

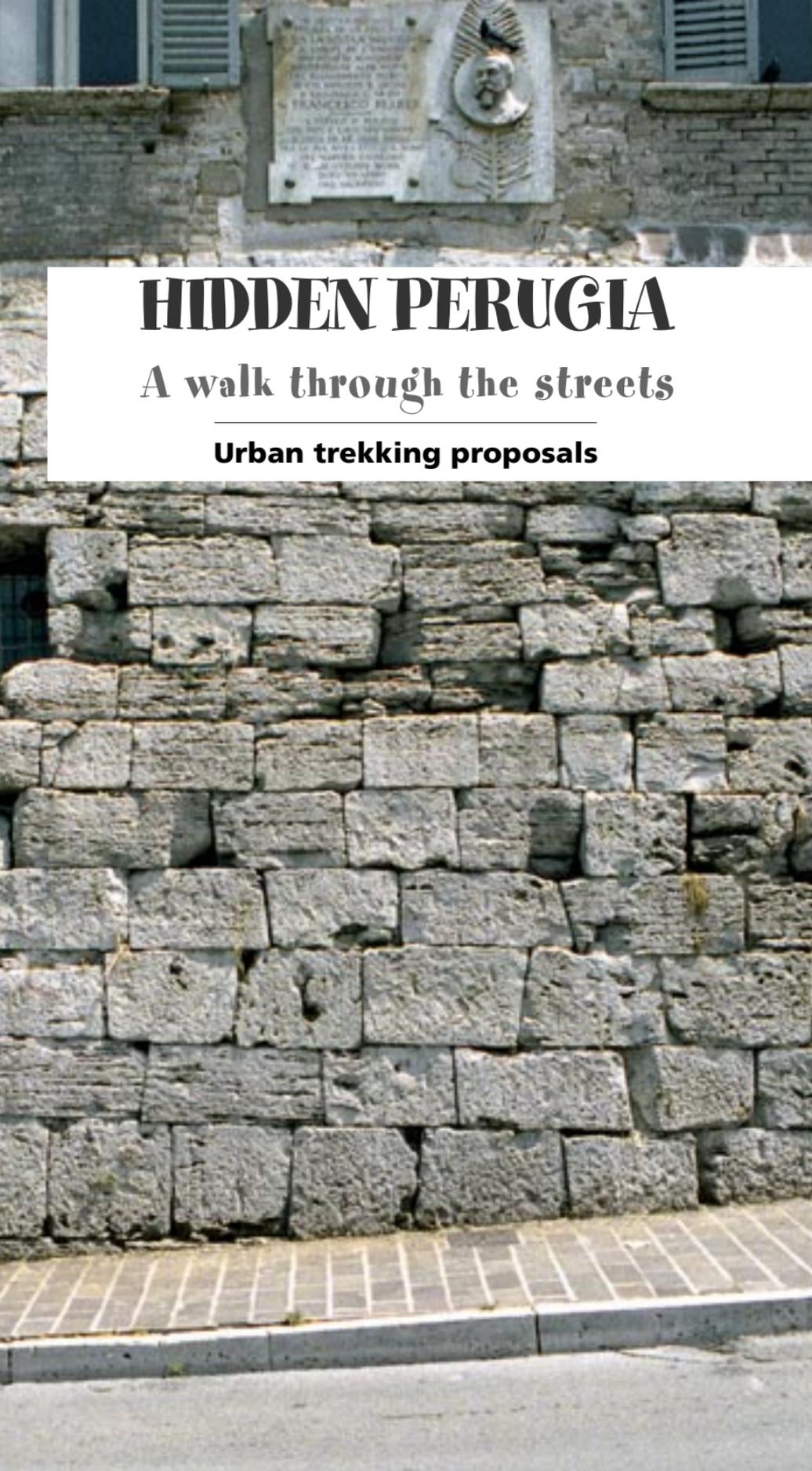
HIDDEN PERUGIA

A walk through the streets

Urban trekking proposals





A stone wall with a plaque and a window above it. The plaque is rectangular and contains text and a portrait. The wall is made of large, rough-hewn stones. The window above the wall has blue shutters.

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A walk through the streets

Urban trekking proposals

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Note for visitors

This guidebook leads visitors through the alleyways and little squares of the city's five districts. Each itinerary starts from the centre (Piazza IV Novembre, Piazza Matteotti, or Corso Vannucci) and returns to its starting point, as shown on each map, leaving the possibility to customize the itinerary on the basis of one's own time, interests, and needs. In some cases there are possible detours that may lengthen or shorten the itinerary. The tour takes place totally outdoors, privileging the lesser known aspects of the city's most famous monuments, and can take from two to three hours. For more detailed information, also concerning visits to inside the monuments, you are invited to consult the *Guida di Perugia* (*Guide to Perugia*), 2006. It is also recommended that you contact the Perugia IAT (Tourist Information and Reception Office) at Piazza Matteotti 18.

The information contained in this guide has been updated as thoroughly as possible as of its printing date.

The information given on the itinerary maps may be approximate in nature.

The publisher declines all responsibility in connection with the use of this guidebook.

Five itineraries for discovering the truest and deepest identity of the city of Perugia, which generally escapes traditional tourism, to be taken on foot through an intricate web of alleyways, little streets, small squares, and steps.

The itineraries start from the acropolis, with the monuments most well-known to tourists, and go through each of the Etruscan and medieval city's five historic districts, marked by the gates of the walls.

The guidebook describes the route, indicating and explaining the attractions and curiosities encountered, with attention to the "technical" and sporting aspects also, which make it an original urban trekking proposal.

Following the itineraries, it is possible to savour the deep taste of the history, culture, and ancient handicraft and commercial trades that are part of Perugia's identity.

Thus what is being offered is an alternative touring model, one of sustainable and quality tourism, which offers tourists the opportunity to deepen their knowledge of the city and extend their stays in Perugia.

Ilio Liberati

Commissioner for Economic Development and Tourism

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Introduction

*Wandering through these complicated, steep, humpy streets,
through these precipitous galleries, with their loose bricks,
crossed by curbs to slow down the feet,
amidst these strange buildings...*

(H.A. Taine, *Voyage en Italie*, I, Paris, 1866)

*They wandered to and fro, accordingly,
and lost themselves among the strange, precipitate passages,
which, in Perugia, are called streets.*

*Some of them are like caverns, being arched all over,
and plunging down abruptly towards an unknown darkness;
which, when you have fathomed its depths, admits you
to a daylight that you scarcely hoped to behold again.*

(N. Hawthorne, *The Marble Faun*, Boston 1860)

After the *Itinerari archeologici* (*Archaeological Itineraries*) on the important structures of its origins and after the *Guida di Perugia* (*Guide to Perugia*) through the main monuments of its five districts, the third guidebook reveals a city that is in many ways unknown and intimate, hidden to inattentive and hurried eyes, which enables visitors to enter the heart of the old town, through a dense network of alleyways. These, starting from the main streets of the five districts, branch out in a tortuous and steeply winding web following the morphology of the terrain and the town plan, which has remained largely unchanged since its medieval origins, or just slightly modified by subsequent renovations. The authenticity and singularity of the city in its alleyways is such that the atmosphere and the sensations for the modern visitor are not too different from those perceived by 19th-century travellers, such as Taine or Hawthorne. But that which seems still and unchanged in time conceals, instead, a continuing overlapping of signs and marks, stories, and memories of what has happened here, of those who have lived here, both common people and nobles, craftsmen and warriors, unknown and famous persons, men and women. All have contributed to build the city that has arrived down to us. The guide makes it possible to decipher those signs and marks, to discover what is still hidden, and to recover its many stories, through five itineraries, which develop along the intricate network around the main streets of the districts.

What emerges is an extremely rich heritage, almost two hundred alleys and small squares, the interest of which can be seen in the variety and uniqueness of their names. These range from the numerous names of famous families and people, to those of unknown women (Sposa, Viola, Giulia, Gismonda), from the names inspired by the ancient trades (Canapina [Hemp Worker], Pellari [Leather Workers], Martelli [Hammers], Solfaroli [Sulphur Workers], Oro [Gold], Cera [Wax], Spade [Swords]) or their characteristics (Cupa [Gloomy], Rupe [Crag], Labirinto [Labyrinth], Ritorta [Twisted], Scura [Dark], Chiara [Light], Streghe [Witches], Baciadonne [Woman Kisser]), to those referring to exotic or common animals (Drago [Dragon], Orso [Bear], Struzzo [Ostrich], Bufalo [Buffalo], Aquila [Eagle], Pernice [Partridge], Piccione [Pigeon], Cane [Dog], Gatti [Cats], Lucertola [Lizard], Tartaruga [Tortoise]), and to amusing words in local dialect (*Prome, Piscinello, Cuccuina, Bulagaio, Barutoli*).

It is an extraordinary image of a city that speaks to those who wish to listen and shows things to those who wish to see with different eyes.

Lorena Rosi Bonci

Itineraries





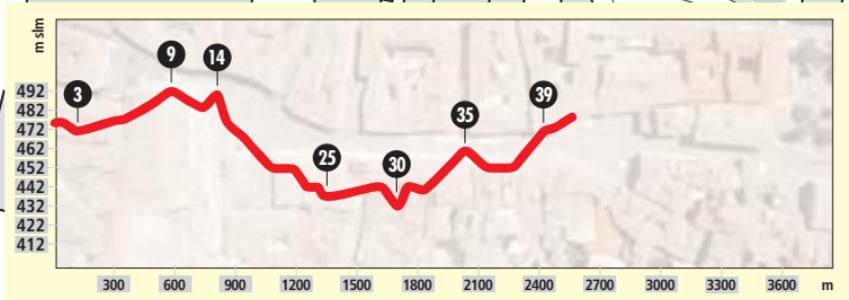
PORTA SOLE



The symbol of the quarter is the sun, which refers to its topographical exposure, facing east; it is associated with the colour white, which is the colour of light, but also the colour of the flour that came from the mills on the Tiber along the royal road, which left from here. The patron saint is San Romualdo dei Camaldolesi, who founded a monastery on the ruins of an ancient temple on the acropolis around 1000.



ITINERARY OF PORTA SOLE





- 1 Piazza IV Novembre
- 2 Via Calderini
- 3 Via Volte della Pace
- 4 Piazza Piccinino
- 5 Piazza Danti
- 6 Via del Sole
- 7 Via delle Prome
- 8 Piazza Rossi Scotti
- 9 Piazza Michelotti
- 10 Via dell'Aquila
- 11 Piazzetta Raffaello
- 12 Via Raffaello
- 13 Via Mattioli
- 14 Via Cesarei
- 15 Via Bontempi
- 16 Via degli Azzi
- 17 Via del Duca
- 18 Piazzetta del Duca
- 19 Via della Viola
- 20 Via del Prospetto
- 21 Via e piazzetta San Giovanni del Fosso
- 22 Via della Madonna
- 23 Via Imbriani
- 24 Via Bonaccia
- 25 Via Baciadonne
- 26 Via Abruzzo
- 27 Via Orizzonte
- 28 Piazza del Carmine
- 29 Via dell'Asilo
- 30 Via Enrico Dal Pozzo
- 31 Via dei Lanari
- 32 Via della Torricella
- 33 Corso Bersaglieri
- 34 Via del Roschetto
- 35 Via Sdrucchiola
- 36 Via della Paziienza
- 37 Via Cartolari
- 38 Via Alessi
- 39 Via del Forno
- 40 Via Fani
Piazza IV Novembre

*Detours
into Via Dal Pozzo
and Corso Bersaglieri*

From **Piazza IV Novembre** turn into **Via Calderini**, dedicated to the great architect from Perugia (Perugia 1837-Rome 1916), which was formerly **Rimbocco degli Scudellari**. It was extended in 1591 by cardinal Pinelli, the papal legate, after whom **Via Pinella** was named, which later became **Via del Commercio**. When you reach **Piazza Matteotti**, on the left you will find **Via Volte della Pace** (*photo*). It is one of the most characteristic streets in the city, covered with cross arches from **Piazza Matteotti**, which follows the curved path of the Etruscan wall, stretches of which can be seen in the shops below in **Via Alessi**. In 1899, an epigraph was



found, under the road, relating to the Roman *chalcidicum* (portico with columns) and, above the Etruscan walls, a long Gothic arcade open to the east, resting on pillars, which is considered by historians to be a place of great political and social importance for the city.

Follow this until it joins onto **Via Bon-tempi**, which takes you to **Piazza Piccinino** (once **Via dei Gigli**, **Via degli Eugeni** and **Via della Compagnia della Morte**), named after the famous **Nicolò**, who was so-called for his physical stature. He was a great captain of fortune and the companion of **Braccio Fortebracci**, first an ally and then a rival of **Francesco Sforza** (Perugia, 1368-Milan, 1444). In the middle of the square is the **Sorbello well**.

The square is the result of the demolition carried out at the request of **Cardinal Crispo**, in the second half of the sixteenth century, on the side where the church of the **Compagnia della Morte** (1573-1603) was built, which was also known as the church of **Misericordia** that had originated to bury the unburied dead or those on deconsecrated ground. The original project by **Vincenzo Danti** was completed by **Bino Sozi**, after his death (1576). The façade, which was left incomplete as a result of various financial difficulties, bears the town's symbol of the griffon and the three coats of arms on the top of the doorway belonging to **Pope Clement VII**, **Cardinal Bevilacqua** and the prelate **Maggi** (*photo*). Inside you can find eighteenth-century reconstructions.



At n. 9 is **Palazzo Bourbon Sorbello**, which, like the others at the side, rests on the Etruscan boundary wall and earlier medieval structures. The ruins of a medieval tower are particularly notable, where there is a plaque dating back to 1639 recalling that it was the property of the **Oddi** family. After passing from **Diomedegli Oddi**, in 1666, to the **Eugeni** family, the building became home to **Charles III of Spain**, in 1734, until 1785, when it was exchanged with the building in **Porta Eburnea** that belonged to the **Marquis of Sorbello** who was responsible for the restoration work and setting up of a large library, especially **Uguccione Ranieri**. The **Masonic House of the Grande Oriente d'Italia** (Grand Orient of Italy), which unites the lodges of Peru-



gia, has been here since 1970. Beneath this is the Sorbello well (entrance from Piazza Danti; see *Guide to Perugia*, 2006, p. 28).

This takes you to **Piazza Danti**, formerly Piazza delle Erbe and Piazza della Paglia, which is marked by the small reliefs at the sides of Palazzo



del Turreno towards Via Bartolo and Via del Sole, portraying hands clutching ears of wheat (*photo*) to show that "si vendevano biade e pane" (grain and bread was sold here) (Gigliarelli, 1907). Indeed, underneath the Mon Maggiore fortress there were the corn storehouses. In the Middle Ages it was a market place, and even today, on Tuesdays and Saturdays, there is a little terracotta market. The square originated after the separation from the *platea magna* in the fifteenth century, with the construction of the new cathedral.

The Turreno theatre, which was opened in 1891, looks out onto the square, with its Arenti design and capitals by the rich lawyer Bianchi; the inside structure was made of iron and cast iron. It took on its present appearance after the reconstruction in 1953, which altered its original decorations and structure. It was the democratic theatre par excellence for the new classes, made in stone on top of an earlier wooden amphitheatre

The name Danti comes from the famous family from Perugia in the sixteenth century, which called itself this name in honour of Dante Alighieri, rather than its original name, which was Ranaldi; Piervincenzo Ranaldi (1460-1512) was indeed nicknamed "Dante" because of his passion for the great poet. Members of the family include Giovan Battista, a mathematician and engineer; Giulio (1500-75) the son of Piervincenzo, who was a goldsmith and architect, who assisted Sangallo on the Rocca Paolina Fortress; a sister, Teodora, an intriguing and mysterious figure, who was a mathematician, astronomer, art theorist and painter; Vincenzo (1530-76), the son of Giulio, a sculptor and architect and the author of treatises, and the brothers Egnazio and Girolamo: the first, who was a Dominican friar, mathematician and cartographer, at the service of Gregory XIII, was famous for the forty maps frescoed in the Belvedere Gallery in the Vatican, for the chair of mathematics in Florence and Bologna and as the bishop of Alatri (1583); the second, who was a painter and goldsmith, work-

ing in Perugia, where he painted the sacristy of San Pietro, was famous as a good mannerist. The family's tomb is in the church of San Domenico (on the left pillar of the presbytery, in the apse, where there is a bust-portrait of Vincenzo; see Perugia, 1993, p. 146). The name of the place refers, in particular, to Vincenzo Danti, who made the valuable bronze statue of Julius III (1553), an early work, which is now on the side of the cathedral, but which was in Piazza Danti until 1899. The square was, in fact, called "Piazza del Papa" until the statue was moved to make way for the electric tram, which opened in Perugia that year. Vincenzo worked in Rome and Florence (after 1557) under Cosimo I, and finally returned to Perugia in 1573. In 1566, he was involved together with his father and his brother Girolamo in the illegal transport of the Arringatore statue by Pila for Cosimo I, from Perugia to Florence. He was considered the only true great sculptor from Perugia. Alongside others, he was involved in the founding of the Academy of Design in Perugia.

that was opened in 1879 with the Guillaume Circus. In 1896, it held the first film show in Perugia, and in 1897 it hosted the Lumière brothers. In 1926, it was rebuilt with a large atrium and decorations by Ulisse Ribustini (portraits of singers, poets and musicians from Umbria) and frescoes by Migliorati, which were lost after the final restoration.

At n. 28 is Palazzo Conestabile della Staffa, which was built in the 14th century by Cherubino degli Ermanni, the brother-in-law of Braccio Fortebracci. It was named after the Ridolfis, who were appointed the constables of the Church by Pope Eugenio IV, and heirs, by marriage, of the name and possessions of the Alfani della Staffa family, who restored it at the end of the eighteenth century with its present appearance. It hosted Francis I, the emperor of Austria in 1819.

Continue along *Via del Sole* (photo), which leads to Monte del Sole, now Piazza Michelotti, towards the upper part of the city.



Here was the acropolis, with its temples, which was later occupied, from 1373 to 1376, by the Monmaggiore Fortress, which was named after a delegate of Gregory XI ("to control the city and its citizens"; see Zappelli, 1999, p. 197), and destroyed by the people of Perugia. Various architectural stratifications can be seen, al-

though the noble buildings now preserve a mainly sixteenth-seventeenth-century appearance, after the great urban renovation by Cardinal Tiberio Crispo, the papal legate from 1545 to 1548.

The road continues left into *Via delle Prome*, which is named after the protrusions of the great walls below from the fourteenth-century fort of Porta Sole, which are resting, in turn, on a stretch of Etruscan wall.

At the beginning of the road, on the left, at numbers 1-2, an iron gate belonged to the "Ice Factory" whose entrance was in *Via Bartolo* below (ivi, p. 158).

At n. 6 is a house with a balcony, where the date 1447 is inscribed on the emblazoned architrave of the doorway (photo).



At n. 15 is Palazzo Conestabile della Staffa, of the same family in Piazza Danti, which was built in the seventeenth century for the rich merchant Ferretti, and later passed to the Piazza family and then became the home of the Countess Maria Valentini Bonaparte, the niece of Napoleon I (the younger brother's daughter). After 1850 it became the political and literary salon privileged by the high society of Perugia and the supporters of the Risorgimento. It later became the residence of the Conestabile family until 1964, which gathered a priceless collection of paintings, including the *Madonna del libro* (Madonna of the



book) by Raffaello, which was sold at the Hermitage of Saint Petersburg. The family, on the ground floor, in agreement with the Stigmatine nuns of Porta Sant'Angelo, handed out food and clothes to the poor. It was extended in 1818 (following the design of Giovanni Cerrini), and further transformed to make it suitable for the library services that were transferred from Palazzo dei Priori in 1969. The library grew particularly thanks to the donation made by Prospero Podiani of 7000 volumes, in 1582, and the State-acquired religious collections.

In front is a building with a small mannerist doorway, which later became home to the Academy of Design until 1812 (at the side, between numbers 16 and 18 is the epigraph dating back to 1638 on pink stone that recalls the first Academy of Fine Arts). By the side is the church of Sant'Angelo della Pace (see *Guide to Perugia*, 2006, p. 17) from the 16th century, which was built on a previous loggia dating back to 1548. Alessi (according to others Sangallo) was commissioned by Crispo, which can be seen from the Latin inscription on the architrave relating to the loggia built by Paul III; of note on the protruding eaves are small gargoyles (*photo*).



Once home to the Compagnia dei Muratori, dei Lanari, della Santa Croce (Company of Masons and Wool Merchants, of the Holy Cross) (in the nineteenth century), it is now the library deposit. The spectacular spiral stairway begins at the side, in Via delle Prome, with three flights of steps (*photo*), the second of which rests on the Etruscan walls, and offers a splendid view over borgo Sant'Angelo. At the bottom it joins Via Bartolo and Via Scoscesa. Stay in Piazzetta delle Prome, which is now Piazz-



za Rossi Scotti, where you can enjoy the beautiful view that stretches from Porta Sant'Angelo to borgo Sant'Antonio, and which, according to Walter Binni (1984), is the most authentic and original.

The square is named after the building of the same name dating back to the seventeenth century that was built on the ruins of Monmaggiore Fortress, to the east of the square, which belonged to the family of considerable cultural and artistic and papal tradition that opposed the Savoia family. One of its distinguished members was Count Giovan Battista (1863-1926), a journalist, writer, archaeologist (director of the then Archaeological Museum), and collector of antiques, books and works of art. The building's collections and valuable furnishings ended up at the auction after his death, and were split up and scattered (the great nineteenth-century chandelier can now be found in the dining room in Hotel Brufani).

The building partly went to the Mescolini Romizi family, and partly to public organisations. Of note is the garden "Il Giardino dell'Usignolo" (private property) that overlooks the buttresses of the fortress and the ruins of the Etruscan walls, from which you can admire a splendid view of the medieval walls of borgo Sant'Antonio and the neighbouring bell-tower of Santa Maria della Misericordia.

Go up Piazza Michelotti, once Piazza del Monte di Porta Sole, which was named after the famous captain of fortune Biordo Michelotti in 1870, who was born and died here, in the houses of the Michelotti family (Perugia, 1352-98). He served the Visconti family and the Municipality of

Florence. Back in Perugia, he put himself at the head of the popular faction of the Raspantis, defeating the noble Beccherinis; he came to power in the city in 1393 and, as lord of Perugia, he subdued villages and castles. In 1397, a year before his death, he married a young Orsini. His claim as head of the Raspantis caused such concern among the nobility of Perugia that by means of the abbot of San Pietro, Francesco Guidalotti, he was killed on 10 March 1398. His death was avenged by the people with the massacre of the Guidalottis and the fire of San Pietro. Such was the gravity of events that only in 1497 did the abbot's family commission the Beato Angelico with the *Polittico dei Domenicani* (Polyptych of the Dominicans) for the Guidalotti chapel in San Domenico (which is now kept in Umbria National Gallery).

At n. 1 is Palazzo Veracchi Crispolti (once Palazzo di Biordo). The present façade, which can be dated to 1550, is defined by great string-course frames, fifteenth-century style square windows, and an Alessian style doorway. Above this is the inscription RESTAURUS CAST.I.C/ in memory of the old owner, the famous jurist Ristoro Castaldi.

On the right is a plaque in honour of Mazzini, dating back to 30 April 1872, and on the left is a plaque in honour of the Risorgimento patriot Quadrio Di Maurizio.

In the inside courtyard is a well (1371-74) steeped in history, which belonged to the fortified papal building of Monmaggiore: the body of Biordo is said to have been thrown here, and it is said to have been a witness to the "nozze di sangue" (marriage of blood) or "nozze rosse" "red marriage" in 1500. This building, which was the Baglioni's main building in colle del Sole, was the residence of Astorre Baglioni who married Lavinia Orsini Colonna at the height of his power, on 28 June. The lavish wedding lasted for two weeks until the night between July 14 and 15 when a group of plotters, led by the cousins Carlo and Grifonetto Baglioni, entered the building and massacred Astorre and his relatives. This was followed by bloody vendettas, in which Grifonetto was killed and immortalised, in 1507, in the famous painting the *Deposizione Baglioni*

(the Baglioni Deposition), by Raffaello, which was commissioned by his mother Atalanta (initially kept in the family's tomb in San Francesco al Prato, later stolen, and now in the Borghese Museum in Rome).

A nursing home, at n. 4, bears the motto in Latin on the architrave: "he who is the guest of an enemy, is not safe". At n. 5 is Palazzo Cesarei, named after the noble family that once lived here, whose members include Count Giulio (1744-1829), a liberal mayor under Napoleon (see Via Cesarei, p. 21); the Meteorological Observatory was located in the arcade in 1864.

Carry on along *Via dell'Aquila*, which is topographically the highest, 493 above sea level, hence the name of "Via dell'Aquila" meaning the "Road of the Eagle"; this dark and narrow road leads into *Piazzetta Raffaello* or San Severo and is defined by the façade of the church of San Severo (*photo*); in the middle of the eighteenth century this little square was built on a pre-existing medieval one, next to the monastery of the Camaldolesi of Ravenna, which was founded by San Romualdo.



The monastery has been transformed several times over the years, from a printing works, in the nineteenth century to barracks for the city's guards and a royal school for boys. Today, it is a residence.



Next to this is the chapel dating back to the fifteenth century, inside which you can see the only work left by Raffaello in Perugia, portraying the Trinity, from 1505, which was left incomplete and finished at the bottom by Perugino (1521). On the house opposite are Dante's verses (Par, XI, verses 43-48: to introduce the east, where Francesco was born) (*photo*).



Via Raffaello (once San Severo) starts here, and is dedicated to the great artist from Urbino; going down towards Via Bontempi, on the right, you come to Via Mattioli. This road was possibly named after the famous doctor Mattiolo Mattioli, an astronomer, theologian and philosopher (early fifteenth century), who was considered the "prince of liberal arts" (Briganti, 1954, p. 85). He taught medicine not only in Perugia, but also in Siena and Padua. Sandro Penna was born in the road, in a humble building, at n. 7 (now number 17) (*photo*), on 12 June 1906 (of Armando and Angela Antonione Satta), where he stayed for just a year. After the small square go

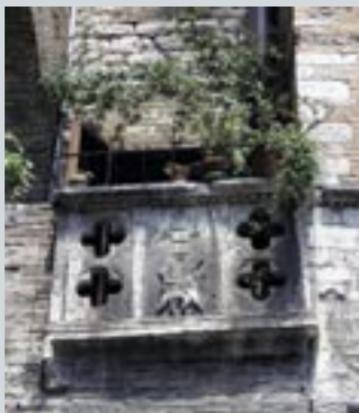


down along Via Cesarei, which was named after the noble family of the same name, and follow Via Raffaello again until you come to Via Bontempi (*photo*).



Its name comes from the old noble family from Perugia that had its houses here. Supporters of the Raspanti's anti-noble party, they gave Perugia a bishop, Andrea Bontempi, who became cardinal in 1352, as well as various men of letters. During the fifteenth century, some of the Bontempis ended up in ruin or exile, only to regain their dignity and honour after the end of the Baglionis. The road was built by Cardinal Crispo, a legate of Pope Paul III, during the urban redevelopment of 1547, on top of the ancient Etruscan-Roman decuman. It presents an array of noble buildings mostly dating back to the seventeenth century.

Going down, on the right, is Palazzo Baldelli Bombelli (1644); then, after the flyover, at number 28, on the left, was the storehouse that belonged to the Cavaceppi family, a rich dynasty of merchants who owned several shops and houses in Porta Sole. Their coat of arms, in a garland, also shows the gridiron of San Lorenzo, recalling the ancient property of the "Capitolo di San Lorenzo", which can be seen on the engraved, perforated balcony, decorated with four little Corinthian pillars (*photo*).



On the right, you come to **Via Degli Azzi**, a small, dead-end street, at the side of Palazzo Degli Azzi (once Tichioni, now Rizzoli), which was named after the noble family originally from Arezzo that moved to Perugia in the eighteenth century, where it was registered with the *Nobili Collegi del Cambio e della Mercanzia* (Noble Guilds of the Exchange and Trade). In the early nineteenth century Ugo Maria Degli Azzi married a Vitelleschi and added the name to his family name. We must remember Giustiniano Degli Azzi, who was a teacher of Roman law, from 1841 to 1860, at the University of Studies of Perugia and a famous civil and criminal lawyer.

On the right, in a courtyard, from 1884 to 1984, was the Benucci Printing Works. In 1903, the first electric printing machine was used here, in a building owned by the Olivetani family that was perhaps used as a wheat warehouse, which is indicated by the *Montis Morcini* engraving and the crowns of olives (*photo*). Next to this,



at n. 21, a wall with a single lancet window bears witness to the thirteenth-century church of Santa Maria Maddalena, formerly of the Franciscan Tertiaries and then the Olivetani family (before the construction of the convent of Montemorcinio Vecchio).

Just before Porta dei Gigli is Palazzo Montesperelli. It was built in the road that is now closed off, which led up to San Severo, and which gave its name, in the past, to Porta dei Gigli (meaning the Gate of Lilies) (*photo*) after the flowers painted on the top of the vault belonging to the Farnese family's coat of arms.



Initially an Etruscan and then medieval gate, both are attested by the imposts of the round Gothic arch (see *Guide to Perugia*, 2006, p. 13). The major decuman road of the Etruscan-Roman city branched off from here and the royal road left from here, in the Middle Ages, towards the Tiber, passing Carmine and Fontenuovo. Head down the beautiful flight of steps and turn at the bottom until you reach **Via del Duca** that leads into **Piazzetta del Duca**, which was named after the person who commissioned the late sixteenth-century building, Diomede Della Corgna (a noble family from a place near Passignano that was protected by Pope Julius III but disliked by Paul IV, and



reinstated on his death). The building passed to the Ranieri family, who built a theatre that was open until 1770. It was later moved underground past the stairway in Via del Carmine until 1812. In the thirties it became the Carmine cinema, and then the Modernissimo cinema, and it was a point of reference for avant-garde cinema from the Sixties until it closed down, at the end of the Nineties. There were also some well-known shops in the area, like the Sartoretti grocery shop, from 1880. Go along **Via della Viola** (named after a flower or woman who was once famous) (*photo*), onto which long, narrow blocks of houses look out, marked by dark, steep streets, which, in some cases, join onto the parallel Via Imbriani below, and which, in other cases, are closed off; it is a narrow, but important road of lower Perugia. This brings you to **Via del Prospetto**, on the left, where there once stood one of the most famous brothels in the Thirties (Pianesi, 1998, p. 15).



defensive moat that ran along the medieval walls (which no longer exist in this stretch), but also above the ditch of Santa Margherita. It is joined by Via Pulchra to Via del Balcone, a steep street, from Via della Viola to Via Imbriani.

Carry on along Via della Viola to the steps of **Via della Madonna**, which testifies to an ancient Marian cult, together with the nearby Via Pulchra and Via Speciosa, which can be seen from the image of a miraculous *Madonna con il Bambino* (Madonna and Child); the original, which was removed from the wall, has been preserved in San Fiorenzo since 1770.

At the bottom you come to **Via Imbriani** (once Antica, once Borgo San Fiorenzo), which was named after Matteo Renato Imbriani, a patriot from Naples, and official in 1859, who took part in the Republic Assembly of man's Rights and irredentism. He later became a deputy for the left in Parliament.

This brings us to the junction with Via Alessi, where there is the mighty apse of the church and the walls of the monastery of San Fiorenzo. The sacred building was built in the 8th century, in various phases, until 1770, when the reconstruction work of the church and the convent was finished, following Pietro Carattoli's design. Inside, above the altar, is a fourteenth-century fresco portraying *Maria in trono con il Bambino* (Mary on the throne with the Child) that was removed from Vicolo della Madonna,



After this come **Via San Giovanni del Fosso** and **Piazzetta San Giovanni del Fosso** (*photo*). This characteristic square was used for theatre shows in the Seventies and Eighties; it preserves the name of the church that existed in the Middle Ages, which was transformed over the centuries, until the second half of the eighteenth century, above the

after a miracle, in 1617, was attributed to the painting. The tomb of Galeazzo Alessi is also preserved here. After 1860, the convent was used for academic purposes and later for the Casa delle associazioni (House of associations). It is worth making a visit to the cloister, at n. 2, in Via della Viola, which is overlooked by a great cedar of Lebanon.

Go down **Via Bonaccia**, which comes out at Porta Santa Margherita, on the sixteenth-century papal walls (*photo*).



The medieval Porta Santa Margherita was named after the ancient monastery of the same name, which became a psychiatric hospital in 1818. It was walled over in 1821 to open the nineteenth-century gate onto what is now Via XIV Settembre, which later disappeared and was then opened again after 1934. At the side of the gate is a brick bastion, which belonged to the sixteenth-century papal fortifications, like the one in Via Cialdini and the towers that once stood beneath the Carmine. At the top is a plaque dedicated to the grenadiers from Sardinia commemorating the events of 20 June 1859.

From Porta Santa Margherita go back up **Via Baciadonne**, which is the first, narrow street on the right, with steps. Its name possibly comes from the dark, narrow part that was perfect for lovers, which goes up to **Via Abruzzo** (*photo*).



According to the historian from Perugia Crispolti, it was named after the soldiers from Abruzzo who were brought here, in 1580, to control common crime.

Continue along Via Abruzzo until you come to **Via Orizzonte** (meaning Horizon) named after the beautiful view towards Assisi, which joins it to Via Imbriani. Here there is a frescoed aedicule of the Madonna del Carmelo, con Bambino (Madonna of Carmelo, with Child), angels and saints, and the writing *Mater decori Carmeli*; we are at the back of the great complex of Santa Maria del Carmine, where it is possible to make out a chapel with a single lancet window. At n. 4 is a beautiful little doorway, in brick, belonging to a private house and, at n. 2, is the International Montessori Centre.

This takes you to **Piazza del Carmine**, where the road of the same name looks out with its beautiful stairway (*photo*); it was named after the church of San Simone del Carmine (or Saints Simone and Giuda) and dates back to the end of the thirteenth





century. It was rebuilt in 1377 with the material from the demolished fortress of Porta Sole, and in various periods until its reconstruction in 1747 after a fire. Inside, on the counter façade, is an organ from the seventeenth century with twelve statues of the Carmelite Order, paintings and a polychrome crucifix dating back to the seventeenth century; in the apse is a small gonfalon by Bonfigli; in the ancient refectory are seventeenth-century frescoes.

The nursery school of Santa Croce, which was the first in Italy to follow the Montessori method, was opened in the annexed convent of San Simone, in Via dell'Asilo (*photo*), which was named after the State acquisitions in 1861 that turned it into a

children's nursery school, on 14 September 1861. Via dell'Asilo led to the medieval Gate of San Simone or Porta del Carmine, which was opened in the fourteenth-century wall that passed here, documented since 1277, whose ruins lie buried in the embankment for the construction of Via XIV Settembre (1818-22). It was flanked by a round bastion, in 1516, which was destroyed to build the road above in 1822.

Detour to Via Enrico Dal Pozzo

From here, after the flyover in Via XIV Settembre, head for **Via Enrico Dal Pozzo** (once Via del Buon riposo and Via Fontenuovo), named after the famous Barnabite scientist, in the second half of the nineteenth century, who abandoned his religious dress to study physics and mineralogy. He later taught in Parma, Leghorn and finally in Perugia, where he was one of the first to experiment electric lighting on the occasion of the celebrations for Pius IX held in the city in 1854. He died in 1892, in the building that was later used by the "Piccole suore" or Little nuns as an old people's home, opened in 1866; a plaque was put up that was moved to the University (n. 31), with another one underneath recalling the serious episode of intolerance by the nuns who had it removed.

The name Fontenuovo recalls the medieval fountain with its two pools that was used as a public wash-house until the twentieth century (*photo*) (two more were known: in borgo Sant'Angelo and in Via Fonti Coperte), at the end of the street (in front of



what was the Villa of Rinaldo Ridolfini that later passed to the Paoluccis, Leconis, Crispoltis and to the knight Fabrizio della Penna); or perhaps it takes its name from the other fountain, near the ex Porta del Carmine. Another important example of medieval architecture is represented by what remains of the church of San Crispino (14-15th century), the "Arte dei Calzolari" (Guild of Shoemakers) to which a hospital was added in the fifteenth century, and a shelter for "tiscici e mentecatti" (people affected by tuberculosis and madmen) in the eighteenth century.

Outside the village, the road follows the old Etruscan and Roman road towards the Tiber and the royal road, marked by remains of mausoleums, from the lion doorway, to San Bevignate and the monumental graveyard. ■

Take *Via dei Lanari* (photo), from *Via dell'Asilo* up to *Via della Torricella*. It is one of the most awkward, but interesting streets because of its slope,



bends, steps and vaults, as well as because of its narrow entrance, limited height and lack of light. The "Arte dei Lanari" (Guild of Wool Merchants), one of the oldest guilds had moved here (formed by the Humbled Brethren, called after the priors from Lombardy, for their experience in the working of wool), from what is now *Via Danzetta* (formerly *Via della Salsa*), because of the bad smell from the working process.

Via della Torricella looks out onto what is now the square of *Porta Pesa*, where a gate stood, after the expansion of the village of *Porta Sole*, (level with what is now *Via dei Ciechi* and *Via del Pasticcio*). It was rebuilt until 1824, and later knocked down and replaced by a tollgate with railings that also no longer exists, which had three railings and two buildings at the sides for the customs offices, and a weighbridge for weighing the carts outside, hence its name.

This takes you to the *Arco dei Tei* (photo), in sandstone (formerly *Porta di Santa Maria Nuova*), named after the family that lived in the neighbouring houses in *borgo Sant'Antonio*, which belonged to an initial phase of the city's expansion, before the construction of the last medieval walls.

Detour to Corso Bersaglieri

From here you can reach *Corso Bersaglieri*, which is the central spine of *borgo Sant'Antonio*, for an interesting extension of the tour through little streets (*Via del Pasticcio*, *Via della Formica*, *Via del Cane*, and others) until *Via Cialdini* and *Monteluce*. ■



After the Arco dei Tei you come to **Via del Roscetto** (once **Via dei Servi**) (*photo*), which was dedicated to **Cesarino Rossetti**, known as "il Roscetto" because of the colour of his hair after 1871 (Perugia, 1450-1550). He was a goldsmith, painter, sculptor and architect, and the pupil of Perugino and friend of Raffaello, who introduced him into the circle in Rome; he was responsible, amongst other things, for the splendid silverware used in the solemn refectory of the priors, like the sweet holder in the shape of a ship (which was lost during the salt war) and the reliquary of the



Saint Anello (the wedding ring between Mary and Joseph). Of note, going back up on the right is the side of **Santa Maria Nuova**, which preserves two Gothic arches from the original medieval structure. On the left, at n. 21, is the entrance to the oratory of the Confraternity of **San Benedetto** (today the Student Tourist Centre), designed by **Valentino Martelli** (1598), and decorated on the inside with frescoes by **Matteo Salvucci** (approx. 1610).

Parallel to the Etruscan walls, on the left, the road presents the characteristic comb-like streets: **Via dei Ciechi**, **Via Bella**, **Via del Lupo** (*photo*). At n. 14, on the right, is **Palazzo Spinola**, which is an example of the industrial



reuse of ex noble buildings, at the end of the nineteenth century, for a sericultural plant.

Go back up **Via Bontempi**, admiring the view of the **Arco dei Gigli** from the staircase, and then down along **Via Sdrucchiola**, a short street with steps, whose name describes its slippery quality, which brings us back into **Via della Viola**. Of note, immediately afterwards, on the right, is **Via della Pazienza**, a closed street on a beautiful visible stretch of the Etruscan boundary wall. After reaching the end of **Via della Viola**, go back up **Via Cartolari** (*photo*), on the right, which was once **Via della Berta**. It



takes its name from the "Cartolari", people who sold paper and books, binders and printers. They had formed a special group of workers with their descendants, leaving traces in the workshop of Francesco di Baldassarre and Girolamo di Francesco, which was perhaps in the building, at n. 3, with a beautiful doorway and an architrave bearing the inscription *Concors industria*. Perugia was, in fact, one of the first cities in Italy to promote the art of printing, around 1471. Not far away, at number 9, is the house of the great architect from Perugia, Galeazzo Alessi (1512-71), who studied in Perugia and Rome, and worked particularly in Genoa and Milan. On the doorway decorated with rosettes, surmounted by a coat of arms, is a plaque in his memory. His great works can still be seen in Perugia, including the urbanization of the new Road (now Via Mazzini), various extensions to Palazzo dei Priori, the supervision of the work on the Rocca Paolina Fortress, after Sangallo, and the project for the Cardinal's villa. Buried in the church of San Fiorenzo, the next road, Via Alessi, formerly Via dei Calderari, was dedicated to him in 1871 and takes us back uphill towards Piazza Matteotti. From here you come to Via del Forno (photo), a historic street where there is a splendid



stairway at the back of Palazzo Capocci (photo); its name recalls the oven in the Vitalesta grocery shop, which existed in the early twentieth century; a fried food shop that was well-known to the people of Perugia was also here for a long time. The street comes out onto Via Fani, which was formerly Rimbocco dei Pollaioli, Via della Chiavica and Via del Mercato, referring to the merchant area of Sopramuro. It took its name from the Garibaldian patriot from Perugia (1844-1914), who was a lawyer and later the minister of Grace and Justice in 1898, which is recalled by a plaque in the street that runs parallel, Via Mazzini, on the façade of his old building, at n. 14. Finally, return to Corso Vannucci, and then to Piazza IV





PORTA SANT' ANGELO



The name of the quarter comes from the ancient temple of Saint Michael the Archangel, who is celebrated every year on 29 September, and who is also associated with the coat of arms bearing the image of the Archangel or just the two wings and sword. It is red, like the flaming sword of the warrior angel or like the fire lit with the wood that was carried through this gate, facing north. The main road, Via della Lungara, which led out from here to the countryside, in the north, is now Corso Garibaldi. The village grew in the 13th century between the Etruscan Arch and the convent of Monteripido, until it was incorporated into the city by the boundary wall in the early decades of the 14th century. Despite the modern changes, it still preserves its original appearance as a residential and religious-settlement area.

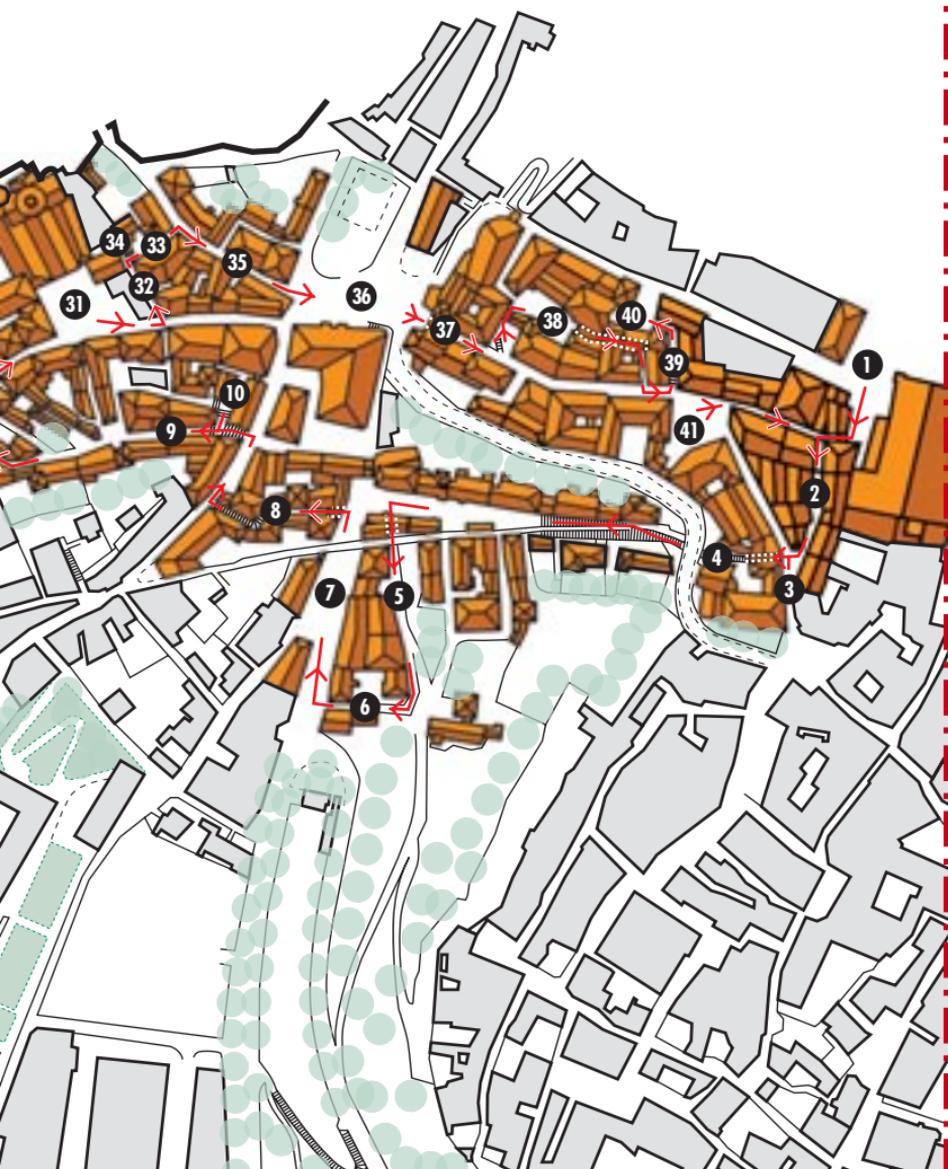


ITINERARY OF PORTA SANT'ANGELO

- 1 Piazza Danti
- 2 Via delle Cantine
- 3 Via Baldeschi
- 4 Via Appia
- 5 Via dell'Eremita
- 6 Via San Sebastiano
- 7 Via Santa Elisabetta
- 8 Via del Poeta
- 9 Via Lupattelli
- 10 Via Piacevole
- 11 Corso Garibaldi
- 12 Via Benedetta
- 13 Via del Fagiano
- 14 Via della Rondine
- 15 Vicolo di Sant'Agnese
- 16 Via Persa
- 17 Via Fuori le Mura
- 18 Via del Tempio
- 19 Via della Spada
- 20 Via del Canerino
- 21 Via della Torretta
- 22 Via Ombrosa
- 23 Via della Cera
- 24 Via Lucida
- 25 Via del Mogherino
- 26 Via del Pepe
- 27 Via Cometa
- 28 Via dell'Oro
- 29 Via dei Martelli
- 30 Via dei Solfaroli
- 31 Piazza Lupattelli
- 32 Via dei Pellari
- 33 Via dei Barutoli
- 34 Via del Piccione
- 35 Via del Bulagaio
- 36 Piazza Braccio Fortebracci
- 37 Via Ulisse Rocchi
- 38 Via Pozzo Campana
- 39 Via della Nespola
- 40 Piazzetta Alfani
- 41 Piazzetta Ansidei
Piazza Danti

Alternative route from Via Appia along Via dell'Acquedotto and Via del Fagiano until Via Benedetta





From **Piazza Danti** go along the side of the cathedral of San Lorenzo to admire the outside of the Oradini or Santissimo Sacramento chapel, precious architecture annexed to the cathedral, which is attributed to Alessi (1576).

It contains different areas from various periods, the first of which, at the bottom, presents an alternating sequence of doors and windows, which now belong to shops.

The head of a lion stands out on the last stringcourse (*photo*) in honour of the patron *Leo Balionis Archipresbiter*, whose initial letters appear on the architraves, while panels can be seen on the upper part of the wall decorated with colourful brick parame-

ments. In the foreground is the baptistery that leans on the chapel with its elegant dome.



Go down following the first street to the left, **Via delle Cantine** (*photo*), whose name comes from the great cellars in Palazzo dei Canonici, renowned for their plentiful wine, which, as legend has it, was even used to put out the fire in 1315. Inside, parallel to the ashlar wall outside, runs a mighty Etruscan wall in tuff, which dates back to the same period as the boundary wall that probably supported the Etruscan-Roman forum.



This takes you to **Via Baldeschi**, named after the family that descended from the famous juriconsult Baldo degli Ubaldi in 1871. At n. 2, there is, in fact, one of the city's Baldeschi buildings, now Bonucci. Built in 1563 by Filippo, the son of Gentile di Baldo, it was the centre of the Guild of Jurists (see the inscription above the doorway) and, in the nineteenth century, of the musical Institute and laboratory of the sculptor Giuseppe Frenguelli. It had a large garden-belvedere over the Conca, which was cut in half, between 1901 and 1906, for the opening of the new Via Battisti. Go down **Via Appia** under the Arch in Via Appia, which offers one of the most beautiful views of the Conca and the village of Sant'Angelo (*photo*).



Along the stairway, to the right, is the entrance to the postern of the Conca, a steeply sloping Etruscan pedestrian route that was re-used in medieval times as a tunnel for the pipes of the aqueduct that carried water to the Fontana Maggiore. The municipal coat of arms with a griffon at the top is particularly noteworthy. The tunnel was used as a sort of winter fridge in the summer (see Pianesi, 1998, p. 75).

Detour to Via dell'Acquedotto

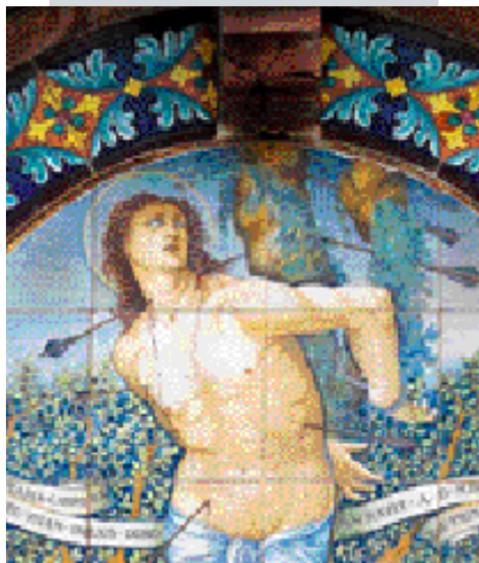
A quicker, alternative route to the streets allows you to reach Corso Garibaldi from Via Appia to Via Benedetta by *Via dell'Acquedotto* (photo); this must be considered Perugia's most characteristic hanging path,



which allows you to reach Via del Fagiano and then Via Benedetta. The previously mentioned Via degli Archi dei Condotti runs above the arches of the medieval aqueduct (see Guide to Perugia, 2006, p. 27) and side parapets were added after 1821 that served as a balcony to access the upper levels of the houses that look out onto the road. ■

At the bottom of Via Appia, on the left, after Via del Pero and Via del Cardellino, beneath the great surviving arches of the medieval aqueduct, go along *Via dell'Eremita*. It was

named after father Francesco Van Outers, who was born in Brussels and died at the age of 91, after living here as a hermit for sixty years. He was buried in the small church known as the chiesetta dei Santi Sebastiano and Rocco (*ibid.*), which can be reached in the small square at the bottom, on the left. There is a nice description by the journalist from Perugia Ugo Baduel, who attributes it to the parish of Santa Elisabetta and recalls its decoration, on the façade, with ceramics placed by the father when children were born (photo); they were made by the factory of La Salamandra, not far away, near San Francesco delle Donne (Baduel, 1992, pages 196-197, 232 and following), whose tall chimney can still be seen.



On the architrave of the present entrance door, on the lateral side, is the motto: "Peace to those entering, good health to those leaving". The interior is decorated with a valuable painted wooden ceiling and frescoes by Pietro Montanini (1655).

Via dell'Eremita joins onto *Via San Sebastiano*, which comes out into *Via Santa Elisabetta* that was named after the fourteenth-century church, dedicated to the saint from Hungary, who was canonised in Perugia by Gregory IX on 27 May 1235. It was built in the middle of the Conca, and

used by the Company of dyers. The area, which is rich in water, contributed to the establishment of craft activities in the area related to leather tanning (whose fountains can still be seen outside the gate). For the same reason, there were also spas in Roman times from which the famous *Mosaico di Orfeo* (Mosaic of Orpheus) (*Guide to Perugia*, 2006, p. 27) is preserved. Only part of a wall remains of the church knocked down in the early twentieth century, which preserves a majolica with Saint Elisabeth near



the entrance to the mosaic (*photo*). Go back up, on the right, towards the great arches of the aqueduct, until you come to *Via del Poeta*, on the left, which was renamed in 1958 (when the Merlin law came into force imposing the closure of brothels), after housing a brothel known as "della Bianca", which had moved from the nearby *Via Corrotta* (a dead-end side road in *Via del Maneggio*), a brothel area, in one of the poorest and commonest areas of Perugia. Turn right at the top of the street until you come to the first road on the left, *Via Lupattelli*, dedicated to the Risorgimento patriot from Perugia in 1871, who was shot in Cosenza in 1844, with the Bandiera brothers. Go past a small open space, on the right, *Via Piacevole*, which is joined to *Via del Senso* and other little streets. Continue along *Via Lupattelli* (*photo*),



where a plaque, at n. 9, commemorates the house where he was born, and after passing the characteristic streets of *Via Graziosa*, *Via Gentile* and *Via del Gallo*, go right along the road until you come out into **Corso Garibaldi**. This road, which was once called *Via della Lungara* because of its long, narrow shape (like the one in Rome, of the same name), later dedicated to the hero of the Italian Risorgimento, is characterised by popular architecture and minute, compact, medieval, terraced houses (*photo*), with courtyards and orchards at the back. There are a number of rare, ancient types and several priceless buildings, besides the many convent complexes.



Coming out onto the Main Street and going up on the left, you will come across some notable buildings owned



by the powerful Guild of Merchants, which is one of the most important in the Municipality of Perugia. The buildings take up an entire block (until number 104), and are characterised on the façade by the Guild's symbol, in stone, of a griffon clasping a bale of goods in his claws (*photo*).



Included at n. 84 is the old Hospital of the poor, in brick, dating back to the end of the thirteenth century, which was a public dormitory until a few decades ago. The main entrance, in tuff, (1570) leads to a precious hall with a nave and two aisles that is divided by 10 columns, where there were once the beds, and to the upper rooms (contact the Nobile Collegio della Mercanzia – Noble Merchants' Guild – in Corso Vannucci for a visit) (*photo*).



Joined to the complex was the small church of Sant'Egidio (1793), frescoed with stories of the Saint, which can be seen from the building at n. 88, after the sacred aedicule of a Madonna



dating back to 1805 (*photo*). On the architrave of the door of the house at n. 104 is the welcoming motto in Latin: TUMQUODCVIQUE ("anything is yours").

At numbers 104-106 was the church of San Cristoforo, dating back to the second half of the thirteenth century, which was renovated several times and later abolished. It is only possible to make out its stone ashlar façade with a pavilion roof and baldachin doorway, above which is the square and compass in a triangle, symbolising the Freemasonry, a deeply-rooted association in the village's history (*photo*).



An old house displays a beautiful outside stairway at numbers 128-130; on the façade a plaque commemorates the Mazzinian and Garibaldian Guglielmo Milicocchi, who died here.

Whereas, of note, at numbers 142-144 is a noble residence with tuff windows.

Going up, after *Via della Pietra*, leave the main street for **Via Benedetta** that was once called "Via dei Condotti" because of its proximity to the medieval aqueduct, which leads to the old convent and church of San Benedetto (*ivi*, p. 28). This takes you to a small open space, which leads down to **Via del Fagiagno**, which is also part of the old *Via dei Condotti* that is built above the aqueduct; from here you can enjoy a wonderful view of the historic centre (*photo*).



In front is the complex founded in 1421, which was rebuilt several times, for various uses. The convent, which was finally abolished in 1820, held the first meeting of the Masonic lodge of Freemasons back in 1811, in 1826 there was the Conservatorio Graziani and then the Institute for abandoned children. Today, there are the offices of the university (ADISU

at number 14). Of note is the bell-tower (*photo*), which can easily be seen from a distance because of its particular oriental design with its onion-shaped pinnacle, its compact brick decorations and its well made of tuff in the cloister, and inside the church where there are valuable frescoes dating back to the 15th century and majolica flooring in the nave and in the greater chapel from the sixteenth century (*Perugia*, 1993, p. 110).



Continue along *Via Benedetta* until you come to *Via della Rondine*, which looks out onto the main street, the last part of which, is characterised by great monastic buildings, on the left, like the monastery of Sant'Antonio da Padova, at n. 220. It was built in the fifteenth century, knocked down and significantly rebuilt, until it finally became the Casa della Studentessa (Student's House), in the Seventies. The *Polyptich of Sant'Antonio* was kept there until 1810 (it is now in the National Gallery of Umbria), the masterpiece by Piero della Francesca, which was commissioned by Ilaria Baglioni, the abbess of the monastery. If you carry on, you come to what was once the monastery of Santa Lucia, which is preceded by a valuable entrance with a brick vault dating back to 1706. It was re-used by the Conservatorio Antinori, an organisation that provided assistance and professional training for outcast girls until 1870 (*photo*).





After this is cul-de-sac **Vicolo di Sant'Agnese** that ends at the church of the same name and the monastery of the Clarisse, who moved here from Bolognino after 1330. The church was reconstructed in the seventeenth century and restored in 1816, after the French suppression (see *Guide to Perugia*, 2006, p. 29).

The last street, on the left, which is a dead end, is **Via Persa** or "Via Perduta", so-called because of the distance from the centre.

Continuing along the main street, it is worth stopping at the delightful little public garden at number 252, with its benches and small fountain beneath a pergola where there were the pub-



lic wash houses until a few decades ago (*photo*).

On reaching the Cassero (*ivi*, p. 30), outside the gate, your gaze moves to **Via Fuori le Mura**, to the medieval wall, to San Matteo degli Armeni and Monteripido (*ibid.*). From the Cassero, whose terrace offers a wonderful view from every angle, some steps lead up to the Temple of Sant'Angelo (*ibid.*), which is one of the most beautiful spots in Perugia, with its green front lawn, flanked by cypresses. Here there is a Roman column bearing a cross, which was carried from Piazza del Sopramuro or, according to others, from Piazza del Duomo in 1865, which supported the pulley of a well (*photo*).



Pick up the main street again going down **Via del Tempio**, which is flanked, on the right, by a row of little houses. The houses end at the bottom, near the junction, where there is a tiny chapel on the corner dedicated to the Madonna ausiliatrice (Our Lady of help), who is popularly known as the Madonna della Stella (Our Lady of the Star) because of her dark cloak decorated with a large star. The fresco (from the 16th century) can be seen through the window in the door, which opens on 29 September, on the occasion of the celebration of Sant'Angelo (*photo*).



Going down along the main street, again on the left, past the road that leads to the medieval Porta dello Sperandio, at n. 191, you will come to the monastery of the Beata Colomba (the great mystic who was born in Rieti in 1467 and died in Perugia in 1501) which has an extremely simple façade with lintel arch windows made of little bricks, an alms box, a plaque in pink stone and a raised dove in terracotta above the doorway (*ivi*, p. 29) (*photo*).



An inscription on the façade recalls the meeting that took place between Saint Francis of Assisi and Saint Domenico di Guzman in 1220 with Dante's verses about the two great saints (*Par*, XI, verses 37-39).

Next is the church of Santa Caterina d'Alessandria (1658) and the Benedictine monastery of the same name by Galeazzo Alessi (1547) (*photo*), which was occupied by the Saffa fac-



tory (Anonymous Company Match and Related items factory of Milan) from 1903 until the Sixties. It was founded by Attilio and Luigi Purgotti, who were chemists and the inventors of "hygienic matches", which are safer because the phosphorous is removed. The factory, with its struggles and strikes against the exploitation of workers, characterised the village for its working class aspects (*ivi*, p. 28).

Go back down along the left side of the main street, onto which a series of small, parallel streets lead with a typical comb-like structure: the first, dead-end street is **Via della Spada**, next to Santa Caterina, which is named after the quarter's symbol, the warrior angel's winged sword, or perhaps after the sword-maker's craft. Enter **Via del Canerino**, from the left, along its side street **Via della Torretta**, close to the medieval walls, which is named after a tower between Porta dello Sperandio and Porta del Bulagaio. An opening in the wall looks out onto the green area of Parco Sant'Angelo, with a beautiful view of the medieval boundary wall and an extensive panorama. This takes you out onto the main street near a building with a wonderful open gallery in terracotta (*photo*).





Heading downhill, you come to the cul-de-sacs, **Via Ombrosa** and **Via della Cera**, perhaps named after a wax factory. Take **Via Lucida**, which joins back onto **Via del Mogherino** named, according to Gigliarelli (in Zappelli, 1999, p. 130) after the lily-of-the-valley flower that originated from the East. After this, on the main street, comes the cul-de-sac **Via del Pepe**, whose name possibly originates from a spice shop.

Go up **Via Cometa**, which joins onto



Via dell'Oro (*photo*); the street is related to the memory of Vittorio Gorini, a popular "freethinker" from Perugia, who lived at n. 2, in a laboratory-house – open to curious people and visitors – until a few years ago, before his death in 2006. The street is possibly named after the goldsmiths' shops. From the main street you get back onto the next street, **Via dei Martelli**, named after a craft; this joins **Via dei Solfaroli**, at the bottom, whose name refers to the production of sulphur matches (called "zolfini" in Perugian dialect).

Back on the main street again, go past **Piazza Lupattelli** (once **Piazza Sant'Agostino**), again dedicated to the Risorgimento patriot, which is overlooked by the complex of Sant'Agostino and the adjoining oratories (see *Guide to Perugia*, 2006, p. 31). Get back onto **Via dei Pellari**, whose name refers to another bygone craft. The street joins back onto the steep and picturesque road of **Via dei Barutoli**, named after the word in dialect "barutolare" referring to the risk of tumbling down the steep steps (*photo*). From here you can enjoy a wonderful view of the bell-tower of Santa Maria Nuova.



Head straight on, following **Via del Piccione**, to the right, which over-

looks a high terrace, from where your gaze flies towards the Bulagaio cliffs, and rejoins the green path in Sant'Angelo Park. Once back, go down Via dei Barutoli, which bears right, at the bottom, into **Via del Bulagaio** (photo) that was probably frequented in Etruscan times; the name of the place possibly comes from the word "bugliare", which means "to throw rubbish into an abandoned chasm". The road leads directly into **Piazza Fortebracci**, once Piazza Grimana, which was filled in, in the sixteenth century, by cardinal Marino Grimani. It is overlooked by the impressive Etruscan or Augustan Arch and by Palazzo Galenga Stuart, once Palazzo Antinori (ivi, pages 31-32), a Baroque building, whose back part was added in the nineteen thirties.

From the Etruscan Arch go up **Via Ulisse Rocchi**, which takes its name



from the doctor from Perugia Ulisse Rocchi (1837-1919), who was mayor of Perugia for many years. It is still known to the people of Perugia as **Via Vecchia**, with reference to the ancient north-south road axis of the Etruscan-Roman city, of which stretches of large paving stones have been found.

Past the arch, going up, on the right, a plaque at number 58 commemorates the painter and sculptor Arturo Checchi who lived here (Florence, 1886-Perugia, 1971).

In front, immediately after the seventeenth-century Palazzo Brutti (where there is now the Superintendence for the Architectural Heritage, the Landscape and Ethno-anthropologi-

cal, Artistic and Historical Heritage of Umbria) you come to **Via Pozzo Campana** which is named after the well that collected water and took it to the fountain below in Piazza Grimana. The street, which branches off, forms a little square, where it is possible to make out medieval stone towers, from n. 14 to n. 18.

Then, you bear right into a road covered with vaults, and go back down a flight of steps, under an arch, in Via Ulisse Rocchi. Here, at n. 29, was the old church of San Donato, dating back to the thirteenth century, which was significantly rebuilt, on the corner with Via della Nespola. It is now used for business on the lower floor and housing on the upper floor. The first synagogue was built in this area, around which most of the Jews of Perugia gathered (without it ever becoming an actual ghetto), until they were expelled from the city in 1569, only to return in the first half of the nineteenth century (Toaff, 1975). This is commemorated by a plaque, which was put up by the Council at the beginning of 2006.

From Via Ulisse Rocchi, by the side of the old church, a narrow street with steps, **Via della Nespola**, leads to a charming little square called **Piazzetta Alfani**, named after a noble family from Perugia. The founder of this family was the famous jurist Bartolo da Sassoferrato, and its members included the painters Domenico and Orazio Alfani and the jurists Bernardino and Buonaccorso. Go back to **Piazzetta Ansidei**, formerly Piazza San Donato, which was named after an old family from Perugia in 1871, the Ansidei di Catrano family. The family had one of its buildings here (a castle that once existed in the north-west of Perugia), and had moved to the city in the early 15th century. On the façade of the building there is a plaque commemorating Count Reginaldo, who was mayor of Perugia for 16 years, from 1861.

Via Ulisse Rocchi continues along a steep and narrow stretch, past tall buildings, such as Palazzo Coppoli (where there is now the provincial wine cellar), which belonged to a powerful, old family from Perugia, which finally takes you back to **Piazza Danti**.





PORTA SANTA SUSANNA

The quarter is named after the patron saint, who appears as the symbol, besides the older symbol of the bear. The chain was added later, and has remained the symbol up until today in memory of the resistance put up against the enemies, which was documented in 1327, in Via dei Priori. It is blue, also referring to the waters of Lake Trasimeno, which can be reached from this gate, facing west, along the royal road towards Cortona.



ITINERARY OF PORTA SANTA SUSANNA



1 Corso Vannucci

2 Via dei Priori

3 Via del Dado

4 Via dell'Orso

5 Via Sant'Agata

6 Via Vermiglioli

7 Via Deliziosa

8 Via dei Gatti

9 Via Benincasa

10 Via del Morone

11 Via Santo Stefano

12 Via Vincioli

13 Via degli Uffici

14 Via della Pernice

15 Via Guardabassi

16 Piazzetta San Paolo

17 Via dell'Arco

18 Via del Poggio

19 Via della Lucertola

20 Via della Tartaruga

21 Via San Francesco

22 Piazza San Francesco
al Prato

23 Via Curiosa

24 Via del Piscinello

25 Via del Lauro

26 Via Tornetta

27 Via Grata

28 Via del Tordo

29 Via Nebbiosa

30 Via della Sposa

31 Via degli Sciri

32 Via della Canapina

33 Piazzetta del Drago

34 Via del Silenzio

35 Piazza Ferri

36 Via della Stella

37 Via Fratti

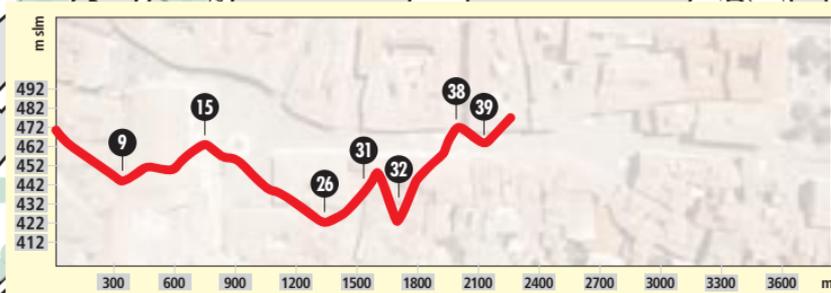
38 Via Ritorta

39 Via della Gabbia

40 Piazza IV Novembre

Corso Vannucci





Corso Vannucci, which is overlooked, on the right, by Palazzo dei Priori (*Guide to Perugia*, 2006, p. 36), with its subsequent enlargements, can be reached from Piazza IV Novembre. The building phase of the first block, on the corner with the square that was completed in 1296, is followed, uninterrupted, by the fourteenth-century enlargement, which incorporates the tower of Benvenuto di Cola, at number 21, above the Arco dei Priori. The bell-tower leant against this, with the cell open and lowered, and is also worth remembering for the quotation by the philosopher from Perugia Aldo Capitini (1899-1968) (1947, p. 11), who lived here with his father who was in charge of the municipal bells. The precious Portale Maggiore dates back to this period (the mid fourteenth century), and its lunette contains copies of the patron saints Laurence, Herculaneum and Constance (according to others Ludwig from Toulouse). The rich cornice starts from the two pillars resting on two lions at the sides ending with two griffons subduing two calves (*photo*), the symbol of the Guild of Butchers, which made a significant contribution to financing the work. Allegorical figures are engraved on the pillars: on the left is Humility, Fecundity and Insanity; on the right: Pride, Virginity and Magnanimity. In the arch, elegant friezes with oak leaves and spiral columns frame 58 tiles with allegorical figures; at the top, on the left, is the inscription: *Entra puro - move seculo* (Enter pure - move secure).



Enter from Arco dei Priori, above which is the clock where the people from Perugia traditionally arrange to meet, to reach *Via dei Priori* (*photo*).



It is named after the ten magistrates (decemviri or priori), who governed the city in the Middle Ages until the early eighteenth century. The route partly follows that of the major decuman of the Etruscan-Roman centre, which crossed the city from the east (Arco dei Gigli) to west (Porta Trasimena).

It later became the royal road of Porta Santa Susanna, which joined Trasimeno and Tuscany. It is an important road because of the number of valuable private buildings and numerous religious settlements, hence its name "Via sacra" or "Holy way". It is also characterised by its strong winds (see Penna, 1977, p. 43).

Typical, medieval streets, often narrow, steep and winding, covered with vaults, branch off from the main road.

Going down the main street, you come to the first road on the left, *Via del Dado*, a dead-end, with a typical little square that is hemmed in by buildings at the sides, after which it is possibly named.

This takes you to *Via dell'Orso*, the second on the left, which is one of the most characteristic streets (*photo*).





Its name comes from the medieval custom of affluent families keeping lions, bears, parrots and other exotic animals for the entertainment and luxury of the people. The printer Bianchino Veronese, who was called "del leone" after his lion, was known in the *Annali Decemvirali*.

After the street, take the third road on the left, **Via Sant'Agata**, whose name comes from the church of Saints Severo and Agata, which existed back in 1163, like the chapel of the martyr saint from Sicily. The church was given to the pope in 1320 in exchange for the church of San Severo di Piazza, which was abolished to enlarge Palazzo dei Priori, and rebuilt here, with a dedication to both of the Saints. It has a façade with a pointed doorway surmounted by a cusp on two hanging columns. Outside is a plaque in memory of Don Piastrelli, an important figure from the world of progressive Catholicism, and a promoter of the modernist movement in Italy, and the social school. He was a point of reference and educated many young Catholics in the politics of Perugia, including Capitini himself. Continue down the steps, turn right and go back up under a cross arch until you reach **Via Vermiglioli**. This road, which was once **Via** and **Piazza Vermiglia**, took its name from the seventeenth-century **Palazzo Vermiglioli**, at n. 16, in the little square, at the top of the steps. Palazzo Vermi-

glioli was named after Giovanni Battista Vermiglioli (1769-1848), the most cultured man of his time, who founded the chair of archaeology and the Archaeological Museum of Perugia: he was a man of letters, a historian and a biographer of artists, of Braccio Fortebracci and Malatesta Baglioni. He also made the first monograph on the Fontana Maggiore, which was so famous that Leopardi came to see it, staying with him from 10 to 20 November 1828.

The great poet from Perugia Sandro Penna (Perugia, 1906-Rome, 1977) lived, from 1916 to 1927, at n. 5, in the same street. He was the son of a businessman, who had a shop in Via Mazzini 12 (see Catanelli, 1987, pages 132-133); he fled to Rome at the tender age of 16, where he later moved when he was 23 (see Penna, 1977, pages 41-50).

At n. 3/A was a little cobbler's shop that closed down in the Seventies. From **Via Vermiglioli**, along **Via Cumana**, turn left and you will come to **Via Deliziosa**, in name and in fact (*photo*).



A plaque was placed at n. 7, in 1923, in memory of General Fulvio Ricciari, who was awarded a silver medal in the First World War (see Bartoli, 2004, pages 154-155). At n. 17 is the house, according to the plaque, which was once inhabited by Pietro Vannucci,

opposite the façade with its little bell gable of the ex church of Sant'Antonino, dating back to the thirteenth century to which a house clings curiously. Going down, the first street on the right is **Via dei Gatti**, which was still closed by a gate in the Fifties, and therefore only used by cats, hence its name.

At the bottom of **Via Deliziosa**, turn right into **Via Benincasa**, named after the family, which was a branch of the Catranos, whose members included the blessed Andrea Benincasa who was martyred by the Turks in the fourteenth century and various jurisconsults. Lastly, Michelangelo Benincasa founded the Institute for poor orphans in this street to which he left the profits of all his existing assets in Deruta (Briganti, 1954) in 1702. Going up towards **Via dei Priori**, on the left, at n. 5, there is an atrium with orchards inside. At n. 6 is the Valdese Evangelical Church; at n. 3 a sacred building with a pavilion roof houses the orthodox church of San Gerosimo.

Go back into **Via dei Priori**, at the side of Palazzo Lippi Boncampi, where, at numbers 60-62, a plaque (*photo*) recalls that Alinda Bonacci Brunamonti (Perugia, 1841-1903) died here at the age of 62. She was the poet who personified lyric and literary romanticism in the nineteenth century in Perugia for Capitini.



In front, at n. 51, is the door surmounted by an arch, known as the "Caval dipinto" (Painted Horse), where there were the ruins of a fresco of an inn in the early twentieth century. Follow **Via del Morone**, whose name probably comes from the mulberry tree, until you reach the open space that was once known as Piazza degli Oddi. In front is Palazzo degli Oddi (n. 84), now Marini Clarelli, which was built in the sixteenth century on top of the houses that belonged to the Oddi family, a noble family from Perugia, who mainly lived in Porta Santa Susanna; among the family's titles were the counts of Laviano and Poggio Aquilone and its various properties also included Monte Malbe, which later passed to the Pope. The building has a severe, bare, eighteenth-century façade. Inside, in the atrium, frescoes dating back to the end of the seventeenth century show episodes of the family's epic deeds.

The open space is closed to the west by the apse of the little church of Saints Stefano and Valentino, dating back to the 12th century, which was rebuilt facing the opposite direction. Go up the charming little street of the same name, on the right side of the church, **Via Santo Stefano**, where you turn right at the top into **Via Vincioli**, named after the ancient family that lived here until it died out in the eighteenth century. Its members included San Pietro Vincioli, the abbot and founder of the abbey of San Pietro, who lived around 1000, as well as other important exponents. In the area where there is now the garden, there was once a little wooden theatre that was knocked down around 1775. The road carries on along **Via degli Uffici**, once known as Chirurgicala and Via di San Bernardo, which took its name from the Revenue Offices that were in the old convent of San Bernardo. Go up **Via della Pernice**, on the left, which was dedicated to game hunting in 1810; of note here is the beautiful house rebuilt in antique style between the eighteenth and nineteenth century by the lawyer Antonio Brizi (*photo*). Carry on along **Via Guardabassi**, which was dedicated to the famous patriot from Perugia, on the occasion





of the placing of a plaque, by municipal decree, on 18 September 1871, at number 12, where he was born and died. Distinguished family members include Mariano senior, a painter and art critic, Mariano junior, a doctor and man of letters, who died in 1952, and Anna Maria, who is remembered for her puppets. Going straight down you come to **Piazzetta San Paolo**, where there is a secondary school for classical studies, with a plaque commemorating Giovanni Bini Cima, the republican intellectual from the second half of the nineteenth century, who taught here. Going back up the square a little, on *Via dell'Arco*, you come to *Via del Poggio*, where you can admire one of the most beautiful views of Piazza San Francesco al Prato, from the balcony resting on a stretch of the Etruscan boundary wall, on which the whole road is built.



Keep going down to the right along *Via del Poggio*, where there is a plaque, at n. 6, commemorating the house where the poet Alinda Bonacci Brunamonti was born, right in front of *Via della Lucertola*, which is a delightful street, like the one that runs parallel *Via della Tartaruga*.

Go back down the stretch of road with steps, where you can admire a privet that is over fifty years old, growing spontaneously in the small terrace of a private house (*photo*).

A little further on, *Via dei Priori* continues into the short street called **Via San Francesco** that leads into the square of the same name, which is overlooked by a number of churches:

- the church of Santa Maria della Luce, or Madonna di San Luca, completely built in tuff, in 1519, which is commemorated by the inscription engraved on the Doric cornice, after a miracle of an image of the *Madonna and saints*, by Tiberio d'Assisi that was situated nearby and later moved to the niche of the altar. At the base of the pillars are two beautiful griffons (*photo*), recalling the financial intervention of the Municipality dur-



ing its construction. The dome was frescoed by Giovanni Battista Caporali in 1532;

- the church of San Luca Evangelista, which was rebuilt in late-mannerist style (1586) by Bino Sozi after being commissioned by the Knights of Malta. The interior with three bays is split up by three Doric pillars (*photo*).



Next to this is the Casa della Comenda, of the order of the Knights of Malta, dating back to 1484, with quadripartite windows, similar to those at the Old University. It is now a residence, but between the nineteenth and twentieth century it housed a wool factory;

- the oratory of San Bernardino from Siena, a Renaissance masterpiece (mid 15th century), on the façade of which Agostino di Duccio sculpted statues and bas-reliefs in a rich polychrome weave of marble and stone (Carrara marble, serpentine, pink stone from Assisi, tuff), covered with



azurite, malachite and gold (now only residue) (photo).

Inside there is an early Christian sarcophagus with small columns dating from 360 AD, containing the relics of Blessed Giles, a companion of St. Francis. Behind the altar you can reach the oratory of Saints Andrea and Bernardino or the oratory of the Confrater-

nity of Justice, a sixteenth-century hall that was rebuilt in the eighteenth century, with a carved, golden ceiling, stuccoes and paintings; In the sacristy of the oratory, in the Baldeschi Chapel, is the tomb of jurisconsult Bartolo di Sassoferrato, who died in 1357 (see *Guide to Perugia*, 2006, p. 42).

- the church of San Francesco al Prato (see *ivi*, pages 42-43); annexed to the convent of the same name, it was built in the middle of the 13th century to replace the old chapel of Santa



Susanna, which gave its name to the whole quarter (photo). It has collapsed several times and been rebuilt, when it lost its medieval and Baroque bell-tower, as a result of centuries of subsiding on this side of the hill.

The façade was rebuilt in 1929 following the design of the *Gonfalone di San Bernardo* (1464) by Benedetto Bonfigli, in Cosmatesque style, with diamond shapes and marquetry in pink and white stone.

Inside, it contained the rich tombs of the most important families of Perugia, decorated with famous paintings: the *Deposizione Baglioni* (the Baglioni Deposition) and the *Incoronazione della Vergine* (the Crowning of the Virgin) by Raffaello Sanzio, and the *Resurrezione* (the Resurrection) by Perugino, which were later moved to Rome. As a result of the vaults and apse collapsing, it was left for a long time partly uncovered, without furnishings inside.

It is now used as an auditorium. Since



the beginning of the twentieth century, the Academy of Fine Arts, founded by Orazio Alfani and Domenico Sozi, in 1537, has been in the ex convent.

From Piazza San Francesco go back down **Via Curiosa**, which brings you to **Via del Piscinello**, on the right, whose name, in dialect, is taken from the small trickle of water from the fountain, at the bottom of the street, rather than from the blood that was shed during the medieval clashes between the Oddi and Baglioni families, according to legend. An inscription on the fountain cautions: *Immonetze qui non si gettin né si lavi alcun drappo. Veglia la legge* (No rubbish must be thrown here, nor any clothes washed. Upheld by the law).

Going back up, bear right along **Via del Lauro** until you come out near the church of Sant'Andrea, in stone and terracotta, to the right of Porta di Sant'Andrea or Santa Susanna, which was named after the old monastery of Santa Susanna or the Colombata. On the outside, the gate preserves its pointed arch from the thirteenth century, which is raised, in brick, with a beautiful griffon in pink stone. No traces remain of the medieval wall, at the sides of the gate, which was knocked down in the twentieth century.

In front of Via del Lauro, the road continues along **Via Tornetta**. It is mostly taken up, on the right side, by a complex, which is an example for its various uses: in medieval times there was the church of Santa Mustiola, which, with the annexed houses, became the centre of the Confraternity of Sant'Andrea and later the Confraternity of Justice around the middle of the fifteenth century; in 1552, it became the monastery of the Capuchins of Santa Chiara (also known as Rinserrate di Santa Mustiola). After 1860, when the religious orders were abolished, it was reused for various purposes and taken over, between 1912 and 1939, by the Vayani Italian leather goods factory. In 1941, it became home to the first State Archive, and was later used to house evacuees, known as "la Casbah" (the Casbah); now it is home to the National School of Nutrition.

The twisty road unfolds, hence its name, and continues into Piazza del

Drago, which is today interrupted by the city developments that witnessed the demolition of the medieval walls,



the construction of Viale Pellini and the excavation of the land and orchards, which were later replaced by a car park and escalators (photo).

From upstream, three charming comb-like streets converge onto the road, **Via Grata** (photo), a dead end, **Via del Tor-**



do, which takes you back up onto the third little road, **Via Nebbiosa**, until you come out onto **Via della Sposa**.

This road, according to Gigliarelli (1907), took its name from the fourteenth-century story of a young woman called Marta who was abandoned by her lover. It takes you out right next to a nineteenth-century building (at numbers 14 and 16), where you can see three colourful ceramic shields reminding people that *La guerra è barbarie, Il lavoro è felicità, La pace è civiltà* (War is barbarian, Work is hap-

pinness, Peace is civilization) and tempera decorations in the strip under the roof. Go back up the street, past Via del Cefalo, on the right, until you reach the gate of San Luca or Trasi-mena, with its splendid external façade. The gate, also known as Porta della Madonna della Luce, Senese or Porta della Luna, once Etruscan – still preserves the piers from this period –



it has a high pointed arch, on the key-stone of which, at the top, is a Gol-gota, and a rising moon on the second ashlar, to the right (*photo*). A sculpture portrays a lion or perhaps a sphinx on the left console, while other symbols can be seen on the ashlars.

Go through the gate via the stairway, and back up Via dei Priori until you come to **Via degli Sciri**, on the right. It is named after the Sciri's houses and tower, which is 46 metres high, and represents the only surviving example of the many towers built for military control of the noble districts (which can be seen from the *Gonfalone della giustizia* by Bonfigli with the Baglioni towers), and the houses-towers, typical of medieval vertical building. Most were knocked down in the fifteenth and sixteenth century during the city wars, some fell during earthquakes and others were destroyed during the papal repression of the salt war. The tower was incorporated into the music academy of the Franciscan Tertiaries of sister Lucia in 1680.

The road goes around the complex and passes in front of the oratory of the Confraternity of the Disciplined of San Francesco (*photo*), from the fourteenth century, which was rebuilt around the middle of the sixteenth century; it is joined to the adjacent hospital that was once a shelter for pilgrims, and has been altered



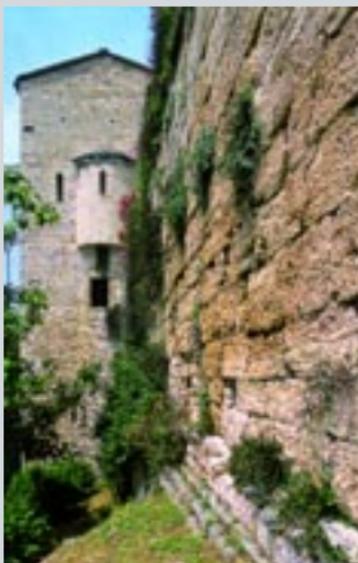
several times. The oratory must be considered the greatest example of proto-Baroque style in Perugia because of its precious vault in the atrium decorated with stuccoes by Jean Regnaud di Sciampagna (1675-76) and because of its rich interior (*Guide to Perugia*, 2006, p. 40).

Go out onto Via dei Priori again, next to the church of Santa Teresa dei Carmelitani Scalzi, whose incomplete façade, dating back to 1718, presents a sombre Baroque doorway. Continue along the road of the adjacent escalators, down two flights of steps until you reach the gardens, on the left, and then take the flight of steps in **Via della Canapina** (*photo*). The road



was named after the hemp workers or rope makers who made ropes in this area. As soon as you come out of the gardens, you will see the unique church of San Benedetto, on the left, which was built on three levels, with a suspended apse leaning against the





Etruscan boundary wall that follows the left side of the road (*photo*). The walls later reappear in the long, magnificent parapet, which draws the concavity of the Cupa. At the top of Canapina, on the left, is the delightful **Piazzetta del Drago**, in the courtyard of the old Benincasa music academy, which is now a primary school. Go straight on keeping to the left along **Via del Silenzio** (*photo*), a short road that comes out into **Via della Cupa**; go up until you come to **Piazza Ferri**, on the left, which was once **Piazza del Naspo** and **Piazza della Chiesa nuova**. This was dedicated to **Baldassarre Ferri** (Marsciano, 1610–Perugia, 1680), in 1871, whose treble voice was renowned throughout the whole of Europe, and celebrated by



poets and writers. He was buried in the church of **San Filippo Neri**, in the city's musical district, not far from the oratory of **Santa Cecilia** (the patron of musicians) and the city theatre. In front stands the impressive new church of **San Filippo Neri** (1626–34), which was built according to the design of **Paolo Maruscelli**, after the Council of Trent; inside, it contains the most splendid example of Baroque architecture and decorations in the city. The façade, made of tuff, completed in 1665, has two orders and is preceded by a staircase with a coeval balustrade.

Going up from **Piazza Ferri**, follow **Via della Stella**, which skirts the oratory of **Santa Cecilia** that is annexed to the church of **San Filippo Neri**. It was built according to the design of **Pietro Baglioni** in 1687–90, to celebrate the festival of **Santa Cecilia**, on 22 November. Turn right, in front of the oratory, into **Via Fratti**, once called **Via dell'Oratorio**, which was later named after **Antonio Fratti**, the Garibaldian from Forlì and Republican parliamentarian, who died heroically in **Domokos**, after enrolling in 1897 to help the Greeks who were rebelling against the Turks. This road was dedicated to him by his companions in arms from **Perugia**. Go up opposite the extraordinary **Via Maestà delle Volte** (see *ivi*, p. 26) and turn right into **Via Ritorta** (*photo*), named after its winding road, which is one of the most authentic medieval streets in the historic centre.



At n. 1, on the corner with Via Fratti, is the most beautiful house-tower of those preserved (*photo*).



At n. 14 you come to a pointed arch with symbols referring to storehouses (goods warehouses) (*photo*), while



of note at numbers 20–22 is a typical medieval shop, with a helicoidal stairway: a shop on the ground floor, a municipal dormitory on the first floor and a kitchen with an opening used as a fireplace in the middle on the second floor. Go out onto Via dei Priori, in front of Palazzo Pasini, at n. 24 with its beautiful Portale dei Draghi (*photo*), where there are the words AVARITIA TURBAT DOMUS.



It was probably the residence of Valentino Martelli (Perugia, 1550–1630), an architect and sculptor who renovated the urban face of Perugia. Go up, on the left, along Via della Gabbia, named after the cage that once hung on the side of Palazzo dei Priori, which was used as a medieval torture for public mockery, with the words *lustitia sol ubique*. Of note in the same street is the tower of Dialdana or Madonna Septendana (the widow of Zigliuccio di Benvenuto Oddoni), whose house was incorporated into the public building (*photo*).



This takes you to Piazza IV Novembre and from here into Corso Vannucci.





PORTA EBURNEA



In the past the quarter's symbol was a deer; this was later replaced with a tower on a harnessed elephant, after which it supposedly takes its name referring to the ivory tusks; the tower, symbolising vigilance, might represent the *turris eburnea*, which is attributed to the Virgin. Saint James is the patron saint, who was also the symbol, in the guise of a pilgrim. It is green, which apparently refers to the orchards spread along this slope, facing southwards. The royal road left the quarter in the direction of Orvieto.



ITINERARY OF PORTA EBURNEA



- | | | |
|----------------------|-------------------------------------|-------------------------|
| 1 Corso Vannucci | 13 Via Mariotti | 24 Via del Giardino |
| 2 Via Boncambi | 14 Via del Paradiso | 25 Via del Parione |
| 3 Via Scura | 15 Via San Giacomo | 26 Piazza Santo Spirito |
| 4 Via delle Streghe | 16 Via Deserta | 27 Via degli Orti |
| 5 Via della Sapienza | 17 Via Fatebenefratelli | 28 Via del Curato |
| 6 Via del Bufalo | 18 Vicolo della Consolazione | 29 Via degli Apostoli |
| 7 Via Bonazzi | 19 Via del Circo | 30 Via delle Forze |
| 8 Via Grecchi | 20 Via Torcoletti | 31 Via della Cupa |
| 9 Via Caporali | 21 Vicolo di San Savino | 32 Via della Luna |
| 10 Via del Pozzo | 22 Via Cantamerlo | Corso Vannucci |
| 11 Via Menicucci | 23 Piazzetta San Giovanni
di Dio | |
| 12 Via Bruschi | | |





Starting from Palazzo dei Priori in Corso Vannucci, the first street that marks the boundary between the quarters of Porta Santa Susanna and Porta Eburnea is Via Boncambi (*photo*), named after an old, influential family from Perugia (probably associated with the money changers of the nearby Guild), which existed in the 13th century and died out in 1812, whose family merged with the Pucci and Lippi families.

The family's residences were here, an-



nexed to the adjoining Palazzo dei Priori. You can still admire the beautiful tuff stairway outside (*photo*) and, further on, past a storehouse marked at the top by a rosette, a courtyard with a well.

Go right down to the bottom until



you come to Via Scura, on the left; going back up the steep stairway, you return to the main street through an underarch of Palazzo Lippi. The road, which was once Via Pentolini, is partly incorporated into the building, marked on the main street by an arch entrance similar to the other one. Head right from Via Scura along the main street, in front of Palazzo Graziani (at n. 47), once Sereni, which became the property of the Cassa di Risparmio di Perugia in 1886, and subsequently of the Banca Commerciale, where there is now the Fondazione Cassa di Risparmio di Perugia. Built on pre-existing medieval structures, it was transformed in the second half of the sixteenth century by Vignola, who made a façade divided by a double string-course. The walls of the assembly hall were decorated around the end of the nineteenth century by Annibale Brugnoti with scenes of the city's recent history, including *Le stragi del XX Giugno 1859* (The 20th June massacre 1859) and the famous *Ricevimento in onore di re Umberto I*, (Reception in honour of King Umberto I). In 1818, the first floor was rented to the historic hotel, the Albergo della Posta, which had moved here from Corso Cavour. In 1817, Prince Leopold of Tuscany and Princess Marianna Caroline of Saxony came to stay, on the occasion of their honeymoon, and later, Maria Teresa of Austria. It also received a visit from the Grand duke Michael of Russia, Tsar Alexander's brother; on this occasion, a great fire broke out, which destroyed works of art by Perugino and Barocci, as well as valuable furnishings. The hotel was extremely popular with many travellers, including Dumas the father, who described it as "the best hotel in Italy" (Pianesi, 1998, pages 31-32). It later moved to Palazzo Patrizi, where it is today. At n. 49, you can still see the stucco decorations on the ceiling.

Heading straight on, at n. 63 of the main street, is Palazzo Graziani Monaldi, a noble, sixteenth-century residence designed by Vignola, which was enlarged in the nineteenth century. The nobles from Perugia who belonged to the Accademia del Casino ordered the building of the Pavone



Theatre, underground, between 1718 and 1723. The theatre, which was built of wood, with a quadrangular plan, was a hive of theatrical activity until 1756, when it was rebuilt by Pietro Carattoli, in keeping with the Argentina model in Rome, in stone, with a horse-shoe shaped structure, after becoming unsuitable for the new forms of melodrama and comedy. The theatre was opened in 1773. It was renovated again in the nineteenth century, and finally in 1943 by the engineer Sisti. In 1822, the Accademia dei Filedoni was opened on the first floor, and its entrance can still be seen in **Via delle Streghe** (*photo*), one



of the most characteristic streets, which was once **Via della Mattonella**. Go down a dark and spiralling flight of steps that is partly covered, which is perhaps why it is associated with witches. The road goes straight on until it meets **Via della Sapienza** named after the nearby "Collegio della Sapienza Vecchia, of the same name. At n. 14 is a beautiful example of a medieval tower-house, where you go back up **Via del Bufalo**, a short, steep picturesque street, covered, in part, by vaults, one of which is a cross vault, supported in one corner by a column

in tuff with a capital (*photo*); a tower incorporated into the buildings can be found at n. 10.

Go back up until you come to **Via Bonazzi**, and follow this to the right. It is named after the famous writer and historian (Perugia, 1811-79), who lived and died here, who is famous for his *Storia di Perugia dalle origini al 1860* (The History of Perugia from its origins until 1860). It was called **Via San Biagio**, after the medieval church dedicated to the Saints Stephen and Biagio, of which little remains at n. 10. The road, which is built on top of Roman Age structures, preserves its medieval appearance.

At n. 39, the church of the **Compagnia del Suffragio**, with its mannerist doorway and stone offertory, for the souls of Purgatory, shows what is left of two seventeenth-century churches. At n. 41, the oratory of the **Compagnia dei Santi Crispino and Crispiniano**, which was built in 1613 at the request of five devoted shoemakers, is marked on the outside by a small coat of arms in tuff portraying a skiving knife (that is now used for other pur-



poses) (*photo*).

Right in front, in the open space, to the left of the road, begins **Via Grecchi**, named after the young partisan who was shot at the age of 18 in borgo XX Giugno, along with nine other partisans (commemorated by a plaque, see p. 70). Here you can see the quarter's coat of arms. Palazzo Ansidei, dating back to the eighteenth century, with its unusual loggia designed by Count Vincenzo Ansidei in 1808, looks out onto the steps, to-



wards Piazza Italia (*photo*).

Pick up **Via Bonazzi** again, the second part of which is the result of the nineteenth-century reconstruction work that followed the demolition of part of the Rocca Paolina Fortress. The rear façades of the post-unification buildings in Piazza Italia, above, look out to the left, like the Bank of Italy (1871-73), with its ashlar-work on the ground floor and vertical and horizontal ordered partitions. At the bottom, it is possible to see a twentieth-century flyover that joins the Brufani Hotel and, on the right, the Sapienza Nuova complex, which was founded in 1427, about a century after that of the Sapienza Vecchia (see p. 62).

Without going down to the end of the road, at the junction go down to the right along **Via Caporali**. This was dedicated to the poet from Perugia Cesare Caporali (Perugia, 1531-Castiglione del Lago, 1601), in 1871, who lived under the protection of the Del-

gelo di Porta Eburnea (after the name of the church where the road forks), and later **Via dei Semplici**, after the medicinal herbs in the ancient pharmacopoeia, which perhaps grew in the neighbouring orchards or after an existing apothecary. The road is part of the Etruscan road network, and therefore of a part of the royal road of Porta Eburnea.

There is an Etruscan well at the beginning of the road that is very similar to the Sorbello well (end 2nd century B.C.), which is incorporated into a Roman *domus*, and then into some medieval houses (private property). Continuing right, at n. 3, you can see the ruins of a medieval tower-house, and the plaque of Captain Antonio Rossini, who died in battle at Adua, in 1896. At n. 11, the memory of the cycle of frescoes of Inferno, Purgatory and Paradise, painted by the futurist painter Gerardo Dottori, in 1923, for a Roman businessman, in keeping with the style of that period, is preserved only in the name of what is now the restaurant known as "Altro Mondo" (Other World). The work of art was inaugurated by Marinetti, but later concealed by painting and renovation work.

Going down, on the left, at n. 10, you come to another beautiful tower and **Via del Pozzo**, whose name recalls a well that is no longer visible. At n. 8 a plaque commemorates the visit of Galileo Galilei who stayed at the house of the mathematician from Perugia Giuseppe Neri, in 1618, with its interesting sixteenth-century courtyard. Back in **Via Caporali**, before turning off to the left into **Via Menicucci**, in the open space, you can glimpse the medieval church of Sant'Angelo in Porta Eburnea, which was renovated in neoclassical style at the beginning of the nineteenth century. **Via Menicucci** (*photo*) commemorates the engineer and politician who was involved in the 1831-33 uprisings, and consequently tried and condemned. It ends on **Via Bruschi** with a short stairway. The road is dedicated to the Bruschis, a family of patriots and artists, and in particular to the father and son, Carlo and Domenico; one a Risorgimento patriot, and the other a respected painter in Rome (where he





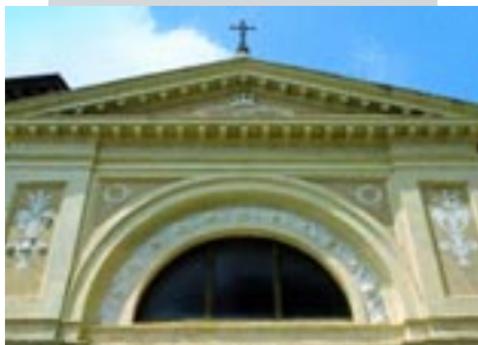
left frescoes at Montecitorio, Palazzo Madama and the Quirinale) and in Perugia (where he decorated Baldeschi Chapel in San Pietro, the Rosary Chapel in San Domenico, the church of the Annunziata and the Provincial Council Chamber, amongst other things. Domenico was also a doctor and botanist and, in 1812, he founded the botanical garden at the University of Studies of Perugia (at the ex Olivetani convent), besides being a patriot who was involved in the uprisings that took place on the 20 June 1859. There is a plaque at n. 15 on the



house in the street where they lived (photo).

The road leads into *Via Mariotti*, where there is the house, at n.1, which belonged to Annibale Mariotti, commemorated by a plaque in memory of the historian and patriot from Perugia, who died in the papal prisons in 1801. The road leads into the square, of the same name, *Via dell'Annunziata*, whe-

re there is now the medieval oratory of the Confraternity of the Annunziata, which was rebuilt in the seventeenth century, with a nineteenth-



century façade and cheerful circle of putti on the arch of the doorway (photo).

Inside are frescoes by Bruschi dating back to 1900. At the side is the former Mantellate or Servite monastery, which was built in the fourteenth century on the Etruscan walls below, and extended in the sixteenth century, now the Academy of Music of Perugia.

Go back down *Porta Eburnea* or *Arco della Mandorla* where the popular quarter of *Porta Eburnea* extends with its medieval appearance. On the gate, outside, it is possible to see reused Etruscan blocks with fragments of the *Augusta Perusia* and *Colonia Vibia* inscriptions. Go down the steps, to the right of the arch, in *Via del Paradiso* that skirt a beautiful stretch of Etruscan wall, connected to the adjoining contemporary gate (photo).



At the bottom of the street, looking up at the corner opposite is a block of tuff: it shows a roach (a fish from Lake Trasimeno) with two heads indicating the two directions for selling the fish, from the lake to the market and vice versa (*photo*).



Go back up **Via San Giacomo**, past **Via Deserta**, on the left, which is a dead end, and then past the aedicule of a Madonna and Child, on the crossroads with **Via Fatebenefratelli**, which you follow to the top (*photo*).



The road, which was formerly **Via della Lupa cieca** and **Via dei Cronici**, takes its name from the home for the terminally ill, which was annexed to the church and convent of the friars of the order of the hospital of San Giovanni di Dio, called the "Fate Bene Fratelli" after 1584. It was extended and rebuilt in the nineteenth century, and finally closed down in 1996 (when its patients were moved to the old Grocco sanatorium in **Via della Pallotta**).

After passing **Vicolo della Consolazione**, on the right, head up to the top of the hill, where there is the only surviving fourteenth-century building in the Baglioni quarter, which was home to the Bartolino College for 12 poor young students, at the wish of Marcantonio Bartolini, from 1571. This was abolished in 1811, and later became home to the family of Francesco Moretti (1833-1917) and his laboratory of artistic glass windows, which is still open today thanks to the work of his descendents (book for a visit).

Donati tower (*photo*), a nineteenth-century reconstruction of a medieval tower, stands out at the top, on the left and, next to this, what remains of the **Rocca Paolina Fortress**.



Continue along **Via del Circo**, which is named after the small amphitheatre that was built in the early nineteenth century (1804-08) for the game of ball, or circus game, near the fortified



passageway of Rocca Paolina Fortress. It was built with flights of steps and boxes by the businessman Orazio Boccanera (who also built the Carmine theatre, which later became the Modernissimo), to stop the game from being played in Corso Vannucci, which usually happened (see *ivi*, p. 89). The first game of football took place on 6 July 1805 and continued for about sixty years, with famous players, such as Carlo Didimi (1798-1877), from Treia in the Marche, who gave Giacomo Leopardi the inspiration for the canto *A un vincitore del pallone* (To a winner with the ball). Some of the wall structures of the circus still stand inside the Rocca Paolina Fortress and can be seen from the escalator.

Go down **Via Torcoletti**, whose name means "little torcoli", typical sweets from Perugia, according to Biganti (1954) with reference to the sweets prepared by the nuns from the Bertolelle Franciscan convent, which was abolished by Napoleon, and later turned into a prison for women. At the beginning of the road is the former church of San Savino that gives its name to the street of **Vicolo di San**



Savino, which is the first side road on the right (*photo*).

Via Torcoletti is what remains of the ancient road, which went up Santa Giuliana, and entered the Soccorso Gate in the Rocca Paolina Fortress, be-

fore the prison and Piazza d'Armi were built. The second side road on the right, **Via Cantamerlo**, whose name possibly comes from the saying "canta, canta merlo" (sing, blackbird, sing) said by women to their suitors (according to Gliarelli, 1907), leads into **Piazzetta di San Giovanni di Dio**, named after the overlooking church of the Fabtebenefratelli complex (*photo*).



Bear left in **Via del Giardino**, which is named after the garden of the Marquis of Bourbon Sorbello, who had a "noble country residence or "casa di delizia", and a botanical garden" with a variety of exotic plants. This takes you out into **Via del Parione**, whose name, which can also be found in Rome and Florence, possibly originates from the word *paries* meaning great wall because the boundary wall is particularly high in this point, or maybe (according to Zappelli, 1999, pages 147-148) after the Latin word *pars rionis*.

The road unfolds past the former prison, which was built between 1866 and 1870 because the old prisons in Palazzo dei Priori and the Rocca Paolina Fortress (for political prisoners) were insufficient. After various buildings had been knocked down, including the church of San Giorgio and the Hospital of the Invalids, the prison incorporated the Bartolelle monastery (named after their financier) and the monastery of Santa Maria Maddalena delle Convertite, which had been abolished by the French and used as hotels for prostitution.

The road leads into **Piazza Santo Spirito**, on the right, where there is the church of the same name dating back to the seventeenth century, and the great convent of the "Minimi" fathers of San Francesco di Paola, which was

founded in 1576 and completed in 1689 according to the design of Francesco Vezzosi. In front of the church façade, go down **Via degli Orti**, where you can still see the orchards from the houses, until you reach **Via del Curato** (*photo*), on the right, which



takes its name after the parish priest of the adjoining church of San Giacomo who once lived there. Follow the beautiful street with its flowery façades until you reach the junction with **Via San Giacomo**, near the church of the same name, also known as the "Church of the Five Plagues", which was recorded in 1246 and rebuilt in 1683, with a tuff doorway, an arch transom and three decorative little palms.

Go down to the sign of the roach and head left along **Via degli Apostoli** until you reach the medieval **Porta del Castellano**, also known as **Porta San Giacomo**, along **Via delle Forze**, which is connected to a stretch of medieval walls with a round tower. The walls continue to the right, out of the gate, where they join the beautiful stretch of Etruscan wall, beneath the old Mantellate monastery, along the green stretch of the Cupa gardens (see *Archaeological Itineraries*, 2005, p. 10). After the postern, go back up the steps onto **Via della Cupa**, at the top, where the quarter of **Porta Santa Susanna** ends, represented by a coat of arms with a chain in a blue

background, and where the quarter of **Porta Eburnea** begins, with a coat of arms portraying an elephant and an ivory tower in a green background. The parapet along the road offers a breathtaking view, especially at sunset. It is overlooked by the great "Collegio della Sapienza Vecchia" (see *Guide to Perugia*, 2006, p. 52), the first example of a paying college for well-to-do, aristocratic boarders, who were also not from Perugia, for example the son of **Gioacchino Belli**. The little theatre was opened in 1799, and rebuilt in wood and cast iron in the early twentieth century. This is where the young **Rodolfo Guglielmi** recited, who later became known as **Valentino**. It was rebuilt in various phases and, in 1902, it became home to the national Boarding School for orphans of health workers. Since 1970 it has housed the women's section from the college of **Sant'Anna** (*ibid.*).

Next to the college is the little church of **Santa Maria della Valle**, with the annexed house of the Salesian nuns (*ibid.*) and, from the corner of this, you go back up **Via della Luna** (*photo*), one of the most beautiful streets in Perugia, which unfolds twistingly up a steep hill, past the small apse of



the church, on the right, in pink and white stone. Carry on going up where there is a medieval house, on the bend, resting on a tower, which takes you directly into **Corso Vannucci**.





PORTA SAN PIETRO



The quarter, known as “borgo bello” meaning “beautiful village” (because of its beautiful Benedictine and Dominican settlements, art and lush vegetation), facing south-east, takes its name from the patron saint, Peter. He is also the quarter’s symbol, together with the crossed keys, whereas in the fourteenth century it was a lion and later a stone recalling the custom of “litomachia” or the game of stones that took place near the Battle Field (now Via XIV Settembre) to train young Perugians in the art of war. It is yellow, like the corn that came in through gate, which opened onto the Tiber plain.



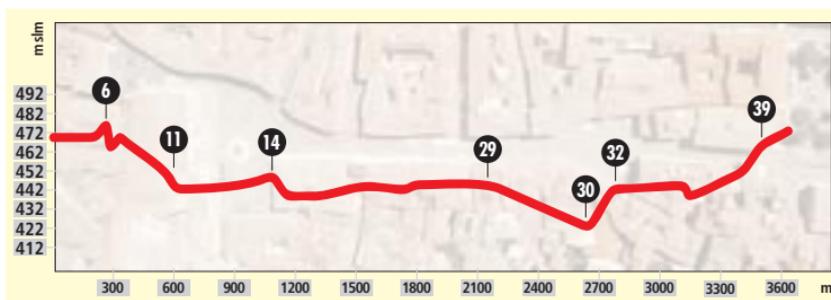
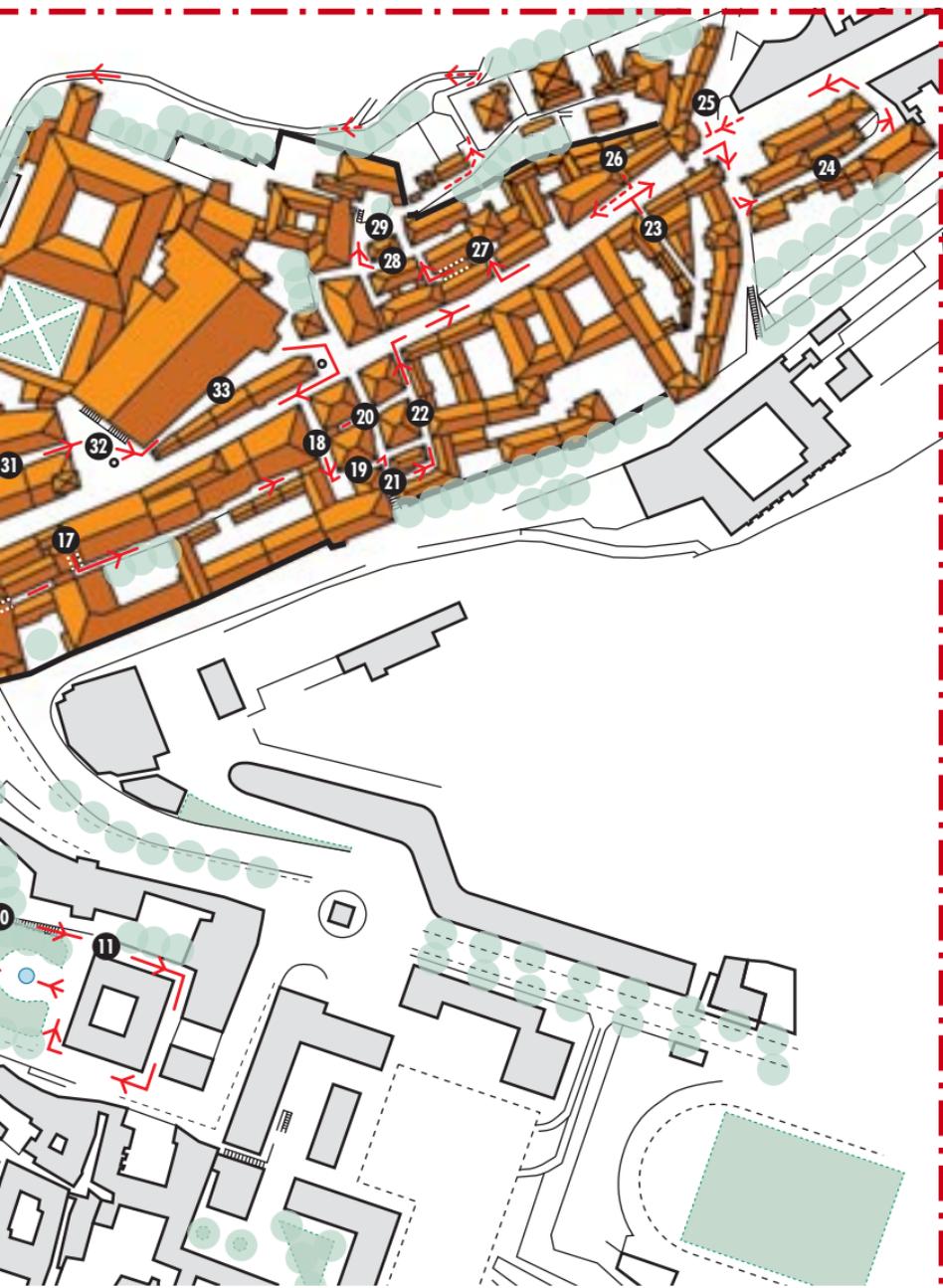
ITINERARY OF PORTA SAN PIETRO

- | | |
|----------------------------|-----------------------------|
| 1 <i>Piazza Matteotti</i> | 22 <i>Via Colomba</i> |
| 2 <i>Via Danzetta</i> | 23 <i>Via del Grillo</i> |
| 3 <i>Via dello Struzzo</i> | 24 <i>Via dei Ghezzi</i> |
| 4 <i>Via Baldo</i> | 25 <i>Via Bonfigli</i> |
| 5 <i>Via Baglioni</i> | 26 <i>Via degli Archi</i> |
| 6 <i>Via Santa Lucia</i> | 27 <i>Via del Deposito</i> |
| 7 <i>Via Alunni</i> | 28 <i>Via del Canterino</i> |
| 8 <i>Via Floramonti</i> | 29 <i>Via del Laberinto</i> |
| 9 <i>Via Marzia</i> | 30 <i>Via del Cortone</i> |
| 10 <i>Via Masi</i> | 31 <i>Via del Persico</i> |



- | | |
|------------------------------|----------------------------------|
| 11 <i>Via Fanti</i> | 32 <i>Piazza Giordano Bruno</i> |
| 12 <i>Viale Indipendenza</i> | 33 <i>Via del Castellano</i> |
| 13 <i>Corso Cavour</i> | 34 <i>Via Piantarose</i> |
| 14 <i>Via Podiani</i> | 35 <i>Via Guerriera</i> |
| 15 <i>Via Vibi</i> | 36 <i>Via del Conventuccio</i> |
| 16 <i>Via Fiorenzuola</i> | 37 <i>Via Campo di Battaglia</i> |
| 17 <i>Via Cuccuina</i> | 38 <i>Via Sant'Ercolano</i> |
| 18 <i>Via Giulia</i> | 39 <i>Via Oberdan</i> |
| 19 <i>Via Gemella</i> | 40 <i>Via della Rupe</i> |
| 20 <i>Via Traversa</i> | <i>Piazza Matteotti</i> |
| 21 <i>Via Gismonda</i> | |





The itinerary begins at **Piazza Matteotti**, which was once Garibaldi, Piccola and Piazza del Sopramuro. To develop the area for business and build shops and warehouses, the square was supported by mighty arches (see *Guide to Perugia*, 2006, pages 56–57), and above these arches, the important buildings, the Capitano del Popolo and the Old University were built in the last decades of the fifteenth century and at the beginning of the sixteenth century, (see *ivi*, p. 56). Of note on the front of the first building are the old units of measurement, 97, 63, 41 cm respectively, which were used for the market (*photo*).



The boundary passes between the two quarters of Porta Sole and Porta San Pietro a little further on, between numbers 18 and 19, which are indicated by their respective symbols. At the end, towards *Via Baglioni*, the square joins onto the main street by *Via Danzetta*, which was once *Via dei Cappellari*, and *Rimbocco della Salsa*, after the olives that were used for working the wool. The street was named, in 1871, after the ancient, noble family that had become powerful thanks to the wool and leather trade, and which was renowned for its involvement in the *Risorgimento*. Next is *Via dello Struzzo*, whose name apparently comes from the ostrich donated by Ludwig I of Bavaria to the marchioness Marianna Florenzi, who put it in the hanging garden in Palazzo Alfani Florenzi, in *Via Baglioni* 3. Marianna lived here from 1820 to 1850, and was one of the most beautiful and cultured women of the nineteenth century, which is recalled by plaque in the atrium of the building. Continue along *Via Baldo*, named in

honour of Baldo degli Ubaldi, who was born in Perugia in 1327, and a pupil of Bartolo da Sassoferrato, which is commemorated by a plaque. Also of note, in front of the house that belonged to the great jurist is Palazzo Pucci Boncambi. On the façade of this building is a plaque commemorating the hero Marcello Lippi Boncambi who died in the Second World War and was awarded a gold medal. Cross *Via Baglioni*, the important road dedicated to the famous family from Perugia in 1871 that opposed the pope, which was opened in 1582 at the request of the papal legate Alessandro Riario, with the name of *Via Riaria*. This takes you to *Via Santa Lucia*, which leads out onto *Via Oberdan* with a narrow stairway. Its name comes from the adjoining medieval little church, of the same name, also known as the church of Colle Landone, which was rebuilt with its present appearance, in 1760. In the nineteenth century there was a pasta factory and ice shop in this street. On the left, it joins *Via Alunni* which takes its name from the founding hospital of Alunni that was here until it closed down in 1873; this was the name given to the many new born babies who were abandoned here, and taken in through a rotating wheel and brought up by wet nurses (after the Latin verb *alo*, "to nourish"). Carrying on down to the steps you come to *Via Oberdan*, which you follow until the junction with *Via Sant'Ercolano*. Then, go back up the short street called *Via Floramonti*, which takes its name from the noble family that lived here until the 17th century. At n. 9 you can see a well-preserved medieval tower (*photo*).



On 25 April 2005, on the occasion of the sixtieth anniversary of liberation from fascism, a commemorative plaque was put up on the building, at n. 10, which had been used by the fascist police for torture in memory of Gastone Sozzi, a young anti-fascist from Cesena, who was arrested and tortured and later died in Perugia prison, in 1927. At the end of the hill, at n. 16, you can see the coat of arms belonging to the old Compagnia di San Martino that owned many of the buildings in the street.

Go along **Via Marzia** (see *Archaeological Itineraries*, 2005, p. 10), which takes its name from the famous Etruscan gate in the Rocca Paolina Fortress, whose entrance was completed in 1848. It was originally called Via Lomellina, after the papal legate cardinal Lomellini, who had the road built in 1682, and the Baroque fountain of the same name, which can be seen on the epigraph above. In front of this you can admire a unique view towards the bell towers of Sant'Ercolano, San Domenico and San Pietro.

At the bottom of Via Marzia, follow **Via Masi**, to the left, named after the doctor and soldier Luigi Masi, who commanded many campaigns (Petriignano d'Assisi, 1814-Palermo, 1872), until you reach the steps that go down through a garden, into **Via Fanti**, named after Manfredo Fanti (Carpi, 1806-Florence, 1865), the commander of the troops from Piedmont who freed Perugia on 14 September 1860.

It is worth stopping off, on the left, at the back of Villa Mavarelli-Gnoni (*photo*), to see the beautiful project by Calderini in 1869-70, with its façade at n. 37 in Viale Marconi be-



low. The Villa, which was originally designed as a bathing area, was purchased, in 1888, by the family after which it is named that used it as a hotel; its guests included Richard Wagner, which is commemorated on a plaque at the back.

Continue along Via Fanti until you reach the entrance of the two Biscarini buildings, which were built, in 1894, by the architect Nazareno Biscarini, in ornate terracotta style (all of the decorations come from Angeletti and Biscarini's furnaces).

Go back up Via Masi in front of the RAI offices in Umbria, which once housed the "Carabinieri's" barracks, along a road that skirts the area where the tenail of the Rocca Paolina Fortress stood. After passing the garden, where there is a war memorial in honour of the victims of all wars, over the steps, you come to the junction between Via Masi and **Viale Indipendenza**. The road, formerly known as Alberata, was built on the ruins of the Fortress, and named after the centuries-old hackberries that grew along the edges, however, it was renamed in 1871. Following the road, immediately afterwards, on the right, at n. 47, it is worth noting the medieval Casa Villanis, built in brick, with its beautiful flower arrangements, which was restored by the architect Ugo Tarchi in 1922 (*photo*).



Carry on to the end of the avenue that reaches Corso Cavour, at the foot of the stairway of Sant'Ercolano, until you come to the garden designed by Filippo Lardoni in 1854, with its

great horse chestnuts and holm oaks, around the fountain with Neptune, which was brought here from Piazza del Sopramuro.

Corso Cavour (*photo*), one of the five royal roads, starts here, in the direction of Assisi and Rome, and was once called Via Papale, Corso di Porta Romana, and Corso di San Pietro; it took



its current name, in 1871, after the great statesman. Between the eighteenth and nineteenth century, the first building on the left, at the bottom of the steps, was home to a number of hotels, and Goethe probably stayed here on 25 October 1786. In the fateful year of 1859, the American Edward Newton Perkins was also staying here with his wife, two friends and young daughter, when Swiss soldiers entered from San Pietro, killed the owner of the hotel and two attendants and threatened the guests and their belongings. This was followed by protests and an article in the Times, which further contributed to the end of the Papal State and the annexation to the Kingdom of Italy. In 1860, the hotel changed its name to Esperance and became very popular with travellers (Pianesi, 1998, pages 53-55). Of note, on the right, at n. 13, is Palazzo Rossi Scotti, dating back to the 17th century, which was rebuilt in the 19th century. Turn right around the building and follow **Via Podiani**, once Via Voltata delle carrozze, which took its present name, in 1871, after the famous man of letters Prospero Podiani (1550-1615), who loved books and owned 7000 volumes, which were donated to the Muni-

cipality, creating the Augusta Municipal Library. Here you will find Palazzo della Penna (16th century), which took its name from the Arcipreti della Penna family, after the castle of Penna in Teverina, formerly dei Vibi, which was built on the ruins of the Roman amphitheatre, and restructured over the centuries; today it houses museum collections. Go down to the right of the building by a flight of steps (which preserves the ruins of an ancient well) onto **Via Vibi**, named after the ancient family from Montevibiano and Monte Castello di Vibio that claimed to be descendants of Vibio Treboniano Gallo, the Roman emperor who came from Perugia, from 251 to 253 A.D. (*photo*).



The street ends with the medieval Porta dei Funari, known as Porta dei Vibi or Porta della Penna, which is now lower than the present level of the road that leads into the nearby Porta di Santa Croce, known as Porta dei Tre Archi, which was opened in 1857, with its large column arcade. At the Tre Archi crossroads, you come to the church of Santa Croce that belonged to the Cavalieri del Santo Sepolcro (Knights of the Holy Sepulchre), and which later became home to the "Compagnia of San Giuseppe dei falegnami" (see *Guide to Perugia*, 2006, p. 58) (*photo*).





Immediately after the crossroads, a number of little streets branch off from Corso Cavour. Starting on the right, the first is **Via Fiorenzuola**, underneath a dark archway, below Palazzo Meniconi Bracceschi, which belonged to one of the oldest noble families of Perugia. By the side, at n. 39, is Palazzo Baldeschi, the residence of the Oddi-Baldeschi family, Counts of Fiorenzuola, after whom the street is probably named. After taking the street where there is an initial dark part covered with cross vaults, after the bend you will see a bright stretch (*photo*).



On the left is **Via Cuccuina**, which leads onto Corso Cavour by a short stairway. Its strange name, according to some, originates from the French word *cocu* (the name given to women betrayed by their husband). Vicolo Fiorenzuola skirts the former Capuccinelle convent, to the right, at the end, and finishes right in **Via Giulia** (*photo*).



This street, which became a cul-de-sac when Porta delle Cappuccinelle was closed off, continues into **Via Gemella**, so-called because it is the twin, running parallel to **Via Traversa** (which branches off from Via Giulia). This takes you out into **Via Gismonda**; carry on going back up **Via Colomba**, whose name comes from the nearby monastery of the Beata Colomba from Rieti, which skirts it until it comes out onto Corso Cavour. Of note is the deliberate, narrow order between the parallel streets named after women: Giulia, Gismonda and Colomba, perhaps benefactors (see Zapelli, 1999, p. 106). Turning right onto the main street, follow the complex of the former monastery from street number 125 to 129 (see *Guide to Perugia*, 2006, p. 59) that became the Fire Brigade's barracks. Carrying on, on the right, you will come to the hill of **Via del Grillo**, a cul-de-sac, where the monk from Siena, Bernardino del Grillo, founded the "Conservatorio delle delitite" or "repentute", in 1539, which was later incorporated into the nearby Benedictine monastery of

Santa Maria Maddalena, now the "Carabinieri's" barracks, at n. 133 (see *ivi*, p. 62). This soon brings you to Porta San Pietro (see *ivi*, p. 63), which was once Porta delle due Porte (Gate of the two Gates); the first, medieval Gate, whose traces can still be seen, looks out on this side. Before leaving, on the left, is the oratory of San Giacomo (*photo*), which offered protection to passing pilgrims. Go through the second gate, a priceless work of art from the Renaissance period, by Agostino di Duccio, and you will come to borgo XX Giugno, formerly known as borgo San Pietro.



After Porta San Pietro, on the right, from Via Sant' Anna, the first street is **Via dei Ghezzi**, named after its ancient meaning of "dark skinned". Here there are three moors raised in stone on the gate of the same name in Viale Roma below, which can be reached by the steps in Via Sant'Anna. In 1844, in Via dei Ghezzi, at n. 15, the Countess Laura Donini Montesperelli founded a rest home for sick and elderly ladies, which is still open today. When you have come out, return to borgo XX Giugno, until you reach **Via Bonfigli** (the old Roman road and main road to Rome until the nineteenth century), to the right of Porta San Pietro. It was named after the painter from Perugia (approx. 1420-1496), who was famous for his repro-

Borgo XX Giugno was named after the events in 20 June 1859, when the Swiss troops, recruited by the Papal State, entered the village from Porta San Costanzo (see Guide to Perugia, pages 66-67) led by general Schmidt and devastated the abbey of San Pietro, plundering and killing throughout the city. In memory of the great resistance put up by the people from the village, assisted by the monks of San Pietro, the village was given its name by municipal decree in 1909 and a monument was erected in front of the Frontone Gardens portraying the griffon, the symbol of Perugia, crushing the papal tiara and the hydra with seven heads. This was later

changed into a gentler version by the same sculptor Giuseppe Fringuelli. A plaque was also put up, in the same year, in the entrance cloister of San Pietro to commemorate the devastation and assistance given by the monks to the wounded and patriots who had sought refuge within their walls (see Zappelli, 1999, p. 211). In 1944, at least 85 years on, another event marked the history of the village and Perugia. Incredibly, on the same day, on 20 June, the Anglo-American troops entered the same Porta San Costanzo to liberate Perugia from the fascist regime. A plaque recalls the massacre of the anti-fascists in borgo XX Giugno.



duction of the city in the fifteenth century (for example in the Priori chapel).

At n. 6 is the fourteenth-century hospital of San Giacomo.

It was home to pilgrims and the poor and took up the whole block.

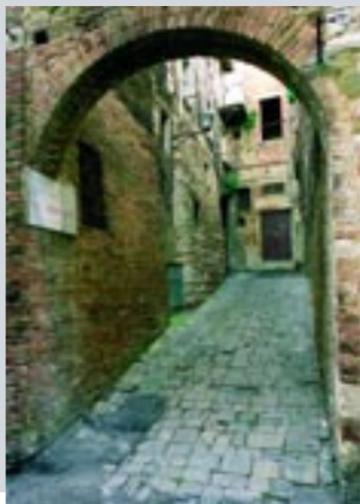
It was in use until the end of the nineteenth century (see Zappelli, 1999, p. 57, recalling the passing of pilgrims on the first of August towards Assisi to purchase the indulgence of Porziuncola) (*photo*).



The route continues all through the village until San Pietro, the Frontone Gardens and Porta San Costanzo (see *Guide to Perugia*, 2006, p. 66).

Going back up Corso Cavour, on the right, a few metres past the gate, you come to **Via degli Archi**. This is a short street covered with vaults, which is closed in the shape of a T at the bottom.

After this comes **Via del Deposito** (*photo*), where a plaque, at n. 9,



indicates the birth house of Gerardo Dottori (1884–1977), the famous futurist painter from Perugia. This road once joined **Via degli Archi**, where there is now the church of Santa Maria di Colle, today the Mariano Frescobaldi Auditorium, and continues under dark cross vaults going down to the right towards **Via del Canterino**.

This dead-end street, the origins of whose name are unclear, joins onto **Via del Laberinto** or Labirinto. It was possibly named after the labyrinth-like streets, or, more probably, after the caves and tunnels, which once existed along the outer stretch of the medieval walls, of which only few traces can be seen. It is worth stopping here, from n. 16 to n. 22, to admire what remains of the Biscarini-Angeletti furnace and laboratory, which specialised in eclectic, decorative moulded terracotta, a mix between neoclassical and art nouveau. The laboratory was run, from about 1870 to 1903, by the artists-craftsmen, sculptors and restorers, Francesco Biscarini and Raffaele Angeletti, and it was re-opened in 1914, after eleven years of inactivity, by Angelo Biscarini, the grandson of Francesco. On the front it is possible to make out beautiful masks and statues and a clay balustrade in the garden. A little further on, at n. 30/A, the house, now a residence, displays unique clay decorations on the outside (coats of arms, garlands, busts, portraits) (*photo*).





It is extremely valuable because of the history of Perugia's art and craft activities. Most of the clay decorations on the buildings in Perugia from the end of the nineteenth century originate from these laboratories, for example Palazzo Cesaroni, Palazzo Calderini, Palazzo della Provincia, the Bank of Italy, Palazzo Bianchi, the Biscarini buildings, Palazzo Vajani, etc. and many of the chapels in the monumental graveyard.

Near the side of the building you come to a road that goes down into the greenery of **Via del Cortone**, and goes back up at the back and side of the ex convent of San Domenico, where you can enjoy one of the most beautiful views of the park of Santa Margherita, Monteluca and Porta Sole.

Then, you head towards the street, which is partly covered with vaults, until you turn left into **Via del Persico**, which is possibly named after the peach tree or, perhaps after the fish from the lake. At the bottom you can see the Baroque stairway and the great church of San Domenico (*photo*). This takes you into the square called **Piazza Giordano Bruno**, named in honour of the philosopher, who was a victim of the inquisition burned at the stake as a heretic in Rome on 17 February 1600, and to whom a plaque in front of the church of San Domenico was dedicated in 1907. Enter the adjoining ex convent, now the State Archive and Archaeological



Museum, through the cloister that is one of the largest in the city, divided by forty columns in tuff, which houses archaeological finds (see *ivi*, 2006, p. 61). In the small square is a medieval well (dating back to the date 1285). The parapet is made up of eight slabs of tuff, some of which are decorated with a rampant griffon (denoting the public function of the well), a monogram of the name of Christ in Latin and the date the well was restored (1452), and the monogram in Greek and a shell. This refers to the shell of San Giacomo di Compostela, the symbol of the pilgrims who passed by, on the royal road to Assisi and Rome.

From the square you take **Via del Castellano**, whose name refers to the original church of Santo Stefano del Castellare, which perhaps comes from the ruins of some fortification. The street is overlooked by the mighty side of the basilica of San Domenico, which protrudes with its eighteenth-century chapel areas in brick, those dating back to the fifteenth century with Gothic double lancet windows, and the chapel of San Domenico, with pink and white stones by the Comacini masters. Here is the side entrance of the church. You immediately find yourself under the impressive apse and the bell tower of San Domenico, where you can admire the outside construction of the large Gothic window (m 23 x 9.13). In front of the apse is the Pa-



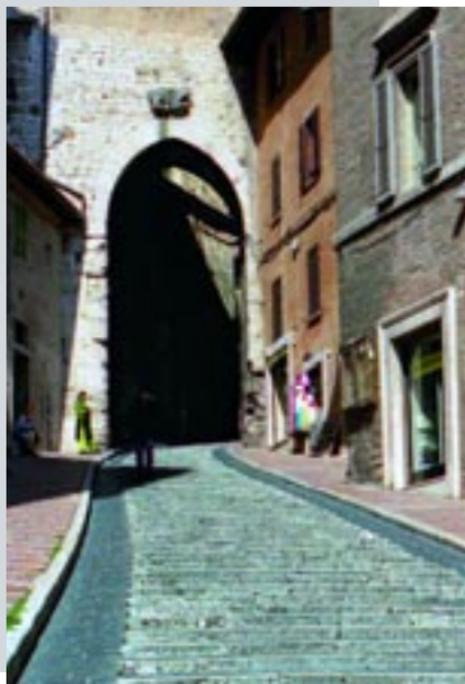
lazzo dell'Inquisizione, with the date of 1667 on the doorway (see *ivi*, 2006, p. 59). Via del Castellano takes you out into an open space in Corso Cavour, where there is an ancient well with the symbol of the griffon and the remains of a column (*photo*) on the one side and, on the other, the hospital of the Pilgrims or Confraternity of San Domenico, with its rows of pink and white stones (approx. 1333), that is now used for other purposes.

The itinerary continues along Corso Cavour (towards the Tre Archi). Of



note, on the right, are ancient medieval shops with Gothic arches and, on the left, at n. 63, the old Bellucci pharmacy, where a plaque inside recalls an incident related to the tragic events of 20 June 1859, when the pharmacy owned by the Mazzinian Sebastiano Bellucci was struck by a cannon shot fired by the papal army. Continue until you pick up Via del Cortone again on the right, and then, Via del Persico, on the left, which leads into **Via Piantarose**. Go past what is now **Via XIV Settembre**, formerly **Campo di Battaglia** (see further on) and you will come to **Via Guerriera**, which was named after the practice of "litomachia". Going up, on the right, you will reach a dead-end street called **Via del Conventuccio**, and, next to this, at n. 14, in **Via Guerriera**, an arch with decorations made of clay from Angeletti's laboratory. Go past **Via del Bovaro**, on the right and you will soon come to **Via Campo di Battaglia**, whose name recalls the old "battaglia dei sassi" or "battle of stones". This was held in the "field" beneath the rock, which is today **Pinnetto** and what is now **Piazza Mat-**

teotti, on the first of March every year, on the occasion of the festival of Sant'Ercolano, between participants from the "part at the top" and the "part at the bottom". It was a bloody game in which people were injured and killed. It lasted for over three centuries, from the thirteenth century until 1425, and was aimed at training youngsters in the art of war. The present road was finally completed around 1820-22 (Zappelli, 1999, p. 62). Make a left exit where there is a splendid view of the church of Sant'Ercolano, which is named after the most popular patron saint of Perugia, who was extremely popular in the medieval ages. During the celebration, his statue was taken from the church to the cathedral, and back again the next day during a splendid procession, after his wooden head had been replaced with a silver one. The church was municipal property showing the deep bond between the Saint and his city (see *Guide to Perugia*, 2006, p. 57). Go back up the road of the same name **Via Sant'Ercolano** (*photo*), known as the "scallette di Sant'Ercolano" ("the steps of Saint Herculaneum"), which was built in 1581. The road, which is one of the most beautiful and important roads in the city, goes through the arch of the same name, also known as **Porta Cornea** (*ibid.*), up to the top of the stairway. **Via Oberdan** begins here at



the junction with Via Floramonti and goes back up to Piazza Matteotti. This important road, which is high and narrow, follows the bend of the Etruscan walls below, and was named after the irredentist Guglielmo Oberdan (Trieste, 1858-82), who was put to death by the Austrians. The road surface was significantly lowered in 1581, which can be seen, on the left, from the tall pointed arches of Palazzo Crispolti. The hospital of Santa Maria della Misericordia was founded on the right side. This can be seen by the DME (*Domus Misericordiae*) trigraph, on the front of many buildings, for example at n. 58. The road, Via dell'Ospedale, was named after the hospital, and included the church of Santa Maria della Misericordia (14th century) in the middle of the complex, at n. 54. The façade presents doorways dating back to various periods, and of different heights, the lowest of which was made during the reconstruction work carried out in 1760 by Pietro Carattoli. Two niches preserve two Madonnas at the sides. The one on the left is attributed to Caporali (16th century), and the one on the right is attributed to Marino da Perugia (14th century). A fish is engraved into the keystone of the first arch, at n. 50 and n. 40, beneath the DME trigraph, to show that fish was sold on the ground floor of Palazzo Armellini. The road was, in fact, also known as Via della Pesceria (*photo*).



The area gradually expanded as the hospital grew in importance, eventually covering a vast area, up to Piazza del Sopramuro. At n. 38, the architrave of the doorway shows three worn

figures from the church of San Giuseppe, which was documented in the thirteenth century, and later incorporated into the structure of the hospital.

Immediately afterwards, on the right, the street called **Via della Rupe** once joined the road to the Pincetto up to Via Angusta. It is named after the cliff on Campo di Battaglia that was filled in over the course of time with the backfilling that created Pincetto Park (meaning "little Pincio" because of its similarity to the one in Rome), where there was an aviary with eagles in the Twenties, and later an outdoor cinema; the area is now undergoing urban development for the mini metro terminal. Built inside an enclosure there is a wooden chalet dating back to 1898 which was home to Perugia's first photographic laboratory belonging to Giulio Natalini. In the open space, beneath Piazza Matteotti, it is possible to admire the precious great arches (see *ivi*, 2006, p. 56). Returning to Via Oberdan, at n. 6, there is a particularly notable, beautiful trigraph on the entrance of one of the sites of Monte di Pietà, an important structure, which is also one of the oldest in Italy (1462) that supported the city's poorer classes (*photo*).



Go back to **Piazza Matteotti**, which is overlooked by the front of the Old University, where there are several coats of arms and inscriptions relating to the *Domus Misericordiae*, showing that the property belonged to the Hospital.



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