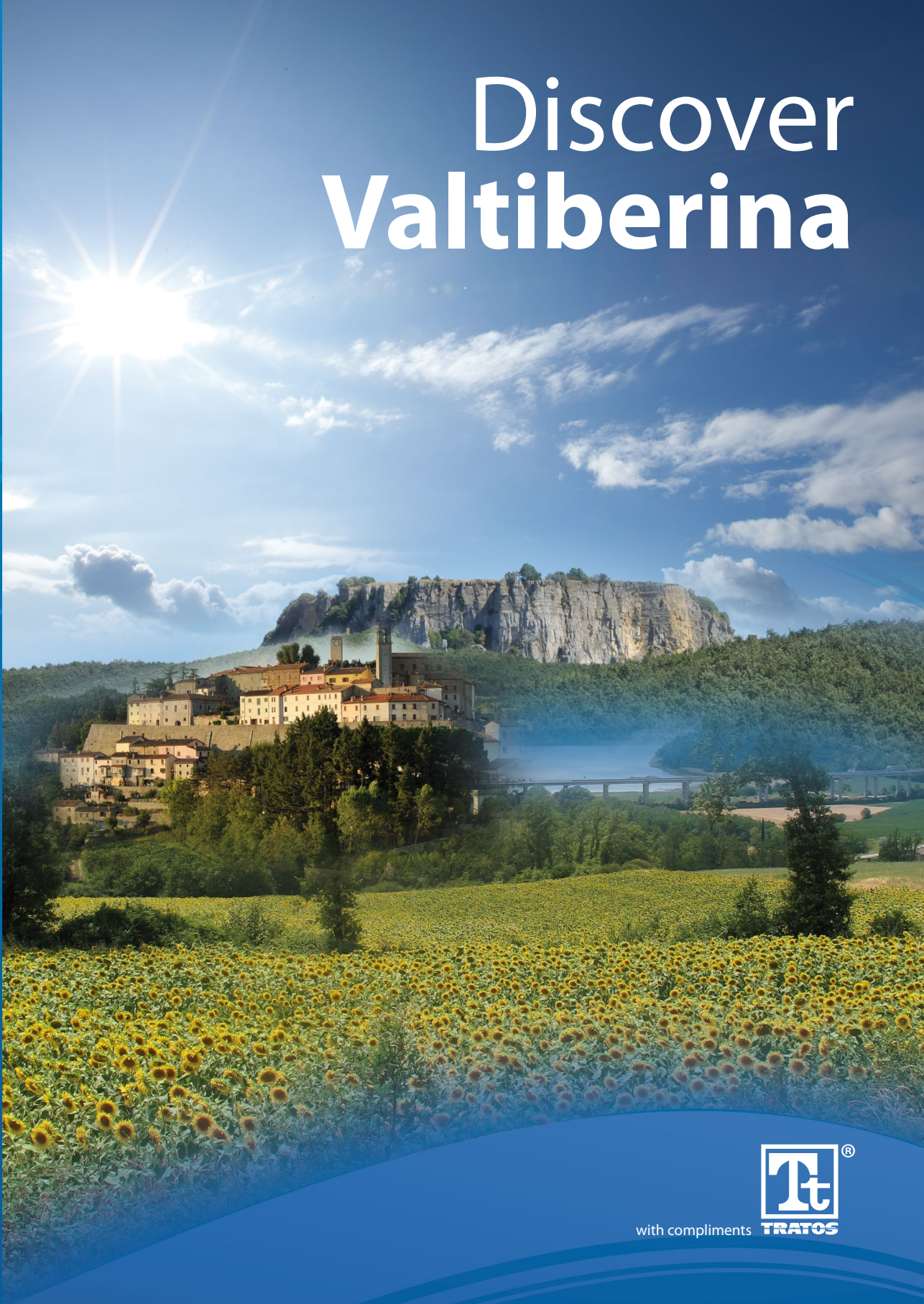


Discover Valtiberina



with compliments **TRATOS**

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1. TRATOS CAVI S.p.A.

cables for a moving world



Tratos Cavi was born 40 years ago from the dreams and aspirations of the engineer Egidio Capaccini who, upon his return from Argentina, decided to build a factory for the drawing of copper wire. The name Tratos is formed directly from this (Trafilerie Toscane). Over the years that followed the company grew and flourished until the death of its founder. At this point the young Engineer Albano Bragagni took up the reins to guide the company forward.

He made exceptional progress and is to this day the president of the company which has, under his guidance, grown to the point where today it has over 300 employees and a turnover well in excess of 120 million Euros.

We asked President Bragagni how he made the progress he has over the last four decades?

AB: "In steady, progressive steps, Tratos began to appear in almost all areas of the world cable market. We began with simpler easier designs, gradually developing towards the

most complex and technically demanding. Now we're distinguished as a company with one of the broadest ranges of products, operating in a number of high-tech fields."

"Today the Tratos group includes Tratos Cavi Spa the administrative and production headquarters located in Pieve S. Stefano in the province of Arezzo, which has a production plant of over 15,000 square meters. Located nearby are Tratos H.V. and Tramet (5,000 m²). Then there's another factory in Catania (12,300 m²) and finally, the British arm, Tratos Ltd.

Based in Chesterfield and Knowsley for production and distribution to the UK market."

TT: One of the key areas of application for your products are port areas and terminals, what are your relations with the big players in the shipping and transport industry?

AB: "Tratos are present in almost all sectors, and nowhere is this more true than with off-shore and port

based operations. We supply the largest manufacturers of lifting and handling equipment, our customers are mostly large, industry and port related groups including China's ZPMC, Hyundai, Doosan in Korea, and Konecranes and Terex in Europe. Our most recent significant supplies are destined for the ports of developing countries, particularly in Asia, which are in the grip of their own industrial revolution. Currently we are supplying the ports of Dalian (China), the port of Qinghuangdao (China), and the port of Damietta (Egypt) to name a few. Putting it simply, of the world's 100 largest ports, 74 are already using cables from Tratos. Including Thamesport (UK), the port of Rotterdam (Netherlands), the port of Busan (Korea) etc."

TT: Your company has a history of investment in new technology, have you any plans for growth in the near future? And what are the next major projects for Tratos?

AB: "In this sector, it's only with continued investment and the constant



*(Aerial View of Tratos Cavi S.p.A.
Pieve Santo Stefano (AR) Italy)*

updating and improvement of products that we can continue to progress as we have.

In the last three years Tratos has invested 10 million Euros, 5 of which just in the last 12 months for the construction of a new plant, 6,000 m² in size which has equipment for sheathing armoured cables and, most importantly, a vulcanisation line to allow production of High Voltage cables." TT: What new developments have you seen with regard to supplying ports?

AB: "With ports, we are competing in a truly global marketplace, in which we are constantly called upon to devise new solutions to support our clients and meet their needs. The hectic pace of work in terminals, where time is always at a premium, subjects cables to stresses far beyond normal applications, increasing the risk of problems which could potentially halt a crane. Our challenge has been to maintain levels of quality and competitiveness while responding to market needs by providing innovative products which can handle

the demands of modern ports and cranes. To achieve this, we apply the experience of two experts in the art of cables, Alfredo Gobi and Silvano Notti, each with over twenty years of cable making experience.

From our wealth of expertise and technology we have created TRATOSFLEX ESDB, Innovated, developed and produced in order to meet the demands of modern operation.



*(Mr. Albano Bragagni
Tratos Cavi S.p.A. President)*

2. Valtiberina

Tuscany



Simone Stone, Monterchi and Montedoglio dam

Valtiberina is a valley, crossed by the upper course of the Tiber river, that has its source in Romagna and extends between Tuscany and Umbria, side by side the Casentino valley. Valtiberina is actually meant to be the Tiber basin, extending from Montedoglio up to the hamlet of Santa Lucia southern of Città di Castello, and enclosed to the west by the Alpe di Catenaia and to the east by the Alpe della Luna chain; this name is however generally employed as a synonym of the Upper Tiber Valley. Usually a distinction is made between Tuscan Valtiberina and Umbrian Valtiberina. Umbrian Valtiberina features that part of the territory of the Perugia province located within the following municipalities: Citerna, Città di Castello (capital town), Lisciano Niccone, Monte Santa Maria

Tiberina, Montone, Pietralunga, San Giustino and Umbertide. By Tuscan Valtiberina it is instead meant that part of the territory of the Tuscan region that is located within the following municipalities: Anghiari, Badia Tedalda, Caprese Michelangelo, Monterchi, Pieve Santo Stefano, Sansepolcro (capital town) and Sestino. This part of Valtiberina is actually situated in the centre of Italy, on the boundaries among Umbria, Marche and Romagna: it is a middle-earth where history, art and tradition blend with nature and landscape that are by now the symbols of an age-old culture.

a. MIDDLE-EARTH

« The appearance of this country is extremely beautiful: think of a

huge amphitheatre that only nature can create. A wide and open plain is fenced by mountains whose tops are covered with impressive and ancient woods. Yet, although there is plenty of water, there are no marshes because this sloping land drains into the Tiber the water it has received and has not soaked up. [...] the ground rises so gently and with an almost imperceptible slope that, although you have the feeling of not being climbing up, you will yet find yourself already at the top. The Apennines are at its back, but at a distance...» (V, 6). Pliny the Younger (61-112 AD)

• Geology and morphology: a variety of environments

The Tuscan territory of Valtiberina is mostly occupied by an alluvial plain



The Centuries-Old Oak Tree

formed by means of fluvial debris. This formation process caused the valley territory to feature nowadays distinct characteristics, depending on each different area. The plain is in fact wide near Sansepolcro, while around Anghiari and Monterchi it is possible to observe low mountain ranges made up of rocky clay. The Pieve Santo Stefano area features instead ophiolites: that is a complex of eruptive and metamorphic rocks. These are typical formations of the Rognosi Mountains, of the Serpentine rocks of Pieve Santo Stefano, of Monte Murlo rocks, of Monte Petroso as well as of the Calbane hillock. The high grounds of Modena Mount and of Castellaccia hillock, are on the contrary made up of alberese stone, that is a compact marly limestone. The area of Alpe della Luna mountains is characterized by grey-col-

oured marly-arenaceous formations, as well as by sandstone. Finally the Alpe di Catenaiia, within the municipality of Caprese Michelangelo, is characterized by the presence of soil rich in organic substances.

• **Climate: one season for everybody**

Autumn and winter times are pretty cold, with snow on the rises. Spring is rainy. December and January are the coldest months, with an average temperature of 9° C; July is the hottest one, with an average temperature of 30° C.

• **Flora: wide prairies and green giants.**

Mixed woods characterized by Turkey oaks, hornbeams, manna trees and fruit trees such as cherry tree, hazel, service tree and in particular chestnut trees, feature the whole valley. A wide variety of shrubs such as broom, juniper and hawthorn is another distinguishing feature. Higher up, on the Alpe della Luna and the Alpe di Catenaiia mountain sides characterized by wide prairies, it is possible to find beech woods and several flower species, such as wild orchids

and bellflowers.

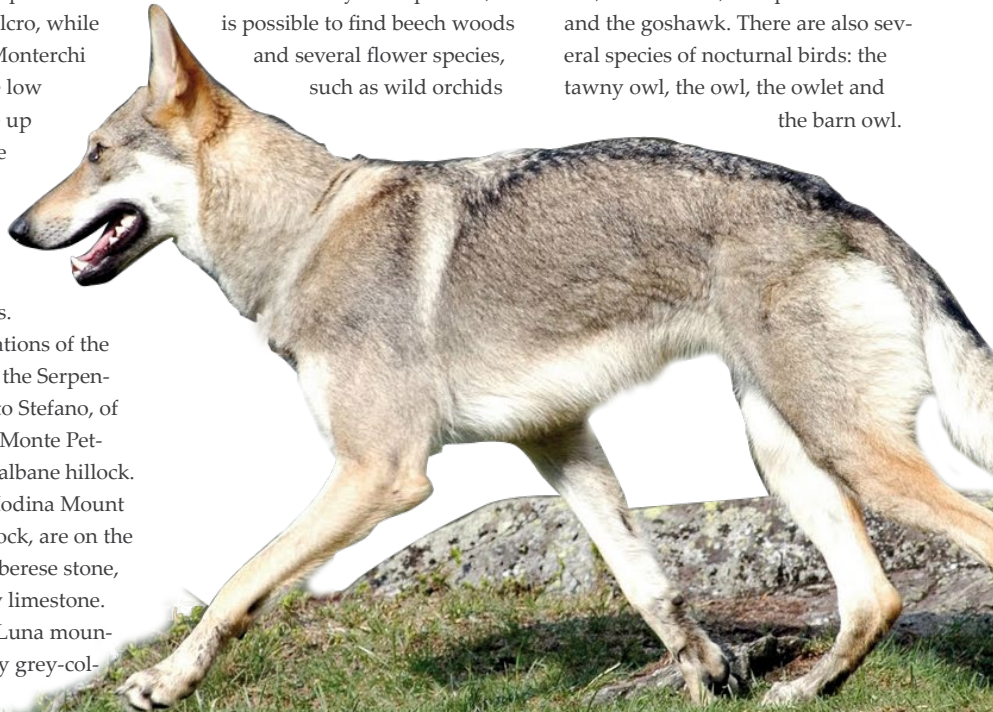
A special feature of this valley is the presence of sixteen monumental trees, that is the so-called age-old green giants. Some of them are: the Old, an age-old cork-oak tree in the area of Badia Tedalda, the beautiful Turkey oak tree of Madonna del Faggio, the century-old durmast oak tree at Badia Tedalda, the durmast oak tree of Fognano and the oak tree of Corleano.

• **Fauna: the charm of birds and the majesty of the wolf.**

Given the variety of its natural habitats, Valtiberina hosts several species of fauna. In the woods there are wild animals like the wolf, the roe, the buck and the wild boar.

The presence of the deer is becoming more and more important, as well as the presence of some mammals such as the fox, the hare, the porcupine and the squirrel.

A feature of the fauna of these places is the rich presence of several kinds of birds of prey: the hawk, the kestrel, the buzzard, the sparrow-hawk and the goshawk. There are also several species of nocturnal birds: the tawny owl, the owl, the owlet and the barn owl.



The Apennine Wolf



• **Montedoglio dam: the work of man**

The Montedoglio dam is situated at about 30 km distance from the Tiber sources and includes a 302 square km area within the municipalities of Pieve Santo Stefano, Anghiari and Sansepolcro. Its construction started in 1977 and ended in 1993. This reservoir, created for the rural development of the territories of Arezzo, Perugia, Siena and Terni, has a storage capacity of 150 million cubic meters and is fed by the Singerna and Tignana water streams. Particularly in the latest years, the Montedoglio dam has become the prevailing element of Tuscan Valtiberina from a landscape and environmental point of view.

Other species of birds can be found within the hilly and mountain areas also: the shrikes, the yellow and the black hammer, the linnet, the rare minor red woodpecker and the nuthatch. Herons, ducks and gray-geese, instead, populate the wettest areas.

• **Protected naturalistic areas: the respect for nature.**

The Valtiberina system of protected areas counts upon three Protected Natural Areas of Local Interest (A.N.P.I.L) such as *Taxus baccata* (English Yew) of Pratieghi, the Serpentine (serpentine rocks) and Golena (flood plain) del Tevere as well as five regional natural reserves:

Monti Rognosi, Alpe della Luna, Bosco di Montalto, Alta Valle del Tevere and Monte Nero, but Sasso di Simone is the most important one. This reserve, established in 1996, covers an area of about 1600 hectares within the Municipality of Sestino and is named after the calcareous horst situated within it: the Sasso di Simone, a huge block of limestone that developed about 15 million years ago in the sea and then slid into the Valtiberina by means of the Ligurian Apennines due to geological movements.

• **Outdoor activities: a melting pot of nature and culture**

The Valtiberina area offers num-

berless chances to have fun and to spend time outdoors. For those who are keen of sports, 500 km-long paths divided into 18 itineraries are available, and which can either be covered by mountain bike or by taking a pleasant walk with friends. Otherwise, for those who prefer to ride on a horseback, it is possible to choose another path within the horse trail network.

Those who are keen of animals, instead, will have the chance to go fishing or bird watching in the many organized areas. Finally, combining spirituality and nature, you will have the opportunity to visit the stopping places of St Francis of Assisi's journey towards La Verna, in the Casentino valley.

b. THE VALLEY AND ITS HISTORY

• **Prehistory**

The oldest evidences of man's presence in the valley date back to the end of Paleolithic period, but the first people who were able to establish an initial form of dwelling centre go back to the Bronze Age and take the name of Vaso campaniforme [Bell-Beaker culture TN] (from the overturned bell shape of the pottery containers they produced).

• **Etruscans and Romans**

It is not difficult to recognize the classical origin of the Valtiberina right from the toponymy of its villages. Monterchi (Mons Herculis) and Sestino are among the most important Roman settlements in this valley, places that rise on the ruins of previously Etruscan and then Roman settlements, built in order to strengthen their strategic role as connection centres between the North and the South of the peninsula. As far as the hamlets of Monterchi and Pieve Santo Stefano are concerned, it is not possible, on the contrary, to determine a precise classical origin,

since no finds have been detected.

• *The Middle Ages*

Numerous castles, fortifications, parish churches and monasteries dating back to the Middle Ages are a distinguishing feature of Valtiberina. Between the 12th and the 13th centuries the valley was in fact under the influence of the Camaldolensian Order first, and then under the rule of the Tarlati family from Arezzo, who succeeded in conquering Sansepolcro (1318), Anghiari (1322), Caprese Michelangelo (1324) and Pieve Santo Stefano (1325). Sansepolcro played a very important role among the valley settlements and since 1371, under the Malatesta, the lords of Rimini, it became the centre of trade activities.

• *Renaissance*

Since the fourteenth century, after the influence of Arezzo, Florence ruled over the valley: starting in 1384 with the conquest of Anghiari, Pieve Santo Stefano and Caprese, and then going on with the battle of Anghiari (29th of June 1440) when the Florentine troops, which were allied to the Pope, defeated the Milanese troops, and finishing with the annexation of Badia Tedalda in 1489 and of Sestino in 1520. The current seven municipalities of Valtiberina were settled at that time. Under the city of Florence, the valley experienced a time of significant economic expansion and of durable cultural development, till the end of the 16th century when the crisis began causing the collapse of production and businesses.

• *From the Seventeenth century to Modern Age*

Since 1630 the already started crisis, the many taxes imposed by the Florentine government and the Black Death caused a deeper crisis still. In 1781 the moment was even more critical when the valley was hit by a



(Battaglia di Anghiari, Leonardo da Vinci - 1503)

very strong earthquake that caused the depopulation of the Municipalities as well as the disappearance of businesses. Only after the Napoleonic revolution in 1810 a slow recovery period began: in 1828 the Buitoni pasta factory was established, in 1830 the Accademia della Valle Tiberina (The Tiber Valley Academy) was founded with the aim of improving rural activities in the area, and in 1837 the Scuola d'Arte (School of fine Arts) was created. Finally in 1888 also trade started flourishing again, thanks to the connection of Sansepolcro to the railway network. But the valley experienced a decisive recovery at the end of the second world war only.

c. THE MUNICIPALITIES: AMONG HISTORY, ART, ARCHITECTURE AND CULTURE.

• *Pieve Santo Stefano: the town of the diary*

The town of Pieve Santo Stefano has surely an ancient origin, but because of lack of historical documentation no certain news are available. Nevertheless it has been possible to suppose that Sulpizia was the Roman name of this stronghold. Since 1264 Pieve S. Stefano was under the

power of the Tarlati family till 1385, when the territory passed under the rule of the Florentine Republic and it then followed the destiny of the Grand Duchy of Tuscany. After its reconstruction at the end of the second world war, as from 1984, the village of Pieve Santo Stefano became famous for its Diary Archive that has nowadays its seat in the Town Hall. This public archive gathers more than six thousand four hundred autobiographic papers of ordinary people, showing ordinary lives as well as the history of Italy: there are diaries, correspondence and letters, memories of one's existence that flow into this collection thanks to an annual competition named Premio Pieve per diari, memorie, epistolari inediti [Pieve Award for unpublished diaries, memories and correspondence TN]. Among the most significant places of Pieve Santo Stefano downtown we mention:

The Collegiate Church of Santo Stefano. The parish church which gives its name to the village, dates back to 1212 when it was the home of the priests who lived there bound by a life of prayer. Between 1844 and 1881, however, the present neoclassic church was built in the place of



(Pieve Santo Stefano)

the ancient Parish Church. Among the works contained in this church, the glazed-terracotta altar piece by the workshop of Andrea Della Robbia portraying the Assumption of the Virgin Mary and Saints (1514) and a St. Sebastian at the column (1510-1520) by Giovanni Della Robbia are worth being mentioned.

The Sanctuary of the Madonna dei Lumi. The sanctuary was built between 1590 and 1625 to honour an image of the Madonna frescoed in a tabernacle that was thought to be visited every night by luminous flights of angels. In 1612 this image was set above the high altar of the temple and from that moment on

all the inhabitants worshipped and celebrated it.

Church of San Cassiano in Startina. This temple is located in the valley of the Singerna water stream and was built in 1526 on the ruins of a Roman religious building. It houses an important work of art representing the production style of the latest Della Robbia period: a polychrome terracotta portraying the Madonna with Child and the Saints Ippolito and Cassiano.

• **Badia Tedalda: the path of the Via Ariminensis and the Tedaldi abbey**

Badia Tedalda is a village situated in the northern part of Valtiberina at the boundaries among Tuscany, Romagna and Marche. Its origins date back to Roman times when it was a stopping place for the travelers of the via Ariminensis, the road connecting Arezzo to Rimini.

In the Middle Ages it was the seat of the Tedaldi abbey, whose feud was mainly centred here, an abbey after which the citadel was named. In the 15th century the Montedoglio family, who had been oppressing the area for about ninety years, struggled to achieve the rule over Badia Tedalda, so that the Tedaldi family lost its sovereignty. In 1489 the town adopted the Florentine statutes. In 1775 the community of Badia Tedalda was at last definitively established. Among the most significant places the following are worth being mentioned:

The Church of San Michele Arcangelo. It was built as an abbey of the Tedaldi family and it was for a long time the propulsive centre for the whole area. This building, built in 1205, was partly reconstructed around the year 1520 for the initiative of Leonardo Buonafede, the first abbot of the Abbey, who commissioned to Benedetto and Santi Buglioni the three beautiful

• **The Hermitage of Cerbaiolo**

The Hermitage of Cerbaiolo. This Hermitage, built on a rock spur, is situated in the valley of the Sinigiola water stream. It was erected in the 8th century as a Benedictine monastery; as from 1216 up to 1783 it was under the rule of the Franciscans, it then became a parish with the name of Sant'Antonio. Because of the heavy damages suffered during the second world war, it has been completely restored and since 1967 it has been hosting the Secular Franciscan Institute.





(Badia Tedalda)

altarpieces and the small glazed-terracotta ciborium that can be admired inside it. San Tommaso Church at Montebotolino. This sacred structure was part of a castle originally owned by the noble Cattaneo family from Montebotolino, it then passed under the influence of the Tedaldi abbey at the end of the 13th century.

It features a beautiful glazed-terracotta altarpiece showing "The Incredulity of St. Thomas", a work of art by the Santi Buglioni workshop dating back to the second half of the 16th century. Church of Santa Maria at Rofelle. The church was established in connection with the Rofelle castle, which has been documented since the 12th century and which was under the rule of the Tedaldi abbey. In 1264 the castle, which had rebelled against the feudal power of the Abbey, was destroyed; the remaining church, instead, is today the result of subsequent restoration phases.

• *Caprese and Michelangelo Buonarroti*

It was the land of the Etruscans and the Romans first, it then passed, as from the 11th and the 12th century, under rule of the Ranieri Counts of

Galbino till 1226 when the Municipality, which had become tired of the fights among feudatories, accepted Arezzo's protection. In 1260 the Guidi Counts of Romena took possession of the territory, but in 1324, after a three-month siege, Guido Tarlati, bishop of Arezzo, conquered the castle. In 1384, after some decades of anarchy, the Capresani people submitted to the Republic of Florence. In 1737, at the end of the centuries-old Medici age, the territory passed under the administration of the Habsburg-Lorraine. In 1913 in honour of Michelangelo Buonarroti, who was born here in 1475, a second name was added to the town name, which thus became the town of Caprese Michelangelo. While having a walk through the streets of Caprese, one can even today appreciate the most significant places connected with Buonarroti's life. For example, the Church of St. John the Baptist. This building already existed at the beginning of the 13th century and was located outside the town wall; thanks to a document found in 1875 at the Archive of the Buonarroti House in Florence, we know for sure that Michelangelo was baptized inside this church.

One can otherwise also visit the Museo Michelangiolesco. The exhibition, set up in 1875, consists of three buildings: the Podestà Palace, the place where the artist was born and that was enlarged during the second half of the 15th century by means of a building named Clusini Palace (second construction) and the Corte Alta (castle bailey) (third building). These three buildings contain many documents and works connected with this artist's life, such as, for example, the copy of his birth certificate and the copies of his most important sculptures. Apart from the places connected with this artist's personality, the places witnessing the passage of St. Francis of Assisi on his way from Assisi to the Sacred Mount of La Verna raise admiration too. In particular: St. Paul's Church and the Casella Hermitage. The former, dating back to the 11th century, became important, as stated by the local tradition, due to a miracle made by St. Francis in 1215, when he made it possible for some masons to bed out a heavy architrave they had not been able to lift. As far as instead the Hermitage is concerned, according to the tradition this was the place where St. Francis took his



(Caprese Michelangelo)

last farewell of his beloved mount of La Verna.

• *Monterchi and the Madonna del Parto*

The village of Monterchi is perched on an isolated hill, named in the past Mons Herculis, since the ancient Romans considered it as a holy place connected with the worship of Hercules. Although several earthquakes destroyed in the course of history part of this village, its medieval origins are still evident. Up to the year 1440 this village was subject to the Talati seigniory, subsequently, after the battle of Anghiari, Monterchi also became part of the Florentine Republic. Monterchi experienced since then years of complete decay. Since 1970, once wars, Black Death and earthquakes, which had hit this village, were over, Monterchi started a remarkable recovery, thus becoming the modern Municipality it is today. However the reason for this little town to have become world-famous is the Madonna del parto, the famous fresco by Piero della Francesca, painted in 1465 in honour of his mother. The fresco was originally painted in the church of Santa Maria in Momentana, but this church was chosen for the construction of a cemetery in 1784, and the fresco was therefore moved into a niche of the high altar, being that the only surviving area of the original building. In 1789 an earthquake occurred, which damaged the chapel and the work remained hidden till 1889, when it was rediscovered. In 1911 the fresco was detached from the wall and in 1917,

because of an earthquake, the work of art was put in a safe place: first into a warehouse near Le Ville, then into the Municipal Museum of Sansepolcro, till 1922. At that time the work by Piero came back to the Momentana Chapel. After the second world war, which left the chapel intact, the Madonna del Parto underwent two restoration processes and in 1992 it was moved into an air-conditioned shrine inside the former secondary school situated in via Reglia, that is a building at the gates of the hamlet which had been outfitted to become a museum. The painting has remained up till now inside this building, awaiting the resolution of the dispute among the Municipality of Monterchi, the Monuments and Fine Arts Office and the Diocese, as regards the possession of this work of art and the choice of its final location.

• *Anghiari: from castrum angulare to a place of fights.*

The hamlet of Anghiari is situated on a rise between the valley of the Sovara water stream and the Sansepolcro plain. From the historical point of view, it is deemed to be a village of Roman origin, that is originated from a castrum angulare, with reference to the angular shape of its castle. During the Middle Ages the Anghiari castle was a feud of the Galbino counts and afterwards, in 1104, it



(Madonna del Parto, Piero della Francesca - 1465)

was donated to the Camaldolensian monks; in 1175 it was conquered by the Tarlati from Pietramala, who were Arezzo feudal vassals. On June the 29th 1440 the Anghiari plain was the scene of a well-known battle that went down in history exactly as the battle of Anghiari, after which this town was annexed to the Florentine Republic. Anghiari, which was the scene of struggles during the second world war too, is nowadays one of the most important Municipalities in Valtiberina.

Among the most significant historical places we mention:

The Marzocco Palace, built in the 16th century, hosts today the Museo delle Memorie e del Paesaggio nella terra di Anghiari (Anghiari Museum of Memories and Landscape), where the most relevant documents of this village history are kept, such as those concerning the Battle of Anghiari.

Taglieschi Palace. It is another historical



(Monterchi)

palace and it is at present the seat of the Museum of Popular Traditions, where both handicraft items and exhibits documenting working activities and popular traditions are preserved as well as important works of art such as: a glazed terracotta altarpiece, dating back to the years 1510-1515, portraying a Nativity between St John the Evangelist and St. Francis and has been recently attributed to the workshop of Andrea Della Robbia. The Croce Church. This structure was established in 1499 by the brotherhood of Santa Maria al Borghetto in the place where St. Francis of Assisi erected a cross, and it was finished in 1534. Because of the local tradition, according to which this church had been built by the Saint, it was first dedicated to him and only in 1537 was it given the present name.

• *Sansepolcro: hometown of Piero*

The town of Sansepolcro, formerly named Borgo del Santo Sepolcro, is located on the boundary with Umbria and Marche and is the most populated centre in Valtiberina. The establishment of this town is deemed to date back to the 10th century when, according to the tradition, Arcano and Egidio, two pilgrims, coming back from the Holy Land, established there a monastic community. The first historical sources mention a Benedictine abbey (1012) dedicated to the Holy Sepulchre and to the Saints Four Evangelists; the heart of the town centre developed around this abbey and at the beginning of the 14th century it acquired the current appearance. However, as far as its origins are concerned, different and contrasting versions exist, such as the one stating that the centre developed on the ruins of an abandoned Roman camp, and it afterwards became a Roman vicus. According to this latter hypothesis, the establishment of the town



(Anghiari)

should therefore date back to the 1st century BC, when Octavianus Augustus would have had a camp built for the purpose of the centuriation operations of the territory of the Upper Tiber Valley. Around 1320 the Hamlet was under the seignory of Guido Tarlati up to 1335, when it passed under the rule of the town of Perugia.

During the following decade, after a short period of submission to Città di Castello, it became part of the papal dominion till 1370, when it was ceded to the Malatesta family from Rimini. In 1441, after the Battle of Anghiari, Sansepolcro was also given in pawn to Florence. In 1520 pope Leone X raised it to the status of bishop's seat and conferred the title of city on it; Sansepolcro experienced then a time of remarkable artistic flourishing, also thanks to its opening towards other cities, thanks to the Alberti family and to the painter Raffaellino del Colle. Moreover, the fact that the territory of the new diocese included Val di Bagno, in Romagna, as well, contributed to settle deep relationships with this area, where Sansepolcro, still during the 16th century, became an important centre for economic and cultural encounters. Since the 20s of the 19th century, after the 17th and 18th century crisis, Sansepolcro experienced a slow phase of social and economic progress particularly thanks to the establishment of the Buitoni pasta factory (1828), of the Società Filarmonica dei Perseveranti (Phylarmonic Society) (1828), of the Academy of Tuscan Valle Tiberina (1830) and of the Drawing School (1837). In 1861 this city became part of the Kingdom of Italy, but the peculiar isolation of this town kept on slowing down its industrial development. Only in 1886 the construction of the railway line Arezzo-Sansepolcro-Città di Castello-Gubbio-Fossato di Vico marked the overcoming of its histori-



(Sansepolcro)



cal isolation. However, the town of Sansepolcro had to wait for the end of the second world war in order to experience a total recovery. Sansepolcro is today world-known for its historical and cultural relationship with the artist Piero della Francesca, but not everybody knows, instead, that Sansepolcro is the hometown of several other important masters such as Matteo di Giovanni di Bartolo known as Matteo da Siena (1430-1495), Raffaellino del Colle and Santi di Tito (1536-1603).

With regard to the above, the best-known museum in town is without any doubt the Municipal one (Museo Civico), where the works by Piero della Francesca are kept: the polyptych of the Misericordia, the frescoes of the Resurrection, St. Julian and St. Ludovicus.

In addition to Piero's works, there are those by Matteo di Giovanni, by Raffaellino del Colle, by Santi di Tito, by Giovanni de Vecchi, by Remigio Cantagallina and two works (a Nativity and the Shepherds' Adoration, 1485 and a Virgin with Child, 1503) by the workshop of Andrea della Robbia. Besides the Municipal Museum, the Aboca Museum located in the Bourbon del

Monte Palace is also worth a visit: it was established in 2002 by Aboca, a leading company in the processing of medicinal herbs since 1978, and it is specifically aimed at recovering and disseminating the old tradition of using medicinal herbs.

Last but not least, other places not to be missed are: the Spazio del Merletto (the Space of Lace TN) and the Museo Bernardini-Fatti della Vetrata Antica (Ancient Stained Glass Windows Museum) where works by handicraft workshops have been gathered together with books illustrating the working methods for lace and stained glass windows, respectively. In addition to museums, it is also possible to visit the places of faith of Sansepolcro, such as:

The Cathedral consecrated to St. John the Evangelist and built during the first half of the 11th century by the Camaldolese monks. It hosts a Resurrection by Raffaellino del Colle together with two glazed terracotta sculptures showing St. Benedictine and St. Romualdus (1505-1510) by Luca della Robbia. Last but not least, the Holy Face is an interesting work of great value: the figure of the Christ has been shaped on one single walnut trunk and is characterized by

Carolingian decorations (7th and 9th century).

Church of St. John the Baptist. This church has been documented since 1126 as a property of the Benedictine abbey at Marzano; during the Middle Ages it was also known as St. John d'Afra, because it had been built near a reglia (barrage retaining side-channel TN) fed by the water of the Afra stream.

At present it is the seat of the Museum of stained glass windows. This structure is known since Piero della Francesca painted here the Baptism of Christ.

The Church of St. Rocco. This church was built by the Brotherhood of the Crucifix in 1554 and is connected with the lower Oratory of the Brotherhood of the Crucifix, where it is possible to appreciate the frescoes carried out by the brothers Alessandro, Cherubino and Giovanni Alberti between 1587 and 1588 and showing the Stories of the Passion. Inside the Oratory it is also possible to admire a copy of the Holy Sepulchre of Jerusalem made of sandstone and dating back to 1629.

Finally, St. Augustine Church. This building already existed since 1203 as the Parish Church Santa Maria



Assunta; in 1555 it changed its name in St. Augustine when the Augustinian friars moved there and built the monastery between 1580 and the beginning of the 17th century.

The Holy Face was worshipped here till 1771, it then was transferred into the Cathedral; under the high altar it is possible to see the wooden coffin (17th century) containing the body of the Blessed Angelo from Sansepolcro, who died in 1306 and whose worship was approved in 1921.

• *Sestino: Municipium Romanum*

Sestino is an ancient land that has always been trodden by peoples such as Etruscans, Piceni, Umbrians, Galli Senones and Romans, who started the history of this town.

The latter ones in particular built here a monumental town (1st century BC – 4th century AD) a Municipium with a Forum, the Curia and the Baths. Since it is not possible for us to go into details now, we suggest a visit to the National Antiquarium where a section of epigraphs is exhibited, where more than forty inscriptions are kept, recalling four centuries of local history. Moreover, inside this museum it is possible to appreciate examples of the Roman statuary art dating back to the Imperial Age and the reconstruction of a funerary temple of the Augustan

Age. Besides the Museum, the Romanesque parish church of St. Pancras is also worth a visit.

It was built approximately during the 9th-10th century, on a place where the Roman buildings of the Curia Augusta were previously situated; it preserves two important Giottesque crucifixes (17th and 18th centuries).

This parish church, destroyed by the 1781 earthquake, was subsequently reconstructed, but luckily the ancient apse remained intact as well as the high altar, consisting of a Roman cip-pus (memorial stone) dating back to 375 AD, with an engraved dedication to the local pagan gods.

d. AN ACCOUNT OF THE VALLEY THROUGH ITS MOST SIGNIFICANT PERSONALITIES

• *Piero della Francesca*

Piero della Francesca was not only an Italian artist and mathematician, but also one of the most important personalities of the national Renaissance. He was able to combine in his works art, geometry, theological and contemporary issues, and to start this way the process of simplification of shapes, while also focusing the attention on human truth like none else had ever done before. In fact this new and special artistic production,

innovative for the accuracy in the use of perspective and the expressive use of light, had afterwards a strong influence on any other pictorial and artistic trend. The artist was born at Sansepolcro of Benedetto de' Franceschi, a rich man trading in fabrics, and of Romana di Perino da Monterchi, a noble woman from an Umbrian family, in an unsettled period of time between 1406 and 1420. Unfortunately his precise date of birth is unknown, since birth certificates were destroyed by a fire. His first education took probably place exactly at Sansepolcro, thanks to the collaboration with Antonio d'Anghiari, a local artist. However, the real training of the artist started approximately in 1435 in Florence, with Domenico Veneziano. According to historical sources, Piero, went back and lived again at Sansepolcro in 1442, where he became one of the popular councillors of the town council and where in 1445 the Confraternita della Misericordia (Brotherhood of Mercy) entrusted him with the painting of a polyptych for the altar of its church, which is today preserved within the Municipal Art Gallery. The most important among the many journeys of the painter was the one he did in 1452, when he was called to replace the late Bicci di Lorenzo; he moved to Arezzo for



(Part of the "Leggenda della Vera Croce", Piero della Francesca - 1452)

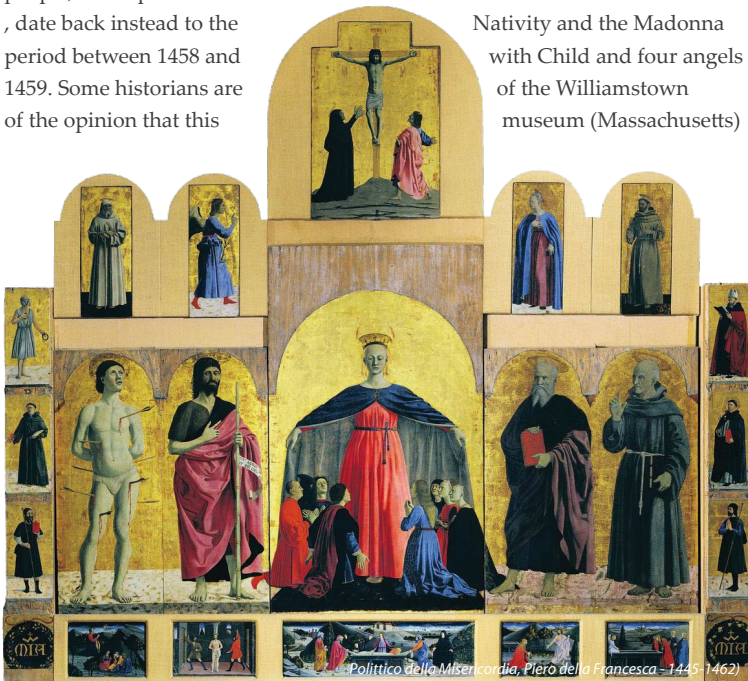
the completion of the decoration of the Main Chapel of the Church of St. Francis, where he frescoed the famous Stories of the True Cross. In 1453, during the same period of his stay in Arezzo, Piero was once again in Sansepolcro, where, in 1454, he signed a contract for the polyptich of the high altar of the Church of St. Augustine, that he ended in 1469. The Resurrection of the Municipal Museum at Sansepolcro, together with the Flagellation, the Madonna del Parto and, according to some people, the Baptism of Christ, date back instead to the period between 1458 and 1459. Some historians are of the opinion that this

last work should be classified as the first one by the artist, contrary to the general theory according to which the Madonna with Child (1435-1449) should be the first of Piero's masterpieces. His Mother died in 1459 followed by his father in 1464, Piero was therefore still living in Sansepolcro in 1460, where he signed the fresco of St. Lodovicus from Toulouse. As from 1477 up to 1480 he lived in Sansepolcro, where he took part in the town council on a regular basis and where he led the Brotherhood of St. Bartholomew. The Nativity and the Madonna with Child and four angels of the Williamstown museum (Massachusetts)

are deemed to have been painted during this last period. During the latest years a serious illness affected his eyes and he was no more able to work. He died in Sansepolcro on October 12th 1492 and was buried into the Badia (Abbey).

• **Michelangelo Buonarroti**

A Protagonist of Italian Renaissance, Michelangelo Buonarroti was not only an Italian sculptor, painter, architect and poet, but one of the most creative artists that ever lived. His art, always in search of the idea of beauty, influenced the following generations giving birth to a new trend named mannerism (XVI-century Italian art trend drawing inspiration from the style of great artists working in Rome during the previous years). The fame of this artist is linked to the village of Caprese, where he was born on the 6th of March 1475 of Ludovico di Leonardo Buonarroti Simoni and of Francesca di Neri del Miniato del Sera. His family came in fact from Florence, but his father moved to Caprese to hold the position of podestà. He had accepted this appointment hoping to be able to survive the heavy economic crisis which had befallen his family. Once the term of his office was over, all members of the Buonarroti family moved back to Florence. At

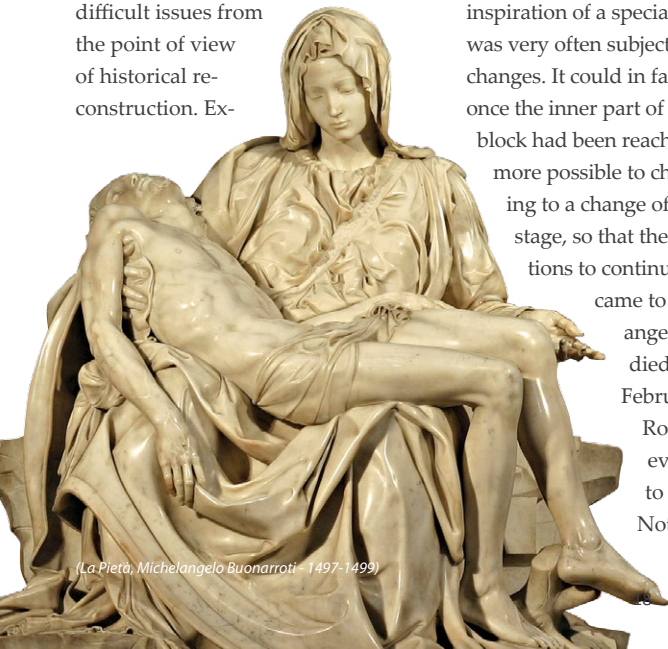


Polittico della Misericordia, Piero della Francesca - 1445-1462



(The Native House of Michelangelo Buonarroti, Caprese Michelangelo)

the moment of the death of Michelangelo's mother (1481), the economic crisis had not been overcome yet, so in 1487 it was the same Ludovico to accompany his son Michelangelo to the workshop of Ghirlandaio, a well-known Florentine artist. The artist underwent here his first training and education period and this was the place where Michelangelo Buonarroti's artistic life was shaped. Michelangelo's sculptures are first of all characterized by the fact of being without colour, secondly by being carried out in Carrara marble only, by means of a special technical process and in the third place by having remained for the most part unfinished. This is one of the most difficult issues from the point of view of historical reconstruction. Ex-



(La Pietà, Michelangelo Buonarroti 1497-1499)

perts suggest several explanations on this matter, which vary from factors connected with his personality, given the continuous loss of interest of the artist for commissioned works once he had started them, to artistic factors, considering the unfinished work as a further expressive factor. Others have theorized a connection between the most part of the unfinished works and some periods of inner torment of the artist connected with a constant lack of satisfaction, which could have caused the premature interruption of these works.

Finally, many dwelled upon technical reasons, linked to the special sculptural technique of the artist, which was almost always influenced by the inspiration of a special moment and was very often subject to continual changes. It could in fact happen that, once the inner part of the marble block had been reached, it was no more possible to change it according to a change of ideas at that stage, so that the presuppositions to continue working on it came to fail. Michelangelo Buonarroti died on the 18th of February 1564 in Rome, without ever going back to his hometown. Notwithstanding this, the town

of Caprese has always been proud of the glory gained by this artist and in 1913 it was named Caprese Michelangelo in honour of this gifted personality.

• *The Alberti*

The Alberti were a family of painters and engravers from the Tiber valley, who lived between the 16th and the 17th century. Their relationship with their hometown Sansepolcro was extremely important from the artistic point of view, since these artists brought in many artistic novelties within the framework of their homeland, so that local art production achieved high levels and a certain originality of expression. After Berto, the founder of the family, an architect and a sculptor, prominent names are most of all those of the sons Giovanni, Cherubino and Alessandro, as well as secondly those of the cousins and second cousins Durante, Romani, Pier Francesco and Chiara. The series of the Alberti frescoes in Sansepolcro starts with the St. Andrew of the church of Santa Chiara (1576). In short time intervals also secular works follow one another, such as the painted façades of the Palazzo of Cosimo Rigi (1587-88), and the decorative cycles of Palazzo Capuci (1587-88), and those of Palazzo Gherardi (1588). Among works based on a religious theme there are instead the Christ at the column carried out by Giovanni and Cherubino in 1588, the lunettes series (1588) of the Oratory of the Crucifix in the church of San Rocco and that of the Oratory of the Visitation in the church of Santa Maria delle Grazie. Parallel to the family activity is the independent work of Cherubino who, as compared to his other relatives, spent more time living in Sansepolcro. Among his various works, some are on canvas and are worth being mentioned such as the Resurrection (1553), and the two Saints Benedict and Romuald located within the



(Alpe della Luna - The Alp of the Moon)

Chapter-House of the church of Saint Francis and dating back to the 80s of the 16th century, the Fame in Palazzo Alberti (dated 1602) and the fresco with the Madonna, Saint John and other Saints, painted in 1615 in the Chapel of the Monacato within the Duomo.

Durante Alberti (1538-1616) was also able to gain fame. He was not only a painter but also a sculptor and an engraver, and he had strong relationships with the Capuchin friars and other religious orders; contrary to his relatives, he broke with mannerism. Among his works still present in Valtiberina, the following are worth being mentioned: the canvas portraying St Anthony the Abbot among angels, and stories from his life, located in the church of San Simeone in Monterchi and dating back to the early 90s of the 16th century, the altar piece of the Madonna with Child, St. Catherine from Siena and St. Bernardine from Siena, dating back to 1593 and located in the church of the Cross in Anghiari and the Presentation in the Temple dating back to 1591 and located onto the High Altar of San Simeone. One can state, in short, that the art of the Alberti family was

able to influence many successive pictorial trends and not only. Their influence was extended to the field of engravings and graphic art too, that is to art sectors within which Sansepolcro, thanks to the artistic skills of the Alberti, hold a record as the capital town of graphic art.

e. VALTIBERINA: LEGENDS, TRADITIONS, FOLKLORE AND GASTRONOMY

• The Legend of the Alpe della Luna (The Alp of the Moon)

The legend tells about the love between the young Count Manfredi of the Montedoglio family and Rosalia, daughter of the podestà from Colcellalto. The young man and girl met during a party organized at the Montedoglio's castle in Badia Tedalda and because their love was hindered by their families, they stated to meet secretly during the night. One night, under a full moon, the young lady told his lover a legend about the secret of the Alp of the Moon. In fact, according to the legend, when the moon seemed to rest on the Alp anyone could try to touch it, so as to be able to fulfill any wish, including

the possibility to find the treasures, which, according to this legend, were hidden on the Alp and belonged to the moon. The young man, made curious by the story, decided to try to conquer those treasures. So one night, when the moon seemed to rest on the Alp, the two young people rode on a horseback and left together seeking adventure. The two lovers unfortunately never fulfilled their wish and never came back. Since then, people living in the area, tell that when the moon seems to rest on the ridge of the Alp of the Moon, it is possible to hear everywhere the noise of horses at a gallop and to see the image of the two young lovers in the moonlight, who appear to be raising their hands upwards in an attempt to touch the Moon.

• Events, Fairs and Festivals

Historical re-enactments of ancient fights, theatre performances and typical products characterize the agenda of events in Valtiberina. Almost each village here has its own Palio with crossbow competitions and knights challenges taking place within imaginary historical backgrounds. Festivals offer the op-



(The Flag Wavers of Sansepolcro)

portunity to taste typical products. Typical cattle- and livestock-fairs are not to be missed. Some of the most important events in springs are:

The Scampanata (Peeling)

An event organised every five years in Anghiari during the month May. Members of the Peeling Association (Società della Scampanata) meet every morning at six o'clock, to the sound of bells, in the central square and latecomers have to get up on a cart and be transported along the village central streets, where all passers-by may scorn them and throw tomatoes and eggs at them.

The Mostra Mercato dell'Artigianato della Valtiberina Toscana (Trade Fair of Handicrafts from the Tuscan Valtiberina).

This exhibition takes place as from April 24th up to May 2nd in Anghiari for the purpose of promoting art and handicraft activities within the valley.

The Concorso Nazionale di Letteratura per ragazzi (Childwood National Literature Contest)

Bearing the suggestive title of Once upon a time. This literary contest, held in Monterchi, ends on last Saturday of May with a prize-giving ceremony dedicated to the winning writer. The contest is open to people of any age, who are allowed to participate with one or more tale and story texts regarding the general topic of the contest.

Among the most typical summer events there are:

The Biennale dell'Arte Orafa (Goldsmiths' Art Exhibition)

Taking place in Sansepolcro in the months September and October during odd years.

This event is very important to the local craftsmen because its purpose is to improve knowledge and popularity of handicraft production typical of the

Valtiberina goldsmiths' art.

Tovaglia a Quadri (Checked Tablecloth).

A magic moment where, in the heart of the ancient village of Anghiari, popular theatre and Tuscan cuisine are combined together on the occasion of a dinner party within the village walls in order "to tell a story in the space of time of four courses". In fact, while tasting the typical dishes of the Valtiberina, it is possible to watch a theatrical performance by the local people who, in a traditional dialect, tell about historic stories, experienced moments and local myths. This event takes place in Anghiari as from the 11th up to the 19th August.

Feast of the Madonna dei Lumi.

This feast day was established in 1631 when the people of Pieve S. Stefano, affected by the plague, decided to celebrate the Madonna dei Lumi (Our Lady of Light) by means of a procession. Since then the whole village meet every year on the night of the 7th of September to join in this procession. The feast continues the day after with the final competition of the Palio dei Lumi: a competition involving the different quarters of the village, the so-called Rioni, in playing a Tuscan historic costume football match.

The Polenta Festival

Takes place on the third Sunday of September in Monterchi. During this food fair, visitors may taste different types of polenta-based dishes prepared according to the most classic recipes.

The Convegno di Poesia (Poetry Convention)

It is scheduled every year on the last Saturday of August and is always dedicated to a different topic of social importance. During this day many experts share their opinions with the public where-



(The Palio of Badia Tedalda)

as free-access concerts are organised in the evening.

The Convivio Rinascimentale (Renaissance Banquet).

A dinner organised by the local restaurateurs serving dishes prepared according to XVI-century recipes. Participants may taste these specialties while re-experiencing the typical atmosphere of that age, thanks to costumes and setting.

Music at the Madonna del Parto Museum in Monterchi.

On summer Wednesdays' nights, within the museum garden, it is possible to attend music shows of any kind, from classic to jazz music, where international as well as local emerging young artists will perform.

The Sagra della bistecca chianina (Festival of the Chianina steak).

By visiting this festival one may taste delicious dishes prepared with this prestigious meat. This event usually takes place on the fourth week-end of June in Sestino.

The Palio della Balestra and the Giochi di Bandiera (Crossbow Palio and Flag Games).

On this occasion, all streets of Borgo (Sansepolcro) are full of colours,

music and traditional flavours. While having a walk around Sansepolcro, one will find oneself immersed in the Renaissance spirit of ancient times.

Concerts, historical re-enactments and flag games are the predominant features during the first two weeks of September, awaiting for the second Sunday of September when the most spectacular event will take place: the Crossbow Palio.

So, after the historical parade through the village and the flag-wavers' show, the crossbow-men from the villages of Sansepolcro and Gubbio will compete with each other in the main square performing an arrow-shot challenge.

Finally, we mention other autumn events not to be missed, and namely:

Edible Boletus (pore mushroom) and Chestnut Fair.

This food festival is typical of Caprese Michelangelo and it takes place during the third and fourth weekends of October.

Here people may taste all most typical recipes prepared with chestnuts and, at the same time, visit all stands where it is possible to admire all local ancient trades and crafts.

The Bringoli Festival

takes place in Anghiari during the first or the second weekend of November; visitors will have a chance to taste the typical handmade pasta the ancient recipe of which is secretly kept by



(The Marron - chestnuts)

the inhabitants of Anghiari.

White Truffle Trade Fair.

This event takes place in Ponte Presale, more precisely in the village of Sestino on 27th, 28th and 29th of September.

On this occasion it will be possible to taste the precious white tuber that is typical of this area.

• *Gastronomy and local products*

The truffle: "The Mozart of Mushrooms"

Valtiberina cuisine, typical of Tuscany, is influenced by the neighbouring regions of Umbria and Marche. Typical dishes of the valley are mainly simple ones, but extremely savoury and always prepared with local products. Among these products truffle is the one which has always characterized local recipes. Valtiberina has been rich in truffles since its origins and local people have always been able to exploit its commercial richness because the truffle is not a seasonal produce but can be found, in the form of different species, in every season of the year.

Actually, precious black truffle and the so-called bianchetto are available in winter almost everywhere within this area. As from September up to December, it is instead possible to pick the most precious truffle: the white truffle. Prince of all truffles, it mainly grows in the area between



(white truffle)



(Chianina cow)

Badia Tedalda and Sestino. As from June up to November, it is possible to pick up the black scorzone (even if not so much precious) truffle, which especially available in the area between Badia Tedalda and Pieve Santo Stefano. Lately, also the municipalities of Sansepolcro, Badia Tedalda, Anghiari, Montevarchi, and Pieve Santo Stefano together with other eleven Mountain Communities have also agreed to the Apennine Territorial Pact and became members of the Truffle Route.

A project aiming at enhancing the value of locations, which are characterised by the presence of this product, through a route crossing the involved areas. For gourmets: tagliatelle with white truffle in autumn or bianchetto truffle in spring.

The valley of mushrooms

Mushrooms are another typical product of these areas. Prugnolo is a particularly precious type of spring grey-yellow-coloured mushroom with intense and delicate taste. This type of mushroom grows in the mountain meadows, within darker grass semicircles called prugnolaie (prugonolo mushroom areas) giving the name to this mushroom. This product is very delicious and can be tasted both fresh and dried, maybe with fried eggs or with spaghetti. As from May up to June and from September to October it is possible to pick up the famous porcini (edible boletus mushrooms), that are as much delicious and savoury.

The Marron from Caprese: the queen of chestnuts

The production of chestnuts is also very important, especially around Caprese Michelangelo, Anghiari and Monterchi.

The most precious produce is the so-called Marron from Caprese.

The marron is middle- to big-sized and its colour is light brown. Its fragrance and strong consistency are very special. This

product is picked up in October but the flour and jams produced with previously harvested chestnuts can be tasted in the following months. Indeed, the quality of the marron from Caprese has been recognized by the European Community with the acknowledgement of the P.D.O. denomination (Protected Designation of Origin). Because of its features, it is advisable to taste it roasted, iced or peeled and boiled. This fruit can be anyway cooked in different ways and combinations: from soups to polenta, which can be served with sheep ricotta cheese.

Polenta: tradition is served

The area of Monterchi is also famous for another type of food: yellow-flour polenta, a typical dish of this Valley cuisine. This dish is offered on every occasion and in different versions, suiting all tastes.

Directly from Virgilio's Bucolics and Georgics: the white Chianina cows

Finally, among the products of the traditional gastronomy it is worth remembering the meat obtained from the Chianina cows, bred in the areas of Sestino, Badia Tedalda and Caprese Michelangelo.

This is the most important national area where the Chianina cow is bred. The high quality of this meat depends on the fact that these cattle breeds, in order to better adapt to an environment other than the original one, namely Valdichiana, have been further selected. In addition, all animals are constantly checked and maintained in exceptional health conditions, since herds are bred outdoors in the wild state as from May up to November, when they are moved back to the stables and fed with hays obtained in the same territory, where they had been pasturing undisturbed, shortly before. This breeding system can only produce excellent meat.



(Porcino - boletus mushrooms)

Ribollita

Preparation.....

Soak the beans in a bowl with water for 1 night and cook in an earthenware pot (do not throw their cooking water). At this point, prepare all ingredients. Brown the chopped onion with oil in a bigger earthenware pot. Meanwhile, chop up the carrot and celery, and cut the tomatoes in half. Lightly fry the chopped onion, add tomatoes and cook them for 5 to 6 minutes, so that they become softer. Add the chopped celery and carrot and cook on a moderate flame. Complete cooking of the celery and carrot; meanwhile, peel and cut potatoes into small cubes, and add them into the pot with cooked vegetables. Add some water, if necessary. Wash and chop up the savoy. When tomatoes are softened (7-10 minutes more), add the chopped savoy and some bean cooking water. Meanwhile, clean the black kale and remove all central ribs. Chop and wash the kale leaves. Cook until the savoy is tender. At this point, add the chopped and previously washed black kale and half quantity of beans and some more bean cooking water. Mix



and cook until the black kale is also tender, adding some salt. Afterwards, add chopped zucchini, mix and cook for a while. Meanwhile, strain the other half of beans in their cooking water. Continue to cook whilst mixing every now and then, and add some tomato or vegetable sauce (tomato concentrate ready for use, with fresh vegetable, carrots, parsley, onion, aromatic herbs and olive oil). Mix the vegetable/tomato sauce and continue to cook until vegetables are properly cooked. At the end of cooking add the puréed beans, season and mix for 5 minutes more. Now, cut the stale bread into slices and toast it (in the oven, on a grill or a non-stick pan). In an

other earthenware pot, put the toasted slices of bread and use a spoon to add an abundant quantity of vegetables with the soup until the layer of bread is totally covered. Add another layer of toasted bread and some vegetable soup as prepared and cover the layer of bread entirely. Add some fresh oil. Leave the bread soaking for one or two hours until it is pap-like. After this space of time, put on a low flame and mix. If necessary, add some more vegetable soup. Continue to mix and re-boil until a soft and homogeneous cream is obtained. Serve with some fresh extra-virgin olive oil and pepper, if you wish.

Ingredients.....

- 1 bundle of black leaf kale
- 1/2 savoy cabbage
- 4/5 potatoes
- carrot
- celery ribs and leaves
- about ten small tomatoes
- a little bit of tomato sauce
- 1 onion
- fresh oil
- 2 zucchini
- 400 g of haricot beans with their cooking water
- wood-oven baked, Tuscan stale bread
- salt
- pepper
- earthenware pot, salt and pepper qs.



Trippa

Preparation.....

Boil the centopelli with all vegetables, drain and cut into slices. Lightly fry the onion, carrot and celery and add some tomato sauce. When vegetables are browned, add the boiled centopelli and cook on a small flame, adding some water until the end of cooking.

Ingredients.....

- 1 ½ Kg of trippa
- 2 carrots
- one rib of celery
- one onion
- one clove of garlic
- parsley
- salt and pepper. qs.
- tomato sauce

Torcolo

Preparation.....

Soak raisins in a cup with abundant water. In a bowl, pour 300 g of previously sieved flour. Add a pinch of salt and slowly add some cold water, mixing with a whip until a rather liquid cream with no lumps is obtained and leave to rest for half an hour. Lightly fry 3 spoons of olive oil with the rosemary for 1 minute until obtaining some lightly scented oil. Pour the oil with the rosemary onto a baking-tin and add all previously-

prepared ingredients until the bottom of the tin is uniformly covered. Pour the chestnut flour onto the tin, add three spoons of oil more and cook in the oven at 220° for 30 to 40 minutes.

Ingredients.....

- 300 g of chestnut flour
- half litre of water
- 1 handful of raisins
- 1 abundant handful of pine nuts
- 1 handful of shelled nuts
- 1 bundle of rosemary
- extra virgin olive oil
- 1 pinch of salt



Some Typical dishes

Baldino:

an autumn cake prepared with chestnut flour.



according to the kind of food available in the cupboard.



with butter and sage or edible boletus mushrooms.



Torcolo:

ring-shaped cake prepared with flour, sugar, milk and yeast. Typical Easter cake



Bostrengo:

typical cake from Sestino, it is the result of local culture and tradition. Within patriarchal families it was in fact necessary to cook a feast-day cake to make time spent together sweeter, having at the same time to reckon with one's own pocket. So, here is a cake for special occasions, also called "kitchen cupboard cleaner", because the ingredients of its recipe, based on rice and chestnut flour, were changing

Tripe.

Tripe is a type of offal obtained from the different parts of cattle stomach.

This food is complete, easy to cook and can be adapted to the different recipes. The most notorious is tripe with tomato sauce.



Potato Tortelli:

square pasta bundles with mashed-potato filling, typical of Pieve S. Stefano. This pasta is very delicious



(Typical bobbin lace)

• Local manufacturing products

Typical bobbin lace from Sansepolcro

The Prize-winning School of Bobbin Lace was established in Sansepolcro at the end of the XIX century. That was when the production of lace was officially started. Since then, lace handicrafts have survived despite the different periods of crisis. Nowadays, the production of lace continues to exist, especially thanks to the International Lace Exhibition that has been organised for twenty years. Lace from Valtiberina is especially characterised by its special production process and original decorations. Actually, lace is made by working on a flat and round pad that rests on a tripod, and which rotates by 360° and is decorated with designs that are inspired by animal and vegetal elements.

Sansepolcro, the town of gold

The tradition of goldsmith's art in Valtiberina, especially in Sansepolcro, dates back to ancient times. Walking along the streets of the old town centre, it will be possible to observe artisan goldsmith's shops and buy rigorously handmade unique pieces. This type of production has survived in spite of the period of crisis, especially thanks to the creation of a section for metal and goldsmith's art within the context of the State Art School and to the opening of the Biennale di Arte Orafa. (Gold Trade Show).

The richness of cloth

Another ancient artisan tradition regards the production of linen in the area between Anghiari and Sansepolcro. Since the 19th century, numerous workshops have been opened in this area, that started and were able to hand down the tradition of manufacturing of cloth.

In particular, wool and hemp towels

and table cloths have been and are still being produced today. Many things have recently changed, especially as regards cultivation processes, but Valtiberina cloth and linen continue to stand out for the very precious handmade trimmings and finishing elements.

From the Tiber river: wicker basket

In Vaio, a small village next to Anghiari, craftsmen have been manufacturing wickers picked up along the Tiber river for more than one hundred years. When visiting this workshop, you will be able to discover the methods and processes used to work wickers and create baskets, hampers, chairs and many other objects. In fact, these craftsmen are still working according to the traditional processes: wickers are picked up along the river banks and stems are peeled off and dried.

When wicker stems are dried, it is possible to start the process of creating baskets, first by interlacing stems from the base and then manually weaving wickers up until the border, the edge and finally the top.

Through fields of tobacco.

Continuing toward Sansepolcro, the road travels through fields of tobacco. It is the Kentucky variety, and it has long been cultivated successfully in this area, where it is used to make Tuscan cigars. As the story goes, the Tuscan cigar was invented early in the 19th century when a summer rainstorm caused a batch of freshly harvested leaves to start the fermentation process. The growers did not want to lose the tobacco, so they used it as filler for a new type of cigar, which later became a huge success. The Extraold Tuscan cigar was created in 1953 when manufacturing techniques were perfected. It is the outcome of a long tradition with deep roots in the culture and territory of Tuscany.

Discover **Valtiberina**



(wicker baskets)



(Hand-crafted production of Toscano Cigar)

3. The location of Event

Bagno di Romagna



(Bagno di Romagna)

The village Bagno di Romagna is a Municipality within the province of Forlì-Cesena in Emilia-Romagna: that is the largest one within the Romagna Apennines area. Part of its territory, extending for 23,344 hectares, lies within the National Park of Casentino Forests and is located within the Savio valley, at 500 m above sea level, at a distance of 49 km from Cesena.

The current distinguishing feature of this village is the presence of thermal spring waters. This characteristic had appealed to several populations in the past. There are in fact many finds documenting man's presence as from the Aeneolithic period and the Bronze Age. People were attracted by the presence of thermal hot spring

waters and by the conformation of the area, allowing very fast contacts with the nearby Tiber, Arno and Bidenti valleys.

The Romans conquered this territory in 266 B.C. and kept it under their rule up to 542 A.D. when, after the fall of the Roman Empire, the Goths destroyed Bagno, bringing about the splitting of the territory into several jurisdiction districts. During the second half of the XI century the Guidi Counts started ruling over Bagno and continued to represent civil power within the upper Savio valley for three centuries.

Under their dominion, Bagno became one of the most important centres of the Tuscan-Romagnese Apennines. During this same pe-

riod the so-called market-place was created, that is a place for trades and market.

This is how Bagno became a place where merchants used to stay overnight during their journeys towards Tuscany and Rome.

In 1404 the territory was conquered by the Florentines, and this caused Renaissance to penetrate into the valley together with merchants, holiday-makers, Florentine administrators and to leave precious spurs.

Economy and culture are also Tuscany-oriented, so that the dialect too rather resembles the language of Dante.

Between the 18th and the 19th century, with the new flourishing period of the Thermal Baths (Spas),

this citadel became an important commercial centre. One of the typical products were in particular rosaries, made from fir-tree branches and button shanks made from beech-tree wood. The territory remained within the Province of Florence as from the period of after the Unity of Italy (1861) up to 1923, when it started to be part of the Province of Forlì.

Bagno di Romagna: the Baths

To talk about the story of the Baths of Bagno di Romagna is a little bit like talking about the story of the village, since hot spring waters have represented for more than two thousand years an ancient tradition of care and well-being.

The first inhabitants of these places attributed to these waters a divine origin, so that they built a temple around them, which was then the original starting point for the development of the village.

This spa waters are still today deemed to be a precious present from nature: part of rain water falling in the area of the Comero mount penetrates under the ground up to a depth of about 1,400 m and the rises again up to the surface spouting into the S. Agnese spring. It takes these waters between 450 and 650 years in order to go through this underground circuit, years during which they get hot by means of a geothermal effect and become rich in minerals drawn from the crossed rocky layers. These waters, rich in active natural elements, are generally considered as medicinal.

In particular they can not only cure some illnesses, but most of all prevent them.

Due to this reason Bagno di Romagna Spa Resorts offer a series of several therapies based on thermal spring waters among which: inhaling therapies and mud-therapies.



(Comero mount)



(Bagno di Romagna)







VALTIBERINA

Tuscany - Italy



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