



Bologna

La Dotta, la Rossa, la Grassa

Table of Contents

Introduction	3
History	4
The birth according to the legend.....	4
The beginning.....	4
Golden Age.....	5
Italian Bologna.....	6
The Walls	7
The Towers	11
Curiosities	13
Tours.....	14
Tour 1 : Piazza Maggiore and Giardini Margherita.....	14
Tour 2 : Santo Stefano, Strada Maggiore et Via San Vitale	28
Tour 3 : Université et Via Indipendenza.....	37
Tour 4 : Il Quadrilatero (the market).....	42
Tour 5 : Basilica di San Francesco et Collegio di Spagna.....	43
Tour 6 : Santuario della Madonna di San Luca.....	48
Tour 7 : Jewish quarter.....	52
Restaurants.....	54

Introduction

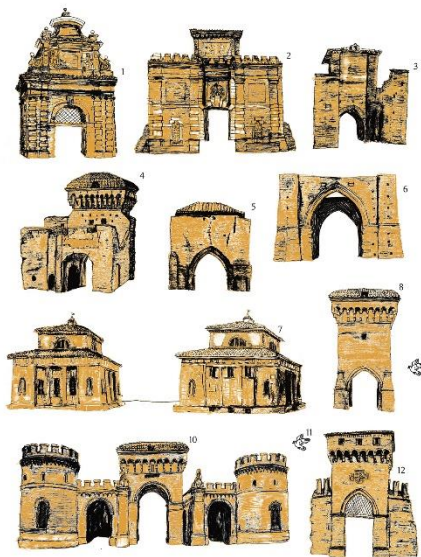
Bologna (Italian: Bologna, pronounced / bo'loɲa /) is an Italian city located in the northeast part of the country, between the Po and the Apennines. It is the capital of the Emilia-Romagna region, and one of the main cities in Italy. Bologna has about 390,000 inhabitants (the Bologneses) and its urban area has 1,005,000 inhabitants.

It is considered to be the seat of the oldest university in the western world, since the University of Bologna was founded in 1088. More than 900 years after its founding, the University is still today the heart of the city as it brings together 100,000 students, which represents $\frac{1}{4}$ of the city's population.

Due to its cultural influence and University, Bologna earned the nickname of Dotta (the scholar); the city also has other nicknames, Rossa (the red), in reference to its terracotta tiles and also for its political left communist soul, and the Grassa (the fat) for its excellent cuisine; the bolognese sauce (ragù alla bolognese in Italian) is a recipe from the region.

The municipality is divided into nine administrative districts: Borgo Panigale, San Donato, San Vitale, Savena, Navile, Porto, Saragozza, Santo Stefano, Reno. The city center was delimited by a wall, with twelve entrances (gates). Today, only 10 are in existence; Porta San Mamolo and Porta Sant'Isaia were destroyed in 1903.

PORTE DI BOLOGNA



1 - PORTA LAME / 2 - PORTA GALLIERA / 3 - PORTA MASCARELLA / 4 - PORTA SAN DONATO / 5 - PORTA SAN VITALE / 6 - PORTA MAGGIORE / 7 - PORTA SANTO STEFANO / 8 - PORTA CASTIGLIONE / 9 - PORTA SAN MAMOLO / 10 - PORTA SARAGOZZA / 11 - PORTA SANT'ISAIA / 12 - PORTA SAN FELICE

Figure 1; Bologna's gates

History

The birth according to the legend

A first version attributes the birth of Bologna to Ocno, exiled from Umbria by the Etruscan Auleste. He would have built a village in the place where Bologna is today. Another story speaks of Felsino, descendant of Ocno, of Etruscan origin (also called Bianore), the legendary founder of Pianoro, Parma and Mantua, who gave the name to the city (Felsina), changed by his son Bono to *Bonomia*.

Nevertheless, the most fascinating legend is the one of the Etruscan king Fero: coming from Ravenna and starting to build huts between the Aposa and Ravone streams, a green and geographically well located land. The village spread around the Aposa torrent, which still today flows underground in Bologna. Fero built a bridge to connect the two banks at the level of the current Via Farini near Piazza Minghetti (Tour 1). This bridge, called Ponte de Fero, sometimes mistakenly called ponte di ferro ("iron bridge"), was located in Via Farini near Calderini square. One day, Aposa, Fero's mistress, wanting to reach her lover's house through discreet streets, was thrown into the river by a falling stone and was never found. For this reason, the torrent took the lady's name: Aposa. The village continued to expand and in order to protect it, Fero had it surrounded by walls. Although old, he himself participated in this construction. One scorching summer day, while at work, Fero's daughter handed him a container of water on condition that he gave the town its name; he agreed and named the village *Felsina*.

The beginning

Bologna was founded by the Etruscans under the name *Felsina* in 534 BC in an area inhabited by the people of Villanova, farmers and shepherds. The Etruscan city grew around a sanctuary built on a hill surrounded by a necropolis. In the 4th century BC, it was conquered by the Boians, who gave it the name (of Celtic origin) of *Bononia*. Conquered by the Romans in 191 AD, the city became a colony (3,000 Roman families settled there under the leadership of the consuls Lucius Valerius Flaccus, Marcus Atilius Seranus and Lucius Valerius Tappo). The construction of Via Æmilia in 187 AD made Bologna a crossroads, connected to Arezzo by Via Flaminia minor and to Aquileia (Aquileia) by Via Aemilia Altinate.

In 88 AD, the city became a municipium. It was made up of rectilinear and orthogonal streets with six cardines and eight decumani, which still form the structure of the city today. The city had nearly 10,000 inhabitants under the Roman Empire, as well as many temples, thermal baths, theaters and an arena. For Pomponius Mela, Bononia was among the five opulentissimae (richest) cities of Italy. Ravaged by fire, it was rebuilt by Nero.

After a long decline, Bologna was reborn in the 5th century under the leadership of Bishop Petronius, who built the church of Santo Stefano (Tour 2). After the fall of the Roman Empire,

Bologna was transformed into a fortress on the borders of the Exarchate of Ravenna in the Po plain. The city was protected by an enclosure which did not protect the ruins of the ancient Roman city. In 728, the city was conquered by Liutprand, king of the Lombards, and annexed to the kingdom of the Lombards.

Golden Age

In the 11th century, Bologna experienced a new period of growth and became a Municipality, for then joining the Lombard League in 1164 to fight against Frédéric Barberousse. In 1088, the University of Bologna was created, today the oldest university in Europe. Illustrious figures attended this university in the Middle Ages such as Irnerius, Dante, Boccaccio and Petrarch. In the 12th century, the development of the city required the extension of its enclosure, followed by a further extension in the 14th century.

In 1256, Bologna promulgated the *Legge del Paradiso* (the "law of paradise"), which abolished feudal serfdom and freed slaves with city money. At the same time, the center of the city was being covered with towers (built by the rich and influential families of the city to show their power), public buildings, churches and abbeys. This growth and wealth led the city to become in 1294 one of the ten most populous cities in Europe.

Like most Italian municipalities of the time, Bologna was torn apart by internal conflicts, which led to the expulsion of the Ghibellines in 1274. After being crushed during the Battle of Zappolino by Modena in 1325, Bologna began to regress and asked for the protection of the Pope at the beginning of the 14th century.

After happy years under the authority of Taddeo Pepoli (1337-1347), Bologna fell into the hands of the Visconti, but returned under the papal protection with Cardinal Gil de Albornoz in 1360. The following years saw an alternation between Republican governments and papal or Visconti dominations. Meanwhile, the town's families engaged in fratricidal fights for its control. In the middle of the 15th century, the Bentivoglio family conquered power with Sante (1445-1462) and Giovanni II (1462-1506). This period was one of the most flourishing for the city, with the presence of famous architects and painters, which transformed Bologna into a true Italian city of the Renaissance. The reign of Giovanni II ended in 1506 after the papal troops of Julius II besieged and pillaged the city. From this date, until the 18th century, Bologna was part of the Papal States, and it was directed by a cardinal legato, and a Senate which elected every two months a gonfalonier (judge), assisted by eight older consuls. The prosperity of the city continued to grow, although a plague at the end of the 16th century brought down the population from 72,000 to 59,000 inhabitants.

In the field of painting, announcing the School of Bologna, we find artists like Amico Aspertini, whose imagination was nourished by the humanist with esotericism, Ercole de' Roberti which stimulated his taste for the magic, the mask, the tragic and the grotesque. The Bolognese artists also benefited from the expressive power of German painting which spread in the Emilian plain thanks to engravings and trips to Venice where the fashion was in the Northern Schools.

During the 15th and 16th centuries, the city of Bologna was also known for a style of fencing known as Bolognese fencing, with masters such as Antonio Manciolino, Achille Marozzo, and Giovanni dall'Agocchie. This style has greatly contributed to the reputation of Italy in this field and has directly or indirectly had a great influence on the history of European fencing.

The prosperity of the city is also reflected in the construction of many buildings, such as in 1564 with Piazza Nettuno and the Palazzo dei Banchi (Tower 1). The Papal domination saw the construction of many churches and other religious establishments, and the renovation of older ones. With 96 convents, Bologna holds the record for Italy. The artistic School of Bologna was founded by artists including Annibale Carracci, Domenichino, Guercino and others.

Under Napoleon, Bologna became the capital of the Cispadan Republic. After the fall of Napoleon, Bologna fell back under the papal domination, rebelling in 1831, then in 1849.

Italian Bologna

After the visit of Pope Pius IX in 1857, the city voted for its annexation to the Kingdom of Sardinia on June 12th, 1859. Since then, the history of Bologna merges with that of Italy.

The city of Bologna was bombed several times during World War II. The city's importance as a center that connects the north with central Italy, as well as its strategic importance as a railway hub, made it one of the main targets of the Allied forces. On July 16, 1943, a series of bombings had devastating consequences for the city and the population; it destroyed several historic districts of the city and the main train station. In total, 44% of the city's infrastructure was destroyed or severely damaged. On September 25, 1943, Bologna was once again the target of bombardments resulting in 936 people killed and thousands wounded. On the morning of April 21, 1945, when Bologna had already been abandoned by the Germans, the first armed corps to enter the city was the 87th Infantry Regiment of the "Friuli" Combat Group, led by General Arturo Scattini. The fighting to drive the Germans out of Bologna had mainly been carried out by soldiers of the Polish 2nd Corps in the previous days.

During the *years of lead*, the city, bastion of the Italian Communist Party, was the scene of many protest movements, in particular students in 1977, as well as actions of neofascist groups. The Bologna Train Station Attack (known in Italy as *la strage di Bologna*) was one of the most significant terrorist actions to hit Italy, killing 85 people and injuring more than 200 people on August 2, 1980, at 10:25 a.m. Members of an extreme right-wing group were convicted of the attack.

In 1995, the Council of Europe awarded Bologna an Europe Prize.

Bologna is today an important cultural center but also a commercial, industrial and communications hub. At the beginning of the 20th century, the old walls were destroyed in order to build a boulevard and new homes.

The Walls

The walls of Bologna surrounded the city until the beginning of the 20th century, when they were almost completely demolished to make way for the current ring road. Built in three successive circles from the 3rd century, there are still remarkable areas in the area of the historic center, to which the Bolognese often refer with the expression “*Bologna within the walls*”.

It is believed that the Etruscans were the first to build walls to protect the city. The defensive structure was probably equipped with wooden towers and was surrounded by three moats.

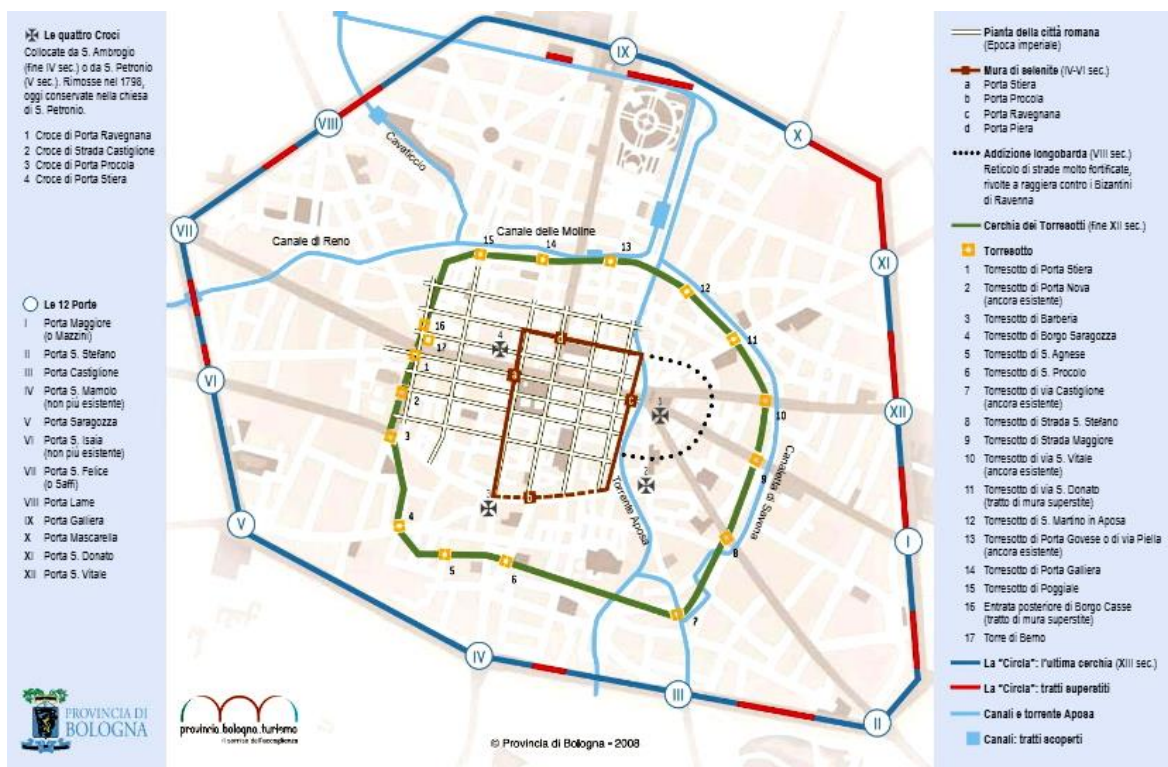


Figure 3; The walls of Bologna

The first wall : *The Circle of Selenite*

The oldest walls which remain visible today are those of the so-called "selenite circle", built after the barbarian invasions, in correspondence with the decline of the Western Roman Empire, and discovered only in the 1920s. This wall was composed of blocks of selenite, a chalky mineral very common on the Bolognese hills and throughout the area of the so-called Romagna chalk vein. The wall, constructed using mostly reused blocks from Roman buildings, was 7-8 meters high and 2 meters thick. The part of the city protected by the walls had much smaller dimensions than the current historic center.

At the end of the construction of the walls, the city was divided by the Byzantines into 12 sectors, called *horae*, because at every hour of the day and night the inhabitants of the sector were in charge of the defense of the city.

There were initially four gates, arranged along the maximum *cardo* and maximum *decumanus* of the city:

- Porta Ravennana or Porta Ravennate, so called because it is located on Via San Vitale, in the direction of Ravenna
- Porta di San Procolo or Porta Procola
- Porta Stiera or Porta di San Sotero, located on via Emilia towards Modena or, according to another hypothesis, on via Marsala
- Porta di San Cassiano, later renamed Porta Piera or Porta di San Pietro because it is close to the Cathedral of San Pietro

Three more were later added:

- Porta Nova di Castiglione
- Porta Nova, then probably incorporated into the Lapi tower
- Porta di Castello, which gave access to the imperial fortress

Selenite blocks were widely reused for the construction of houses, tower basements and pillars. Today only a few plots of this ancient wall remain, one of which is visible in the Casa Conoscenti in via Manzoni, another was discovered in via Rizzoli and another in via De'Toschi during the excavations of 1921.

The second wall : *The Circle of Mille*

The expansion of the city and the birth of new villages outside the walls gave rise to the need to build a new circle of walls. Although their construction was believed to date back to the years between 1176 and 1192 (or 1208 according to other sources), in correspondence with the conflict with Federico Barbarossa, recent studies have proven an earlier dating which has proposed the correctness of the old name Circle of Mille (Thousands). The semi-destruction of the walls and ditches ordered in 1163 by Barbarossa would therefore be attributable, according to this thesis, to this circle and not to that of selenite.

This second wall was about 3.5 km long and had 18 gates, also called menageries or torresotti, as they were all topped by a tower. Today, they are all demolished except for four, still visible and incorporated into the city, as well as some remains of the wall itself, such as the section of Piazza Verdi or the section of via Maggia.

They often took the name of the road on which they opened:

- Serraglio di Strada Maggiore, demolished in 1256
- Pusterla del Borgo di San Petronio, also called Pusterla di San Petronio Vecchio or even Pusterla della Paglia, demolished in the 13th century
- Serraglio di Strada Santo Stefano, also called more simply Serraglio di Santo Stefano, demolished in 1256 and in its memory there is a plaque at number 38 of the homonymous street
- Torresotto di Castiglione, also called Voltone di Castiglione, still visible along the homonymous street near the Duse Theater
- Serraglio di San Procolo, demolished in 1555 and in his memory there is a plaque in the homonymous street
- Serraglio or Pusterla di Val d'Aposa, also known as Porta Mariana, opened on today's Via Tagliapietre and demolished in 1570
- Pusterla di Sant'Agnese, demolished in 1488 and in its memory there is a plaque in via Bocca di Lupo, near the point where the gate opened
- Serraglio del Borgo di Saragozza, also called more simply Serraglio di Saragozza, demolished in the 16th century
- Seraglio di Berberia, demolished in 1257 and in its memory there is a plaque in the homonymous street
- Serraglio di Porta Nova, also called Voltone di San Francesco or Serraglio del Pratello, still partially visible at the exit of the homonymous street in piazza Malpighi
- Serraglio di Porta Stiera, open today via San Felice and via Ugo Bassi, according to some sources demolished in the 14th century, according to others in 1596
- The Pusterla del Borgo delle Casse, also known as Posterla dei Maggi, opened near via Maggia and demolished in 1547
- Serraglio del Poggiale, it opened between via Nazario Sauro and via San Carlo and today some photographs remain, testifying to the demolition in 1943 during a bombardment
- Serraglio del Borgo di Galliera, also called Serraglio di Porta Galliera, demolished in 1256
- Serraglio di Porta Govese, also called Voltone di Piella or Torresotto dei Piella, still visible precisely between via Piella and via Bertiera
- The seraglio of San Martino dell'Aposa, demolished in 1841
- Serraglio di Strada San Donato, also called more simply Serraglio di San Donato, demolished in 1257
- Serraglio di Strada San Vitale, also called Voltone di San Vitale or "Torresotto di San Vitale", still visible along the street of the same name where Piazza Aldrovandi opens.

The third wall : *La Circla*

The last circle, polygonal in shape and called crest or circla, completely encloses the Circle of Thousand. Its construction can be dated to the beginning of the 13th century, when the city began to organize itself into districts by annexing the outer villages.

Originally designed in 1226 as a wooden palisade, it was not until 1327 that stone construction began, ending in 1390 and carried out using the ancient technique of sack masonry (i.e. say by preparing two brick walls parallel and distant from each other about a meter, inside which a mixture of pebbles, bricks and sand was poured). This architecture is still perfectly visible in the sections of walls left standing, as well as in the surviving doors.

The third wall stretched for about 7.6 km and had twelve gates fitted with a drawbridge to climb over the outer moat, while inward had an embankment (also partly still visible) which in some of the points stretched out for 70 meters towards the city center.

Bologna was enclosed within its walls in the *Blaeu plan* (1640). The twelve doors were:

- Porta Maggiore, now also called Porta Mazzini
- Porta Santo Stefano, rebuilt in its current form in 1843 Porta Castiglione, remodeled in the 15th century
- Porta San Mamolo, demolished in 1903
- Porta Saragozza, rebuilt in its current form between 1845 and 1847
- Porta Sant'Isaia
- Porta Pia, built in 1568 and demolished in 1903
- Porta San Felice, renovated in 1508
- Porta delle Lame, rebuilt in 1677
- Porta Galliera, rebuilt between 1659 and 1661
- Porta Mascarella, remodeled in the 16th century
- Porta San Donato, remodeled in the 15th century
- Porta San Vitale, deprived of the front part in 1952.

The Towers

The Towers of Bologna are a set of towers, military or noble architectural structures of medieval origin, erected on the territory of Bologna. They are one of the most characteristic features of the city. A large number of towers were erected in Bologna between the 12th and 13th centuries. The reasons for these constructions are not very clear; it is possible that the richest families of the city, during the period of the *Investiture quarrel*, used them as instruments of defense and as symbols of power. The city also has tower houses used mainly as housing (although sometimes also as a defense); they are lower, have more openings, a generally rectangular plan and thinner walls. The second enclosure of Bologna also includes *torresotti*, fortifications erected instead of the gates in the 12th century.

A large number of towers were brought down in the 12th century, and others ended up collapsing. They experienced different uses over the following centuries: prisons, belfries, shops, dwellings. The last demolitions took place in the 20th century, at the same time as the 13th century wall, during an ambitious urban restructuring plan: the Artenisi and Riccadonna towers, which stand in the central market not far from the two large Asinelli and Garisenda towers (Tour 2), were demolished in 1926. The recent towers built in the San Donato district, achievements of the Japanese architect Kenzō Tange, are supposed to recall the architectural traditions of the city.

The construction of a tower was very expensive, despite the use of serfdom (*servitù della gleba* in Italian), a form of drudgery, and takes a certain time. A 60 m tall tower, for example, requires no less than three to ten years of work. The towers are square in plan, raised on foundations of 5 to 10 m deep, and consolidated by piles driven into the ground covered with pebbles and lime. The tower base was built using large blocks of selenite. The rest of the construction was raised with thinner walls, proceeding upwards, in *sacco* brick masonry. In general, log holes were left in the exterior walls to support any scaffolding, as well as larger holes intended to receive the frames of the elevated parts.

A very large number of towers were built in Bologna. The speculation is of 180 towers, but this estimate, which is based on an incorrect interpretation of notarial acts, is today considered to be very excessive. The first to deal with the Bolognese towers was Count Giovanni Gozzadini, senator of the Kingdom of Italy, who wrote in the 19th century about the history of Bologna. Gozzadini based his research mainly on the notarial archives: the result is the extraordinary number of 180 towers, enormous if we consider the surface and the resources of the medieval city. More recent studies show that Gozzadini counted the same towers several times, which often change names with their successive owners. The current estimate varies from 80 to 100 towers which, moreover, are not all contemporary.

Today, you can still visit some of the towers in Bologna:

- Torre Accursi or torre dell'orologio, piazza Maggiore
- Torre Agresti, piazza Galileo
- Torre Alberici, via Santo Stefano, piazza della Mercanzia

- Torre dell'Arengo, piazza Maggiore
- Torre Asinelli, piazza di Porta Ravennana, 82
- Torre Azzoguidi ou Altabella, via Altabella, 7
- Torre Bertolotti-Clarissimi, via Luigi Carlo Farini, 11
- Torre Carrari, via Marchesana
- Torre Catalani, vicolo Spirito Santo
- Torre Conoscenti, via Manzoni, 6, in the courtyard of the Medieval museum
- Torre Galluzzi, corte Galluzzi
- Torre Garisenda, piazza di Porta Ravennana
- Torre Ghisilieri, via Nazario Sauro
- Torre Guido zagni, via Albioli 1-3
- Torre Lambertini, piazza Re Enzo
- Torre Lapi, via IV Novembre
- Torre Oseletti, strada Maggiore, 34-36
- Torre Prendiparte or Coronata, via S. Alò, 7
- Torre Scappi, via dell'Indipendenza, 1
- Torre Toschi, piazza Minghetti, behind la casa Policardi
- Torre Uguzzoni, vicolo Mandria, 1

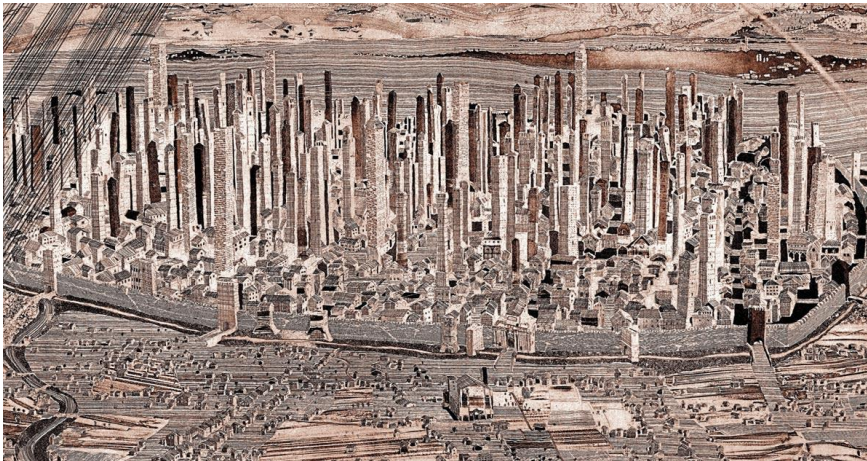


Figure 4; Representation of Bologna with all its original towers.

Curiosities

In the 13th century, to solve a problem of overpopulation, Bologna largely resorted to the solution of the portico, which gave the city its current appearance. To create new housing, overhangs were built on the facades of the houses, which gave free passage to traffic and protected people from bad weather and the sun. Very quickly, Bologna acquired 43 km of arcades, becoming the city which today has the most porticoes in the world. "*The arcades of Bologna are at least as famous as the canals of Venice*", writes, with a touch of mischief, the writer Luca Goldoni. Without these arcades, the Bolognese would not be so universally known as strollers (tiratardi), night owls and *bon vivants*. In 2021, the Bologna arches entered the UNESCO World Heritage List.

Almost nothing remains of the Etruscan Felsina and the Roman Bononia, the city played its major role in the Middle Ages, when it was one of the first to declare itself an autonomous municipality, opposing Frederick Barbarossa and Frederick II. The ensuing struggles brought it from the lordships of Pepoli, Visconti and Bentivoglio to the hands of the papacy in 1506. Even under the rule of Cardinal Paleotti, Bologna continued to have an extraordinary cultural and artistic influence. It established itself at that time as the home of the most important painting school of the Counter-Reformation, with names like Carracci and Guido Reni. Music developed there towards the end of the Middle Ages thanks to the important chapel of S. Petronio (Tour 1). At the same time, his university attracted the greatest scholars of the time and gave the city its nickname "dotta".

The intellectual atmosphere favored the penetration of Enlightenment ideas which foreshadowed the birth, a hundred years later (in 1872), of the first socialist group led by Andrea Costa, leading in 1892 to the founding of the Socialist Party. Bastion of the Italian left party, the city is also nicknamed "the red" because of its political color but also because of the characteristic color of its facades.

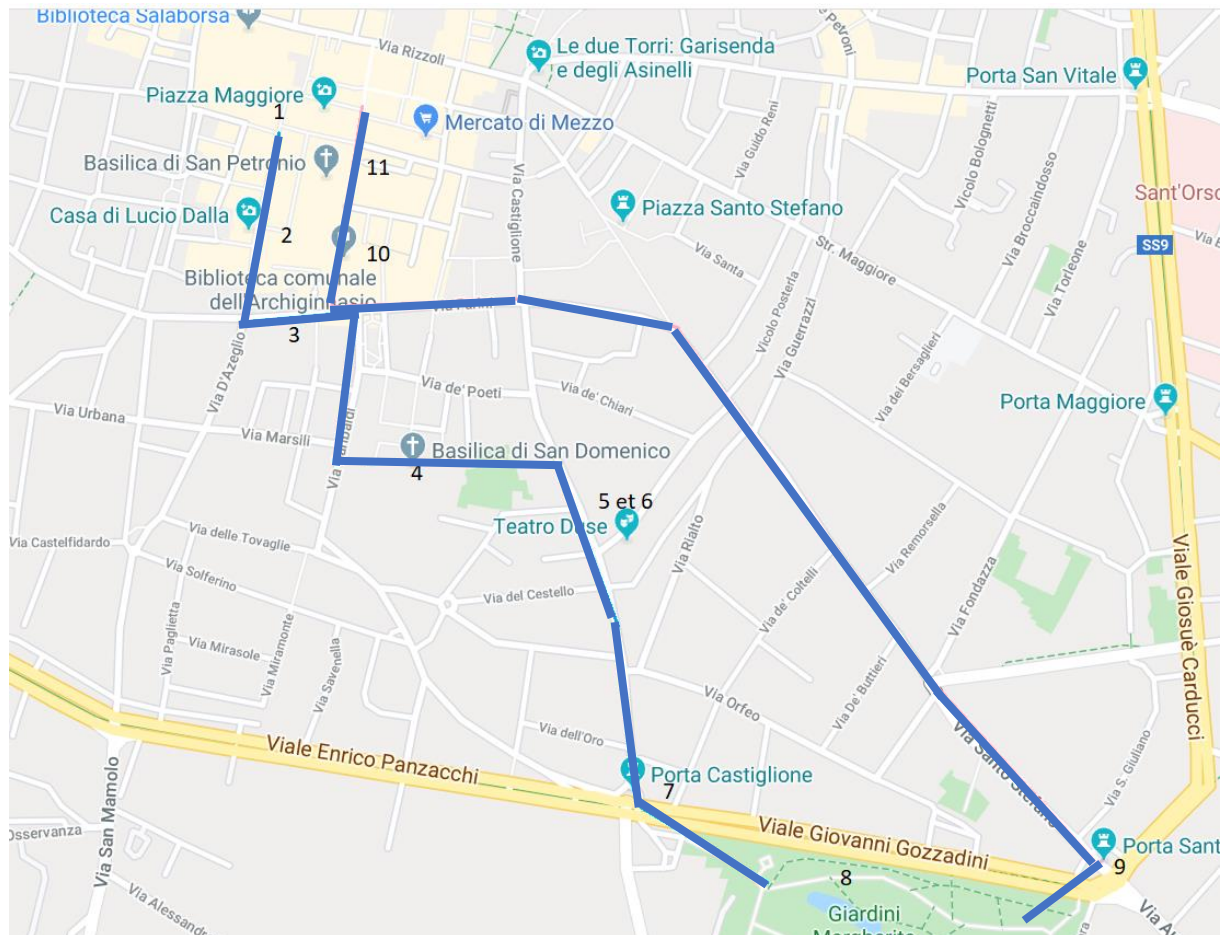
The twelve gates of Bologna are related to the 12 signs of the zodiac.



Figure 5; Bologna's gates with their associated zodiac sign.

Tours

Tour 1 : Piazza Maggiore and Giardini Margherita



The first tour starts from Piazza Maggiore.

Streets

- 1) Via d'Azeglio
- 2) Via Farini
- 3) Via Garibaldi
- 4) Place de la Basilique de San Domenico
- 5) Via Castiglione
- 6) Piazza di Porta Castiglione
- 7) Viale Giovanni Gozzadini
- 8) Giardini Margherita

9) Piazza di Porta Santo Stefano

10) Via Santo Stefano

11) Via Farini

12) Strada del Pavaglione.

Monuments

1) Piazza Maggiore



Figure 6; Piazza Maggiore

La **Piazza Maggiore** (la « Grande Place ») is the main square of Bologna.

Around this square are the most important buildings of the city dating from the medieval period. The oldest of all is the *Palazzo del Podestà* to the south, which dates back to 1200, topped by the *Torre dell'Arengo*. Next door is *Palazzo Re Enzo*.

The west of the square is closed by the *Palazzo d'Accursio* (or Palazzo Comunale), a monumental architectural complex from the 14th century, which houses the Town Hall but also the Morandi Museum. This building also overlooks Piazza del Nettuno, joined to Piazza Maggiore, in the center of which sits the Fountain of Neptune (Fontana del Nettuno), also called the Giant's Fountain, made in 1565 by Giambologna.

To the south, facing the *Palazzo del Podestà*, rises the majestic unfinished facade of the *Basilica of San Petronio*, a splendid illustration of Italian Gothic, whose construction began at the end of the 14th century and ended three centuries later.

The east of the square is closed by the *Palazzo dei Banchi*, erected between 1565 and 1568 by Jacques Barozzio. It is from this palace that a portico starts, which goes to the *Palazzo dell'Archiginnasio*, medieval seat of the University of Bologna, today one of the most beautiful and rich libraries in Europe.

This place developed in the 13th century, when the Bolognese saw the importance of having a place intended for the market. Many popular buildings in the area were bought by the Municipality and then demolished. It was only in the 15th century that the square adopted its current form, while in the 16th century the entire area was redeveloped by papal will and his intermediary, Cardinal Legate Charles Borromeo.

The astronomical clock in Piazza Maggiore in Bologna, located on the Accursio tower since the mid-14th century, is amongst the earliest ones in Italy.

1a) Palazzo del Podestà

The building was built around 1200 to be the seat of the first local magistrate and the various officials of the municipality. It is located in Piazza Maggiore, near the Palazzo Comunale and opposite the Basilica of San Petronio. Being insufficient for the reception of citizens because of the massive participation of people to the government of the city, it was replaced in 1245 by the Palazzo Re Enzo, on which stands the *Torre dell'Arengo*, whose bell has been used to call people in an emergency.



Figure 7; Palazzo del Podestà

The Palazzo del Podestà is a long building, with a large hall on the upper floor. The lower floor is made up of a double open arch, called *Voltone del Podestà*, where there are two rows of stores. Under the palace tower, in the center of the building, a curious acoustic effect allows one to speak, even in a low voice, from the four corners of the vault that support it. We must choose two opposite angles, and speak towards the wall.



Figure 8; the echoes game between the two oblique sets of arcs

In 1453 by order of Giovanni II Bentivoglio Aristotile Fioravanti replaced the bell and rebuilt the original facade in Gothic style in the Renaissance style. In 1525, the terracotta statues of the protectors of the city were placed in the *Voltone*. These works (Pétrone, Proculus, Dominique and Francis) were all produced by Alfonso Lombardi.

1b) Palazzo Re Enzo

The palace was built in 1245 as a complement to the Palazzo del Podestà, which had proved insufficient for the requirements of the Municipality of Bologna. It was originally known as the *Palatium Novum* ("New Palace").

Shortly after its completion, Enzo was captured by the Guelphs at the Battle of Fossalta, and was transferred here after a short stay at Anzola dell'Emilia. Enzo was reportedly left free in

the palace by day, but at night he was reportedly imprisoned in a cage suspended from the ceiling.

In 1386 Antonio di Vincenzo completed the Sala dei Trecento ("Room of the Three Hundreds"), which would become the city's archive room. The top floor was largely renovated in 1771 by Giovanni Giacomo Dotti. The current appearance in Gothic style dates from the 1905 restoration by Alfonso Rubbiani.

On the right of the palace is the access door to the chapel of Santa Maria dei Carcerati, where those condemned to death used to go. On the first floor, we found the Carroccio and the war machines, the praetor's offices and the chapel occupied the middle floor and the notarial archives the rest.

1c) Palazzo d'Accursio

The palace is actually an assemblage of buildings which have been united over the centuries and which was originally the residence of Accursius, jurist and master of law at the University of Bologna. In 1136 it became the residence of the Anziani (the Elders), then later the seat of the city government.



Figure 9; Palazzo d'Accursio

In the 15th century, the architect Fioravante Fioravanti enlarged the palace with the addition, among other things, of the clock of the Torre d'Accursio. The building was also modified in the first years of the XVI century after the fall of the Bentivoglio.

On the facade a door is surmounted by a bronze statue of Gregory XIII from 1580, there is also a Madonna and Child, work of Niccolò dell'Arca in 1478. Inside, the palace preserves the memory of the historical and political events of the city of Bologna. On the first floor, where there is the current hall of the municipal council, there are frescoes painted by Angelo Michele Colonna and Gioacchino Pizzoli between 1675 and 1677. It is on the second floor that we find the Farnese room, in which the emperor Charles V was crowned in 1530.

1d) Palazzo dei Bianchi

The construction of the Palazzo dei Bianchi began in 1412, but the completion of the facade and the porticato, by Jacques Barozzio (aka Vignole), dates back to 1565-1568. It is from here that the most famous portico of the city, the Pavaglione, which connects Piazza Maggiore to the Palace of the Archiginnasio begins.



Figure 10; Palazzo dei Bianchi

1e) Basilica di San Petronio

The Basilica of San Petronio is a basilica of Gothic architecture. It is dedicated to Saint Petronius, a 5th century bishop who became the city's Patron Saint. It is the largest brick Gothic church in the world (volume of approximately 258,000 m³).



Figure 11; Basilica di San Petronio

Located in Piazza Maggiore, it is the 15th largest church in the world, with 132 meters in length and 60 meters in width. Its vault rises to 45 meters in height and its facade to 51 m. It can accommodate around 28,000 people (counting 4 people per m²).

The construction of the building, which was intended to overtake St. Peter's Basilica in Rome, was never completed. We can notice that the facade is only partially covered with the marble initially planned.

The portal (Porta magna), by Jacopo della Quercia, features scenes from the Old Testament, the Virgin and Saint Petronius in the tympanum and the side doors are by Niccolò Tribolo. In the choir, one opposite the other, there are two organs, one by Lorenzo da Prato (1471) and the other by Baldassare Malamini (1596), the first of which is the oldest in Italy. The multiple chapels are separated from the nave by transenne. Some were covered with frescoes in 1415, by Giovanni da Modena, illustrating Dante's Divine Comedy.

Its first stone was laid on June 7th, 1390 on the project of Antonio di Vincenzo, to celebrate the freedom reconquered by the Guelph faction. It was continued in Gothic style for two centuries. It was not until the 17th century that Girolamo Rainaldi finished decorating the central nave between 1646 and 1658.

In 2002, five men, presumably affiliated with al-Qaeda, whose intention was to blow up the building, were arrested. Again in 2006, the plans of Islamist terrorists were thwarted by the Italian police. Terrorists have claimed that the 15th-century fresco painted by Giovanni da Modena, which depicts a scene from Dante's Divine Comedy and depicts Muhammad in hell devoured by demons, is insulting to Islam. After the attack on Charlie Hebdo on January 7, 2015, which was linked to cartoons of Mohammed, the security measures around the basilica were tightened.

Inside, there are different meridians:

- Dante's meridian: the first complete meridian that allows you to follow the sun from one solstice to the next. This enabled Dante to determine with precision the length of the year, a value he used for the reform of the calendar of which he was one of the most important initiators. It must have been drawn in the meridian plane, but over the years, the magnetic declination being variable, this line has shifted. Another problem: the position of the eyecup was such that the meridian line finished on a column. This meridian will undergo successive improvements and the original meridian has completely disappeared following successive reconstructions of the floor of the basilica.
- The Cassini meridian: in 1650 it was decided to enlarge the church, and the first meridian was therefore destroyed. It was Gian Domenico Cassini, professor of mathematics in Bologna who took readings of the meridian after Dante and before its destruction, in the hope of determining the size of the Earth. He improved the meridian with the astronomical knowledge of the time; adding a sixth vault to the building and extending it to the south would have made Dante's meridian line unusable. Cassini

proposed to make a hole higher up, so that the North-South line would no longer meet the columns, and would be usable in all seasons. The meridian line is in the left nave. It passes between the columns to end near the central door on the north facade.

- Zanotti's meridian: a new restoration took place in 1776 at the request of the Bologna Senate. The Cassini marbles were replaced by larger marbles to ensure better stability. The central iron line has been replaced with a brass line framed by two copper lines to prevent rusting. The plates containing the signs of the zodiac have been gradually replaced. Cassini's remains of the marbles containing the solstitial ellipses.

1f) Fontana del Nettuno



Figure 12; Fontana del Nettuno

The statue was commissioned by the Cardinal of Bologna Charles Borromeo, who wanted to redevelop the area of Piazza Maggiore, with the help of Bishop Pierdonato Cesi.

Built in honor of Pope Pius IV, it represents the symbol of papal power: the Pope dominates the world as Neptune dominates the waters. At the feet of the god, four statues of sirens represent the Ganges, the Nile, the Amazon and the Danube, the rivers of the continents known at that time watering the world.

The base of the work was made by Tommaso Laureti in 1563, and the imposing bronze statue which surmounts it, the God Neptune, was made by the sculptor Giambologna (John of Bologna). The construction of the fountain, completed in 1565, was financed by the adjacent houses and shops. To please the critics of the time, the sculptor Giambologna greatly reduced the sex of Neptune, but practiced a ruse which still amuses the Bolognese today: around 9:00, the shadow of Neptune's left arm sits on his crotch and forms a huge erect penis (the exact position is marked with a dark gray tile on the floor in front of the Sala Borsa markets, the building opposite the Re Enzo Palace).

Inscriptions:

On the sides of the marble basin there are four Latin inscriptions, intended to illustrate the purposes of the fountain:

- 1) Fori Ornamento (made for decoration of the plaza).
- 2) Aere Publico (made with people's money).
- 3) Populi Commodo (made for people's use).
- 4) MDLXIII (1564, starting year. The finishing year was 1566).

The names of the customers are also engraved on the fountain, reported in Latin capitals in the four scrolls placed between the sirens:

- Pius III Pont. Max (Pie IV Pontife Maximus).
- Petrus Donatus Caesius Gubernator (Pier Donato Cesi, adjoint cardinal).
- Carolus Borromaeus Cardinalis (Carlo Borromeo, cardinal).

- S.P.Q.B. (Senatus Populus que Bonononiensis).

2) Via d'Azeglio (pedestrian street)

Several of the historic buildings in central Bologna overlook this road, including *Palazzo Bevilacqua*, *Palazzo Marsigli*, *Ex Ospedale degli Innocenti*, the former *Convent of San Procolo* and others. The street has become a shopping center, mainly in the section closest to Piazza Maggiore, accessible only to pedestrians. The Via d'Azeglio is also known because the singer Lucio Dalla lived in this street for many years, and it is here, in his residence, that the Foundation that bears his name is located.



Figure 13; Via d'Azeglio



Figure 14; Christmas decorations

During Christmas time, the street is decorated with banners carrying the words of a song (different every year) by a Bolognese singer.

3) Via Farini

Via Farini (full name Via Luigi Carlo Farini) is considered one of the most luxurious areas and, along with the adjacent Galleria Cavour, one of the main high fashion shopping centers in Italy.

Via Farini borders Via Santo Stefano on one side and Via de 'Carbonesi on the other. It includes some of the most interesting historical Renaissance buildings, such as *Casa Saraceni*. Of notable importance are the residence palace of Cassa di Risparmio in Bologna, designed by Giuseppe Mengoni, and the liberty building of *Palazzo Alberani*. La rue ferme au nord le soi-disant quartier commerçant du Quadrilatère de Bologne, l'un des quartiers de la ville avec le plus grand nombre de magasins.



Figure 15; Via Farini



The construction of Via Farini began at the end of the 19th century. It is currently a street that is home to many boutiques and high fashion stores such as La Perla, Bang & Olufsen, Furla, Patrizia Pepe, COS etc., jewelers, bars and pastry shops, art galleries, la Cassa di Risparmio Foundation in Bologna.

Figure 16; Portico of Banca d'Italia

4) Via Garibaldi/ Piazza Cavour

In the center of the square there is a public garden, built in the second half of the 19th century by destroying some 16th century buildings, replaced by other arcaded buildings surrounding the square itself. In 1902, a mid-length statue dedicated to Camillo Benso di Cavour was placed in the middle of the garden.



Figure 17; Piazza Cavour

5) Basilica di San Domenico

Saint Dominic, arriving in Bologna in January 1218, was impressed by the vitality of the city and quickly recognized the importance of this University city for its evangelizing mission. A convent was created at *La Mascarella* (Church of Saint Reginald d'Orléans). As this convent quickly became too small, the preaching moved in 1219 to the small church of San Nicolò du Vignoble, at the time located on the outskirts of Bologna. Saint Dominic settled in this church and held there the first two general councils of the order (1220 and 1221). Saint Dominic died in this church on August 6, 1221. He was buried behind the altar of San Nicolò.

Between 1219 and 1243, the Dominicans bought all the plots of land around the church. After the death of Saint Dominic, the Church of San Nicolò was enlarged and between 1228 and 1240 a new monastic complex was built. The grounds of the church were demolished and the nave was extended and enlarged in the Basilica of St. Dominic. This church has become the prototype of many other Dominican churches around the world.



Figure 18; *Basilica di San Domenico*

The great basilica was divided into two parts; the anterior part, called the “internal church”, was the church of the brothers. It was built in a Gothic style with a nave, two aisles and pointed vaults, while the church for the churchgoers, called “external church”, was made of simple columns and the flat roof of the old church. The two churches are separated by a ramp. The church was consecrated by Pope Innocent IV on October 17th, 1251. On

this occasion, the crucifix of Giunta Pisano was shown to the faithful for the first time. The saint's remains were transferred in 1233 from the back of the altar to a simple marble sarcophagus, located upstairs in the right aisle of the church.

In 1267 the remains of Saint Dominic were then transferred from the simple sarcophagus to the new sanctuary, decorated with the main episodes from the life of the saint by Nicola Pisano. Works continued on this sanctuary for more than five centuries. Over the centuries the church has been enlarged and both sections have been modified. The new side chapels were built, most of them during the 15th century. A Gothic-Romanesque bell tower was added in 1313 (recently restored). The dividing wall between the two churches was finally demolished at the beginning of the 17th century. The choir was at the same time transferred behind the altar. Between 1728 and 1732 the Dominican Pope Benedict XIII sponsored the renovation of the interior of the church. It has been completely renovated in its current baroque style by the architect Carlo Francesco Dotti.

The church square is paved with stone, following medieval fashion. The square, to the left of the church, was used by the churchgoers to listen to the sermon of the preacher from the pulpit. It also served as a cemetery. In the middle of the square there is a brick column with the bronze statue of Saint Dominic (1627) and at the back of the square a marble and brick column on which sits the copper statue of the Madonna of the Rosary, commemorating the end of the plague in the city. Behind the first column is the tomb of Rolandino de Passeggeri by Giovanni (1305) and on the left, adjoining a house, the tomb of Egidio Foscarari (1289), enriched with an ancient Byzantine marble vault with works of the 9th century. The Romanesque facades date from 1240 and were restored in 1910 by the painter Raffaele Faccioli.

In the center there is a large embroidered rose window. The lunette above the portal contains a copy (1921) of Saint Dominic blessing Bologna by Lucie Casalini-Torelli (1677 - 1762). On the left side of the facade is the chapel of Lodovico Ghisilardi in Renaissance style. It was built taking inspiration from Vitruvian classicism, by architect Baldassare Peruzzi around 1530.

6) Via Castiglione



Figure 19; Via Castiglione

Here you will find :

6a) Basilica di Santa Lucia :

The old church of Santa Lucia (basílica and Santa Luzî in Bolognese) is a desacralized church, of Catholic rite, in via Castiglione 36. The facade, incomplete and with exposed bricks, hides inside a baroque architecture, now used like as a hall of the University of Bologna.



Figure 20; Basilica di Santa Lucia

A first church was built here already in 432, it was dedicated to San Petronio. Destroyed during the Magyar invasion of 903, it was rebuilt in 1208 by the Order of Canons of the Lateran of San Giovanni in Monte and officiated by them until 1418. In the 16th century, the church and the neighboring convent became property of the Jesuits, who rebuilt the church. From 1623, the interiors were restored by Girolamo Rainaldi to recall the mother church of the Jesuits, that of the Gesù, in Rome.

In 1775, with the abolition of the Jesuit order, the church briefly came under the care of the Barnabites, but soon after, the building was closed by Napoleonic forces. In 1866, towards the end of the Third War of Independence, it was confiscated in the Demanio Regio and used as a branch depot of the Administration Corps of the Royal Army. In 1873, the property passed to the municipality of Bologna, which dedicated it to the gym. After extensive renovations, the structure was solemnly inaugurated on June 7, 1988 as the new conference hall of the University of Bologna.

6b) Liceo Statale Luigi Galvani

The high school was founded in 1860, when the provisional governor of "Ducati and Romagna", Luigi Carlo Farini, established state high schools in the towns he administered, following the Piedmont model. It was founded with the initial name of "Royal Lycée de Bologna" with only two classes. Italian, Latin, Greek, philosophy, history, geography, mathematics, physics and science were taught there.

The school was named in 1865 after Luigi Galvani, an illustrious physiologist from Bologna, physicist and anatomist of the 18th century. The school was not occupied during the student struggles of the 1960s and 1970s and it was only occupied for the first time in October 2005, during the protests between senior students and the Moratti reform, but only for only a day ; in the fall of 2008, a three-day occupation protest against the Gelmini reform followed.

The area of the city of Bologna called "Santa Lucia", between via Castiglione, via Cartoleria and via de 'Chiari, was known in the past as the "Jesuit block": in fact, in the 16th century, the Society of Jesus founded two colleges dedicated to Saint François Xavier (or "college of the nobles"), in the district of the current Duse theater, and to Saint Louis (or "college of citizens" or "of bourgeois"), at the corner between via Cartoleria and via de 'Chiari. Despite the abolition of the order in 1773, the schools were not closed, but kept open by the Barnabites. During the Napoleonic era, the "college of the nobles" was abolished, merged with the college "San Luigi".



Figure 21; Liceo Statale Luigi Galvani



Figure 22; Biblioteca Zambeccari

Since 1935, the school has integrated the rooms of the old Zambeccari library, today used to host congresses, conferences, concerts. The library, commissioned by the Jesuits in 1744 to give it a great library heritage, was the last major intervention before the suppression of the order, as well as the first public library in Bologna. Its construction was the work of the Bolognese architect Giuseppe Antonio Ambrosi, who built an unusual rhomboidal access staircase, inscribed in a rectangular compartment, and the

study room, equipped with two orders of carved shelves to cover completely the walls, and Rococo Frescoes. The library was gradually stripped of its library heritage during the Napoleonic period and with the unification of Italy, for then being closed down during fascism.



Figure 23; Porta Castiglione

7) Porta Castiglione

First erected in the second half of the 13th century, it was rebuilt in the 15th century. The tower - now isolated - was once a machicolation within the ramparts of the city walls. The gate stood next to the Savena Canal, which runs through the city and whose hydraulic current provided energy for the city's fabric factories.

8) Giardini Margherita



Figure 24; Giardini Margherita

9) Porta Santo Stefano

This gate was built in the 13th century and restored several times over the next two



Figure 25; Porta Santo Stefano

centuries. Also equipped in the 15th century, it was badly damaged by artillery fire during a siege in 1512, with the destruction of the original tower. In 1843, the previous buildings were completely demolished and a new monumental passage was built, called the Gregorian Barrier, consisting of the two still existing

buildings, designed by the architect Filippo Antolini on the orders of Pope Gregory XVI. With the development of the Futa road, most of the traffic and trade with Florence began to flow from Porta Santo Stefano. The gate was closed by two pillars and a large iron gate (still existing and repositioned at the entrance to Parco dei Giardini Margherita, on the Porta Castiglione side).

After the demolition of the walls in 1902, the two buildings of the Porta Santo Stefano have had different uses: public toilets, headquarters of the city police, committee for the historic and artistic city of Bologna and the "Bentini" section of the PSI. The two gates have been the site of important self-management experiences: the Anarchic Circle Berneri since 1972, and Atlantis, which from 1997 to 2015 hosted transfeminist, lesbian, queer and punk collectives and subjects (where Clément adores spending his weekends in Bologna).

10) Piazza Galvani

The square opens in the center of the city, located in the area of the apse of the Basilica of San Petronio. The Archiginnasio Palace overlooks the square. From 1449, the place where the square stands today was intended to be a silk market, a production that characterized the territory of Bologna until the 17th century. In 1563, with the construction of the Archiginnasio Palace, it was decided to create an empty space in front of the entrance to the palace itself. In 1801, the square was called Piazza della Pace, to commemorate the signing of peace between Napoleon and Austria. In



Figure 26; Piazza Galvani

1879, the square received the final name, in memory of Luigi Galvani, to whom the Roman sculptor Adalberto Cencetti dedicated a statue, still present.

From here you can go up to the panoramic terrace of San Petronio.

11) Il Pavaglione

The Portico of Pavaglione is the loggia that stretches from Via De 'Musei to Via Luigi Carlo Farini flanking Via dell'Archiginnasio and Piazza Luigi Galvani. In the last section there is the historic Archiginnasio building, the first unified seat of the Bolognese studio, built in the mid-16th century at the request of Pope Pius IV on a project by Terribilia. The porch is 139 meters long over 30 arches and represents the elegant traditional city promenade.

It owes its name to Piazza del Pavaglione (now Piazza Galvani) where the silkworm market was held (Pavajon in the Bolognese dialect means Pavilion). In 1563 Pius IV had some of these houses demolished to create a suitable plaza for the Pavaglione and on November 20th he ordered that 150 gold shields would be taken from the proceeds of justice each year to be used in compensation for " manufactures "itself.



Figure 27; Il Pavaglione

11a) L'Archiginnasio

The construction of the Archiginnasio dates back to the 16th century, when the area of Piazza Maggiore was radically restructured under the papal will: in the same years the Fountain of Neptune was also built. The construction of the Archiginnasio was commissioned by Pope Pius IV, Cardinal Legato Carlo Borromeo and his deputy Pier Donato Cesi who entrusted the project to Antonio Morandi (called Terribilia), who completed the construction works between 1562 and 1563. The objective of the project was the creation of a unitary place where university teaching relating to different disciplines, previously dispersed between different places, could be dispensed.

The Archiginnasio remained the seat of the Studium of Bologna from the year of its inauguration (1563) until 1803. The building is structured on two floors with a veranda and a central courtyard with a double order of loggias. In the center of the courtyard, opposite to the entrance, is the "Chapel of Santa Maria dei Bulgari", which owes its name to a church that once stood in the "Curia Bulgari".



Figure 28; Biblioteca dell'Archiginnasio

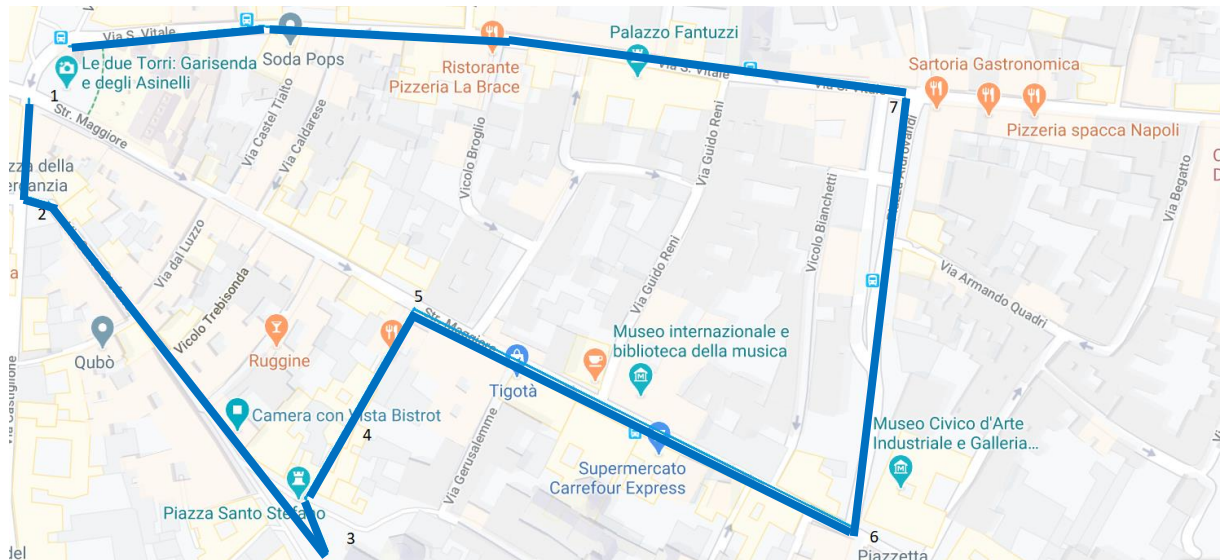
On the upper floor of the building, there are also the former study rooms for jurists (civil and canon law) and artists (philosophy, medicine, mathematics, physical and natural sciences). The

respective conference rooms are the Stabat Mater Room and the Reading Room of today's Municipal Library.

As proof of the palace's long academic history, the world's largest heraldic wall complex has remained, currently consisting of around 6,000 (originally over 7,000) coats of arms and student inscriptions in honor of professors. The complex fortunately survived the destruction ordered by the Republican government in 1797 and the bombing of World War II.

The building ceased its university functions in 1803. From 1838, it is the seat of the municipal library of Archiginnasio, the largest in Emilia-Romagna, which preserves important texts in the historical, philosophical, political disciplines, literary, artistic and biographical. By the way, the library keeps around 35,000 manuscripts and incunabula.

Tour 2 : Santo Stefano, Strada Maggiore et Via San Vitale



The second tour starts from Due Torri.

Streets

- 1) Via Castiglione
- 2) Via Santo Stefano
- 3) Piazza Santa Stefano
- 4) Corte Isolani
- 5) Strada Maggiore
- 6) Piazza Aldo Brandani
- 7) Via San Vitale.

Monuments

- 1) Le Due Torri ; Asinelli e Garisenda

The two towers, symbol of the city of Bologna, both leaning, are located at the intersection of the streets that led to the five gates of the ancient walls ("Torresotti wall").

The names of Asinelli, for the largest, and Garisenda, for the smallest, derive from those of the families traditionally attributed to the construction of the towers, between 1109 and 1119. In fact, the first document citing the Asinellis, for example, only dates back to 1185, almost seventy years after the presumed date of construction.

The Asinelli Tower rises in the historic center of Bologna on piazza di Porta Ravegnana, at the crossroads of five streets: via Rizzoli to the west and via San Vitale, strada Maggiore, via Santo Stefano and via Castiglione east, northeast to south. The Garisenda tower rises slightly to the north, about ten meters.



Figure 29; Le Due Torri

With a height of 97.2 m, Asinelli is the tallest of the towers in Bologna. It is inclined by 1.3° , with an offset of 2.2 m at the top. It is a square building, in masonry. The tower is essentially hollow, and an interior wooden staircase of 498 steps, which runs in a spiral along the walls, provides access to the top. The tower is a tourist attraction and its climb is open to the public. The base of the tower is formed by a small fort, the Rocchetta.

A large number of towers were erected in Bologna in the 12th and 13th centuries; it is supposed that the richest families of the city, during the period of the Investiture quarrel, used them as instruments of defense as much as as symbols of power. It can be assumed, by examination of the masonry, that the Asinelli tower originally only rose about sixty meters, and that its height is subsequently gradually increased to its present value.

The Asinelli tower survived a serious fire in 1185. The town acquired it in the 14th century and used it as a fort and as a prison. At this time, a wooden footbridge perched about thirty meters was added, uniting it with the Garisenda tower; this footbridge was destroyed by a fire in 1398. It is claimed that this construction was wanted by Jean Visconti, Duke of Milan, who then took power in Bologna and wishes to keep an eye on the turbulent central market, today rue Rizzoli and prevent possible revolts. La Rocchetta, the base of the tower, was built in 1488 to house guards. The internal staircase was completed in 1684.

The scholars Giovanni Battista Riccioli (in 1640) and Giovanni Battista Guglielmini (in the 17th century), use the tower to perform experiments on falling bodies and the rotation of the Earth. A lightning rod was installed in 1824. During the Second World War, between 1943 and 1945, the tower was used for spotting functions: four volunteers were stationed at the top of the tower during the Allied bombardments, in order to direct help to the places hit by bombs. More recently, the Asinelli tower supports a RAI television transmitter. La Rocchetta, the base of the tower, was restored in 1998. A superstition is that students at the University of Bologna cannot climb the Asinelli tower, otherwise they may fail their exams.

The Garisenda tower is 48 m high. It is strongly tilted and has an offset of 3.2 m, or an inclination of 3.8° (by way of comparison, the inclination of the Leaning Tower of Pisa reached 5.6° in 1993). Originally, it measures about 60 m: it was truncated in the 14th century following a subsidence of the ground which threatened to make it collapse.

It was acquired in the 15th century by the brotherhood of clothiers, who kept it until it became municipal property at the end of the 19th century. Dante Alighieri quotes the Garisenda tower in verses 136-140 of song XXXI of the Hell of the Divine Comedy. A marble plaque on which the poet's verses have been engraved is on the eastern wall of the tower.

Tickets to climb the Asinelli Tower can be purchased online at: <https://www.bolognawelcome.com/home/find-book/le-due-torri-torre-degli-asinelli/>

2) Piazza della Mercanzia

The Palazzo della Mercanzia (also called Loggia dei Mercanti) is a building in Gothic style dating from the 14th century. The building was the seat of the corporation of merchants.

In 1384 the construction of the Carrobbio open gallery (today Mercanzia) was started, under the direction of Antonio di Vincenzo and Lorenzo Bagnomarino, in order to regroup the three buildings used until then as customs and toll house.



Figure 30: Piazza della Mercanzia

For the gallery and the preparation of the cut stone, four stonemasons from Florence were called in. The building was completed in 1391, but the elegant palace needed an extension in 1439 and a restoration in 1484.

Built in brick and pietra d'Istria, the facade is characterized by two Gothic arches with projecting points. In the upper part of the palace you can see a long frieze, made up of the emblems of the city corporations. In the niches, on the right and on the left, are housed the patron saints of the city and in the center Justice. Above the arches, a small marble balcony emerges between the two windows. From this balcony the judges of the commercial court read the sentences. An elegant spire rose above the balcony covering one of the blackbirds and joining the battlements at the top of the building. According to local tradition, from this marble canopy the prohibitions and sentences of the Court were read aloud to the sound of the bell called Lucardina. Those guilty of fraudulent bankruptcy were chained to a post placed in front of the central pillar of the gallery before being nailed to the pillory.

The rooms and ambulatory of the building, despite the changes induced by the passage of time, are adorned with masterpieces that have remained intact. Destroyed by the bombings of World War II, the palace has been reconstructed identically according to the original plans. Today it is the seat of the Bologna Chamber of Commerce.

3) Piazza Santo Stefano

Piazza Santo Stefano (piâza San Stêven in Bolognese, also called "Piazza delle Sette Chiese") is a square in Bologna. It is in fact a triangular widening of Via Santo Stefano: in fact the name

"Piazza Santo Stefano" does not appear in the city street, although it is commonly used by the Bolognese.



Figure 31; Piazza Santo Stefano

It is one of the characteristic glimpses of the historic center of Bologna. Coming from the Due Torri, the opposite side of the square is closed by the complex of the Basilica of Santo Stefano or the Seven Churches.

The square, often used for cultural events and concerts, is surrounded by important buildings. Looking at the basilica, on the left we have

the Isolani palace complex and on the right there is the Palazzo Bolognini Amorini Salina, famous for its terracotta-headed frieze, and a row of 15th century merchant houses. From the left side, it is possible to reach Strada Maggiore through the passage of Corte Isolani.

3a) Basilica di Santo Stefano

The Basilica of Santo Stefano in Bologna consists of a set of churches backing onto each other, chapels, cloister, courtyard, the construction of which took place between the 4th and 13th centuries. This ancient complex, also called (the sette Chiese) the Seven Churches or (Santa Gerusalemme Bolonese) Holy Jerusalem-Bolognese, has suffered an endless series of damage caused by time and by man; violations, reconstructions,



Figure 32; Basilica di Santo Stefano

modifications, restorations, from which it results today many difficulties to establish which elements are paleochristian, which others of the High Middle Ages. However, it can be said that this site is the most ancient and most revered monument in the city.

All the first buildings of Christian worship are mentioned in medieval sources with the same name as those of today: *ecclesiam* or *monasterium sancti Stefani*, while changes to the names of the sanctuaries composing them are frequent. The change of titular saints is due to a dynamic evolution of general religious life which manifested itself throughout the Christian world and which the Bolognese faithful have followed in a very special way.

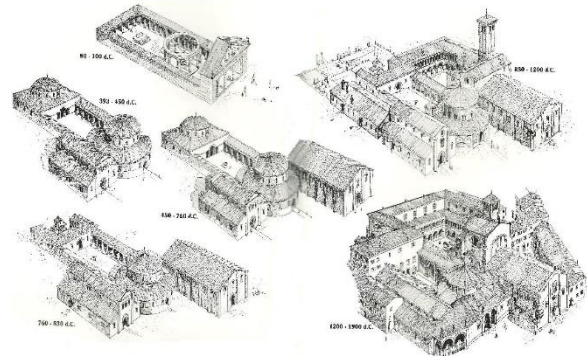


Figure 33; Church' s evolution

English	Italian
(church): Saint-Jean-Baptiste (1019); Saint-Jean-Baptiste-de-Below (1575); de la Madeleine (1620); of the Passion (1637); Saint John the Baptist or the Crucifix; (upper part) Saint John the Baptist above.	(chiesa) :San Giovanni Battista (1019) ; San Giovanni di sotto (1575) ; della Maddalena (1620) ; della Passione (1637) ; San Giovanni o del Crocifisso ; (parta alta) San Giovanni di sopra.
Crypt (1019); Church of the Confessed (1520); Crypt (XIX century).	Cripta (1019) ; chiesa dei Confessi (1520) ; Cripta (XIX secolo).
Choir, known as "Hall of Pilate".	Presbitero, detto "Aula di Pilato".
Baptistery (5th-6th century); Saint-Etienne (1019); (basilica): from the Sepulcher (1520); of Calvary (XIX century).	Battistero (V-VI secoli) ; (basilica) : Santo Stefano (1019) ; del Sepolcro (1520) ; del Calvario (XIX secolo).
(church): Saints-Vital-et-Agricole (1019); Saint-Isidore (1141); Saint-Pierre (end of the 14th century); Saint-Pierre-et-Paul (XIX century); Saints-Vital-et-Agricole (1942).	(chiesa) : Santi Vitale e Agricola (1019) ; Sant'Isidoro (1141) ; San Pietro (fine XIV secolo) ; Santi Pietro e Paolo (XIX secolo) ; Santi Vitale e Agricola (1942).
Atrium in medio (1141); Court of Pilate (1520).	Atrium in medio (1141) ; Cortile di Pilato (1520).
(church): of the Cross or of Golgotha (1141); of the Trinity or of the Martyrium (1620).	(chiesa) : della Croce o del Golgota (1141) ; della Trinità o del Martyrium (1620).
Cloister.	Chiostro.
Chapel of the Belt of the Virgin or Holy of Holies.	Cappella della Sacra Benda o Sancta Sanctorum.
Museum.	Museo.

Tradition has attributed the foundation of Santo Stefano to (San Petronio) Saint Petronius, bishop of Bologna from 431 to 450; he would have planned to build a group of buildings in the image of the places of the Passion of Christ in Jerusalem, which he would have known during a pilgrimage.

The existence of pilgrimages to the Holy Land in the 5th century is a historical reality, however that of Saint Petronius is not supported by any document. On the other hand, the fact that the sepulcher of Saint Petronius is indeed in Santo Stefano assumes a value of confirmation, being of use that in the 4th-5th centuries the promoter of a foundation is buried there.

Outside the Roman Bononia laid a sacred, pagan area with a circular temple and a shrine dedicated to Isis. Towards the end of the 4th century AD, in the east of this area, an early Christian necropolis was built. Besides the tombs, some architectural structures were built. We are aware of two buildings thanks to two planimetric surveys carried out in the 16th century and at the beginning of the 17th century, confirmed by excavations carried out in 1911-1912. One was in the form of a three-lobed cell, the central apse of which was liturgically oriented to the east; a typology quite often widespread in early Christian necropolises. The second element found is the actual enclosure of the cemetery and, flanked by it, a sanctuary in the shape of a cross, the location of which today corresponds to the Church of the Trinity. Under the pavement of the eastern arm of the cross, was buried a woman whose name, Iulia Afrodite, was transmitted to us by the funerary stone which covered the sepulcher. It is probably in this cemetery that the remains of the first two martyrs of Bologna were transferred: (Santi Vitale e Agricola) Saint Vital and Saint Agricola.

Vital and Agricole were martyred during the persecutions of Diocletian (303-311), in the Bolognese arena near Santo Stefano (at the beginning of Via San Vitale, where the Church of Saints Vital and Agricole now stands). At the time, they were buried in a Jewish cemetery, located on what is now Strada Maggiore. In 382, the bodies were found and transferred to the necropolis of Santo Stefano, in the presence of (San Ambrogio) Saint Ambrogio, bishop of Milan, who reported these facts in his sermon "Exhortatio virginitatis", delivered in Florence in 393, in the occasion of the dedication of the Basilica of San Lorenzo. In the 5th century, therefore, at the time of St. Petronius, Santo Stefano was already composed of three architectural elements attached to Christian worship and probably took its name from some relics that it preserved from the Christian protomartyr.

From the second half of the 5th century until the beginning of the 8th century, no piece of information sheds light on what happened to Santo Stefano, in particular during the war between the Goths and the Byzantines (535-553), period during which Bologna was alternately stormed several times by the opposing troops.

In 727, the Lombards, long converted to Catholicism, occupied Bologna. Santo Stefano was the object of all their attention and we owe to their kings Liutprand and Hildeprand, the construction, between 736 and 744, of a church dedicated to Saint John the Baptist, certainly in a smaller proportion than the current but in the same position. This information is transmitted to us by an inscription on a stone basin called (Catino di Pilato) Pilate's basin, originally placed in this church to collect the offerings of the faithful; it is now in Pilate's court.

We have no other testimony relating to this building for the High Middle Ages, but if it was dedicated to the Baptist from its origin, this would mean that the baptistery, which is believed to have been the ancient Roman temple central plan, had already changed function. This hypothesis is supported by the fact that in the 8th century there was no longer the use of adult baptistery as children were baptized shortly after birth.

At the end of this 10th century, hordes of Magyars continued to harass Italy for many years. The city, anticipating these regular raids, reinforced its enclosures, but the Stefanian complex being always outside the walls of Bologna, and it was destroyed. However, the most precious possessions, the relics of the saints, were hidden so carefully and in such great secrecy, that they did not resurface until two and a half centuries later, in 1141.

It was not until the beginning of the 11th century, when economic conditions improved, that the Benedictine monks could undertake the restorations; they will continue until the 12th century.

The abbot of the monastery, Martino, built the crypt of the present Church of the Crucifix, and on March 3th, 1019 the relics of Saints Vital and Agricola were transferred there, probably because the old church dedicated to them was badly damaged. The middle of the 12th century was an important time in the history of Santo Stefano. The discovery of the relics necessitated the creation of new places for their veneration. The most important site was undoubtedly the one dedicated to the Holy Sepulcher, with a replica of the funerary monument of Christ placed in the central plan building. On this occasion it was given an octagonal shape. The gallery which overlooks the ambulatory was built there, the Roman columns were reinforced and completed and the dome was put in place. The main entrance to the octagon was placed towards the atrium in medio, that is, towards the open space which leads to the Church of the Cross or Golgotha; in this way, the Stefanian complex became a faithful image of the holy places of Jerusalem, more precisely, of the whole complex wanted by Constantine (and not according to the reconstruction of the Crusaders). The cloister was lifted one floor. In the 13th century, the vault of the dome and the walls of the Basilica of the Sepulcher were decorated with frescoes.

In 1388, the decision of the Municipality to build in the heart of Bologna, a large church dedicated to Saint Petronius, patron of the city, relegated the Stefanian complex to the background. The monks sought a remedy and succeeded in making believe that the body of Saint Peter was not in Rome but in Bologna, in the church of Saints Vital and Agricola where, in 1141, one had found the tomb of a certain Symon. Crowds of pilgrims flocked and came to swell the finances of the monastery to the detriment of the new basilica of St. Petronius and Rome. Pope Eugene IV then reacted vehemently: he ordered the cessation of worship and the closure of the church, had it filled with earth and the doors walled up. It was left in this state for about sixty years, until Archbishop Giuliano della Rovere, the future Pope Julius II, obtained permission from Alexander VI to restore the church and introduce it to Santo Stefano, a new monastic community. In 1488, work began on what is called the arengario: this kind of pulpit that still exists at the northern corner of the facade of the Church of St. John the Baptist.

From Piazza San Stefano, we have an overview of the facades of three churches: of the Saints-Vital-and-Agricola, the Sepulcher and the Crucifix.

In the outer space of the basilica were two medieval sarcophagi from the first bishops of Bologna. After the restorations of the pavement of the square in 1994, these sarcophagi were placed in the garden adjacent to the right side of the Church of the Crucifix.

In the museum, one can find the Banda (belt); according to legend, it was carried by the Virgin in person.

4) Corte Isolani



Figure 34; Corte Isolani

Corte Isolani is a covered walkway that connects two of the main arteries of the historic center of Bologna: Strada Maggiore and Via Santo Stefano. This path was inaugurated in 1995 following the restructuring and restoration, carried out by the architect Marina di Mottola, of the Isolani palace complex, still owned today by the brothers Gualtiero and Francesco Cavazza Isolani.

The entrance to Strada Maggiore is dominated by the portico of Casa Isolani, one of the most significant testimonies of Bologna Romanesque-Gothic architecture, characterized by high wooden styles. Passing through courtyards and entrance halls overlooked by shops, offices and residences, you reach Piazza Santo Stefano. On this side, to welcome those who enter the courtyard is the Palazzo Isolani already Bolognini, built between 1451 and 1455 to a design by the Tuscan architect Pagno di Lapo Portigiani.

5) The Three Arrows

Once you get to the entrance on Strada Maggiore, you can have fun looking for the three arrows that are stuck in the ceiling. But why are they there? It is said that a noble woman was accused of adultery by her husband. To commit the murder which would repay the wrong, three archers were hired. The shrewd and very beautiful woman dropped her clothes at the right moment, remaining naked and sending the archers to lean over, who threw the arrows on the arch of the portico, completely missing her.



Figure 35; Portico with the three arrows.

There are other legends hovering around these famous three arrows. The first concerns an armed confrontation between two nobles whose arrows were skewered on the porch, we do not know for what reason. The other, much more recent, tells of a joke between students to Raffaele Faccioliche, who in 1877 had taken part in the restoration of the Isolani house. The goal was to ruin his work. Whatever history behind it, the portico of Palazzo Isolani remains one of the city's most characteristic sights.

GOOD LUCK!

5) Basilica di Santa Maria dei Servi

It was founded in 1346 as the Church of the Community of the Order of the Servites of Mary and was designed by Father Andrea da Faenza who also built the Basilica of San Petronio, also,

in Bologna. It was elevated to the rank of minor basilica by Pope Pius XII. The dimensions of the basilica are 100 meters long by 20 meters wide. It has the shape of a Latin cross, but the transepts do not extend beyond the aisles. The shallow apse is bounded by five segments of an octagon, as is common in Italian Gothic churches.



Figure 36; Basilica di Santa Maria dei Servi

It was designed in the Gothic style with pointed arches. When Padre Andrea died in 1396, the work was not finished. However, the completion in the 15th century saw little change from the design plans for the basilica itself, which is entirely Gothic in appearance.

The central nave and the aisles are divided from each other by round columns with capitals. The plaster walls above the arcade are pierced with eye windows under the Gothic vault. The vault is of a simple

quadripartite shape with brick ribs. Externally, the church is very simple, without decoration. The facade, which was built in several phases, has never been decorated.

The remarkable feature of the church is its interior courtyard or atrium. This is a peculiarity that was common in early Christian churches, including the first St. Peter's Basilica in Rome, but which has almost completely disappeared. This is an unusual case of a 16th century atrium.

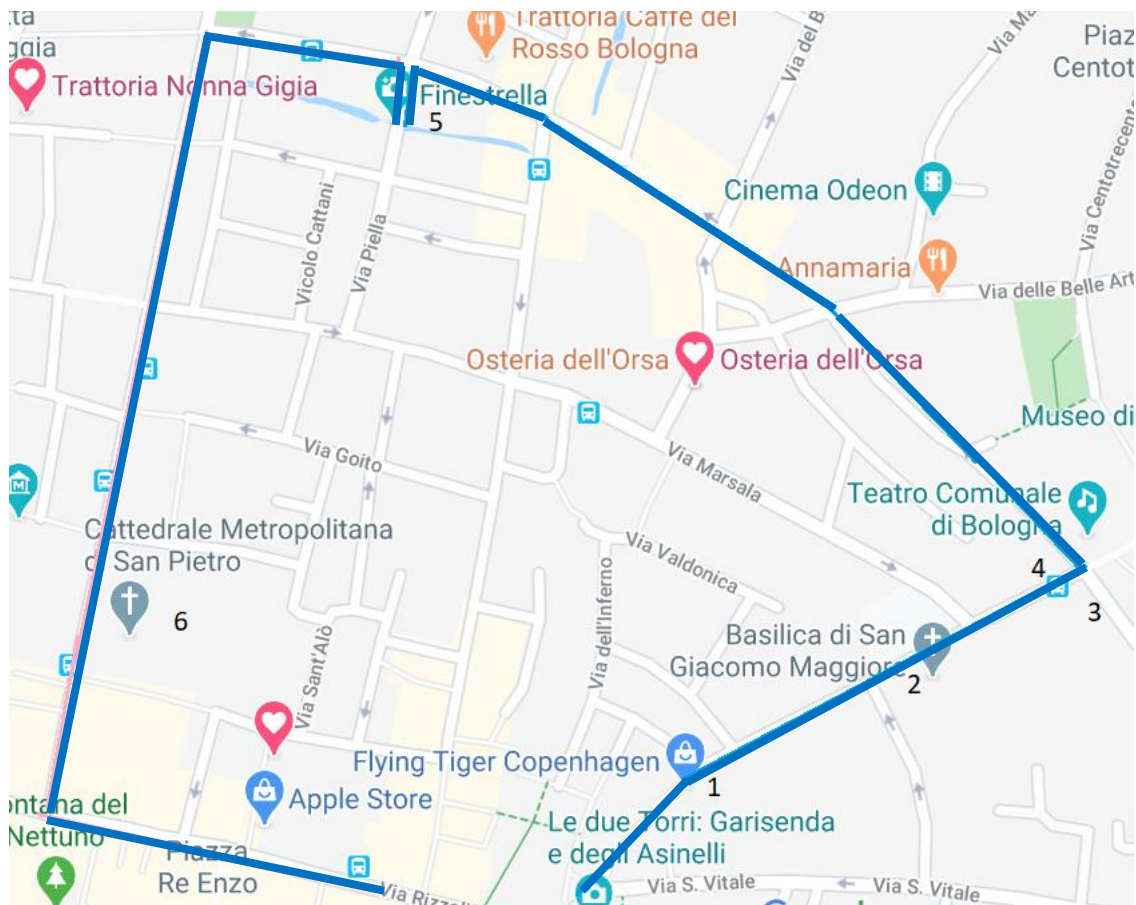
In the case of Santa Maria dei Servi, the square in front of the basilica was quite small and a wide arcade could thus be built around, joining the whole square without interruption. The passage is closed on one side by the conventual buildings, but on both sides it is open to the street, and runs along the left side of the building. When the arcade joins the facade, they form a wide narthex or portico of five arches, which extends over the facade of the church. The arch has a decorative cornice and the spandrels each have a circular molding that echoes the eye window in the facade. This unusual feature of the basilica is quintessentially Bolognese, the town has preserved a large number of arcades in the streets, some of them clearly medieval, including those which are dated to the Roman town.

6) Torresotto di Via San Vitale



Figure 37; Torresotto di San Vitale

Tour 3 : Université et Via Indipendenza



The third tour starts from Due Torri.

Streets

- 1) Via Zamboni
- 2) Via de' Castagnoli
- 3) Via delle Moline
- 4) Via Piella
- 5) Via delle Moline
- 6) Via Indipendenza
- 7) Via Rizzoli

Monuments

- 1) Via Zamboni

Via Zamboni is a historic road in the San Vitale district in the city center of Bologna. It is named after Luigi Zamboni, an 18th century Italian patriot.



Headquarters of the University of Bologna, Via Zamboni is an important student area.

Figure 38; Via Zamboni

2) Basilica di San Giacomo Maggiore

The building was built between 1267 and 1315 by the hermits of Saint Augustine on the grounds of the Sainte-Cécile church. The church was finally consecrated in 1344, after the construction of the apse and restructured at the end of the 15th century.

The original Romanesque church had a nave covered with a sloping roof with exposed beams, and a polygonal apse. Its design was nevertheless of Gothic inspiration: vertical swing, pointed windows and its arches.

In the 15th century, the Bentivoglios built the family chapel (1463-1468) as well as the porch on Via San Donato (1477-1481). Between 1483 and 1498 the interior was redesigned: replacement of the frame roof by a dome roof supported by three vaults and new chapels.



Figure 39; Basilica di San Giacomo Maggiore

With the abolition, under Napoleon, of religious orders, the Augustinians were expelled. Back in 1824, they definitively left the convent of Saint-Jacques-Majeur in 1860 but continued to occupy the church.

The oldest part of the building is the late Romanesque gabled facade. At the end of the 13th century, the Lombards added the ornaments of the Venetian-style pointed windows in Istrian stone. The Renaissance portico has a figurative frieze with 36 columns with Corinthian capitals fluted in sandstone and crowned by a carved frieze. The portico is bordered by niches with Gothic sarcophagi and gives access to the Church of Santa Cecilia e Valeriano. The interior is made up of a single nave.

3) Piazza Verdi

In the square there is the Municipal Theater of Bologna. Coming from the Due Torri along Via Zamboni, the square can be reached after passing another square dedicated to a musician, Piazza Rossini, where the Bologna Conservatory is located. The square, especially in summer, is used for outdoor cultural events.



Figure 40; Piazza Verdi

From here you can visit the University district of Bologna.

4) Teatro Comunale

The Municipal Theater of Bologna (in Italian, Teatro Comunale di Bologna) is an opera house built in 1763 by Antonio Galli da Bibbiena, on the very place where the



Figure 41; Teatro Comunale

former Domus Aurea des Bentivoglio was, destroyed in 1507. After the fire of 1745 which destroyed the Malvezzi theater built in 1651, the city decided to rebuild a Teatro Pubblico, the first name of the communal theater. It was the first time that a theater intended for the opera was financed by public funds and entrusted to the municipality.

5) La Piccola Venezia



Figure 42; La Piccola Venezia

In Via Piella 2, look outside the little window on your right, and you will understand why we call it "Little Venice"! Looking over the buildings, you can see one of the few bodies of water that was not covered with asphalt between the early 20th century and the post-war period. The Moline Canal is the continuation of the Reno Canal. For most of its route, the Moline Canal is enclosed between the houses, as can be seen from the small window, and for this reason in the past it has long been hidden.

6) Via Indipendenza

One of the main streets of the city, which starts from Piazza Maggiore and reaches the central station. The period in which Bologna became an important railway junction with the construction of the Bologna-Ancona line ended in 1890.

Today, via Indipendenza is Bologna's commercial district, with many clothing stores and more. Via Indipendenza, however, is also home to important places of culture, such as the Arena del Sole, and passes through Piazza VIII Agosto.



Figure 43; Via Indipendenza

6a) Cattedrale di Bologna

The Cathedral of Bologna (in Italian Cattedrale Metropolitana di San Pietro or Cattedrale di Bologna), dedicated to Saint Peter, is the metropolitan cathedral of the Archdiocese of Bologna. Most of the current building dates back to the 17th century, with some other parts dating from the late 16th century.

A cathedral already existed on the site in 1028, on what is now Via Indipendenza. It was accompanied by a pre-Romanesque bell tower with a circular base, in the architectural tradition of Ravenna. This church was destroyed by fire in 1141. It was rebuilt in 1184, and dedicated to Pope Lucius III. In 1396, the west facade was equipped with a portico renovated in 1467. From 1477, Francesco del Cossa and Ercole Ferrarese, painters of the Ferrara school, worked on a cycle of frescoes in the Garganelli chapel. These frescoes will have a considerable influence on Niccolò dell'Arca and Michelangelo. They practically disappeared in later reconstruction work, except for a few fragments.

In 1582, Pope Gregory XIII elevated the diocese of Bologna to the rank of archdiocese, the



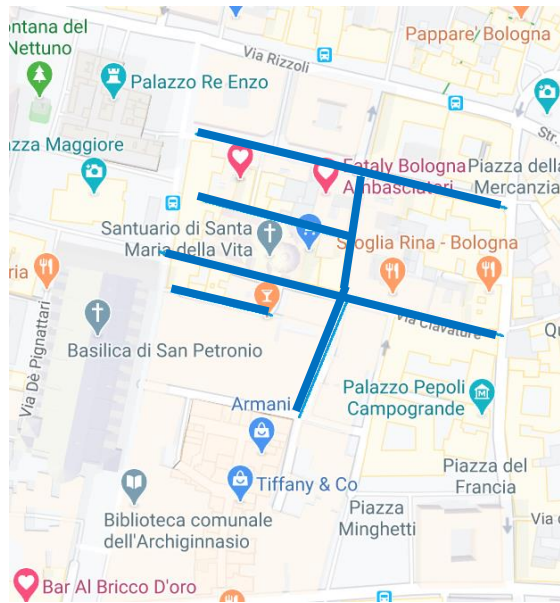
Figure 44; Cattedrale di Bologna

cathedral consequently becoming "metropolitan church" (seat of the archbishop, who has jurisdiction over the other dioceses and parishes in its territory).

From 1575, Cardinal Gabriele Paleotti had the interior of the building completely repaired. The crypt and the Great Chapel (Capella Maggiore) resulting from these works have survived until our time. The modifications

made were so important that they caused the vault to collapse in 1599. It was then decided to completely rebuild most of the cathedral. Construction work on the new building began in 1605. At the request of Pope Benedict XIV, a new facade was added between 1743 and 1747 according to plans by architect Alfonso Torreggiani. The bell tower contains the so-called “La Nonna” bell, which, with its 3,300 kilograms, is the heaviest bell that it is possible to ring using the Bolognese technique.

Tour 4 : Il Quadrilatero (the market)



The fourth tour starts from Piazza Maggiore.

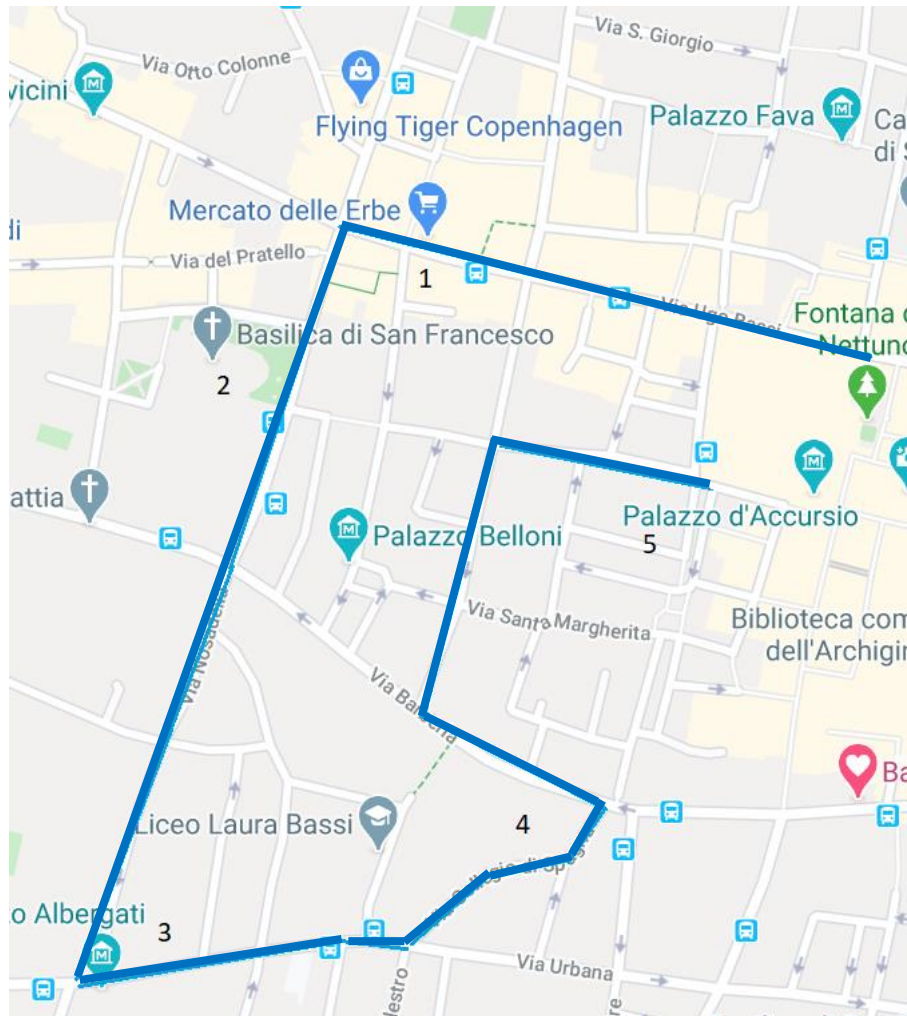
The "Quadrilatero" is an area located in the heart of the historic center of Bologna, animated by an artisanal and commercial tradition dating back to the Middle Ages. From the high vaulted ceilings in perspective, leaving the elegant Piazza Maggiore behind, you enter narrow, fragrant alleys of the original medieval market. You will observe skilled trades and commercial activities with a long tradition; shops in which families, from generation to generation, have often passed on craftsmanship and have maintained the continuity of goods or shops in which historical furniture and architecture have been preserved.



Figure 45; Il Quadrilatero

The district is divided into a square consisting of: Via Rizzoli, Via dell'Archiginnasio, Via Farini and Via Castiglione. This ancient market develops in the area of Piazza Maggiore with the two towers. Let yourself be tempted by the various shops to discover the gastronomy of Bologna, and if your heart tells you, stop for an aperitif!

Tour 5 : Basilica di San Francesco et Collegio di Spagna



The fifth tour starts from Fontana del Nettuno.

Streets

- 1) Via Ugo Bassi
- 2) Piazza Malpighi
- 3) Via Nosadella
- 4) Via Saragozza
- 5) Via Urbana
- 6) Via Collegio di Spagna
- 7) Via Barberia
- 8) Via Cesare Battisti
- 9) Via IV Novembre

Monuments

1) Via Ugo Bassi

Via Ugo Bassi, together with via Rizzoli, occupies part of the ancient Roman maximum decumanus, that is to say the urban section with the east-west direction of via Emilia (189 BC). The current appearance of the road dates back to the interventions between the two



Figure 46; Via Ugo Bassi

wars and is a typical example of fascist town planning. Named after the patriotic martyr Ugo Bassi (1874) whose bronze statue of C. Parmeggiani (19th century) is located in the middle of the road, the street had different names depending on the activities that took place there.

1a) Mercato delle Erbe



Figure 47; Mercato delle Erbe

The Mercato delle Erbe is the largest covered market in the historic center of Bologna. You will find fruits and vegetables, meat, cheeses, salami, wines, fish and more. Since the turn of the century, the market for herbs, that is to say vegetables, was held in the piazza de' Marchi next to the Church of San Francesco. In 1910, the municipality needing more space, built the current covered market at the end of via Ugo Bassi. The building was designed by Filippo Buriani and Arturo Carpi. In 1949, the new herb market was inaugurated via Ugo Bassi, rebuilt after the ravages of war. The herb market has been recognized as a historic market. This is a great place to have an aperitif!

2) Basilica di San Francesco

Its construction, carried out between 1236 and 1263, was initiated by Marco da Brescia. Meanwhile, in 1251, Pope Innocent IV consecrated the high altar.

While having a Romanesque facade from the 13th century as well as its portal and its bas-reliefs, it borrows the forms of the French Gothic style (in an ensemble qualified as Romano-

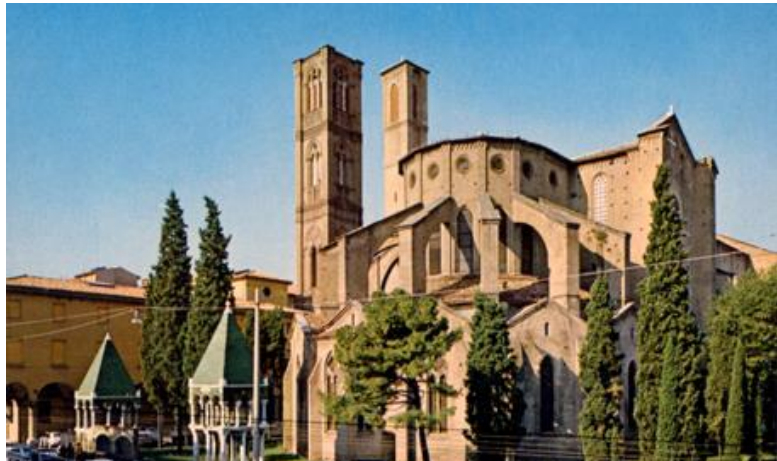


Figure 48; Basilica di San Francesco

Paduan), with an interior with three naves with octagonal laterite pillars, an apsidal ambulatory with nine radiating chapels, with sexpartite vaults (that is to say divided into six veils, like that of Notre-Dame de Paris cathedral) with cross-ribbed arches reinforced by flying buttresses.

A first campanile dating from 1260 was knocked down in the 18th century, the second one dates from 1402 on plans by Antonio di Vincenzo. In 1796, sacked by French troops, it was reduced to barracks, its church deconsecrated, the convent suppressed and the works of art looted. Dedicated again to the cult in 1886, it was restored in its primitive form by Alfonso Rubbiani (1886-1919) as well as the cloister of the dead demolished in 1673, on its archaeological remains. After being seriously damaged by the bombings of the Second World War in 1943, it was restored by Alfredo Barbacci.

La Tombe dei Glossatori

On the side of Piazza Malpighi, behind the apse, are the funerary monuments of the jurisconsults Accursius and his son Franciscus, and of Odofredo and Rolandino dei Romanzi.

Il campanile

It has at its base a cenotaph to the jurist Pietro Canetoli (died around 1382).

The cloister of the dead

- Epigraph of Ferdinando Tamajo de Burgos, podestate of Bologna during the government of Cardinal Egidio Albornoz, and died in 1361 at the battle of San Ruffillo.
- On the east side is the Muzarelli Chapel by Antonio di Vincenzo, (1397-1400) for Lippo Muzarelli, the town's silk merchant.
- The funeral monument of Pope Alexander V, is due to the sculptors Nicolò Aretino and Sperandio di Bartolomeo (15th century).

- In the northern nave is the tombstone of Ercole Bottrigari (1531-1562), in the opposite one the cenotaph of the musician Giovanni Battista Martini (died in 1784) and the monument of Pietro Fieschi (died in 1492), attributed to Francesco di Simone Ferrucci from Fiesole.
- The marble altarpiece (1392), which includes the life of Saint Francis as a predella, is a work of the Venetian sculptors Jacobello and Pier Paolo dalle Masegne.
- The sacristy is from the end of the 14th century like the cloister of the dead.
- The large cloister dates from the 15th and 16th centuries.

3) Palazzo Albergati



Figure 49; Palazzo Albergati

In an exceptional position compared to the others, the Palazzo Albergati excels in the street of the historic center of Bologna with its imposing facade which took its final form in the first decade of the 17th century and has precious frescoes of the 17th and 18th centuries, in particular the Bartolomeo frieze representing the stories of Hannibal and some scenes from the Second Punic War.

4) Collegio di Spagna

The College of Spain, founded by Cardinal Egidio Albornoz (1310-1367) as "domus hispanica", now also known as the Royal College of San Clemente degli Spagnoli and Royal College of Spain, is a college university for Spanish students established in the Middle Ages at the University of Bologna.

It is a private entity that does not receive public subsidies. The institution benefits from the privileges that derive from its extraterritorial status and anticipates the political formation of Spain from 1364.



Figure 50; Il Collegio di Spagna

In 1360, Cardinal Egidio Albornoz freed Bologna from the tyranny of Giovanni da Oleggio and built a college for Spanish students at his own expense. The college was commissioned by Cardinal Egidio Albornoz to accommodate students outside the Studium

of Bologna and was built between 1365 and 1367 thanks to his testamentary inheritance (September 29th, 1364). The college was taken as a model for those who will be built later to perform similar functions, at the University of Salamanca, such as the Colegio Viejo (or Colegio Mayor de San Bartolomé) of 1401, and those who will arise in d other Spanish universities between the 15th and 16th centuries. In 1715, the rector and his colleagues asked the Senate to be able to reopen the college, which remained closed during the war of succession. In 1796, with the French invasion, a decree from Napoleon established its abolition, and on April 11th, 1812 all its assets were called up and then sold.

Designed by Matteo Giovannelli (called Gattapone), the college is structured over two floors with an arcaded central courtyard - around which the rooms are distributed - which leads to the Gothic Church of San Clemente. The student rooms are exterior-facing, with a fortified structure equipped with battlements. The exterior facade was then remodeled in the Renaissance style. The palace has a precious portal from 1525, the work of Andrea da Formigine. In the portico there was a fresco by Annibale Carracci. There are also two frescoes by Bartolomeo Ramenghi (also called Bartolomeo da Bagnacavallo) while that by Camillo Procaccini, contained in the apse of the chapel of San Clemente was destroyed in 1914. In the chapel there is a precious polyptych by Marco Zoppo.

In 2011, a restoration work which lasted more than thirty years was completed, which eliminated the "false gothic" superfetation and returned precious frescoes. Note the "Madonna of Humility" painted at the end of the 14th century by Lippo di Dalmasio.

5) Torre Lapi



Figure 51; Torre Lapi

Born as a gate, it would later be adapted to the personal needs of the Lapi family, who in turn had taken it over by the Laigoni. It became public in the 14th century, when the Lapi family sold it together with the annex building for 400 lire to the Municipality of Bologna, which was to enlarge the civic building. A few years later, it was incorporated into the mighty wall of the municipality, more or less as we see it today.

In 1505, however, the Bolognese Senate, annoyed by the vulgar and dirty market that had just been built on the town hall, decided to free all the streets of the stalls, shops and huts and at the same time to close the notch made in the town hall. It is likely that it was precisely this closure that exonerated the risk of explosion during the fire of 1641, which affected the area of the Agresti tower

threatening to expand.

Tour 6 : Santuario della Madonna di San Luca

You have 3 possibilities to get to the basilica:

- Walk all the way down "Via Saragozza" (1.6 km), until the Arco del Meloncello, and then go up the hill (1.9 km).
- Take Bus 20 from Piazza Malpighi, get off at Meloncello, walk to Arco del Meloncello, and then go up the hill (1.9 km).
- San Luca Express, a small train that for € 10 will take you from Piazza Maggiore to San Luca. You can buy the tickets here: <https://cityredbus.com/shop/biglietti-san-luca-express/>



Figure 52; Santuario della Madonna di San Luca

Il Santuario della Madonna di San Luca (San Lócca in Bolognese) is a basilica dedicated to Marian Catholic worship and stands on Guardia Hill, a partially wooded outcrop 280 m above sea level southwest of the historic center of Bologna. It is an important sanctuary in the history of the city, since its origins, a pilgrimage destination to venerate the icon of the Virgin and Child called "di San Luca". The sanctuary is accessible from Porta Saragozza via a long and characteristic porticoed street, which crosses via Saragozza with the monumental Arco del

Meloncello (1732), then climbs steeply towards the sanctuary.

The history of the sanctuary is linked to the icon preserved inside, which gave birth to the legend about the foundation of the sanctuary and determined its fortune over the centuries, making it a pilgrimage destination.

The legend of Teocle

The legend of the arrival of the icon representing a Madonna and Child is described in the chronicle of Graziolo Accarisi, Bolognese juriconsult of the 15th century. It tells the story of a Greek pilgrim-hermit who, during a pilgrimage to Constantinople, would have received from the priests of the Basilica of Santa Sofia the painting, attributed to Luke the Evangelist, in order to bring it to the "Mount of the Guard", as indicated in an inscription on the painting itself.

The hermit therefore walked in Italy in search of the hill of Guardia and it was only in Rome that he learned, from the Bolognese senator Pascipovero, that this mountain was located near Bologna. Arrived in the Emilian city, he was welcomed by the authorities of the city and the table of the Virgin and Child was carried in procession on the mountain.

Over time, the legend has been enriched with details dictated by the imagination or the assumptions of the chroniclers. The first was, in 1539, Leandro Alberti who published the Cronicle of the Glorious Madonna of S. Luca del Monte della Guardia in Bologna, where he

assumed, as the date of arrival of the icon, the year 1160. In 1603, the writer The Venetian Lucrezia Marinelli published a collection of sacred rhymes containing a poem on the icon, in which the Greek pilgrim is called "Eutimio". Tommaso Ferrari, in 1604, added the detail that the icon had been received by the hermit and brought to the mountain by the Bolognese bishop Gerardo Grassi. Finally, it is a false document, probably produced by Don Carlo Antonio Baroni (1647-1704) and dated May 8th, 1160, which tells of the delivery of the icon by Bishop Grassi to two sisters, Azzolina and Beatrice, daughters by Rambertino Guezi, founder in 1143 of a hermitage on the Guardia hill consisting of a hut and a small chapel dedicated to San Luca. This last false document also gave a name to the pilgrim: Teocle Kmnya (or Kamnia).

The submission to the Monastery of San Mattia

In 1278, at the request of Cardinal Fra Latino, the Augustinian nuns were affiliated with the Dominican order. In 1290, the nuns were allowed to build outside Porta Saragozza (where the Church of San Giuseppe is today) a new monastery named after San Mattia, destroyed in 1357 but rebuilt inside walls in 1376. The two communities of nuns were directed by a single superior who resided in San Mattia, while Monte della Guardia was directed by a vicar assisted by nine nuns, who took turns every two years. Due to the growing prosperity of the Monastery of San Mattia, on March 3rd, 1438, Pope Eugene IV ordered Santa Maria della Guardia to be submitted to him.

After years of decline, due to Bologna's political instability and decentralized position, the shrine has once again been fortunate thanks to the growing pilgrimage developed following the so-called "rain miracle" of July 5th 1433, when the spring rains, which threatened to damage the harvest, stopped when a procession brought the icon to the city.

The numerous donations from individuals and from the Compagnia di Santa Maria della Morte (to whom the care of the sacred image had been entrusted during their stay in the city) made it possible, in 1481, to completely renovate the building, consisting of 'a rectangular room, covered with cross vaults and equipped with a polygonal chapel where the icon has been kept. On the south side remains the monastery where were the nuns of the monastery of San Mattia, in charge of the guard of the sanctuary.

The main chapel was enlarged and decorated between 1603 and 1623 and the bell tower was rebuilt between 1609 and 1616. Thanks to the testamentary inheritance of the legate of Pope Lazzaro Pallavicini, a new building site was opened in 1696, which led to a further expansion and extension of the church, as well as the addition of four side chapels. From 1708, the works were directed by Carlo Francesco Dotti and Donato Fasano, which led to the construction of a new richer main chapel, adorned with a new baroque altar in polychrome marble, designed by Giovanni Antonio Ferri and built by stonemasons Angelo Rangheri. The site was completed in 1713.

The current building is the result of a new more radical intervention, decided in 1723 and dictated by the contrast between the new main chapel and the rest of the building. It was demolished and rebuilt under the direction of Carlo Francesco Dotti himself, following the idea of the served brother Andrea Sacchi, which included an oval plan. The works took place

without disturbing the arrival of the pilgrims: the walls of the new complex, in fact, were raised around the old building, which was not demolished until after the completion of the works, in 1743.

The interior decoration was finally completed, completed in 1748 and the following year the main chapel was adapted again. On March 25th, 1765, after 42 years of work, Cardinal Archbishop Vincenzo Malvezzi inaugurated the new sanctuary. The dome, facade and external side galleries were completed by Giovanni Giacomo Dotti in 1774, based on designs left by his father. The Napoleonic laws abolished, on February 11th, 1799, the Dominican monastery of San Mattia and the nuns, to whom the sanctuary was entrusted, had to abandon it. The Dominicans succeed them until 1824, when it is submitted directly to the archbishop by Cardinal Carlo Opizzoni. Since then, the sanctuary has been managed by diocesan priests headed by a vicar archbishop. In 1815, new work led to the marble cladding of the main chapel and the construction of new marble altars, based on drawings by Angelo Venturoli. The San Luca Sanctuary was declared a national monument in 1874 and had the dignity of a minor basilica by Pope Pius X in 1907.

Between 1922 and 1950, the decoration of the dome was carried out. The square in front was reorganized between 1938 and 1950 at the request of Cardinal Giovanni Battista Nasalli Rocca.

From 1930 to 1994, a women's orphanage was in operation, initially housed in the rooms below the sanctuary itself and later moved to a new building along the portico, also called "the orphanages". From 1931 to 1976 it was possible to access the sanctuary by a panoramic cable car, abandoned in 1976, the lower terminus of which was located near the Meloncello stop of the Bologna-Casalecchio-Vignola tram.

The dominant style is the Baroque, evidenced by dynamic and curvilinear shapes and volumes alternating in continuous protrusions and hollows. The body of the building consists, for the most part, of the immense elliptical lantern, bare and compact, surmounted in the center by a large lantern dome, which houses an observatory 42 meters high.

The facade, which does not completely cover the forms behind it, consists of a front part on the model of the classical forms of the pronaos: an order of giant pilasters in the Ionic style support a pediment, under which a large central arch opens. . Connected to the sides of the facade, the portico develops with two curvilinear wings which surround the square in front and which end in two pentagonal tribunes with a newspaper kiosk. The entrance portal is flanked by statues of San Luca and San Marco by Bernardino Cametti, made in 1716 and originally placed in the presbytery. The body of the old Dominican monastery and the bell tower are integrated into the south side of the building.

The interior is characterized by an elliptical plan on which is grafted a Greek cross (formed by the central axis and by the two main side chapels) and has a raised presbytery, at the top of which is placed the icon of the Virgin to the 'child. The main arches are supported by beam pillars made up of three giant Corinthian columns.

The Arcade

The road which, climbing the Colle della Guardia, leads to the sanctuary, was initially paved in 1589 by the city government. The habit of pilgrims to hang pictures with the Mysteries of the Rosary on the trees along the way, led the vicar Olimpia Boccaferri to start the construction of 15 chapels in 1640.



Figure 53; Il Portico di San Luca

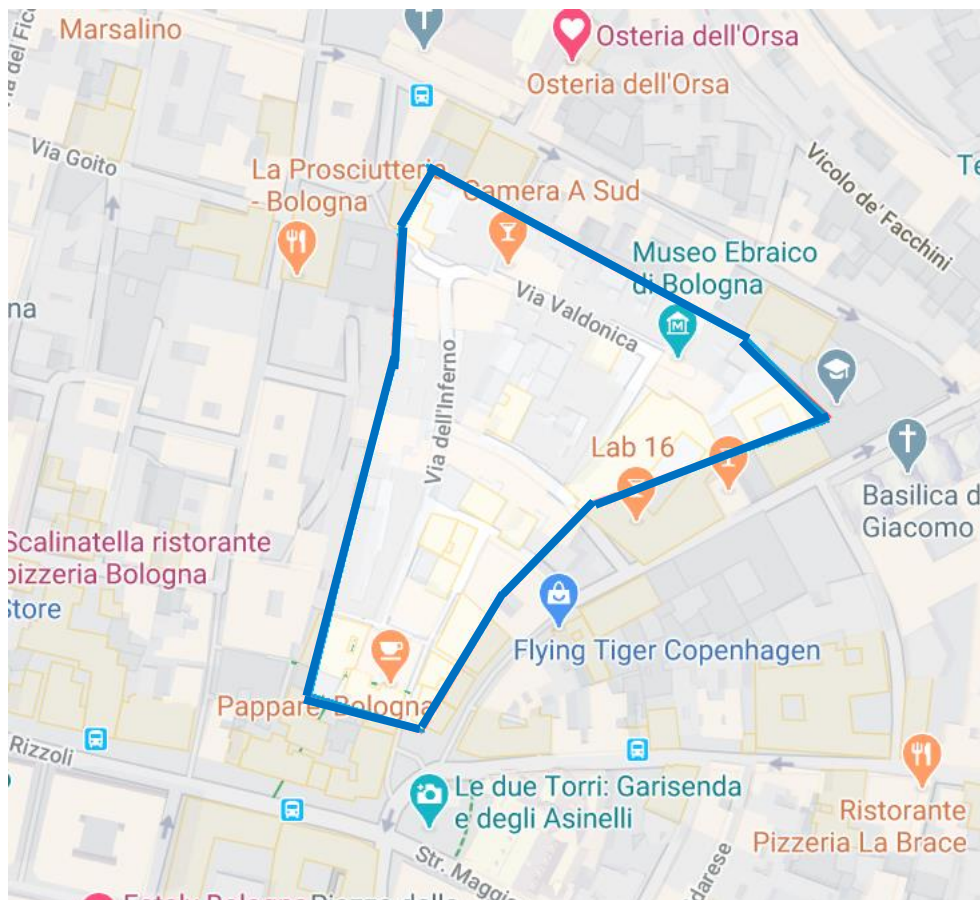
As the influx of pilgrims increased, it was decided to build the very long porch, to protect the pilgrims from the rain. A first modest project was drawn up by Camillo Saccenti in 1655, but the scarcity of economic resources caused the project to be abandoned, taken up again in 1673 by a group of individuals (including the chaplain of the Pilgrim Hospital of San Biagio, Don Lodovico Zenaroli, and the Marquis Girolamo

Albergati, confrere of Santa Maria della Morte) who created a committee to collect the funds necessary for the construction. Citizens of all classes participated in its construction from 1674 to 1721, under the direction of architect Gian Giacomo Monti. Upon the death of these, the works were completed by Francesco Monti Bendini and by Carlo Francesco Dotti himself, who designed the Arco del Meloncello in 1721. Due to the construction of the stores above the part flat of the portico, it was necessary to carry out work of consolidation in 1791.

The portico consists of a number of arches between 658 and 666 (depending on the counting method) and 15 chapels. With its 3.796 m, it seems to be the longest porch in the world. The section of the plain, which goes from the Arch of Bonaccorsi (in front of the Saragozza Gate) to the Arch of Meloncello, is made up of 316 arches and is 1.52 km long. The hilly stretch, from Meloncello to the Sanctuary, consists of 350 arches, including 15 chapels with the Mysteries of the Rosary, placed regularly (approximately every 20 arches) and it is 2.276 km long. The portico is dotted with commemorative plaques and epigraphs from various periods, for devotional purposes (ex voto for graces received), or as an expression of gratitude for donations.

According to tradition, it would not be accidental that it is composed (according to a certain count) of 666 arcs: the diabolical number (cf. Revelation, 13, 18) would symbolize the "serpent", that is to say the devil, associated with arches both for its zigzag shape, and because, ending at the foot of the sanctuary, it recalls the traditional iconography of the Devil defeated and crushed by the Madonna under his heel (see Genesis, 3, 15).

Tour 7 : Jewish quarter



The seventh tour starts from Due Torri

The Bologna ghetto was the urban area of the city of Bologna intended to contain the Jewish community that resided there. The papal edict generally regulated the Jewish presence in the temporal domains of the papal states. The ghetto is located in the historic center and is completely bounded by via Zamboni, via Oberdan and via Marsala.



Figure 54; Ghetto Ebraico

A lively Jewish community in Bologna undoubtedly existed from the beginning of the fourteenth century. Dedicated above all to trade and money trafficking, the community quickly became prosperous and prolific, distinguished by great economic and intellectual fervor.

The Jewish presence in Bologna was originally well tolerated and the community was able to integrate with relative ease during its first two centuries of history. The proof is also the fact that in

1488 a chair of Jewish history was created at the University of Bologna.

The ghetto was completely separated from the rest of the city and access was regulated by three gates which were strictly closed at sunset. Only one of the three is still clearly recognizable today at the intersection of via del Carro and via Zamboni while the other two have been almost completely absorbed by the urban development of the historic center.

There is only one plaque left today, at Via dell'Inferno 16, in memory of the Bologna synagogue run by the Jews of the ghetto to administer their worship; the synagogue was almost completely destroyed in the bombings of 1943.

The Jewish community dispersed almost completely after the expulsion of 1593 only to slowly reconstitute itself during the Napoleonic era. However, it was not until the unification of Italy that the Bolognese Jews could emancipate themselves completely by seeing themselves recognized as normal Italian citizens.

The former ghetto, which is now an integral part of the historic center, now houses the Jewish Museum of Bologna.

Restaurants

Breakfast and coffee :

- Bricco D'Oro, Via Farini 6
- Zanarini, Piazza Galvani 1
- Caffé Belmeloro, via Belmeloro 1/c

Happy Hour :

- Mercato di Mezzo, via Clavature 12
- Mercato delle Erbe, via Ugo Bassi 25
- Lab16, via Zamboni 16/d
- Eataly Bologna Ambasciatori, via degli Orefici 19
- Il Caffé delle Sette Chiese, via Santo Stefano 15

Gelaterie :

- Cremeria Santo Stefano, via Santo Stefano 70
- Cremeria Cavour, Piazza Cavour 1d
- Sorbetteria Castiglione, via Castiglione 44
- Gianni, via S. Vitale 2a

Lunch and Dinner :

- Osteria dell'Orsa, via Mentana 1
- Scalinatella, via Caduti di Cefalonia 5/e
- Eataly Bologna Ambasciatori, via degli Orefici 19
- Osteria del Sole, vicolo Ranocchi 1 (Nourriture à emporter !!)
- Trattoria Nonna Gigia, via dell'Orso 9/a
- Pizzeria Spacca Napoli, via San Vitale 45/a
- La salsamenteria, via Altabella 19b

In general : Trattoria for having typical food from Bologne !

