

TOURIST GUIDE

THE GREEN HEART OF ITALY



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Turismo

PERUGIA

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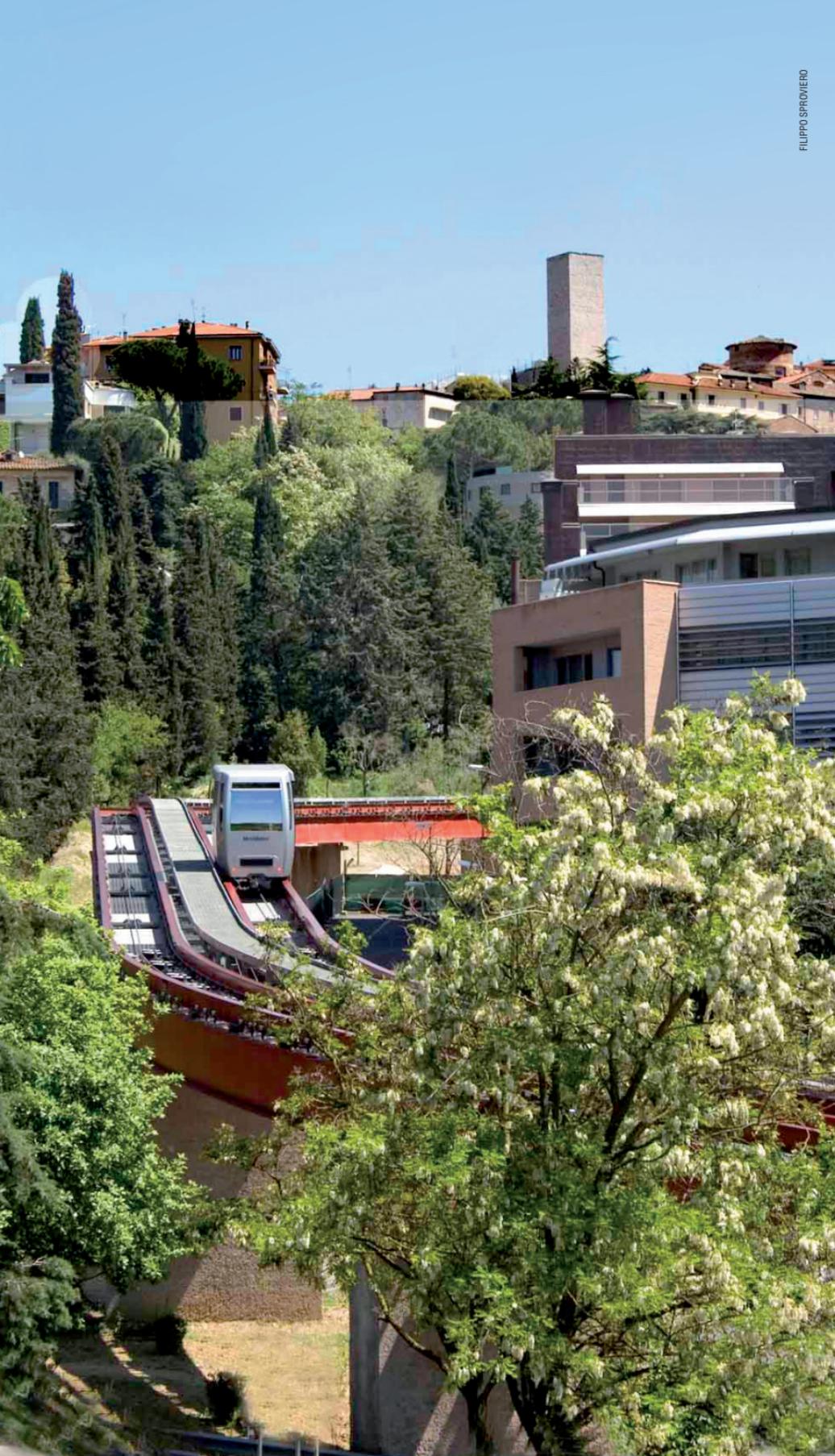
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Perugia and its districts

By about the mid 11th century the town was already divided into five administrative boroughs or districts, which took their names respectively from the medieval city gates, first built in Etruscan-Roman times: Porta Sole, Porta Sant'Angelo, Porta Santa Susanna, Porta Eburnea, Porta San Pietro. Each *Porta* had its own representatives, called Priors or Decemvirs, in the city government, as well as public officials such as Captains of the *Porta* or Chiefs of the District. From the 13th century onwards, gradual urban expansion brought about the development of a number of villages in the country outside the gates of the city, built over ancient road networks across the slopes of the hill, and resulting in a star-shaped pattern in the town's layout. Thus, each district was traversed by a highroad which, after exiting from its own city gates, criss-crossed and safeguarded the surrounding countryside under its authority, before then joining the general road network. Each district had an ensign with its own colours and symbol: an animal, a saint, a saintly quality, or some other characteristic. Each district was made up of a group of parishes and a monastic order: the Carmelites in Porta Sole, the Augustans in Porta Sant'Angelo, the Franciscans in Porta Santa Susanna, the Servants of Mary in Porta Eburnea, the Dominicans in Porta San Pietro.

Consequently, the five itineraries proposed here correspond to the traditional routes and, as a result, cross through the ancient town districts. They begin in the historic centre and work out towards the suburbs, following historic, artistic and architectural landmarks related to the town's most important cultural events, before finally returning to the point of departure. The routes go from the north to the south of the town in an anti-clockwise direction, following the numerical order of the town's signpost system.



3. PORTA SANTA SUSANNA ITINERARY



4. PORTA EBURNEA ITINERARY



A U G U S T A



City of art,
"august" city
of history,
monuments
and culture,
and of a great
Etruscan and Roman
heritage.



P E R U S I A

The refined elegance of the triple lancet windows of Palazzo dei Priori.

The suggestive atmosphere of the subterranean city.

Last of all the delicious aroma of chocolate coupled with the extraordinary refrains of jazz music.

493 metres a.s.l. Pop. 160,724 (2005)

Perugia's earliest settlements go back to the 9th century B.C. From the 6th century B.C. onwards the town gradually developed into a harmonious fusion between town and hillside, the one adapting to the other over the centuries, reaching its maximum expansion in the Middle Ages. Etruscan Perugia, with its massive city walls, was one of the twelve key cities of the Etruscan Federation, developed between the Landone and Sole hills. The Etruscan Arch and the San Manno and Volumni Hypogea still bear eloquent witness to the Etruscan period. In the 1st century B.C. the town fell under Roman rule: in 40 B.C. the city was burned during the civil war between Octavius and Mark Anthony: it was later restored and rebuilt by the same Octavius (now Augustus Caesar), who named the town 'Augusta Perusia' to emphasise his dominion. In early Christian times the city expanded beyond the city walls. In 548 Perugia was totally destroyed by Totila.

In the 12th century, when the Byzantine rule ended, the 'Free Communes' came into being. This brought about radical changes in urban planning, with the town layout assuming its typical star pattern and the building of architectural gems such as Palazzo dei Priori and the Fontana Maggiore, as well as administrative changes, with the development of the circle of fortified villages that today still characterise the local landscape. In this period Perugia's prestigious university was also founded. Turbulent times followed under the rule of various lords, from Biordo Michelotti to Braccio da Montone. In 1425 the town fell to Papal rule, though in actual fact it was governed by the crypto-lordship of the Baglioni dynasty.

In 1540 there was the "salt war": the building of the Rocca Paolina marked the town's defeat, with the Baglioni district destroyed and partially incorporated into the Rocca Paolina. Tensions with the Church remained constant: in 1859 the town was sacked by the Pope's army in response to a people's revolt that led to the partial destruction of the hated Rocca Paolina.





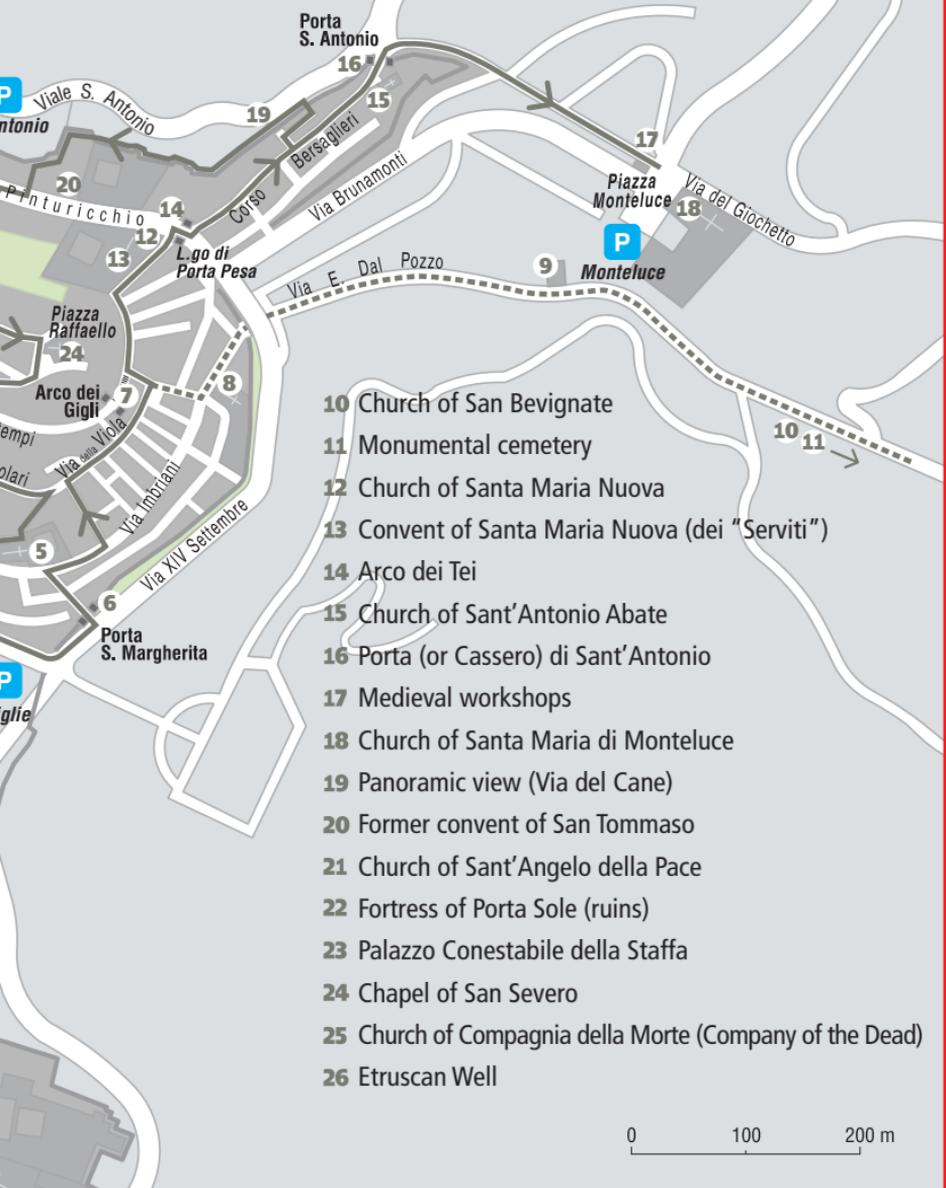


PORTA SOLE



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.

- 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.

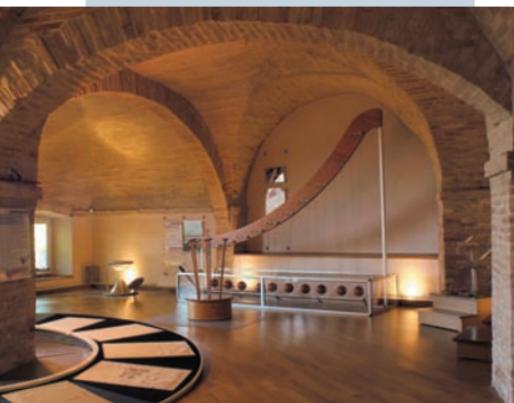


Go left along the city walls

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

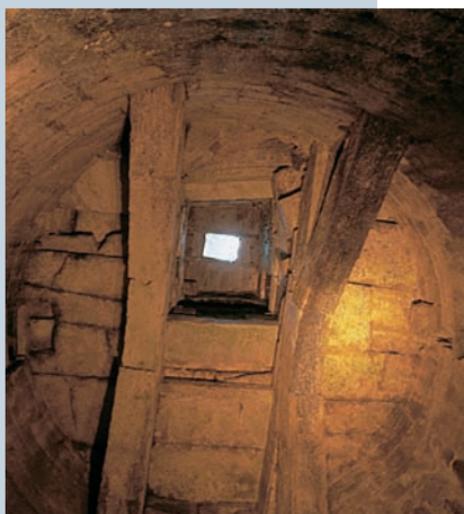
25. CHURCH OF THE COMPAGNIA DELLA MORTE (COMPANY OF THE DEAD)

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.





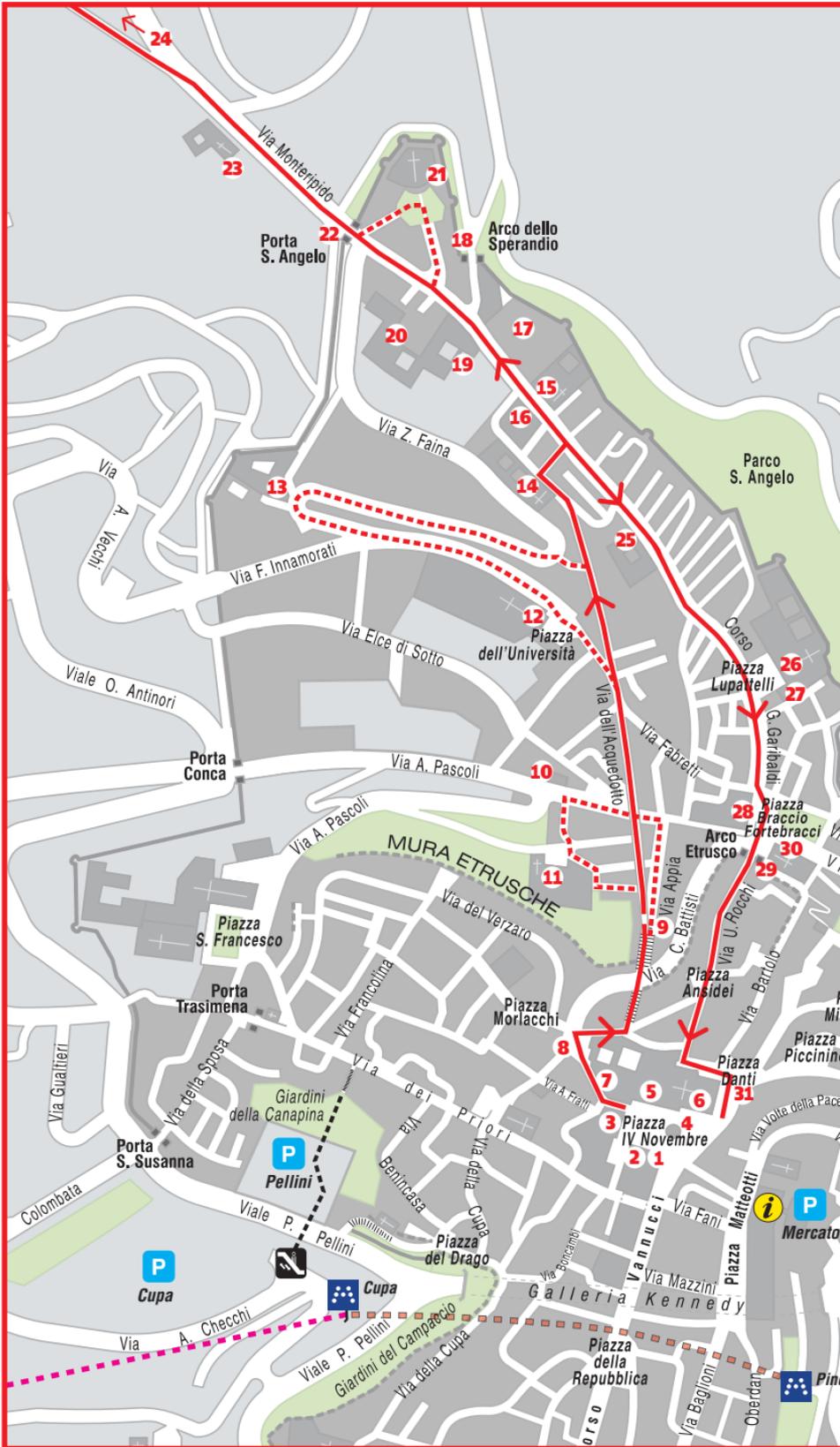
PORTA SANT'ANGELO

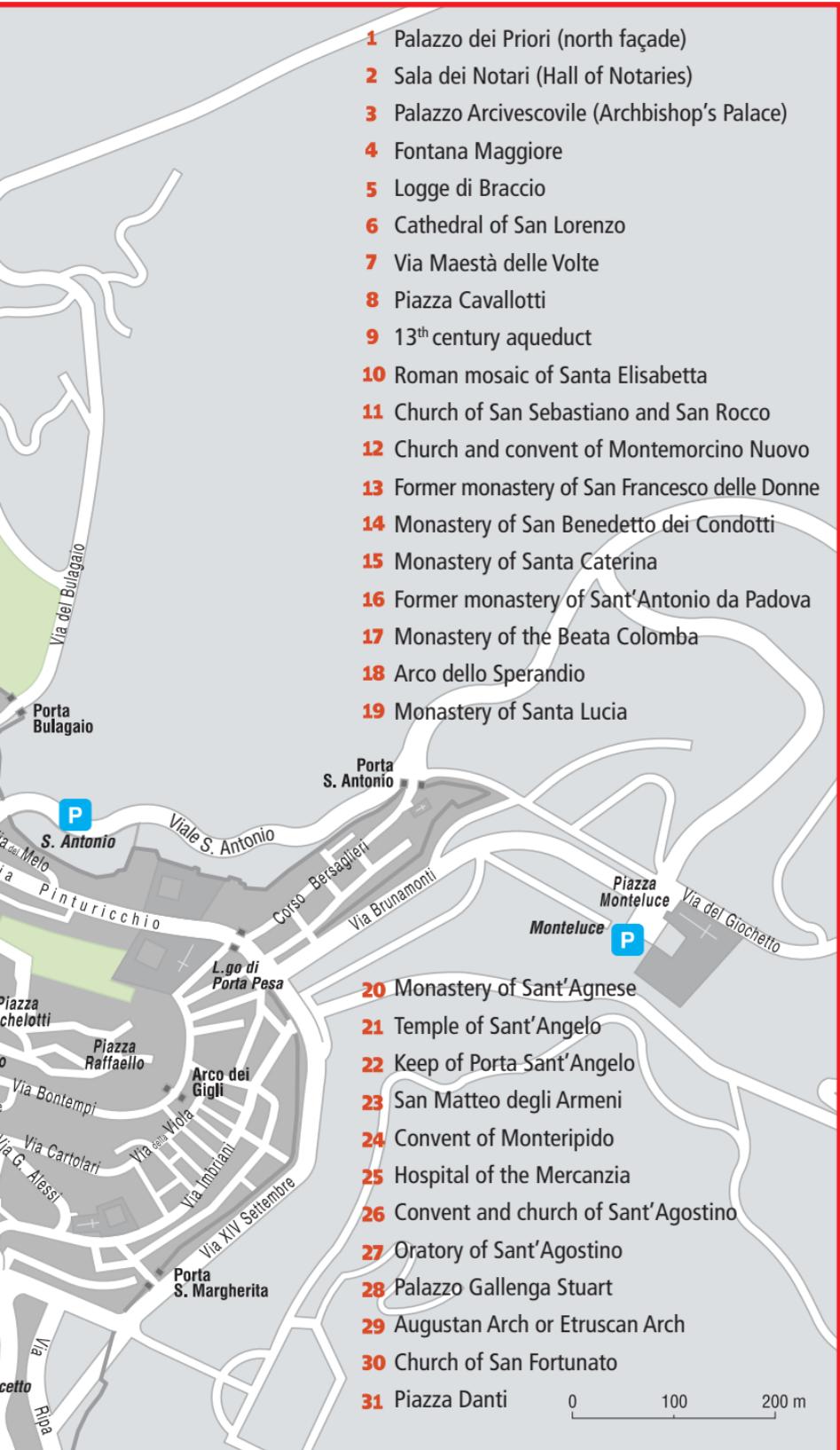


This district takes its name from the ancient temple of San Michele Arcangelo, also portrayed in the coat of arms that features two wings and a sword. The colour is red, like the flaming sword of the warrior angel. From this north facing gate departed the highroad towards Gubbio.



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.





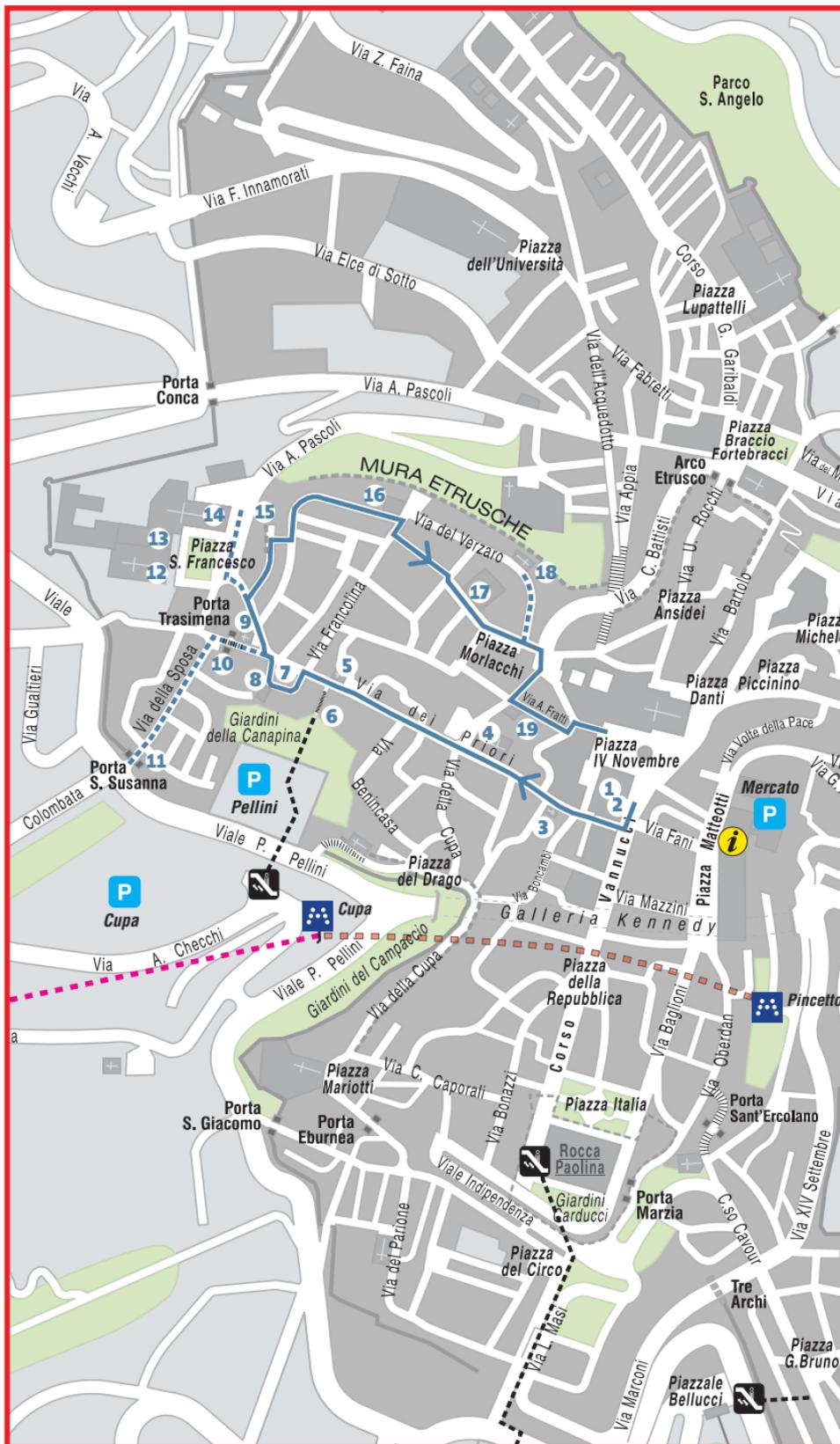
PORTA SANTA SUSANNA

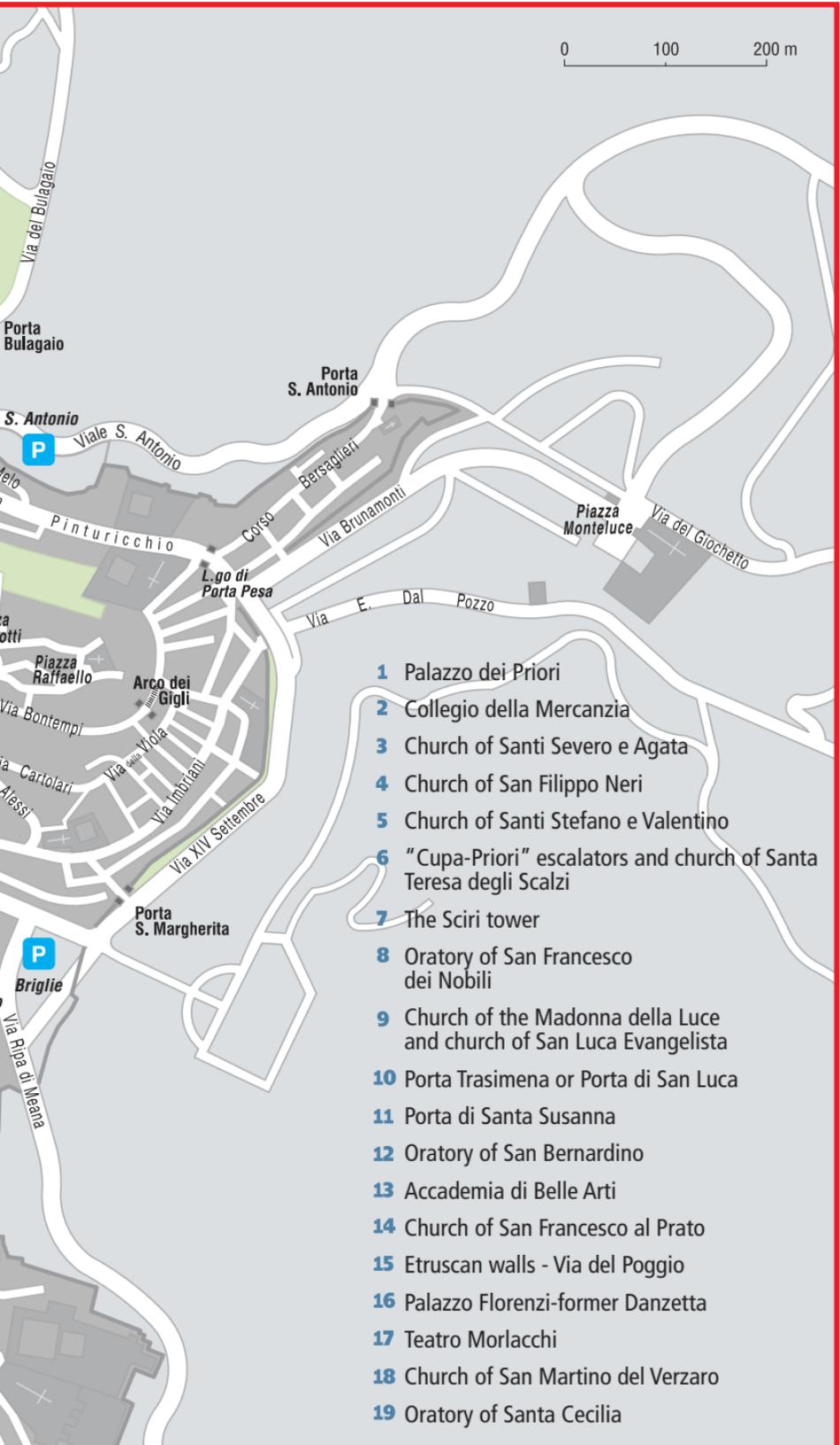


The district derives its name from its patron saint, St. Susanna, that also appears as its symbol, together with the bear and chain. Its colour is light blue, also in reference to the colour of the waters of lake Trasimeno that is reached through this gate facing west along the road that leads to Cortona.



PORTA SANTA SUSANNA ITINERARY





- 1 Palazzo dei Priori
- 2 Collegio della Mercanzia
- 3 Church of Santi Severo e Agata
- 4 Church of San Filippo Neri
- 5 Church of Santi Stefano e Valentino
- 6 "Cupa-Priori" escalators and church of Santa Teresa degli Scalzi
- 7 The Sciri tower
- 8 Oratory of San Francesco dei Nobili
- 9 Church of the Madonna della Luce and church of San Luca Evangelista
- 10 Porta Trasimena or Porta di San Luca
- 11 Porta di Santa Susanna
- 12 Oratory of San Bernardino
- 13 Accademia di Belle Arti
- 14 Church of San Francesco al Prato
- 15 Etruscan walls - Via del Poggio
- 16 Palazzo Florenzi-former Danzetta
- 17 Teatro Morlacchi
- 18 Church of San Martino del Verzaro
- 19 Oratory of Santa Cecilia

PORTA SANTA SUSANNA ITINERARY

1. PALAZZO DEI PRIORI

Seat of the Free Commune, it was built in various stages: the first (1293-97), the part corresponding to the Sala dei Notari, is by Giacomo di Servadio and Giovannello di Benvenuto. The second (1335-53) arrives above the arch of Via dei Priori and Via della Gabbia. The third (1443) and the remaining stages (up until the 18th cent.) proceeds along the Corso. Its construction incorporated various pre-existing buildings, including two towers, visible along Via della Gabbia and Corso Vannucci (street number 21). Well worthy of a visit are the atrium, the bell-tower and the 14th century portal with statues of the patron saints Lorenzo, Ercolano and Costanzo, preserved



in the original at the National Gallery of Umbria. The higher floors of the palazzo host one of Italy's richest collections, in terms of number and quality of the works of art dating from the 13th to the 19th centuries (see *description pp. 37-38*).

2. COLLEGIO DELLA MERCANZIA

The Merchants' Guild was one of the city's most powerful, and held its seat here as from 1390.

The famous Sala delle Udienze (Audience Hall) is panelled with finely inlaid poplar and chestnut boiserie from the first half of the

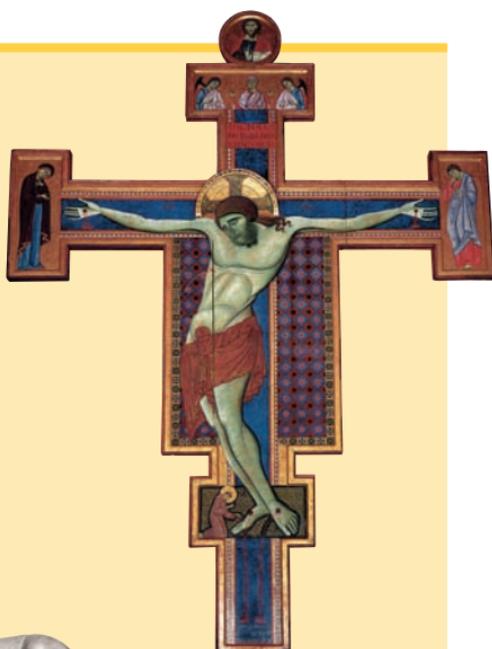
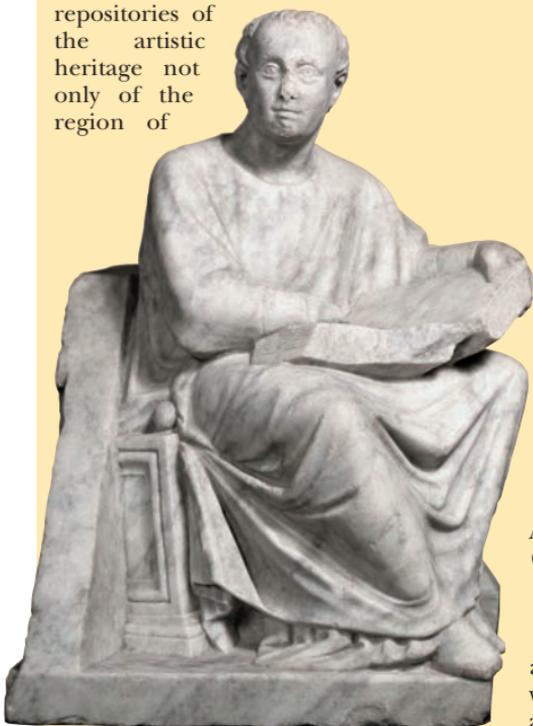


15th century. The Collegio's historical archives hold the lists of members of the Merchants' guild, abounding in precious miniatures.



National Gallery of Umbria

The gallery houses the most complete collection of Umbrian artworks dating to between the 13th and 19th centuries, most of which came from ecclesiastical properties. However, the close relationship between the religious and civil ambits throughout the Middle Ages and for most of the Modern era ensures that this museum is one of the best repositories of the artistic heritage not only of the region of



Umbria but of the country as a whole.

The artistic movements of the 17th and 18th centuries are represented by artists such as Orazio Gentileschi, Pietro da Cortona, Valentin de Boulogne, Pierre Subleyras, Antonio Amorosi and Corrado Giaquinto.

The Gallery also features various special collections, such as textiles, documents and maps, and a Treasury with precious artworks from other city museums and churches.



Corso Vannucci, 19 (Palazzo dei Priori) tel. +39 075 5721009 - +39 075 5741400
www.gallerianazionaledellumbria.it

Worthy of mention are the works by some of the major artists of the Middle Ages and the Renaissance, such as the Master of San Francesco, Arnolfo di Cambio, Duccio di Buoninsegna, Gentile da Fabriano, Beato Angelico, Piero della Francesca. There are many masterpieces by Pietro Vannucci, better known as Perugino, and by his followers and other local artists, the most important of which is Bernardino di Betto, called Pintoricchio. Interesting is the **Cappella dei Priori**, a chapel frescoed by Benedetto Bonfigli, with scenes from the life of Saint Ercolano and Saint Louis of Toulouse, an example of local history and town planning.



Turn into *Via dei Priori*

3. CHURCH OF SANTI SEVERO E AGATA

Built at the beginning of the 14th century, in place of the church of San Severo di Piazza (in the current Piazza IV Novembre) demolished during the 14th century expansion of Palazzo dei Priori. Inside are interesting frescoes of the Umbrian school (14th cent.).



The area features many charming lanes, such as *Via Ritorta*, *Via dell'Orso*, *Via Vermiglioli*.



Proceed along *Via dei Priori*

4. CHURCH OF SAN FILIPPO NERI

Erected on the site of the early Christian baptistry of San Giovanni Rotondo, it was built in 1626 by the Fathers of the Congregazione dell'Oratorio and was completed in 1648 with the construction of the cupola. The design by Paolo Maruscelli is inspired by Roman counter-reformation architecture.

The Vignola-style façade in travertine is truly majestic. Inside are frescoes by Carloni and by Appiani.

At high altar level, an *Immaculate Conception* by Pietro da Cortona (1662).



Proceed along *Via dei Priori*

5. CHURCH OF SANTI STEFANO E VALENTINO

Of the original core of the church of Santo Stefano (12th cent.), remains the vaulting-cell bell-tower and the small apsidiole. The 15th century alterations upset the church's original orientation, that inside has two naves (a Romanesque one and another 15th cent. one).

To the left of the church stands the 16th century Palazzo degli Oddi with its severe 18th century façade. Inside are late 17th century frescoes depicting episodes of the Oddi family's epic deeds.

6. "CUPA-PRIORI" ESCALATORS AND CHURCH OF SANTA TERESA DEGLI SCALZI

The escalators were put in by the Municipality of Perugia in 1989 in order to offer an innovative system for accessing the ancient town centre on foot. On the right side stands the church of Santa Teresa degli Scalzi, completed in 1718 to a design by Alessandro Baglioni. The façade is unfinished, while the inside layout shows a Greek cross plan with central cupola and minor cupolas on the four sides.

The adjacent convent, that became state property with the unification of Italy, is now used as a school.

Proceed along Via dei Priori

7. THE SCIRI TOWER

This defence tower was built in the 12th-13th centuries. It is the only one of the many once existing in the acropolis left intact, as the others were either demolished or incorporated into adjacent buildings. It is 46 m tall and can be seen from various parts of the city. It once belonged to the Oddi family, then passed on to the Sciri in the 16th century, hence its current name. It is also known as Torre degli Scalzi due to its closeness to the church by the same name.



Proceed along Via degli Sciri

8. ORATORY OF SAN FRANCESCO DEI NOBILI

It was founded by the confraternity of the flagellants of Ranieri Fasani and in the 1800s transformed into the Sodalizio Braccio Fortebracci. The 16th century marble portal leads through a vestibule decorated with Baroque stuccoes into the Sala del Consiglio and the oratory.

The oratory, a lovely example of pre-Baroque décor, has a richly carved and gilded ceiling (1570-74) with friezes and ornaments by Sciarra Bovarelli (1584), finely carved seats and cornices, as well as an interesting cycle of paintings (1611) by Giovanni Antonio Scaramuccia (*visible on request, tel. +39 075 5724815*).

Continue all the way to the end of Via dei Priori

9. CHURCH OF THE MADONNA DELLA LUCE AND CHURCH OF SAN LUCA EVANGELISTA

The church of the Madonna della Luce was built in 1513-19 to receive a miraculous image of the Holy Virgin, frescoed by Tiberio di Assisi (16th cent.), displayed on the altar. The cupola is decorated by Giovanni Battista Caporali (1532). The two



griffins sculpted at the base of the pilasters commemorate the participation of the Commune of Perugia in the church's construction. Next to the church stands another church, San Luca, that records show existed already in the Middle Ages and restored in 1586 by Bino Sozi on commission by the Order of the Knights of Malta.



Within is a painting by Giovanni Antonio Scaramuccia (1632). Adjacent to it stands the House of the Knights of Malta with cruciform windows bearing the date 1484 above the portal.

Main itinerary: along Via San Francesco. Detour: turn left towards Porta Trasimena (No. 10), up to Porta Santa Susanna (No. 11)

10. PORTA TRASIMENA OR PORTA DI SAN LUCA

It is one of the city's five Etruscan gates, and is original up to the springer of the arch, altered in the 14th century into an ogival one. Oriented towards lake Trasimeno, that gives the gate its name, it is also known as Porta di San Luca due to its proximity to the church by the same name, or Porta della Luna. Above the keyarch, on the outside, is carved a Golgotha and a little way lower a half-moon (variably interpreted to be a symbol of the Crusaders, of the Templars or of the



star opposite the sun). On the corbel of left side is a travertine lion (or a Sphinx). It bears traces of letters attributable to the Latin inscription *AUGUSTA PERUSIA - COLONIA VIBIA*.

Turn left along Via della Sposa

11. PORTA DI SANTA SUSANNA

Also known as Porta della Colombata or di Sant'Andrea, from the names of the nearby homonymous churches, it is part of the medieval walls (13th-14th cent.). Demolished in the 1900s, all that remains is the ogival arch and the more recent brick storey above it, decorated with a nice griffin of pink stone. Attached to the gate is the ancient church of Sant'Andrea Apostolo, formerly a chapel in 1168, reconstructed in the 19th century, with interesting terracotta elements on the façade (portal and rose-shaped window).



Turn back onto the main itinerary on *Via San Francesco* up to the *Piazza San Francesco*

12. ORATORY OF SAN BERNARDINO

Built between 1451 and 1461 and dedicated to the Siense saint, it is connected to the convent complex of San Francesco by means of a Renaissance archway. Its elegant multicoloured façade, decorated with excellently carved bas-reliefs, is the masterpiece of the Florentine sculptor and architect Agostino di Duccio (1457-61) and the highest example of Early Renaissance art in Perugia. Inside, an early Christian sarcophagus (mid-4th cent.),



containing relics of the Blessed Egidio, one of the companions of St. Francis of Assisi, serves as base for the altar. Behind is the notable oratory dedicated to the Saints Andrea and Bernardino (1537),



the seat of the Confraternita della Giustizia, or Brotherhood of Justice, a 16th century hall, slightly altered in the 18th century, with a carved and gilded ceiling and beautiful stucco decorations and paintings. Near to the oratory's sacristy is the Cappella Baldeschi, a chapel containing the tomb of the Medieval juriconsult Bartolo di Sassoferrato (d. 1357).

13. ACCADEMIA DI BELLE ARTI

Founded in 1537 by Orazio Alfani and Domenico Sozi, at the beginning of the 20th century the Academy of Fine Arts was moved to the former convent of San Francesco, which had been established in 1230 and whose beautiful cloister remains. It features a specialist library, a collection of drawings and prints, a notable gallery of plaster casts, with casts of the works by Bertel Thorwaldsen and Antonio Canova (currently closed), besides an interesting collection of 19th and 20th century paintings, now housed in the Museo del Palazzo della Penna.



14. CHURCH OF SAN FRANCESCO AL PRATO

Attached to the convent by the same name, the church was erected in the mid-13th century in the place of the earlier chapel of Santa





Susanna, which has given its name to the entire district. Over the centuries various parts of the building have collapsed and been rebuilt, due to the subsidence of this slope of the hill, and it has lost both its Medieval and its Baroque bell-towers. The façade too was rebuilt in 1929, based on the design of the 'gonfalone', or standard, of San Bernardo (1464) by Benedetto Bonfigli, according to the Cosmatesque pattern of white and pink stone lozenges and inlays. The church contained the tombs of some of the most eminent families of Perugia and numerous works of art, such as a *Deposition from the Cross* by Baglioni, the *Coronation of the Virgin* by Raphael and a *Resurrection* by Perugino (now in Rome, in the Galleria Borghese and the Pinacoteca Vaticana). Following the collapse of the ceiling and the apse, the building remained roofless for many years and was deprived of its interior furnishings. There are plans to transform it into an auditorium.

Turn back onto Via San Francesco, turn left and continue along Via della Siepe

15. ETRUSCAN WALLS - VIA DEL POGGIO

This is a preserved section of the ancient Etruscan walls (3rd cent. B.C.), between the Porta Trasimena gate on the right and until the Arco di Augusto on the left (other



sections of the same walls can be seen in *Via Cesare Battisti* and *Via del Verzaro*). From here there is a beautiful view of the Piazza San Francesco below.

Turn left into Via Armonica and walk up to largo Ermini

16. PALAZZO FLORENZI-FORMER DANZETTA

Erected in the 18th century, its northern side was built on top of a large section of the Etruscan walls, the only section the inside of which is visible, which is a continuation of the other section beneath the present Piazza Ermini and Via del Verzaro, and further on from the section in Via Cesare Battisti. The mansion was purchased in 1840 by the Marchesa Marianna Florenzi (1802-70), who subsequently married a Mr. Waddington, and who held a renowned literary salon here. Further on, at number 7 of Via dell'Aquilone, near the Department of Classical Studies of the Faculty of Letters, there is a gallery of plaster casts featuring casts of Etruscan, Greek and Roman statues (*visits by appointment*).

Proceed to Piazza Morlacchi along Via dell'Aquilone

17. TEATRO MORLACCHI

The theatre was built between 1778 and 1780 to designs by Alessio



FRANCESCO PIREVIGNANO

Lorenzini and with the funds provided by the city's middle-class citizens, in opposition to the Teatro del Pavone, reserved to the nobility. It was inaugurated in 1781 with the name Teatro del Verzaro and only later dedicated to the Perugia-born musician Francesco Morlacchi (1774–1841). In 1874, the building was remodelled to designs by the architect Guglielmo Calderini and redecorated by Moretti, Tassi and Verga. It became municipal property in 1942. At numbers 30–32 there is the 14th century Palazzo Stocchi, where important finds were made at the beginning of the 1990s (an ancient well and some 14th cent. frescoes).

Main itinerary to Piazza Cavallotti and Via della Stella, up to the Oratory of Santa Cecilia (No. 19). Left detour along Via del Verzaro to the church of San Martino (No. 18)

18. CHURCH OF SAN MARTINO DEL VERZARO

Built on a section of the Etruscan walls and first documented in 1163, its interior contains frescoes attributed to Giannicola di Paolo. At the beginning of the street, near house number 3, there stands a typical Medieval tower house,

presumably dating from the 12th–13th centuries, subsequently incorporated into the neighbouring buildings. The placename 'Verzaro' comes from the Latin *viridiarum*, which means a green place.

Get back onto the main itinerary in Piazza Cavallotti and Via della Stella

19. ORATORY OF DI SANTA CECILIA

This is a small pretty Baroque concert hall on a Greek cross plan, with small choirs on two levels and topped by a domed ceiling, built to designs by Pietro Baglioni (1687–90). Attached to the church of San Filippo Neri by the Congregation of the Filippini priests, to which the adjacent complex belonged, it subsequently passed to the Accademia degli Unisoni. After decades of deterioration and abandonment, it was restored and reopened to the public in 2001. The venue has excellent acoustics. Along Via Fratti are some Medieval houses and towers.



Proceed to Piazza IV Novembre along Via Fratti

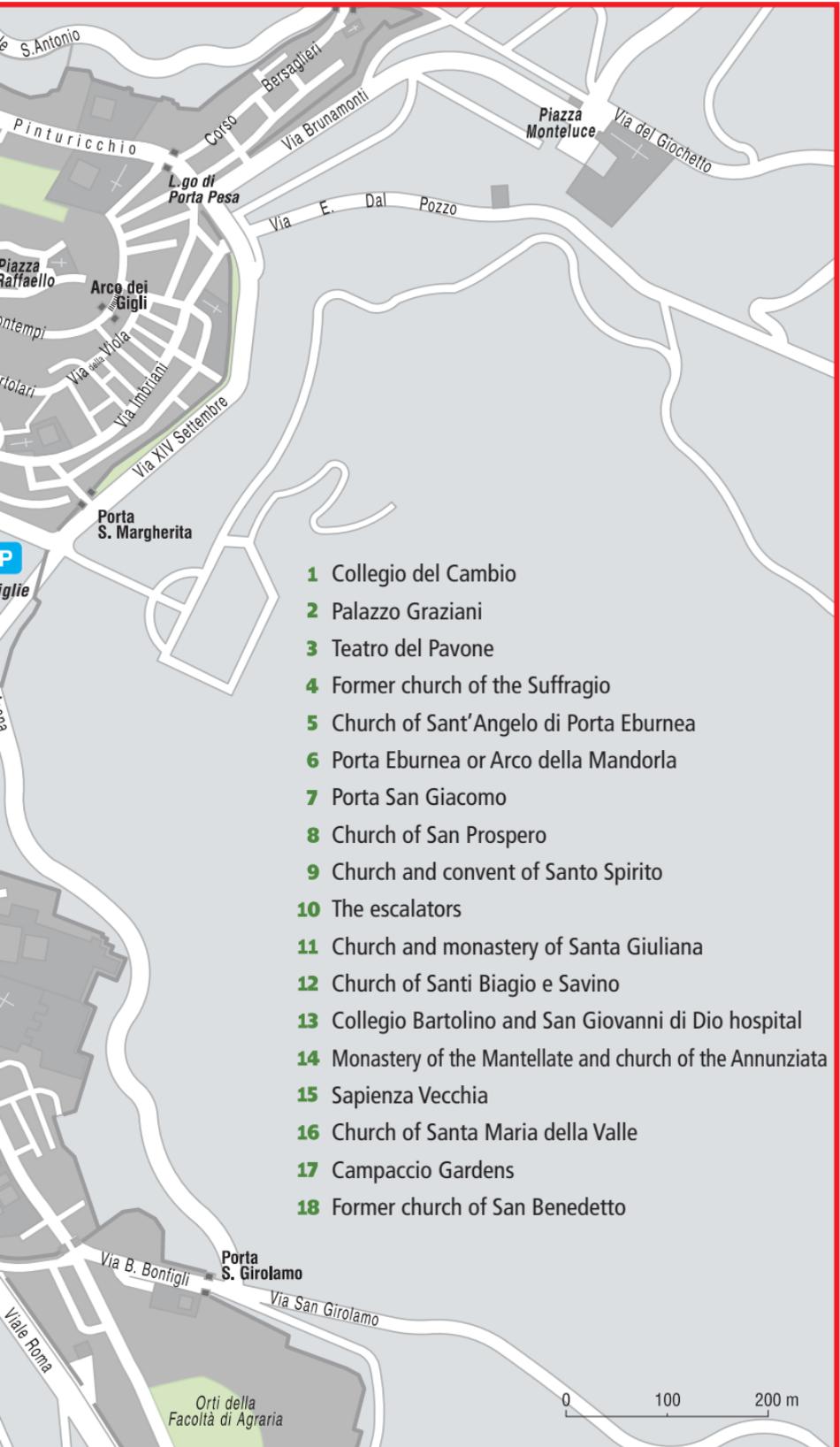




PORTA EBURNEA



The city district's ensign is a tower astride a harnessed elephant, which explains the gate's name (*Eburnea* in Italian means 'made of ivory'). Its representative colour is green, possibly a reference to the vegetable gardens located on this side of the city.



- 1 Collegio del Cambio
- 2 Palazzo Graziani
- 3 Teatro del Pavone
- 4 Former church of the Suffragio
- 5 Church of Sant'Angelo di Porta Eburnea
- 6 Porta Eburnea or Arco della Mandorla
- 7 Porta San Giacomo
- 8 Church of San Prospero
- 9 Church and convent of Santo Spirito
- 10 The escalators
- 11 Church and monastery of Santa Giuliana
- 12 Church of Santi Biagio e Savino
- 13 Collegio Bartolino and San Giovanni di Dio hospital
- 14 Monastery of the Mantellate and church of the Annunziata
- 15 Sapienza Vecchia
- 16 Church of Santa Maria della Valle
- 17 Campaccio Gardens
- 18 Former church of San Benedetto

PORTA EBURNEA ITINERARY

1. COLLEGIO DEL CAMBIO

Between 1452 and 1457, this wing of Palazzo dei Priori was given to the Moneychangers' Guild. This is where, around 1500, Pietro Vannucci, better known as the Perugino, frescoed the *Sala dell'Udienza* (Audience Chamber), one of Perugia's most famous Renaissance monuments. The cycle of paintings, ordered by the humanist Francesco Maturanzio, celebrates the harmony between classic culture and the Christian faith.



Next to it is the *San Giovanni Battista* chapel frescoed by Giannicola di Paolo (1513-1528). The wooden high-backed chairs of the entrance hall, where the Jurists' Society met, are by Gianpietro Zuccari and assistants (1615-21).

2. PALAZZO GRAZIANI

Designed by the architect Vignola in the second half of the 16th century. At the end of the 19th century, Annibale Brugnoli decorated the *Salone delle Adunanze* (Reception Hall) with dramatic episodes taken from Perugia's *Risorgimento*, effectively interpreting the spirit of the times.

Proceed along Corso Vannucci

3. TEATRO DEL PAVONE

One of the three major theatres of Perugia (reserved for the nobility) together with Teatro Morlacchi (favoured by the bourgeois classes) and Teatro Turreno (for the common folk). Built between 1717 and 1723, it was subsequently reconstructed based on a design by Pietro Carattoli in the second half of the 18th century. Its inauguration coincided with the beginning of the Carnival of 1773. It contains decorations by Francesco Appiani.



NICOLA MILETTI-FOTO PUCK



Proceed along Via Bonazzi

4. FORMER CHURCH OF THE SUFFRAGIO

Built in 1639 by the confraternity by the same name. Within is preserved a *Nativity* by Francesco Bassotti and a wooden crucifix by Gianpietro Zuccari, both from the 17th century. Nowadays it is a municipal building.

5. CHURCH OF SANT'ANGELO DI PORTA EBURNEA

Already standing in the 11th century, it was first recorded in 1285 as a parish church. Its current neoclassical appearance is the result of 19th century restoration works. The interior holds oil paintings by Cristoforo Gasperi (mid 18th cent.).

Continue further down to the left along Via Bruschi as far as Porta Eburnea

6. PORTA EBURNEA OR ARCO DELLA MANDORLA

Its name derives from the ivory of the elephant that is the emblem of the district. The gate is original Etruscan up to the springer of the arch, transformed into an ogive arch in the Middle Ages. This has given it its second name (*mandorla* is Italian for 'almond'). The highroad towards Orvieto passed under this arch. Several of the gate's salvage stones bear fragments of the *AUGUSTA*



PERUSIA and COLONIA VIBIA Latin inscriptions found also on the Arco di Augusto.

Main itinerary: proceed along Via San Giacomo and Via del Parione. Detour: along Via del Paradiso and Via delle Forze, until you reach Porta San Giacomo (No. 7) and the church of San Prospero (No. 8)

7. PORTA SAN GIACOMO

A 13th century gate looking out towards lake Trasimeno and towards Chiusi. It marks the outside border of the medieval town that sprung outside the perimeters of the Etruscan-Roman town.

It leads to Fonti di Veggio, next to today's railway station, and to San Prospero. It was later replaced by the new Porta Eburnea or Porta Crucia as it was called by the pontifical legate Santacroce who had it rebuilt in 1576, in the nearby Via Eburnea. Almost entirely closed up in the 19th century, it was reopened in the early 20th century.



Cross Viale Pellini and to the right descend the steps into Via San Prospero up to the San Prospero church (No. 8). Go back up to Piazza del Circo using the escalators

8. CHURCH OF SAN PROSPERO

Erected in the 7th-8th century over

an Etruscan-Roman sepulchral area, records from 1285 show it was a parish church and in 1436 a branch of the abbey of Pomposa. It was redecorated several times in the course of the centuries, up until the latest restoration works in 1927. It holds within an 8th century **baldachin**, the statue of Saint Prospero in Amalfi style from the end of 13th century, and frescoes from 1255.



Return onto the main itinerary in Via del Parione

9. CHURCH AND CONVENT OF SANTO SPIRITO

The church, built starting in 1579, was completed according to the

design by Francesco Vezzosi da Pistoia in 1689. It holds 18th century faux-perspective architectures. The convent, first documented in the 13th century, has more ancient origins, probably from the 11th century, and was expropriated on the occasion of the unification of Italy. It was the seat of the city's first public school (1863).

Proceed along Via del Parione, then turn right to descend using the escalators

10. THE ESCALATORS

This mechanised pedestrian path was created in 1983 by the Municipality of Perugia, in order to offer an innovative system for accessing the acropolis without using cars. On the right side were two medieval convents, transformed into a male and female correctional centre in the 19th century.



11. CHURCH AND MONASTERY OF SANTA GIULIANA

The Cistercian nunnery, founded in 1253 by order of Cardinal Giovanni da Toledo, underwent various alterations during the centuries. The church's façade in pink and white marble and Gothic rose-window are original 14th century. The church and capitular hall have preserved



remains of the original painted decorations. The cloister, deemed to be Perugia's finest, is attributed to Matteo di Gattapone (1376). In the second floor loggias are displayed some lovely frescoes detached from the refectory walls. It was expropriated and became State property with the unification of Italy in 1861. The district by the same name that joined Santa Giuliana to the town was demolished to make way for the Rocca Paolina (1540-43).



Go back up the escalators to Piazza del Circo

12. CHURCH OF SANTI BIAGIO E SAVINO

Site of a more ancient oratory dating back to 1036, it became a parish church after the demolition of the San Savino and San Cataldo churches for the construction of the adjacent Rocca Paolina. Its title has now been transferred to the church of San Biagio in the modern district lying below. The construction of the Rocca Paolina demanded the demolition of seven churches, one basilica, two convents, seven towers, the Baglioni family's homes and about another three hundred private houses.

Proceed along Via Fatebenefratelli

13. COLLEGIO BARTOLINO AND SAN GIOVANNI DI DIO HOSPITAL

The left side of the building was dedicated by Marcantonio Bartolini, in 1575, to host young students from Perugia, Genoa and Lucca. Just a short way along the street is the ancient hospital, expanded and restructured, adjacent to and contemporary with the convent of San Giovanni di Dio (1584 ca), the church of which looks out onto the small square by the same name in the back.

Since 1859, the building has been the seat of the Moretti-Caselli artistic glassworks shop (*visits on request*, www.studiomoretticaselli.it)

Proceed along Via Fatebenefratelli, then turn right to go back up Via San Giacomo and Via Bruschi, all the way to Piazza Mariotti

14. MONASTERY OF THE MANTELLATE AND CHURCH OF THE ANNUNZIATA

The monastery, also known as "delle Povere" or "delle Servite", was built in the 14th century on top of the Etruscan walls (clearly visible in an internal hall) and amplified in the 16th century. Today it is seat to the Conservatory of Music of Perugia. Next to it stands the church (open to visitors on Wednesdays, 3.30 to 6.30 p.m.), first recorded in 1334 and restructured in 1641. The façade we see today is 19th century. Inside, it is decorated with works by Domenico Bruschi, including the painting *Anna* (1901), and the artist's self-portrait (the last on the right).



THOMAS CLOUGH/ARTI

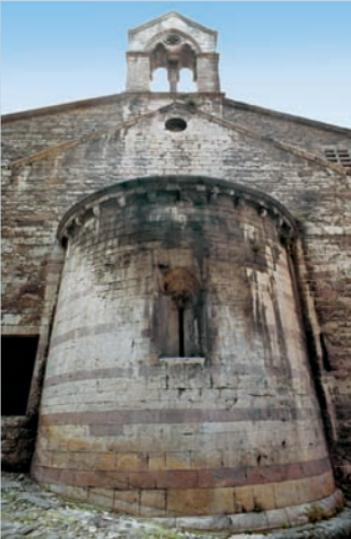
Proceed along Via della Cupa

15. SAPIENZA VECCHIA

The college was commissioned by Cardinal Nicolò Capocci and built between 1361 and 1369 to host foreign students for free. Since 1825 it has been the seat of the Collegio della Sapienza Nuova founded in the 15th century. Within, worthy of note are a beautiful well and a six-column portico added on in 1596, a small, charming theatre, recently restored, and an ancient chapel of San Gregorio Magno that preserves a crucifix from the second half of the 14th century (*visits by appointment*).

16. CHURCH OF SANTA MARIA DELLA VALLE

Once an ancient hermitage, subsequently used as a Carmelite convent (early 12th cent.), as a parish church (13th cent.), as a chapel of the Compagnia dei Muratori (Masons' Guild) (18th cent.), and finally as a chapel of the Salesian order. Worth seeing in the rear are the small circular apse and the small bell-tower with vaulting cell and double lancet windows from the 13th and 14th centuries.



17. CAMPACCIO GARDENS

The public gardens are located underneath the hefty Etruscan city walls made of travertine stone and dating back to the 3rd century B.C.

The steep hill on this side (only partly reclaimed in the second half of the 20th cent.) is the only point where the medieval wall joins with the Etruscan one, anyhow distinguishable thanks to the different size of the stones used on the top part (medieval). Set into the lower blocks is a secondary passage – sidegate – of the same age as the Etruscan wall.

Descend on the right side along Via della Canapina

18. FORMER CHURCH OF SAN BENEDETTO

Already officially recorded in 1207, the church is propped against the Etruscan wall that gives it its characteristic structure with superimposed halls (thus accessible both from the acropolis and from the lower level). Worth seeing is the small apse that juts out and remains suspended in air. It belonged up until the 13th century to the order of Jerusalem (Knights of Malta), and after 1777 was annexed to the nearby "Conservatorio Benincasa", that gave shelter to destitute orphaned girls, providing them with a dowry.



Turn back towards Corso Vannucci along Via Boncambi and Via della Luna, or by using the nearby escalators





PORTA SAN PIETRO



The 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 14th 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 15th 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 13th 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 15th 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 (16th cent.) and by Marino da Perugia (14th cent.).

Proceed along Via Sant'Ercolano



5. ARCO DI SANT'ERCOLANO

This is one of the seven gates set in the ancient Etruscan walls (3rd 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 14th century ogival arch. At the top is a lion sculpted in the early 13th 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 14th 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 17th 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 (3rd 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 19th 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 19th 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 15th 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 (14th cent.), as well as frescoes attributed to Cola Petruccioli and Allegretto Nuzi (14th cent.), the altar piece by Agostino di Duccio (1459), the gonfalon by Giannicola di Paolo (1494), a 16th century wooden chorus and a 17th 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 15th 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 18th 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 17th 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 15th 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 18th 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** (3rd-1st 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





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 7th-start of 6th 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 14th-15th 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 14th 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.

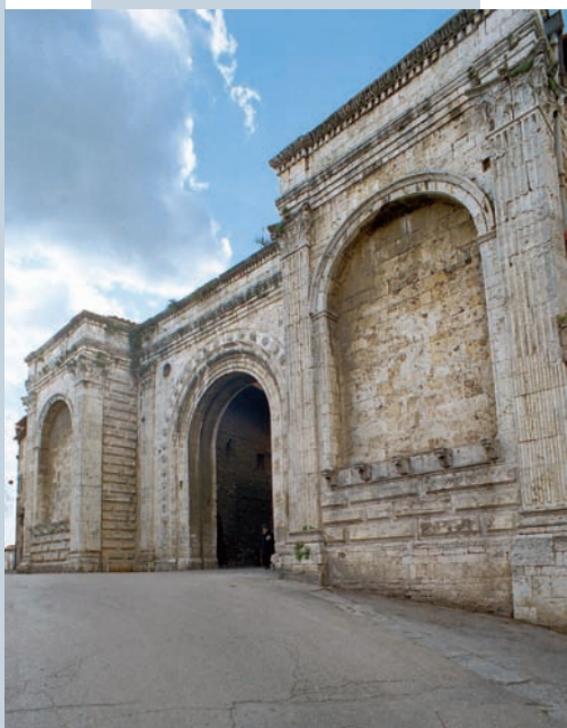
Nearby, in Via Bonfigli, the 14th century former Ospedale

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 18th 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 19th 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 (16th 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 16th-17th 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 16th 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 18th 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 16th 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 15th century Braccio Fortebracci created a drill-ground and where in the 18th century the Accademia degli Arcadi met, the current layout with parallel lanes and monumental holm oaks dates back to the 18th 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 29th). Already standing in 1027,



consecrated in 1205, underwent restoration works in the 16th and 18th 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 20th 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 seigniorship 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 18th 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 19th 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 16th 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 19th 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

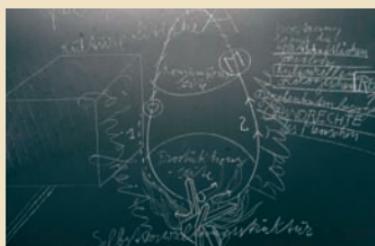
28. ROCCA PAOLINA

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 Tryptich*, *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 18th century to the beginning of the 20th 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 19th 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 (3rd 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 19th 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 18th 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 (17th cent.). From 1870 to 1904, based on a typical 19th 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 12th century as standing on Colle Landone, it was rebuilt in the 16th 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 13th 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.



Perugia University Town

Perugia has a particular vocation as a university town. The *Università degli Studi*, which was founded in the 13th century, has been welcoming students (*Studium Generale*) from all over Europe since the Middle Ages.

University for Foreigners of Perugia

piazza Braccio Fortebracci, 4
tel. +39 075 57461 www.unistrapg.it
This is the oldest and most prestigious university in Italy for the study and teaching of the Italian language and for furthering the knowledge of Italian culture and civilisation. Founded in 1921, in 1927 the university moved to the prestigious Palazzo Gallenga, for many years the residence of the noble Antinori family, who commissioned the Roman architect Francesco Bianchi to build it between 1740 and 1750.

Università degli Studi di Perugia

piazza dell'Università, 1
tel. +39 075 5851 www.unipg.it
The university currently includes the faculties of Law, Political Science, Economics, Letters and Philosophy, Education Sciences, Medicine and Surgery, Veterinary Medicine, Agriculture, Pharmacy, Maths, Physical and Natural Sciences and Engineering.

Perugia Music Conservatory

piazza Mariotti, 2 - tel. +39 075 5733844
www.conservatorioperugia.it
The first superior culture institution in

Umbria for advanced musical education, training, research and composition, the conservatory is housed in a monumental 16th century building that rises like a fortress above the Etruscan wall around the old town. The magnificent Auditorium boasts a grand concert mechanical organ with five keyboards, 58 registers and over 6,000 pipes.

Pietro Vannucci Fine Arts Academy

piazza San Francesco, 5
tel. +39 075 5730631 www.abaperugia.org
Located in the rooms of the San Francesco al Prato convent, the Academy is one of the oldest fine arts academies in Italy. It was founded in 1573 as the "Drawing Academy" by the painter Orazio Alfani and the architect Raffaello Sozi. The extensive art history library holds over 14,500 works. The Academy Museum, with its plaster cast collection, its drawing and prints room and its paintings gallery, was closed in 1998 for reinforcement work (the 19th century collection is exhibited at the Museum in Palazzo della Penna).



Perugia and its twin towns

Perugia is twinned with four European towns and two in the U.S.A., with which it organises exchanges and cultural events.

The "sister" towns are:

Bratislava (SR) - Aix-en-Provence (F) - Tübingen (D) - Potsdam (D)
Seattle (USA) - Grand Rapids (USA)

Museums

- National Gallery of Umbria (Porta Santa Susanna itinerary, pp. 37-38)
- National Archaeology Museum of Umbria (Porta San Pietro itinerary, pp. 60-61)
- Palazzone Antiquarium and Volumni Hypogeum (p. 75)
- The Museum at Palazzo della Penna (Porta San Pietro itinerary, pp. 69-70)
- Capitular Museum of the Cathedral of San Lorenzo (Porta Sant'Angelo itinerary, p. 26)
- Museum of the Gates and City walls (Porta Sant'Angelo itinerary, p. 30)
- POST Perugia Science and Technology Workshop (Porta Sole itinerary, p. 17)
- Perugina History Museum (see bottom of page)

CONSORZIO
PERUGIA
CITTÀ MUSEO

The Perugia Città Museo Card allows you to visit the artistic sites of Perugia, choosing different ways and lengths of your itinerary and having benefit by discounts and other advantages.

Sites where you can use the card:

SAN SEVERO CHAPEL - ROCCA PAOLINA MUSEUM SERVICES CENTRE - NATIONAL GALLERY OF UMBRIA - VOLUMNI HYPOGEUM - NATIONAL ARCHAEOLOGY MUSEUM OF UMBRIA - CAPITULAR MUSEUM - MUSEUM OF THE GATES AND CITY WALLS - NOBILE COLLEGIO DEL CAMBIO - NOBILE COLLEGIO DELLA MERCANZIA - PALAZZO BALDESCHI AL CORSO - PALAZZO DELLA PENNA - ETRUSCAN WELL

INFO: Consorzio Perugia Città Museo
Via Podiani, 11
Tel. +39 075 5772805 - 2834
Toll free number 800.961.993
infomusei@comune.perugia.it
<http://turismo.comune.perugia.it>

Perugina History Museum

Inaugurated in 1997 to commemorate the 90th anniversary of Perugina, the museum is divided into four sections illustrating the company's history, which is also the history of Italian culture and society. Photographs, documents, machinery, wrappings and packaging, technical and historical films, and the history of Italian advertising, from "Carosello" to present day adverts.

A fascinating journey through the world of chocolate, ending with a tour of the factory.

Reservations and further info: tel. +39 075 5276796



Palazzone Antiquarium and Volumni Hypogeum

Located 5 km from Perugia, at Ponte San Giovanni, this is the tomb of the Volumni family, a powerful aristocratic Etruscan family from Perugia. The tomb, which was discovered in 1840, is one of the most important of Etruria's monuments, and is part of the vast Palazzone necropolis, which extends all around the hypogeum and is dotted with numerous chamber tombs going from the early Etruscan era (6th cent. B.C.) to the Hellenic period (3rd-1st cent. B.C.). The hypogeum is dug deeply out of the ground and can be reached by a steep flight of steps down. In the atrium are numerous cinerary urns from the surrounding necropolis, which visitors may explore by way of a special guided route.

The name of the family is visible on the numerous inscriptions on the cinerary urns as well as on the one above the entrance, which bears the name of the owners of the tomb, the Velimna brothers (in Latin *Volumni*). The tomb is built in the architectural style of a Roman house and is composed of a vestibule, an atrium and a series of open rooms, with lacunar ceilings and pediments.

In the *tablinium* are seven cinerary



urns, six of which are in stuccoed travertine and one in marble.

The one belonging to the head of the family, Arunte, features a bed adorned with drapes on which the deceased is reclining. At each side of the base are two *lasas*, or winged demons, watching over the entrance to the underworld, which is portrayed in a painting between the two. The tomb dates back to the period between the second half of the 2nd century and the first half of the 1st century B.C. The necropolis is also home to an *Antiquarium* which hosts temporary themed exhibitions linked to objects found in the same area.

Via Assisana, 53 - Ponte San Giovanni, tel. +39 075 393329
www.archeopg.arti.beniculturali.it



Area and environment

The landscape is characterised by green hills and the gently flowing Tiber, and is surrounded by the woodland of the nearby mountains.

Monte Malbe extends to the west of Perugia and occupies a portion of territory in the Corciano Municipality. Its highest point is **La Trinità** (652 m asl), from where it is possible to enjoy a magnificent view that stretches from lake Trasimeno to Monte Subasio. Together with Monte Lacugnano it is considered "Perugia's own mountain". The area is more or less a nature reserve, occupying an area of 25 square kilometres. The woodland area is characterised by oak (holm oak and small bay oak), typical Mediterranean shrubs and chestnut. There is also a wide variety of mammals and birds.



Monte Tezio, rising 1,000 metres, is located at the suburbs of Perugia and represents an area of great natural and scenic interest: a green oasis where it is possible to find a huge variety of plant-life, ranging from Mediterranean shrubs to fir woods and mountain pastures. An unspoiled habitat where it is also possible to observe the flight of the harrier eagle, the buzzard and the kestrel, as well as many other birds. An area to be explored on foot, on horseback or by mountain bike.

The **river Tiber** flows slowly through the farmlands below Perugia, meandering here and there through the surrounding countryside.

At the foot of the hill the ancient "fords", that once connected the town to other

Umbrian towns such as Torgiano, Assisi, Valfabbrica, as well as those that rose along the Via Flaminia, are now the site of well developed areas: Ponte San Giovanni, Ponte Valleceppi, Ponte Felcino, Ponte Pattoli.



Walks in the countryside around Perugia

WALKING TRAILS

The most popular, featuring equipped green areas, are those at Pian di Massiano, a park that stretches along the Genna torrent, west of Perugia's hill.

Other trails wind for about 20 kilometres along the river Tiber, and are suitable in places for bikes and mountain bikes, from Ponte Pattoli to Ponte San Giovanni. The network of footpaths skirting the river allows visitors to make the most of the precious natural resources, from the rich plant-life to the fauna and splendid landscapes towards the Subasio and the river with its rapids and little beaches.

Well worthy of note, near Ponte Felcino, are the historic Pineta (Pine Wood) and Educational Woods, which are home to over 2,000 species of trees, bushes and plants, representing over 100 botanical species, and which have recently seen the addition of extensive rose gardens.

Map

Carta topografica Perugia-Deruta (K663) – scala 1:50.000, ed. Kompass Fleischmann Srl, Bolzano 1991.

"MONTE MALBE – LA TRINITÀ" PARK (652 m slm)

Just a short distance from the historic centre is a vast woodland area with a network of mule tracks, cart-ways and footpaths, including four itineraries marked out by the "Mountain Community".

A large portion of the area is occupied by the "Città della Domenica", known also as Spagnolia, after the Perugia industrialist family who founded it. (see description p. 78).

Map

Guida agli itinerari escursionistici di Monte Malbe e la Trinità, 1994.

MONTE TEZIO (ca 1000 m slm)

The massive mountain range rises above the Tiber Valley affording a magnificent view of the Apennines of the Marche and Abruzzo regions, as well as a delightful panorama of lake Trasimeno. The network of mountain paths, marked out by the CAI association, meander through the park that occupies a vast area of the highest part of Monte Tezio. The entrance to the Park is about 2 kilometres from the hamlet of Compresso. For info on excursions and Park activities we suggest a visit to the official website of the Monti del Tezio Association: www.montideltezio.it

Map

Carta topografica Perugia-Deruta (K663) – scala 1:50.000, ed. Kompass Fleischmann Srl, Bolzano 1991.

COLLESTRADA WOODS

Occupying about 63 hectares, the woods have characteristics common to relict woods, quite rare in this region, known as flatlands or foothills, and of particular geo-botanical interest.

The woods are made up predominantly of oak, including bay oak, black hornbeam and manner ash.

They are criss-crossed by a network of paths, the most important of which follows an easy trail right through the heart of the woods.

Map

Carta topografica Perugia-Deruta (K663) – scala 1:50,000, ed. Kompass Fleischmann Srl, Bolzano 1991.

Information

Mountain Community "Associazione dei Comuni Trasimeno Medio Tevere"

Via Dante Alighieri, 2 - Magione (PG)

Tel. +39 075 847411 – fax +39 075 8474120

*The above-mentioned places can be reached by public APM (Agenzia Perugina della Mobilità) buses
Toll free number 800512141 – www.apmperugia.it*

Città della Domenica

Also known as Spagnolia, after the Spagnoli, a well-known family of industrialists from Perugia, the Città della Domenica is the ideal park for nature lovers. It is located on Monte Pulito (600 m asl), about 2 kilometres from the town centre.

A world of adventure and fairy tales has been recreated on the outskirts of Perugia.

The main attraction is a series of themed fairy tale settings. In addition there is a fascinating adventure world, inspired in particular by the Far West, with cowboys and Indians. The zoo and botanical gardens are home to protected species of animals, as well as a *reptilium* and a variety of rare plants.

The park represents a specific means of promoting, in both adults and children alike, a higher awareness of nature as well as the importance of safeguarding the environment. For this reason the park is now a member of the European Association of Zoos and Aquariums.



Via Col di Tenda, 140 - tel. +39 075 5054941 fax +39 075 5054942
info@cittadelladomenica.com - www.cittadelladomenica.com

Events

• 29 January
Feast of San Costanzo
Tradition, art, culture and spirituality for the feast of San Costanzo, one of the patron saints of Perugia, martyred on 29 January.
www.comune.perugia.it

• July
Umbria Jazz - International Jazz Festival
Founded in 1973, this is one of the most important jazz events in Europe. The festival features a packed programme of concerts by the biggest stars of jazz, for ten days animating the streets of the town from morning to night. At the same time the "Umbria Jazz Clinics" are held by the prestigious "Berklee School" of Boston.
www.umbriajazz.com



• 30 July
Secolare festa del Santo Anello della Vergine
Cathedral of San Lorenzo
The rich reliquary that holds the Madonna's wedding ring is brought out and shown to the devout crowds of worshippers.

• end August - early September
"Figuratevi" - Festival internazionale delle figure animate
Considered one of the most important festivals of its kind in Europe, attracting companies from all over the world, it includes all genres of international festival of puppet theater.
www.tieffeu.com
www.figuratevi.it



• September
Sagra Musicale Umbra
Founded in 1937, this is one of the oldest musical festivals in Italy. A regional event, involving many towns around Umbria, it offers an excellent selection of religious symphonic and choir music. In addition to "ancient" music, the festival is also dedicated to modern and contemporary productions, as well as to popular music. Choirs and vocal groups also participate in the festival.
www.perugiamusicaclassica.com



• September
Perugia Classico

Historic centre, Rocca Paolina
The most important exhibition of fine acoustic musical instruments in Italy.
In the magnificent rooms of Rocca Paolina, visitors can admire the finely crafted instruments.
The exhibition, which also features seminars and educational activities, presents concerts and master classes by world famous musicians in different venues and theatres around the historic centre.

• October
Eurochocolate

International chocolate festival dedicated to lovers of the "food of the gods".
Each year the festival transforms the historic centre of Perugia into one big lively chocolate factory, with non-stop lessons for amateurs and semi-professionals, chocolate tasting, exhibitions and seminars.
A unique festival full of variety starring the most celebrated brands of Italian and foreign chocolate.
www.eurochocolate.com



• November
Umbria Libri

Rocca Paolina, ex Borsa Merci
Umbrian book fair.
An important appointment on the region's cultural scenario.
New publications, meetings with authors, debates, seminars with Italian and international writers, philosophers and intellectuals.
www.umbrialibri.com

• December

Batik - Perugia Film Festival
Rocca Paolina, Teatro Morlacchi
A festival featuring films from over seventy countries, with film shows and meetings with directors.
www.batikfilmfestival.it

• December
Natale in...

Rocca Paolina and other venues around the town host a trade fair presenting Christmas arts, crafts and traditional foods.
www.akantho.it

• first Sunday of each month
Umbria Terra Viva

piazza Piccinino
Monthly market of organic and natural products.

• last Saturday and Sunday of each month

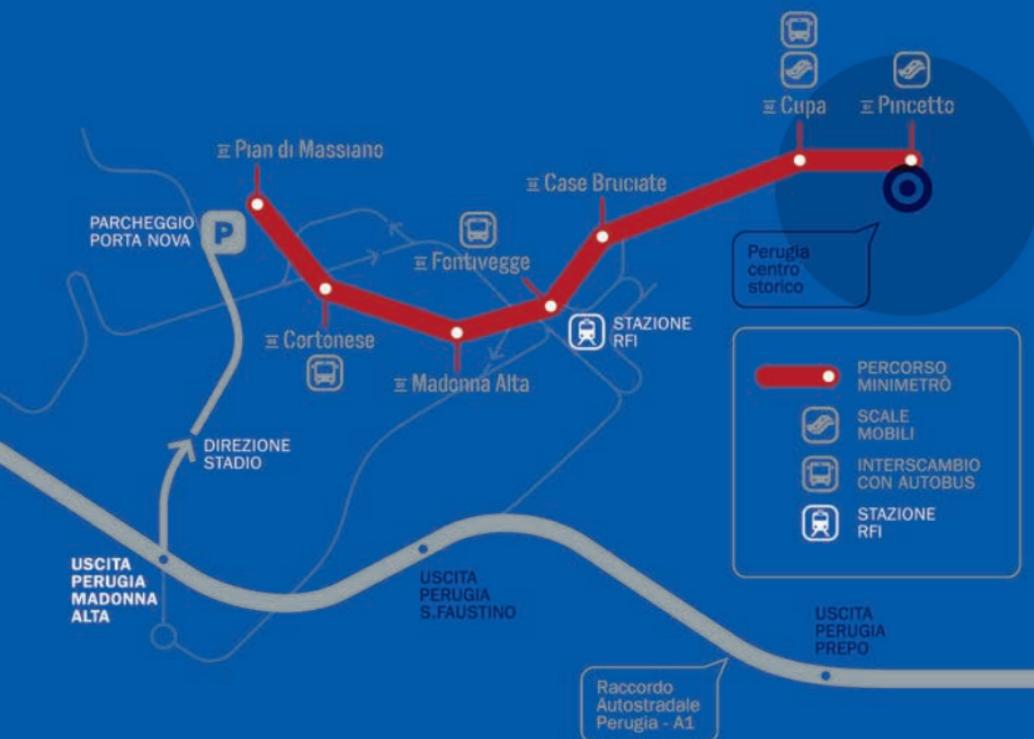
National Antique and Collectors' trade fair
Rocca Paolina, Giardini Carducci, loggia del Palazzo della Provincia
Monthly market, with furniture, knick knacks and curios.



• 1°-5 novembre
Secolare fiera dei morti (Feast of All Souls)
(previously Ognissanti or dei Santi)
Pian di Massiano
www.comune.perugia.it



Una metropolitana leggera, realizzata con tecnologie innovative uniche nel proprio genere, che consente ai cittadini e ai turisti di salire sulla collina del Centro storico di Perugia, di muoversi nella città in modo rapido ed ecologico e di godere di piacevoli panorami.



Minimetrò Perugia

Come raggiungere il centro storico di Perugia utilizzando il Minimetrò:

→ **in auto** (Stazione Minimetrò Pian di Massiano)

Raccordo Autostradale Perugia - A1

Uscita Perugia Madonna Alta

Direzione stadio

Parcheggio "Porta Nova"

→ **in treno** (Stazione Minimetrò Fontivegge)

Stazione RFI di Fontivegge, collegamento

pedonale diretto dalla banchina del binario 1

Orario di servizio

Lunedì - Sabato: 07,00 - 21,20

Domenica e festivi: 08,30 - 20,30

Ultima corsa quotidiana entro

15 minuti prima dell'orario di chiusura.

Frequenza media di passaggio:

circa 2,5 minuti.

Eventuali modifiche agli orari di servizio, saranno consultabili sul sito internet:
www.minimetrospa.it

minimetrò





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Repubblica Italiana



Regione Umbria



Agenzia Regionale
di Promozione Turistica



Comune di Perugia

ASSOCIATED TOURIST SERVICES

(Municipalities of Perugia,
Corciano, Deruta, Torgiano)
via Mazzini, 6 - 06121 Perugia
tel. +39 075 5728937
fax +39 075 5739386

IAT di Perugia

(Municipalities of Perugia,
Corciano, Deruta, Torgiano)
Loggia dei Lanari
piazza Matteotti, 18
06121 Perugia
tel. +39 075 5736458 - 5772686
fax +39 075 5720988
opening time: 8:30 a.m.-6:30 p.m.

Porta Nova - Pian di Massiano
workdays 8:30 a.m.-6:30 p.m.
holidays 8:30 a.m.-1:30 p.m.
info@iat.perugia.it
iat@comune.perugia.it
<http://turismo.comune.perugia.it>

Infopoints out of town

• Infopoint Portanova
Pian di Massiano
tel. +39 075 5058540

Tourist Guide Services

Cooperative of Guides
in Umbria - Perugia
tel. +39 075 5732933
fax +39 075 5727235
www.guideinumbria.com
info@guideinumbria.com

Tourist Guide Association

of Umbria
tel. +39 075 815228
fax +39 075 815229
www.assoguide.it
info@assoguide.it

Consorzio Perugia Città Museo
via Podiani, 11 - Perugia
tel. +39 075 5772805-2834
toll free number 800.961.993
infomusei@comune.perugia.it
<http://turismo.comune.perugia.it>