



Comune
di Gualtieri



ENG

Visit Gualtieri

TOURIST GUIDE



essential timeline

1029

Gualtieri is officially listed among the properties of the bishop of Parma.

1479

Bona di Savoia Sforza exchanges Gualtieri with the territories of Ercole I d'Este. Gualtieri becomes part of Este.

1575

Cornelio Bentivoglio is appointed marquis of Gualtieri, due in part to the improvements carried out in the area.

1751

The Municipality of Gualtieri buys Palazzo Bentivoglio. A large part of it is demolished to obtain reinforcing materials for the embankments.

1860

Gualtieri becomes part of the Kingdom of Italy. A few years later the "Consorzio di Bonifica Bentivoglio" was born.

1912

The "Società Anonima Cooperativa Agricola di Santa Vittoria", a salient cooperation's experience at a national level, buys Palazzo Greppi and a large estate.

2012

Gualtieri is recognized among the most beautiful villages in Italy.

VII CENTURY

Longobard Gualtiero establishes his residence: the name "Castrum Walterii" appears for the first time.

1454

With the Treaty of Lodi, the conflict between Venice and Milan ends; Gualtieri joins the lands of Parma owned by the Sforza family.

1567

Alfonso II d'Este confers the investiture of "Castelgualtieri" on the faithful Cornelio Bentivoglio, who starts the land reclamation

1590

Ippolito Bentivoglio, son of Cornelio, starts the construction of Piazza and Palazzo Bentivoglio. His brother Enzo completes the work 30 years later.

1769

The large estate of Santa Vittoria becomes property of Antonio Greppi, who begins the construction of the palace that bears his name.

1895

The "Cassa Rurale e Artigiana" is born, it is the first cooperative credit bank in Emilia-Romagna.

1951

The river Po is in full flood and breaks its banks, Gualtieri is submerged. Piazza Bentivoglio is covered by almost four meters of water.



Gualtieri

OVERVIEW —

the city of
the Bentivoglios,
a little capital
of the Po Valley

Lying in the lower part of the ReggioEmilian countryside and overlooking the right bank of the Po river, Gualtieri enchants at first glance with its appearance as a small capital of the Po Valley, indelibly impressed on the village between 1560 and

1635 by Cornelio Bentivoglio and his sons Ippolito and Enzo, who became marquises of Gualtieri. It is a real surprise to enter Piazza Bentivoglio, passing the arches of its porticoes, and find yourself face to face with the greatness of the palace which bears the same name.

Walking through the historic center is like being inside a gigantic theater scene. The new Gualtieri designed by the marquises Bentivoglio is a masterpiece of architecture and urban planning, built above all by the hand of Giovan Battista Aleotti (known as "L'Argenta") according to schemes of refined late mannerism and with skilful control of the rules of perspective. The fulcrum of the Bentivoglio city is its monumental nucleus composed of the square and the palace, crossed from east to west by the urban axis on which the other main architectures of the period insist, in a refined dialogue of spatial relationships of which the square is the geometric figure of reference. The Bentivoglios did not dedicate themselves only to making a village a capital; they were also the protagonists of the great reclamation of the territory, carried out by means of massive cutting-edge hydraulic engineering works, some of which can be visited and are still in operation.

Walking through Gualtieri one realises immediately how profoundly this town has been marked by this splendid cultural season, recognized since 2012 as one of the "Borghi più belli d'Italia"

(most beautiful villages in Italy). However, discovering Gualtieri is not just visiting the Bentivoglios. Gualtieri is the town of the painter Antonio Ligabue, of the great tailor Umberto Tirelli, of the singer Giovanna Daffini.

The entire municipal area, from Santa Vittoria to Pieve Saliceto, is rich in historical evidence, places and stories to discover. Not least are the landscapes, perfect for bicycle excursions and adventures on the water: the charm of the long countryside marked by banks, waterways and dirt roads; the magic of the Po floodplain, with its irregular environments poised between land and water; the seductive geometries of poplar groves and cultivated fields. A certain cultural and social ferment also marks the present time in Gualtieri, with events, fairs, festivals and various types of appointments that run throughout the year, enlivening the town and the hamlets and attracting visitors from afar. "Viaggio a Gualtieri", above all, is the event promoted by the Municipality dedicated to the enhancement and rediscovery of the territory in a touristic, cultural, experiential and community key.

Welcoming with long sunsets, luxuriant vegetation and that apparent calm typical of the plains during summertime, fascinating with the mists that rise from the fields and the river and with clear winter skies, Gualtieri, four centuries after the Bentivoglio Renaissance, is still a jewel to be discovered.



The landscape of the territory

The suggestive scenarios of the floodplain and the geometries of the plain

ENVIRONMENT —

There are essentially three natural environments that characterize the territory, dominated by the horizontality of the plain and by the close relationship with the Po river. But there are many more scenarios and experiences that these environments can offer,

each time recalling different imaginaries and stories. Get lost at sunset along the white country roads and the canals that divide the cultivated fields; enter the fascinating depths of the floodplain on foot or by bicycle, where the oxbow lakes form the area of the "Isola degli Internati", the realm of fishermen and their extravagant huts; chase large and small banks and look up to long horizons; follow the course of the river by canoe or the cycle path VenTo; find yourself in lowland woods or be surprised by the metaphysical rigor of the numerous poplar groves. All this and much more is what visitors are offered by the landscape of Gualtieri, flat only in appearance.

Coming from the south, you first come across the reclaimed lands of the "great swamp", the vast countryside characterized by large estates and the current presence of very extensive agricultural cooperatives, once belonging to aristocratic families. Here is the hamlet of Santa Vittoria. Continuing north, between the large Fiuma collector and before the main embankment of the Po, you enter the land of large fluvial mounds, where the inhabited center of Gualtieri and the hamlet of Pieve Saliceto are located to the west, as well as other smaller plots divided by long parallel streets. To the east, the Crostolo torrent flows between its banks, which intersects other canals before entering the Po between Gualtieri and Guastalla. Where the Fiuma crosses the Crostolo, the water

pumping plant of the Torrione and the Bentivoglio barrels stand out, a complex architectural system of hydraulic engineering, which can be visited and has been in constant activity for over four centuries with the task of regulating and channeling the reclamation waters. After passing the main embankment, the unpredictable and enveloping floodplain environment pertaining to the great river finally opens up, ready to go underwater in the event of floods. The floodplain is Gualtieri's most irregular and suggestive naturalistic area, full of stories and anecdotes deposited by the flow of the river over time. An environment that has also marked the imagination of many artists, above all the painter Antonio Ligabue. The open floodplain falls within the Sites of Community Interest (SIC).

Gualtieri is integrated into the Biosphere Reserve of Po Grande (MaB Unesco), the central stretch of the longest river and with the highest flow rate in Italy. The reserve includes 13 habitats of community interest and extends over the area of 85 municipalities and 3 regions (Veneto, Emilia-Romagna and Lombardy). The river landscape inside the reserve is characterized by woods (in Gualtieri the "Bosco pianiziale del Caldaren") and clearings, ponds and wetlands of remarkable natural beauty. The Gualtieri floodplain area is also crossed by the long VenTo cycle path, which connects Venice to Turin following the banks of the Po.



From the earth to the table

Food, wine and local products

FLAVOURS —

In the countryside between Gualtieri and Pieve Saliceto the landscape is punctuated by many Lambrusco vineyards, splendid for their coloring during the harvest season. These make a typically sparkling wine, balanced between freshness and sapidity,

ruby in color with violet hues that are reflected on the foam. At the tables of Gualtieresi, and of all Emilians, Lambrusco cannot be missing during meals. It is also well suited as a drinkable accompaniment for snacks, due to its moderate alcohol content.

Autochthonous or native to Gualtieri is the black grape variety known as Fogarina. Widespread until the early 1900s, it gradually disappeared in the last century. The reintroduction of Fogarina is recent history: it returned to the Register of wine grapes in 2007, today it is experiencing renewed interest: for Luigi Veronelli – a central figure in the enhancement of the Italian food and wine heritage – Fogarina is able to supply quality wines and decidedly fine on the palate. Vigorous and resistant, the Fogarina vine is so widespread in Gualtieri that it even became the subject of a famous popular song. In addition to the vines, the Gualtierese area from south to north is characterized by extensive cultivations of melons of the highest quality and distinct watermelons with the IGP Anguria Reggiana brand, renowned for their crunchy and sweet pulp and unmistakable aroma. Fields of wheat and cornfields draw a large part of the remaining countryside, coloring the land green and subsequently yellow.

The rich flavors of Emilian cuisine can be found on Gualtieri's table. On holidays, above all cappelletti in capon (cockere) and beef broth are prepared,

or alternatively "green" (herb) tortelli with butter and pumpkin tortelli with sautéed lard and onion. This is followed by mixed cuts of boiled meat accompanied by various types of sauces and purées, polenta or sweet pickled onions; sometimes stews and roasts, or rabbit "alla reggiana". The meat that dominates many preparations is undoubtedly that of the pig: its killing, even if done bloody, is an ancient ritual and a moment of celebration in the cold of winter. Ciccioli, a very caloric food obtained from the processing of pork fat, were once an excellent meal for farmers; today they often appear on the table as a delicious appetizer. Frogs, snails and fried catfish are to be considered characteristic dishes of the area, by virtue of its being between land and water. Fragrant poplar mushrooms also grow along rows of ancient poplars, perfect to accompany polenta.

Lunch or dinner is definitively laid out if Parmigiano-Reggiano appears on the table. Enriching it with drops of balsamic vinegar gives the cheese a particular taste: in Gualtieri there are several vinegar factories that produce it from the long aging of the cooked grape must. The balsamic vinegars produced in Gualtieri fall under the PDO Traditional Balsamic Vinegar of Reggio Emilia.

Inside Gualtieri

closer places and stories

FOCUS



BENTIVOGLIO SQUARE

Among the most beautiful smaller squares in Italy, the work of G.B. Aleotti is the heart of Gualtieri and the cornerstone of every visit. A perfect square of 96 meters on each side, marked on three sides by the regular rhythm of 69 round arches which hide spacious porticoes and create a suggestive play of light and shadow. Pyramids alternating with aedicules crown the complex giving it vertical momentum. The original pavement of the square is about 90 cm lower and made with herringbone bricks laid by knife. The Torre Civica stands in the center of the west side, the collegiate church of Santa Maria della Neve overlooks the south, the majestic facade of the Palazzo Marchionale dominates the east, of which the square is also to be interpreted as its courtyard of honour. Its astonishing theatrics never cease to amaze at any time of day and at any time of the year.

BENTIVOGLIO PALACE

Designed by Aleotti at the request of Ippolito Bentivoglio, it was built between 1594 and 1608 incorporating the old house of his father Cornelio into the new building. The building was originally an authentic fortress made up of four facades about 90 meters long, closed at the corners by four towers. In 1751 a large part of the building was demolished, obtaining material to reinforce the Po embankment. The mighty main facade remained standing, into which the three passage arches were opened at the begin-

ning of the 20th century. This is where you find its most representative environments, now converted and used as museum, cultural and social spaces. The north wing is entirely occupied by the Teatro Sociale. In the south wing there is the Sala dei Falegnami, a multipurpose space for meetings and conferences. On the upper floor, pertaining to the Antonio Ligabue Museum Foundation, the greatness of the Salone dei Giganti rises in the center, an extraordinary space 17 meters high, frescoed during the Bentivoglio years with stories taken from Tasso's "Jerusalem Delivered". The smaller Sala di Icaro, Sala di Giove, Sala di Enea and the noble chapel are flanked by the hall. Palazzo Bentivoglio is the marvelous out-of-scale space that Gualtieri holds.

VIEW OF BENTIVOGLIO PALACE AND SQUARE FROM THE CIVIC TOWER



SANTA MARIA DELLA NEVE

Built in 1599 by the Bentivoglio family as a noble chapel with an octagonal plan, the facade, inserted in the design of the square, was designed by Aleotti. In 1613, at the behest of Ippolito Bentivoglio, the church became the titular parish of Gualtieri, transferred here from the previous Sant'Andrea. It was rebuilt immediately after the 1765 flood by Giovan Battista Fattori and decorated with stuccoes by Arcangelo Scotes. The single barrel-vaulted interior has three chapels. On the altar of the Bentivoglio family chapel is the "Annunciation" by Bononi (1610), a Ferrarese painter of the Carracci school.

CIVIC TOWER

Built between 1599 and 1602, the Civic Tower rises up to 44 meters with its extremely elegant telescope shape: three parallelepipeds and an octagonal prism which respect, in its decorations, the classical orders. From the west the tower acts as an entrance to the square, while from the east it frames the main road (via Vittorio Emanuele) accentuating the perspective flight of the aligned houses.

ORATORY OF THE CONCEPTION

Built around 1613 by the engineer Giuseppe Vacca, assistant to Aleotti, it is aligned with Villa Torello-Malaspina. It was the seat of the confraternity of the same name, born in 1547 in the then parish church of Sant'Andrea. The facade retracts from the road forming a small churchyard which relates the two buildings perspectively and puts them in relation with the urban structure based on the square. The nave is covered by a flat wooden slatted ceiling beautifully painted in the rococo style.

VILLA TORELLO MALASPINA

In the area where the villa is located, substantial finds from the Roman era have been found. However, the original nucleus can be identified with the ancient castle of the bishop of Parma, mentioned in a document of 1388. It passed to the Torello family in the 16th century. It then appeared on two floors with a rectangular plan, surrounded by a moat with a drawbridge located in line with the Oratory of the Conception at the end of an avenue perpendicular to the main road. In 1835 it passed to the Malaspinas and in 1840 it was renovated in pure neoclassical style by the Reggio architect Domenico Marchielli, who transformed the plan into an "L" shape. Beyond the south facade extend the picturesque English garden and the "orange-rie", both designed by Pietro Marchielli according to romantic canons. The current owners are the counts Guarienti Torello.

CAVALLOTTI SQUARE

Once called Piazza Nuova, it has a particular triangular shape and is marked by narrow terraced houses of late medieval and fifteenth-century layout. It was the primitive inhabited medieval nucleus of Gualtieri, whose aligned houses crowned an ancient Gothic church, later transformed into the church of Sant'Andrea. In the square there is also the ancient Civic Well. From 1984 until 2010 the Pro Loco set up the "Festa del Pozzo" in this square, taking up an old festival dedicated to the "Rugjada di San Giovanni" (the festival now is held in Bentivoglio square).



CHURCH OF SANT'ANDREA AND CAVALLOTTI SQUARE

CHURCH OF SANT'ANDREA

Already existing in the 10th century, it was restored by Cornelio Bentivoglio in 1566. In 1613 Sant'Andrea became the church of the Franciscan convent. In 1627 the musician and friar Lodovico Grossi da Viadana died and was buried there. Between 1713 and 1738 it was completely rebuilt in a refined baroque style with a central plan, with a dome supported by pilasters in the corinthian style. Four corner chapels were inserted into the octagonal plan, highlighting an "X", which refers to the cross of St. Andrew. In 1765 the apsidal parts were redone by the Casalgrandi plasticisers. In 1795 it was adapted for civil use. During the First World War it was transformed into a military hospital, then rededicated in 1919. The exterior has a unfinished facade with a mixtilinear pediment.

CIVIC WELL

It was built after the flood of 1765 to replace the many previous wells, for reasons of prophylaxis and to avoid flooding due to resurgences of the Po. Giovan Battista Fattori designed it in the form of an elegant Renaissance temple, with an octagonal base and pairs of doric columns ledge support. He placed it in axis with the church and in the center of the square, giving the latter dimension of unitary urban fact.



PHOTO ARCHIVE TEATRO SOCIALE DI GUALTIERI APS

SOCIAL THEATRE OF GUALTIERI

The north wing of Palazzo Bentivoglio has been occupied by a theater since 1775. In 1905 the municipal administration and the Theater Society of private box-holders decided to renovate and expand the space: the result was the Teatro Sociale di Gualtieri. It carried out its activity for the Gualtierese community, also functioning as a cinema. In 1979 a construction site was started to deal with serious structural problems; the stage was demolished to make room for the scaffolding. However, once the structures were consolidated, the works had to be interrupted due to lack of funds: the theater was abandoned amidst debris. After 30 years the history of the Teatro Sociale starts again. In 2006, a group of twenty-year-olds set themselves the goal of reopening it to the public and, in

parallel, of developing a permanent cultural project within it. In 2009 the first new season of live entertainment was inaugurated. Today the Teatro Sociale di Gualtieri is a cultural place recognized at a regional and national level, devoted to contemporary performing arts. A strongly identifying peculiarity, given the lack of a stage, is that the space is overturned: where the stalls once stood, today the show takes place; vice versa, where the stage once stood today the audience sits.

BONIFICA BENTIVOGLIO AND TORRIONE WATER PUMPING PLANT

It was first Cornelio and then Ippolito Bentivoglio who gave life to the land reclamation system, supported by other landlords and by a team of technical experts. One of the most refined Italian hydraulic works was created, which regulated the precarious water situation of the territory, made up of marshy areas and hanging rivers and subjected to frequent floods. Among the various works carried out, the Botti Bentivoglio are of particular importance. Located at the intersection between the Crostolo and the Fiuma collector, they were designed to convey the waters of the second, coming from Boretto, below the bed of the first, to then make them continue up to the Secchia river. Between 1920 and 1932 the Torrione water pumping plant was built, with the task of enhancing the activity of the Botti, discharging the excess water into the Crostolo. The entire complex known as the "Torrione", still in full operation and open to visitors, is a hydraulic node of the lower western plain. The visit, or a walk above the Crostolo embankment, allows a suggestive view of the complex system made up of canals and water cables, rearranged and arranged starting from 1930 by thousands of laborers, known as "the scariolanti". The first Consorzio della Bonifica Bentivoglio was established in 1878 by bringing together the municipalities of the area. Since 2010, the Consortium has been annexed to the Consorzio di Bonifica dell'Emilia Centrale.

TORRIONE WATER PUMPING PLANT



GREPPI PALACE

/ Santa Vittoria

It was built between 1770 and 1775 by the counts Greppi of Milan, who had received from the Este family a large agricultural estate in the Santa Vittoria area. The building, about 144 meters long, consists of three main bodies connected to each other. The originality of the building lies in the juxtaposition of the productive functions linked to the countryside with the characteristics of the noble residence. The west wing has a double loggia onto which large rooms open, probably used for storage or breeding of silkworms. The east wing also has a portico, but the farmer's family was housed on the first floor. Between the two wings was the residence of the lords: the central hall, known as the "teatrino", represents an early Reggio Emilia example of neoclassical decoration. In 1912 the building and part of the estate were purchased by the Agricultural Cooperative of Santa Vittoria, one of the largest in Italy, representing an important historical, economic, political and social moment in the area. In 1974 the municipal administration bought and recovered the building to use it for housing and community services.

GREPPI PALACE



PORTINE'S BRIDGE

/ Santa Vittoria

In red bricks and with three arches, it was built in 1768. The bridge crosses the Crostolo stream. The name derives from the "sluice gates" which were lowered into the stream in order to keep the water level high and divert it into a canal for use by the nearby mill. It allowed transit from the low plain to Reggio Emilia by means of the Cerreto postal route. On 19 August 1859 Garibaldi, coming from Reggio, as soon as he crossed the bridge was invited to taste the famous Santa Vittoria watermelon, which he appreciated for its sweetness and for the colors that reminded him of the Italian flag.

CHURCH OF THE SS.MA ANNUNZIATA

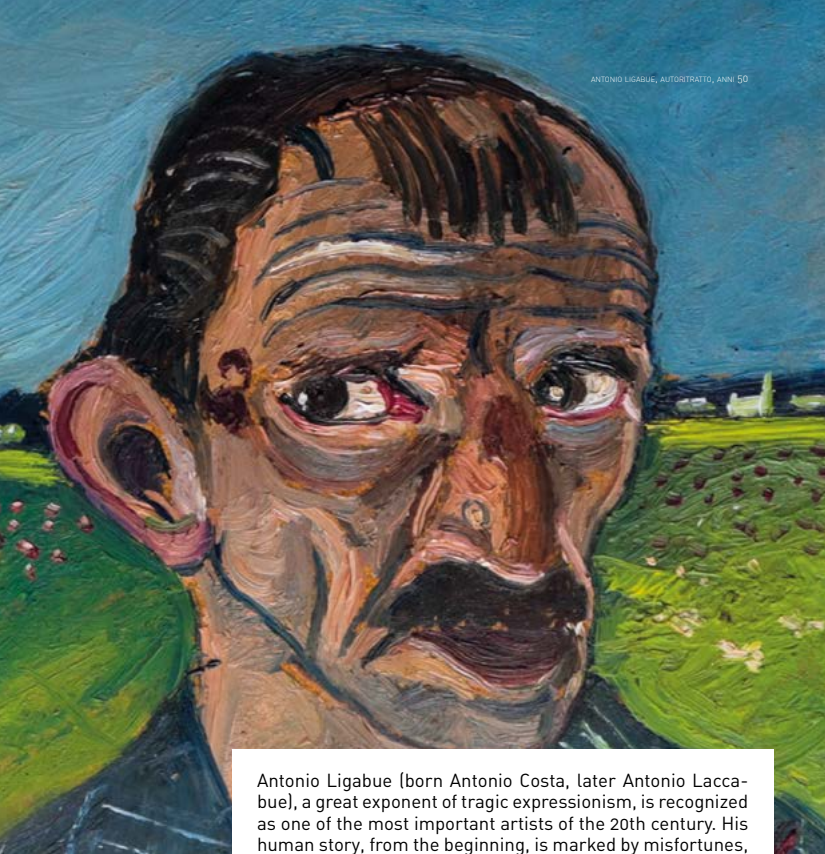
/ Pieve Saliceto

The original building was further north, inside the floodplain, but frequent floods of the Po compromised its stability. A new church with a single nave and six side chapels was built on the current site between 1653 and 1670. Precious are the white and polychrome stuccos by Martino Ferraboschi, already working in the factory of San Pietro in Rome. Also noteworthy are the wooden cantor in the upper part of the counter-façade (1879) and the nineteenth-century organ with 700 pipes. The baptismal font in red marble (actually a stoup) dates back to 1670; the walnut choir stalls date back to 1677.



CHURCH OF THE SANTISSIMA ANNUNZIATA





ANTONIO LIGABUE, AUTORITRATTO, ANNI 50

ANTONIO LIGABUE

Zurigo
1899
Gualtieri
1965

Antonio Ligabue (born Antonio Costa, later Antonio Lacca-bue), a great exponent of tragic expressionism, is recognized as one of the most important artists of the 20th century. His human story, from the beginning, is marked by misfortunes, uprooting and loneliness. Expelled from Switzerland following sad events, in 1919 he arrived in Gualtieri, his father's country of origin. It is here that he begins to paint, while leading a solitary and isolated life, often finding refuge in the Po floodplain. In 1928 his works attract the attention of the sculptor Marino Mazzacurati, one of the most authoritative exponents of the Roman school, who supports him and promotes his valorisation: in 1961 Ligabue's first personal exhibition was set up at the Galleria La Barcaccia in Rome, which marks his consecration by the national critics. Between 1937 and 1948 he resided in the San Lazzaro psychiatric hospital in Reggio Emilia three times. Struck by paralysis in the last two years of his life, he died in 1965 in the Gualtieri retirement home. Film and theater directors have dedicated themselves to his life and art, including Raffaele Andreassi, Salvatore Nocita and Giorgio Diritti and among his interpreters, actors of great depth such as Flavio Bucci, Mario Perrotta and Elio Germano. Antonio Ligabue is buried in the Gualtieri cemetery and the bronze funeral mask created by Andrea Mozzali has been placed on his tombstone.

UMBERTO TIRELLI

Gualtieri 1928, Roma 1990

The tailor Umberto Tirelli created some of the most important costumes in the history of cinema and theater in the second half of the 20th century. Among others, in cinema he worked with Luchino Visconti, Federico Fellini, Pier Paolo Pasolini; for the theatre, among others, with Giorgio Strehler, Luca Ronconi, Milos Forman, Jean Cocteau. He called himself a "fashion archaeologist". His contribution was fundamental to the culture of costume, the philology of fashion, the search for ancient techniques and authentic clothes, of which he was a scrupulous collector. In 1992 Dino Trappetti, Umberto Tirelli's successor as director of Tirelli's friends to the Municipality of Gualtieri, including De Chirico, Casorati, Balthus, Guttuso, Maccari, Manzù and Cagli. The donation is also embellished by Pier Luigi Pizzi's theatrical costume worn by Romolo Valli in Pirandello's *Enrico IV*, and by Piero Tosi's cinematic one worn by Romy Schneider in Visconti's film *Ludwig*.

PHOTO TIRELLI-TRAPPETTI COLLECTION ARCHIVE



GIOVANNA DAFFINI

Villa Saviola 1914, Gualtieri 1969

Giovanna Iris Daffini was a great interpreter of work and protest singing: she had history in her voice. Daughter of a violinist and a seamstress, she began hard work in the rice fields at the age of 14 in 1927, until she arrived in the rice fields of Novara and Vercelli, getting to know their hard work and songs. In 1936 she married Vittorio Carpi, violinist from Santa Vittoria, and moved to Gualtieri. They lived on music on the street, at parties, at fairs. Her voice could sing everything from themes of struggle and commitment to pop songs; she could make even the most banal song epic. A voice that entered the heart. She was discovered by Roberto Leydi, Bosio and Bermani (Dischi del Sole). The sensitivity of her voice reached Dario Fo, who wanted her to be a guest at the Festival dei Due Mondi in Spoleto. She recorded a few records, but of high quality: even today her singing is worth listening to. She is buried in the Gualtieri cemetery.

PHOTO MUNICIPALITY ARCHIVE, GIOVANNA DAFFINI



VIOLINS OF SANTA VITTORIA



PHOTO MUNICIPALITY ARCHIVE, BAGNOLI ORCHESTRA

GIOVANNA CALEFFI



PHOTO MUNICIPALITY ARCHIVE, GIOVANNA CALEFFI

ST. ALBERT OF JERUSALEM



PAINTING BY CLEMENTE RUTA, 1742

A popular story that unfolds between the 1800s and 1900s and that sees the laborers of Santa Vittoria as protagonists. Relieving the hard work in the fields, they produce "ballroom dancing" with music, contaminating archaic culture and new sounds: it is played with stringed instruments; the rhythm of waltzes, polkas and mazurkas is danced. Small orchestras are born, often within the same families. They are stories of social redemption, such as that of Giannino "Quesde" Carpi, one of the founders of the Bolzano Conservatory of Music; that of Amedeo Bagnoli a composer of hundreds of waltzes, mazurkas and polkas; that of Amedeo Simonazzi, a luthier with over 500 violins sold throughout Europe.

Caleffi Giovannina, known as Giovanna, teacher, pedagogist, libertarian and anti-fascist, was born on 4 May 1897. She married Camillo Berneri, with whom she suffered the fascist persecutions that forced them into exile. In 1937 she was widowed: Camillo was assassinated in Spain during the civil war. In 1940 she was arrested in France, expatriated and sentenced to internal confinement. Author of publications and essays, her writing on birth control dates back to 1949. She put her pedagogical theories into practice by founding colonies for children based on equality between educators and pupils. She died in Genoa on March 14, 1962.

Born in 1149 in Castrum Gualterii, a primitive settlement corresponding to the current territory of Pieve Saliceto, he was bishop of Bobbio and Vercelli, an important peace broker between Pavia and Milan and between Parma and Piacenza. Appointed Patriarch of Jerusalem in 1205 by Pope Innocent III, he actively worked for the peaceful co-existence between the Christian world and the Islamic world. Author of the "Rule of the Carmelites", still in force, he died on September 14, 1214.

THE NAÏF. ROVESTI AND NERONE

Naive art finds deep and fruitful roots in the lands of the Po and in particular in Gualtieri. Among the exponents, awarded important national and international awards who stand out are Bruno Rovesti (1907-1987) and Sergio Terzi aka Nerone (1939-2021), who was also Antonio Ligabue's personal chauffeur. With their "irregular" works they have often told, in a more or less imaginative form, of landscapes and characteristic characters of the lower Reggio area.



BRUNO ROVESTI, 1970

HOUSE MUSEUMS

House museum Antonio Ligabue
via Giardino 27
tel. 3336546098

House museum Bruno Rovesti
via Cadisotto a mane
tel. 3403005303

HONORARY CITIZENSHIPS

Umberto Tirelli (1989)
Ezio Bosso (2012)
Mario Perrotta (2016)
Liliana Segre (2019)



NERONE SERGIO TERZI, 1985



VISIT THE CENTER

THE CITY OF THE BENTIVOGLIOS




Going west along via Roma, lined with linden trees and dotted with villas from the early 1900s, you reach piazza IV Novembre, the ancient central courtyard of Palazzo Bentivoglio, which stands out opposite. The pedestrian itinerary for the historic center begins here: the first stop is the Palace. On the main floor there are the Rooms of Eneide, Giove and Icaro, and the amazing Hall of the Giants. The Teatro Sociale is located in the north wing.

Going beyond the three central arches that breach the building, you suddenly find yourself in Piazza Bentivoglio. Santa Maria della Neve and the Torre Civica overlook this place and represent two other significant buildings of the Bentivoglio period that deserve to be visited. The square is also the scene of markets, shows and events of various kinds that alternate throughout the year. After crossing the central arch on which the Civic Tower stands, continuing west along via Vittorio Emanuele, the perspective and main urban axis of Gualtieri. On the right side of the street is the Oratorio della Concezione, set back from the alignment of the other facades as if to form an external churchyard. Opposite, on the left, a road opens which leads straight to Villa Torello-Malaspina. The course ends in the triangular Piazza Cavallotti, formerly

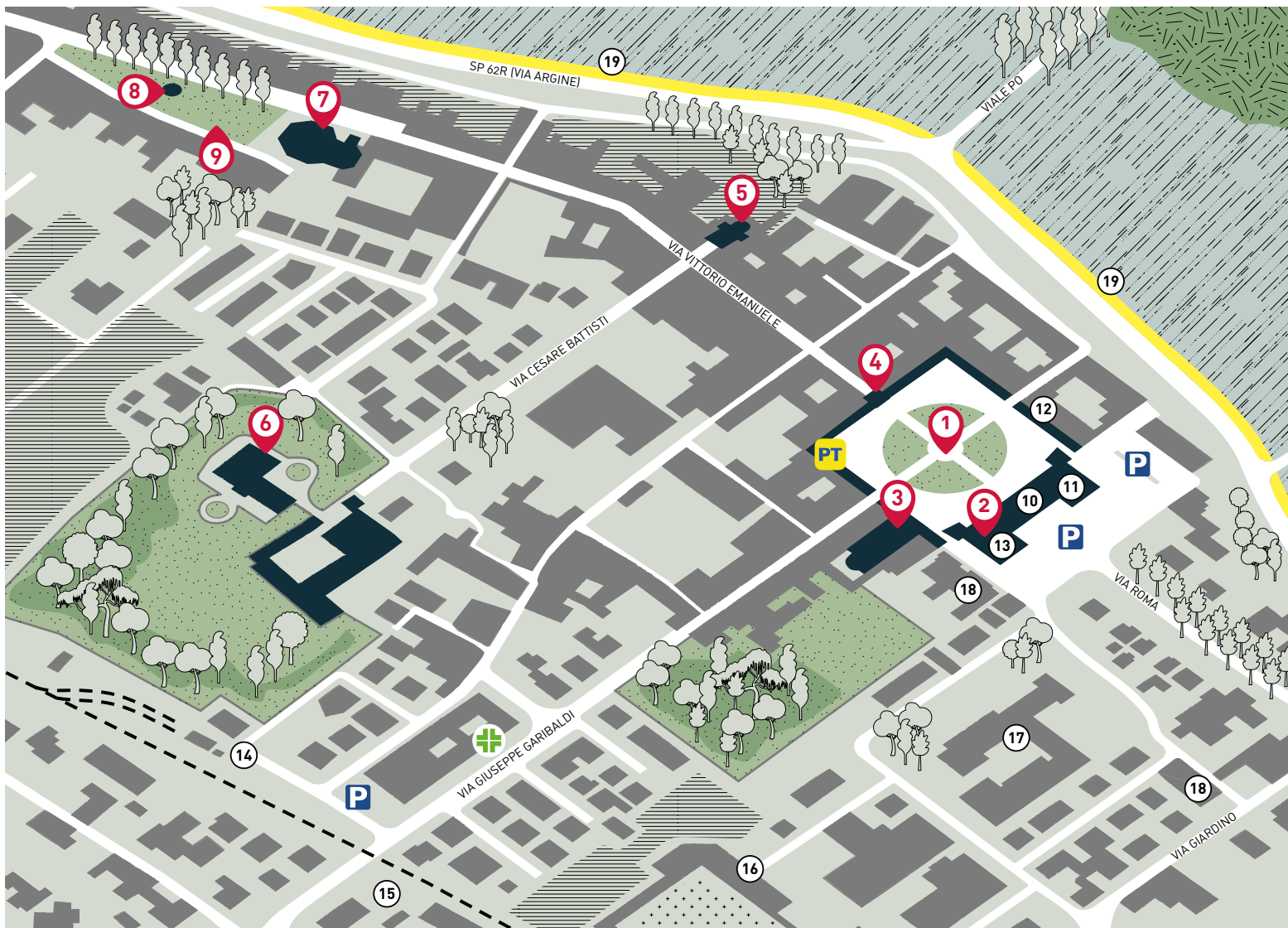
Piazza Nuova and the nucleus of the medieval village. On the east side of the square and since the 9th century, the Church of Sant'Andrea rises, where in 1566, Cornelio Bentivoglio received their lands as a gift from the people of Gualtieri so that he could reclaim them. Finally, in the center of Piazza Cavallotti stands the Civic Well, built in 1776 by Giovan Battista Fattori in the form of an elegant Renaissance temple.

ANTONIO LIGABUE MUSEUM FOUNDATION

The Foundation was founded in 2014 to enhance and promote the work of the Gualtieri painter, starting from the heritage and work of the Antonio Ligabue Study and Documentation Center, commissioned by the Municipality of Gualtieri in 1988. In 2015, on the occasion of the 50th anniversary of the death of Ligabue, a large anthological exhibition entitled "Ligabue, Gualtieri. The return". The Foundation also takes care of the Tirelli-Trappetti Collection and promotes temporary exhibitions every year. The Salone dei Giganti, the Sala di Giove and the Sala di Icaro of Palazzo Bentivoglio are the spaces dedicated to museum activities.

 WWW.MUSEO-LIGABUE.IT





map
of the
center

- 1 BENTIVOGLIO SQUARE
- 2 BENTIVOGLIO PALACE
- 3 SANTA MARIA DELLA NEVE
- 4 CIVIC TOWER
- 5 ORATORY OF THE CONCEPTION

- 6 VILLA TORELLO MALASPINA
- 7 CHURCH OF SANT'ANDREA
- 8 CIVIC WELL
- 9 FELICE CAVALLOTTI SQUARE

- 10 MUSEUM ANTONIO LIGABUE
- 11 TEATRO SOCIALE DI GUALTIERI
- 12 CITY HALL
- 13 WALTER BONASSI LIBRARY
- 14 TRAIN STATION

- 15 FORMER AGRARIAN CONSORTIUM
- 16 GUALTIERI CEMETERY
- 17 SCHOOL
- 18 KINDERGARTEN
- 19 MAIN ENBANKMENT OF THE PO



VISIT THE GOLENA (FLOODLAND)

EXPERIENCES IN THE LANDS OF THE RIVER



Almost 2 km long, Viale Po connects Gualtieri with the river in a straight line. It's not the only road that enters the floodplain, but it's the only one that reaches the Po. The two rows of cypress poplars that line it offer a suggestive perspective view soaring upwards and narrow to infinity. At the end, Piazzale Po allows for easy parking. To the west, against the current of the river that flows towards Guastalla, a path makes its way through wild vegetation and between the oxbow lakes of the Po. Following it, you reach the area of the "Internati" (inmates) Island, so called because during World War II it was assigned to inmates of war to work the land and the woods. In reality, what was once truly an island is now in fact a peninsula; over time the sediments of the river have strengthened the lands. This area with a wild flavor is a unique natural and anthropic context made up of intertwining plants and paths, overlapping waters and lands, whimsical informal architecture suspended on stilts – the "capanni" (huts) –, beaches and fishing boats. Continuing on the path you reach the Porto Vecchio, where another driveway also converges from the main embankment. Opposite, in the water of the oxbow, two large wrecks of sunken boats from World War II emerge: they are the

barges Ostiglia and Dosolo. You return to Viale Po following the floodplain embankment, or Malaspina embankment, eastwards, on which to the right you find the blue basin of resurgent waters called Cava Malaspina; Gualtieri stands out in the background. Having reached the avenue, it is possible to return to the starting point or to take a walk in the oriented natural area of the Caldarèn Wood.

GOLENA ACTIVITY AND EXPERIENCES



NATURE HIKES AND RUNNING



CANOE EXCURSIONS IN THE OXBOW LAKES AND RIVERS



CYCLE PATHS AND DIRT TRAILS



SPORT FISHING IN THE OXBOW LAKE AND IN THE PO



APERITIFS AND PICNICS ON THE BANKS OF THE RIVER

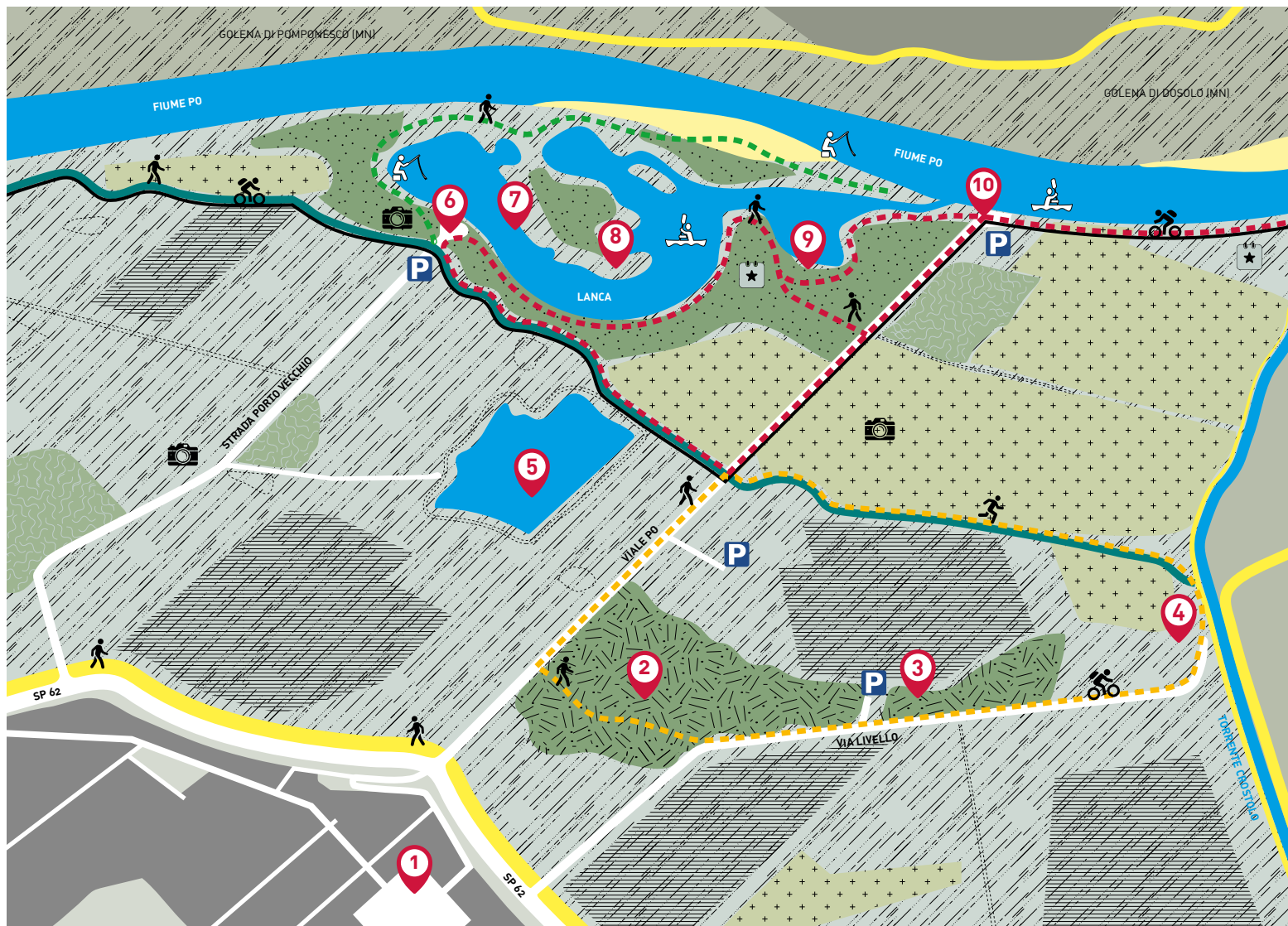


PHOTOGRAPHY DURING ALL SEASONS



EVENTS, SHOWS, GUIDED TOURS





map
of the
golena

- 1 GUALTIERI
- 2 CALDARÈN WOOD
- 3 OPEN-AIR DIDACTIC ROOM
- 4 LIVELLO VILLAGE
- 5 MALASPINA CAVE

- 6 OLD PORT
- 7 RELICTS OF WWII
- 8 "INTERNATI" ISLAND
- 9 HUTS
- 10 PIAZZALE PO

- VENTO CYCLE WAY
- MAIN ENBANKMENTS
- FLOODPLAIN BANK

Routes in collaboration
with Pro Loco Gualtieri

- VIALE PO, THE TOWPATH AND THE OXBOW
- INTERNATI ISLAND
- THE "SCARIOLANTI" AND THE FOGARINA



VISIT THE AREA

THE LANDSCAPE OF THE LOWER REGGIO AREA



Unpaved roads and cycle paths allow you to visit the flat area by bike, as an alternative to the car. The so-called Bassa Reggiana extends for about 314 km² and includes 8 municipalities: Brescello, Boretto, Guastalla, Luzzara, Novellara, Paviglio, Reggiolo and Gualtieri. Arriving from Reggio Emilia, by bike along the bank of the Crostolo stream or by car along State Road 63, you first come across the hamlet of Santa Vittoria, dominated by the mass of Palazzo Greppi and bordered by the Crostolo, which rises in the Reggio Apennines about 45 km further south and ends in the Po separating Gualtieri to Guastalla. Following the embankment of the stream between Santa Vittoria and Gualtieri, you reach the "Torrione" reclamation complex, with the Bentivoglio barrels and the 20th-century drainage system. Shortly after, you reach Gualtieri and in the background the massive profile of the main embankment, which embraces and surrounds the historic center. After passing and descending the barrier, you enter the changing landscape of the floodplain. Heading west instead and crossing the countryside, you quickly reach the hamlet of Pieve Saliceto, also located under the main embankment of the Po. Continuing west, you reach Boretto and finally Brescello. To the

east instead, after the Crostolo, you enter Guastalla and continuing further you arrive at Luzzara. Gualtieri, Brescello, Boretto, Guastalla and Luzzara are the coastal municipalities of the lower Reggio area, all overlooking the great river. Places rich in history and enchanting landscapes, full of testimonies of the past and lively in projecting themselves towards the future.

THE RELATIONSHIP WITH THE RIVER

Gualtieri lives with the Po in a delicate and respectful balance, made up of attraction, complicity and even fear. In November 1951 the river broke its banks: the great flood overwhelmed Gualtieri. In 2000 the water stopped with a sigh on the ridge of the main embankment. In 2019 it stopped just below. However, the river is also worrying about its dryness: the drought of recent summers, a clear sign of climate change, has significantly reduced the flow of the river, far below its normal hydrometric level.

What is certain is that in all seasons the Po and its lowland landscapes exert a magnetic and restless charm, a profound attraction.





map of the territory

MUNICIPALITIES BASSA REGGIANA		
—	GUALTIERI	8 POGGIO
1	Santa Vittoria	9 NOVELLARA
2	Gualtieri	10 REGGIOLO
3	Pieve Saliceto	
4	BORETTO	
5	BRESCELLO	
6	GUASTALLA	
7	LUZZARA	

- 11 GREPPI PALACE
- 12 TORRIONE WATER PUMPING PLANT
- 13 CENTER OF GUALTIERI
- 14 FLOODPLAIN OF GUALTIERI
- 15 CHURCH OF SS.MA ANNUNZIATA

- 16 MUSEUM OF THE PO RIVER
- 17 MUSEUM PEPPONE AND DON CAMILLO
- 18 DUCAL PALACE

- MAIN EMBANKMENTS
- RAILWAY, STATIONS



INFORMATION

REGION

Emilia-Romagna

PROVINCE

Reggio Emilia (RE)

MUNICIPALITIES UNION

Bassa Reggiana

POSTAL CODE

42044

INHABITANTS

6.270 (01/01/2022)

POPULATION DENSITY

176 ab./km²

ALTITUDE

22 meter asl

AREA

36,10 km²

FRACTIONS

Santa Vittoria, Pieve Saliceto

NEIGHBORING MUNICIPALITIES

Boretto, Poviglio, Castelnuovo di Sotto
Cadelbosco di Sopra, Guastalla,
Dosolo (Mn), Pomponesco (Mn)

PATRON SAINT

Santa Maria della Neve, 5 August

AIR LINE DISTANCES

Reggio Emilia 23 km, Parma 26 km
Bologna 77 km, Mantova 31 km
Verona 66 km, Milano 129 km
Roma 367 km

PUBLIC TRANSPORT

train TPER Parma / Suzzara

from Parma about 60'

bus SETA Reggio Emilia / Reggiolo

from Reggio Emilia about 50'

MAIN WEBSITES

WWW.VIAGGIOAGUALTIERI.IT

The annual event especially dedicated to the tourist promotion of the area

WWW.TERREDIPOEDEIGONZAGA.IT

Bassa Reggiana tourism website

WWW.VISITEMILIA.COM

Touristic Destination Emilia website

WWW.EMILIAROMAGNATURISMO.IT

Emilia-Romagna Tourism

WWW.PROLOCOGUALTIERI.IT

Activities, thematic archives and information for visitors by Pro Loco

MAIN EVENTS

ANTIQUES MARKET

second Sunday of each month

SAGRA DI SANTA VITTORIA

the eighth of Easter

FIRST OF MAY IN SANTA VITTORIA

first of May

FESTA DEL POZZO

second weekend of June

TORTELLATA DI SAN GIOVANNI

24 June

SAGRA DELLA COSTINA

fourth weekend of June

FESTA DEL PESCE

first weekend of August

FESTA DEL LAMBRUSCO

first weekend of September

BUXUS CONSORT FESTIVAL

second weekend of September

VIAGGIO A GUALTIERI

third weekend of September

MAGNA CURTA

first week of October

FIERA D'OTTOBRE

third weekend of October

I NAIF DEL PO (MOSTRA RICORRENTE)

during October

NATALE NEL BORGO

second weekend of December

ASPETTANDO NATALE - NATALE TRA NOI

both third weekend of December

WWW.MUSEO-LIGABUE.IT

Exhibitions, activities, information of the Antonio Ligabue Museum Foundation

WWW.TEATROSOCIALEGUALTIERI.IT

Programming, activities and information of the Teatro Sociale di Gualtieri

WWW.BUXUSCONSORTFESTIVAL.IT

The festival dedicated to Ezio Bosso

WWW.POGRANDE.IT

MAB Unesco Po Grande Reserve

WWW.BORGHIPUBELLIDITALIA.IT

I Borghi più belli d'Italia website

WWW.CICLOVIAVENTO.IT

By bike from Venice to Turin along the Po

NOTES

CONTACTS

MUNICIPALITY OF GUALTIERI

piazza Bentivoglio 26

WEBSITE

www.comune.gualtieri.re.it

TELEPHONE

+39 0522 221811

PEC EMAIL

comune.gualtieri@postecert.it

SOCIAL MEDIA

facebook / instagram

the Municipality periodically sends newsletters

LOCAL POLICE

+39 0522 221833

EMERGENCY MEDICAL SERVICE

+39 800 231122

WALTER BONASSI LIBRARY

+39 0522 221851

ADDITIONAL TOURIST INFORMATION

at Pro Loco Gualtieri
piazza Bentivoglio 36
proloco-gualtieri@libero.it
www.prolocogualtieri.it

OFFICIAL TOURISM WEBSITE

MUNICIPALITIES UNION BASSA REGGIANA

www.terredipoedeigonzaga.it



VISIT GUALTIERI TOURIST GUIDE

Municipality of Gualtieri
Department of Tourism
Department of Culture

printed in December 2022

– technical coordination
Paola Vergnani - Comune di Gualtieri
– historical and archival research
Gianluca Torelli - Comune di Gualtieri
– creative planning and design, editing of texts
and images, executive editing, maps
Andrea Acerbi - www.andreaacerbi.eu
– photographs (unless otherwise indicated)
Andrea Landini - [instagram @atlandini](https://www.instagram.com/atlandini)
– english translation
Tommaso Maria Vezzosi

Any use must be approved by the author.



TERRE DI PO
E DEI GONZAGA
RISERVA REGIONALE

