

# Italy's Princely Cities: Urbino, Ferrara and Mantua

October 6-14, 2023 (Final optional night in Milan, October 14)

This journey continues and deepens what has been for many of us a life long focus on Italy! Over a number of years we have explored together its great cities (Florence, Rome and Naples), its regions (Piedmont, Liguria, Veneto, Sicily and Apulia) and one of its most accomplished architects (Palladio). Now we turn our attention to a thematic idea, the Princely or Ducal Cities, that also allows us to concentrate on a manageable regional scope (Marche, Lombardia and Emilia Romagna) to immerse ourselves in the small cities of Urbino, Ferrara, and Mantua, each distinct and providing a rich array of contrasts among them.

The term “Princely Cities” (see Alison Cole, *Italian Renaissance Courts: Art, Pleasure and Power* London, 2016) refers to five Ducal Courts, which emerged in the early Renaissance: Naples, Milan, Urbino, Ferrara, and Mantua. Having covered Naples in the past, and leaving Milan for a future immersion, that leaves us with the three courts of Urbino, Ferrara, and Mantua, which make for a perfect jaunt over a week and a few days through a manageably compact geographic area. These three cities bear the imprint of the Montefeltro, Este, and Gonzaga families respectively. The power and influence of each clan grew



*Urbino, Palazzo Ducale and Duomo, Watercolor by Stephen Harby, October 19, 2022*



MONTEFELTRO: Federico II da Montefeltro shown with Battista Sforza, his second wife. Piero della Francesca portrait, tempera on wood, 1467-70, Galleria degli Uffizi. ESTE: Ercole I d'Este and Eleanor d'Aragona. Sperandio de Bartolommeo di' Savelli, Bronze medal, 1473. GONZAGA: Ludovico III Gonzaga (right), Andrea Mantegna, fresco, Camera degli Sposi, Palazzo Ducale, Mantova, 1465-74. Respective coats of arms below.

from mercenary military prowess of the condottiere and evolved into an autocratic but at times enlightened control over their populations. This was often welcomed in the context of the lawlessness and instability of the late mediaeval period. One needs only to think of the danger and strife embodied by the competing towers in nearby Bologna or more distant San Gimignano to get an idea of the tumultuous and perilous times that preceded this golden age of relative stability.

These ruling princely families, whose apogee extended over several generations from the early fifteenth century into the sixteenth and even seventeenth, took maximum advantage of the wealth and influence stemming from their political power. They transformed their cities with sophisticated urban improvements, built grand palaces, and endowed new churches as well as court theaters. They established lavish courts and summoned to them the best artists, architects, poets and musicians of the era. The masterpieces that resulted would stand as a symbol of the majesty of their rule. Architects Alberti, Francesco di Giorgio, Giulio Romano; painters, Mantegna, Piero della Francesca, Perugino, Raphaël, all spent time in these courts where they established their reputations, then went on to become defining figures of the Italian Renaissance. The princes also collected the works of many more from further afield, like Rubens, Tintoretto and Uccello, to name a few.

Each of the cities presents its own individual identity and character, defined in many ways by its setting. Urbino is a picturesque hill town, nestled in the mountainous terrain between the Adriatic Sea and the central spine of the Apennines. It has a pleasing quality of remoteness, far enough away from any harbor or





airport bearing throngs of day trippers, giving it a charming sense of being frozen in a bygone era. Ferrara and Mantua are cities in the plane, in the valley of the Po River. That river, longest in Italy and flowing from the Alps to the Adriatic near Venice, defines and sustains this region. Mantua is surrounded by a series of small lakes, formed by tributaries of the river as part of the city's defensive system in the 12th century. The region, as are most in Italy, is blessed with its own unique and distinctive cuisine, of which the succulent tortelli alla zucca is just one example of the delicacies we will savor!

We have organized the itinerary to offer an immersion in each city of a minimum of two nights. Our small, simple hotels are in each case immediately adjacent to the palaces and other important sites we will visit. While many typical tours to these regions are based in bigger cities making day trips for cursory visits, and spending long days in the bus, we have opted for a deeper immersion that also has the advantage of relatively short rides from one to the other, since the cities are not far apart. We will begin in Rome and end in Milan, with a night in each, and will enjoy three sojourns in succession in Urbino (two nights), Ferrara (two nights), and Mantua (three nights). We will make stops along the way in Arezzo, Sansepolcro, Citta di Castello, Rimini, and Sabbioneta, all described in more detail below. The final night in Milan is an optional extension; the core trip will conclude at the new Calatrava designed high speed train station outside of Reggio nell'Emilia, with the possibility of continuing on to Milan, or taking the high speed train anywhere else in Italy's extensive network.

This trip is the brainchild of our friend, colleague, frequent traveling companion, and cicerone, Jeffrey Blanchard, Academic Director of Cornell in Rome.

He will accompany us throughout, as will I, and together we will do our best to share with you our knowledge and enthusiasm for this very special and less well known part of Italy!

## Detailed Itinerary

Day 1, Friday, October 6, 2023

We will begin our journey by converging on Rome's Leonardo da Vinci Airport,

from which we will be transferred to a spa hotel, QC Terme Roma, a stone's throw from the Port of Trajan and minutes from the terminals. There we will unwind, experiencing the broad array of bathing options and gather for a welcome dinner as we get to know one another and discuss the days ahead.

## PRINCELY CITIES

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### Day 2, Saturday, October 7

The next day, we will proceed to Urbino making a few not to miss stops along the way. The first will be in Arezzo to see the magnificent frescoes in the Church of San Francesco, depicting the legend of the true cross by Piero della Francesca (finished in 1466). We will continue into the mountains, to Sansepolcro, the birthplace of Piero. The name of the town refers to the Holy Sepulcher in Jerusalem from which legend has it, two pilgrims brought relics from that shrine. There in the small museum, we will see two of Piero's masterpieces, a Resurrection under the sign of the Holy Cross (1465), and the polyptych of the Misericordia (1462). There are also works by Luca Signorelli and fine terracottas by the Della Robbias. We will continue on to Citta di Castello, to visit the Fondazione Alberto Burri which is housed in the Historic Palazzo Albizzini and a vast former tobacco factory in the periphery. Alberto Burri (1915–1995), is the author of the great piece of site sculpture, *il Creto*, many of you will remember seeing at Gibellina in Sicily. We will continue on to Urbino over a mountain pass arriving at our Hotel San Domenico, which is part of the former eponymous convent, and directly opposite the Ducal Palace. We will have dinner together at Trattoria del Leone, a short walk away.

### Day 3, Sunday, October 8

As we step into the piazza in front of our hotel in the light of day, we will realize that Urbino is a compact, walled town, built largely of brick and extending across two peaks and a valley. It is now a thriving university town and its layout is dominated by one major street serving as a spine linking the two hills and along which crowds of students flow back and forth from their residence halls at one end to classrooms at the other. These are the work of architect Giancarlo di Carlo



Top: QC Terme Roma, our first night spa retreat near Rome's Fiumicino Airport. Above: Resurrection, Piero della Francesca, in Museo Civico, Sansepolcro, 1465.

(1919–2005), whose complex of lecture halls, deftly inserted into the historic urban fabric, we will visit later the next day.

But our first objective is a visit to the Ducal Palace, begun in 1454 under the patronage of Federico II da Montefeltro

to designs by Luciano Laurana, Francesco di Giorgio Martini, and possibly Donato Bramante (who was from Urbino). Baldassare Castiglione described it as “A city in the shape of a palace” in his *Book of the Courtier* (1528). Besides offering a fascinating collection of spaces





Above: Panoramic view of Urbino's Ducal Palace complex. Below, left: Il Magistero, Lecture hall complex by Giancarlo di Carlo, 1978-76. Below, right: San Bernardino, the Montefeltro funerary chapel, Francesco di Giorgio Martini, 1482-91.

from functional basements to lofty twin towers, grouped around several courtyards, the palace is also home to the National Gallery of the Marche and contains many masterpieces spanning from Medieval to Baroque.

After lunch in a café in the bustling main square, Piazza della Repubblica, there will be a chance to rest or explore independently, before we again convene to walk around the ramparts and to the opposite side of town for a panoramic view including the Ducal Palace. Dinner tonight will be as a group at l'Angolo Divino.

#### Day 4, Monday, October 9

This morning we will start with a visit to the classroom complex, Il Magistero, Giancarlo di Carlo designed for the University Carlo Bo (1968-76). It is a large multilevel building organized on a semi-circular plan, yet it is almost undetectable within the urban fabric, having been skillfully inserted amongst existing buildings. We will continue with our walk around the town, visiting the two oratories, that of St. John the Baptist with frescoes by the Salimbeni brothers as well as adjacent Oratory of St. Joseph. We will then regain our bus with our luggage, and on the way out of town, we will stop at the funerary

chapel of San Bernardino (1482-91), the design of Francesco di Giorgio and possibly Bramante and where the tombs of Federico and his son Guidobaldo are housed. It demonstrates the epitome of a striving for ideal proportions so important to the Renaissance. We will also catch a glimpse of several additional university buildings by di Carlo, before leaving town and having lunch in a rural eatery.

We will continue on to the coastal town of Rimini, where the Tempio Malatestiano (1450-54) stands. It is an unfinished church designed by Leon Batista Alberti to shelter the tomb of Sigismondo Malatesta's wife, Isotta. Its façade takes the







*Above: Castello Estense, Ferrara, begun, 1385, as seen from the front door of our hotel. Below: Aerial view.*

form of a Roman triumphal arch, which became a dominant recurring theme in subsequent church façade designs in the Renaissance.

We will continue on to Ferrara, checking into the Hotel Annunziata across from the Castello Estense in the center of the lively centro storico. Dinner tonight will be at Ca d'Frara nearby.

#### [Day 5, Tuesday, October 10](#)

In contrast to Urbino, Ferrara's layout is flat and much of its urban fabric is characterized by the broad straight avenues of the 1492 plan by Biagio Rossetti executed under Ercole d'Este, considered the first instance of modern city planning. Even the narrower irregular streets in the older central section where we will be staying are interspersed with a network of open spaces, suggesting a feeling of expansive spaciousness. Much of the building material is brick, giving the city a unified appearance as

do the many interventions over the centuries, which create a harmonious whole, including those during the early twentieth century fascist period as well as even more recent insertions.

We will begin our morning's visits with the Castello Estense immediately across from our hotel. The defensive origins of the structure are clearly expressed, as it was built in response to a famine





*Above: Lateral flank of Cathedral, Ferrara, begun 1135 with Palazzo Pubblico beyond.*

induced rebellion in 1385. Nicolò II d'Este sensing the need to be protected from the restive citizenry commissioned Bartolino di Novara to design and erect the Castello di San Michele as a symbol of the family's power and domination of its city. Over the years, as the palace expanded, and the actual defensive needs waned, its image of indomitable strength would only be further emphasized. Over the centuries, with the demise of the Este court, the great works of art

and much of the interior decoration have been dispersed; Isabella d'Este's collection, for example, is largely in the Louvre. Nevertheless the interior has undergone extensive restoration in the late twentieth century, and a well organized didactic installation will reveal to us the history of the palace and details of daily life there.

Across the piazza from the Palazzo Pubblico, itself an extension of the Este Castle, is the Cathedral, begun in 1135.

Its presence is announced on the piazza with a splendid arcaded façade in the Lombard style. At the time of writing, an interminable restoration is underway, however, we hope by the time of our visit the edifice will have emerged from its present scaffolding gleaming, pristine and ready to receive us! We will visit its interior as well as the cathedral museum which will offer up many treasures including Jacopo della Quercia statuary,





*Piazza Cattedrale, Ferrara, with the Palazzo Pubblico to the right. Ferrara is a city largely of brick. Below: One of Ferrara's many spires at sunset.*

paintings by Guercino and local talent, Cosimo Tura (1430-95).

Our afternoon will feature visits to a selection of palace and house museums that include Casa Romei and Palazzo Schifanoia. We will also visit the MEIS (Museo Nazionale dell'Ebraismo Italiano e della Shoah), housed in a former prison. Jews were an important and integrated component of Ferrara's population from the Middle Ages through the era of the Estes, who supported and protected them. It was only after the end of their rule when the church became dominant that persecution began, and a ghetto was established in the area where the

museum now is located. But even in the early twentieth century, the Jewish community was vibrant, as documented



in the novel by Giorgio Bassani, *The Garden of the Finzi-Continis* (1962) and the later Vittorio de Sica film (1970) based on it.

At the end of the day, we will take a short walk along the ramparts, returning to the center of town through the gates at Porta Paola, and passing along a street full of interesting urban additions over the past centuries, attesting to the richness and vitality of the urban fabric.

Tonight's dinner will be at Quel Fantastico Giovedì, even though it is not Thursday, and this in fact seems to be one of the few recommended restaurants open on a Tuesday!





*Above: The Ducal Palace complex, Mantua, is composed of many compents, spanning different periods. Below, left, Certosa, Ferrara. Below, right: Aerial view of the Ducal Palace, Mantua.*

#### Day 6, Wednesday, October 11

This morning we will walk into the “new” town, the Addiziona Erculea, along the broad straight street named for the patron. Our first stop will be the Palazzo dei Diamanti, a name which will make sense when we see the faceted masonry that covers the building. Here is the Pinacoteca, the picture gallery where we will find a number of masterpieces of the Ferrara school and other celebrated

painters from further afield. From here we will proceed to the Certosa, a grand monumental cemetery transformed in 1813 from its original Carthusian monastery with a series of semicircular crescents and cloistered courts flanking the original church of San Cristoforo. Returning to the centro, we will have lunch near our hotel under the portico of the City Hall before we depart for Mantua., where we will arrive in late

afternoon and will check into our Grand Hotel San Lorenzo, again right in the heart of things, facing Piazza del Erbe, and the Rotonda San Lorenzo, a Romanesque period church inspired by the shrine of the Holy Sepulcher in Jerusalem. Off to the left the flank of Alberti’s San Andrea can be seen. Dinner will be under the arcades of that piazza at Griffone Bianco.





*Above: Piazza del'Erbe, Mantua, with the Clock Tower, Rotonda San Lorenzo, and our hotel, just out of view on the right. Below: Detail of Putti in Camera degli Sposi, Ducal Palace, Mantua, Andrea Mantegna, 1465-74.*

#### Day 7, Thursday, October 12

The Gonzagas ruled in Mantua from 1328 to 1727, but the peak of their sway might have been in 1459, when under Ludovico III Gonzaga, Pope Pius II came to the city to convene the Council of Mantua to drum up support for a crusade against the Ottoman Turks to liberate Jerusalem. The pope was not impressed with what he found, and observed, “The place was marshy and unhealthy, and the heat burnt up everything; the wine was unpalatable and the food unpleasant.” Fortunately, things have changed; Mantua was named in 2017 the European Capital of Gastronomy! Perhaps the pope’s condemnation spurred on Ludovico and his successors to build the second largest palace in Italy (after the Vatican) and to commission works such as the

churches San Sebastiano (1460) the year following the council, and San Andrea (1472), magnificent palace decorations in the Camera degli Sposi by Mantegna (1465–74), and Palazzo Te (1524–34), a vast pleasure pavilion outside of town by Giulio Romano under Federico II Gonzaga. We will see all of these over the next two days.



We set off this morning to discover the world of the Gonzagas making our way through a sequence of three magnificent squares, Piazza del Erbe, Piazza Broletto and Piazza Sordello. Before us we see the Cathedral dedicated to the Apostle, Peter. Its gothic origins are still visible in the campanile and the south flank, however, after a fire the interior was redesigned by Giulio Romano (based on the old St. Peters) and a baroque facade was added later (1756–71).

But the vast palace is to our right, and we will devote the rest of the morning exploring its many components, a small sampling of its 500 rooms, grouped around many courtyards and on multiple levels. We will conclude our visit with a walk back to town around the edge of the lake, with the crenellated towers of



the St. George's Castle portion of the palace as a back drop. Surely, Castiglione would have said this is a "palace in the shape of a city", the inverse of his quip about the Ducal Palace in Urbino!

After lunch and a time to rest, we will reconvene to visit Alberti's church of Sant'Andrea (begun 1472; campanile was existing 1414, and the dome, by Juvarra completed in 1782). This is the third in the sequence of Alberti's churches we will see on this trip, and it best embodies Alberti's lifelong quest to return to the roots of ancient Roman architecture. Once again, the façade expresses a Roman triumphal arch motif, but with the addition of a colossal order of pilasters supporting an upper cornice, suggesting

the overlay of a temple. This composition is used again in the interior with three large arched bays flanked by massive piers, supporting a coffered barrel vault, evoking Rome's Basilica of Maxentius.

Following our time at Sant'Andrea, we will stroll past the Liberty style Camera di Commercio (Palazzo Andreani, arch, Aldo Andreani, 1913) to reach the Teatro Bibbiena or Scientifico, a jewel box of a tiny 338 seat bell shaped theater with tiers of boxes in the traditional Italian opera house form. It was designed by Antonio Galli di Bibbiena in 1767 and opened in 1769. Months later, a young Mozart, not even 14, performed on the piano.

Tonight you will have the chance to forage for dinner on your own!

#### Day 8, Friday, October 13

Leaving the immediate area, we will walk to the south with our final destination the Palazzo del Te. Along the way, we will pause to see the façade of the house of Giulio Romano (1544), Mantegna's house, notable for its circular courtyard, and Alberti's San Sebastiano church, another example of his working through some of the themes of classical expression and Roman Gravitas. It is remarkable for its massive interior, based on the plan of a Greek cross that is surmounted by two intersecting barrel vaults in brick, forming a groin. Never completed, this

*Below: Sant' Andrea, Mantua, Leon Battista Alberti, 1472-1782.*



was intended as a mausoleum for the Gonzaga family.

Across a broad boulevard, we will come to the Palazzo Te (named for the district in which it is located, and having nothing to do with teal), Giulio Romano's magnum opus (1524-34). This was commissioned by Federico II Gonzaga, great grandson of Ludovico III, as a summer pleasure palace, and he retained Giulio Romano for the extensive fresco decorations inside. The complex, consisting of four ranges around a central court, and an exedra facing a garden, is a hallmark of mannerism, a style which departs from and builds upon the sense of stable harmony and proportion of the high Renaissance with a heightened complexity and willingness to take liberties with the "correct" interpretation of the classical elements. This is carried to its peak of irony with the graphic and tumultuous depictions of the destruction of architectural form in the fresco cycles created by Giulio Romano and his workshop.

The afternoon is free for revisiting places we have seen, discovering new ones, or shopping, on this, our penultimate day.

Tonight, we will gather for dinner in the venerable and stately Il Cigno. Jeffrey and I both have memories of this place in our graduate student days, when it was a real splurge on our student budgets, but well worth it!

#### Day 9, Saturday, October 14

Leaving our hotel and Mantua, we will visit two nearby towns, San Benedetto

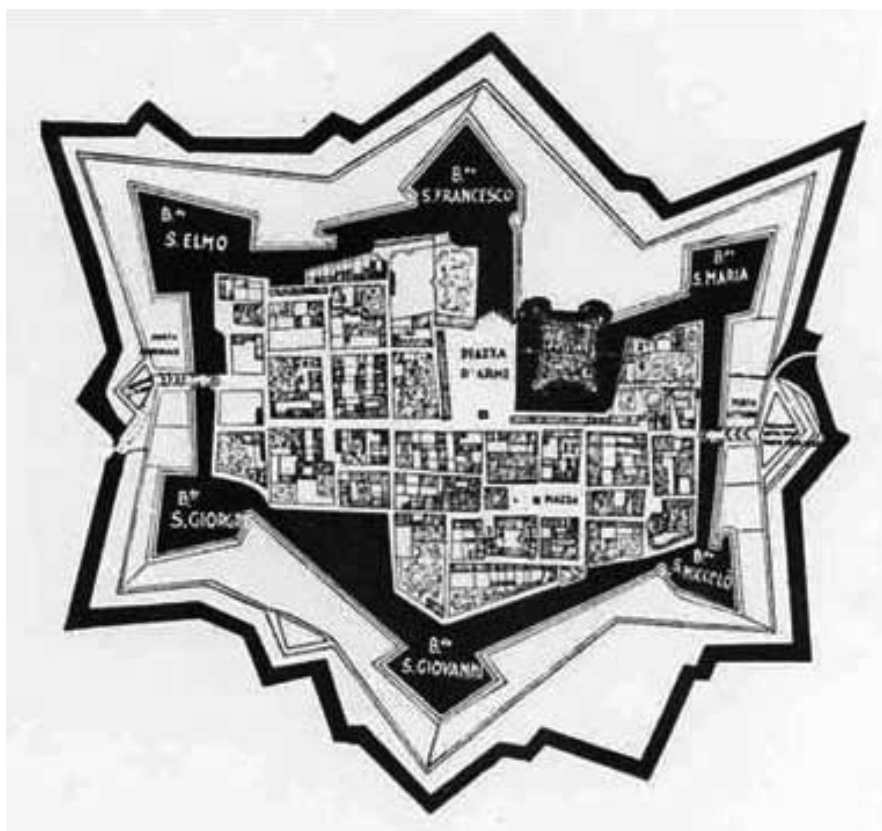
Po and Sabbioneta, before reaching the nearby high speed train station to situate each of us conveniently for onward travels.

San Benedetto Po is reached some 15 km from Mantua, and is the setting of the vast and important Polirone Abbey, a Benedictine monastery dating from 1007 and benefitting from important associations and patrons, which over

*Below: Palazzo del Te, Mantua, Giulio Romano, 1524-34. Top: Room of the Giants, lower left, one of the facades within the courtyard. lower right, Harby sketch analyzing bay spacing.*



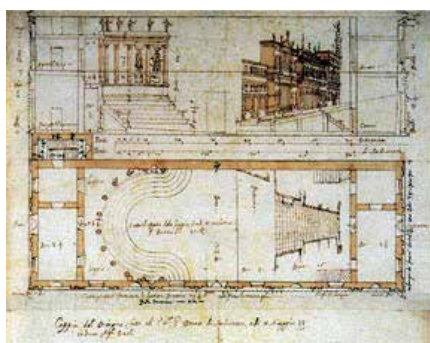




Above: Plan of Sabbioneta, 17th century. Below: Plan of Teatro al' Antico, Vincenzo Scamozzi

the centuries of change and rebuilding produced the scale and richness that is preserved today. We will see remains of its Gothic fabric, but will concentrate mainly on the interventions of Giulio Romano (1539–47).

Continuing on, we will soon reach Sabbioneta, a walled and planned town founded by Vespasiano I Gonzaga in 1562. A condottiere whose mother was a Colonna and whose father was from a branch of the Gonzaga family, Vespasiano envisioned establishing an Ideal City, perhaps in the image of the painting by



Piero we will have seen in the Ducal Palace in Urbino. The remnants of its star shaped fortification walls, and a grid of wide straight streets are apparent today, and we will visit the palace and the Teatro al'Antico designed by Scamozzi. It is the first purpose built freestanding theater in the modern world, the second oldest in Italy (after Teatro Olimpico in Vicenza), and one of only three surviving Renaissance theaters in Italy (the Teatro Farnese in Parma is the other).

Following lunch, we will reach the Alta Velocita Stazione Mediopadana, inaugurated in 2013 and designed by Santiago Calatrava. Some of us, led by Stephen, will board a 5 pm Freccia Rossa train for the fifty minute journey to Milan, checking in at the Duca di York Hotel steps from the Galleria, La Scala and Duomo. We will have a farewell dinner in a suitable restaurant to be determined, toasting our return here in the future to discover the fifth Princely City! Others,

in the company of Jeffrey, can continue to Rome (in under 3 hours) at the same hour, or elsewhere as you choose.

#### Day 10, Sunday, October 15 (extension)

Transfer to either of Milan's airports or the Central Station for travel home or onward.

#### Practical Considerations

The weather in early-October should be pleasant and comfortably warm and before the rains of November set in, although no guarantees on that score! On the other hand, the crowds of summer should have to some degree abated and returned to work/school at this point.

As on our other travel experiences, a good degree of mobility, fitness and stamina will be expected. In the towns with their vehicle free centers, there is really little alternative to walking, and while two of the cities are flat, Urbino presents some moderate climbs.

Generally, since our bus will not be able to enter historic towns nor get close to the sites we will be visiting, there will be considerable walking, including the need to trundle our suitcases between bus drop off points and our hotels. But all the better to work off those copious meals!

#### Sources for Further Study

Leon Battista Alberti, *The Ten Books of Architecture*

Baldassare Castiglione, *The Book of the Courtier*

Alison Cole, *Italian Renaissance Courts: Art, Pleasure and Power*

Frederick Hartt, *History of Italian Renaissance Art*

Niccolo Machiavelli, *The Prince*

Peter Murray, *The Architecture of the Renaissance*

Rudolf Wittkower, *Architectural Principles in the Age of Humanism*

## REGISTRATION FORM

**Italy's Princely Cities: Urbino, Ferrara, and Mantua** October 6-14, 2023, with optional October 14-15 in Milan.

☐ Yes, I would like to attend this journey! The trip price is \$7,000 per person double occupancy, \$7,500 single occupancy based on a group of at least 10 participants.

☐ Please provide upgraded hotel accommodations (available for 6 of the 8 nights) for \$1,000 pp add'l.

☐ And, Yes I would like to join for the additional night in Milan, October 14-15 at a cost of \$600 per person double occupancy, \$650 single occupancy based on a group of at least 6 participants. Includes high speed train, transfer from station and to airport, hotel, dinner and breakfast.

*Costs have fluctuated unpredictably this past year due to changes in fuel costs and exchange rates. The above costs are based on market conditions as of January 1, 2023. They are subject to increase should market conditions change.*

To register please complete this registration form and send it with a deposit of \$2,000 (per person) by check to Stephen Harby, 718 Cedar Street, Santa Monica, CA 90405-3810. Only written registrations, including appropriate payment will be accepted.

**Final payment of balance will be due by July 15, 2023.**

Also, please send a photocopy of the picture page of your passport.

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Name

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Name

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Address

City

State

Zip/Postal Code

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Home phone

Alt. phone

Email

Please select one of the following:

☐ double occupancy with 2 beds

☐ double occupancy with one bed

☐ single occupancy

☐ I would like to have assistance booking my flights

## TERMS AND CONDITIONS

### WHAT IS INCLUDED

Hotels as indicated on the itinerary based on double occupancy. A limited number of single rooms are available at an additional supplement. We reserve the right to substitute other hotels of a similar quality.

Breakfast, lunch and dinner as mentioned in the itinerary.

Admission to all sites as described in the itinerary.

The handling of no more than two medium size suitcases per person

Private Coach transportation throughout.

Use of personal headset to facilitate hearing of on-site lectures and commentary.

### WHAT IS NOT INCLUDED

International air transportation to and from origin and conclusion of tour, nor train from Reggio Emilia except in case of extension to Milan being chosen.

Incidental expenses such as for telephone calls, fax communications, a la carte orders or items not on the set menus, alcoholic drinks over and above table wine provided at evening meals, laundry, and any other items not specifically mentioned as included.



## TRIP INSURANCE

In the event participants cancel their trip, all non-refundable payments will be forfeited. Trip cancellation insurance is recommended for this purpose.

## REQUIRED TRAVEL DOCUMENTS

A passport with validity for at least six months beyond end of stay, along with any visas required by host countries.

## TOUR COSTS

Costs have been calculated on the basis of charges and exchange rates as of January 1, 2023. Should these change, Stephen Harby reserves the right to make appropriate adjustments to the tour cost.

## ALTERATIONS TO ITINERARY

Stephen Harby reserves the right to alter, modify or withdraw the itinerary if air schedules and/or events beyond his control deem it necessary. Itinerary changes made by local travel providers are beyond the control of Stephen Harby and should such changes be made the participant will be bound accordingly.

## ITINERARY DEVIATIONS

Stephen Harby assumes no liability or responsibility for any participant deviating from the group tour. Participants arriving and departing independently are responsible for their own transfers.

## CANCELLATION

Should cancellation occur prior to 90 days before departure, full refund will be granted less a \$200 service charge; within the following days prior to departure, the specified percentage of tour costs is non-refundable: 60-89 days - 20%; 45-59 days - 30%; 30-44 days - 50%; 29 days or fewer - 100 % Forfeiture of entire tour cost). Cancellations must be submitted in writing; trip cancellation insurance is strongly recommended. There will be no refund for any tour accommodation, service, or feature not taken, or if participant cancels for any reason while tour is in progress. Any additional costs due to illness, accident, or leaving the tour are the responsibility of the passenger. In these times of uncertainty in the international realm, we also have to add that should cancellation or alteration of the program occur due to civil disturbances, acts of terrorism, war, natural disaster, pandemic, and other events of force majeure or acts of God (including threat or fear of same), refunds will be made only to the extent that they are recoverable by Stephen Harby, and that such cancellation or alteration may result in the total loss of funds paid by participants. Many destinations may pose a normal risk of political instability, civil unrest, etc. It is assumed each participant has reviewed same with respect to their own comfort level of risk and personal safety. A decision to withdraw from the trip for these reasons or any others will be bound by the same terms of cancellation.

## RESPONSIBILITY

Stephen Harby and /or agents assume no responsibility or liability in connection with the service of any train, carriage, aircraft, motor coach, or other conveyance or hotel which may be used wholly or in part, in the performance of the tour. Neither will they be responsible or liable for any injury, loss, accident, delay or irregularity which may be occasioned by reason of any defect in any vehicle or through neglect or default of any company or person engaged in conveying or accommodating the passengers; nor for any delays, injuries, damages or losses resulting directly or indirectly from any acts of God, acts of governments, de jure or de facto, wars whether declared or not, hostilities, civil disturbances, terrorist activities, riots, thefts, pilferage, epidemics, quarantines, medical or customs regulations, or from any causes beyond the control of Stephen Harby, and /or agents. In the event it becomes necessary for the comfort or well being of the passengers to alter or modify the itinerary or arrangements, such alterations may be made without penalty to the tour operator and are not grounds for cancellation with refund. Additional expenses, if any, shall be borne by the passenger. The sole responsibility of the airline used is limited to that set out in the passenger contract evidenced by the tickets. This agreement becomes effective upon acceptance into the tour by Stephen Harby. These Terms and Conditions shall be governed by the State of California.

Your signature below confirms that you have read the Terms and Conditions and accompanying itinerary and agree to abide by its contents.

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Date

Signature (first participant)

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Date

Signature (second participant)