THE COUNCIL OF TRENT

The 19th Ecumenical Council of the Roman Catholic Church (1545–63) was convoked under Holy Roman Emperor Charles V in response to the spread of Protestantism across Europe. Alarmed by the number of Christians massing under Luther's banner, the emperor was concerned to put the Roman Catholic Church in order, addressing both church discipline and dogma. The council did not begin as a Counter Reformatory project to repudiate Protestants: Protestant delegates were present and the original aim was to find a solution—this proved impossible. What the Council concluded included the following: the Nicene Creed was the basis of faith; Luther, Calvin and Zwingli were all repudiated; the Catholic Church's stance on Original Sin, Transubstantiation, purgatory, indulgences, the veneration of relics and the role of the saints was defined. To the end the Council was dogged by disagreement between pope and emperor. When Charles V died, his even less conciliatory brother Ferdinand succeeded him, and disagreement between the pope's prelates and those from Spain and the Empire became worse than ever. In the end the papal faction prevailed. The Protestant question was not settled, but the Council's decrees formed a manual for Roman Catholicism that remained unchanged up to 1967.

The Council of Trent in session in the nave of Santa Maria Maggiore, as depicted by Elia Naurizio (1633).

OTHER SIGHTS IN TRENTO

East of the duomo, **Piazza Vittoria** (*map Trento 6*) is named to commemorate one of Trento's most celebrated sons, the great sculptor Alessandro Vittoria, who was born here in 1525, the son of a tailor. He trained first in his native city before moving to Venice to complete his apprenticeship under the Tuscan master Jacopo Sansovino, who was at work there. He remained in the Veneto for the rest of his life (he died in 1608), working both in Venice and Vicenza, his Mannerist style influenced by his great contemporary Michelangelo. A statue of Vittoria wielding a sculptor's hammer stands in the centre of the piazza. The fixed stalls of a food market, operating Mon–Sat mornings, line its periphery.

Trento's handsome Rationalist railway station faces the **Piazza Dante** public park (*map Trento 3*), with a small pond and a café. The station building dates from 1936, restored after damage in WWII with the addition of mosaics inspired by well-known local landmarks.

Heading south along the line of the Adige river, you come to the redeveloped Albere industrial district, with **MUSE**—Muse delle Scienze—Trento's Science Museum (*map Trento 7; muse.it*). Designed by Renzo Piano and inaugurated in July 2013, it explores themes of life at high altitudes, biodiversity, sustainability and evolution, ending in a luxuriant basement-level greenhouse. The fourth floor is dedicated to high-elevation environments; highlights here are the full-surround digital simulation of an avalanche, and a hands-on *via ferrata* suspended at the edge of the 23-metre deep central well. The first-floor displays trace the history of human presence in the Alps, illustrating human cultural, economic and social evolution from Neanderthal man, through the arrival of *Homo sapiens*, to the Stone Age and the Age of Metals. Highlights include rock paintings of plants and animals from the Riparo Dalmeri, a large open cave on the northern rim of the Piana della Marcèsina (1200m).

Across the park from MUSE is **Palazzo delle Albere**, once a suburban fortress-villa encircled by a moat, built around 1535 for Cristoforo Madruzzo, who succeeded Bernardo Cles as Prince-Bishop in 1539. With stout square towers at each of its four corners and decorated internally with frescoes, of which only traces remain today, it is used by both MUSE and MART (the Museo d'Arte Moderna e Contemporanea di Rovereto e Trento; *mart.tn.it/en*), for events and temporary exhibitions. The avenue of trees (*albere*) from which it took its name, has long gone.

The **Museo dell'Aeronautica Gianni Caproni**, at Mattarello, near the airport (*closed Mon; access by car or taxi; no public transport*), was founded in 1927 by aviation pioneer Gianni Caproni, a native of Arco north of Lake Garda, and his wife Timina Guasti. It is the oldest aviation museum in the world. Here you'll find an exceptional collection of historical aircraft, together with other material documents of humankind's conquest of the air—machinery, prints, drawings, photographs, archival documents, books and artworks—all assembled over the years by the Caproni family. The focus is on the early years of flight, and nine of the historical aircraft are the only extant examples of their kind. The collection is displayed in two

MONTE ZUGNA

Rising to the east of the Adige valley is the Coni Zugna (1865m), 20km south of Rovereto, reached by a winding road from Albaredo (*map A, B3*). Here a joint project, undertaken by the Museo Storico Italiano della Guerra in cooperation with the Museo Civico and the Fondazione Parco Botanico del Cengio Alto di Rovereto, has recovered some impressive First World War artefacts in the area of Trincerone-Kopfstellung. This was the last Italian stronghold against Austria-Hungary and, conversely, an important target for the Austrian army. From the summit on a clear day looking south, the tip of Lake Garda can be seen. Looking north, the city of Trento is visible. Thus the mountain became a symbol for both armies of the territory they were desperate to secure. The restoration of the first Italian and Austro-Hungarian lines, coordinated by architects Alessandro Andreolli and Giorgio Campolongo, has created an educational walk around and through the trenches and across the narrow no-man's-land; text panels explain the military organisation of the mountain and offer details on the individual artefacts. The project, completed in 2011, was awarded the Costruire il Trentino prize for contemporary architecture in 2013.

WHERE TO STAY IN AND AROUND ROVERETO

Nogaredo (*map A, B3*)
€ **Relais Palazzo Lodro**n. This historic house was begun in the 15th century and finished in the 17th by the Nogaredo-born Prince-Bishop of Salzburg, Paris von Lodron. The architect was Santino Solari (1576–1646), who also worked on Salzburg cathedral and designed the city's Italian Baroque castle, Hellbrunn. The relais is a thoroughly comfortable place with large and well-appointed rooms. Spa facilities include an indoor pool, Finnish sauna and cooler bio sauna (with aromatic herbs). Breakfast is served in the garden in summer. *Via Conti Lodron 5. relaispalazzolodron.com*

Rovereto (*map A, B3*)
€€ **Hotel Rovereto**. Behind the handsome 19th-century exterior is a totally revamped hotel: bright colours, geometric angles, smooth surfaces—with the occasional eclectic period touch. The owners' own collection of modern and contemporary art is on display, bringing a distinct character to the place. There is also a restaurant, Ristorante Novecento (closed Sun). *Corso Rosmini 82D. hotelrovereto.it*

THE ADAMELLO-BRENTA MOUNTAINS

The west flank of the Adige Valley, opposite Trento, is formed by the Presanella and Brenta mountain groups, which, together with the east flank of Monte Adamello (3539m), constitute a protected area rich in sights of natural and historic interest.

THE GIUDICARIE

In the Giudicarie valleys, between Stenico and Tione (*map A, A3*), is the **Gola della Scaletta**, a narrow winding gorge of the Sarca. **Madonna di Campiglio** (1522m; *map A, A2*), in a wooded basin in the Val Rendena, the upper valley of the Sarca, below the Brenta mountains, is a popular resort in both summer and winter. It has excellent ski facilities. The Brenta peaks, an isolated dolomitic group between Madonna di Campiglio and the Adige valley, are for expert climbers only, but there are many easier walks (marked by coloured signs) in their foothills. A path (or chair-lift) ascends Monte Spinale (2104m), from which there is a splendid circular view of the Brenta, Adamello, Presanella and Ortles/Ortler mountains. To the south is the magnificent Val Brenta.

Pinzolo (*map A, A2*), another ski resort and climbing centre, is in a splendid position at the junction of the two main upper valleys of the Sarca. The church of San Vigilio has a remarkable external fresco of the *Dance of Death* by Simone Baschenis (1539). A similar painting (1519) by the same artist decorates the exterior of the church of Santo Stefano, which also contains frescoes by him inside.

The **Val di Genova** is a magnificent valley, thickly wooded in parts and with several waterfalls, which is the main approach to the Presanella and Adamello groups from the east. The **Presanella** (3556m) was first ascended by the English alpinist Douglas Freshfield (d. 1929) in 1864.

STENICO AND MOLVENO
Stenico castle (*map A, A3; buonconsiglio.it*), dating from the 12th century, was the summer residence of the prince-bishops of Trento (though they must also have used it in winter too; it features in the famous snowball-fight fresco in the Castello di Buonconsiglio in Trento; *see p. 14*). It is now one of the four principal fine-arts museums of the Autonomous Province of Trento. The chapel bears Romanesque frescoes of New Testament scenes and saints (13th century); the rooms are frescoed with historical scenes, floral motifs and heraldic emblems, battle scenes and allegorical figures. The

BOLZANO/BOZEN

Occupying a wide plain formed by the junction of the Isarco/Eisack and Talvera/Talfer rivers, with the Adige/Etsch joining a short way to the south, Bolzano, in German Bozen (*map B, B2*), is the largest town in the upper basin of the Adige and has been the capital of the province of Bolzano—the Alto Adige or South Tyrol—since 1927. It has the character of a German rather than an Italian town and the inhabitants are proud of the distinction between their province and that of Trentino to the south. The old town, with its low-pitched Tyrolean arcades and Gothic architecture, has a distinctly medieval appearance. The population is both Italian and German-speaking.

HISTORY OF BOLZANO

Mentioned for the first time (as *Bauzanum*) by Paulus Diaconus in his medieval history of the Lombards, Bolzano formed part of the episcopal principality of Trento in the 11th century and was joined to the Tyrol in the 16th century. The oldest part of the city grew up around the little Romanesque church of San Giovanni in Villa (12th century), but the greatest building activity was that of the Gothic period, when Bolzano became a major mercantile centre. Long a possession of the prince-bishops of Trento, it eventually passed to the Counts of Tyrol, who were succeeded by the Dukes of Carinthia and, after 1363, the Dukes of Austria. The Habsburgs held the city until 1918, except during the Napoleonic period, when it was briefly united first to Bavaria and then to the Napoleonic Kingdom of Italy. In the late 19th century the old city, having remained substantially unchanged over the centuries, grew to include the elegant suburb of Gries. In the 1930s industrial development gave rise to a number of new factories and working-class neighbourhoods towards the west and south, which also changed the city's predominantly German ethnic composition by attracting large numbers of labourers from southern Italy.

AROUND PIAZZA WALTHER

The centre of the city is the busy, spacious **Piazza Walther** (*map Bolzano 6*). It takes its name from a monument erected in the 19th century to the medieval German poet Walther von der Vogelweide, thought to have been a native of the region. The **cathedral**, a Gothic church of the 14th and 15th centuries (restored after 1945), with an elegant apse, a steep tile roof and a fretwork spire, overlooks the square from
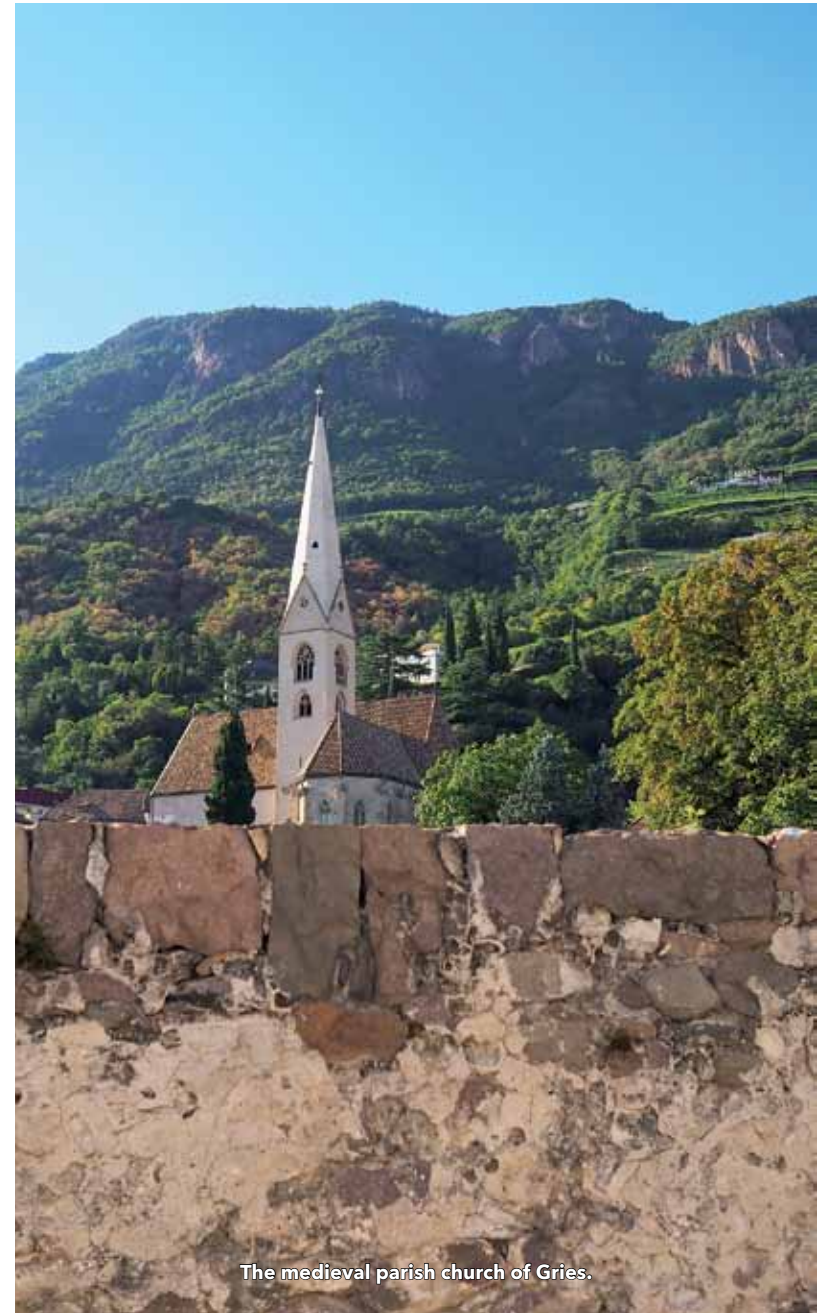
The medieval parish church of Gries.

variety with a delicate pale pink skin. It is less full-bodied than its variant variety, Gewürztraminer, which is commonly grown at these altitudes. There are pleasant walks to be taken up behind the village, along narrow lanes between the vines. The Via Schneckenthaler leads (15mins on foot) to the hamlet of **Kastelaz**, where the plain, ancient church of St Jakob preserves interesting frescoes. The oldest, from the Romanesque period, are in the chancel, where there is a *Christ Enthroned* in the apse. In the nave there are colourful 15th-century frescoes which include a version of the 'Miracle of the Chickens', a legend connected to the pilgrimage to Santiago (this church was on the pilgrimage route, hence the dedication to St James), concerning a boy falsely accused of theft and miraculously saved from hanging. When his parents confront their son's accuser at dinner, they are told that their son is 'as dead as these roast chickens,' whereupon the birds promptly rise off the plate and fly away.

In the centre of **Magrè/Margreid** (*map B, B3*), on opposite sides of a narrow cobbled street, stands the little **church of St Gertrude** and its much older bell-tower. When the current Baroque church was planned in the 17th century, it was on so much larger a scale than the previous Gothic building that it had to move to the other side of the road in order to find enough space. Just outside the village centre, on Via Johann Steck, the volunteer fire station (Bergmeister Wolf Architekten, Bressanone, 2009), occupies three large caves excavated in the mountainside. A black concrete wall, slightly offset from the sheer rockface but parallel to it in horizontal development and inclination, protects the station from rock slides. Its surface is articulated by three projecting rectangular forms—the glass office block and two metal doorframes, which seem to launch red fire-trucks into the exterior. The design has drawn a great deal of attention for its approach to land use and energy conservation. The building could have been built outside the mountain, but to do so would have occupied valuable agricultural land (there is a vineyard right in front of it); in addition, placement of the facility within the mountain has meant that only the doors are exposed to the outside air (-10°C in winter); the rest of the structure is shielded by the rock (+12° in winter), and large parts of the interior are heated only by the latter's natural warmth. Last but not least, the glazed surfaces of the doors and office cube create a greenhouse effect; the residual energy needed to heat the facility is ecologically produced by a pellet furnace. (*For the wine of Margreid, see p. 96.*)

THE SCILIAR-CATINACCIO/ SCHLERN-ROSENGARTEN

NB: All the villages mentioned in this section can be reached by bus from Bolzano.

Fiè allo Sciliar/Völs am Schlern (*map A, C1*) is a popular, peaceful summer resort with a number of hotels and apartments. Here you can sample the '*Völser Heubad*', a treatment which involves immersing yourself in the aromatic hay of these mountain uplands, as if in the curative waters of a spa. South of Völs, the 13th-century **Castel**

Prösels (*schloss-proesels.seiseralm.it*), rebuilt in 1517, is open for exhibitions and guided tours; they also have an escape room.

Fiè/Völs is an excellent starting point for walks in the Sciliar/Schlern mountains. A well-marked hiking trail leads to Tuff Alm and Hofer Alpl, both of which serve excellent food and stunning views. The tiny Sessel Schwaige, supplied only by helicopter and where chickens peck freely among the rocks, is reached after a longer and more challenging trek, some of it along walkways of planks constructed across the narrow mountain gorge.

The Natural Park, whose precipitous slopes are particularly beautiful in autumn, when the larch trees turn bright gold, is also reached via **Siusi/Seis am Schlern** (*map B, C2*), a summer and winter resort with a pleasant main square, which gives its name to the surrounding **Alpe di Siusi/Seiser Alm**, a vast area of summer pasture; and from **Castelrotto/Kastelruth** (*map B, C2*), a fairytale village huddled around a massive (and loud) 18th-century bell-tower and taking its name from the medieval castle, set on a wooded knoll a short way from the village square.

Tires/Tiers and **San Cipriano/St Zyprian** (*map A, C1*) are the gateways to the wild Val Ciamin and the adjacent Catinaccio/Rosengarten group, the mythical lair of the dwarf-king Laurin. It is especially famous for its marvellous colouring at sunset, from which it takes the German name Rosengarten ('Rose Garden').

THE MYTHICAL DWARF-KING

According to legend, the dwarf king Laurin lived high in the mountains in a subterranean crystal palace surrounded by a rose garden, which he protected with a silken thread. Anyone caught plucking his roses was mercilessly punished. When the king of the Adige valley decided to choose a husband for his daughter Similde, he invited knights and nobles for miles around to try their luck. But he did not invite Laurin. In a rage the dwarf-king wrapped himself in his invisibility cloak and went and seized Similde, bearing her away to his rose garden. It was thanks to the rose bushes swaying as he moved that his whereabouts were detected and the princess was rescued. In a fury Laurin placed a curse on his garden, decreeing that it should henceforth be invisible at all hours of day and night. But he forgot about the twilight, which explains the phenomenon of the 'Rosengarten', the rosy red Alpenglow on the mountain peaks of the Catinaccio just after sunset.

Laurin and the other knights. Detail of a mural cycle in the Hotel Laurin in Bolzano (Bruno Goldschmitt, 1911).