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One Look Around

MARTYRS SQUARE

With its more than 16.000 square meters surface, the Renaissance Piazza dei Martiri is one of the largest Italian squares. It took the current shape at the beginning of the XVI century and it has been for five centuries the political, religious and administrative core of Carpi. The square is characterized on its west side by the 15th century Portico Lungo (Long Colonnade), on the east side by Palazzo dei Pio and in the North it is closed by the Cathedral, founded in 1515. In the South, the starting of the ancient Strada Maestra (now Corso Alberto Pio) is defined by Portico del Grano, which is slightly diagonal with respect to the axis of the square, and by the 18th century Palazzo Scacchetti, seat of the Town Hall. The neoclassic-style Municipal theatre is a subsequent integration (1859-1861).

CATHEDRAL OF THE ASSUMPTION

Begun in the 1515 on commission of Alberto Pio as background to the large square, the Cathedral was designed by Baldassarre Peruzzi, who followed the Bramante and Raphael model of St. Peter's Basilica in Vatican, reproducing classical elements derived from the models of the Roman culture of the Renaissance. The works, interrupted in 1525 and restarted in 1606, proved to be only partially respectful of the original spacial conception, since the built church misses a bay towards the square. The current aspect, especially the interior, has been obtained thanks to interventions of the late XIX century which have architecturally modified the presbyteral area, and integrated the neo Renaissance-style decoration by painters from Carpi. The altars are enriched by works of art with wood, marble, and scagliola altarpieces, precious frontals, painted by the Emilian School of the XVI and XVII century and sculptures.



LONG COLONNADE

The scenographic 52 arches opposite Palazzo dei Pio create the setting of the ancient neighbourhood of Borgogioioso. Of 15th-century origin, as demonstrated by the dates carved on the columns and by the Gothic-style elements of the facades, at the beginning of the XVI century the colonnade was uniformed with the decoration of a frieze on the arches, a rounded edging supported by spheres. The columns present different types of bases and trunk sections, mainly octagonal, in other cases hexagonal, and in others cylindrical. The northern part of the colonnade, the last seven arches, made during the Renaissance, shows some stylistic differences: a simplification of the construction without any gothic-style ornament.



PIO'S PALACE

Palazzo dei Pio, commonly called *Castle*, that results visually uniform even if made of buildings which are different for age and characteristics, is a structure extending from East to West between the two main squares of the city. The apparent uniformity is given by the western main facade that is made of the Renaissance central part and but also of the Estense addition of the 1580s in the North, and the so-called 'Bishop's Rooms' in the South, to connect the central part respectively with Passerino Tower in the North and with Torrione di Galasso or Torriore degli Spagnuoli in the South. The complex consists of different buildings which can be dated between the medieval age and the XVIII century. Built as an actual fortified castle, it was then modified and expanded over the centuries with the construction of fortresses and towers which were unified only at the beginning of XVI century, with the definitive transformation into princely residence by Alberto Pio III. The most ancient building is Passerino Tower (1320), Torrione degli Spagnuoli and the aviary are from the XV century. The Old Fortress (1460) overlooking Piazzale Re Astolfo, and the New Fortress (1375) in the North were connected to the rest with the construction of the Cortile d' Onore (1504) and of the facade on Piazza dei Martiri. The Tower of the Clock (1625/27) and the northern part of the facade (1582/89) are from the Estense period.

RENAISSANCE FACADE

The central body of the building on the square is occupied by the splendid *Renaissance Facade*, with its chiaroscuro rhythm given by the presence of windows and recesses where, in the past, there used to be polychrome frescoes of ancient subjects portraying Roman emperors as statues. In the architecture there are clear influences of classical models of Roman derivation, brought to Carpi by the architect Baldassarre Peruzzi from Siena. The facade ended at the height of the big angular crenellated pinnacle, still existing, that rises north to the Clock Tower. The facade was connected to the Aviary in the North and to the Torrione in the South by a low wall, what remained of the ancient perimeter wall of the Castle.

Between 1582 and 1589 the central body was enlarged due North, maintaining and completing the Renaissance aspect of the building with the addition of an entire wing (Estense addition) connecting the 16th century part with the most ancient Passerino tower, to give the idea of a single palatial complex.



AVIARY

UCCELLIERA resThe north-west angle of the palace facade on the square is characterized by the turret of the Aviary. The low round building, built in 1480 had originally the function of angular turret around which the canal flew. A similar structure used to be in the southern part of the facade and was destroyed around 1770 to allow the construction of Palazzo Scacchetti. At the beginning of the XVI century it was turned by Alberto Pio III into a nymphaeum with a secret garden behind, directly connected to the prince's study. The name of Aviary may come, more than from the presence of a real bird aviary, from the presence of frescoes in the upper part of the tower showing rare birds and game in a natural background.

PASSERINO TOWER

Passerino or Bonaccolsi Tower is the most ancient building currently existing in the palatial complex. The architectural structure is characterized by the typical Ghibelline crenellations (rebuilt around 1820), which demonstrate the original essentially defensive function of the building and, as many watch towers, it is perfectly aligned with the four points of the compass. It is about thirty meters high and it is divided into five floors that must have been originally interconnected.

CLOCK TOWER

The centre of Palazzo dei Pio facade is characterized by the Clock Tower, the main entrance to the complex. The construction of the Tower started in 1577 on the old keep of the Castle. After a partial collapse in 1597, the building was rebuilt in the present form between 1625 and 1637 on a project by Gildo Fassi. The tower, which has kept part of the 15th -century monumental vestibule with the great portal with ashlar Doric pillars, is characterized by a composite vertical shape with overlapping masses which decrease in size upward and end with a pinnacle opened in four arches and topped by a little copper-plated dome.

COURTYARD OF HONOUR

By entering through the keep of the Clock Tower, we have access to the majestic *Cortile d'onore*. The integration of the courtyard of honour at the centre of Pio's residential complex in the first part of XVI century, by Alberto Pio III's will, gives a new image to the palace, so that it does not only serves as central gateway among the different parts of the building and between the new square and the ancient medieval centre in the East, but also as first representation place for those entering the palace. The courtyard, consisting of a regular gallery with marble columns forming a round arched colonnade topped by two sopraloggias closed on the top floors, represents one of the best Renaissance work in Carpi and reveals the influence of models from Urbino and Rome in the overlapped galleries and from Ferrara and Lombardy in their good-quality decorative elements, capitals, corbels, ledges, with figured elements, made by Bartolomeo Spani from Reggio.

SPANIARDS' TOWER

The most impressive element of the west side of Palazzo dei Pio is the *Torrione degli Spagnoli* or *Torrione di Galasso* now closing the monumental complex in the South. The building, built between 1440 and 1450 by connecting two previous towers, is a large rectangular-shaped tower with a characteristic vertical structure, set on more levels with cross-vaulted rooms which are sumptuously frescoed. Some very high pinnacles rising from the roofline still underline the building's towering height. A particular interest must be paid to the ground floor frescoes, attributable to Ferrara school painters of the last decade of the XV century, and the decorations of the first floor rooms, in particular a Pio di Savoia's coat-of-arms, mid-XV century, remarkable for manufacture and artistic quality.

OLD FORTRESS

The south-east part of the Palazzo dei Pio's complex is occupied by the so-called *Rocca Vecchia*. As it is seen nowadays, it was built at the end of the XV century, but the name refers to a most ancient building that must have been there, maybe a previous fortress whose traces are still visible, even if the changes and the integrations of the following centuries have partially changed the original shape. On the Eastern facade, in fact, there are clear elements of external decorations and above all reliefs of old merlons of a building that must have had some defensive function. Inside the fortress, seat of the Municipal Historical Archive, there is the Crests' room, characterized by a nice fresco of the XV century with huge crests and a frieze decorated with plant motifs with golden pinecones, the symbol of Pio family.

MUSEUMS OF PALAZZO DEI PIO

The Museums of Palazzo dei Pio are a coordinated system of three exhibition routes- Palace Museum , City Museum, Museum to the Deported - which meet the multiple needs of making the many prestigious areas of the Renaissance Palazzo dei Pio usable and of providing a contextual, rational and structured collocation to the wide historic-artistic heritage of Carpi collections.

PALACE MUSEUM

The Palace Museum is to be found on the main floor of the ancient Pio's residence and presents the main three collections of the Museum: the Renaissance works, the xylography, the art gallery (for future implementation). The tour route offers, besides the artworks, also a second level of reading along the most prestigious areas of the whole complex. Here it is possible to see important fresco cycles, wooden ceilings and architectures that, after a restoration work begun in the '90s and lasted until 2007, have returned Alberto Pio III's Renaissance palace to its former splendour. Thus, the exhibition route of the museum blends the prestigious spaces in which it is hosted with the artworks on display.

PIOS' CHAPEL

The chapel, occupying a small room with a typical Renaissance decoration, consists of a rectangular cross-vaulted aisle and of a domed square compartment constituting the presbytery. The frescoes cover all the walls and vaults and portray episodes of the life of Christ and Mary, to whom the chapel is entitled, made by 1511 by Bernardino Loschi according to stylistic models connected to the late 15th century Lombardy painting tradition, in particular Mantegna-styled. A particular interest is to be paid to: the scene with the prince Alberto Pio III, dedicatee of the Chapel, and other personalities of the Court, which is frescoed on the western wall of the chapel; the four glazed terracotta medallions in bas-relief portraying the Evangelists, work of Andrea della Robbia.

XYLOGRAPHY

In the rooms of the Estense addition on the main floor, the collection of the Xylography Museum is exhibited; it was created in 1936 by Luigi Servolini to enhance the figure and the work of Ugo da Carpi- who invented the chiaroscuro xylography at the beginning of the XVI century- and the press in Carpi, present in those years thanks to Aldo Manuzio who lived in the Pios' city at the end of the XV century. Not to be missed: Diogenes and the other chiaroscuroes by Ugo da Carpi; the printing press (XVII century); matrices and wooden types (XVI-XVIII century).

CITY MUSEUM

The City Museum, thanks to an innovative museographic project, retraces 35 centuries of Carpi and its territory history, through the exhibition of relics, artworks and materials which trace the environmental evolution and the social, political and cultural development that have defined the nowadays city.

Four long periods are told through theme sections in the second order loggias of Palazzo dei Pio: the pre-urban phase; the period of the Pios' lordship; the Estense domination until the Italian Unification; the XX century.

IN THE HISTORICAL CENTRE

MUNICIPAL THEATRE

Built in a very short time thanks to the support of the Società dei Palchettisti, the Theatre was inaugurated in 1861 with neoclassical architectural modules, according to the theatre-temple image that was characteristic of the first XIX century. It was born with the intention of providing the city with a theatre suiting the tastes of the time, with the best acoustic and visual solutions, without compromising the comfort of boxes and stalls. In the same years also the open area of the **Public Garden**, collocated at the back, was designed; it consists of a large green area designed as environmental completion of the Theatre. The interior was elegantly decorated by painters from Modena and Reggio with Baroque motifs. A remarkable attention must be paid to the curtain made by Giuseppe Ugolini in 1861 with “Orpheus and the Muses”. A curious detail; the artist has given the female characters the traits of the local high-class beauties of Carpi in that time, thus causing great scandal because of their nudity.



WHEAT COLONNADE

The nine large vaults of the *Loggia or Portico del Grano*, used to house the grain market and, until half XIX century, the grain tax point. Built in the first decade of the XVI century, probably on a project of Baldassarre Peruzzi, the colonnade obliquely extends the Portico Lungo backdrop of the square, harmoniously introducing the old Main Road.

ST. NICOLO' CHURCH

In its current shape, the church (the most significant sacred building of the city for its architecture, with the Pieve della Sagra) was built between 1493 and 1520 at the will of Alberto Pio III. The building, originally on central plan, was modified with the addition of the aisles attributed to a project by Baldassarre Peruzzi. The interior decoration with false lacunars and corbels is from the XIX century and follows the original most refined decoration of the first years of the XVI century. Two works by Bernardino Loschi and the scagliola frontal are of remarkable interest. The long colonnade was built in 1575 to connect the city centre with the Minor Observant Franciscan convent and St. Nicolò Church. It is structured with regular round arches on pillars, with cross-vaulted ceilings, and it is connected to the colonnade (XV century) of the church facade.

FORESTI PALACE

It was built in 1892 on the project of the engineer Achille Sammarini in a neo-Renaissance style for Pietro Foresti, industrialist of the chip and art collector, who placed there his fine collection. The facade is in stuccoed bricks and features two mullioned balconies decorated with elaborate terracottas. A remarkable interest must be paid to the late XV century mullioned window in terracotta with Virgin Mary placed in the inner courtyard, coming from the near Contrada Cavallina. Inside frescoes of the XIX century by Lelio Rossi, Carlo Grossi, Andrea Becchi and Fermo Forti.

Visits upon request, tel. 059-691376

ST. FRANCESCO CHURCH

Founded in 1248, it has gone through many reconstructions, the last one in 1681 with a plant inversion that turned the facade towards the city, creating a monumental Baroque aspect. The facade, never finished, shows a raw wall understructure, whilst the high bell tower, built in 1689, is well-made. The interior, with a single nave and a Latin-cross plant, has got, in addition to the scagliola altar-pieces, precious XVIII century paintings by painters from Modena; for their artistic relevance the early XV century frescoes are to mention and in particular the Madonna della Rosa (XV century).

Temporarily closed

CONVENT AND CHURCH OF SAN ROCCO

Originally called Santa Maria delle Grazie, the church was started in 1495 by order of Alberto Pio III. With the construction interrupted, the church and the convent underwent a Baroque renovation. The convent (now hosting the municipal music institute) is developed around the XVIII century courtyard; the internal rooms show decorations and wood ceilings from the XVII century. The single hall church has been recently adapted to Auditorium. In the XVIII it used to host paintings by Guido Reni and Guercino, now on display at the Estense Gallery in Modena.

The Auditorium can only be visited on occasion of events

KING ASTOLFO SQUARE

Original core of the medieval “cittadella”, it has also been called "Piazza del giuoco del pallone" since the XVII century, because it was frequently used for this popular pastime.

Westward it is delimited by Palazzo Pio facade; Northward by Loria factory for chip manufacture, an industrial archaeology building now used as library. Eastward the Pieve della Sagra (of Santa Maria in Castello) with the annexed palace and the XV century Castelvechio. The square area, originally, was totally covered with buildings and constituted the centre of the city. In the porphyry flooring, a double row of cubes traces the perimeter of the old church, partially demolished in the XVI century by order of Alberto Pio III. The Piacenza paving stones, arranged in a regular way, have the dimension of the Carpi arm (52,47cm) which was the local measure unit before the metrication. The distance among the stones creates a grid of 6,8,12 arms and reminds the measures used to build the pieve and the medieval houses that used to occupy the square area.

SAGRA CHURCH

The 'pieve di Santa Maria in Castello' was founded in 752/753 by the Lombard King Astolfo; it was called La Sagra after the official recognition by Pope Lucio III in 1184. The building was reconstructed during Matilda di Canossa's period (between XI and XII centuries) with Romanesque architectural and decorative features, still visible nowadays on the apses and side walls. The facade was made on a project by Baldassarre Peruzzi after 1503, when the church was reduced by order of Alberto Pio III to build the new Collegiata in the big square. The Crucifixion lunette, Romanesque bas-relief by Nicola Pisano, was relocated on the portal. Inside, worthy of note, the XIII-XV centuries late-gothic frescoes, the marble ambo and the sarcophagus of Manfredo Pio, made in 1351 by Sibellino da Carrara. Next to the Sagra apse area there is the Bell Tower, about 50 meters high, built between 1217 and 1221.



CASTELVECCHIO

Built by Giberto Pio around 1443-44 the impressive building presents a structure with inner arcaded courtyard, similar in the model to the contemporary Ferrara architectures. The North wing and the facade are what remain of the original XV century residence, with the ogival arched portal and refined terracotta decorations in the upper frame.

PIEVE PALACE

Firstly old residence of the archbishop of Pieve di Santa Maria, then seat of the Mount of Piety, it presents in the facade, besides the ogival arches portal, traces of gothic arched windows. Towards the pieve there are still four arches supported by terracotta octagonal columns, what remains of a XV century cloister, in which it is still possible to see traces of medieval buildings.

MULTIMEDIA LIBRARY “ARTURO LORIA”

On the northern side of King Astolfo Square there is a building which is remarkably interesting for its environmental impact, even if its construction is relatively recent. The plant “Il Truciolo” begun in 1902 was the seat of the Loria manufacture (owned by the father of the writer Arturo Loria), a company dealing with the processing and packaging of straw hats. It is a remarkable example of industrial architecture, among the very few survived in Carpi. During the First World War the building was temporarily used as refuge for prisoners and then transformed into a school, and it would remain that for all the XX century. Since 2007, after a new spaces arrangement, it is seat of the multimedia Library Arturo Loria.

Visiting hours: Monday 15-20, Tuesday, Wednesday, Thursday, Friday, Saturday 9-20. Sunday closed.

MEMORY AND HISTORY

EX FOSSOLI CAMP

Just a few kilometres from the centre of Carpi there are still visible traces of a sorting and transit camp, used in 1944 by the SS as prelude to the concentration and extermination camps of the Reich. A prisoners' barrack, inside the camp, has been completely recovered and then converted in a location for cultural activities dedicated to the memory and deportation themes. An area has been set up as a permanent exhibition on the history of this camp. During the 7 months of the camp use, 8 convoys of prisoners left Carpi railroad station and 5 of them were directed to Auschwitz, for a total of 5000 people deported. Inside the station a memorial plaque commemorates those prisoners: among them Primo Levi who left for Auschwitz on 22th February 1944. The camp and the Monument Museum are managed by Fossoli Foundation which was created in 1996 with the aim of spreading historic memory and promoting historical-documentary research on Fossoli camp.



MONUMENT MUSEUM TO THE DEPORTED

The Museum to the Deported was inaugurated in October 1973 in the fifteenth-century rooms on the ground floor of the Palace towards the fortified tower; it was designed by BBPR's studio of Milan to commemorate the Nazi Holocaust victims and for the presence of a shelter and sorting camp in Fossoli, just a few kilometres from Carpi. The visit develops through thirteen rooms characterized by a sober and basic architecture with grey plastered walls engraved with red coloured prisoners' quotes from the Letters of members of the European Resistance sentenced to death. In some rooms there are engraved graffiti reproducing drawings on deportation by great painters like Longoni, Picasso, Guttuso, Cagli and Léger. The most traditional museum area is represented by few significant objects inside cases embedded to the floor, to underline once again the importance of the words on the walls. In the external courtyard, as integral part of the tour, it is possible to see sixteen steles in reinforced concrete, six metres high, on which the names of European concentration and extermination camps have been carved. Red roses grow on those steles, placed in the courtyard in an apparent disorder, a symbol of the blood poured in the killing camps during the Second World War.

HALL OF NAMES

The itinerary concludes in the Hall of Names.

Over 14000 names of Italian deported to Nazi camps have been carved on the walls. In addition to them, there are also the names of Anna Frank, as symbol of all the children died in camps, and Fossoli martyrs killed while trying to escape.

In designing this hall, Ludovico di Belgioiso drew inspiration from a synagogue of Prague whose interior walls are covered with the names of the deported Czech Jews.

SYNAGOGUES

There are two synagogues in Carpi. The oldest one (1722), which has a still intact prayer room, but without any furnishing, was built on the rooftop of a building of the Portico del Grano.

Not so visible and thus secret, it is reachable only through a system of hallways between roofs and slabs. In 1861 there was the inauguration of a new place of worship following late neoclassical canons . Particularly interesting the elegant interior of the prayer room and the Baroque gate.

This latter synagogue remained open until 1922.

THE JEWISH CEMETERY

The Jewish Cemetery, or Israelitish, dating back to 1825, is situated in Via Cremaschi and cannot be currently visited. It is fenced by a wall annexed to the keeper's house. Some tombs of the late XIX century are particularly remarkable, characterized by marble gravestones standing on the lawn. The Cemetery is owned by the Jewish Community of Modena, whilst the ex Fossoli Camp Foundation manages tours and activities in agreement with the Community.

*To book visits; Fossoli Camp Foundation
tel. 059-688272*

Natural itinerary

PARKS

In Carpi there is a remarkable number (about 120) of parks, public gardens and green areas connected to schools, widely distributed on the city territory and with different dimensions. Almost all the green areas offer play areas for children (with the overall presence of about 200 games) and equipped areas where to spend free time, in every season, walking in the open air.

GARDENS IN THE HISTORICAL CENTRE

The **Public Gardens** (behind the Municipal Theatre) with their 4500 sqm; this green area created since 1868, hosts an important specimen of *Celtis Australis* (Bagolaro or Spaccasassi) about 130 years old.

Parco delle Rimembranze (near the Hospital) created in 1927 in remembrance of the World War I victims , occupies an area of about 25.000 sqm and houses some very nice specimens of *Populus Alba* (White Poplar), *Quercus Robur* (Oak) e *Juglans Nigra* (black or American Walnut). In axial position respect to the main street, inside Parco delle Rimembranze, there is the bronze monument to General Fanti. Placed on a granite pedestal it is remarkable for the colossal proportions of the horse and the knight and for the significant sculptural force. On the pedestal there are two bronze bas-reliefs with episodes of his life.

Parco della Resistenza (near the city cemetery) with its 37.000 sqm it hosts many varieties of plants . Among these latter, worthy of note for their beauty ; a specimen of *Liriodendron Tulipifera* and some examples of *Fagus* rarely present in plains.

CITY PARKS

Parco Sandro Pertini (in the south area near Via Bollitora) with its 37.000 sqm is the result of a complex and modern project: inside there is a well-equipped play area and standing areas for the public.

Parco di Cibeno Pile (north of Carpi, Cibeno) with its 24.000 sqm hosts more than 30 Ulmus (Eml) free from Grafiosi that has caused the destruction of the majority of elms that have characterised Padana plain ever since. The park owns a significant play area and it is seat of an equipped centre for elderly people.

Parco Giovanni Paolo II, ex Foro Boario (Via Alghisi, near the train station) is a green area of about 6.000 sqm, with two play areas for the different ages and uses. There are many threes and recently planted shrubs that create a variety of colours and flowering during the year. It presents older examples of Platanus of a fair size. Worthy of note, as place of attraction, the rooftop along Via Alghisi, recently restored and seat of public events (eg. the peasant's market). It houses Aimag fountain which provides public water, even sparkling.

DRAINAGE CANALS

At the beginning of the XX century, in order to drain the excessive water in overflow periods and to provide water during the drought, the Bonifica Parmigiana Moglia-Secchia has made an important work of canalisation involving the whole territory, until the Apennines area. Beside the canals it is possible to see the water lifting systems with annexed close, a powerful evidence of industrial construction. There are brick structures and plastered inserts, in the XV century style, decorated with friezes, graffiti and paintings with big arched windows.

FAUNISTIC OASES

The presence of many drainage canals for the water regulation promotes, in the North, well-watered crops (rice, watermelons, melons, fish farms and sport fishing).

‘LA FRANCESA’ OASIS

Created with the aim of maintaining, recovering and enhancing the environmental characteristics of the territory, it has an extension of more than 23 hectares, of which 8 are used as wet meadow to protect the biological and reproductive cycle of many species of birds. Inside there is a didactic path well equipped for disabled people and a bird watching centre. The oasis is in Stradello Francese, Fossoli, close to the ex-Concentration Camp.

Visiting hours:

From the 1st Sunday of March to the 2nd Sunday of June

From the 1st Sunday of September to the 2nd Sunday of November

9.30-12.30 and 15.00-till sunset

BORSARI OASIS

Privately owned, it is constituted of about 13 hectares of wet areas, hygrophilous woods and wet meadows. It hosts a nesting colony of herons, night herons and egrets among the largest in Emilia Romagna. The best periods for visiting are spring and autumn. The oasis can be reached going along Via Remesina towards Novi di Modena.

Wine and food itinerary

A TYPICAL LUNCH IN CARPI

The starting point are the first courses made with rigorously hand-made pasta; meat stuffed tortellini, tortelloni filled with herbs or pumpkin, maccheroni al pettine (it is a small device with tensioned string lines used to line pasta).

Then it is the moment of roast meat, boiled meat, pork cotechino and zampone served mainly during the winter period, then mixed salads with aromatic herbs and dressed with Traditional Balsamic Vinegar of Modena.

At the end of the meal there are spoon desserts and traditional baked cakes: zuppa inglese, tagliatelle cake, bensone, fruit tarts and jams.

DOC Lambrusco wines, in particular Lambrusco Salamino di Santa Croce originating in the Carpi territory, complete these special taste experiences.

TYPICAL PRODUCTS

Mostarda “fina” from Carpi, with a long and complex processing, is a spicy sweet sauce used with meat, in particular boiled, cotechino and zampone or with cheese. Anyway, there is not a single original recipe of “fina” mustard but different recipes connected to the various families who produce it. Undoubtedly, the cultivation of the typical apples and pear (as Gagliardine and Decime apples) contributed to the creation of the recipe that included also orange peels, candied citron, raisins, mustard, honey and other spices, ingredients that are common in all the various families’ recipes, along with other ones connected to the personal tastes or “ secret ingredients”. But the real Mostarda Sopraffina from Carpi was the secret recipe of Sebellini Family who used to have a grocery in Carpi: producers preserve it, nowadays as in the past, in inverted pear-shaped clay jars . It is prepared in winter and, for this reason, it was a usual gift for Christmas festivities.

The IGT Pear of Emilia-Romagna is typical for the entire region, European cradle for the pears production. Here the 70% of the Italian pears is cultivated. In particular the areas which have been recognized from the Protected Geographical Indication are the provinces of Modena, Ferrara, Bologna, Reggio Emilia and Ravenna. The IGP labelled pears are only the ones cultivated according to a specific production protocol, aimed at intensifying the quality and health requirements. It is an integrated production in respect of the environment and the consumer's health; they are picked only when they have reached a certain stage of ripening; they can be commercialized only when they have reached a specific sugar content.

Parmigiano Reggiano DOP



Typical product of the territory, comes out from the happy marriage between human work and local ingredients: among these the milk, made special by the fodder eaten by the cows producing it, coming from pastures in Emilia and Lombardy below Po.

DOC Lambrusco wines, whose origins are prestigious and ancient -since the wine variety was already known by Ligurian Gauls- is produced in three varieties in the province of Modena: Sorbara Lambrusco, Lambrusco Salamino di Santa Croce (this name refers to the area of Santa Croce in Carpi), the Lambrusco Grasparossa di Castelvetro.

Traditional Balsamic Vinegar of Modena DOP represents one of the most ancient and appreciated food traditions of the territory and it has become one of the most precious among the typical products of the Italian agro-food industry. It is characterized by scents and flavours expertly balanced between sweet and sour, by the brown, full and bright colour, and by the syrupy consistency. Made from the spontaneous transformation of the cooked grape must (coming from autochthonous grapes from Modena province), matured by slow acetification by ageing for a long time in series of different vases, the Balsamic Vinegar comes out from the mixture of men's mastery, tradition of centuries and nature action.



The **Municipal Vinegar Loft** is located in the attic of Palazzo Scacchetti, municipal residence, and it is composed of 3 sets of precious barrels, called Maria Beatrice, Caterina and Adelaide and 2 mother barrels. The sets house from 6 to 8 barrels which are made of different woods (oak, chestnut, ash, false acacia, cherry) and have different sizes. The Vinegar loft is managed by the Carpi community of the Consorteria dell'ABTM di Spilamberto, and the vinegar yearly produced is used by the Municipal administration as gift for the important guests of the city, or also in the tasting courses.

The Municipal Vinegar loft can be visited on the second Saturday of every month from 9.30 to 12.30.

IGP Cotechino and Zampone are two widely consumed second courses of the Modena traditional cuisine, mainly during Christmas festivities. Pork trotters are stuffed with finely-minced pork meat. They are usually sided by lentils. The zampone was born in Mirandola where, according to the legend, during the terrible siege of Pope Giulio II in 1510-11, in order to withstand hardships and not to leave animals so laboriously fattened for the enemy, a cook of the Pio family had the idea of mincing pork meat and stuffing it into trotters. The history of cured meat production is very old. As far back as Celts and Romans there was the habit of preserving meat in salt. This method was used to preserve the product during military campaigns.

DOP Modena ham is obtained exclusively using hind legs from pigs born and reared in Italy according to the strict rules of the Production Regulations.