

LIVING ITALY

PAST AND PRESENT

Issue 2 Summer-Autumn 2016



Holy water font, St. Peter's Basilica

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LETTER FROM THE EDITOR

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Summer depicts an array of colours when nature reaches maturity. It is a time for relaxation, followed by autumn as a time for reflection. Our source of inspiration for this issue is the figure of the pilgrim along country lanes and in town, which coincides with the Extraordinary Jubilee Year of Mercy and finding out why people still like to go on a pilgrimage, whether it be spiritual or just to find time for oneself. Rome is the focus point.

We hope the reader will enjoy this journey through living Italy past and present, taking time to pause, perceive, absorb and enjoy what we see around us. It is a way of living and a philosophy of life in a country where human dimension still prevails.

This is a periodical e-magazine covering a variety of topics from culture, history, places of interest, events, sport and more.

Being a magazine for lovers of Italy and the Italian language, articles are in English and Italian in their own right without a translation. This issue's article in Italian is about the story of Pilgrims Yesterday and Today.

There will also be a limited number of paper copies. Please contact the sales and circulation officer if you are interested in purchasing any issues. Advertisements are most welcome as they help cover costs. Availability depends on space and size.



The Editor

An addition to the LIVING ITALY PAST AND PRESENT website is the new menu option LATEST NEWS AND EVENTS, (<http://livingitalypastandpresent.blogspot.it>) a supplement which is regularly updated for our readers.

The e-magazine has a blog page for comments from our readers. This will help us improve and broaden our spectrum.

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REFLECTIONS ON ROME WHERE PAST AND PRESENT CONNECT

By Our Itinerant Reporter

Which city can claim to be a living city past and present more than Rome? Its monumental past is even more part of the living city with the recent excavations carried out in the Imperial Forums and under Palazzo Valentini. Going on a journey through the history of ancient Rome puts one in a special frame of mind.



After the huge success of last year, the “Forum of Augustus” (see photo above) returns and the project for the enhancement of the Imperial Fora area gets bigger with an exciting new journey: “The Forum of Caesar” by Piero Angela, the storyteller and TV presenter, and Paco Lanciano, the physicist and scientist.

While showing various aspects of the Roman world, the story is still focused on the site of Augustus, creatively using the remains of the Forum and letting the stones “speak” for themselves. Besides the faithful reconstruction of the area, with all kinds of very special effects, the story focuses on the figure of Augustus, whose giant statue, over 12 metres high, dominates the area next to the temple. A sophisticated video projection system, using 33 Panasonic projectors, creates careful virtual reconstructions that reveal details and colours going back two thousand years.

The special audio-visual effects run from the end of April to the end of October.

They are remarkable archaeological undertak-

ings bringing to light the city’s marvels, enhancing and vitalising Rome’s great past and challenging present of bustling crowds and traffic.

The Eternal City allows past and present to coexist side by side, where the visible gradually took over from the invisible. A labyrinth underground world of tunnels with tombs, crypts, bone-yards, passages, caves, ducts, streams, waterfalls, remains of Roman villas, pieces of mosaic, bottomless pits and endless ruins lie below the surface sometimes as far deep as six or seven levels. The visible parts of the city rest on layer upon layer of earlier ages. Hence, it is no surprise why it has taken so long for the Municipality of Rome to expand its underground rail network with works of art and antiquities turning up at every corner.

Historical stratification does not exist only in Rome’s subterranean area, but continues from the ground up with increasing architectural richness. Its formal appearance is a combination of visible Roman remains, Romanesque, Gothic, Middle Ages, the Renaissance, the Baroque, Neoclassic, Art Nouveau, Fascist architecture, Postmodern and modern architecture.

The best way to spot and appreciate these different styles is to stroll through the city at your own pace starting from the ‘centro storico’, its historical centre, where you can still find some of the old narrow cobbled streets. Discover each area, each district, as you go along from its architecture to its colours, sounds, smells, tastes and flavours, shops, florists and markets, local cafes, trattorie, especially the small family-run restaurants where locals go.

These will only be guidelines as what we perceive is personal, and the undertaking is difficult as Rome is more mysterious and elusive than most great cities. You could compare this city to a beautiful fascinating elderly yet at times ageless lady full of wisdom and mystery, where old and modern coexist.

You can go back over and over again to the same square or street and discover something new.

Below is just a brief outline with examples of the array of different types of architecture, to be studied further in-depth with the help of history of art books. Why not begin by the Colosseum as the most well known monument of ancient Rome, followed by the Roman Forum, the Arch of Constantine, Nero's Domus Aurea, Trajan's column, Trajan's market, Circus Maximus, the Baths of Caracalla, La Bocca della Verità, the Ara Pacis Augustae (the Altar of Augustan Peace), and the Pantheon, to name just a few.

Remains of the Middle Ages can be found in the first Christian churches built under Emperor Constantine in 313 AD, including the Basilica of St Clemente and Basilica of Saint Peter in Vincoli, where Michelangelo's Moses now resides. Sant'Agnese is another



interesting church.

The mosaics found in the various churches around the city are other examples of early Christian and medieval Rome, in particular those mosaics found in the Basilica of San Giovanni in Laterano, in the Basilica of San Paolo outside the Walls and the pavement in the church of Santa Maria in Cosmedin, which was built in the 8th century during the Byzantine Papacy. In the portico of this church stands La Bocca della Verità, famous for the legend stating that, if a person places his or her hand inside the mouth ("la bocca") and then gives false evidence, the mouth will close and sever the hand.

Santa Maria sopra Minerva (see photo on left) is the only mediaeval Gothic church within the ancient walls of Rome. It is located close to the Pantheon in Piazza della Minerva, where later in 1667 Pope Alexander VII commissioned Bernini to create a base for an Egyptian obelisk, which is supported by a baby elephant. Another unusual sculpture designed by the same artist as a base for an obelisk is Bernini's Fountain of the Four Rivers in Piazza Navona.

The Renaissance in Rome went from the late 15th to the mid-16th centuries forging artists such as Michelangelo and Raphael. It was a period of classicism and elegance.

New forms of architecture continued to develop and blend in with the previous ones. The Baroque style began in Rome around 1600. Piazza Navona is a typical example of Baroque Roman architecture.

St Peter's Basilica and St Peter's Square are examples of fusion of Renaissance and Baroque architecture, where and when great artists emerged.

The National Monument to Victor Emmanuel II, commonly known as the wedding cake, in Piazza Venezia is a typical example of Neo-classic style. Art Nouveau can be found in the residential area of Coppe De, close to Viale Regina Margherita.

Fascist architecture is mostly visible at the Foro Italico, built between 1928 and 1938, close to Rome's modern Football Stadium, and in modern Rome known as EUR, built

under the period of Mussolini for the great exhibition, l'Esposizione Universale di Roma, in 1942. An example of Post-modern architecture is Rome's MAXXI Museum (see photo below) of 21st Century Arts designed by Architect Zaha Hadid, inspired by the bright sunlight in Rome, and opened to the public in 2010 in the Flaminio district.

Many artists and writers have strolled through



the streets of Rome fascinated by this multi-faceted city. Stendhal's *Promenades Romaines*, where the author walks through dark narrow streets endangered by plots and intrigue, recall Renaissance Rome.

Italy and, in particular, two on Rome and surrounding areas, *Days near Rome*, and his two-volume *Walks in Rome*. Henry James was one of the great champions of the 'Passeggiate Romane' in his *Happy Hours* and in his *Letters*. The list is endless.

Now it is your turn, readers and visitors, to take your time strolling through past and present in the eternal city, reflecting on the words by Elizabeth Gilbert:

"There's a power struggle going on across Europe these days. A few cities are competing against each other to see who shall emerge as the great 21st century European metropolis. Will it be London? Paris? Berlin? Zurich? Maybe Brussels, center of the young union? They all strive to outdo one another culturally, architecturally, politically, physically. But Rome, it should be said, has not bothered to join the race for status. Rome doesn't compete. Rome just watches all the fussing and striving, completely unfazed. I am inspired by the regal self-assurance of this city, so grounded and rounded, so amused and monumental, knowing she is held securely in the palm of history. I would like to be like Rome when I am an old lady."

Elizabeth Gilbert: *Eat, Pray, Love*

Augustus Hare wrote several books about



PELEGRINI DI IERI E DI OGGI

By Elisabetta Venerosi Pesciolini

Il termine pellegrino trae origine dal latino peregrinus, riferito ad una persona che proviene o viaggia al di fuori del paese, per recarsi presso un luogo sacro dove compiere un voto o fare penitenza.



Questa abitudine è sempre stata assai diffusa anche nell'antichità: gli Egiziani si recavano in Abido per festeggiare i riti dedicati a Osiride, gli Ebrei si riunivano in prossimità della Pasqua a Gerusalemme, gli Indù compivano pellegrinaggi presso i numerosi templi dell'India o si recavano al Gange per bagnarsi nelle acque sacre del fiume; per i Musulmani è d'obbligo anche oggi un pellegrinaggio alla Mecca, almeno una volta nella vita.

Le mete più ambite dai pellegrini cristiani, furono sin dai primi secoli del Cristianesimo, la Terra Santa, Roma e Santiago di Compostella, in Galizia.

Nel IV secolo, grazie a Sant'Elena, alla quale si attribuisce il ritrovamento dei chiodi e della croce di Gesù, alla conversione di suo figlio, l'Imperatore Costantino alla fede Cristiana e alla costruzione, per volontà di quest'ultimo, della Basilica del Santo Sepolcro a Gerusalemme, masse di fedeli cominciarono a recarsi in pellegrinaggio dall'Europa in Terrasanta. Roma fu, dai primi anni dell'era cristiana, meta di pellegrini che si recavano sulle tombe dei Santi martiri Pietro e Paolo, mentre dal IX secolo, dopo la scoperta del sepolcro dell'apostolo San Giacomo, anche Santiago di Compostella, in Spagna divenne una meta assai popolare per i pellegrini europei. Il pellegrinaggio fu una pratica che continuò ad avere molto seguito nei secoli successivi. In piena "Reconquista" Alfonso IX di Castiglia

e di León, detto il Dotto (Toledo 1221-Siviglia 1284), nelle "Sette Parti", monumentale codice della Castiglia medievale, in cui, sulla base del diritto romano, dettava regole riguardanti la Chiesa, la monarchia, la giustizia, i rapporti fra gli uomini, l'amministrazione, i testamenti e i delitti, sosteneva che un pellegrinaggio doveva rispondere ad almeno una di queste tre caratteristiche: essere mosso dalla volontà pura e semplice, essere intrapreso per compiere un voto o



determinato dalla volontà di fare penitenza. Spesso c'era una stretta correlazione tra la gravità della colpa da espiare e il numero di luoghi sacri da visitare, imposti al pellegrino.

Il pellegrinaggio, anche se intrapreso in gruppo, rappresentava un viaggio assai pericoloso e disagiata.

Prima di partire il pellegrino, non di rado, si recava da un notaio per fare testamento, si presentava poi al vescovo, che spesso rappresentava anche la più alta autorità politica, da lui riceveva un documento di via, una sorta di lettera di presentazione che gli poteva essere utile lungo il viaggio per ricevere ospitalità e a lui affidava la somma necessaria ad assicurare il sostentamento alla moglie e ai figli, nel lungo periodo della sua assenza. Subito prima della partenza assisteva alla Messa nella cattedrale o nella chiesa parrocchiale, prendeva congedo da conoscenti e familiari e infine riceveva la benedizione del parroco per sé, per gli indumenti e i pochi oggetti indispensabili che, avrebbe portato in viaggio: una rozza tunica che scendeva fino al ginocchio, per gli uomini e fino alla caviglia per le donne; un cordone o una cintura di cuoio; una croce cucita sul petto; un mantello di tessuto grezzo, denominato sanrocchino, schiavina o pellegrina; un cappello a tese larghe legato sotto il mento con una cordicella, che allentata permetteva di lasciarlo cadere sulla schiena, detto petaso; una bisaccia di pelle o stoffa resistente da appendere alla vita; una zucca o una borraccia contenente

acqua da appendere in cima ad un bastone di legno piuttosto lungo, con il manico ricurvo e la punta chiodata, chiamato “Bordone” sul quale potersi appoggiare durante il lungo cammino e che all’occorrenza poteva venire usato anche come mezzo di difesa.

I pellegrini più ricchi si muovevano a cavallo, i meno abbienti a piedi. Al calar della notte i più poveri non potevano fare altro che stendere il mantello sull’erba e riposare sotto le stelle; altri trovavano ricovero in uno degli ostelli che, fin dai tempi delle invasioni barbariche, sovrani, religiosi e privati caritatevoli avevano fatto costruire lungo i percorsi dei pellegrini chiamati xenodochi, cioè ospizi per stranieri dove si potevano ricevere gratuitamente vitto e alloggio, altri ancora presso conventi, ospizi nazionali, locande o privati, persone pie, queste ultime, che accoglievano il pellegrino nelle loro case grazie alla lettera di presentazione del vescovo o del parroco della quale era munito.

Il viaggio era spesso rallegrato dai canti; all’arrivo il pellegrino si recava in visita al Santuario e dopo aver preso parte alle cerimonie, ai riti di devozione e aver ricevuto l’assoluzione dai peccati, spesso lasciava un ex voto, in segno di grazia ricevuta.

Al ritorno dal viaggio sulla pellegrina veniva appuntato un distintivo simbolico: chi tornava da Gerusalemme portava una piccola foglia di Palma, chi da Roma una piccola immagine della Veronica, che si venera nella Chiesa di Santa Croce in Gerusalemme o le chiavi incrociate di San Pietro, chi infine tornava da San Giacomo di Compostella in Spagna una conchiglia.

Tra i più antichi e famosi santuari europei, meta di pellegrinaggi, dobbiamo ricordare quelli di Walsingham, Westminster e Canterbury in Inghilterra; Boulogne, Mont Saint Michel e Chartres in Francia; Padova, Loreto, Assisi e Roma in Italia.

In occasione degli Anni Santi che dal 1300 si susseguirono prima ogni 50 anni e poi ogni 25, Roma vedeva un consistente afflusso di pellegrini da tutta Europa. Grande importanza ebbero, qui nel corso dei secoli, soprattutto in

occasioni dei giubilei, gli Ospizi nazionali, dove gli stranieri domiciliati a Roma accoglievano i pellegrini poveri provenienti dai loro Paesi di origine. Ricordiamo quello dei Tedeschi a Santa Maria dell’Anima, dove veniva offerto vitto e alloggio ai connazionali per 10 giorni, quello dei Fiamminghi a San Giuliano, degli Spagnoli a Santa Maria di Monserrato e a San Giacomo. I Francesi prima a Sant’Ivo e poi a San Luigi, ospitavano i pellegrini per tre giorni, mentre i Portoghesi nel loro monastero dei padri Agostiniani davano ospitalità ai propri connazionali per un mese intero.

In seguito alla separazione delle Chiese Protestanti prima e alla Rivoluzione francese qualche secolo più tardi, molti di questi Ospizi persero la loro funzione primitiva. A partire dal 1548, grazie a San Filippo Neri, ebbe origine sempre a Roma, la Confraternita della Santissima Trinità dei Pellegrini. L’Ospizio era sovvenzionato con offerte di ricche famiglie romane.

Da una cronaca del 1595 sappiamo che appena arrivato, il pellegrino veniva iscritto in un registro, poi veniva rifocillato con pane, vino, minestra, carne e insalata. Dopo il pasto era condotto al “lavatorio”, dove gli venivano lavati i piedi “con acque odorifere da prelati, conti, signori, principali ed artigiani amorevoli vestiti di sacchi e zinali (grembiuli), che lasciavano le proprie faccende per servire a tale opera con prontezza et umiltà profonde”. Sempre San Filippo Neri, intorno al 1552, diede nuovo impulso all’antica consuetudine della visita alle “sette Chiese”: le quattro Basiliche Patriarcali di San Giovanni in Laterano, S. Pietro in Vaticano, S. Paolo fuori le mura, Santa Maria Maggiore e le tre Basiliche “Giubilari”: San Sebastiano fuori le mura, San Lorenzo fuori le mura e Santa Croce in Gerusalemme. Dal 1559, con inizio nel giorno di mercoledì delle ceneri questa diventò una pratica riconosciuta da tutti i fedeli, interrotta per motivi “politici” nel 1870 fu poi ripresa nel 1922, in occasione del terzo centenario della sua canonizzazione.

I pellegrinaggi pur tra alti e bassi sono proseguiti nei secoli. Si sono aggiunte nuove mete: Fatima e Lourdes nel 19° secolo le più

famose!

Lungo la Via Francigena, che unisce Roma a Canterbury, il Cammino di Santiago o la fitta rete di vie Romee si incontrano anche oggi, nel terzo millennio, gruppi di pellegrini che hanno riscoperto il valore del pellegrinaggio a piedi; un “viaggio dell’anima”, un’esperienza che permette di riflettere, di imparare a puntare all’essenziale, di ammirare la bellezza della natura, di ascoltare la musica del silenzio, di scoprire il valore dell’incontro con persone con le quali fare un tratto di strada insieme e giungere infine alla meta scoprendosi più ricchi di esperienze e migliori di quanto si fosse alla partenza.

Approfittiamo anche noi di quest’anno giubilare per metterci in cammino, forse arrivati alla meta avremo imparato a rimodulare la scala dei valori della vita dando a ciascuno di essi il giusto posto e forse a scoprirci anche persone più serene e realizzate.



The Holy Door, St. Peter's Basilica, Rome

The Extraordinary Jubilee Year of Mercy proclaimed by Pope Francis began on 8th December 2015 when the Pope opened the Holy Door of St. Peter's Basilica and will continue until the Holy Door is closed on the Solemnity of Christ the King on 20th November 2016.

Various steps are necessary in order to receive the Jubilee Indulgence according to the Roman Catholic Church, one of these being after the Sacrament of Reconciliation and receiving the Eucharist, the pilgrim must either enter through one of the four Holy Doors in Rome or through the Holy Door designated for the Holy Year in his or her local diocese. This is the first time local churches have been involved both in Italy and abroad. In the past, the only Holy Door was the one in St. Peter's Basilica.

The four major Basilicas with Holy Doors in Rome are:

Saint Peter's Basilica

The Basilica of Saint John Lateran

The Basilica of Saint Mary Major

The Basilica of Saint Paul's Outside the Walls



The Holy Door, St. Mary Major, Basilica, Rome

JUBILEE YEAR INDULGENCE

WHAT'S COOKING IN ROME WITH NONNA?

By Georgina Gordon-Ham



Many of us love Italy for its art and food with its special regional cuisine, flavours and wine. Readers are invited not just to pause and absorb what they see on their visits, but also to absorb and taste what they perceive both with their eyes and their palate. We are all tempted to go to different restaurants and taste Italy's special dishes, but hardly ever think of going to a cooking lesson and trying to create a dish at home.

My husband and I experienced a most enjoyable and informal over four-hour session with Nonna, organised by Eating Italy Food Tours. We were initially a bit sceptical thinking it was designed purely for tourists, but were pleasantly surprised to discover the cooking lesson was held in a warm and friendly atmosphere in more ways than one. In total, we were only two couples, plus an interpreter for any non-Italian speakers and Nonna, the "grandmother" cook. Her Italian was very clear and our cooking class instructions were easy to follow. It was as Italians would call it very 'casareccio' (homemade), but Nonna really made us work hard.

Being in the capital, it had to be typical Roman cuisine. We were welcomed with a little prosecco and some appetizers, which helped to relax us before we started work. Fresh local ingredients, pots and pans and all the cooking tools were there ready on hand for us to use.



We then started preparing a traditional four-course Italian meal: bruschetta, a typical anti-pasto of the region, followed by ignocchi, saltimbocca alla romana, carciofi alla romana and tiramisù. It was a most appetising menu. Eating Italy Food Tours have teamed up with illustrator Edward McGowan to help you make sense of the vast range of "Italian" food and where each dish originates from. Buon appetito!

In spite of my extensive library of cookery

books, I learn far more by watching somebody cooking than by reading. I also need to enjoy the taste of the food before venturing into buying the ingredients and attempting to cook the recipe. So it was ideal for me, whilst my husband was over the moon to learn to make his favourite dessert, tiramisù. Nonna, not only showed us how to prepare the ingredients, she commented as she went along in her strong Roman accent, but also got us all involved in the process. Nobody was left out. We all had a go in turn.

We also learnt the importance of time management. We started with the last course, the tiramisù dessert, which had to be put in the fridge for at least 2-3 hours to be ready for our meal at the end. This enabled us to then get on with preparing the rest of the meal. It was an intensive course. Our efforts were compensated by the final test being to enjoy eating everything we had prepared for dinner accompanied by carefully selected local wine.



Cooking is second nature to Italians and most people in Italy actually learn to cook watching their mothers and grandmothers. They have a flair for taste and flavour knowing how to combine ingredients and dishes. Nonna is an enthusiastic and energetic grandmother, and the epitome of typical Italian cooking.

A complete Roman style menu:

Bruschetta, as an antipasto
Potato ignocchi
Saltimbocca alla romana, veal with prosciutto and sage
Carciofi alla romana, artichokes Roman style
Tiramisù dessert



The four and a half hours from 4.30pm to about 9pm flew by. It was a great experience, which we would recommend to anybody who wishes to spend a little time off the beaten track and learn proper Italian cuisine. Currently, EATING ITALYFOOD TOURS offer these special cooking courses all year round in the main Italian cities:

Rome, Florence and Venice.
For more detail, visit the website: www.eatingitalyfoodtours.com



There are two Artichoke annual harvest festivals held in April in Seize (Latina) in the lower Lazio region, south of Rome, and in Ladispoli, north of Rome, in the Lazio region.

CAMPO SMITH: A BIG LEAP

By John Jinks

In 1908 the giant ski jump at Bardonecchia in Piemonte was constructed and inaugurated in 1909, when the Norwegians Harald and Trigwe Smith jumped the longest distances with 43 and 40 m. The jump of Harald Smith achieved a new world record and because of this the ski jump was named after him; furthermore, he and Paolo Kind were the designers of the jump. Still in the same year, the first Italian ski championships took place on this ski jumping hill.

World War I meant the end of the ski jumping business; in the 1930s, the first ski lifts were built and consequently the area improved into an alpine skiing resort. In 2006 the snowboard competitions of 20th Olympic Winter Games at Torino were hosted in Bardonecchia.

Present day Campo Smith has inherited the legacy of the 2006 Olympic Winter Games and it is possible to tread in the footsteps, or rather the snowboard tracks, and “walk like an olympian.” Villaggio Campo Smith also known as Residence (Apartment Complex) Campo Smith is what was the actual olympic competitors’ accommodation centre. It is located just a stone’s throw away from the ski lifts. In particular the baby ski slope and the bike park and adventure park are just metres away.



View from Villaggio Campo Smith.

If you book, as we did, outside of the skiing periods (end December to April, snow permitting) you can avail yourself of the facilities of an Alpine-style studio or apartments with cooking facilities at extremely reasonable rates especially for a large family. Pets are

welcome too.

The better known ski resort of Bardonecchia is close to the Campo Smith skiing facility, and is located just half a mile away from the exit of the Frejus tunnel. It is a very convenient stop over for visitors arriving from France and wishing to sample Italian cuisine immediately after they arrive.



The above picture was taken outside a quaint restaurant in the old part (Borgo Vecchio).



Even puppets welcome visitors.



BOOK REVIEWS

A SUMMER READING GEM: I PRIMI CINQUANT'ANNI DI TURISMO A LUSSINO

Rita Cramer
Giovannini
Publisher LINT
Editoriale €30



The book gives a whole picture of the social and economic life of the Dalmatian island of Lussino from the end of the 19th century right up to the outbreak of World War II. It became a great tourist resort for high society for its mild climate, healthy air and incredible landscape and surroundings.

When you fly over Lussino in the northern Adriatic Sea you will be forgiven for thinking the lush vegetation is an indigenous one. However, history tells us otherwise. The Araucarias Excelsa, evergreen coniferous trees, were a gift from Carlo Schubart, in the 19th century at a time marked by the collapse of the Spanish, First and Second French, Chinese, Holy Roman and Mughal empires. Likewise, the Euonymus Japonicas evergreen shrubs or the Italian buckthorn (*Rhamnus Alaternus*) were also imported. It took a long time for these plants to acclimatise before these species became accustomed to their new home and soil. Details like these and many more showing real life in Lussino have been collected together after months of research and presented in *The First Fifty Years of Tourism at Lussino*, a book brought to light by Rita Cramer Giovannini in collaboration with Franko Neretich written in Italian with an English translation by Clarisa Siperman Kohanoff.

Lussino in its first 50 years of tourism will always be remembered as a place where the elite went in search of the best health resorts, magnificent vistas and a favourite place for a holiday home by what the author calls “the good and the great”.

In that period the island underwent a health care boom and extraordinary concepts were shaped into reality transforming the island. This transformation is the legacy, which nowadays is enjoyed by Croatia and all those who visit Lussino – (Lošinj)-.

Italy had a glimpse of this “phenomenal wellbeing health resort”. The Treaty of Saint German with a ratification granted by the Treaty of Rapallo handed over Lussino to Italy in 1919. Twenty-four years later, it was occupied by Germany during the Second World War. The period under Italian domination was short, memories will live forever.

This is an ancient place where vestiges of the Roman Empire can still be traced today in some of the primitive eremitic churches. Those who spent time there during the boom contributed by adding even more. From being a semi uninhabited place it became a fashion beacon and the foundation for today’s holiday resort.

The author visited the island of Lussino for the first time in 1970. What really caught her imagination to start researching and ending up with her own publication was a book she read in 1998 entitled *Storia del Turismo a Lussino* by Julijano Sokolić. This led to writing her own book where she captured what the elite, the rough and tumble and the unsophisticated islanders were doing.

The type of events happening at Lussino, which, geographically speaking, was miles away from the centre of Europe during the period researched, sheds light on the first fifty years of tourism which lie roughly between the latter years of the 19th and the first two decades of the 20th century, or perhaps even a bit longer.

Curiously enough, at the time the island was also an important centre for meteorological studies. Climate surveys were carried out by the Programmi dell’Imperial Regia Scuola Nautica di Lussinpiccolo of the Imperial Nautical School. Perhaps those working on it

were the spearheading environmentalists of their time!

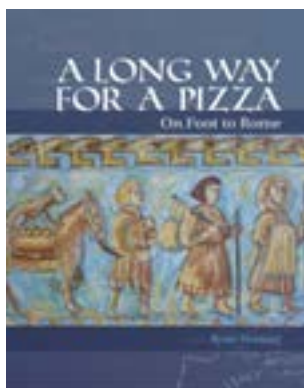
Unknowingly, the Viennese medical establishment unleashed a health boom on the island. The knowledge of these scientific pioneers combining their profound understanding of chemistry and geology started a unique movement which attracted first hundreds and later on thousands of visitors to the island.

Putting on one side the scientific field, there was another contributor, Archduke Charles Stephen, who gave impetus to tourism in Lussino at the time. As explained by the author: "people of Lussingrande felt very honoured by the presence of a member of the imperial family". Thus, Lussino became a favourite destination for the Habsburg jet set. In 1895, even the heir to the throne, Francis Ferdinand, lodged at Dr Veths' Pensione, which had opened towards the end of the 19th century because it was such a prestigious place to be seen in. Francis Ferdinand was really eager to be there, so special accommodation was arranged for him and his entourage for what became known as one of the famous breaks.

A LONG WAY FOR A PIZZA

Brian Mooney
Thorogood Publishing Ltd
£14.99

In a year for pilgrimage, two books have caught my eye revealing that the journey does not always have to be strictly spiritual: *A Long Way for a Pizza* by Brian Mooney, and the follow-up book by the same author, published a year later, entitled *The Wrong Way for a Pizza*.



I liked the punchy titles for both books, which are interlinked. They are told in a light-hearted manner in spite of the 2,000 kilometres walk followed about two years later by another 2,000 kilometres in the opposite direction always under the hot summer sun. The review is longer than usual, as I have attempted to

Perhaps the Lussino of this book will be remembered as the cradle of the Kurhaus (spa/health resort) as many details about health benefits cover quite a few pages.

If you are an architect, historian, fashion designer, a landscape architect or an interior designer in search of nostalgia, you will find this book well documented with plenty of illustrations, making it a must for your next reading choice.

After the German occupation, Lussino and the rest of Croatia became part of Yugoslavia in 1945 until Croatia declared its independence in 1991. However and forever Lussino will always show the imprint and osmosis left by Italians as captured and reflected in places such as The Circular Tower at Lussingrande erected in the 15th century or The Church of the Nativity of the Virgin which was largely built in the first half of the 18th century, and contains paintings of the Virgin Mary attributed to the Venetian artist Vivarini.

Teresa Suttill

grasp the spirit in which they were written, and chose some of the highlights of the journey. His book is not a pilgrim's guidebook. It is discursive and you can tell the author enjoyed writing it. Discomforts were just passed over and never got in the way of the challenge.

Unlike most pilgrims, Brian Mooney did not go on foot along the pilgrim way from England to Rome for religious or penitential reasons. Every so often he would stop at a comfortable hotel. More than anything, he liked the challenge. However, There is something mystical about the journey, which calls for reflection on life whatever one's beliefs may be. His story is beguiling. Mooney keeps a cheerful spirit and relentless optimism as he struggled with the elements. What emerges is his interest in history wherever he goes, people, love for nature and cross-country walking. He meandered through the once land of battlefields in France. There was also a family reason for this which intrigued him regarding northern France in particular: "My grandfather had the good fortune to be

wounded three times on three separate occasions during World War I, and was lucky each time to survive...I had managed to pinpoint each of the locations where he was recorded as hit or gassed, and they were all more or less on the Via Francigena. To see these sites and to the three near-misses to which I indirectly owed my life seemed the right thing to do on a pilgrimage to Rome.”

His route was the Via Francigena from England to central Italy on foot, which is still not so popular as walking to Santiago de Compostela in Spain. One of the reasons for this being that Italy is not so well organised with regard to signposts marking the way and not all regions are so well equipped for hosting pilgrims. This was not such an issue for Mooney as he liked his comforts and would sometimes stop overnight in a good hotel and enjoy a good meal.

The traditional and historical route was from Canterbury to Rome. Brian Mooney’s first attempt was in 2010 when he walked 2,115 kilometres, around 1322 miles, from his home near London all through France and Italy down to Rome from the end of May until mid August. He said: “I started from my home in Coggeshall in north Essex and walked the Essex Way into London from where I set out with the express intention of reversing history and travelling from St Paul’s Cathedral to St Peter’s Basilica, and to do that, I had to walk via London... It took me a total of 75 days, including eight rest days.”

The reader is taken on an ancient journey by one of the most ancient means, on foot, across modern Europe. “It was a blustery day in May 2010, and I had a fully laden bright yellow rucksack on my back and was wearing a brand new pair of stout walking boots...” He goes on to say: “I had just hit 61...I promised myself that I would do no more than 40 kilometres (about 21 miles) in a day – a kilometer being two thirds of a mile...I settled into the equilibrium of thinking and walking at three miles an hour.”

Mooney explains how walking for him is a philosophy of life: “I walk because I am an anarchist, I can’t abide rules. Walking is

practically the last human activity that has not in one way or another been regulated. There are no rules; a walker simply puts one foot in front of the other and, within reason, goes and stops where he or she pleases. Walking is also a means of escape – it allows us to shed all that is unimportant, and to de-clutter and simplify our lives. It slows us down to the speed at which the first men and women travelled across our planet, and it gives us back time to think; when our feet touch the ground in unison with the pulse of our hearts, the world looks and feels a lot better, and we become once more part of the landscape.” He concluded his reflection by saying: “The sense of following century after century of pilgrim steps – the footfall of prayer, I call it – was attractive to me. It made me part of a continuum...”

The author confesses that he is not a real pilgrim: “Keen on my comforts, I am in that respect not a true traveller; when I am walking I like to know in the morning that a hot bath, a good meal and a comfortable bed await me that night.” He questioned himself: “Was I a pilgrim or wasn’t I? Officially, yes. I had set out with a pilgrim passport, a little plastic-coated pale yellow booklet from the Confraternity of Pilgrims to Rome, confirming my bona fides to stay in pilgrim hostels and which, having filled it with daily stamps recording the stages of my journey, would qualify me when I arrived in Rome for a pilgrim Testimonium...There was nothing remotely penitential about my journey; or so I believed.”

Although Brian Mooney set off on this feat on his own, it was not always a solitary journey. He met pilgrims along the way as soon as he arrived in France going in either direction depending on where they started their journey, apart from locals and appointments with friends, who sometimes accompanied him for a few days along his way depending on their destination. Conversations could be about anything, even the European Union, as Mooney remarked: “It was good to hear the French moaning about EU laws and regulations. We British are not alone.”

One of his most important tools, his walking

boots, began to show wear and tear on his arrival at Besançon after 960 kilometres: "... the heels were wearing perilously thin, shorn almost to the core on both the outside ridges. My legs were starting to bow outwards." Monsieur Moisson, the local cobbler, saved them reassuring Mooney "that there was life left in my old pair and that there would be no problem in getting them done" by the next day. This made it possible for our traveller to set off again on his journey towards Lausanne in Switzerland, which was always along the route to get the stamp on his pilgrim passport. It was by now the peak of the summer and by 2nd July Mooney had caught sight of the first mountains of the Alps before attempting the Col Grand St Bernard to then descend into Italy through the Val D'Aosta (Aosta meaning Augustus). The impact was welcoming with its mountain streams, meadows, forests, orchids, vineyards and breathtaking fertile landscape. Although the Via Francigena waymarks are well placed in the region of Aosta, this is not always the case in other regions.

Brian Mooney also pre-warned about the Italian state bureaucracy insisting on showing one's passport at hotel reception desks "as a nightly and torturous ritual all the way to Rome" and throughout the country. There were still another 1,000 kilometres to Roma Capitale. The next stop after the town of Aosta was St Vincent, 36 kilometres away, where the author was pleased to stop over night and eat a typically Italian meal: "pasta ai porcini with fried zucchini washed down with a tart and full-bodied Muscat from Chambave." The next morning, 8th July, our traveller began to have "some problems finding the Via Francigena", due to the lack of signs. He stopped in the town of Ivrea where they were holding their annual carnival street fight with oranges as weapons.

Summer is a time when Italian villages and towns hold festivals. Then came the next region, Lombardy, renowned for Italy's best rice growing. As the temperature rose in the heat of the summer Brian Mooney commented: "It was my first serious encounter in 40 days of summer walking with dehydration. My diary for the day notes that I 'crawled' into Vercelli.

I had only walked 27 kilometres, but it felt like 54." There were only 836 kilometres to Rome. Once out of town and on his way along a country road summer sounds could be heard: "shrill birds, loud crickets and grasshoppers..." One passer-by remarked "Yesterday was truly an inferno. How did you manage to walk in such heat?" Soon came the miniature town of Robbio, which "proudly proclaims that it is on the Via Francigena..." The next stop was Mortara, not far from Linate Airport. By now it was 13th July and Mooney's next destination was eastwards through more rice-fields towards Pavia and Piacenza, but got lost. And what made it worse was his encounter with a snake "Just as I stopped to drink what was almost my last drop of water, something slithered by my dusty boots. It was a large snake."

Brian Mooney enjoyed going round the historical monuments of Pavia "There was plenty to see in Pavia, but I favoured the Lombard Romanesque church of San Michele...the balance of decorated portals, arched windows, roundels and blind arcades represented to me some sort of perfection... Next, I sought out the shrine of Lanfranc, the son of Pavia, who became William the Conqueror's first Archbishop of Canterbury...Lanfranc consolidated the Church's power in England under the new Norman rule...I also inspected the statue of Alessandro Volta, the 18th century scientist and pioneer of electricity, a professor here,...and found a plaque commemorating Albert Einstein, the 20th century physicist, who wrote his first scientific paper in Pavia...I strolled around the university, impressed with its antiquity..."

Mooney always stopped to admire the historical monuments of the places he visited whatever the weather. He then continued his journey and met Danilo Parisi, an ex-rugby player, who "ferries modern pilgrims across the River Po, taking them on the same...route by which pilgrims walking to Rome originally approached the city of Piacenza...In a country where Dante's imagery still holds, Danilo has been linked to Charon transporting his cargo of souls across the Styx, but it's far better to see him as a 21st century Saint Christopher....He relishes his role as

the Via Francigena's modern ferryman, and takes great pride in it...", and "ever since 1998 Danilo has been keeper of the gates, the route-master, record keeper and guide to this section of the Via Francigena." It was a five kilometer ride down the river, where they moored at his riverside home. Danilo went inside and returned "holding a large leather-bound book – his Liber Peregrinorum, Book of Pilgrims, in which he records every foot passenger he ferries across the Po: a marvellous record of one man's passion for the passions of others." Mooney noticed "There was no record in the book of anyone before me walking from London. After I had inscribed it, he...with due ceremony fixed a most decorative stamp onto a page of my pilgrim passport." The ten euro fare was not enough to cover his costs. His ferry was subsidised. Danilo criticised the way the Via Francigena was managed "The sad reality is that too much of the European Union funding has gone into roadside signs which show off the Francigena, but not into hostels and better waymarks, which actually help the pilgrim,...but here in Italy we simply haven't done enough, and too often pilgrims are offered a room in a parish house with a cold shower, and given a key and told the nearest pizzeria is two kilometres away – that is not my idea of providing pilgrim hospitality."

Once again Mooney's shoes were beginning to wear out, but there was an additional problem: a sore back, which caused great discomfort and to which three different pharmacists diagnosed differently. Our traveller was by now going through the Apennine foothills towards Tuscany and the sea. The overnight stop was at Sarzana, also known for its national Vespa scooter club and where a Vespa parade was being held. This was not far from Carrara, which proclaims itself 'World Capital of Marble'. Then came Versilia, a town frequented by artists, composers and writers in the late 19th century and early 20th century. Giacomo Puccini, Carlo Collodi the author of Pinocchio and poet Gabriele D'Annunzio spent time in Versilia. Mooney spent 2 days there relaxing at the seaside and enjoying a swim in the sea. His next destination after the break was Lucca, which was overcrowded with tourists in the peak of the summer.

The next town was Capannori followed further down by the village of Badia Pozzeveri, close to Altopascio, which hosts an abandoned 11th century abbey and cloister. That night our traveller stopped at Ponte a Cappiano to then continue his journey to Fucecchio on the banks of the river Arno. It was typical Tuscan landscape with hilltop towns: San Miniato one of Tuscany's gems for history and beauty. After days of unbearable heat, heavy storms broke out stopping everybody along the way. Another famous town along the road was San Gimignano with its medieval towers, followed by Siena. Mooney made his way down to Rome "keeping broadly abreast of the Via Cassia, the old Roman Road to Rome. The short interlude staying with friends at San Fabiano was a pleasant break to give some fuel to the last part of the journey. Mooney then set off to what he called "walking to Rome was to become a magical, almost mystical experience. I was descending into the Val d'Orcia, and after crossing the River Ombrone at Buonconvento I entered an enchanted land of sweet undulating hills, painted yellow with ripening corn, and green with vineyards, crossed here and there with neat avenues of cypresses, and watched over by hilltop towns. This is a film-set landscape, radiating in the sun, where nature and man have come together in near perfect harmony..." Once down in the valley, Mooney "began to hear the howling of wolves...and at the approach of the hamlet of Ponte di Rigo...a woman...running straight towards" him shouted "C'è un lupo, un lupo...È grande così, e mi fa paura." He continued on his way to then come face to face with a bounding wolf, which was coming towards him. Fortunately the sudden movement of his rucksack dissuaded the wolf, which hurtled away towards the river. Luckily it was alone. One has to worry when there is a pack of wolves.

This was by now the last part of the journey as Mooney was about to cross over from Tuscany into the Lazio Region. Our traveller decided to spend the night at Acquapendente in the northern part of Lazio, to leave the next morning for the lakeside city of Bolsena. The next town was Montefiascone, followed by Viterbo, the medieval city of the Popes,

known for its thermal springs. The Via Francigena passes Bagnaccio, one of the natural geysers with its alkaline water at 40 degrees. Mooney was delighted to wash his tired feet there. The walk continued south towards the Etruscan town of Capranica to stop overnight at the Inn La Locanda Monticelli. As Mooney came to the end of his journey, philosophical thoughts passed through his mind “We are just part of a process. I think that is why I walk: it holds back time and, perhaps, also helps me understand how small we are.” A question he asked himself was “...why is it that that I have to walk, and what, for that matter, impels anyone in an age of easy transport to walk long distances.” He confessed: “I set out a contented soul, and for the most part remained so. I had loved virtually every day and almost every hour of my journey. I had only once thought of giving up; and now there remained just this slight nagging tug in me to finish...”

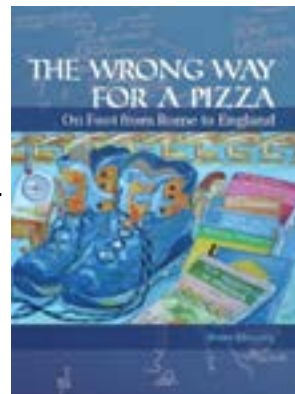
A thought hovering over Mooney’s mind was how would he adjust to normal life: “The next stage is when you cannot stop...” By now he was coming to the last two days of his journey, going from Campagnano to Formello, where “...the Via Francigena winds through the pastures and woodland of the Parco di Veio, where wild horses, and white chianina cattle grazed”, reaching La Storta on the outskirts of Rome to relax and get ready the next day for the grand entry into the eternal city: “From La Storta, the Via Francigena follows the side of the busy Via Cassia..., and then it leads to a section where there is only a hard shoulder as it joins the Via Trionfale...”, leading to Monte Mario where Mooney is greeted by a panoramic view of the City of Rome. Once down at St Peter’s Square where Brian Mooney’s wife Gail was waiting for him, it was time to collect the certificate of pilgrimage, the Testimonium, from the Holy See’s Pilgrim Office. It was 11th August and the final destination after 76 days was the Basilica of San Pietro in Vincoli (St Peter in chains) after walking “2,115 kilometres (or in Saxon miles, 1,322) from its sister church in Coggeshall”, called St Peter ad Vincula. It was certainly “A long way for a pizza”!

THE WRONG WAY FOR A PIZZA

Brian Mooney

Thorogood Publishing Ltd
£14.99

Brian Mooney did not need much prompting to take up the journey again in the opposite direction two years later in 2012, this time from Rome to his hometown in Coggeshall, as he himself admitted in the Foreword: “I savoured the moment: all those long, parched days; the hill climbs; the country roads; waymarked tracks and canal towpaths; all the diverse human habitations from hamlets to metropolis; the churches and cathedrals; all the people I had encountered – I had enjoyed it all so much that I would have done it again.”



However, he was also prompted by a friend: “In the Middles Ages...pilgrims walked home. They didn’t have the luxury of Ryanair.” So Mooney flew to Rome to start his journey on foot in the peak of the summer. He admitted it was “Un pò pazzo”, to which an Italian cab driver replied “Al contrario, è molto avventuroso.” Those readers who followed the author along his first walk in *A Long Way for a Pizza* will enjoy travelling with him again. As in his first book, it is absorbing and light hearted.

Georgina Jinks



SUMMER-AUTUMN HARVEST FESTIVALS 2016

In the Lazio Region



30 September to 3 October:
Festa dell'Uva, grape and wine festival,
Marino

29 September to 9 October
Sagra delle castagne, chestnut festival
Soriano nel Cimino (VT)

2 October
Sagra della porchetta, roasted pork festival
Poggio Bustone (RI)

8 to 9 October
Sagra della patata, potato festival
Leonessa (RI)

8 October to 1 November
Sagra della castagna, chestnut festival
Vallerano (VT)

10 to 11 October
Chocoday, chocolate festival
Norma (LT)

Did you know that the first chocolate was
invented in Italy in the 18th century by Doret
in Turin?

31 October to 1 November
Polenta & Castagne, polenta and chestnut
festival

Riofreddo (RM)

6 to 15 November
Festa del vino e dell'olio novella, new oil and
wine festival
Vignanello (VT)

EVENTS IN ROME NOT TO BE MISSED



1 July to 30 September

The Vittoriano Group is one of the important
appointments organised by Polo Museale
del Lazio for Estate romana, Rome's summer
venues, where a series of free events are tak-
ing place: Jazz concerts and meetings with
prominent figures in contemporary art. Ven-
ues include the panoramic terrace of Caffette-
ria del Vittoriano, to which access is from Ara
Coeli, in Via del Teatro di Marcello or from the
main steps on Piazza Venezia. It is one of the
most outstanding locations in Rome offering
everyone, locals and tourists alike, an extraor-
dinary view from the heart of the city.

For more information, see website:
www.polomusealelazio.beniculturali.it



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from 1 May to 31 August: times 21.00 – 22.00 – 23.00

from 1 September to 30 September: times 20.00 – 21.00 – 22.00

from 1 October to 30 October: times 19.00 – 20.00 – 21.00 – 22.00

Duration about: 40 minutes

Official website: www.viaggioneifori.it

EXHIBITIONS IN ITALY

ROME



MASTERPIECES TO BE DISCOVERED

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www.centralemontemartini.org

FERRARA



ORLANDO FURIOSO, 500 YEARS. WHAT ARIOSTO SAW WHEN HE SHUT HIS EYES

Palazzo dei Diamanti

24 September – 8 January 2017

What did Ludovico Ariosto see when he closed his eyes? What images did he have in mind as he was composing the epic poem of the Italian Renaissance? Which works of art acted as muses to his imagination? These are the questions that the exhibition organised by the Ferrara Art Foundation, in commemoration of the five hundred year anniversary of the first edition of the epic poem Orlando Furioso, aims to explore.

The exhibition is an extraordinary history in images leading the visitor on an exciting journey through Ariosto's universe, between battles and tournaments, knights and romances, passions and enchantments.

www.palazzodiamanti.it

FLORENCE

THE GREAT MASTERS OF CONTEMPORARY ART COMPARED WITH MICHELANGELO

Galleria dell'Accademia

14 June to 8 January 2017

The contemporary artists are Marina Abramovic, Cai Guo-Qiang, Maurizio Cattelan, Damien Hirst, Jeff Koons, Yayoi Kusama, Bruce Nauman, Richard Prince, Gerhard Richter and Cindy Sherman.

www.accademia.org

TURIN

The palace of Reggia di Venaria offers a number of interesting special exhibitions on display until early 2017, two of which are listed below:

THE WONDERS OF THE TZARS

Sale delle Arti
Reggia di Venaria

16 July 2016 - 29 January 2017

The exhibition presents the splendor of one of the most sumptuous estates in Europe, The House of Romanov and the Imperial Palace of Peterhof, comprised of palaces and fountains: large projections, images and around one hundred objects on display, including paintings, dresses, porcelain, tapestry and precious stones from the stately rooms of Peterhof will recreate the spirit of one of the most prestigious residences of the House of Romanov

www.lavenaria.it

BRUEGHEL, MASTERPIECES OF FLEMISH ART

Reggia di di Venaria

21 September 2016 - 19 February 2017

The exhibition Brueghel. Masterpieces of Flemish Art at the Reggia di Venaria celebrates the most important group of Flemish artists between the 16th and the 17th centuries. The works of art on display trace the history of five generations spanning more than 150 years between the 16th and the 17th centuries and offer an overview of the realist revolution heralded by Peter Brueghel the Elder, the head of the family, followed by his sons Pieter Brueghel the Younger and Jan Brueghel the Elder, also known as "Velvet Brueghel" for the extraordinary pictorial perfection of works. The display also includes the beautiful version of the Three Graces (1635) by his son, Jan Brueghel the Younger together with Frans Wouters, and A Still Life of Fruit and Exotic Bird (1670) by Abraham (great-grandson of Pieter Breughel the Elder, specialised in still lives). Also on show are works by Marten van Cleve, who was influenced by the head of the family.

www.lavenaria.it



Alassio

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