



## PORTA SAN PIETRO



**T**he south-east oriented district, locally known as "borgo bello" (beautiful borough), takes its name from its patron saint, St. Peter, and abounds in art and green areas. St. Peter is also the district's ensign, together with the crossed keys, that replaced the more ancient lion and stone in remembrance of the stone fights that were held on the Battlefield (today's Via XIV Settembre). Its representative colour is yellow, the colour of the wheat that used to come into the city through this gate.



# PORTA SAN PIETRO ITINERARY

- 
- 1 Palazzo del Capitano del Popolo
- 2 Università Vecchia
- 3 Arconi di Via della Rupe
- 4 Misericordia hospital
- 5 Arco di Sant'Ercolano
- 6 Church of Sant'Ercolano
- 7 Church of San Giuseppe or of Santa Croce
- 8 Basilica of San Domenico
- 9 Bell-tower of San Domenico
- 10 Convent of San Domenico
- 11 Palazzetto dell'Inquisizione
- 12 Former Confraternita di San Domenico hospital
- 13 Former monastery of Beata Colomba
- 14 Former convent of Santa Maria Maddalena
- 15 Former church of Santa Maria di Colle
- 16 Porta San Pietro
- 17 Porta di San Girolamo and convent of San Girolamo
- 18 Convent of San Pietro
- 19 Church and bell-tower of San Pietro
- 20 Medieval Gardens, Porta di Braccio and Botanical Gardens
- 21 Frontone Gardens
- 22 Porta di San Costanzo
- 23 Church of San Costanzo
- 24 Porta dei Ghezzi
- 25 Former Collegio di Sant'Anna
- 26 Tre Archi and Arco dei Funari
- 27 Palazzo della Penna
- 28 Rocca Paolina
- 29 Porta Marzia
- 30 Piazza Italia
- 31 Former church of Sant'Isidoro
- 32 Former church of Santa Maria del Popolo

0 100 200 m





## PORTA SAN PIETRO ITINERARY

### 1. PALAZZO DEL CAPITANO DEL POPOLO

Built between 1473 and 1481 by Lombard architects Gasperino di Antonio and Leone di Matteo to receive the magistrate's courts formerly housed in Piazza Grande, it stands in the square once known as "Sopramuro" (above the walls), today Matteotti. It used to look out onto a view that included Assisi and the underlying plain of the "Battlefield". It was extended onto the terraces prepared for this purpose in 1247 (*murus civitatis*), that incorporated the Etruscan walls, and on the 14<sup>th</sup> century terraces supported by strong vaults, used in the next century as warehouses and nowadays as courts of law. The building underwent extensive structural alterations after the second floor collapsed due to the 1741 earthquake. The finely decorated main entrance is surmounted by a lunette that contains a statue depicting Justice and flanked by two griffins clutching in their talons a she-wolf, symbol of evil. On the first floor are four ornate double lancet windows and the loggia from where the town crier used to read out the edicts and decrees.



*Proceed counter clockwise along the side of the square*

### 2. UNIVERSITÀ VECCHIA

Built at the end of the 15<sup>th</sup> century by Gasperino di Antonio and Bartolomeo Mattioli da Torgiano, it was seat to Perugia's university until 1811.

The final wing of the building hosted Italy's oldest pawn agency (1462). Noteworthy are the crossed windows and the "O.M." monograms sculpted in honour of the Santa Maria della Misericordia hospital that commissioned its construction. Together with the Palazzo del Capitano del Popolo, it stands on enormous supporting arches (see No. 3).



*Main itinerary along Via Oberdan. Detour from Via Oberdan to the left towards Via della Rupe (No. 3)*

### 3. ARCONI DI VIA DELLA RUPE

The foundations of these four large arches, each more than 15 m tall, reach the level of the underlying Via XIV Settembre, formerly 'Campo di Battaglia' (battlefield). They were constructed in 1337-38 to uphold the second set of terraces flanking, at a lower level, the Piazza del Sopramuro above.

Probably once visible, they prop against the 13<sup>th</sup> century wall behind them, in turn built against the Etruscan wall that is still partially visible in the basement rooms of the area. In the 15<sup>th</sup> century, ample



spaces used as warehouses were built above the arches and above these in turn a line of shops in the period from 1450 to 1470. In the meantime, the Palazzo del Capitano del Popolo and the University buildings (see Nos. 1 and 2) were being built. The area is reached by the Minimetra terminal.

*Return to Via Oberdan*

#### 4. MISERICORDIA HOSPITAL

Established in 1303, the city's most important hospital remained here until 1923.

The complex, that extends along the entire left side of Via Oberdan, in places rests against the Etruscan wall that is still visible in several internal rooms. It underwent a large number of alterations, an example of which is the façade of the church of Santa Maria della Misericordia, featuring a Baroque portal included in the restructuring works of Pietro Carattoli in 1760.

The niches contain frescoes by Giovan Battista Caporali (16<sup>th</sup> cent.) and by Marino da Perugia (14<sup>th</sup> cent.).

*Proceed along Via Sant'Ercolano*



#### 5. ARCO DI SANT'ERCOLANO

This is one of the seven gates set in the ancient Etruscan walls (3<sup>rd</sup> cent. B.C.). It faces south-west and is also known as *Cornea*, *Berarda* or *dei Comitoli*. It has preserved its

original structure consisting of large travertine block jambs on which was placed the 14<sup>th</sup> century ogival arch. At the top is a lion sculpted in the early 13<sup>th</sup> century. It was the district's ancient symbol as well as that of the Guelphs. The street was fitted with a stairway in 1581. The gate is where the Via Regale di San Pietro exited.



#### 6. CHURCH OF SANT'ERCOLANO

Built in the early 14<sup>th</sup> century on the alleged site of the martyrdom of Saint Ercolano (occurred during the siege of Totila, 548 A.D.), it features an unusual octagonal-shaped tower. Originally consisting of two floors, the second floor was demolished in the period of construction of the nearby Rocca Paolina (1540-43). In 1604 the original semicircular stairway was replaced with the current double one.



From the 17<sup>th</sup> century is also the redecoration of the interior, with frescoes by Andrea Carlone and Nicola Giuli, and stuccoes in the chapels, by Jean Regnaud, known as Sciampagna (1682). Noteworthy is the ancient Roman sarcophagus (3<sup>rd</sup> cent. A.D.) used as base for the main altar. It is sculpted with spiral fluting and hunting scenes and contains the remains of the Saint. Today the church is memorial chapel for the fallen in wars. At the feet of the stairway, a 19<sup>th</sup> century garden showcases the Neptune fountain originally located in Piazza del Sopramuro (today Piazza Matteotti).

*Turn left into Corso Cavour*

## 7. CHURCH OF SAN GIUSEPPE OR OF SANTA CROCE

First officially documented in 1187, it belonged to the Order of the Knights of the Holy Sepulchre and then, in the 19<sup>th</sup> century, it became the seat of the Compagnia di San Giuseppe dei Falegnami.

In 1857, with the construction of the Porta di Santa Croce (today Tre Archi), the church's façade, once facing out onto Via Papale (today Corso Cavour), was moved to the current Via Marconi. Its interior holds 15<sup>th</sup> century frescoes and a painting by Antonio Scaramuccia (1632 ca).

*Proceed along Corso Cavour*

## 8. BASILICA OF SAN DOMENICO

Perugia's as well as Umbria's largest church (96 m long, 30 m wide between the naves and 60 m in the transept, 30 m high), it was built in two phases between 1304 and 1458, taking up a consistent portion of the district and of the ancient parish of Santo Stefano del Castellare. Reconstructed by Carlo Maderno (1632) after a succession of collapses, it holds especially interesting garrets hidden above its vaults (*visible on request*). Inside is the lovely funereal monument to Pope Benedict XI, who died in Perugia on July 7, 1304,



of the Tuscan school (14<sup>th</sup> cent.), as well as frescoes attributed to Cola Petruccioli and Allegretto Nuzi (14<sup>th</sup> cent.), the altar piece by Agostino di Duccio (1459), the gonfalon by Giannicola di Paolo (1494), a 16<sup>th</sup> century wooden chorus and a 17<sup>th</sup> century organ. The large apsidal window, 23 m high, was created by the artists Bartolomeo di Pietro of Perugia and Mariotto di Nardo of Florence in 1411. Many of the artistic works it held are now on display at the National Gallery of Umbria, such as the *Polyptych of the Dominicans* or the *Guidalotti Polyptych* by Beato Angelico.

## 9. BELL-TOWER OF SAN DOMENICO

Erected by the Lombard architect Gasperino di Antonio in the 15<sup>th</sup> century, it features two orders of large gothic windows once decorated with marble lacing, of which only one remains, reconstructed in 1949 using original materials. The very tall spire thick with statues was demolished in the period of construction of the Rocca Paolina (1540-43).



#### 10. CONVENT OF SAN DOMENICO

The complex, started in 1233, consists of various buildings that were added on until the 18<sup>th</sup> century (the former library, the chapter, the dormitories), distributed around two cloisters, the larger of which (1455-1579) contains the remains of the first Dominican church and in the centre a well originally standing in Palazzo dei Priori. It was expropriated and became State property after 1861. Today it is headquarters to the State Archives and to the Umbria National Museum of Archaeology, with its sections dedicated to prehistory, to the



Etruscan-Roman period and to local collections (see description pp. 60-61).

*Proceed along Via del Castellano up to the apse of the San Domenico basilica*

#### 11. PALAZZETTO DELL'INQUISIZIONE

Construction of this building began in 1632 according to the plans of Domenico Grotti, in close relationship with the convent of San Domenico, and finished only in 1710. It was once used as headquarters for the Special Ecclesiastical Court of the Inquisition. The portal, that bears the date 1667, leads into the Sala delle Abiure (Hall of Abjuration). The carved wooden main door is original. It was used as military headquarters until 1950 (not open to the public).



*Proceed along Via del Castellano and get back onto Corso Cavour*

#### 12. FORMER CONFRATERNITA DI SAN DOMENICO HOSPITAL

Built around 1333-49 on the initiative of the Disciplined Confraternity of Saint Dominic, it preserves its original façade consisting of alternated rows of white and pink stones. The internal structure, organized according to a double set of pillars supporting small cross-vaults, was restored in the 17<sup>th</sup> century. A wall now shortens the long internal room, occupied by an artisan's workshop.

#### 13. FORMER MONASTERY OF BEATA COLOMBA

It was erected at the end of the 15<sup>th</sup> century on top of a pre-existing convent of Third Order Dominican nuns, according to the will of Beata Colomba da Rieti who had an enormous influence in the political events of the second half of that century. The church was lovely interior dates back to the end of the 18<sup>th</sup> century, by the hands of Paolo Brizi and Francesco Appiani. After the unification of Italy, once the nuns had moved to Porta Sant'Angelo, the building was used for military purposes. At present fire station (currently not open to the public).

*Proceed along this side of Corso Cavour*



## National Archaeology Museum of Umbria

Housed since 1948 in the former convent of San Domenico, the museum was started with the collection of artefacts from the Perugia areas and from Umbria in general, as well as with the donation of the original Friggeri and Bellucci collections.

In the cloister at the entrance, under the portico, are exhibited stone materials consisting mainly in travertine **cinerary urns** from the Hellenistic era, and in ancient Roman epigraphs.

In the underground exhibition halls, close to the main entrance, there is the reconstruction of the **tomb of the Cai Cutu family** (3<sup>rd</sup>-1<sup>st</sup> cent. B.C.). Discovered in 1983 at Montelucente, the three-roomed tomb contained fifty cinerary urns and one unburied skeleton, the male founder of the family.

The burial set accompanying the unburied remains consisted of his panoply (shield, sword, shin-guards, helmet cheek pieces), a ritual olpe and the *kottabos*, a typical table game favoured by the Etruscans.



Piazza Giordano Bruno, 10 (ex convento di San Domenico) tel. +39 075 5727141  
[www.archeopg.arti.beniculturali.it](http://www.archeopg.arti.beniculturali.it)







Along the upper loggia, in the Etruscan-Roman section, are displayed Hellenistic urns found in Perugia's necropolis, and on the northern side, is the hall with the bronze artefacts found in 1812 at San Mariano di Corciano: three **parade chariots**, which are among the most important findings of archaic Etruscan bronze craftsmanship in the world (570-520 B.C.).

Further along are the halls dedicated to the Etruscan findings discovered in Perugia, among which the Montegualandro stele (end of 7<sup>th</sup>-start of 6<sup>th</sup> cent. B.C.), the Sperandio sarcophagus (510-500 B.C.) and the Cippo di Perugia, a boundary stone bearing a long and archeologically important inscription in the Etruscan language.

*(The current layout of the exhibitions is only temporary)*



#### 14. FORMER CONVENT OF SANTA MARIA MADDALENA

Built by the Benedictine nuns in 1382, it replaced a hostel for women that was called "delle repentute" (former prostitutes). In the former church, the vault is frescoed by Cesare Sermei (1632). It preserves a small Renaissance cloister.

Expropriated and claimed as State property after 1861, it underwent radical restoration works and today is seat to the Carabinieri headquarters (currently not open to the public).

*Proceed along the other side of Corso Cavour*

#### 15. FORMER CHURCH OF SANTA MARIA DI COLLE

A parish church first officially recorded in 1285, it was subsequently expanded and altered in the 14<sup>th</sup>-15<sup>th</sup> centuries, and finally restored in 1771 by Alessio Lorenzini. The interior preserves an altar piece by Benedetto Bandiera (1614). For years now it has been the seat of a music school.

*Proceed along the Corso*

#### 16. PORTA SAN PIETRO

Also known as Porta Romana, set in the medieval walls, it gives the name to the entire district. The internal façade shows its original 14<sup>th</sup> century double-fornix structure. Still preserved is a niche with a 1765 fresco that was repainted in 1817, depicting *the Madonna of the Rosary and saints*. The external façade is a lovely and elegant Renaissance piece of work, although with an incomplete coping, by Agostino di Duccio and Polidoro di Stefano (1475-80), based on the Leon Battista Alberti model of the Tempio Malatestiano in Rimini. A stone plaque on the inside commemorates the resistance of the Perugini against the Pope's troops on June 20, 1859.

Nearby, in Via Bonfigli, the 14<sup>th</sup> century former Ospedale

dei Pellegrini (Pilgrims' Hospital), property of the Collegio del Cambio.

*Main itinerary along Borgo XX Giugno. Detour into Via Bonfigli (No. 17)*

#### 17. PORTA DI SAN GIROLAMO AND CONVENT OF SAN GIROLAMO

Built between 1485 and 1490, the convent was used by the Amadeiti Franciscan friars, an order suppressed in 1568, and then by the Franciscan Minors for the accommodation and caring of plague victims. It was rebuilt in the first half of the 18<sup>th</sup> century with the addition of a semicircular portico, to be used as a *via crucis*, designed by Pietro Carattoli. It was expropriated and became State property after 1861. A short way further on, the medieval gate by the same name, commissioned in 1582 by the Cardinal Alessandro Riario, based on the designs by Valentino Martelli, acted as the main gateway towards Assisi and Rome until 1843. For this reason it is also known as Porta Romana and Alessandrina.





*Return to Borgo XX Giugno and continue following the main itinerary*

#### 18. CONVENT OF SAN PIETRO

Erected as a Benedictine abbey in 966 on the initiative of a Perugian nobleman, Pietro Vincioli, on the site where according to Saint Gregorio Magno the early Christian cathedral stood, outside the Etruscan walls in the area of the ancient necropolis. It has been restored numerous times in the course of the centuries.

Exempted from 19<sup>th</sup> century state ownership proceedings, as announced in the memorial plaque in the first cloister, in 1896 it became the seat of the then "Regio Istituto Agrario Sperimentale", today the Faculty of Agriculture. It has three cloisters: the initial one by Valentino Martelli (1614); the major one (16<sup>th</sup> cent.), attributed to Francesco di Guido da Settignano, with in the centre a well created by Galeotto di Paolo d'Assisi in 1530; the minor cloister, or "of the stars", designed by Galeazzo Alessi in 1571 but left unfinished. The convent hosts a vast civic historical archive, a precious library and the Bina seismographic observatory.

#### 19. CHURCH AND BELL-TOWER OF SAN PIETRO

According to tradition, the church was consecrated in 969.

The interior floor plan consists of three naves outlined by the columns with ancient Roman marble and granite capitals. The counter-façade and the central nave are decorated by Aliense, a pupil of Tintoretto (1592). Among other works of art, it hosts masterpieces by Eusebio da San Giorgio, Pietro Perugino, Sassoferrato, Vasari, Conca, Cerrini, Wicar. Noteworthy are the wooden choir (1523-35), the large painted baldachin and the main altar (see description pp. 64-65).

The sacristy boasts a lovely Deruta terracotta floor (1563-64).

The elegant bell-tower, erected above the remains of an ancient Roman monument, was restored to Gothic forms in 1347 and completed by Bernardo Rossellino in 1463.

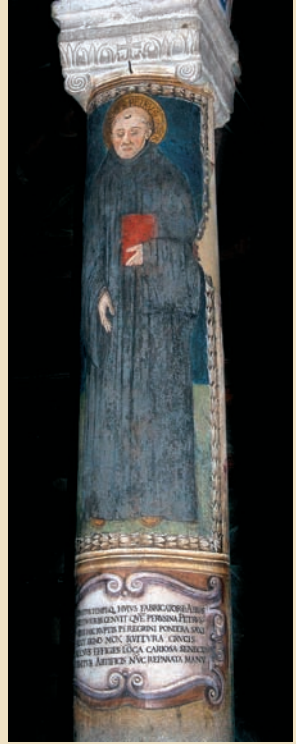


## Church of San Pietro

The original basilica floor plan is still visible in the three naves, divided by 18 grey marble and granite columns, surmounted by ionic capitals. The material used is derived from ancient Roman remains, except for the Corinthian style Renaissance capitals of the last two columns, to the left and right, facing the main altar, and the first Romanesque column to the left after the entrance. On the **second column on the left** is painted the image of the founder, St. Pietro Vincioli.

The church's uncomplicated medieval architecture blends well with the rich décor dating back to the 16<sup>th</sup>-17<sup>th</sup> centuries, consisting of the splendid inlaid, painted and gilded wooden lacunar ceiling (1564), of the ten large paintings representing scenes from the Old and New Testaments by Antonio Vassillachis, called the Aliense (1592-94), hanging on the walls of the middle nave, and of the enormous painting with the saints of the Benedictine order, by the same artist and hanging on the opposite wall.

The church is a veritable museum of paintings and sculptures by local and foreign artists. The choir and side naves contain frescoes painted in the late Mannerist style. Among the various works present in the right-hand nave are the *Madonna with Child and saints* attributed to Eusebio da San Giorgio, the *Miracle of St. Mauro* by Cesare Sermei, the *Breastfeeding Virgin*



and the *Baptist* by Giovanni Domenico Cerrini, while the interior decoration of the San Giuseppe chapel is the work of Domenico Bruschi (1870 ca). In the left nave, noteworthy are the Vibi chapel, by Francesco di Guido da Settignano, with an altar by Mino da Fiesole (1473), and the Ranieri chapel, also by Francesco di Guido, with frescoes by Annibale Brugnoli (1863), and a *Jesus in the Garden* by Guido Reni. In the Sacramento chapel, *Saints Peter and Paul* by Jean-Baptiste Wicar (1825) are hung to the sides of a *Madonna* of the Perugia school (beginning of the 16<sup>th</sup> cent.).

Other works of art are by Vasari and Alfani: the *Annunciation*, a copy by Sassoferrato of a Raffaello's painting and the *Pietà*, a late work by the Perugino coming from the church of Sant'Agostino.



In the **presbytery**, the triumphal arch, with hay and grape harvesting scenes, is attributed to Giovanni Fiammingo (1592), and the vault and lunettes to Scilla Pecennini; the large baldachin was painted by Benedetto Bandiera, while the high altar, that contains the tomb of St. Pietro Vincioli, was decorated with marbles and semi-precious stones by Valentino Martelli (1592-1608); the ciborium made of ancient green jasper is the work of Sante Ghetti of Carrara (1627). To the sides stand the carved seats made by Benedetto di Giovanni and Benvenuto da Brescia (1555-56). The highly elegant wooden choir, finely carved and inlaid, was started in 1526 by the Lombard school and taken up and finished by Stefano Zambelli in 1535.

The **sacristy** vault was frescoed by Scilla Pecennini and the walls by Giulio Danti.

The wall next to the entrance holds small paintings by Perugino, pertaining to the platform of the *Ascension* panel, one of the artist's most important works (1496), later taken by the French.

The altar at the back bears a lovely bronze crucifix by Alessandro Algardi (first half of the 18<sup>th</sup> cent.).

From underneath the apse, a passage leads to the **early medieval crypt**, discovered in 1979: it has a circular floor plan and holds an interesting ambulatory and walls plastered and painted with geometrical and figurative motifs.



## 20. MEDIEVAL GARDENS, PORTA DI BRACCIO AND BOTANICAL GARDENS

Connected to the San Pietro complex and to the Faculty of Agriculture of the University of Perugia, on the former site of the ancient Benedictine fish-pool, since 1996 the Orto Medievale offers a revisitation of the plant species grown in the Middle Ages arranged according to their symbolical meaning.

The suggested itinerary goes through Porta di Braccio Fortebracci, restored in the 16<sup>th</sup> century and through which passed the road to Rome. Further out of town, between San Costanzo and Via Romana, the Botanical Gardens have found their definite location since 1962. With its approx. 3,000 plant species, it is an excellent educational tool as well as a practical source for research material.

## 21. FRONTONE GARDENS

Established in a former Etruscan necropolis area, where in the 15<sup>th</sup> century Braccio Fortebracci created a drill-ground and where in the 18<sup>th</sup> century the Accademia degli Arcadi met, the current layout with parallel lanes and monumental holm oaks dates back to the 18<sup>th</sup> century. The amphitheatre, built between 1778 and 1780, is closed in at the centre by the triumphal arch designed by Baldassarre Orsini (1791), the pediment of which gave the name



to the gardens. The six statues depicting the Arts are from the Mussolini era. In the square opposite the gardens stands the monument dedicated to June 20, 1859, by Giuseppe Frenguelli (1909), to commemorate the bloodsheds caused by the Swiss troops in fighting the insurgents against the pontifical rule – an important episode of Perugia's Risorgimento.

## 22. PORTA DI SAN COSTANZO

Its name derives from the church it stands in front of, but is also known as "la portaccia" (i.e. the bad gate) due to the entrance through it of the Swiss troops on June 20, 1859. Consisting of a travertine arch and brick pilasters, the gate was built between 1586 and 1587, at the design of Valentino Martelli, following the extension of the San Pietro monastery beyond its previous perimeter. It bears on the façade the coat of arms of Pope Sixtus V.



*Take the stairway to the church of San Costanzo*

## 23. CHURCH OF SAN COSTANZO

One of Perugia's most ancient churches, it is dedicated to Constant, the young bishop and martyr and one of the city's three patron saints (celebrated on January 29<sup>th</sup>). Already standing in 1027,



consecrated in 1205, underwent restoration works in the 16<sup>th</sup> and 18<sup>th</sup> centuries. Reconstructed in neo-Romanesque style in 1894 by Guglielmo Calderini, of its original structure it preserves only the sculptures of the portal and the external part of the apse. Within are kept the remains of the saint, recovered in 1781. On the opposite side of the street is the 20<sup>th</sup> century building of the Veterinary Department of the University of Perugia.



*Return to the city's centre along Viale Roma*

#### 24. PORTA DEI GHEZZI

The gate bears this name due to the three Moorish heads sculpted above it. It was built on the occasion of the extension of the medieval walls, carried out under the signiory of Braccio Fortebracci (1416-24). This is the point where the walls bifurcated: one branch, still well visible, heading towards the *frontone*, and the other, also called 'antemurale', heading towards Santa Giuliana.



*Proceed along Viale Roma*

#### 25. FORMER COLLEGIO DI SANT'ANNA

Formerly the monastery of Santa Maria degli Angeli, at the end of the 18<sup>th</sup> century it was transformed first into an orphanage and then into a royal school for girls that was considered highly exclusive until the beginning of the 1900's. The neo-Classical style façade is by Giovanni Santini (1802-68). Noteworthy within is a lovely cloister (1495-1505). Below, the Sant'Anna station (1910) of the Ferrovia Centrale Umbra line (joining Terni to Sansepolcro).

*Continue along Viale Roma, then close to the bend (street No. 6), climb the small flight of steps in Via Marconi to reach the Arco dei Funari, in the vicinity of Via Vibi*

#### 26. TRE ARCHI AND ARCO DEI FUNARI

The Tre Archi, formerly Porta Santa Croce, the neo-classical work of Giovanni Santini, were erected (1857) during the town reorganization works ensuing from the new 19<sup>th</sup> century road system. A short distance away, near the current Largo Cacciatori delle Alpi, was the toll barrier of Santa Croce. Such a transformation has deprived the Arco dei Funari of its original



importance and lowered it below the current street level. The arch is also known as Porta dei Vibi or Porta dei della Penna (due to its closeness to the palazzo by the same name), and is one of the city's many white and pink stone gates set in the medieval walls.

*Without going beyond the Tre Archi, cross Viale Marconi until you reach Arco dei Funari and climb the steps of Via Vibi*

## 27. PALAZZO DELLA PENNA

Once belonging to the Vibi, then to the Opera Pia della Penna-Ricci organisation, today it is municipal property. Built in the 16<sup>th</sup> century on the site of a still visible Roman amphitheatre, it has a **circular tower** surmounted by a belvedere, and a Renaissance portal.



Restored in the early 19<sup>th</sup> century, it still boasts many halls frescoed by Antonio Castelletti (1812), used for museum exhibits (where the "L'Accademia e Perugia" – the Academy and Perugia – section is on display).

The Palazzo hosts the Martinelli collection of Baroque art and the contemporary art collections of Gerardo Dottori and of Joseph Beuys, as well as temporary exhibition areas (see description pp. 69-70).

*Continue climbing to the left, towards Viale Indipendenza, then turn right onto Via Marzia*

## 28. ROCCA PAOLINA

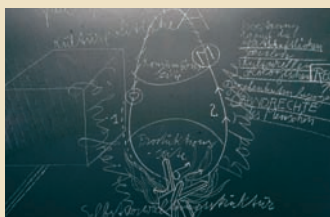
The powerful fort was commissioned by Paul III Farnese at the end of the 'salt war' (1540). Based on the design by Antonio da Sangallo il Giovane (1540-1543), it encompassed the houses, towers and streets of an entire district, recognisable within the complex, and the consequential razing to the ground of the family houses of the Baglioni family, of the borough of





## The Museum at Palazzo della Penna

The museum hosts the **Valentino Martinelli Collection**, that includes donations by the Rome-born art historian (1923-99), such as paintings, sculptures and graphics from the Baroque and late Baroque periods. Noteworthy are several sketches for sculptural works attributed to Gian Lorenzo Bernini and his following, including the nice terracotta of the *Cristo ligato* (bound Christ), and works by Mattia Preti, Claude Mellan, Pierre Le Grosse and other artists. In addition to the art collection, Martinelli also donated a vast library of specialized literature containing over one thousand books. Since October 11, 2003 it is possible to visit the **Joseph Beuys Collection** (1921-86) property of the Municipality of Perugia, exhibiting six of the artist's **blackboards**, created during his stay in the city in 1980.



Since December 14, 2003 the public also has access to the **Gerardo Dottori Collection**, a Perugian futurist master (1888-1977). The collection includes works property of the City, including the *Speed Triptych*, *City Fire*, *Flora*, donated by the artist to the city in 1957, plus other acquisitions from various periods.



The “L’Accademia e Perugia” (the Academy and Perugia) section includes works (sculptures, paintings, drawings) dedicated to Perugia’s artistic culture from the end of the 18<sup>th</sup> century to the beginning of the 20<sup>th</sup> century, taken from the wealth of works belonging to the Accademia di Belle Arti di Perugia and from the depositories of Palazzo della Penna. In the section reserved to 19<sup>th</sup> century academic teaching, are displayed very important pieces, such as the original gypsum cast of

the *Three Graces* by Antonio Canova and that by Bertel Thorvaldsen, as well as the *Armiera etrusco* by Federico Faruffini. In the section dedicated to sacred painting, on exhibit are the *Marriage of the Virgin* by Jean-Baptiste Wicar and two sketches by Domenico Bruschi. Another section is dedicated to landscapes and panoramas, including the charming miniatures by Napoleone Verga and a section hosting a large collection of drawings of the Ornato School.



Santa Giuliana, of the church of Santa Maria dei Servi and of many other medieval buildings. The Rocca Paolina was five levels high, equipped with a fort on Colle Landone and connected through a long corridor to the Rocca Minore, the so-called "Tenaglia" (tongs). The fortress, symbol of pontifical domain, was partly destroyed in 1848, rebuilt in 1860 by Pius IX and finally razed to the ground in the same year. All that remains are the basements, partly still awaiting excavation, of extraordinary charm and uniqueness, crossed through by the escalators, used for exhibitions and as seat for the Museum services centre and the Documentation centre for the "Rocca Paolina and the City".

### 29. PORTA MARZIA

A monumental arch of the Etruscan walls (3<sup>rd</sup> century B.C.), it is the important southern gate into the city, opposite the Arco Etrusco of Piazza Fortebracci.

On the occasion of the construction of the Rocca Paolina, Sangallo demolished and recessed the upper part of the gate, pushing it back by four metres into the façade of the fort. Built in travertine, like the walls, it has a vault arch decorated above by a loggia from which jut out five sculptures, perhaps Zeus between the Dioscuri with their respective horses. Above and below the loggia runs the Latin inscription *COLONIA VIBIA* and *AUGUSTA PERUSIA*.



*Enter the Rocca and ride the escalators up to Piazza Italia or go up along Via Marzia*

### 30. PIAZZA ITALIA

Symbol of post-unification Perugia, it was established in the late 19<sup>th</sup> century in the area created after the demolition of the Rocca Paolina, to a design of Alessandro Arienti. Forming a corner with Corso Vannucci are the 18<sup>th</sup> century Palazzo Antinori (today hotel La Rosetta) and Palazzo Donini, an elegant, noble home, with rich interior decor (1716–24), today seat to the Regional Government of Umbria.



Opposite stands the Baroque Palazzo Montesperelli (17<sup>th</sup> cent.). From 1870 to 1904, based on a typical 19<sup>th</sup> century layout and on the eclectic tastes of the period, several palazzi were built around the monument to Vittorio Emanuele II by Giulio Tavolini (1890). The first to be built, in 1872, was Palazzo del Governo or della Provincia, frescoed in 1875 by Mariano Piervittori, Matteo Tassi and Domenico Bruschi, followed by Palazzo Calderini, in 1872, that took the name of its builder and



one of the examples of condominium for the bourgeoisie, then the Banca d'Italia in 1873, the Brufani hotel built between 1882 and 1883, of international fame and favoured by celebrities. The last was Palazzo Cesaroni, built by Guglielmo Calderini in 1897, an example of representative premises for the new upcoming rich bourgeoisie, today seat to the Regional Council of Umbria.

The adjacent **Carducci Gardens** afford a lovely view that inspired in Giosuè Carducci, the famous Italian poet, his ode in the *Canto dell'Amore* during one of his visits in 1877.

*Proceed along the right side of Corso Vannucci until you reach Piazza della Repubblica*

### 31. FORMER CHURCH OF SANT'ISIDORO

Officially documented in the 12<sup>th</sup> century as standing on Colle Landone, it was rebuilt in the 16<sup>th</sup> century to a design attributed to Giulio Danti. Today only its façade remains. In the area in front, the southern part of the ancient large square, in the Santa Maria del Mercato parish (see No. 32) between Via Mazzini and Via Danzetta, stood the fountain called "del Grifo e del Leone" (of the griffin and the lion), also known as "degli Assetati" (of the thirsty) by Arnolfo di Cambio, demolished about twenty years after its construction in 1281. Of the fountain remain five statues as well as the two famous bronze statues of the griffin and of the lion, on display at the National Gallery of Umbria.

*Proceed along Corso Vannucci up to Via Mazzini*

### 32. FORMER CHURCH OF SANTA MARIA DEL POPOLO

It replaces the 13<sup>th</sup> century Santa Maria del Mercato parish demolished during the radical town reorganization in function of the new architectural principles of the pontifical state. The building, restructured according to the design of the Perugia architect Galeazzo Alessi (1545-48), today shows only its façade, squeezed between the nobiliary palazzi looking out onto the Via Nuova, currently Via Mazzini, willed by the pontifical legate Crispo (1547), in order to join the two main squares. A building of classical elegance, it consists of a vestibule with central arch on columns that are the Alessi's best preserved in Perugia.

