

involved and the decorative scheme was only completed at the end of the 14th century. They include the frescoes from the west wall of the church depicting the *Nativity* (with the unusual scene of the Bathing of the

Child), considered the best works of Vitale da Bologna (1330s). Other scenes illustrate the childhood of Christ, and Old Testament stories (Jacob and Joseph, Moses).

The long gallery exhibits the most important works of the 15th–16th centuries. It is divided into sections:

9: Venetian works by Antonio Vivarini (*Risen Christ* and a magnificent polyptych), Cima da Conegliano (*Madonna and Child*) and L'Alunno (*Annunciation*).

10: Ferrarese school: Francesco del Cossa, a beautiful *Madonna Enthroned with Saints*; Ercole de' Roberti, the weeping *Mary Magdalene* (a fresco fragment; the tears are particularly well rendered).

11: Less well-known painters, but with particularly interesting works: the so-called 'Maestro della Pala dei Muratori' (*Madonna and Saints*); Michele Coltellini (*Death of the Virgin*); and Giovanni Francesco Maineri (portrait of Alessandro Faruffino).

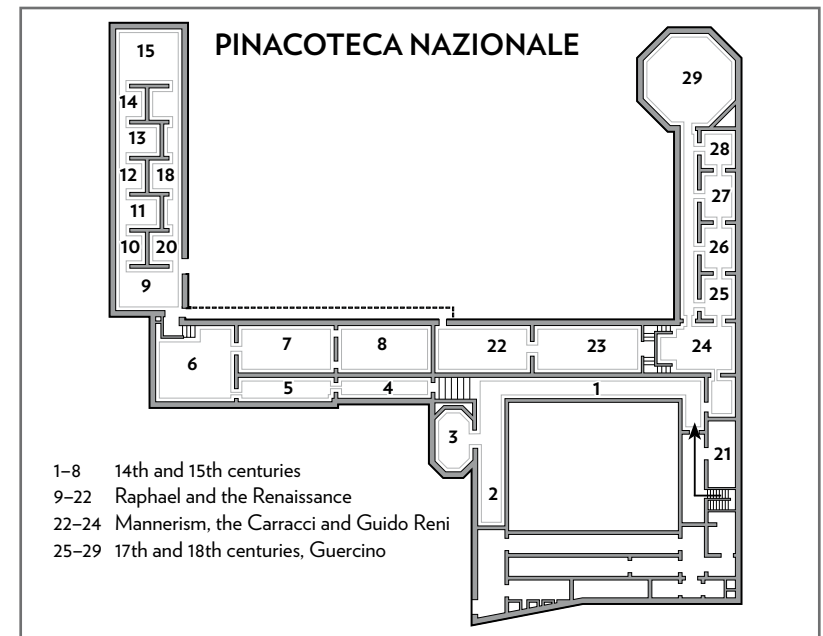
12–14: The Bolognese school, with fine works by its first protagonists: Francesco Francia, Lorenzo Costa and Amico Aspertini (*Adoration of the Magi*).

15: At the end of the gallery is displayed **Raphael's *Ecstasy of St Cecilia***, one of his most famous works. It was commissioned by the Blessed Elena Duglioli dall'Olio for San Giovanni in Monte around 1515. After the suppression of her convent it was seized by Napoleon and taken to Paris

(where it was transferred to canvas): when it returned to Bologna after the downfall of Napoleon (along with many other art treasures which had left the country for France) it became part of this collection and was substituted in the church by a copy. Its innovative iconography shows St Cecilia standing in a group of four saints, all in very different attitudes and poses, with a wonderful still life of musical instruments on the ground at their feet. St Cecilia, in a magnificent golden robe, is listening in rapture to a holy choir of angels in the sky above, but it is the striking, almost profane, Mary Magdalene, dressed in muted colours with a veil lightly covering her head, who is the most memorable figure in the group as she looks straight at us out of the painting. Opposite hangs a typical *Madonna and Saints* by another famous painter from Umbria, Perugino. Also here is *St John the Baptist* by Bugiardini and a tondo by Franciabigio.

16–17: Works by Innocenzo da Imola and Giacomo and Giulio Raibolini, the sons of Francesco Francia.

18: The *Madonna and Child with Saints* is one of a group of paintings carried out by Parmigianino when he came to Bologna after the Sack of Rome in 1527 (before returning north to his



birthplace, Parma, for the rest of his life). Even though he was not a prolific painter, he is recognised as one of the most influential of his time, his work characterised by a marked formal elegance, instantly recognisable, which led the way to the Baroque and the dramatic Bolognese canvases of the Carracci.

19: Il Bagnacavallo the Younger (Giovanni Battista Ramenghi).

20: The fragment from a *Crucifixion* (with Christ and the Good Thief) is by Titian.

It is now necessary to return all the way back to the entrance, from which you can visit the little **Room 21**, which has frescoes illustrating *Orlando Furioso* (detached from Palazzo Torfanini in Via Galliera) by Niccolò dell'Abate, dating from around 1550. Outside is an exquisite small painting by Guido Reni of *St Francis consoled by an Angel*, which is on loan from Sir Denis Mahon's collection. Mahon, an art historian, did much to re-evaluate the late 16th-century Bolognese school and he curated the first exhibition on the Carracci here in 1956. His contribution to the formation of this gallery was recognised in 2002, when he was given an honorary degree from Bologna University.

Next are three large halls with a spectacular display of Mannerist (late 16th- and early 17th-century) paintings: the chronological display begins in Room 22, at the far end.

(opened on request at the *Istituto Botanico of the University*), founded by Francesco III in 1758. Beyond the other end of the gardens is the huge **Tempio Monumentale** (map *Modena 2*), a war memorial built in an eclectic style by Achille Casanova and Domenico Barbanti in 1929.

MODENA AND SPORTS CARS

In 2012 the **Museo Casa Enzo Ferrari** was opened in Via Paolo Ferrari 85 (map *Modena 2*). It consists of the house where Enzo Ferrari was born in 1898, and a modern building next to it, which has a roof in the favourite ‘Modena yellow’, in imitation of the louvred bonnet of the famous racing cars produced by the firm which he founded and which bears his name. The museum (open every day 9.30–6; 7 in summer; combined ticket available with the *Maranello Museum*, to which you can book a shuttle bus service; *museocasaenzoferrari.it*) is close to the railway station and Tempio Monumentale. It has a section on the history of motoring and an exhibition centre and café. In Ferrari’s birthplace there is a multimedia exhibition illustrating his life and including a reconstruction of his office. Ferrari’s first victory was at the Rome Grand Prix in 1947. The racing cars and sports cars he built soon became world famous and his single-seaters and prototypes won the most important championship races. He managed to maintain the firm’s leading position despite fierce competition. He is remembered for his complex Machiavellian character, a self-styled ‘agitator of men’, though by the time of his death in 1988 he was also greatly revered as one of the most successful industrialists in Italy. The **Ferrari works** which he founded are at **Maranello**, about 16km south of town (map *B, A2*). Here some 7,000 cars are still manufactured every year for wealthy clients all over the world. Close to the factory is a much visited museum (*Via Dino Ferrari 43; open as for the Museo Casa Enzo Ferrari; museo.ferrari.com*), which preserves more mementoes of Enzo Ferrari and examples of racing and sports cars, both vintage and modern. Important exhibitions are held here regularly. (A good place to have a meal in suitable surroundings, which has for long been favoured by motoring enthusiasts, is the €€ Ristorante Cavallino in Maranello.) Near the museum at Fiorano is the Ferrari test track.

The Fiat group also produces another world-famous brand of sports and racing car in Modena, the **Maserati** (the factory is in Viale Ciro Menotti; map *Modena 6*). The works moved from Bologna in 1940 and in 1997 the brand was acquired by the Ferrari group.

About 19km east of the Modena (beyond Nonantola; map *B, B2*) is Sant’Agata Bolognese, where the **Lamborghini works** are located. This company at first produced tractors but entered the world of racing cars in the 1960s and managed to withstand the competition from Ferrari with considerable success. Now owned by the Volkswagen group, outrageously imaginative models of sports cars are still produced by Lamborghini and a museum was opened here in 2001 (open Mon–Fri 10–12.30 & 3.30–5; *Via Modena 12*).

MODENA PRACTICAL TIPS

INFORMATION OFFICE

IAT. 14 Piazza Grande, T: 059 203 2660, *visitmodena.it*.

GETTING AROUND

- **By air:** The nearest airport is Bologna, 36km from Modena.
- **By rail:** Modena is on Italy’s main north–south line from Milan via Bologna and Florence to Rome. Some fast trains and most Intercity trains stop at Modena (1hr 30mins from Milan, 30mins from Bologna), and there are through trains also from Rome/Florence. Commuter trains (Regionali and Interregionali) connect Modena with Mantua and Verona.

Modena has two railway stations: Piazza Dante (close to the historic centre; map *Modena 2*) for all main line services and for Sassuolo; Piazza Manzoni for local trains to Fiorano and Sassuolo.

- **By car:** Car parks at Parco Novi Sad (map *Modena 1*), Viale Vittorio Veneto (map *Modena 5*), Viale Berengario (map *Modena 3*), Viale Fontanelli, (map *Modena 1*) Viale Sigonio (map *Modena 7*) and Piazza Roma (map *Modena 4*). Free parking in Piazza Giovanni di Tienanmen (map *Modena 1*).
- **Trolleybuses** provide all town transport: no. 7 from the station to the museums and Via Emilia (for the duomo). SETA (setaweb.it) run services to localities in the province from the bus station in Via Molza (map *Modena 1*).

WHERE TO STAY

€€ **Canalgrande.** Elegant and refined, in an 18th-century palace with luxuriant garden and excellent restaurant. *Corso Canal Grande 6, T: 059 217160, canalgrandehotel.it. Map Modena 6.*

€ **Libertà.** Central, in an ancient townhouse. *Via Blasias 10, T: 059 222365, hotelliberta.it. Map Modena 4.*

€ **Cervetta5.** In a short side street off Via Selmi which runs south from Piazza Grande. Perhaps a little pretentious but good value. Garage parking for small extra charge. The **Antica Trattoria Cervetta** is next door. *Via Cervetta 5, T: 059 238447, hotlercervetta5.com. Map Modena 5.*

€ **Ostello San Filippo Neri.** A very simple hostel. *Via Sant’Orsola 48–52, T: 059 234598, ostellomodena.it. Map Modena 2.*

RESTAURANTS

€€€ **Hosteria Giusti.** Specialising in traditional and old recipes, good cheeses, selection of wines and spirits. Closed Sun–Mon. *Via Farini 75, T: 059 222533, hosteriagiusti.it. Map Modena 4.*

€€ **Bianca.** Good, upmarket trattoria. Closed midday Sat and Sun. *Via Spaccini 24, T: 059 311524, trattoriabianca.it. Beyond map Modena 1.*

€€ **Francescana.** Elegant osteria specialising in traditional recipes, good selection of wines. Closed Sat midday–

Environs of Modena & Reggio Emilia

The area described in this chapter was badly hit in the earthquake of 2012. Reconstruction has been underway since. Five years on, in April 2017, Pope Francis visited the region and praised the people for their courage and tenacity.

CARPI

The most interesting place in the province of Modena is the town of Carpi (*map B, BI*). It has an attractive centre and some fine palaces (though it was one of the towns worst hit by the earthquake), though surrounded by extensive industrial suburbs. From 1327 to 1525 it was a lordship of the Pio family, famous as patrons of the arts, who after 1450 were called Pio di Savoia. The huge **Piazza Martiri**, laid out in the 15th–16th centuries, with a lovely portico, is particularly handsome. Here the **Palazzo dei Pio** houses the town's museums (*open Thur, Sat–Sun and holidays 10-1 & 3-7; Tues, Wed, Fri 10-1; palazzodeipio.it*). The Museo della Città contains some fine works in scagliola, a material made from selenite, which is used to imitate marble and *pietre dure* (the town was famous in the 17th–18th centuries for its production of scagliola works). The Museo del Castello houses works of art and the third museum commemorates the victims deported to Nazi concentration camps in the Second World War. The largest Nazi internment camp set up in Italy in 1944 was at **Fossoli**, 5km to the north Carpi on the way to Novi di Modena; it is described at the beginning of *Se Questo è un'Uomo (If This is a Man)* by Primo Levi, who was deported from here to Auschwitz in 1944. He survived to write about the ordeal.

Beneath the portico in the piazza is a 19th-century pharmacy. The **duomo** was begun in 1514. The Teatro Comunale (with a fine interior) dates from 1857–61. The Portico del Grano dates from the end of the 15th century.

Behind Palazzo del Pio is **Santa Maria in Castello** (known as La Sagra), with its tall campanile. The 12th-century church was greatly reduced in size in 1514. It contains the sarcophagus of Manfredio Pio (1351), a marble ambo attributed to Niccolò (12th century) and two frescoed chapels of the early 15th century.

On Corso Manfredo Fanti is the late 17th-century church of **Sant'Ignazio**, which contains a fine high altar in scagliola (1696) and a large 17th-century painting by Bonaventura Lamberti. It houses the Museo Diocesano (*still closed at the time of writing following earthquake damage*). To the south is the church of **San Nicolò**, built on a central plan in 1494. It also contains fine scagliola altars. Further south are the Rococo church of the **Crocifisso** (with a *Madonna* by Begarelli) and **San Francesco** (*closed since the earthquake*) with the tomb of Marco Pio attributed to the school of Jacopo della Quercia and a fresco of the *Enthroned Madonna* attributed to Giovanni da Modena.

Via Giulio Rovighi is on the site of the **ghetto**, where the Jewish community was forced to live between 1719 and 1796. The synagogue at no. 57 was in use until 1922.

NORTH & EAST OF MODENA

Nonantola (*map B, B2*) has two 14th-century towers and is famous for its abbey, founded in 752 and rebuilt in brick in the 13th century. The portal has reliefs (1121) by the school of Wiligelmus, who produced the famous decorations on the exterior of Modena's duomo. The church contains the tombs of popes St Sylvester and Adrian III. In the refectory are fresco fragments dating from the early 12th century. Adjacent is the Museo Diocesano.

Mirandola (*map B, BI*), at the epicentre of the earthquake, was a principality of the Pico family, the most famous member of which was Giovanni Pico (1463–94; known as Pico della Mirandola), the humanist and scholar noted for his learning, a famous figure of the Italian Renaissance. The church of San Francesco, with its tombs of the Pico family, was almost totally destroyed in the earthquake. There are scanty remains of the Pico ducal palace in the main piazza. The Collegiata (collegiate church) was also destroyed in the earthquake but a 15th-century wood Crucifix was extracted in many pieces from the rubble and has subsequently been restored.

San Felice sul Panaro (*map B, BI*) and the pretty little town of **Finale Emilia** (*map B, CI*) were also at the epicentre of the quake. Not only were there human casualties, but thousands of the inhabitants had to leave their homes and much of the damage was irreparable. The Este castle at San Felice was heavily damaged. Finale's castle was reduced to rubble.

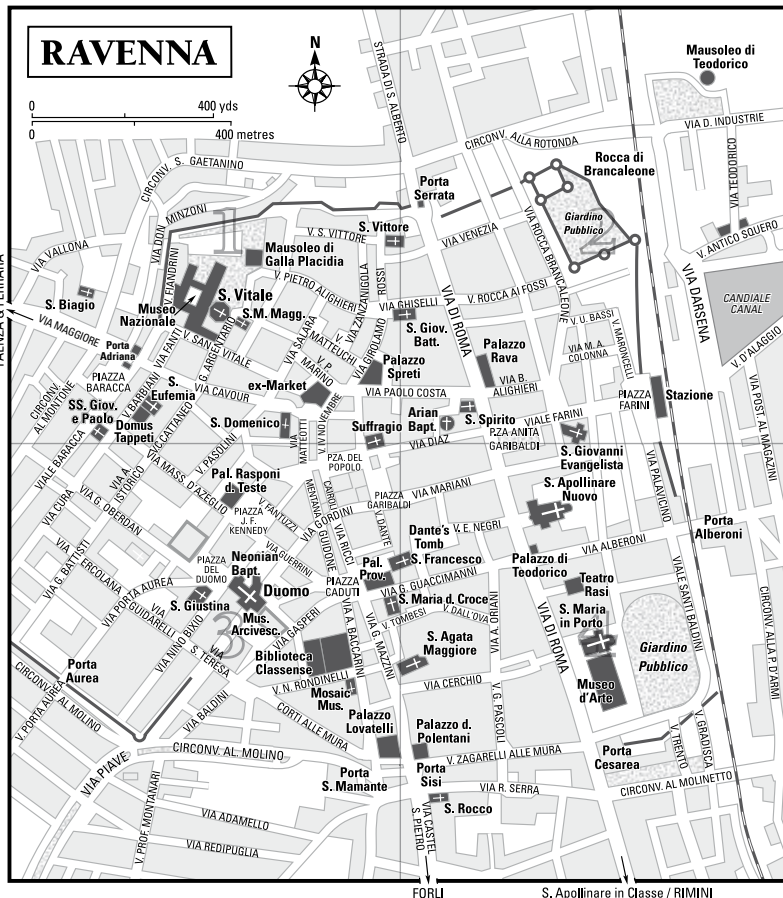
SOUTH OF MODENA

On the Panaro river is **Vignola** (*map B, B2*), a fruit-growing centre famous for its cherries. It was the birthplace of the architect Jacopo Barozzi, called Il Vignola (1507–73). He became the most important successor to Michelangelo in Rome. The fine castle (*for opening times, see www.roccadivignola.it*) was built by Ugucione Contrari between 1401 and 1435. The chapel has very interesting late-Gothic

SAN VITALE & THE MAUSOLEUM OF GALLA PLACIDIA

Map Ravenna, 1. This famous monument, together with the Mausoleum of Galla Placidia, is surrounded by a peaceful garden entered through a 17th-century archway in Via San Vitale at the end of Via Fanti. In winter, conservation work on some of the mosaics is usually in progress.

This church is the most precious example of Byzantine art in Western Europe. A venerable 6th-century building, it has an exceptionally interesting octagonal plan surrounded by a double gallery, with an octagonal cupola. But it is above all famous for the wonderful mosaics and carved capitals which adorn its apsidal choir.



Building history of San Vitale

Theodoric allowed orthodox and Arian congregations to worship side by side in Ravenna, and in the 520s, around the time of Theodoric's death, the orthodox bishop Ecclesius, backed by funds from a wealthy banker, Julianus Argentarius, put in hand the building of a church to house the relics of San Vitale, martyred by tradition in the 3rd century. Ecclesius knew Constantinople well, and it was the church of Sts Sergius and Bacchus there which seems to have given him the Byzantine model for a centrally planned church, which provided a dramatic contrast to the simple basilican plan of the earlier Ravenna churches. Before the building was finished, however, the eastern emperor Justinian's troops invaded Italy in an attempt to win back the western empire. Ravenna fell in 540 and the as yet unfinished San Vitale was adorned with magnificent mosaics in honour of Justinian and his empress Theodora. San Vitale was eventually finished by the energetic orthodox bishop Maximian (*see p. 156*) in 547.

The original entrance was through the narthex, which stands oblique to the church, and which was formerly preceded by a quadrangular porch (but the narthex can now only be seen from the Museo Nazionale housed in the adjoining former Benedictine monastery, and the atrium was replaced by the Benedictines with a cloister during the 10th century).

Interior of San Vitale

The remarkable plan comprises two concentric octagons with seven exedrae or niches and an apsidal choir, or sanctuary. The eight pillars that support the dome are encased below in marble (largely renewed) and are separated by the exedrae with their triple arches in front of the matroneum, or women's gallery. It has been discovered that the dome was constructed from two rows of terracotta tubes laid horizontally in concentric rings and fitting into one another in order to ensure that the dome's weight would not compromise the stability of the building. The intended mosaic decoration of the dome was never executed. In the 18th century it received the (disappointing) painted decoration that we see today, which unfortunately detracts from the appreciation of the structure. The extremely interesting architecture of the interior recalls not only Roman buildings but also Byzantine monuments. The venerable pavement has inlay in precious marbles.

But the decoration of the sanctuary and apse, raised above two low steps, was carried out and survives intact and it is to this part of the church that the visitor is immediately drawn. Here every inch of the wall space is covered with exquisite mosaic, with incredibly varied colours (though green predominates). The mosaics include figurative representations as well as extraordinarily beautiful stylised friezes and borders. The intrados of the **entrance arch** has roundels, framed by pairs of green dolphins with their tails entwined, with busts of Christ and the Apostles together with St Gervasius and St Protasius, the sons of the patron saint (in the lowest two medallions).

The **sanctuary** has eight columns in two tiers, all of them with superb lace-work two-storied capitals (the combination of capital and impost block was used for the first time in Constantinople at this period, and so it is thought that these beautifully

