vincenzo Onofri (1479);

St Rosalia's Chapel (X) - formerly Sedici del Senato, now del Municipio- There is an altar piece with "St Barbara's Glory and the punishment of the murderer father" by Alessandro Tiarini. The Gothic walls and the vault's frescoes are by Gioacchini Pizzoli (1723).

St Bernardino's Chapel (XI)

Main Chapel - The four Veronese marble columns belong to the large tabernacle designed by Vignola. On the altar, you can find the big wood "Crucifix" with cherubs heads created by an anonymous person in the XVth century. On the apse's back you can find an imponent fresco of the "Madonna with St Petronio" by Marcantonio Franceschini and Luigi Quaini on Cignani's cartoons (1672);

The relics' Chapel (XII) - formerly Zambeccari - The bell tower is on it.

St Peter Martyr's Chapel (XIII) - formerly Beccari's Society - the marble scene with cherubs heads (end XVth century) is by Francesco di Simone; the altar piece by Passerotti;

St Antonio di Padova's Chapel (XIV) - formerly Saraceni's and Cospi's - The bronze heraldic busts are made by Domenico Mirandola. The Saint statue was created by Jacopo Sansovino or by Girolamo da Treviso, who painted in oils eight "Saint's miracles" in 1526;

Santissimo's Chapel (XV) - formerly Malvezzi Campeggi - The current appearance dates back from 1814 (Angelo Venturoli). On the altar, in a niche designed by Vignola, there is the "Trono del Santissimo" by Alessandro Algardi, who brought the marbles from the Ancient Rome ruins;

Immacolata's Chapel (XVI) - formerly Fantuzzi - Fully decorated by Achille Casanova and by Renato Pasqui;

St Girolamo's Chapel (XVII) - formerly Castelli - The Saint on the altar is by Lorenzo Costa;

St Lorenzo's Chapel (XVIII) - formerly Garganelli, Ratta and Pallotti - You can find the "Pity" by Amico Aspertini;

St. Cross Chapel (XIX) - formerly Rinaldi - You can find Francesco Lola, Giovanni da Modena and Pietro Lianori's frescoes. The magnificent large window was created by the blessed brother Giacomo da Ulma according to a Michele di Matteo's design.

St Ambrogio's Chapel - formerly Marsili - On the altar you can find a polyptych in fresco found during the restoration about St Ambrogio, two warrior saints, Pity and Annunciation; The style is Vivarini's (middle fifteenth-century);

St Brigida's Chapel - formerly Pepoli - On the altar you can find a polyptych by Tommaso Garelli (1477). The Saint's polychromatic bust is created by Giovanni Romagnoli;

Madonna della pace's Chapel - The stone "Madonna" from Istria was created by Giovanni Ferabech (1394);

The inside facade - From the left: The minor door ornament is created by Francesco da Milano and designed by Alfonso Lombardi; On the golden door, Lombardi painted in relief the "Gioacchino's encounter"; sepulchral brick-work monument created by Zaccaria Zacchi (1526); The ornament of the other minor door is by Alfonso Lombardi;

The St Petronio's Meridian - In 1656, after Egnazio Danti's meridian destruction, during the lengthening of the church, Gian Domenico Cassini, who was a teacher in Bologna, invented and created a new meridian. In order to calculate it, Cassini used some instruments now on show at the Museum. The St Petronio's Meridian is the longest in the world (length: 67,72m, light hole: 27m from the ground, distance between the solstices : 56m); its length corresponds to the 600000th part of the earth meridian. In 1775, it was restored by the astronomer Eustachio Manfredi, who substituted the iron line with the brass one.

ENTRANCE NOTES

Basilica di San Petronio

Free entrance

Cappella dei Magi

Admission ticket € 3.00 - Group € 1

Panoramic terrace*

Admission ticket € 3.00

Free entrance: **Bologna Welcome Card holders**, Amici di San Petronio members, priests, monks, children up to 12.

*The visit takes approximately 30 minutes. Access to the panoramic terrace is allowed to max. 25 persons at the same time.

Listen to the free audio guide

http://vn.be.webmapp.it/wp-content/uploads/2018/01/step_7_basilica_di_san_petronio.mp3

Source: bolognawelcome.com

Info: basilicadisanpetronio.it

19 Cattedrale Di San Pietro

Cattedrale Metropolitana di San Pietro is the cathedral of Bologna, entitled “Metropolitana” in 1582 by Pope Gregorio XIII, who also turned the diocese of Bologna into an archdiocese. In the past, there was a baptistery in front of the façade and the origins of the building may be traced back to the beginning of the Christian era (even though it is said that the church already existed during the 10th century).

Throughout the centuries the cathedral has undergone many changes: first a fire and then an earthquake destroyed it, in August 1131 and in 1222 respectively.

The building, as it may be seen today, was renovated by three architects (Floriano, Ambrosini, Alfonso Torreggiani and Cosimo Morelli), who removed every trace of the original romanesque-gothic structure. The project began on 26th March 1605 and the cathedral was enriched with a new façade designed by Alfonso Torreggiani between 1743 and 1754 on behalf of the bolognese Pope Benedetto XIV.

Inside the church, nice paintings by Prospero Fontana (1579), Ludovico Carracci (1618), Marcantonio Franceschini (1740) and two valuable frescoes may be seen: *Crocifisso fra la Madonna e S. Giovanni Evangelista*, made in wood, dating back to the 13th century (it could already be found in the romanesque cathedral) and *Compianto sul Cristo Morto* by Alfonso Lombardi (1522-1527).

The treasure of the cathedral contains liturgical artefacts and vestments of great artistic and spiritual value starting from the 14th century.

Its bell tower is the second tallest tower in the town (70 m). In fact, there are two towers in one built in different times (the 10th and 13th centuries). Inside of the belfry, there is the biggest bell that can be rung “on the Bologna’s way of ringing” (until the complete rotation of the bell). The biggest bell has 3300 kg and the full weight of all bells inside of the tower is 6500 kg. There is a beautiful panoramic view from the top of the tower.

Source: *Curia Arcivescovile and Le Chiese di Bologna (L'Inchiostroblu)*

Source: <http://www.bolognawelcome.com>

20 Enoteca Italiana

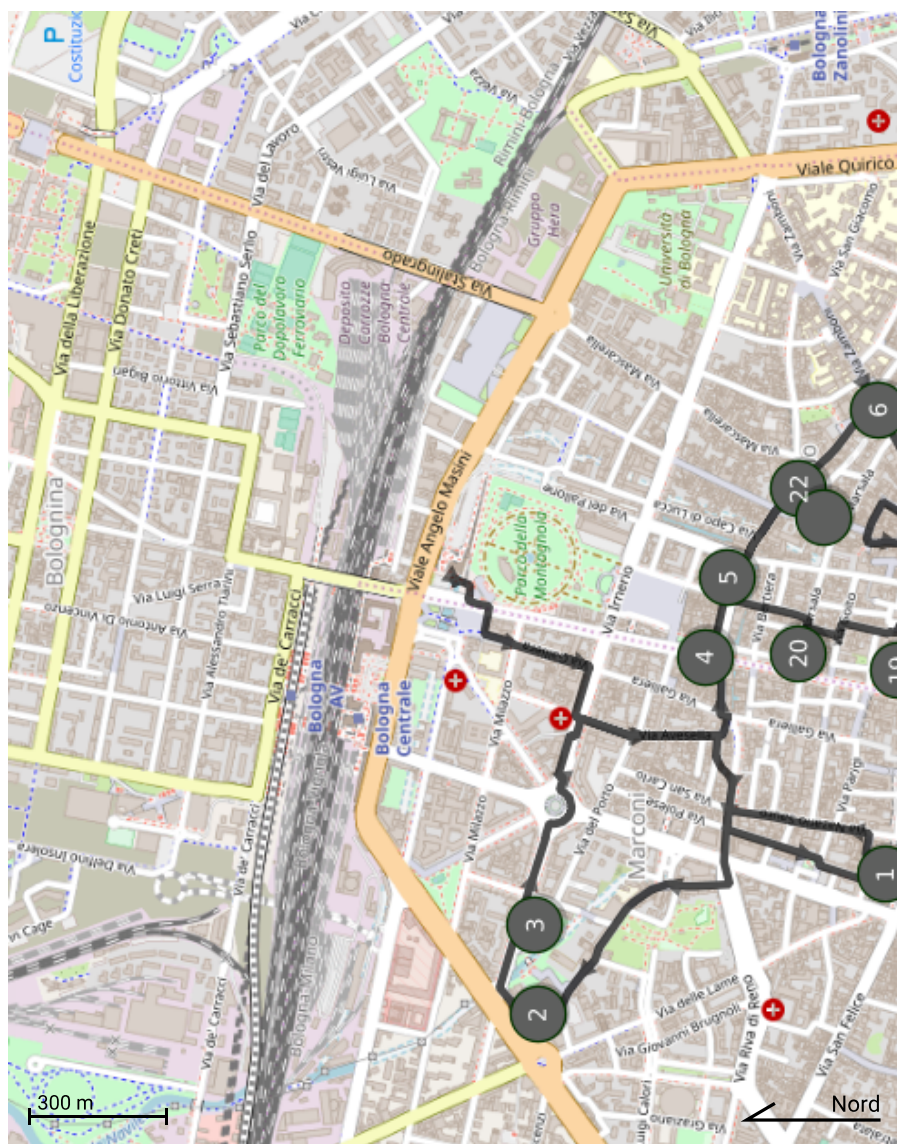
Historical Bologna wine shop. It is possible to taste wines, cheese and salami

Info: enotecaitaliana.it

21 Osteria dell'Orsa

22 Hotel Accademia

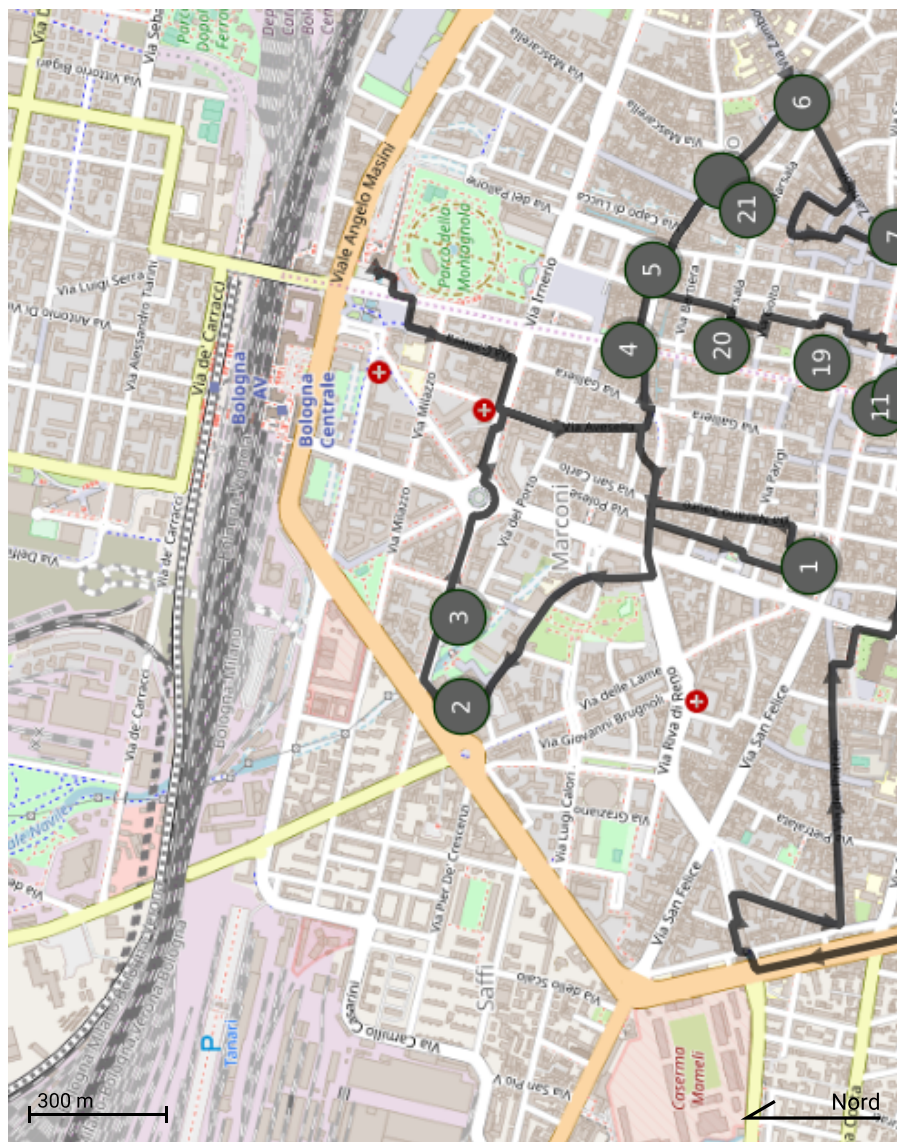
Day 6: around Bologna



Day 6: around Bologna



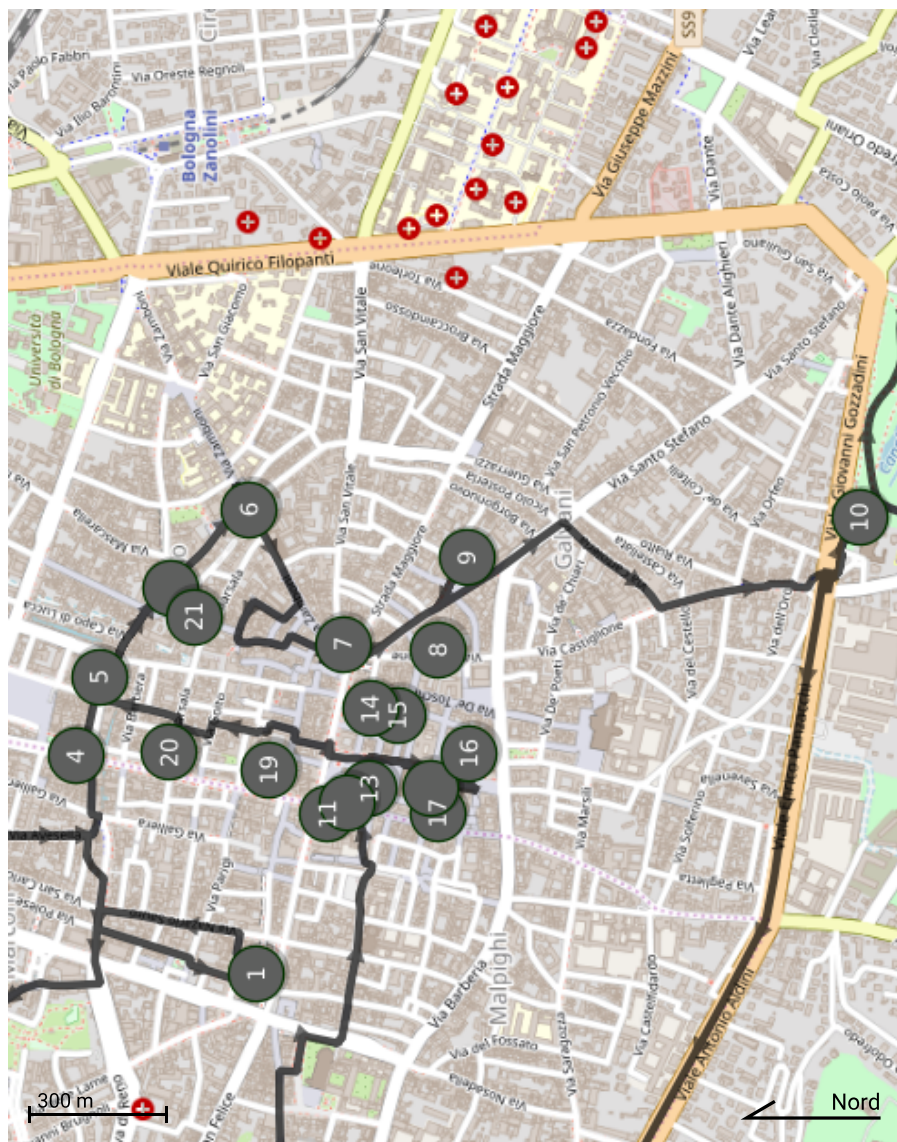
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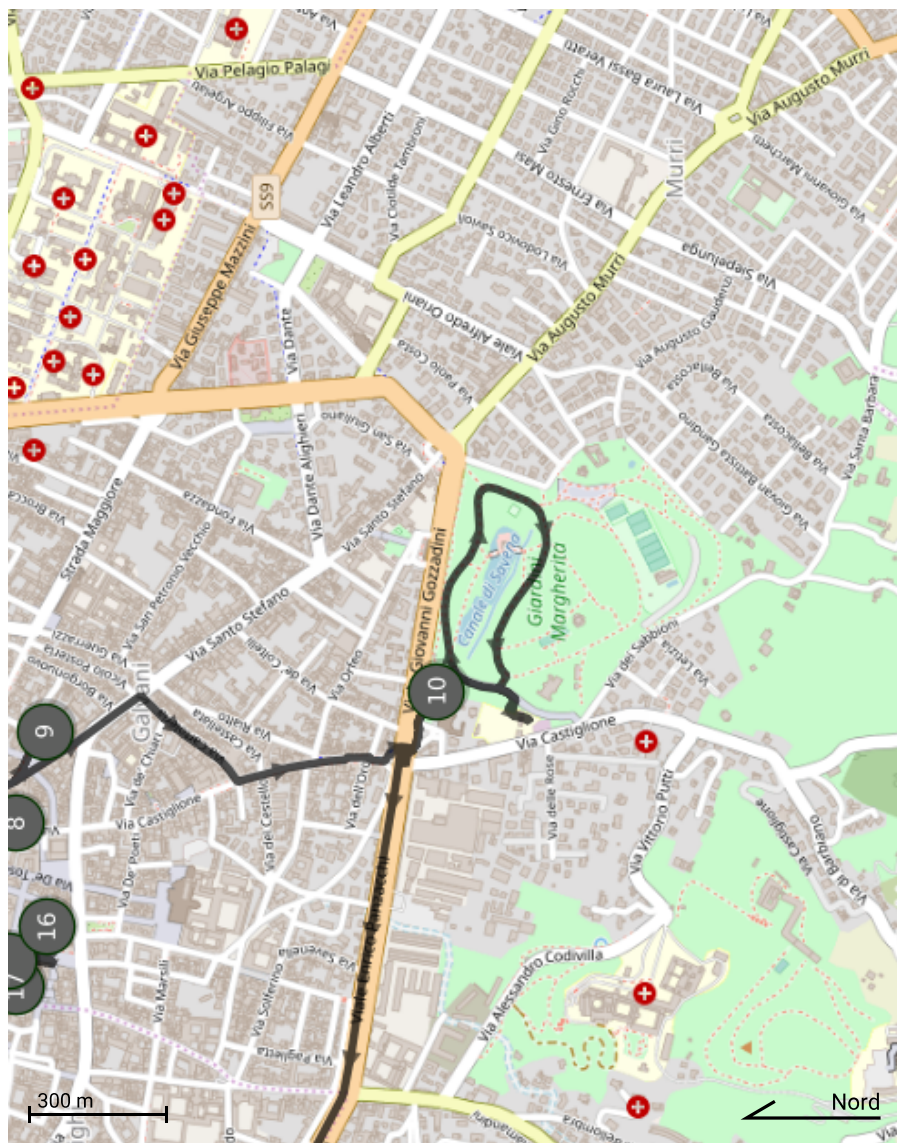
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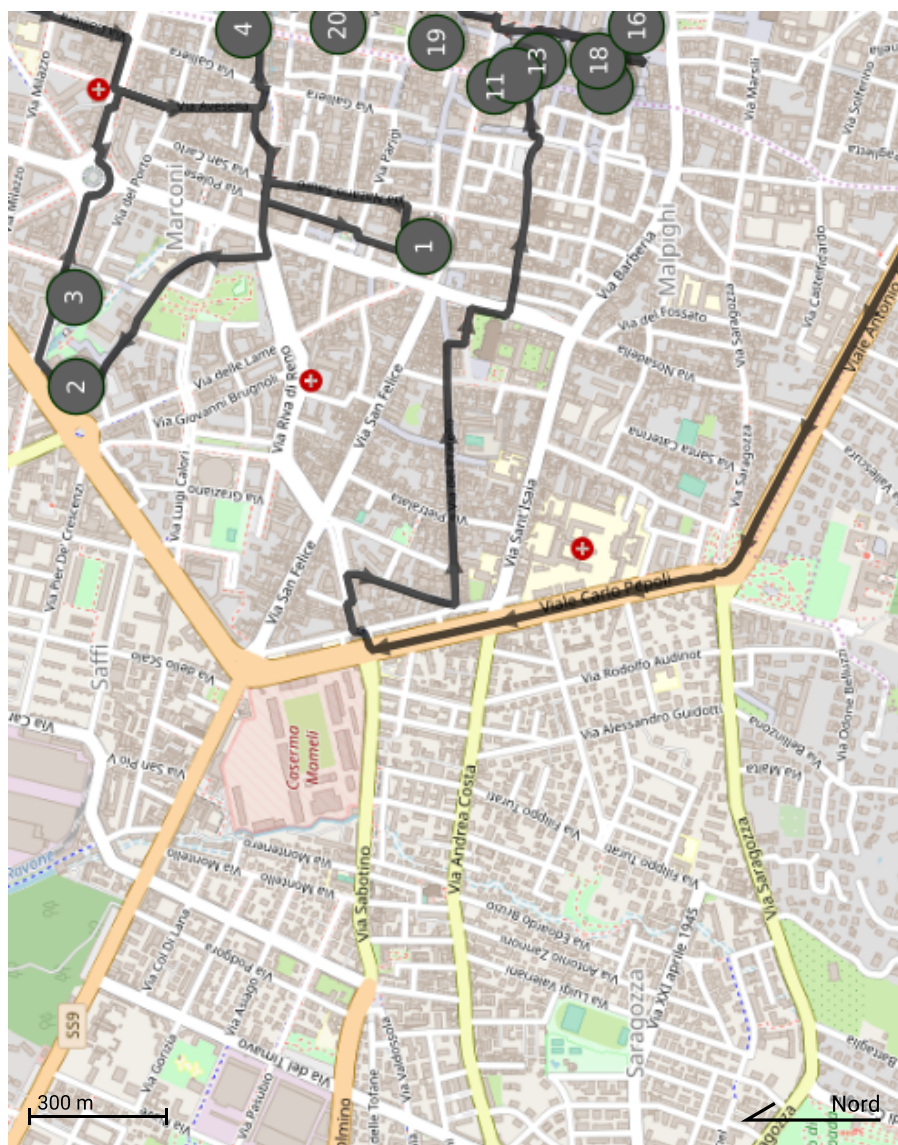
Day 6: around Bologna



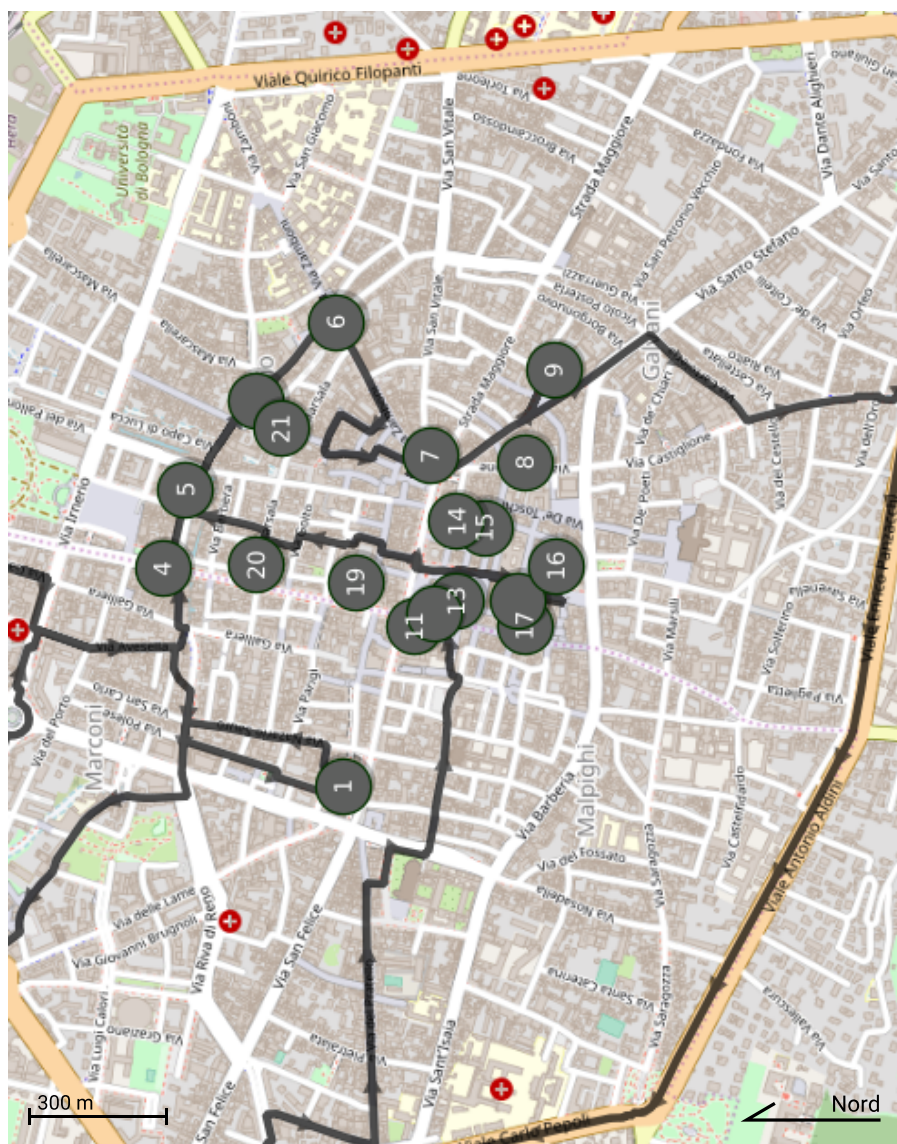
Day 6: around Bologna



Day 6: around Bologna



Day 6: around Bologna



Day 6: around Bologna



EMILIA ROMAGNA FOR FOODIES: CYCLING FROM PARMA TO BOLOGNA

