



## Master Class Course – 2 weeks

Monday 17:	9-12	Italian Classes
	14.00	Programme orientation
	15.00	Tour - Bologna
	19.00	Welcome Cocktail
Tuesday 18	9-12	Italian Classes
	13.00	MUSEO CIVICO ARCHEOLOGICO - Via dell'Archiginnasio, 2 40124 Bologna - tel. 051- 2757211 - dalle 9 alle 15
Wednesday 19	9-12	Italian Classes
	14.00	Bologna: The Churches
	21.00	Classic Music Concert I Solisti dell'Orchestra Mozart
		Aula Absidale
Thursday 20	9-12	Italian Classes
	15.00 -	Cooking Classes - La pasta fresca With a professional Chef
Friday 21	9-12	Italian Classes
	15.00	Visit: DOZZA - BIENNALE D'ARTE CONTEMPORANEA DEL MURO DIPINTO
	21.00	Dinner
Saturday 22	10.30	MUSEO CIVICO MEDIEVALE Palazzo Ghisilardi Fava
	12.00	Visit: Verona - half day



Sunday 23	10.30	COLLEZIONI COMUNALI D'ARTE Palazzo Comunale - Piazza Maggiore
	12.00	Visit : <b>San Marino</b>
Monday 24:	9-12	Italian Classes
	15.00	COLLEZIONI D'ARTE E DI STORIA DELLA FONDAZIONE CASSA DI RISPARMIO IN BOLOGNA - Ex Chiesa di San Giorgio in Poggiale
Tuesday 25	9-12	Italian Classes
	15.00	RACCOLTE STORICHE DELL'ACCADEMIA DI BELLE ARTI Accademia di Belle Arti -
Wednesday 26	9-12	Italian Classes
	13.00	MUSEO MORANDI - GAM Modern Art Gallery
Thursday 27	9-12	Italian Classes
	15-00	Bologna Sotterranea - Canali di Bologna - Bagni di Mario Bologna underground (history, music and poetry)
Friday 28	9-12	Italian Classes
	14.0	Visit: <b>Ravenna (or Mantova)</b> I mosaici Bizantini
Saturday 29	9.00	Visit: <b>Ferrara</b>
	20.00	Farewell Dinner



## Visits to Cities of Art: discover a different Italy with A.L.C.E



### VISIT TO FERRARA

Lying in the middle of the Po valley, Ferrara still has the atmosphere of the past, which blends in harmoniously with the lively atmosphere of the present. Ferrara's most famous image is certainly that of its grand Renaissance, the age of splendour of the Estense court, which has left indelible signs everywhere: in the colossal Addizione Erculea project, in the impressive pictorial cycles belonging to the Quattrocento and Cinquecento and in the *Last Judgement* by Bastianino.

From 1995 on, UNESCO has included the historical centre of Ferrara in the list of World Cultural Heritage as a wonderful example of a town planned in the Renaissance and still keeping its historical centre intact. The town planning criteria expressed in Ferrara had a deep influence on the progress of town planning in the following centuries.

In 1385 a dangerous revolt convinced Niccolò II d'Este of the need to erect mighty defences for himself and his family; thus the **Castello di San Michele** was built, a fortress erected against the people. Its imposing proportions, its moat, its drawbridges and its towers date back to that remote period. An elevated covered passageway, which still exists, joined the military building to the marquises' Palace (today Palazzo Municipale). Centuries went by and the risk of riots died down. And so the castle became the magnificent residence of the court and was embellished with roof terraces at the top of the towers, marble balconies, the Renaissance style courtyard (at the time fully frescoed) and sumptuous apartments.

The **cathedral** dates from the 12th century and bears witness to all the historical periods of the city. The outstanding façade, divided into three sections, was begun in Romanesque style, still visible in the lower part. Note the St. George and the scenes from the New Testament above the central door, the work of the sculptor Nicholaus (1135).

The upper part was built some decades later in a Gothic style and besides the numerous small arches and the splayed mullioned windows presents an extraordinary **Last Judgment** by an unknown sculptor over the central loggia.

The side facing **Piazza Trento e Trieste** is decorated with two galleries and small columns of various shapes. At ground level is the Loggia of the Merchants, occupied by shops since Medieval times. Half way along the south side what remains of the Porta dei Mesì, demolished in the 18th century can still be seen; some of its sculptures are conserved in the **Cathedral Museum**.

The imposing Renaissance campanile, in pink and white marble, is an unfinished work attributed to Leon Battista Alberti. The brickwork apse, whose sober design is lightly embellished by terracotta arches and marble capitals, is the work of Ferrara's top architect and town planner, Biagio Rossetti

**Palazzo dei Diamanti**: The palace, at the centre of the Addizione Erculea, on the important crossroads known as the Quadrivio degli Angeli, belonged to the duke's brother Sigismondo d'Este. Its name derives from over 8000 pink and white marble



ashlars in the form of pyramids (or diamonds) that cover the two façades. The architect Biagio Rossetti rendered it a townplanning masterpiece by placing the most important decoration on the corner: a contrivance destined to highlight the importance of the crossroads and make the building an entirely original work, designed as it was to be viewed in perspective rather than from in front of the façade. Indeed, the corner adorned with splendid sculpted candelabras by Gabriele Frisoni and by a gracious balcony (added a little later) tends to lead the visitor towards the nearby Piazza Ariostea.

Inside, the structure develops over three wings, originally on a u-shaped layout, but altered by subsequent conversions.

Some rooms on the piano nobile conserve remarkable 16th century ceilings. Today, the palace is home to museums: Pinacoteca Nazionale and Galleria d'Arte Moderna.



## VISIT TO RAVENNA

Ravenna is a treasure chest of art, history and culture of the highest order, a city with ancient origins and a glorious past and capital three times, of the Western Roman Empire, of King Theodoric of the Goths and of the Byzantine Empire in Europe.

The basilicas and baptisteries of the city contain the richest heritage of mosaics dating from the 5th and 6th centuries and eight historic buildings included in the World Heritage List of UNESCO. If Ravenna was the most important political and cultural centre of the West during the centuries that saw the decline of the Latin civilisation, it is no less important in later ages, from the archaeology of the Domus dei Tappeti di Pietra to the vast Roman port of Classe. It is the city that guards the remains of Dante and keeps alive the memory of the great poet with important cultural events. The winding streets still reveal the past of a city built on a lagoon, the presence of water in the canals that cross it, closed during the period of Venetian rule and at the end of the fifteenth century opening the elegant space of Piazza Maggiore, now known as Piazza del Popolo. In the seventeenth century the city was connected to the sea by a navigable canal, the current port, which the people of Ravenna called the Candiano. The Corsini Canal then opened up a new perspective for resuming the ancient vocation as a port. The cultural offer of Ravenna is abundant and varied: the MAR, City Art Museum of Ravenna, programmes regular exhibitions of high profile and is home to a number of permanent collections; the National Museum exhibits a variety of collections, including finds from excavations of Roman and Byzantine remains; the Archiepiscopal Museum includes the Chapel of Saint Andrew (Unesco); the Dantean Museum holds relics connected with the cult and fame of the poet while the Museum of the Risorgimento bears witness to the lively sentiments of Mazzini and Garibaldi who stirred up the people of Ravenna in the more recent past. Just a short distance from the sea, Ravenna also offers nine seaside resort areas along its 35 kilometres of coast for a wide variety of holidays and stays. The organisation of services is efficient and dynamic, and the choice of holiday is as wide as ever: sunshine and relaxation, games, sports and fitness, excursions and parks, including Mirabilandia theme park, in addition to varied and delicious



cuisine. There are many cycle tracks along which it is possible to cycle to any part of the city, Theodoric's park, the Planetarium, The Garden of Forgotten Herbs or the Basilica of Sant'Apollinare in Classe. For lovers of nature and excursions nothing can be more exciting than visit to the reserve of Punte Alberete with its silent swamped forests which provide shelter for rare bird species or a visit to the Nature Museum of Sant'Alberto, located at the edge of the lagoons. The historic pinewoods of San Vitale and Classe, unique as monuments to nature, have been included in the protected areas of the Po Delta Park. Ravenna is a living mosaic.



## VISIT TO MANTOVA

The Ducal Palace and Palazzo Te are the two main attractions of a cultural itinerary in town, identified by the image of the salamander. Leaving the castle, **Castello di San Giorgio**, one enters *Piazza Sordello*, which is, together with its surroundings, the original centre of the town. The square is dominated by the vast porticoed "façade" of the **Ducal Palace** (which comprises **Palazzo del Capitano** and the **Magna Domus**), the **Cathedral** and, on the right, the **Bishop's Palace**, the **Uberti Palace** and the **Castiglioni Palace**.

Going under the archway, **Voltone di San Pietro**, walking along the Renaissance porticos in *Piazza Broletto* one can see the **Palazzo del Podestà**. Through the **Sottoportico dei Lattonai**, one enters *Piazza Erbe* where the other side of the palace can be seen; the square, the liveliest in the historic centre, is dominated by the **Palazzo della Ragione**, with its adjoining **Clock Tower** and by the **Rotonda di San Lorenzo**, while in the nearby *Piazza Mantegna*, the imposing façade of the **Basilica di Sant'Andrea** dominates the scene.

Walking towards the second attraction of this itinerary, **Mantegna's House**, the **Tempio** and **Palazzo di San Sebastiano** can be seen before reaching **Palazzo Te**, the masterpiece of Giulio Romano.



## VISIT TO VERONA

Verona: a first glimpse of the city is love at first sight, and will entice you to come back and explore it thoroughly.

For the past two thousand years and more, the city walls enclose a unique and breathtaking range of art-works and monuments.

Recently awarded the status of a "World Heritage Site", Verona has delighted painters, poets, travellers and celebrities for centuries.

Verona is a work of art in itself: a fascinating cross-roads of historical periods and cultures (both classical and Germanic), a blend of both Nordic and "Mediterranean" influences; the city is at the same time both ancient and modern.

A walk through its narrow streets allows you to get in touch with its varied and



fascinating past: traces of its splendid Roman origins, its prevailing medieval structure dating back to the time of knights and castles, its magnificent Renaissance palaces as well as the impressive fortifications which protect it. A suggestive blend of art and history which continuously fascinates the onlooker. As far as the quality and the preservation of its Roman antiquities are concerned, Verona is second only to Rome.

Its luminous marble monuments will take you two thousand years back in time: its famous Amphitheatre, the Roman Theatre (older than the Arena), Ponte Pietra (the "pons lapideus", the Roman Bridge built over a natural ford used by people for centuries), the Arco dei Gavi (Gavi Triumphal Arch) erected to celebrate one of the most influential families of the city.

You will be able to see the monumental gateways which greet the visitor - Porta Borsari and Porta Leoní and which testify to the grandeur of the Roman Empire. A simple walk along Corso Cavour, Corso Portoni Borsari and Corso Santa Anastasia practically leads you along the ancient Roman Via Postumia which ended up in the Roman Forum, now Piazza Erbe.

Beneath the level of the street, the fascinating remains of Roman villas and mosaics have come to light, giving a glimpse of the magnificence of Verona's Roman past. For a journey back in time a visit to the Scavi Scaligeri or the Villa at Valdonega is an absolute must. The rule of the Scaligeri transformed Verona's appearance, with its fortifications, the beautiful Castelvecchio and its nearby Ponte Scaligero, Cangrande's palace and other palaces of the Della Scala Family (Lords of Verona), the Domus Mercatorum and Piazza Erbe and last but not least, their splendid intricate funerary monuments, the "Arche Scaligere".

Even the period of Venetian domination has left its mark on the city - the palaces of its nobles, the art-works of its great painters in the Castelvecchio Museum and the churches of the city. The Renaissance Palaces of noble families line the streets - Palazzo della Gran Guardia, Palazzo Pompei, Palazzo Maffei, the "Loggia del Consiglio" and the Domus Nova in Piazza dei Signori ("Lords' Square").

The figure of a great architect dominates this particular period, that of Michele Sanmicheli who designed the gateways to the city - Porta Nuova, Porta Palio, Porta San Zeno and Porta Vescovo. During the period of Austrian domination Verona becomes the lynch-pin of a perfect defensive system of fortresses and walls known as the "Quadrilatero". Bastions and fortresses guard the city, and both civil and military architecture flourishes (Palazzo Barbieri and the Arsenal)

The Arena - Verona's most famous monument, visited by tourists world-wide. If you contemplate it in silence, it's not difficult to imagine it crammed with spectators as in Roman times: all you need do is shut your eyes or go to see one of the splendid opera performances held here and the Arena will come magically to life.

Situated in Piazza Bra', the Amphitheatre was built in the first half of the 1st century A.D., in the period which marked the end of Augustus' reign and the beginning of that of Claudius. It is the third largest amphitheatre in Italy, after the Colosseum and the amphitheatre of Capua

"There is no world without Verona walls": the pen of William Shakespeare has lent Verona fame and immortality with his tale of two star-crossed lovers, Romeo Montecchi (Montagu) and Juliet Capuleti (Capulet).

The story of their tragic love is set in two precise locations - Juliet's house and the tomb.

The Capulet House, best known as "Juliet's House", dates back to the thirteenth century. It is tower-shaped and belonged to the Dal Cappello family, whose coat-of-



arms is visible above the inner arch-way of the court-yard. The brick façade is decorated by elegant gothic windows standing on either side of the famous balcony on which Juliet is said to have spoken to Romeo.

The house has several storeys and tickets can be bought to visit it. The interior contains the furniture of a typical fourteenth century aristocratic household, enhanced by a wide range of medieval ceramics. Antonio Avena's masterful restoration (carried out in 1935) brought to life the elegant frescoes within, and which highlight inlaid wooden chests, brick fireplaces, wooden staircases and landings.

At the far end of the courtyard stands Nereo Costantini's bronze statue of Juliet visited by thousands of tourists every year from all over the world



## VISIT TO SAN MARINO

The history of the Republic starts in the year 301 A.D.

In the Republic of San Marino the cult of the Saint, the legendary founder of the Republic, is widespread and sincere. Indeed, it is this legend that has handed down to us the figure of Marino, the stonemason, arriving from the island of Arbe in Dalmatia, rising Mt. Titano to found a small community of Christians, persecuted for their faith by the Emperor Diocletian.

The area is known to have been inhabited since prehistoric times but only in the Middle Ages do we have news of the existence of a Monastery, a Parish and a Castle, together confirming the existence of an organized community at the peak of Mt. Titan.

In the neogothic style, this Romanesque building was the work of architect Francesco Azzurri (1894) built over the foundations of the original 'Parva Domus Communis'. The building was recently reopened after being restored by the architect Gae Aulenti.



## VISIT TO PARMA

Crossways and link between the northern plains and the sea, and between the Emilia Romagna and Lombardy regions, Parma has been of great importance over the centuries from a strategic as well as cultural point of view.

A rich and generous land, today it houses important industries and crafts cooperatives, manufacturing factories and farms, whose products have made the area famous worldwide.

Parma, the "Petite Capitale" of the Duchy of Marie Louise of Austria, celebrated by



**Giuseppe Verdi**, narrated by **Giovannino Guareschi** and present in films directed by **Bernardo Bertolucci**, regularly fascinates art lovers, people keen on culture and music and all sports and nature lovers.

A visit to the city needs to start with the marvellous view provided by **Piazza Duomo**, the cathedral square where the Baptistery and the Bishop's Palace create a wonderfully evocative medieval setting.

The **Cathedral** (XI-XII centuries) is one of the highest expressions of Romanesque architecture in the Po river plain, with a superb façade with its pitched roof and Latin cross plan; a wealth of masterpieces are housed inside, the most renowned are undoubtedly the cupola with its fresco by Correggio (Antonio Allegri) showing *The Assumption of the Virgin* (1526-1539), and the *Deposition*, Benedetto Antelami's first dated work (1178).

Antelami's imprint is even more obvious in the **Baptistery** (one of the most important examples of the transition from the Romanesque to the Gothic style), built in pink Verona marble with an octagonal layout: the artist supervised building works and personally executed most of the renowned, admirable plastic decorations.

A stone's throw from the Cathedral stands **San Giovanni Evangelista**, the Renaissance church of St John's (with a Baroque façade and bell tower), housing extraordinary paintings: in particular, the cupola depicting *St. John's Passing*, frescoed by Correggio in 1520-21, and several frescoes by Parmigianino (Francesco Mazzola) in the intrados of the three chapels.

It is certainly worth visiting the entire **Monastery of St. John's**, with its fascinating renaissance cloisters and the **Ancient Benedictine Apothecary's**.

Parmigianino's work can also be admired in the **Madonna della Steccata**, a splendid Renaissance church possibly designed by Bramante; its most important work is the decorative cycle in the **Presbytery's archway**, which Mazzola painted in 1530-39 on the Evangelical theme of the wise Virgins and the foolish Virgins, while the city's other 16th century "presiding deity", Correggio, was working on another masterpiece, the **Camera di San Paolo, St. Paul's Chamber**: the vault in the apartment belonging to the Abbess Giovanna Piacenza, which he frescoed in 1519 as an allegorical arbour reminiscent of Mantegna as well as of Leonardo, is one of the most extraordinary works of the late Italian Renaissance.

A short walk from St. Paul's Chamber takes you to the imposing **Palazzo della Pilotta**, a palace built by the Farnese duchy and which houses the **Palatine Library**, the **National Archaeological Museum**, the wooden **Farnese Theatre** (one of the most beautiful historical theatres in the world), the **Bodoni Museum** and the **National Gallery**, undoubtedly one of the most important picture galleries in Italy (Correggio, Parmigianino, Beato Angelico, Leonardo, Cima da Conegliano, El Greco, Van Dyck, Carracci, Sebastiano del Piombo, Tiepolo, Canaletto and so on); close by stands the neoclassical **Teatro Regio**, one of the most renowned theatres in Italy, testifying to the close relationship between Parma and the opera. Numerous other theatres, both experimental and traditional, offer interesting drama repertoires, ballet performances and top quality concerts.

A visit to Parma does not end here. Visitors can take a walk in the **Ducal Park**, a magnificent example of 'French style' garden with numerous sculptures by Jean Baptiste Boudard, admire the **Ducal Palace** which is housed in the park; visit the **Town Hall** and the **Governor's Palace**, both overlooking the central Piazza Garibaldi, the **Lombardi Museum** (housing memorabilia belonging to Marie Louise and Napoleon), the **Stuard Picture Gallery**, the churches of **St. Antony**, **St. Sepulchre**, the **Annunciata** church and the **Santa Maria del Quartiere** church, the house where **Arturo Toscanini** was



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born, the **House of Music**, the **Castle of Puppets** (with the magnificent collection of puppets crafted by the Ferrari family), the **Auditorium Paganini**, the **Certosa di Paradigna** (the Carthusian monastery in the outskirts of the city).