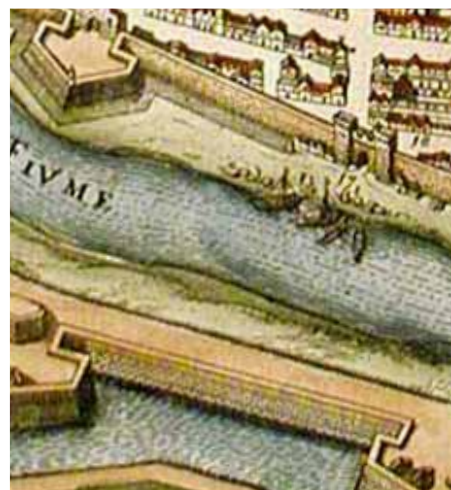
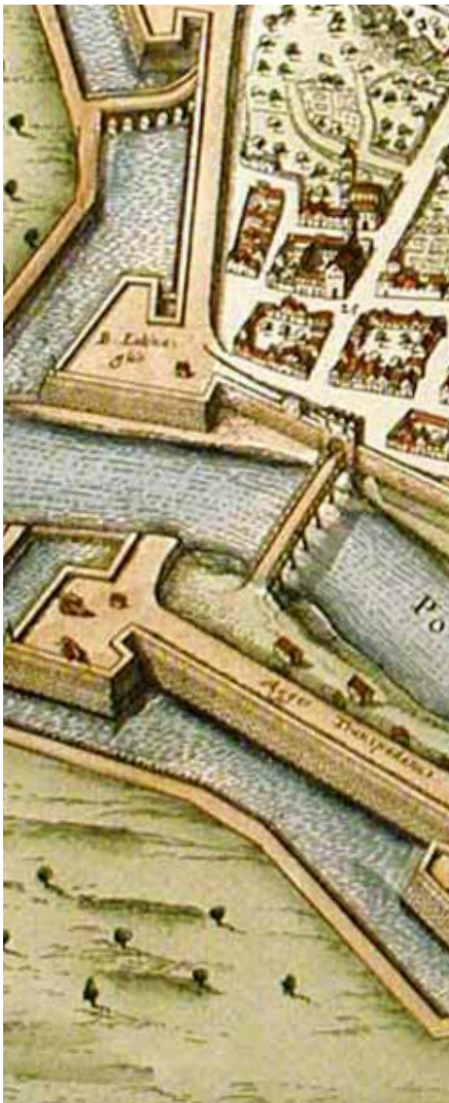
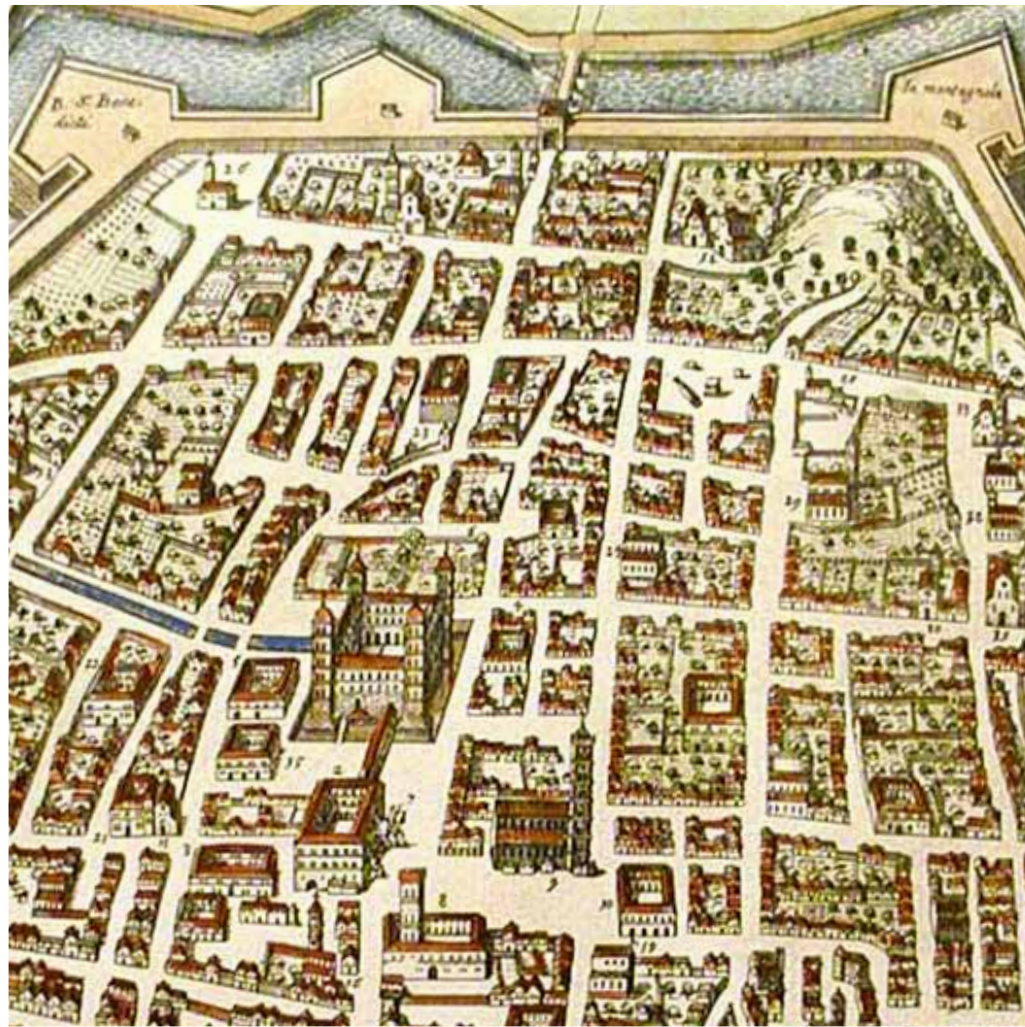




HYBRID PARKS

abilities
synergies
performances



THE PROVINCE OF FERRARA



EMILIA-ROMAGNA REGION

Emilia-Romagna is located in the north of Italy and hosts about **4,405,000 inhabitants**. It includes two historical regions: "Emilia", which encompasses the provinces of Piacenza, Parma, Reggio Emilia, Modena, Bologna and Ferrara; and "Romagna" which includes the remaining provinces of Ravenna, Forlì-Cesena and Rimini. However, there is a territorial reorganization on the way, which could change the current territorial planning of the Region.

Emilia-Romagna is **one of the richest regions in Italy** due either to its **agricultural, tourism and productive propensity** and to the several **small and medium-sized enterprises** widespread throughout the territory.

It is well-known in the world for the distribution of some of its most important products, such as the *Parmigiano-Reggiano*, Parma ham, *Ferrari* and *Ducati*.

Because of the global economic crisis, Emilia-Romagna's GDP has decreased by about 5%, in line with the national average. However, this Italian Region plays a leading role in external trade and in the production of manufactured goods.

ACTIONS AND ACTIVITIES

Emilia-Romagna Region is very active in the development of activities which aim at **enhancing and qualifying regional landscape and environment**.

Through the *Piano Territoriale Paesistico* (Territorial Landscape Plan) of Emilia-Romagna, approved in 1993, the Region has been **focusing on improving and developing the regional territory and landscape while protecting both the cultural identity and the integrity of the territory itself**. Therefore, every landscape should be improved and transform according to the natural, historical and cultural area in which it belongs, in order not to destroy our communities' territorial values.

Emilia-Romagna is now planning a new and updated *Piano Territoriale Paesistico*.

THE PROVINCE OF FERRARA

A landscape vast and quiet as the plain over which the Province of Ferrara extends, **a territory born from a balance between earth and water**, in the Northeastern tip of the Emilia Romagna region, formed by a sequence of different landscapes: **cultivated fields, cities of art, forests, valleys, pine forests, up to the seaside resorts along the coast**.

The Province of Ferrara is located in the **south-eastern part of the Po Valley** where the naturalistic beauties - the river Po, the flat landscape, the Comacchio Valleys, the peaceful countryside - and the wonderful historic heritage have always made the territory very fascinating, so that it became source of inspiration for many artists through the centuries. On the eastern edge of the province, where the amazing Po Delta lies, you can also relax on the beach and enjoy the nightlife in the seven seaside resorts called Lidi di Comacchio.

www.flytoromagna.com
www.unife.it



HP FOCUS: SOCIAL VEGETABLES GARDENS

The participation of the Emilia-Romagna Region to the **Hybrid Parks** project focuses on **social vegetable gardens**, as elements of local territory and landscape. This kind of garden can represent **an ecological and environmental turning point**, characterized by strong social, cultural and pedagogical features. In fact, they represent both **a social development tool for inclusive politics** and also **an element of environmental or urban renewal to enhance quality of life and improve the landscape of the territory**.

Social vegetable gardens are widely spread in Emilia-Romagna Region: 14.000 gardens out of 18.000 are located in our territory, mostly in the outskirts. In our country, the majority of them are located in public areas for social scopes.

Allotments have been **created for elderly or retired people** for specific social needs, in order to **reduce**

their exclusion from social life and, therefore, to promote social inclusion.

Considering all the existing examples, there is evidence that they have transformed positively urban areas. They have had a great impact on territory and on landscape, either by regenerating the environment of both urban and peri-urban spaces and by regaining abandoned areas. For instance, thanks to social vegetable gardens, it has been possible to enlarge green areas, to regenerate the ground and also to link the city with the outskirts. However, they are characterized by some negative features which should be improved. First of all, the **access is difficult**, as they are usually fenced. Secondly, they still represent a weak typology of land use in opposition to the expansion pressure of the construction industry. Last but not least, **they often lack of aesthetic quality.**

We aim at including this type of cultivated areas within the category of parks and gardens. The same recognition and dignity, which parks and gardens have, can be given to social vegetable gardens by both the

creation of green corridors and the improvement of public accessibility. For instance, cycle lanes and paths can represent a solution either to the problem of access entry and of their lack of aesthetic qualities. Therefore, it is necessary to plan a new style and design in terms of landscape and accessibility.

Furthermore, we focus on **raising awareness and consensus on the cultural and environmental values of allotment gardens**, in order to reduce speculation on these areas.

In addition, we would like to **extend the use of public gardens also to other social groups**. For instance, either elderly, young people and kids can take advantages of social vegetable gardens.

Furthermore, since allotments are globally widespread, it would be worth **creating a network of vegetable gardens in order to boost activities to change positively the peri-urban and urban landscape.**

As a first step, the Landscape Office of the Emilia-Romagna Region recently launched a public initiative *"AAA: Coltivatori di paesaggi quotidiani"* in order to map local initiatives of horti-culture (*).



Front page. Historical map of the city
(© www.skyscrapercity.com)

1. Allotments in the city (© www.matteolepore.it)
2. The success of urban vegetable gardens also convinces *BolognaFiere*, which is expected to allocate a portion of its land property to the practice of agriculture. The empty areas around the Fair District could be managed by some of 3,364 persons who are nowadays on a waiting list (© www.emiliaromagna24news.it)

(*) *"AAA: Coltivatori di paesaggi quotidiani / Everyday landscapes farmers"* was launched in August 2012 in order to gather information on on-going experiences of social vegetable gardens and their relation with green spaces: allotments and shared gardens, awareness-raising and dissemination activities, academic projects and training courses.



FERRARA: CITY OF THE RENAISSANCE

Ferrara is situated 50 km north-north-east of Bologna, on the **Po di Volano**, a branch channel of the main stream of the Po River. The town has broad streets and numerous palaces dating from the 14th and 15th centuries, when it hosted the court of the **House of Este**. **For its beauty and cultural importance it has been qualified by UNESCO as World Heritage Site**: the historic center was in fact conferred this honor in 1995, being denominated a “*City of the Renaissance*”, considering that the site is of outstanding universal value, being a Renaissance city, remarkably planned, which has retained its urban fabric virtually intact. The developments in town planning expressed in the city were to have a profound influence on the development of urban design throughout the succeeding centuries. In 1999, the listing was extended to include the area of the Po Delta and the “*Delizie*”, court residence of the Este family.

The origin of Ferrara is uncertain, it was probably settled by the inhabitants of the lagoons at the mouth of Po river. There are two early centres of settlement, one round the cathedral, the other, the *castrum bizantino*, being the San Pietro district, on the opposite shore, where the Primaro water stream empties into the Volano canal.

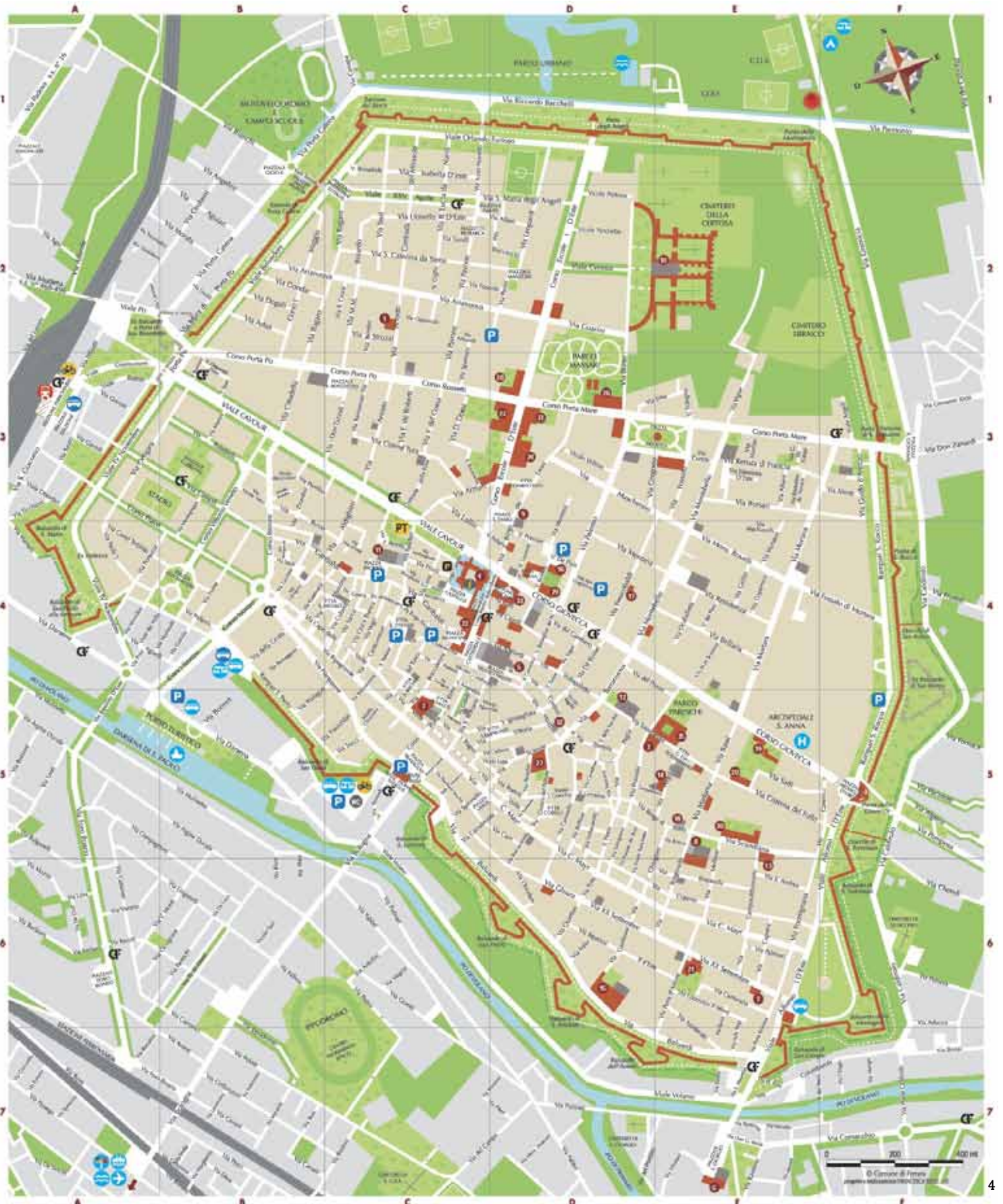
In the 15th and 16th centuries it became an intellectual and artistic centre that attracted the greatest minds of the Italian Renaissance. Here, Piero della Francesca, Jacopo Bellini and Andrea Mantegna decorated the palaces of the House of Este. **The humanist concept of the “ideal city” came to life here in the neighbourhoods built from 1492 onwards by Biagio Rossetti according to the new principles of perspective.** The completion of this project marked the birth of modern town planning and influenced its subsequent development.

Among the great Italian cities, **Ferrara is the only to have an original plan that is not derived from a Roman layout.** It did not develop from a central area but rather on a **linear**

axis, along the banks of the Po River, with longitudinal streets and many cross streets around which the medieval city was organized.

The most significant characteristic of Ferrara’s urban history rests on the fact that **it developed from the 14th century onwards and, for the first time in Europe, on the basis of planning regulations that are in use nowadays in all modern towns.** This type of development is known as *addizione*; the third phase was implemented in 1492, making Ferrara the only planned Renaissance town to have been completed.

The street network and the enclosing walls are closely linked with the palaces, the churches, and the gardens. Throughout the 16th century the city was planned with the aim of making it a future “capital”. Its evolution came to an end after the 17th century under papal administration, and the city did not undergo any extensions for almost three centuries. The city plan (1492) provided for doubling its area, an expansion limited to the south of the castle and completed by a new and very up-to-date defensive system.



- 1 Casa dell'Ariosto
- 2 Casa di Biagio Rossetti (Munici)
- 3 Casa Romoli
- 4 Castello Estense
- 5 Cattedrale
- 6 Chiesa e Chiostro di San Giorgio
- 7 Chiesa e Chiostro di San Paolo
- 8 Chiesa e Chiostro di Santa Maria in Vado
- 9 Chiesa del Gesù
- 10 Chiesa di San Cristoforo e Certosa
- 11 Chiesa di San Domenico
- 12 Chiesa di San Francesco
- 13 Civico Lapidario
- 14 Monastero del Corpus Domini

- 15 Monastero di Sant'Antonio in Palestrina
- 16 Museo Civico di Storia Naturale
- 17 Museo dell'Illustrazione
- 18 Oretorio dell'Annunziata
- 19 Palazzina di Marfisa D'Este
- 20 Palazzo Bonacossi
- 21 Palazzo Costabili, detto di Ludovico il Moro (Museo Archeologico Nazionale)
- 22 Palazzo del Municipio
- 23 Palazzo dei Diamanti
- 24 Pinacoteca Nazionale, Galleria Civica d'Arte Moderna, Museo del Risorgimento e della Resistenza, Museo «M. Antonioni»
- 25 Palazzo di Giulio d'Este

- 26 Palazzo di Renato di Francia (Università)
- 27 Palazzo Massari (Museo Civico d'Arte Moderna e Contemporanea «F. de Pisis», Museo «G. Baldini»)
- 28 Palazzo Paradiso (Biblioteca Ariostea, Tomba dell'Ariosto)
- 29 Palazzo Prosperi-Sacconi
- 30 Palazzo Roverella
- 31 Palazzo Schifanoia (Museo Civico d'Arte Antica)
- 32 Palazzo Turchi di Bagno (Museo Geopaleontologico, Orto Botanico)
- 33 Sinagoga (Museo Ebraico)
- 34 Teatro Comunale

3. The Cathedral / Basilica Cattedrale di San Giorgio, Duomo di Ferrara
 © www.quadrilaterounesco.it
 4. City map (©www.fe.infn.it)

THE HOUSE OF ESTE

In 1264, Obizzo d'Este prevailed over the rival Salinguerra family of Ghibelline allegiance and for over three centuries the political scene in the city and its territory was dominated by the **House of Este**. This political and administrative continuity made the splendour of Ferrara and the Estense court grow until it occupied a recognised space among the most prestigious European courts.

In the first part of their lordship, in a little over a hundred and fifty years, Ferrara underwent a surprising urban development and saw its own city walls grow by up to four times in length, vast areas of the Po Delta reclaimed and its art and culture enjoy periods of great esteem and resonance.

Under **Nicolò II d'Este** (1338-1388) the family's power was definitively confirmed. The people of Ferrara worn out by famine rose against their governors in 1385 in a rebellion so



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bloody that Nicolò, feeling himself to be in danger, ordered the construction of the great **Castello di San Michele** to the design of Bartolino da Novara. This became **the symbol of a despotic power that dominated a city it had at last subdued, a sign of the House of Este's great political and military strength that removed any ambition competing Ferrarese families might have with regard to control of the city.**

After Nicolò II, his brother **Alberto** held power for a few years; he governed with a favourable eye to the arts and other studies. **In fact, it is to him that the founding of the University of Ferrara in 1391 is owed.**

Alberto's son, **Nicolò III** (1393-1441), was endowed with great political instinct. His talent **gave stability to the state** enabling it to make headway within the setting of Italian affairs with increasing success from this moment on. Nicolò III was succeeded by his sons Leonello, Borso and Ercole in that order.

Leonello (1407-1450), a prince enlightened in politics, refined and an **art lover** started up a distinguished group of humanists whose names include maestro Guarino da Verona, Angelo Decembrio and Leon Battista Alberti.

Borso (1413-1471), a man of action, an able soldier, ambitious and a shrewd statesman, earned the title of Duke for his family in 1471. He never stopped working to sustain the economy above all through **land reclamation** work on the Ferrarese territory, which was for the most part swampy and unproductive. He modernized the administrative structure of the state and repeated Niccolò II's experiment by creating the second **addizione** on the same lines, reserving a Quarter in the south-east of the city for merchants. Among his commitments he strongly supported the University.

During the reign of **Ercole d'Este I** (1433-1505), **one of the most significant patrons of the arts in late 15th- and early 16th-century Italy after the Medici, Ferrara grew into a cultural center, renowned for music as well as for visual arts.** The painters established links with



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5. Portrait of Lionello d'Este painted by Pisanello (1441), Accademy of Carrara (© www.wikipedia.org)

6. Portrait of Borso d'Este painted by Baldassarre d'Este (© www.wga.hu.it)

7. Portrait of Lucrezia Borgia, the daughter of Pope Alexander VI and wife of the Duke Alfonso I d'Este. Despite her family came to epitomize the ruthless Machiavellian politics and sexual corruption alleged to be characteristic of the Renaissance Papacy, proved to be a respectable and accomplished Duchess of Ferrara, effectively rising above her previous reputation and surviving the fall of the Borgias following her father's death.

(© www.studioesseci.net)
8. Portrait of Ercole I d'Este (© www.wikipedia.org)

Flemish artists and their techniques, exchanging influences in the colors and composition choices. Composers came to Ferrara from many parts of Europe, especially France and Flanders; Josquin Des Prez worked for Duke Ercole for a time (producing the *Missa Hercules dux Ferrariæ*, which he wrote for him); Jacob Obrecht came to Ferrara twice (and died during an outbreak of plague there in 1505); and Antoine Brumel served as principal musician from 1505. The long alliance between Ferrara and the Venetian Republic was brought to an end by Ercole, who moved closer to France. His wife, Eleanora of Aragon, and their daughters Isabella and Beatrice played an important part in the political life of the Duchy and its relations with Naples and the neighbouring Duchies of Mantua and Milan.

In 1492 he began the largest and most famous addizione in Ferrara as protection against Venice. The work was carried out by the architect **Biagio Rossetti**, assisted by Pellegrino Prisciani. Working with Alessandro Biondo he extended the defensive walls on the north of the city, whose area was doubled. In this

enormous new area he applied the plan that had already been tried in the earlier addizioni. However, **Biagio Rossetti used perspective in defining urban space.** The main street, which linked the castle with the villas and parks to the north continued to be a private road for the princely family, along which faithful supporters built their palazzi.

Alfonso I (1476-1534), son of Ercole, was also an important patron; his preference for **instrumental music** resulted in Ferrara becoming an important center of composition for the lute. Conflict with Venice continued under Alfonso I, along with a dispute with Pope Julius II, who wanted to govern the Papal States directly.

Relations with the Papacy became more complicated under **Alfonso II**, whose mother, Renee of France, protected persecuted Calvinists. In 1557 he began to **introduce the principle of bastions into the city's fortifications.** On his death in 1597 the **Este family left Ferrara for Modena,** and **pope Clement VIII took back possession of the city, which became a distant province of the Pa-**



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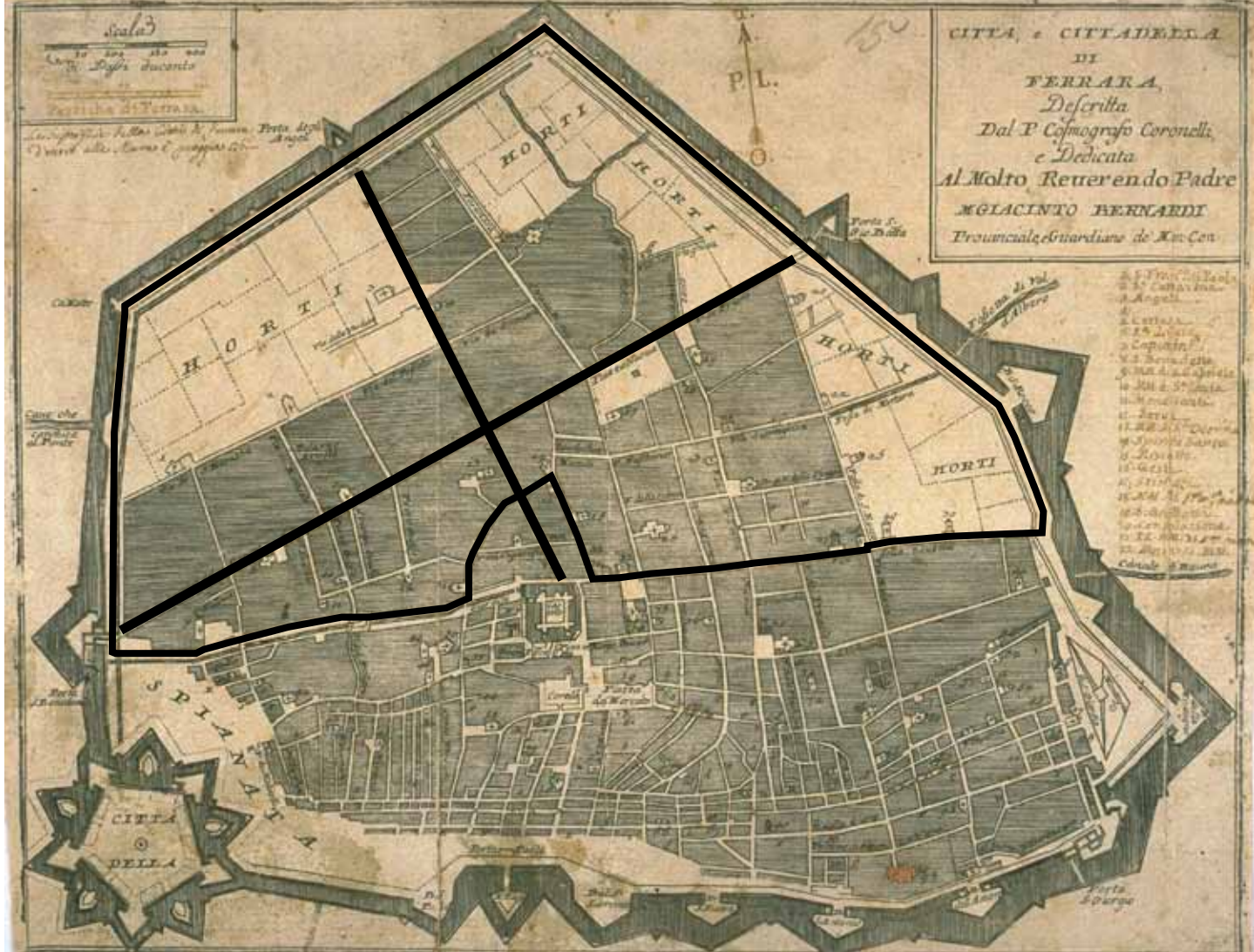
pal States. The economic situation of the city deteriorated, with the walls being attacked by flooding from time to time and the countryside becoming impoverished. Nevertheless, a pentagonal fortress was built in 1608 to the south-east of the city (it was demolished after 1869).

Attempts to relaunch the economy Of Ferrara in the 18th century by creating a canal to link up with the Po river and a new port did not have the effects anticipated.

In 1796 the city was occupied by the French, who made it part of the Cisalpine Republic. Ferrara was occupied again by the French in the 19th century, and then by the Austrians. **When it became part of the Kingdom of Italy in 1859 major reclamation works began on the marshlands, the city's gates were enlarged, and new infrastructure was added** (railway, hospitals, etc). Damage during World War II was limited.

www.britannica.com

8 www.en.wikipedia.org



THE ERCULEAN ADDITION: THE NEW FERRARA

Throughout the Middle Ages and almost to the end of the 15th Century, the northern boundary of the city of Ferrara ran along the current road system of Viale Cavour - Corso Giovecca. On the northern side of this boundary there were several buildings, even prestigious ones, some of which were owned by the Este family. **In 1492 the Duke Ercole I commissioned the architect Biagio Rossetti the ambitious project to include this vast area in the city centre, thus doubling the surface area of the city's urban area.** The architect and town-planner designed a plan which, due to its original and rational nature, made Ferrara "the first modern city in Europe". In honour of the Duke who ordered its building this great district is known as "*Addizione Ercolea*".

To carry out the enlargement plan, Biagio Rossetti followed both the ideas of the Duke Ercole I and the **new**

principles of Renaissance. The Duke did not only aim at defending the city and his domains, but also at **demonstrating the power of Ferrara over other Italian cities**, mainly over Venice.

Rossetti's innovative urban plan for Ferrara consisted of: towered walls, new gates, squares (Piazza Nuova – today Ariostea) and public spaces, links to the old city, new constructions, including Palazzo dei Diamanti and four churches (San Benedetto, San Giovanni Battista, Santa Maria della Consolazione), in the new aristocratic district.

The plan implementation dates back to the historical period between Middle Age and Renaissance. Numerous historical documents provide evidence of the urban transformation, an unprejudiced project, **opened to the new Renaissance City without denying the Medieval framework.** Already during the summer of 1490 the Duke started to expropriate the lands to be included in defensive quarter; the following year, he approved the plan for the new defensive city walls, whose ditches were

dug by workers from all around the county.

Key point of the urban pattern of "the new Ferrara" was the **quadrivium of diamonds**, that after the construction of the magnificent "Palazzo dei Diamanti" acquired a strong symbolic value. From this intersection, in fact, originated the **two orthogonal axes Corso Ercole I and Corso Porta Mare / Corso Biagio Rossetti**, that organically structure the "Renaissance Addition" and articulate a vast urban composition where each element (square, palace or church) could not be evaluated individually but only as part of a whole.

Finally, he melted in a magnificent way new and old infrastructures and appeared to be innovative in the creation of spaces for popular housing. Contrary to the tendencies of his days, **Rossetti did not planned an ideal city; he designed a vital city, applying the Renaissance concepts to the urban plan.**

www.ferraraterraeacqua.it
www.rivista.fondazioneclarife.it

THE GREEN ADDITION: TERRAVIVABIO

Rossetti, basing his work on the directives for the realization of contemporary cities, decided to **include large green areas within the city center**. The original drawing for the Addition, in fact, provided for a vast portion of **land dedicated to agriculture** on the norther-eastern quarter, which was functionally and visually connected to the countryside outside the city walls, as a continuation of the immense area stretching up to Po River called “Barco”. Traditionally the valley was used as “a place of delight” by the Este Dukes, who were used to come here to hunt rabbits and boars and to organize horse races. In 1526 a watchtower along the walls was transformed into a door, called “Porta degli Angeli”, through which the Duke family could exclusively access their “Barco” hunting estate. This area seems still boundless, with its 1.200 hectares characterized in winter by rows of poplar trees covered by fog and, in summer, by the intense yellow colour of the grain.

As part of his Green Addition, Rossetti decided to include **vegetable gardens** in the Renaissance District, a land of about 10 hectares between “Porta degli Angeli” and “Torrione di San Giovanni” that is still **preserved after more than 500 years**. After the II World War, in fact, despite the pressure of real estate speculation, the **Municipality of Ferrara took position against new constructions in the area and decided to buy the land, in order to preserve a unique “empty space” that represents a**



piece of countryside within the inner city.

Here find place: the **Charterhouse**, built by Borso d’Este in 1461 and transformed into a monumental cemetery at the beginning of the 19th century, the **Jewish Cemetery**, two **private estates** - *Horti della Fasanara* and *Principessa Pio* - transformed into agritourism/B&B and **TerravivaBio** which occupies the former garden of the Cistercian monks annexed to the nearby monastery.

Nowadays **TerravivaBio** is a green area dedicated to organic-cultivations and educational activities. The land, property of the Municipality of Ferrara, is protected by the Local Territorial Plan, since its classification as “expansion area for the Charterhouse”, thus not suitable for building.

Two biological farms, *Dalle Molle Bio-Pastoreria* and *Associazione Nuova Terraviva* are responsible for 4 hectares of biological cultivations. The *Dalle Molle Bio-Pastoreria* is involved with organic and biodynamic agriculture since 1994, when the family farm, 17 hectares in the countryside of Ro Ferrarese, was converted

according to biological principles. Since 2007 the family cultivates a portion of land in **TerravivaBio** and manages a small shop where is possible to buy local biological products: fresh vegetables and fruit, jam, marmalades, juices, flours, vegetables, organic bread and dairy products.

The *Nuova Terraviva Association* promotes organic farming and biodynamic agriculture, Waldorf education, organic living and the protection of consumers’ interests regarding food and nutrition. There is a “park-countryside” area, accessible to members and all citizens in special occasions with benches, sculptures and wooden playgrounds for kids and a meditative route called “Cosmogram”, with trees, shrubs, resting areas, paintings and poems to worship nature and enhance meditation. Large space is dedicated to biodynamic beekeeping. Furthermore the association manages a “shared vegetable-garden” of about 300 square meters, which is cultivated together by all participants with natural methods (organic, biodynamic, synergy, etc.), without making use of pesticides and synthetic fertilizers.



www.altreconomia.it
www.ferraraterraeacqua.it
www.rivista.fondazioneclarife.it
www.nuovatterraviva.org
www.orticodivisi.altervista.org
www.terravivabio.blogspot.it

9. Map of the city of Ferrara with indication of the “Addizione Erculea”, XVIII century.
 (© Biblioteca Ariosteia)

10. The biological shop managed by the Dalle Molle family (© www.terravivabio.blogspot.it)

11. The “shared vegetable gardens cultivated by the Nuova Terraviva Association (© www.orticodivisi.altervista.org)

PALAZZO SCHIFANOIA

The name of the palace derives from the motto "schivar la noia" / "avoid tedium" and refers to the building's function as **a place for fun and recreation as it was an Estense "Delizia"**. Building on Schifanoia began at the end of the 14th century in a very green area near the river Po. Nowadays, the palace has the appearance of a long building divided into two wings: the single-storey 14th-century wing to the west (home to the Civic Museum) and to east the two-storey 15th-century wing which makes up Duke Borso's extension of the years 1465-1467. **The façade, at one time crowned with crenellations and frescoed with fake polychrome marble, is distinguished by an elegant marble portal designed by Francesco del Cossa.** The most interesting room is definitely the **Sala dei Mesi (Room of the Months)**, frescoed by Ferrara painters of the 15th century: Francesco del Cossa, Ercole de' Roberti and others.



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13



ESTENSE CASTLE

The Castello di San Michele was built in Ferrara in 1385 by **Niccolò II d'Este** after a dangerous revolt.

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 imposing towers stand out at the four corners of the Castle, symbols of the magnificence of the Este Family: the **Torre di Santa Caterina**; the splendid **Torre dei Leoni**, from which it is possible to admire the panorama of Ferrara (you can climb to the top of it during the visit of the Castle); the **Torre Marchesana** and the **Torre di San Paolo**.

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PALAZZO DEI DIAMANTI



15

The magnificent Palazzo dei Diamanti, 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.

CITY WALLS

The ancient Walls of Ferrara encircle the historic centre almost without interruption for nine kilometres, constituting **one of the oldest and most impressive defensive systems of the Middle Ages and the Renaissance.** Time has transformed these walls into a place for meeting friends, practicing sport and recreation, where people can relax as if in a tranquil garden. **Most of the walls to the north were built between 1493 and 1505** and are marked out by the smaller semicircular towers and by the long "patrol path" used by the sentries. **At the north-west end of the walls stands the Torrione del Barco**, an example of military architecture between the 15th and 16th century. Distinguishing features include the **Porta degli Angeli** to the north and, to the east, the **Torrione di S. Giovanni**, whose circular structure is typical of Renaissance military architecture. The stretch of walls to the east was conceived by Alfonso I d'Este, between 1512 and 1518. Distinguishing features include the artificial hill of the Balu-



ardo della Montagna, where at the end of Via Marco Polo a 17th century garret for guarding the former Porta di San Giorgio can still be seen. The southern fortifications are characterised by four imposing bastions in the form of the "ace of spades" built on the orders of Alfonso II between 1575 and 1585. At the southern entrance of the walls stands **Porta Paola** (1612). In the stretch of wall that leads from the gate to the west, there are two bastions and a statue of Pope Paul V who commissioned the 17th century defensive works.

12. Portal of Palazzo Schifanoia
(© www.foliamagazine.it)

13. Detail of the fresco by Francesco dal Cossa in the "Sala dei Mesi" (© www.Wikipedia.org)

14. View of Estense Castle drawn by Giuseppe Migliari (1822-1897) (© www.castit.it)

15. View of Palazzo dei Diamanti
(© www.estense.com)

16. View of the city wall

(© Enrico Laponni / www.flickr.com)



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PARCO MASSARI

The park takes its name from the adjoining palace, which was built at the end of the 16th century, and which has the biggest public gardens within the city walls, covering an area of about 4 hectares.

Designed in 1780 by the Ferrara architect Luigi Bertelli for the Marquise Camillo Bevilacqua, this important garden was well-known for the many sculptures which adorned it, and the great variety of citrus fruit and flowering plants which perfumed its magnificent paths, and includes a little hill with a temple on the top. The Counts Massari purchased the palace in the middle of the 19th century, altering the estate to form a **park in the "English" style**. Most of the trees are more than a century old: besides the **two cedars of Lebanon at the entrance**, there are some **yews and an imposing ginkgo**, as well as a **gigantic oak near the entrance in Corso Ercole I d'Este**. It has been the property of the City of Ferrara since 1936, who have had it converted into a public park.

NL 03 11/2013 | 12



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PARCO PARESCHI

The park was originally the garden of the Estense Palace, said to be of St. Francis, which was built in the second half of the 15th Century by **Pietro Benvenuto** of the Franciscan Order, and then continued by Biagio Rossetti.

In the middle of the next century, **the palace and its garden were altered by the wishes of Cardinal Ippolito II d'Este**, and the wall surrounding the estate was decorated with painted battlements. **The park owes its name to the Pareschi, who bought the palace in the middle of the 19th Century**, and replanted its garden, by then converted into allotments, in the **“English” fashion**.

The last owner of the palace, Count Vittorio Cini, gave the entire estate to the city of Ferrara in 1942, and in 1959 it became the new University administration building.



17. The gorgeous cedar tree supported by a metallic structure located at the main entrance of Massari Park (© www.flickr.com)

18. View of the Massari Park (© Paolo C. / www.flickr.com)

19. View of Palazzo Pareschi (© Joel Tramonte / www.flickr.com)

20. View of the main entrance of Pareschi Park (© Joel Tramonte / www.flickr.com)



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PARCO BASSANI

The territory of Barco is located between the city and the river Po. It was **one of the Este's game reserves, related to the famous "Delizia di Belfiore"**, within the walls of the city, and so devoted to the entertainment and amusement of a refined and cultivated court.

Now this area of about **1,200 hectares** has become an urban park, **divided into several green spaces equipped for leisure-time activities**. It is a place of transition between the urban area and the fields used for agriculture, with the city walls running through it. Thanks to this **"green addition"** (the fourth historical enlargement of the city) the border of Ferrara now reaches the river Po.

Several social and sport facilities are located here: the C.U.S. (University Sport Centre), the municipal swimming pool and a Leisure Centre for Senior Citizens. In front of the ramparts and alongside the walls, there are bicycle paths and protected footpaths.



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22



23

JEWISH CEMETERY

During the Renaissance, Ferrara was **one of the first cities in Italy to allow Jews to live openly, under the tolerant dukes of Este**. The growing need of credit facilitated the settlement of Jews, who probably were at first admitted here, as to other states of Italy, as money-lenders, though they afterward became active as retailers, manufacturers, and tradesmen. The Jews were allowed autonomy; and the government appointed a special judge to adjudicate matters between Jews and Christians. **The situation of the Jews deteriorated in 1598, when the Este dynasty moved to Modena and the city came under papal control.**

The Jewish settlement, located in three streets forming a triangle near the cathedral, became a ghetto in 1627. Apart from a few years under Napoleon and during the 1848 revolution, the ghetto lasted until Italian unification in 1859.

The cemetery is an evocative, silent place dominated by nature, which embraces and almost envelops the simple gravestones. The oldest of them date back to the 19th century since those of the previous century had been uprooted and used for the column that supports the statue of Borso d'Este outside Palazzo Municipale. Among those of greatest artistic value is the recently laid tomb of the writer **Giorgio Bassani**, who died in 2000, realized by the sculptor **Arnaldo Pomodoro**.

- 21. The Bridge over the lake of Bassani Park
(© Mauro Mazzacurati / www.flickr.com)
- 22. View of the trees from the river lake
(© Fabio C. / www.flickr.com)
- 23. Jewish Cemetery, tombstones
(© Agatha & Andrew Mleczo / www.flickr.it)
- 24. Tombstones in the Jewish Cemetery
(© Google Panoramio)



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GRAN BOSCO DELLA MESOLA

The *Gran Bosco della Mesola* covers an area of 1,058 hectares which represent the **remains of a woodland complex, once much larger, which originated around the year 1000**. One part of the wood is a Full Nature Reserve, **an area fully protected and left to its natural evolution**, while the rest of the area is a Nature Reserve. The terrain is of **alluvial origin** and is irregular, a symptom of ancient dunes which in parts form pools of water with marsh vegetation. At one time, the wood, being surrounded by marshes, was frequented by numerous bird species typical of the wetlands; the drastic reduction in fauna, caused by the drainage works, has been halted by the creation of a wetland area inside the wood, called *Elciola*, generally closed to the public, where duck species and herons find sanctuary. Of great beauty is the Taglio della Falce, on the northern edge of the Gran Bosco, from which it is possible to admire the mouth of the Po di Volano and the Sacca di Goro.

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25. View of the Gran Bosco della Mesola
(© Alberto Savelli)

26. Deer inside Mesola's woodland
(© Guido Barbari)

27. Verginese, an Estense turreted villa recognised by UNESCO as a world heritage site
(© www.wikipedia.org)

28. View of the garden of the Verginese villa, traditionally called "*brolo*" that was recently restore by the Municipality of Portomaggiore and the Province of Ferrara. Originally it showed mainly flowers and fruit trees, in order to combine the pleasure of colours and scents with the useful production of fruits and vegetable for the courtship's nutrition.

(© Eleonora Verri / www.flickr.com)



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VERGINESE: ESTENSE VILLA

In the small village of **Gambulaga**, set in the green countryside, stands this quaint **Estense turreted villa**, which, due to its small size, looks like a sort of miniature castle.

Alfonso I built it at the beginning of the 16th century on the banks of the River Sandolo, a medieval branch of the Po that no longer exists, and

it was the favourite residence of the duke's last companion, Laura Dianti. **The architect Girolamo da Carpi converted a pre-existing farmhouse configuring the building as a castle bordered by four square embrasured towers.** He used ashlarwork to the sides of the doors, on the corners of the towers and in the embrasures and gave the windows on the façade triangular and elliptical gables. The aim was by no means defensive, but was highly ornamental and ostentatious. Alongside, stands a small 18th-century church, joined the

building by a portico of the same period. The interior, decorated from the 18th-century onwards with stuccoes in variegated ornamental forms, now hosts cultural reviews and exhibitions. **The rooms of the Verginese are seat to the permanent exhibition "Mors Inmatura",** featuring the finds from the Roman necropolis of the Fadieni family, situated a short distance from the Delizia. Sculpted steel, inscriptions, the portraits of the dead, bronzes, coins and a collection of finely decorated glass vases are on display.



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LUDOVICO ARIOSTO

Born in Reggio Emilia in 1474 into a noble Ferrarese family, Ludovico Ariosto **settled in Ferrara in 1484**. Here he devoted himself to literary and philosophical studies. In 1503, he found **employment with Cardinal Ippolito d'Este**, Duke Alfonso I's brother, and covered numerous administrative and diplomatic roles. He had little vocation to be a courtier and this caused him much unease and bitterness in those years. However, he managed to cultivate his studies and in 1516 the first edition of "**Orlando Enraged**" was published. In 1517 he passed over to the service of Alfonso I. Due to economic difficulties, Ariosto was forced to accept the office of the Duke's Commissioner in Garfagnana from 1522 to 1525. It was in this period that he wrote some of his famous Satires. Once back in Ferrara, he spent the last years of his life writing the final edition "**Orlando Enraged**" which was published in 1532, a year before he died.



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TORQUATO TASSO

Son of Bernardo Tasso, a man of letters from Bergamo, he spent his childhood in the Kingdom of Naples. In 1556, he joined his father in Rome and followed him as he wandered through the courts of Ravenna, Pesaro, Urbino, then to Venice and Padua where he stayed until 1565.

After studies in philosophy he entered into the service of Cardinal Luigi d'Este and moved to Ferrara. From 1572, he was at the court of Duke Alfonso II, where he wrote sonnets, songs, madrigals and a pastoral tale, L' "**Aminta**". In April of 1575 he completed "**Gerusalemme Liberata**", but at once began a troubled stylistic and ethical revision of it brought on by the fear of having fallen into heresy.

Soon after this he suffered the first outburst of persecution mania, attacking a courtier he was convinced was spying on him whilst he conversed with Princess Lucrezia. **Duke Alfonso had him locked up in the castle dungeons and later in a convent from which he escaped.**

He was welcomed back to court, but during Alfonso's wedding with Margherita Gonzaga he again flared up, railing against the court. He was arrested, locked in the hospital of Sant'Anna and put in chains like a madman. He was only released after seven years and continued to wander between Mantua, Bergamo, Florence, Rome and Naples.

He died in Rome as he was about to be nominated poet laureate.

29. Alleged portrait of Ludovico Ariosto, painted by Tiziano Vecellio, Indianapolis Museum of Art (© www.wikipedia.org)
 30. Head of Torquato Tasso, painted by anonymous between 1800 and 1849. (© www.lombardiabeniculturali.it)
 31. Portrait of Giorgio Bassani (© www.robertonicoletti.blog.it)



GIORGIO BASSANI

Born in Bologna into a well-to-do Ferrarese **family of Jewish origin**, Giorgio Bassani grew up and completed his secondary education in Ferrara, the city in which all his works of fiction are set.

After the Second World War he moved to Rome where he began to write. He is most famous for his fiction, which culminates in **"The Garden of the Finzi-Continis"** (1962).

In his works all facets of the Es-tense city exist side by side: the Ferrara of the Jewish community and that of Catholic culture, the city of the rich middle-classes and that of the more humble classes. The locations, streets and squares mentioned in his novels are ordinary, real places but acquire special meaning: **Corso Ercole I d'Este** is not just the main thoroughfare of the Renaissance city, but "straight as a sword" leads towards the house of the Finzi-Continis; the wall around the castle "where the pavement follows the **Castle moat** in a straight

line" (from "A Night in 1943") regains its dark, dramatic colours of the night when eleven of the town's citizens were slaughtered there; the **Mura degli Angeli** is a nice place to stroll, today as it was then, but is also the place where the leading character of "The Garden of the Finzi-Continis" takes refuge when he finds out he has failed in mathematics: "I stopped under a tree, one of those ancient trees, limes, elms, horse chestnuts..."

These and many other places, such as the synagogue with its plaques in memory of the deportations mentioned in "A Plaque in Via Mazzini" and the house in which he was born, described in the novella "Behind the Door", appear in his work.

The fascination in searching for the places linked to the events that Bassani narrates lies in being able to actually compare fantasy with reality: the ordinary, real place is filtered by our memory and loaded with rich and meaningful emotions.

IL GIARDINO DEI FINZI-CONTINI

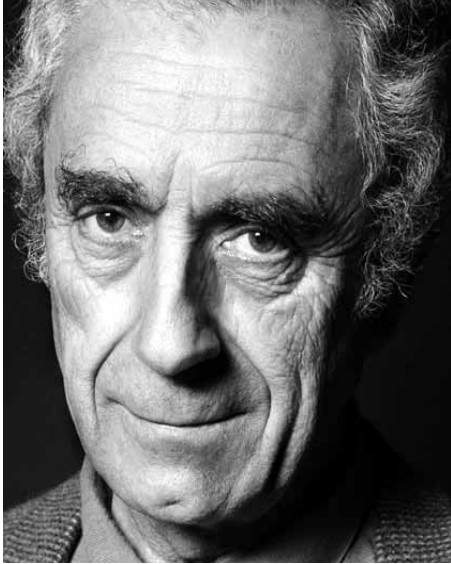
« Chissà come nasce e perchè una vocazione alla solitudine. Sta di fatto che il medesimo isolamento, la medesima separazione di cui i Finzi-Contini avevano circondato i loro defunti, circondava anche l'altra casa che essi possedevano, quella in fondo a corso Ercole I d'Este. Immortalata da Giosuè Carducci e Gabriele D'Annunzio, questa strada di Ferrara è così nota agli innamorati dell'arte e della poesia del mondo intero che ogni descrizione di essa è superflua. Siamo, come si sa, proprio nel cuore di quella parte nord della città che fu aggiunta durante il Rinascimento all'angusto borgo medioevale, e perciò appunto si chiama Addizione Erculea. Ampio, diritto come una spada dal Castello alla Mura degli Angeli, fiancheggiato per quanto è lungo da brune moli di dimore gentilizie, con quel suo lontano, sublime sfondo di rosso mattone, verde vegetale, e cielo, che sembra condurti, realmente, all'infinito [...]

Il giardino, o per essere più precisi il parco sterminato che circondava casa Finzi-Contini prima della guerra, e spaziava per quasi dieci ettari fin sotto la Mura degli Angeli, da una parte, e fino alla Barriera di Porta di San Benedetto, dall'altra, rappresentando di per sé qualcosa di raro, di eccezionale, [...] oggi non esiste più, letteralmente. Tutti gli alberi di grosso fusto, tigli, olmi, faggi, pioppi, platani, ipocastani, pini, abeti, larici, cedri del Libano, cipressi, querce, lecci, e perfino palme ed eucaliptus, fatti piantare a centinaia da Josette Artom, durante gli ultimi due anni di guerra sono stati abbattuti per ricavarne legna da ardere, e il terreno sta già tornando lentamente come era una volta, quando Moisè Finzi-Contini lo comperò dai marchesi Avogli: uno dei tanti grandi orti compresi dentro le mura urbane. [...]

Fu così che cominciarono, quasi sempre per ingannare le attese fra una partita e l'altra, le nostre prime scorribande a due. Le prime volte prendevamo le biciclette. La bicicletta era indispensabile - aveva immediatamente deciso la nostra accompagnatrice - se volevo farmi un'idea abbastanza chiara dell'insieme. Il giardino era grande "un" dieci ettari, e i viali, tra maggiori e minori, sviluppavano nel loro complesso una mezza dozzina di chilometri. [...]

"Potrei sapere per favore, che specie di albero Lei pensa che sia, quello laggiù?" Poteva riferirsi a tutto: a onesti olmi e tigli nostrani, come a rarissime piante esotiche, africane, asiatiche, americane, che soltanto uno specialista sarebbe stato capace di identificare: giacchè c'era di tutto, al Barchetto del Duca, proprio di tutto. [...] Le sembrava assurdo, a lei, che esistesse al mondo uno come me, il quale non nutrissi per gli alberi, "i grandi, i quieti, i forti, i penserosi", gli stessi suoi sentimenti di appassionata ammirazione. Come facevo a non capire? Come duravo a vivere senza sentire? C'era in fondo alla radura del tennis, per esempio, ad ovest rispetto al campo, un gruppo di sette esili, altissime, *Washingtoniae graciles*, o palme del deserto, isolate dal resto della vegetazione retrostante (scuri alberi di grosso fusto, da foresta europea: querci, lecci, platani, ipocastani), e con attorno, anzi, un bel tratto di prato. Ebbene, ogni volta che, in bicicletta, passavamo dalle loro parti, Micòl aveva per il gruppo solitario delle *Washingtoniae* sempre nuove parole di tenerezza. »

Excerpt from "Il giardino dei Finzi-Contini"
written by Giorgio Bassani in 1962



MICHELANGELO ANTONIONI

Antonioni wasn't a hurried man. He was able to wait. However, the hurry, the superficiality are not good skills for a good observer.

First of all **Antonioni was a good observer.**

It was in Ferrara, where Antonioni spent the most serene period of his life, that the initial contact with the world of spectacle took place when he organised a student campaign in which he staged works by Pirandello, Ibsen and Chekhov.

In 1940, he embarked on the adventure of making films in Rome. After an apprenticeship as a critic and screenwriter, **he began his activity as a director with the documentary "People of the Po River"**, in which he depicted the humble and poverty-stricken life of the population that lived on the river.

His debut in full-length films came in 1950 with "Story of a Love Affair".

It was followed by others including "The Cry", in which the director returns to the Po Delta as the setting for the existential anguish and eventual defeat of a working class man. The setting is an integral part of the tale; **Antonioni transfigures the actual landscape into an abstract one, a landscape of the conscience or the memory.**

He achieved international recognition with his set of four films made in the Sixties: "The Adventure", "The Night", "Eclipse" and "The Red Desert" in which the director handled colour for the first time in a totally original and innovative way. For years Antonioni's last film remained Identification of a Woman. This forced inactivity, due to precarious health, finally came to an end in 1995 with the film "Beyond the Clouds", once again filmed in and around Ferrara and directed in tandem with the German director **Wim Wenders**. Antonioni, the undisputed leader of our film-making for forty years, stands out for his style and exact, unmistakable precision that have made him one of the masters of contemporary cinema.

32. Photograph of Michelangelo Antonioni during the eighties (© www.flickfacts.com)

33. A scene from the movie "The Adventure" by M. Antonioni (© Nicolò Maltoni)

34. A scene from the moovie "People of the Po Valley" by M. Antonioni (© www.criterion.com)

35. A scene from the moovie "Obsession" by Luchino Visconti (© Emmanuel Chaussade)

36. A scene from the moovie "The Garden of Finzi Continis" by Vittorio De Sica (© www.mymovies.it)

37. A scene from the moovie "Beyond the Clouds" by Wim Wenders and M. Antonioni (© www.espoarte.net)



FERRARA AND CINEMA

The Ferrarese lands, the scene of a constant contest between land and water, forged with the hard and dogged work of its people, has lent itself to Italian Cinema as an environment for dramatic stories, tormented lives, intense passions.

The city, the Po river, the lagoons and the Delta, always exercised a particular fascination over great directors, particularly Ferrarese like Michelangelo Antonioni - who shot the documentary *Gente del Po* (*People of the Po Valley*, 1943) - Florestano Vancini and Folco Quilici.

Then cinema discovered Ferrara and its river as scenery for tormented love stories like that acted by Massimo Girotti and Clara Calamai in Luchino Visconti's memorable *Osessione* (*Obsession*, 1943) or alternatively the last part of *Paisà* (*Paisan*, 1946) by Roberto Rossellini that recounted the partisan struggle in the Po Delta. *La donna del fiume* (*The River Girl*, 1955) by Mario Soldati uses the same backdrop and made an international star of the young Sofia Loren.

Among the cinematic adaptations of the numerous novels set in Ferrara, the most memorable are Bacchelli's *Il mulino del Po* (*The Mill on the Po*) directed by Lattuada in 1947, and films of works by Giorgio Bassani including *La lunga notte del '43* (*It happened in '43*) by Vancini, *Il giardino dei Finzi Contini* (*The Garden of the Finzi Continis*) and *Gli occhiali d'oro* (*The Gold Rimmed Glasses*) directed by Vittorio De Sica in 1970 and Giuliano Montaldo in 1987 respectively. The most renowned is certainly *Il Giardino dei Finzi Contini*, the story of a rich Jewish family affected by the racial laws in the Ferrara of 1938-1943.

In 1995 Antonioni - along with the director Wim Wenders - returned to the countryside between Ferrara and Comacchio to shoot a dramatic love story in *Al di là delle nuvole* (*Beyond the Clouds*).



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COSME' TURA

Painter, miniaturist and sculptor, Cosmè Tura (1430 – 1495) is considered the **initiator of the fifteenth century Ferrara School of painting**.

He was largely a court painter, working regularly for his patrons, Borso d'Este and his successor Ercole I. A polyedric artist, he invented an artistic idiom imbued with fantasy yet highly popular. Among his most renowned masterpieces, on view at the Cathedral Museum, the decoration of the old Cathedral organ door, *The Annunciation* and *St. George Killing the Dragon*: the princess's anguished expression, the Saint's sullen visage, the horse's terror-struck countenance, and even the harsh-looking mountains in the background all sharply convey a sense of intense drama.

Two circular paintings, housed in the National Art Gallery of Palazzo dei Diamanti, depict scenes from the life of St. Maurelio: *The Judgement* and *The Beheading of St. Maurelius*.

GUERCINO

Giovan Francesco Barbieri, known as il Guercino was one of the most famous painters of his time. His intense pictorial activity taken alone would almost be enough to explain the very particular development of Baroque art. As a young man he was greatly **influenced by the tradition of Titian and the artists from Veneto, Correggio and Emilia**. He translated their pictorial language in a very personal manner, giving life to works full of vibrant energy and works of greater intimacy, but no less exciting.

The fame he reached in Cento, his home town, and in Bologna afforded him the protection of the future pope **Gregory XV** and prompted his move to Rome where he came into contact with the tendential return to ideal classicism, which in Guercino's work was manifested as a concentration on the study of composition. When the Pope died, Guercino returned to Cento and worked solely within the Emilian circle later becoming leader of the movement in Bologna following the death of Guido Reni.

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38. Cosmè Tura, *Polittico la Roverella, Madonna con il Bambino in trono*, London National Gallery
(© www.wikipedia.org)
39. Cosmè Tura, *Polittico la Roverella, Santi Maurelio e Paolo con Niccolò Roverella*, Roma galleria Colonna
(© www.wikipedia.org)
40. Guercino, *La Madonna della Chiara*,

Cento (Ferrara), Pinacoteca Civica "Il Guercino".
(© www.guercino.comune.cento.fe.it)
41. Guercino, *La Madonna del Carmine*, Cento (Ferrara), Pinacoteca Civica "Il Guercino".
(© www.guercino.comune.cento.fe.it)
42. Giorgio De Chirico, *Piazza d'Italia*,
(© www.dorotheum.com)



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GIORGIO DE CHIRICO

Giorgio De Chirico was born on 10th July 1888 in Volos (Greece). His father Evaristo was an engineer and his mother, Gemma Cervetto, a noblewoman of Genoese origin. Two years later in Athens, his brother Andrea was born. Andrea adopted the pseudonym of Alberto Savinio in his work as a writer and musician. During this time Giorgio, whose father always supported his passion for art, took his first drawing lessons with the Greek painter Mavrudis. And it **was in Athens that De Chirico realized his first painting, entitled "Still Life with Lemons (*Natura morta con limoni*)"**. In 1911, thanks to help from his brother, he met Pierre Laprade, member of the jury at the Salon d'Automne, for which he exhibited three works: "***Enigma of the Oracle (Enigma dell'Oracolo)***", "***Enigma of an Afternoon (Enigma di un pomeriggio)***" and "***Self-Portrait (Autoritratto)***". When another three of this works were exhibited in 1913 at the

Salon des Indépendants in Paris he was noticed by Pablo Picasso and Guillaume Apollinaire, thanks to whom De Chirico became friends with Brancusi, Braque, Jacob, Soffici, Léger and Derain. The First World War broke out and the two brothers returned to Italy. Giorgio was assigned to the hospital in Ferrara where he had a sedentary job since he was considered unfit to work. He continued to maintain close ties with the Parisian milieu and came into contact with the Dada movement. In 1916 he painted his famous "***Hector and Andromache (Ettore e Andromaca)***" and "***The Disturbing Muses (Le Muse inquietanti)***" and frequented Ferrara's artistic milieu: he met Filippo De Pisis and began corresponding with Carrà, whom he was to meet during a stay in military hospital. Carrà was fascinated by De Chirico's poetic world and artistic themes and painted a series of works with clear metaphysical foundations. "***Metaphysical painting***" was born, theorized a little later in the magazine "***Valori Plastici***". In 1918 De Chirico obtained a transfer to Rome. There, he worked with the above-mentioned magazine and exhibited in the rooms

of the newspaper "***Epoca***" together with Prampolini, Carrà and Soffici. In 1919 he presented his first personal exhibition at Anton Giulio Bragaglia's Art Gallery and published the text "***We metaphysicists***". That moment marked the beginning for De Chirico of an intense period of exhibitions throughout Europe. De Chirico's painting was appreciated by all the major Dadaist and Surrealist artists and also by the German artists of *Magic Realism*, those of the *Bauhaus* and of the *New Objectivity*. In 1928 he held his first one man exhibition in New York at the Valentine Gallery and shortly afterwards exhibited in London. Indeed, in those years, as well as painting, he dedicated himself to writing and also to stage designing for theatrical shows and ballets. He continued to exhibit in the most important art galleries both in Europe and America. A few months after his ninetieth birthday, on 20th November 1978, Giorgio De Chirico died in Rome. His remains are conserved in the Monumental Church of St. Francis at Ripa, in Rome.

From the catalogue "*Omaggio a De Chirico*" published by the Fondazione Art Museo



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PASTICCIO DI MACCHERONI

The “pasticcio ferrarese di maccheroni” has noble origins dating back centuries. Its preparation is rather complicated and the result gives a very singular taste given the conjunction of flavourings used. In sum, it is short sweet pastry filled with ragout, béchamel sauce, mushrooms, nutmeg and truffle.

43. A slice of the pasticcio ferrarese di maccheroni (© www.ferraraartenatura.it)
 44. Pumpkin tortelli with butter (© www.ferraraartenatura.it)
 45. Green asparagus (© www.ferraraartenatura.it)
 46. Eels (© www.ferraraartenatura.it)
 47. Twisted bread of Ferrara, the coppia (© www.ferraraartenatura.it)
 48. Half of Salama (© www.ferraraartenatura.it)
 49. A slice of pan pepato (© www.ferraraartenatura.it)
 50. Bottles of “Bosco Eliceo” wines (© www.ferraraartenatura.it)

PUMPKIN TORTELLI

The cappellacci were referred to as “tortelli di zucca con il burro” or pumpkin tortelli with butter. The ingredients today are exactly the same as all that time ago except perhaps for the fact that cooks used to add spices like ginger or pepper that were in common use at that time but are not so popular nowadays.

The pumpkin normally used for cappellacci is violin-shaped and takes

its name from its resemblance to the musical instrument. In the past, these vegetables were also used as water and wine gourds or for holding gunpowder. When the pumpkin has been baked in the oven or steamed, Reggiano or Grana Padano Parmesan cheese is added along with salt, pepper and nutmeg. The filling is then ready to be wrapped in a hand-made pasta “tortello”.



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GREEN ASPARAGUS

In the province of Ferrara the Asparagus grows in ideal conditions particularly in the bordering region of Basso Ferrarese and area renowned for its ecological and natural qualities and where about 5000 cubic litres of asparagus are produced.

The most common species is the “Early Argenteuil”, but other varie-

ties are being studied in order to enhance the quality of wild asparagus even more.

The Festival is your time to taste the local specialities against the backdrop of the Este Castle of Mesola.

EELS

The imposing landscape of the lagoons are the shelter of this species. In these wetlands, often hostile to man, eels used to be the main source of support, creating economic growth and well - being.

The catching techniques employed today are the same of the past, which take advantage of autumn tides attracting ripe eels. While swimming towards the sea, hundreds of eels get caught in the so called “lavo-

rieri”, particular catching systems, once made of reeds, today of new advanced materials. From here they are first selected and then kept alive in big basins or baskets plunged in water (called bolaghe).

Eels are then cut in pieces, roasted and pickled in salt and vinegar to be sold on the market. The tradition system included the use of long skewers to be roasted in front of big fires.



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COPPIA

Its origins are rooted in history. Before the 12th century bread in Ferrara had the classical shape of a bun. The "Statuta Ferrariae", dating from the year 1287 stated strict rules for the preparation of bread. But the "twisted" or "twined" bread, the ancestor of today's coppia appeared only in 1536 during a dinner party offered by Messer Giglio in honour of the Duke of Ferrara. But still in 1694 the famous scholar and historian Anto-

nio Frizzi spoke in one of his works of the refined baking art in Ferrara, but made reference to different types of flours and shapes, which had already abandoned the boring bun in favour of an outstanding elegance. The famous coppia (in dialect "ciupeta") of Ferrara has a central body called knot or ribbon with two twisted pointed breadsticks attached.



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SALAMA

The first records on the salama da sugo date from the 15th century, with a letter by Lorenzo il Magnifico to Ercole II d'Este. A short poem, written in 1722 and entitled "Salameide" is dedicated to this delicious dish. The term salama da sugo is also to be found in the famous Modern Dictionary by Alfredo Panzini. The salama is an unusual mixture of pork meat with spices and red wine, sometimes enriched with Marsala wine or Brandy,

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which acquires its unmistakable taste after a long seasoning period, during which it remains either hanging from the ceiling or "resting" under the ashes in a cool, airy and above all dark room. The writer and great gourmet Mario Soldati said that the salama "alone was a satisfactory and extremely satisfying meal".

PAN PEPATO

During the 1600s, the nuns of the Corpus Domini convent in Ferrara, drawing on an old recipe created by the great Renaissance cook Cristoforo da Messisbugo, created a cake to send to the great personages of the age.

Cocoa had only recently arrived in Europe, thanks to Cortes. It was expensive, a luxury commodity, reserved only for the few and added as if a jewel, a precious powder. In the

form of a small pumpkin, the dough enriched with fine almonds or hazelnuts and tasty candied fruit, flavoured with the most fragrant spices and all covered with plain chocolate, the rich cake was ready and became the Pan del Papa (Bread of the Pope). No need to guess to whom this little wonder was dedicated.



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ELICEO WINES

The vine was probably grafted in the Valli region in 1528, when the duke Ercole II d'Este married Renata di Francia, daughter of the Louis XII, who as a dowry brought a vine from Burgundy, the Côte d'Or, in Italian Uva d'Oro, which found the perfect habitat in the Dune Sabbiose (sandy dunes) of the Delta and on the rises in the land in the Bosco Eliceo and gave its best among the delta holm-oaks and bushes. The particularly

damp, foggy and static environment, the strongly salty air and land, the constant proximity of the sea and the lack of fresh water over the centuries contributed to the formation of a grape with a very strong character. The Bosco Eliceo wines (Fortana, Merlot, Bianco del Bosco, Sauvignon), with their light and aromatic taste, slightly pungent, whether red or white, combines perfectly with meat and fish dishes, marsh game and eel.

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FERRARA [EVENTS, EXHIBITIONS AND INFORMATIONS]

TOURIST INFORMATION

MAIN TOURIST INFORMATION OFFICE OF FERRARA

The IAT Tourist Office is in the historic centre of Ferrara, at the Estense Castle, heart of the city. Located on the ground floor, the office opens onto the courtyard of that splendid building.

The entrance can easily be recognised by the international sign for information.

Week days: 9.00-13.00 / 14.00-18.00.

Holidays: 9.30-13.00 / 14.00-17.00.

Tel. 0532 209370 / 299303

Email infotour@provincia.fe.it

BOTANICAL GARDEN

The University of Ferrara Botanic Garden is a 4,500 square metre botanical garden operated by the university of Ferrara. It is located in Corso Porta Mare 2b, and is open weekday mornings. Admission is free.

During the 17th and 18th centuries the larger university towns all equipped themselves with Botanical Gardens, which, during the 19th century freed themselves from their original function as a subsidiary centre to the study of medicine and became independent scientific institutions that were essential to Botanical classes and research.

At Ferrara University during the 15th and 16th centuries there were some important scholars of medicinal plants, including Leoniceno and Antonio Musa Brasavola, history's first real botanist. The students attended the private pharmaceutical gardens of their lecturers and those belonging to the Este family, laid out on an island in the Po. Today, the gardens consist of an experimental field in which exotic and native plants are cultivated for study purposes and with utilitarian, ecological, geographical and systematic ends.

Around 2000 species are cultivated, ordered in families, in outside flowerbeds or in large greenhouses; of note are the collections of succulent and epiphyte plants. The Botanical Gardens are now an important teaching aid, a place of botanical experimentation and research. They have an educational role to raise awareness about the need to protect nature and safeguard the landscape, above all rare plants or those in danger of extinction.

Week days: 9.00-13.00

Tel. 0532 293782

Email ngf@dns.unife.it



For the first time in Italy, an exhibition dedicated to **Francisco de Zurbarán**, one of the main characters of the XVI Century in Spain - a contemporary of Velázquez, Murillo, Rembrandt and Hals. A selection of his masterpieces will show his great art, with traditional images linked to modern inventions.



The earthquake that struck Emilia on the 20th and 29th of May 2012 let many signs along the territory of Ferrara. The Este churches and the works of art displayed inside them suffered the most serious damages. In order to raise the attention of public opinion and cultural environments, the Art Foundation and the Archiepiscopal Seminary of Ferrara propose **limited selection of masterpieces from several churches still inaccessible**, such as San Domenico, Santa Maria della Pietà, Sacre Stigmata and Santa Chiara.



Marcello Carrà (Ferrara, 1976), at the same time of Zurbarán exhibition at Palazzo dei Diamanti, designed an evocative **tribute to the Spanish painter**. The artist, an expert of elaborate ball-point bic pen drawings, reinterprets Zurbarán's *Agnus*, remodelling its shape in a series of metamorphosis through which it intends to reflect on the mystical form and meaning of this mystical creature.

EBREI A FERRARA EBREI DI FERRARA

Fondazione Museo Nazionale dell'Ebraismo italiano e della Shoah, via Piangipane 81 - Ferrara



In collaboration with the State Archive of Ferrara, the MEIS museum - *Fondazione Museo Nazionale dell'Ebraismo Italiano e della Shoah* shows an anthology of non-Jewish documents, which present the relationship between politic and religious institutions and the Jewish Community of Ferrara, from the Este Family to the Emperor federico III, from the Holy see to the Inquisition, up to the emancipation with the "Unità d'Italia"

Besides mentioned, the text are
extracts from the official website for
Ferrara and its province:
www.ferraraterraacqua.it



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www.lund.se

Paola Local Council
Paola [Malta]
www.paolalocalcouncil.org

Silesian Botanical Garden
Mikolow [Poland]
www.sibg.org.pl

University of Turku
Turku [Finland]
www.utu.fi

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Regione Emilia-Romagna
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www.regione.emilia-romagna.it/paesaggi

Garden Platform Lower Austria
St.Poelten [Austria]
www.diegaerten.at

Environmental Protection Association Citizen and Environment
St.Poelten [Austria]
www.naturimgarten.at

Association of Parks and Gardens in Brittany
Rennes [France]
www.apjb.org

Cheshire West and Chester Council
Chester [United Kingdom]
www.cheshirewestandchester.gov.uk