



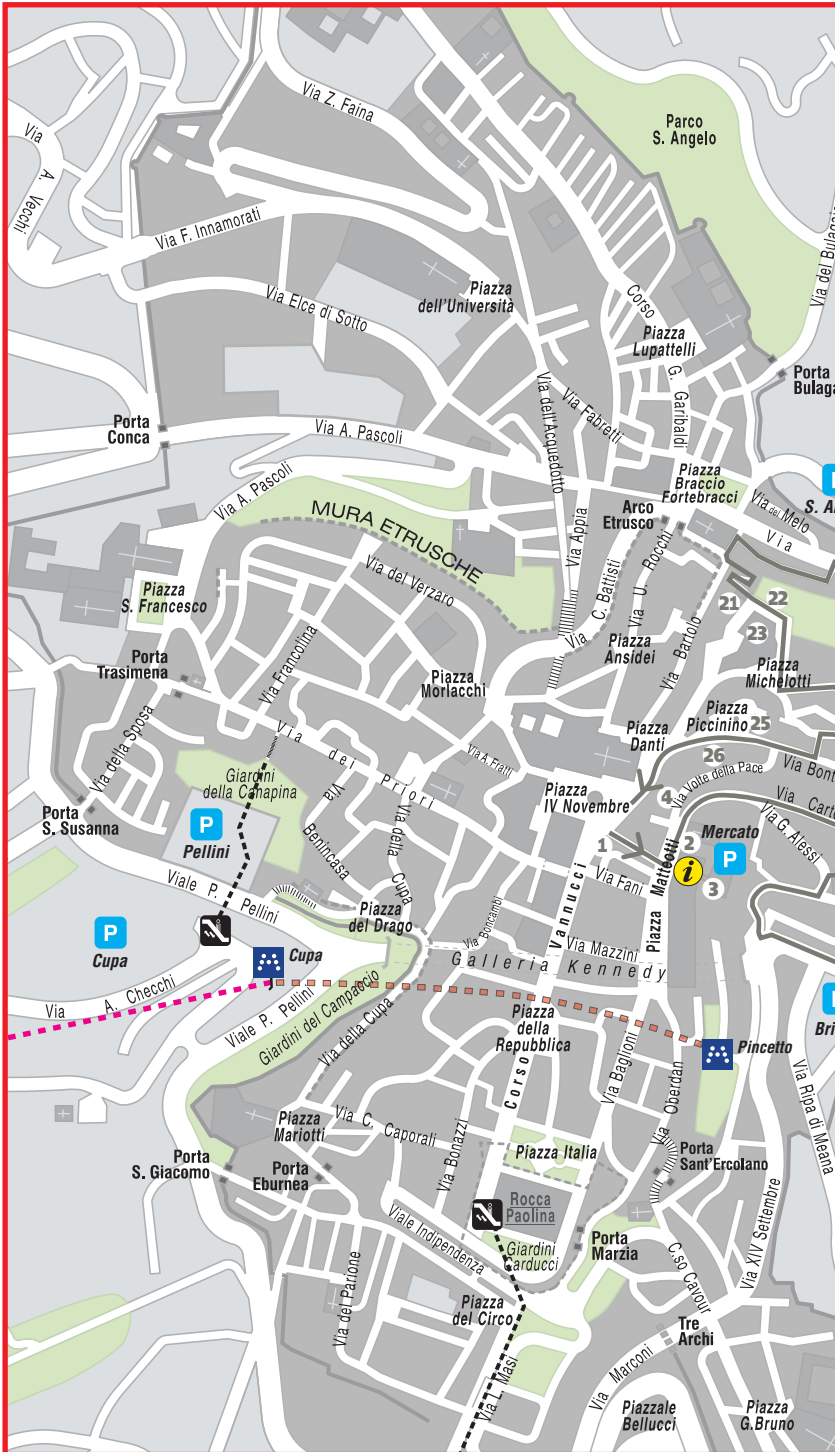
PORTA SOLE

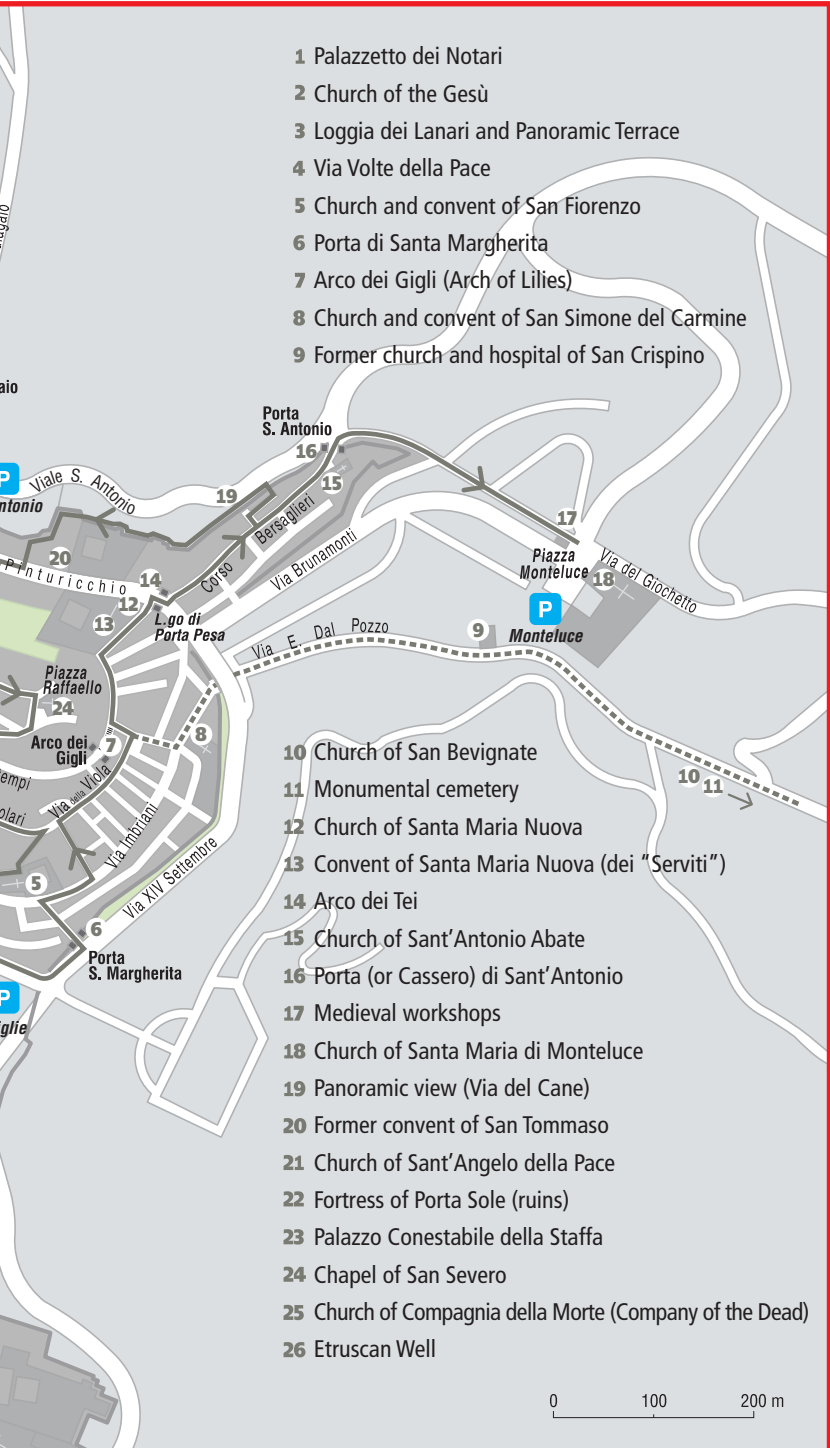


The symbol of this district is the sun, in relation to the fact that it faces east, while the colour is white. The patron saint is San Romualdo. The highroad leading towards the Tiber up to the Via Flaminia, departed from here.



PORTA SOLE ITINERARY





- 1 Palazzetto dei Notari
- 2 Church of the Gesù
- 3 Loggia dei Lanari and Panoramic Terrace
- 4 Via Volte della Pace
- 5 Church and convent of San Fiorenzo
- 6 Porta di Santa Margherita
- 7 Arco dei Gigli (Arch of Lilies)
- 8 Church and convent of San Simone del Carmine
- 9 Former church and hospital of San Crispino

- 10 Church of San Bevignate
- 11 Monumental cemetery
- 12 Church of Santa Maria Nuova
- 13 Convent of Santa Maria Nuova (dei "Serviti")
- 14 Arco dei Tei
- 15 Church of Sant'Antonio Abate
- 16 Porta (or Cassero) di Sant'Antonio
- 17 Medieval workshops
- 18 Church of Santa Maria di Monteluca
- 19 Panoramic view (Via del Cane)
- 20 Former convent of San Tommaso
- 21 Church of Sant'Angelo della Pace
- 22 Fortress of Porta Sole (ruins)
- 23 Palazzo Conestabile della Staffa
- 24 Chapel of San Severo
- 25 Church of Compagnia della Morte (Company of the Dead)
- 26 Etruscan Well

0 100 200 m

PORTA SOLE ITINERARY

1. PALAZZETTO DEI NOTARI

Built in the Gothic style between 1438 and 1446, the triple lancet windows of the façade still preserve the coat of arms of the College of Notaries portraying a griffin on an inkwell.

When Via Pinella (now Via Calderini) was constructed in 1591, the left wing of the palazzo was demolished.



2. CHURCH OF THE GESÙ

Built between 1562 and 1571, the church belonged to the Jesuits until the order was suppressed. In 1775 it was handed over to the Barnabites. The façade was rebuilt in 1934.

A unique construction with four overlapping halls, of which the church is the first, while each of the other three represents an Oratory for the Congregations of Noblemen, Craftsmen and Farmers, respectively. Seen from the back (Via Angusta), the four overlapping halls look like a high tower. Inside the church and sacristy are precious works of art in wood and 17th century frescoes by the Genoese painter Andrea Carlone and by Andrea Pozzi. The church was badly damaged by fire in 1989.

Main itinerary: left as far as the intersection with Via Volte della Pace. Extra detour on the right: at No. 18, Piazza Matteotti

3. LOGGIA DEI LANARI AND PANORAMIC TERRACE

14th century loggia built by the Arte della Lana Association over the centuries old buildings of the so-called Piazza "del Sopramuro", nowadays known as Piazza Matteotti. Subsequently closed, it was only reopened in 1932 when the new town market was built, today the headquarters of the URP and IAT. Behind the Loggia a wide terrace affords a magnificent view of Monte Subasio and Assisi.

End of detour. Return to main itinerary as far as the intersection with Via Volte della Pace

4. VIA VOLTE DELLA PACE

Characteristic small covered street, enclosed by the vaults of the buildings above, it once had porticoes overlooking the wide Tiber valley. It follows the curved Etruscan wall on which it lays, and which is visible in many of the little shops in Via Alessi below.

The street leads down to Piazza Danti and Piazza Piccinino at Porta Sole (see Nos. 22-26).



Alternatively:

Proceed along Via Alessi and Via Cartolari and, at the intersection with Via della Viola, take a detour on the right as far as the church and convent of San Fiorenzo

5. CHURCH AND CONVENT OF SAN FIORENZO

The first church to commemorate San Fiorenzo was built here in the 8th century. The church first belonged to the Cluniac order (11th century), then the Cistercians (13th century) and finally to the "Serviti" (from 1444). The church, originally built in the Gothic style, was totally altered between 1763 and 1770. It houses the tomb of the great Perugian architect Galeazzo Alessi, who was born and raised in a house nearby. The church is home to a **gonfalon by Benedetto Bonfigli** (15th century), mannerist frescoes, and a splendid 17th century "Morettini" organ. The *Madonna Ansidei* by Raffaello, now in London, was once in this church.



Proceed along Via Bonaccia

6. PORTA DI SANTA MARGHERITA

A gate in the medieval wall reopened in 1821, when, in the area just below, the pavilions of the

former provincial lunatic asylum were built, (which now houses schools, university and other public facilities).

Just a little further on, in the deep vale of the Santa Margherita ravine, are the sturdy "briglie di Braccio", built in the 15th century by Braccio Fortebracci da Montone to strengthen the hill of Perugia.

Take Via Baciadonne as far as Via Imbriani, turn right, then left, before ascending Via della Madonna as far as Via della Viola

7. ARCO DEI GIGLI (ARCH OF LILIES)

One of the five major gates in the Etruscan walls, it faces north-east. The pointed arch was rebuilt in the Middle Ages, while the piers are still the original travertine blocks.

The right hand side of the exterior façade still shows traces of the original Etruscan arch.

Its name stems from the lilies of the coat of arms of Paul III Farnese, which decorated the under-arch.



End of detour. Descend right to the end of Via del Roschetto

8. CHURCH AND CONVENT OF SAN SIMONE DEL CARMINE

Records from 1285 show this as a parish church, but it already existed in 1233. Altered a number of times over the centuries, it still preserves

remains of the original medieval building in the section along Via Abruzzo. The interior houses a monumental organ (1602) with late mannerist style carved figures. The church was once connected to the 14th century convent of the Carmelites (which became state property in 1861).

From here it is possible to go towards Porta Pesa and visit Nos. 12, 13, 14 before either proceeding towards Corso Bersaglieri, or continuing on the detour for a further 1.7 kilometres along Via dell'Asilo and Via Enrico dal Pozzo, as far as the church of San Bevignate and the Monumental cemetery (Nos. 9-11)

9. FORMER CHURCH AND HOSPITAL OF SAN CRISPINO

The church was built between the 14th and 15th centuries by the Shoemakers' Guild. The hospital of the Guild was added later, maybe even as early as the 1400s, in the 1700s becoming a sanctuary for "sufferers of consumption and lunatics". Walls were never built around this medieval district, known as "Fontenovo", although historic maps clearly show a city gate, which later vanished.

Proceed along Via Enrico dal Pozzo

10. CHURCH OF SAN BEVIGNATE
Built between 1256 and 1262 in local sandstone, it preserves a cycle



of important frescoes depicting the history of the Templars, as well as other frescoes portraying events connected to the Flagellants, a religious order founded by Ranieri di Fasano and present throughout Italy in 1260. The church is built in the Romanesque style, like the churches of Monteluca and Montelabate, which were built in the same period. The ceiling was originally trussed before the huge cross vaults were added in 1400.

11. MONUMENTAL CEMETERY
Inaugurated in 1849 by Bishop Pecci, the future Pope Leo XIII, it houses funeral monuments in styles that range from the classic to Liberty. Just a little further on is the small 13th century church of Santa Maria delle Grazie di Monterone, rebuilt in the 16th century in a style similar to the church of the Madonna della Luce in Porta Santa Susanna.



End of detour, return towards Piazza del Duca

12. CHURCH OF SANTA MARIA NUOVA

First recorded in 1285, the church was almost entirely rebuilt in 1568, when the portal and double staircase and fountain were added. At the side of the church there are still an original 14th century portal and two arches.



Inside it preserves a 15th century choir, a gonfalon by Benedetto Bonfigli (1471) and a 17th century altar of the "Compagnia degli Ultramontani", a French and German community living in Perugia. The church once housed works by Perugino, now in London and at the National Gallery of Umbria, by the Alunno, by Fiorenzo di Lorenzo, and by Giannicola di Paolo, now at the Louvre. The bell-tower, added in 1644, perhaps to a design by Galeazzo Alessi, is visible from the adjacent convent.



13. CONVENT OF SANTA MARIA NUOVA (DEI "SERVITI")

Built after 1540 to replace the earlier church of Santa Maria dei Servi in Porta Eburnea, demolished to make room for the Rocca Paolina, and of which only the columns of the cloisters remain, (in No. 87, Via Pinturicchio).

The convent, together with the church, was involved in the ordeals of the Porta Sole fortress, built and then demolished during the 14th century. It became state property after 1861.

At number 21, Via del Roscetto, is the prestigious Oratory of San Benedetto, built by Valentino Martelli in the mannerist style in 1598, and decorated by Salvucci in 1610.

14. ARCO DEI TEI

Together with the arch of Santa Elisabetta in the Porta Sant'Angelo district, it is part of an early city wall, outside the Etruscan city limits, probably built in the 12th-13th century, and called Porta Pesa. The area adjacent to the arch is known as Porta Pesa (or Weighing Gate), because from the early 1900s it was home to a toll barrier.

Proceed along corso Bersaglieri

15. CHURCH OF SANT'ANTONIO ABATE

Already a parish church in 1285, it achieved its present day appearance in 1624-25, when alterations were commissioned by the Olivetan Fathers.

Inside is an organ by Michele Buti (1665) and a fresco by Gerardo Dottori (1930 ca). The church also preserves an antique crypt. Like many others built on the outskirts of the respective districts, this convent marks the city limits on this side of the town.

The exterior features a brick pig (15th cent.) above a drum of Roman columns, related to the worship of Sant'Antonio Abate, the patron saint of the countryside, animals and farmers. On market days the latter would enter the town by the nearby city gate.



16. PORTA (OR CASSERO) DI SANT'ANTONIO

Opened in 1374 in the remains of the Fortress of Porta Sole, it replaced an earlier existing gate (1273) in the medieval walls of the north side of the town. The exterior brick walls are 16th century fortifications. It is here that the Piedmont army entered the town in 1859 and liberated Perugia from the Church. Just a little further on, in Via Pompili, the important Etruscan tomb of the Cutu was discovered in 1983. The tomb is now in the Archaeological Museum.

Proceed along via Cialdini

17. MEDIEVAL WORKSHOPS

The remains of ancient workshops, with sandstone surrounds, overlook the street which connected the town centre to Monteluce. Maps show that in ancient times this area was covered in forest until, in the year 1000, it became the site of permanent settlements, which gradually spread outside the city walls as the workshops demonstrate.



18. CHURCH OF SANTA MARIA DI MONTELUCE

Now a parish church, it was once attached to the convent that housed the Benedictine nuns who settled here in the 13th century,

followed by Franciscans or Clarisse nuns, before becoming state property with the unification of Italy in 1861. Now totally transformed, from 1927 onwards the convent housed the town hospital, which moved here from its old headquarters in Via Oberdan, before expanding during the 20th century and finally transferring to Sant'Andrea delle Fratte, now the main town hospital complex. The façade of the church, characterised by red marble panels within white squares, was built in 1451. Also of this period is the double portal with 16th century wooden doors. Inside is an important cycle of Perugian mannerist frescoes. Behind the apse is a Gothic room with 14th century frescoes by the Umbria-Siena school.



*Return half-way down
Corso Bersaglieri, and turn right
on Via del Cane*

19. PANORAMIC VIEW (VIA DEL CANE)

Opening in the ancient city walls, created in 1968, overlooking the medieval district of Porta Sant'Angelo, topped by the early Christian circular temple by the same name. Lower down on the left is the huge Palazzo Gallenga, seat of the University for Foreigners. There are no modern urban developments on this side of the town since the area is particularly steep and what's more faces north.

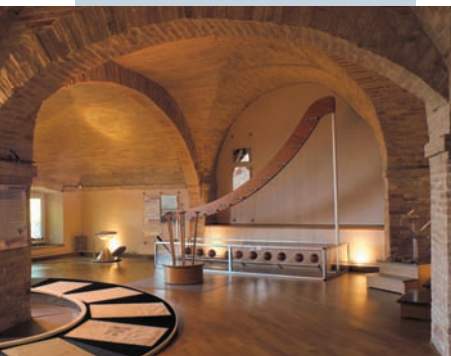


Go left along the city walls

20. FORMER CONVENT OF SAN TOMMASO

Documented in 1274, it passed from the Cistercian to the Dominican nuns in the mid 16th century.

Hugely altered after becoming property of the state in 1861, it still preserves the original interior cloisters and portico (entrance at number 66 Via Pinturicchio) and the brick bell-tower. The church is deconsecrated. The structure housed a manufacturing company until 1912. The rear of the former convent, in Via del Melo number 34, now houses the headquarters of the POST (Perugia Science and Technology Workshop), an inter-active exhibition area equipped with entertaining installations that give visitors the chance to experiment a number of natural phenomena through play (tel. +39 075 5736501, www.perugiapost.it).



Go through the gate as far as Via Pinturicchio; turn right, then go left down Via della Volpe before ascending the steep climb of Via Scoscesa and Via delle Prome

21. CHURCH OF SANT'ANGELO DELLA PACE

Commissioned in the 16th century by Cardinal Tiberio Crispo, it was built over an earlier existing loggia. Its name originates from the "peace" imposed by Pope Paul III

Farnese following the 'salt war', (1540), and the town's defeat. From the 1500s until 1812, the building adjacent to the church housed the Drawing Academy, forerunner of the present day Fine Arts Academy.

22. FORTRESS OF PORTA SOLE (RUINS)

A mighty military structure commissioned by the Abbot of Monmaggiore and built by Matteo di Gattapone in 1373. It connected the cathedral to the keep of Sant'Antonio and Porta di San Matteo, which no longer exists, located half way along Corso Garibaldi.

It occupied, and totally disrupted, the area of the Etruscan acropolis. Razed to the ground by a popular uprising in 1375, all that remain are traces of the mighty arches supporting Piazzetta delle Prome. On the left is the district of Porta Sant'Angelo, on the right Monteluca. This area offers one of the most interesting views of the town, probably the most authentic.



The farmlands below create a natural division between the acropolis and the medieval districts of the town.

23. PALAZZO CONESTABILE DELLA STAFFA

Built between 1628 and 1629. During the second half of the 1800s it was the residence of Princess Maria Valentini Bonaparte, who made it the very hub of the town's cultural scenario. Inside are frescoes by Giovanni Andrea Carlone (17th cent.) and Felice Giani (18th-19th cent.). The palazzo is now the seat of the August Communal Library, founded in 1582 by Prospero Podiani. It preserves 300,000 works, including 3,325 manuscripts, 1,326 incunabula, 645 Aldine editions and 16,550 16th-century editions, as well as a precious collection of antique maps.

Go left as far as Piazza Michelotti, then proceed along Via dell'Aquila

24. CHAPEL OF SAN SEVERO

First built in the 15th century, it survived the restoration (18th cent.) of the adjacent church and convent of the Camaldolesi, who settled here in the 11th century. The church is home to a fresco, the upper part of which portrays a Trinity painted by Raffaello between 1505 and 1508, the only one of this painter's works left in Perugia. The Saints in the lower part of the fresco were painted by Perugino, who completed the fresco in 1521.



Descend along Via Raffaello as far as Via Bontempi, then go right to Piazza Piccinino

25. CHURCH OF THE COMPAGNIA DELLA MORTE (COMPANY OF THE DEAD)

The Company, founded in 1570 to provide decent burial for the poor, started the church in 1575. Designed by Bino Sozi, building work continued beyond the 17th century. The interior features a Greek cross vault, renovated in the 1700s, and preserves paintings and stuccoes by Francesco Busti, Cristoforo Gasperi and Anton Maria Garbi (18th cent.). The mannerist style portal was built in 1606.

Proceed as far as Piazza Danti

26. ETRUSCAN WELL

37 metres deep and 5.60 wide, it was probably first devised as a cistern, before later being used to collect water from the underground springs. Built in the same period as the Etruscan walls, (3rd century B.C.), the well, intended for public use, was accessible from the well-curb in Piazza Piccinino and was similar to other wells present in various parts of the Etruscan acropolis. It features a singular and sturdy trussed roof, made up of five monolithic blocks.





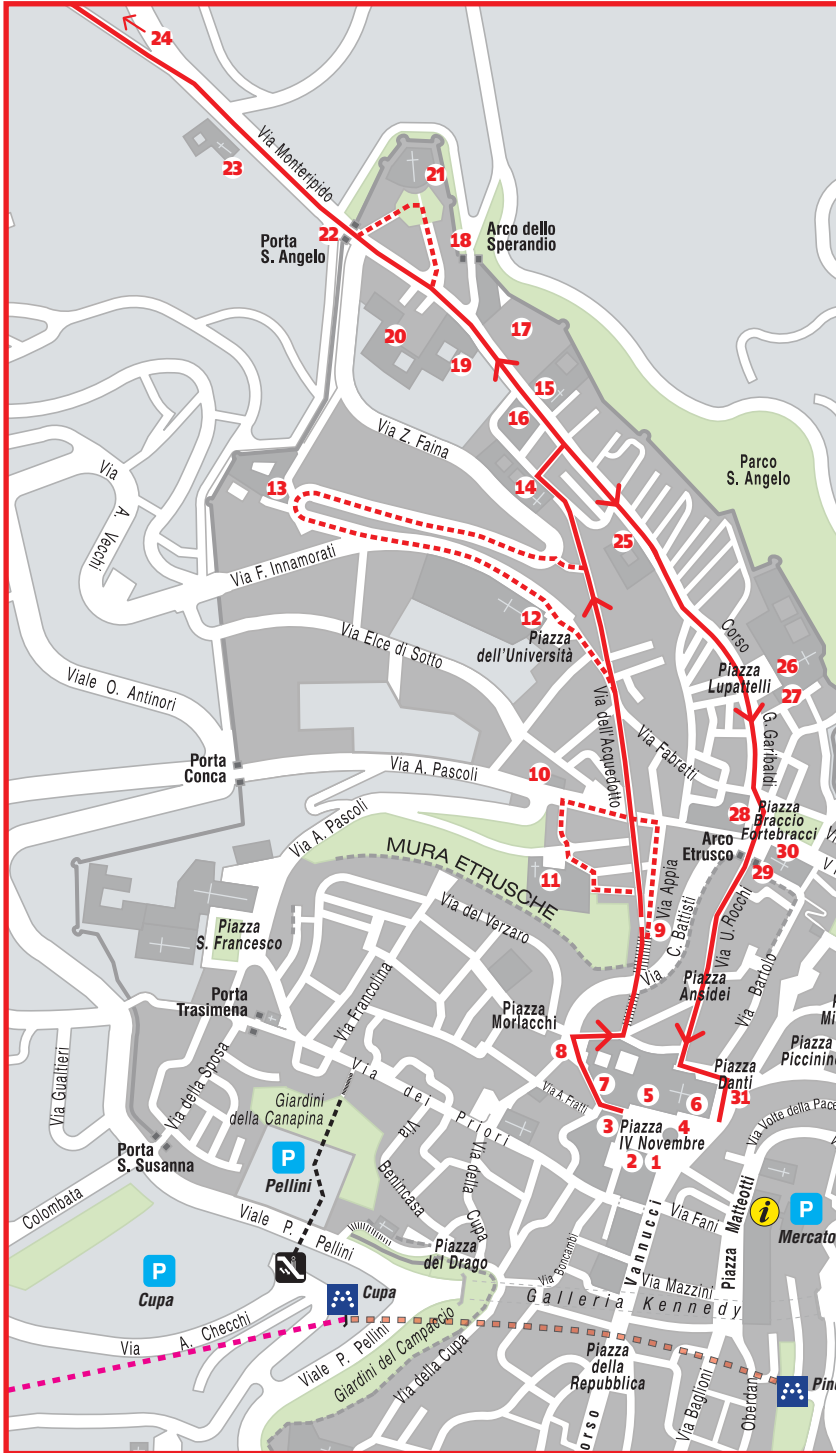
PORTA SANT'ANGELO



This district takes its name from the ancient temple of San Michele Arcangelo, also portrayed in the coat of arms that features two wings and a sword. The colour is red, like the flaming sword of the warrior angel. From this north facing gate departed the highroad towards Gubbio.



PORTA SANT'ANGELO ITINERARY





- 1 Palazzo dei Priori (north façade)
- 2 Sala dei Notari (Hall of Notaries)
- 3 Palazzo Arcivescovile (Archbishop's Palace)
- 4 Fontana Maggiore
- 5 Logge di Braccio
- 6 Cathedral of San Lorenzo
- 7 Via Maestà delle Volte
- 8 Piazza Cavallotti
- 9 13th century aqueduct
- 10 Roman mosaic of Santa Elisabetta
- 11 Church of San Sebastiano and San Rocco
- 12 Church and convent of Montemorcinio Nuovo
- 13 Former monastery of San Francesco delle Donne
- 14 Monastery of San Benedetto dei Condotti
- 15 Monastery of Santa Caterina
- 16 Former monastery of Sant'Antonio da Padova
- 17 Monastery of the Beata Colomba
- 18 Arco dello Sperandio
- 19 Monastery of Santa Lucia
- 20 Monastery of Sant'Agnese
- 21 Temple of Sant'Angelo
- 22 Keep of Porta Sant'Angelo
- 23 San Matteo degli Armeni
- 24 Convent of Monteripido
- 25 Hospital of the Mercanzia
- 26 Convent and church of Sant'Agostino
- 27 Oratory of Sant'Agostino
- 28 Palazzo Gallenga Stuart
- 29 Augustan Arch or Etruscan Arch
- 30 Church of San Fortunato
- 31 Piazza Danti

PORTA SANT'ANGELO ITINERARY

1. PALAZZO DEI PRIORI (NORTH FAÇADE)

The result of two distinct building periods: the left section, characterised by a series of mullioned windows and an imposing Gothic portal leading to the Sala dei Notari (Hall of Notaries) was built between 1293 and 1297, while the right section, with its triple-arched portico, built on the site of the church of San Severo di Piazza, was added in 1335 ca. The interior was hugely altered during the Church's dominion, and was restored to its original state after 1861. The wide fan-shaped staircase was added in 1902 to replace the two-flight medieval one. Above the portal are bronze copies of the griffin of Perugia and the Guelph lion (the originals, 1271-81, from the fountain by Arnolfo di Cambio, are inside the palazzo). From the massive ledges hang the chains which the Perugian people took from the gates of Siena (after the battle of Torrita in 1358).



2. SALA DEI NOTARI (HALL OF NOTARIES)

Magnificent hall supported by eight large arches, originally used for the people's assemblies during the Free

Commune, in 1582 it became seat of the powerful "Arte dei Notai" association, from which it takes its present name.

Only a few fragments remain of the original 13th-14th century frescoes. Most have been painted over or incorporated into the legends, tales, bible stories and coats of arms, including those of the Captains of the People and the Podestà, painted by Matteo Tassi (1885).



On the back wall is the coat of arms of Braccio Fortebracci, while along the side walls are 16th century stalls and seats. Totally altered during three centuries of Papal rule, the church was restored to its original state after 1861. At the top of the external staircase is the Sala della Vaccara which houses a fresco painted by Tiberio di Assisi in 1568.

Turn right into the square

3. PALAZZO ARCIVESCOVILE (ARCHBISHOP'S PALACE)

It was built on the site of the Palazzo dei Consoli and the adjacent Palazzo del Podestà, which were burned in 1329 and in 1534. The façade was built in 1650, while the portal, featuring a scene painted in perspective, was added in 1788.

Proceed towards Fontana Maggiore

4. FONTANA MAGGIORE

One of the most important examples of medieval Italian sculpture (see *description p. 24*). Built to commemorate the completion of the new aqueduct between 1278 and 1280 by Nicola





and Giovanni Pisano, the design was by Fra Bevignate, and the hydraulic project by Boninsegna da Venezia. It is made up of two concentric polygonal basins, mounted on a bronze basin topped with statues of three female figures. The lower basin features bas-reliefs of the twelve months of the year, accompanied by the signs of the zodiac and other allegorical symbols. The upper basin is made up of twenty-four panels divided by religious and allegorical figures.

5. LOGGE DI BRACCIO

The loggia was commissioned in 1423 by Braccio Fortebracci da Montone, condottiere and lord of Perugia, who had it connected to his nearby residence, which today no longer exists. Said to be the work of Fioravante Fioravanti from Bologna, it preserves four of the five original arches, one partially closed, supported by octagonal columns. Below the first, on the right, are the remains of the base of the bell-tower of the early cathedral, as well as a stretch of wall in Etruscan-Roman travertine blocks. On the left hand wall is the Pietra della Giustizia (Stone of Justice), (the original is in the Palazzo dei Priori), with which

the Municipality of Perugia in 1234 declared public debt to be cancelled and ordered citizens to be taxed according to a town census. In addition there are the Perugian foot and "mezza canna" units of measurements.

6. CATHEDRAL OF SAN LORENZO

Designed around the year 1300 as a replacement for the earlier Romanesque cathedral, building work continued until the end of the following century. The incomplete façade, which gives on to Piazza Dante, is characterised by a baroque portal by Pietro Carattoli (1729). The side which gives on to the fountain, also incomplete, features a portal by Galeazzo Alessi built in 1568, a precious 15th century pulpit and a wooden crucifix by Polidoro Ciburri, placed here during the salt war (1540). The interior, with its characteristic structure, was totally rebuilt and decorated in the 1700s. The chapel of San Bernardino preserves a *Deposizione* by Federico Barocci (1569).



In the chapel of San Giuseppe is the chiselled reliquary of the Santo Anello (or Madonna's wedding ring) as well as Wicar's copy of Perugino's *Sposalizio di Maria*, stolen by the French during the Napoleonic period. The windows were made in Perugia in the renowned laboratory of Morettini-Caselli. In the apse is a

Fontana Maggiore

In a complex iconographic message, the decorations of the fountain, “one of the most powerful expressions of life in medieval times” (Walter Binni), bring alive the political and cultural lifestyle of the Municipality of Perugia, with representations of universal knowledge and the history of humanity, as well as the celebration of Perugia, its legendary foundation and its role in the area.

Lower basin

Each panel is marked out by a small spiral column, and then divided into two parts by another little column. 24 bas-relief panels represent mankind's various trades through the months of the year and the signs of the zodiac. There are also representations of the lion and griffin of Perugia, the seven liberal Arts, Philosophy, episodes from the Old Testament (*Adam and Eve* and the *Expulsion from Eden*), stories of Samson, David, Romulus and Remus, and some of Aesop's fables.



Upper basin

Resting on little columns, it is characterised by smooth mirrors, except for one facing Palazzo dei Priori, with an inscription in gothic letters commemorating the restoration of the aqueduct in 1322. Along both the basin's upper edge and base, are two more inscriptions giving details of the work and its authors. In the angles between the mirrors are 24 small statues, representing the symbols of Perugia, Trasimeno and Chiusi, as well as saints and characters from the Old Testament and Perugian history.

The bowl

The bronze bowl is the work of Rosso Padellaio, a Perugian metal caster (1277). It is topped by a bronze statue of three nymphs carrying an urn from which water spurts.

Near the fountain is a 47-metre deep well of Etruscan-Roman origins, (though the well is indicated as medieval), which provided the town's water.





wooden choir by Giuliano da Maiano and Domenico del Tasso (1491), which was restored after a fire in 1985. The sacristy houses a cycle of paintings of the *Martirio di San Lorenzo* by Giovanni Antonio Pandolfi (1573-76).

Follow the main itinerary along Via Maestà delle Volte, after a visit to the cloisters of San Lorenzo, and the Capitular Museum at No. 8 Piazza IV Novembre

7. VIA MAESTÀ DELLE VOLTE

In ancient times the street was a narrow passageway covered by the vaults supporting the Palazzo del Podestà, (connecting it to the Canonica), which was destroyed by fire in 1534 and for this reason known as "palazzo abruciato" (or burned palazzo). On the right is the late 16th century Palazzo del Seminario, which houses the Capitular Museum of San Lorenzo (see *description*). At the end is the façade of the church of the Maestà delle Volte (1580-90), built over an earlier 14th century Oratory, restored and decorated by Agostino di Duccio in 1440-75, of which some splendid remaining fragments of sculpture are preserved in the National Gallery of Umbria. The dome was decorated by Pomarancio (1568). It now houses business quarters.



Capitular Museum of the Cathedral of San Lorenzo

Set up in 1923 to commemorate the 400th anniversary of the death of Pietro Perugino, it was re-opened in 2000 with a new layout that winds through 25 rooms on two floors, through the suggestive remains of Palazzo di Martino IV, Palazzo dei Consoli, and Palazzo del Capitolo dei Canonici. In the subterranean vault is a stone tablet related to Perugia's urban layout in Etruscan-Roman times.

Displaying works of art and religious



decorations from churches all over the diocese and from the cathedral, as well as donations, it preserves numerous paintings and sculptures from the 14th century to 19th century, including works from the workshops of Arnolfo di Cambio and Agnolo Daddi, and others by Meo da Siena, Giannicola di Paolo and Bartolomeo Caporali. Early mannerism and the 17th century are represented by the work of Danti, Scaramuccia and Batini. Particularly noteworthy is the *Altarpiece of Sant'Onofrio* by Luca Signorelli (1484), portraying the enthroned Madonna and Child, an angel playing an instrument, and at the sides John the Baptist and the saints Onofrio and Lorenzo together with the commissioning party.



Go right down the street as far as Piazza Cavallotti

8. PIAZZA CAVALLOTTI

Named after Felice Cavallotti (1842-98), statesman, *garibaldino*, and writer. The square has undergone numerous alterations that have totally transformed the architectural style, above all after the demolition, (in 1876), of the 13th century church of Santa Maria degli Aratri and the inauguration of Via Cesare Battisti (1904). Under the square is the archaeological area, open to the public, showing different layers of the city, going back as far as Roman times.

Proceed right along Via Baldeschi then left along Via Appia as far as the former aqueduct

9. 13TH CENTURY ACQUEDUCT

Five kilometres long, it was built in the 13th century to bring water from Monte Pacciano to the Fontana Maggiore. Work began slowly in 1255 and, under the guidance of Fra Bevignate and Boninsegna da Venezia, was finally completed in 1280. Due to continuous maintenance problems, a new aqueduct was built in 1835. The last stretch of the old aqueduct was transformed into a characteristic terraced footpath above the huge medieval arches.



Take the main itinerary along the former aqueduct.

Detour: at the bottom of the steps proceed as far as Via Santa Elisabetta and then left as far as the Roman mosaic

10. ROMAN MOSAIC OF SANTA ELISABETTA

One of Perugia's most important Roman monuments, the remains of a vast hot spring spa from the 2nd century A.D., it was once the site of the church of Santa Elisabetta, later demolished, hence the name. A black and white pattern depicts Orpheus, the mythical Greek songster, as he sits on a rock enchanting the surrounding animals with his lute. Located in the department of Chemistry, in 2005 it became a museum, open to the public during the opening hours of the university.



Follow Via San Sebastiano as far as the church by the same name in Via dell'Eremita

11. CHURCH OF SAN SEBASTIANO AND SAN ROCCO

It was erected at the beginning of the 15th century near the shrine of the Madonna della Pace, whose miraculous image is depicted on the high altar. Inside are 17th century frescoes by Pietro Montanini, who also painted the canvas of *Sant'Onofrio*.

Proceed along Via del Pero and return to the main itinerary

12. CHURCH AND CONVENT OF MONTEMORCINO NUOVO

The church, designed in 1740 by Luigi Vanvitelli, is adjacent to the huge structure of the former convent, commissioned by the Olivetan fathers from Montemorcino Vecchio, and also designed by Vanvitelli, together with Carlo Murena. In 1811 the Napoleonic government housed the University of Perugia in the convent, which still today houses the rectorship. Particularly interesting are the cloisters, the portico and the adjoining hanging gardens. On the walls of the vast entrance hall to the *aula magna*, is an important group of casts of Etruscan inscriptions.



Proceed along Via Innamorati, then viale Faina and Via Berardi

13. FORMER MONASTERY OF SAN FRANCESCO DELLE DONNE

First Franciscan settlement in Perugia (1212), so called because in 1256 it passed into the hands of the Benedictine sisters of Sant'Angelo del Renaio. In 1815 it became a refuge for destitute young girls. Later used for business purposes, it housed first the Faina spinning mill, hence the remaining chimney stack, then La Salamandra potteries. Since 1996 it has housed a handcrafted textile firm that uses hand looms. It still preserves an important portal, the window of the apse, and the bell-tower.

In via del Fagiano, down Via Faina

14. MONASTERY OF SAN BENEDETTO DEI CONDOTTI

Thus named because of its proximity to the medieval aqueduct, it was founded in 1421 by the hermit Giovanbattista da Gubbio. It is adjacent to the church that was once named after Santa Maria Novella, restored in the 1600s. The interior boasts rich 15th century and 16th century decorations. The 18th century bell-tower is noteworthy for its brick adornment and the unusual onion-shaped summit. The monastery has two small cloisters.

Proceed along Via della Pietra then turn left onto Corso Garibaldi

15. MONASTERY OF SANTA CATERINA

Designed by Galeazzo Alessi in the 16th century for the nuns of Santa Giuliana, it was then taken over by the Benedictines of Santa Caterina Vecchia, who settled here in 1649. It became partial state property in the 1800s, before becoming the headquarters of the Saffa match factory in 1902.

In the church are frescoes (1718) and paintings by Mattia Batini and Benedetto Bandiera, as well as a 17th century marble tabernacle. A section of the monastery is currently occupied by a cloistered religious order.

Continue uphill

16. FORMER MONASTERY OF SANT'ANTONIO DA PADOVA

Almost entirely demolished over the centuries, it was rebuilt in 1970 and made into the "Casa della Studentessa" (or Female Students' House). Until 1810 it was home to the *Polyptych of Sant'Antonio*, commissioned by Ilaria Baglioni, Abbess of the monastery, and painted by Piero della Francesca before 1468.

The work of art is today preserved in the National Gallery of Umbria.



Continue uphill

17. MONASTERY OF THE BEATA COLOMBA

Inside this simple and austere building is a reconstruction of the cell of the Beata Colomba of Rieti, a Dominican nun who died in Perugia in 1501.

The interior features a canvas of *Christ carrying the cross*, attributed to Giovanni di Pietro, known as "lo Spagna" (early 16th cent.).

In the church are decorations by Nicola Giuli and a painting by Francesco Appiani (18th cent.).

A plaque outside commemorates the meeting between San Francesco and San Domenico (1220).

Currently a cloistered monastery.

Follow the main itinerary along Corso Garibaldi. There is a possible detour on the right for the Arco dello Sperandio (No. 18)

18. ARCO DELLO SPERANDIO

This minor medieval gate took its name from its closeness to the Benedictine Monastery, also known as the Sperandio, now a private residence. A plaque above the arch commemorates restoration work in 1329. In this area, in 1900, an Etruscan hypogeum was discovered (end 4th-3rd cent. B.C.), which was part of a necropolis used between the 6th and 2nd centuries B.C.



Return to main itinerary

19. MONASTERY OF SANTA LUCIA

Initially a settlement of Augustine nuns, it later (in 1816) incorporated the nearby monastery of Sant'Antonio da Padova.

It now houses the Antinori Conservatorio, which, from 1851 to 1970, provided assistance and educational training for young homeless girls, and is now a junior school.

Take Via Sant'Agnese

20. MONASTERY OF SANT'AGNESE

Records show that the monastery already existed in 1318. Occupied first by the Clarissa nuns and then by the Franciscan sisters, inside it preserves a fresco painted by Pietro Perugino in 1522, portraying the *Madonna delle Grazie between Saints Antonio Abate and Antonio da Padova with two Franciscan nuns at her feet*. In the choir is a fresco said to be the work of Eusebio da San Giorgio (1519).

Currently a cloistered monastery.



*Go back down and take
Via del Tempio*

21. TEMPLE OF SANT'ANGELO

The oldest church in the town, it was built in the 5th-6th century. This singular, early Christian circular church features a tent-shaped ceiling on a tambour supported by 16 columns taken from Roman buildings, and a circular peristyle. Visible on the exterior are the 14th century alterations, including the original entrance which was closed up, and the current one with its ogival portal. On the grass in front of the temple is a column taken from Sopramuro (the present day Piazza Matteotti).



Descend the steps on the left

22. KEEP OF SANT'ANGELO

The largest of Perugia's medieval city gates, towering above the northern side of the high road of Porta Sant'Angelo, it is part of the 14th century section of the wall. It has undergone numerous alterations, from the fortifications carried out by Ambrogio Maitani da Siena in 1326, to the addition of the keep in 1479, as well as 20th century restoration work. Now the seat of the Gates and the City Walls Museum, the roof of the

tower offers a magnificent view of the town and the surrounding countryside.

Continue through the gate

23. SAN MATTEO DEGLI ARMENI

The Church was built around the year 1273 for Armenian monks staying in nearby buildings. Inside are important 13th century frescoes and votive images from the 14th century and 15th century. In the 16th century the building complex became a hospice before being ceded in perpetual lease to the Oddi until 1820. Today the church is under restoration.

Ascend via crucis up to the convent of Monteripido

24. CONVENT OF SAN FRANCESCO AL MONTE (KNOWN AS MONTERIPIDO)

Initially a Franciscan community, founded at the end of the 13th century, after the building was donated to the brothers of San Francesco al Prato. The sloped entrance is flanked by a terracotta *via crucis* (1633-36).

In 1754 the baroque library, designed by Pietro Carattoli, was added. Home to over 10,000 works, the Napoleonic army was the first to begin its dismantling. Well worthy of note are the cloisters and courtyards, as well as the magnificent view of the town.



Return to Corso Garibaldi and descend as far as No. 84. Detour: left along Via del Canerino to the Park of Sant'Angelo for a panoramic view
Main itinerary in Corso Garibaldi

25. HOSPITAL OF THE MERCANZIA

From the 14th century, the entire block, as far as No. 104, belonged to the College of Merchants, one of the most important guilds in the Municipality of Perugia. Once a hospital for the poor, as the inscription above the central entrance shows (1507), it was until recently (1990) a public dormitory. Above the entrance is a stone inscription of the symbol of the College: a griffin above a ball of wool. In the recently restored Sala del Granaio are the traces of early decorations.

Continue as far as Piazza Lupattelli

26. CONVENT AND CHURCH OF SANT'AGOSTINO

Important Augustine settlement established between 1256 and 1260, now a military barracks. The original gothic structure of the church is visible in the lower part of the façade, in pink and white stone. The church was completely rebuilt in the 18th century, while the interior was rebuilt between 1795 and 1803. Well worthy of note are the choir, by Baccio d'Agnolo from Florence (1502), and a wooden



polychrome statue made in the second half of the 14th century. It once housed the Polyptych of Sant'Agostino (1512-23) by Pietro Perugino, subsequently dismantled, and now partially re-assembled at the National Gallery of Umbria.

27. ORATORY OF SANT'AGOSTINO

The oratory belongs to the Confraternita Disciplinata di Sant'Agostino, a lay organisation involved in charity and good-works. The association was inspired by the convent of Sant'Agostino, to which it was connected. The building is made up of two overlying oratories, the lower of which was built and decorated in the 14th century. The upper oratory, built in the mid 16th century and renovated in the 1600s, represents one of the town's most important examples of baroque decoration and ornamentation, with its splendid carved and gilded wooden ceiling (1698) (*visible on request, tel. +39 075 5724815*).



Proceed as far as Piazza Fortebracci

28. PALAZZO GALLENGA STUART

Formerly Antinori, donated to the Municipality of Perugia in 1931 and now the seat of the University for Foreigners. It was built between 1740 and 1758 by Pietro Carattoli to a design by Francesco Bianchi.



Noteworthy the vestibule and steps with stuccoes and 18th century busts.

The back section, including an Aula Magna decorated by Gerardo Dottori, was added between 1935-37.

Go left towards Via Ulisse Rocchi

29. AUGUSTAN ARCH OR ETRUSCAN ARCH

A monumental north-facing city gate in the massive Etruscan walls, built in the 3rd century B.C. and flanked by two turrets built on a trapezoidal plan. The words *AUGUSTA PERUSIA*, written across the rounded arch, were added by order of Augustus after the war in 40 B.C. which resulted in Perugia's defeat by Rome. The inscription *COLONIA VIBIA*, above the arch,



commemorates Vibio Treboniano Gallo, an Emperor from Perugia who granted the town the status of colony.

On the left buttress is a 17th century fountain and on the coping is a renaissance loggia.

On the left is the church of San Fortunato. Main itinerary along Via Ulisse Rocchi

30. CHURCH OF SAN FORTUNATO

Probably built in the late Middle Ages, the 17th century façade shows traces of the earlier church. From 1634 it was the seat of the Silvestrini Fathers. Inside are two 17th century gilded wooden altars with statues by Leonardo Scaglia and a painting by Scilla Pecennini, portraying the *Madonna with San Fortunato* (1585).

Return along Via Ulisse Rocchi as far as Piazza Danti

31. PIAZZA DANTI

The square is overlooked by the original façade of the cathedral. Until 1899 known as the "Piazza del Papa" because of the bronze statue of Julius III by Vincenzo Danti, it was named after the artist only after the statue was moved to allow for the passage of electric tramcars.

In the Middle Ages the square was the site of a farmers market, as shown by the little bas-reliefs of hands holding ears of corn, sculpted on the corners of Palazzo del Turreno in the direction of Via Bartolo and Via del Sole; it is still today the site of a potters market.

