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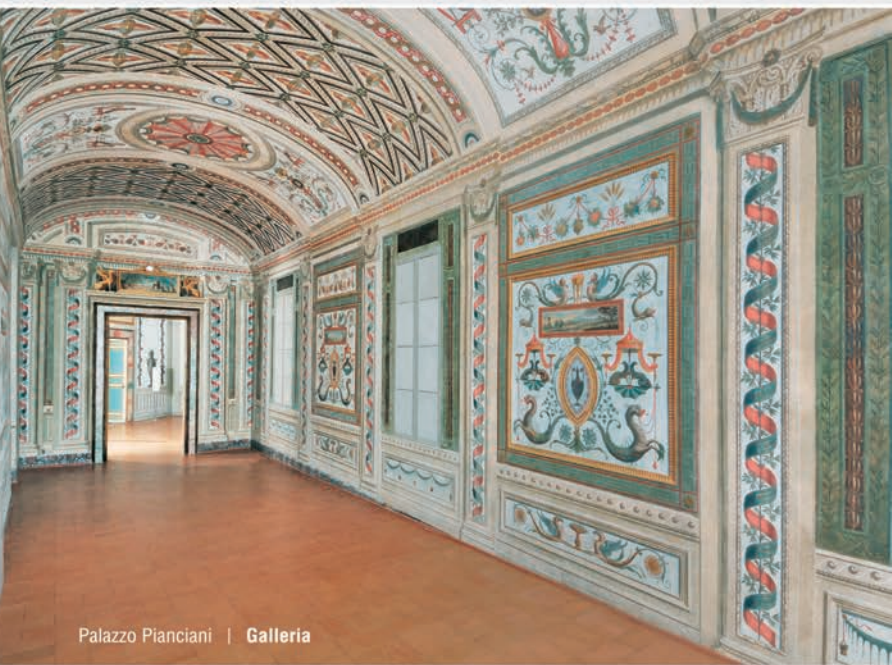
Comuni di
SPOLETO
Campello sul Clitunno
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Introduction	page 3
HISTORY	page 6
VISIT ITINERARIES	page 9
Short Trekking Ten places not to miss	page 10
Urban Trekking More than 2000 years of history and culture	page 38
Out-Of-Town Trekking Between nature and monuments	page 54
Routes in the District Villages and Municipalities	page 60
How to reach us	page 72



Female face
anonymous sculptor,
13th century, Museo
Nazionale del Ducato,
Spoleto

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Spoleto, a theatre-city between history and culture

From the Roman period to the Longobard Duchy, from the Municipalities to the Renaissance, through the stones of its many monuments, the charm of Spoleto history has seduced distinguished tourists such as Johann Wolfgang Goethe, Percy Bysshe Shelley and Hermann Hesse. This charm is nowadays still intact. Those coming from Rome through the Flaminia Way can enjoy one of the most charming views of the city. Seen from there, the city is not very different from what it looked like to 18th- and 19th-century travellers. Each period left its sign while always respecting the harmonious relation between city and nature, and the balance of spaces. Spoleto presents a series of extremely beautiful sites, diverse from each other, that show an uninterrupted artistic evolution, from the Age of Bronze to modern times. The city has a particular structure, with its different levels joined to one another by small streets and narrow alleys, welded by the various palaces. It is among these “wondrous façades of hot stones, goldened by centuries of sun” (A. Moravia) that Gian Carlo Menotti found the ideal place to create a meeting point between European and American culture, starting the Festival of Two Worlds in 1958, still one of the most stimulating cultural events in Italy. It is also here that Giovanni Carandente had the inspiration to turn, possibly for the first time, a city into an open-air museum, thanks to the exhibition of 1962 “Sculptures In The City”. Again, it is here that young opera talents have been studying and

making their debut during the Teatro Lirico Sperimentale season for sixty years. During the Week of Study of CISAM (Centro Italiano di Studi sull’Alto Medioevo), the Study Centre on the Early Middle Ages, the most famous scholars have an appointment every year, to face each other on Middle Ages-related topics. Of no less charm is the continuity between historical centre and the natural environment. A few steps away from the Town Hall square, you are already on the Giro della Rocca, a promenade of extraordinary beauty, from which it is possible to extend one’s glance onto Perugia and that, through the Ponte delle Torri, connects the city to Monteluco, and to its ancient holm-oak wood, protected through the ages. The pathways that connect Monteluco to the Valnerina are the same ones that the monks used to cover centuries ago, which allowed for a connection between the Benedictine and the Franciscan experiences. A deep spirituality can be felt in the hidden hermitages and surprising vistas. On one of these, a famous statement by Saint Francis is reported: “*Never had I seen anything more pleasant than my Spoleto valley*”. These places also led Michelangelo Buonarroti to write, “*I had great pleasure on the mountains of Spoleto... for you really cannot find peace but in the woods*”. Just outside the town, you find ancient, picturesque villages, nestled around their castles or deep in the sea of the olive groves that adorn the hills of Spoleto, where they meet the chestnut trees towards the Valne-

Introduction

rina, a rugged, yet enchanting territory where mountains follow each other and surround the Pian Grande of Castelluccio. On the other slope, also just outside Spoleto, you find the very famous Fonti del Clitunno, remarked upon by Virgil, Lord Byron, and Carducci; an exceptionally beautiful corner, whose very transparent lakes reflect poplars and willows. The gentle quietness that you experience there makes this small oasis of soft, rarefied atmosphere a unique and unforgettable place.

That is how Spoleto and its territory consistently enthrall and charm visitors. The fortunate ones who arrive here always yearn to come back.



Knight, anonymous sculptor,
Museo Nazionale del Ducato, Spoleto



Spoleto in an engraving of 1643 by F. B. Werner



Fonti del Clitunno

Panorama with Rocca Albornoziana



J. M. Turner, *Sight of Spoleto*, 1819



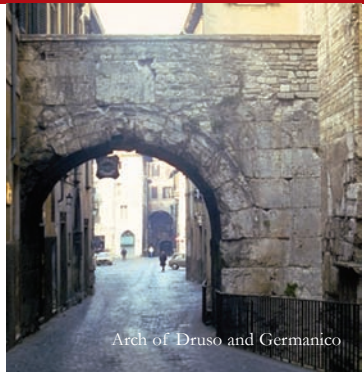
Basilica of San Salvatore, 7th-8th century, inside



Alexander Calder, *Manifesto*, 1962



Cyclopic Walls in via Cecili



Arch of Druso and Germanico

The finds on Colle Sant'Elia (11th-10th centuries BC) and the boundary walls in polygonal masonry (3rd-1st centuries BC) testify to the vitality of the Umbrian settlement long before the Romans. A colony from 241 BC, Spoletium gained Roman citizenship with the Lex Iulia of 90 BC, becoming a *municipium*.

It expanded and grew richer during the Republican (3rd-1st centuries BC) and the Imperial (27 BC – 395 AD) periods, as testified by the remarkable civil and religious buildings: the Roman House, the theatre, the Ponte Sanguinario, the Arch of Druso, the remains of the temple in the forum's area (the present Piazza del Mercato) and an amphitheatre; the latter, lying inside an area under recovery, is not currently visitable. The shape of the city started to change in the 4th century, when Spoleto became archbishopal see, and San Brizio was appointed its first bishop. Churches and monasteries rose in town and all around. Hermits' communities settled on the slopes of Monteluco, the *sacred mount* connected to the town through the Ponte delle Torri, whose monks had come here from the East, beginning 400 AD. The period of barbarian invasions and wars

brought Spoleto to be elected capital of a Longobard Duchy in 576. The duchy would eventually be ruled by Frank and German dynasties that kept it flourishing and independent until the 12th century. Its borders included the Adriatic Sea to the East, the Duchy of Benevento to the South, the Patrimony of Saint Peter to the West and the Byzantine Corridor to the North. The title of *Caput Umbriae* which derived from this, resisted until the 19th century. Evidences of Early Middle Ages fervour have been recently found at Palazzo Mauri (mosaic, 6th century) and Palazzo Pianciani (mosaic, 7th century). In 1155, Spoleto was an independent city when Frederick I Barbarossa attacked it and destroyed it; he would eventually give the town the *Holy Icon* in sign of reconciliation. This miraculous image is now kept at the Duomo. Later on, with the surrender of Imperial Duke Corrado d'Urslingen, the town came under the domain of the Church, of which the then smaller Duchy became a part. The city's expansion during the 13th century led to the construction of wider boundary walls, ordered under the 1296 Statute, the oldest one to survive the ages. Widely restored across the 15th century, its gates



Roman House



Alberto Sotio, *Crucifix* (detail), 1187



Holy Icon, 12th century



Filippo Lippi, *Frescoes by the Duomo* (detail) 15th century

were redone, thanks to grants by pope Niccolò 5th, who also funded the Rocca restoration. The new walls encompassed vast lands that were envisioned ground for eventual town expansions. A number of interventions occurred during the 16th century, focused around major buildings, both public and private, in an atmosphere of intense building activity that would go on until the following century. In this period, estates were fused together to create bigger, more magnificent palaces, façades were harmonized to each other and rearranged following criteria of homogeneousness. The Renaissance exploded in town, and a project inspired by Roman and Florentine models intervened on the Middle Ages layout of the city. By the turn of the 18th century, during the French occupation, Spoleto was chosen first as capital of the Clitunno and then of the Trasimeno Department whose jurisdiction covered a territory from Perugia to Rieti, until the

annexation to the Kingdom of Italy in 1860. With this unification, Perugia became the capital of the new-established province of Umbria and Spoleto was downgraded to a district capital. A radical transformation occurred when designer Ireneo Aleandri realized the Traversa Interna, an artery that passed through the city centre, providing for direct access to many local buildings. The Traversa designer also realized the Teatro Nuovo, opened in 1864. The 20th century was marked by the birth of important cultural institutions, thus highlighting the city's vocation, on which both the Administration and Spoleto's citizens have strongly invested, to enhance the patrimony and conceive new cultural events. The most prestigious ones, still active, are the Teatro Lirico Sperimentale (Experimental Opera Theatre - 1947), the Centro Studi sull'Alto Medioevo (Study Centre on Early Middle Ages - 1952), and the Festival of Two Worlds (1958).



Teatro Nuovo Gian Carlo Menotti

VISIT ITINERARIES

The visitor can choose from **four itineraries**, according to interests, needs and available time.

Short Trekking

Ten places not to miss
(a few hours)

Urban Trekking

More than 2000 years of history and culture
Churches, museums, piazzas and gardens in the city
(one day; two days, for a more detailed visit)

Out-Of-Town Trekking

Between nature and monuments

Two splendid promenades:
The “Giro dei Condotti” and the “Rise to Monteluco”
(one day)

District routes

The villages around Spoleto and the municipalities of Campello sul Clitunno, Castel Ritaldi and Giano dell’Umbria
(2-3 days)

Because of its strategic position, Spoleto is an ideal base for reaching the Valnerina and the other towns of Umbria.

It is possible to reach Rome, either by train or car in 1.5 hours.

Ten places not to miss

This itinerary proposes visits to the ten most significant monuments in Spoleto, that each visitor, even if in a hurry, cannot miss. They are evidences from the most diverse periods and, for this reason, unmissable if you wish to have an idea of the value of the city's historical-artistic heritage.

Time: a few hours

1 Teatro Romano and Museo Archeologico Statale

The **Teatro Romano** (1st century AD), an eloquent evidence of Roman Spoleto, was brought back to light between 1954 and 1960, on the basis of a drawing found in 1891 by Spoletan archaeologist Giuseppe Sordini, that depicted the theatre in the area where it was actually found. Today it is within the complex of the **Museo Archeologico Statale** and is still used for shows and events. The access is on Via Sant'Agata, but you can catch an overall glimpse from windows on the western side of Piazza della Libertà. The complex of S. Agata, a Benedictine monastery from the 14th century, is occupied by the Museum that collects finds from the Bronze Age to the Roman Imperial period, coming from excavations held both in town and in the surroundings. The tables of the *Lex Spoletina* are particularly interesting, a severe act enabled in the 3rd century BC, to protect the sacred wood; it is one of the oldest regulations within environmental matters. Though they were found just outside the territory of Spoleto, these tables refer to the Monteluco, whose very name (lucus = sacred wood) testifies to the sacredness of the place.

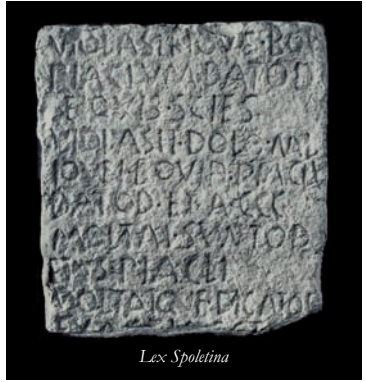
The Museum hosts a number of finds, including busts, inscriptions, vases, votive bronzes, funerary

outfits, that emerged following excavations in and around Spoleto and in the Valnerina; the donation by Canzio Saporì; the conspicuous collection of ancient art owned by the City, once on display by the Civic Museum was brought to the Museum by the end of the '80s, to give life to a uniform exhibition, bigger and richer.



Church of Sant'Agata and museum





2 Palazzo Mauri and 6th-century mosaic

Piazza Pietro Fontana took the place of an old private garden, and is characterized by the presence of a remarkable 16th-century fountain, and by Roman elements that are partly visible inside the nearby Pharmacy. It is opposed by **Palazzo Mauri**, a 17th-century noble dwelling that was once the seat of the prestigious Accademia Spolecina; now it hosts the public library "Giosue Carducci", that owns a remarkable cache of ancient books, acquired through the suppression of congregations. Totally restored in 2009, the building has recovered the spaces' functionality and the beautiful decorations of its halls, attributed to painters Alessandro

Bottoni (17th century), Giuseppe Valeriani and Domenico Sergardi (18th century), of local fame. The Caffè Letterario was created in the inner courtyard, protected by a transparent covering; it is a nice meeting point that is also used for concerts, meetings and readings. There, it is possible to admire a 6th-century mosaic found during the restoration works; the discovery occurred close to the old Roman forum's area, a place that underwent transformation during the Longobard period, and favoured the understanding of the town's complex urban stratification. Around Palazzo Mauri runs the horseshoe-shaped Via Fiordespi-

Palazzo Mauri



The mosaic



na Lauri, that gets its name from a resolute Spoletan woman who didn't fear killing a passionate suitor of her's. Through Vicolo delle Cantoncelle, you can reach Viale Matteotti, while passing among some of the town's most characteristic spots, old houses, arches and mighty walls that sustain splendid hanging gardens. Giardino Piperno is a highlight among these. There you can see a part of the Roman boundary wall with names of two personalities who secured its restoration in the 1st century BC (a mould of the inscription is on display underground, right at the end of the mechanized path that starts from the SpoletoSfera parking lot).



Reading halls



Caffe Letterario

3 Casa Romana and Town Hall

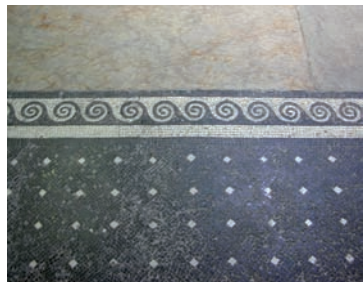


Giuseppe Sordini past the 1889 excavations
Antonini Fund (Fondo Antonini)

Casa Romana stands in via Visiale, between the Town Hall and via Saffi, higher than the level of the Forum (piazza del Mercato). It was discovered by Sordini in 1885 and excavated between the end of the 19th century and 1914, and belonged to an economically and socially prominent character of 1st-century Spoleto, possibly Vespasia Polla, Emperor Vespasian's mother, as suggested by a fragment bearing an inscription and a dedication by some Polla to Caligola, found in the house well. In any case, this is a valuable dwelling, whose architectural layout reflects one of classic Roman patrician houses. There is an *atrium*, provided for with a basin to collect rainwater called *impluvium*, the *tablinum*, the *triclinium*, the *peristilium*, *cubicula* and *alae*. All spaces have mosaics on the floor, with traces of frescoes here and there.



Roman House, inner mosaics



Above Casa Romana is the **Town Hall**, brought back to its original splendour by the restorations that followed the 1997/8 earthquake swarm. It contains the interesting Chapel of San Ponziano, some reception halls (where you can also admire canvases that were once in the Pictures' Gallery collection), and some splendid frescoes that were detached from

the Rocca Albornoziata in the 19th century, works by painter Giovanni di Pietro a.k.a. Lo Spagna (1450 ca.-1528). A sculpture, *Spoletto 1962*, by Nino Franchina (1912-1987), is in the front courtyard of the Town Hall; it was installed on the occasion of the open-air exhibition *Sculptures In The City, Spoleto 1962* (see page 32).



4 Rocca Albornoziana and Ponte delle Torri

The **Rocca** stands on top of Colle Sant'Elia, in a strategic position towering over the whole Spoleto Valley. Its construction started in 1359, on the verge of the Popes' return from Avignon to Rome, in the frame of Cardinal Egidio Albornoz' defensive system that aimed at restoring the Popes' rule in the territories of the States of the Church, after the Avignon Papacy. The Spoleto fortress was a key point in this system, controlling the Via Flaminia and acting as a base for military campaigns to recover the territories of Umbria, Marche and Romagna. The monument is a fortified complex of rectangular shape, with six towers and wide inner courtyards; it was conceived to also serve as reception and residence for the duchy's rectors, the city's governors and papal legates. The residential function would be eventually abandoned and in 1816, the Rocca was repurposed as a penitentiary, a usage that would be maintained until 1982. In that year, imposing restoration works started, that gave back the original shape of the spaces, though with some unavoidable losses, especially in the pictorial decorations. Many coats-of-arms survived on the arches on both levels of the Courtyard of Honour, as well as a cycle with chivalric stories that adorn the *Camera Pinta* (Painted Room), among the most remarkable ones in Central Italy. To access the Rocca's park (free entrance) it is possible to make use of the pedestrian access from Piazza Campello or, more easily, of the elevators you find along the Giro della Rocca, on the Northern side,



from which you can also admire the Cathedral and a very beautiful sight over the Spoleto valley. The lifts are part of the mechanized system that connects this area with the lower part of the historical centre via blocks of escalators. Upon payment of an entrance fee, a number of places inside the Rocca can be visited: the *Cortile d'onore* (Courtyard Of Honour) is surrounded by buildings that were destined for the city's governors, where also some Popes lived; the courtyard is adorned by a beautiful hexagonal well and is surrounded by a double portico; the Courtyard of Arms, which occupies the area that was destined for the troops; the Hall of Honour, the widest closed space inside the Rocca and the *Camera Pinta*. The Rocca



is the seat of the **Museo Nazionale del Ducato di Spoleto**, which occupies 15 halls on both levels of the Rocca and is an integral part of the monument. The museum testifies to the origins and development of the Duchy of Spoleto, established around 570 following the Longobard conquest; the duchy would formally exist until the 17th century. Funerary inscriptions, liturgical and burial furnishing, sculptural finds, architectural fragments, wooden statues and painted handicrafts are on display. Town-owned works of art dating back to the documented period, previously exhibited at the Town Picture Gallery, are now on display at the Museum. The Rocca is also the seat of the European School of Book Restoration and of

the Cultural Heritage Diagnostics Lab. The legendary remembrance of Lucrezia Borgia's presence is still alive. The daughter of Pope Alexander 6th, she became the regent of the Duchy of Spoleto at the age of 19. In 1499, she stayed for three months in Spoleto; the town's archives keep a short document in Latin that she wrote personally. In 1502, on her way to Ferrara, she dwelled again in this princely residence. The Rocca's main tower, the one that was destined for being the final refuge in case of extreme defence, was given the name of "Tower of the Spirited Lady", possibly a clue of the capricious cruelties and premeditated vengeance of the manor's lady. The famous **Giro della Rocca** runs all around the

Short Trekking

castle, a 1-km-long ring road that represents one of the most charming promenades in town, which offers a beautiful view of all the town's monuments. Starting from Piazza Campello, if you take it counterclockwise, you soon notice the remains of the ancient Roman walls. Shortly after you discover the splendid scenario of the panorama of Monteluco and of the **Ponte delle Torri**, erected by the end of the 14th century, possibly on the remains of a similar previous Roman structure. The bridge, among the greatest constructions in masonry of the ancient world, 80 metres tall and 280 meters long, served as aqueduct, bringing water to town from the mountain. Before the big window, the aqueduct's guardian used a niche with well visible hinges. Later, the town was provided for with tollhouses; tax collectors used them to inspect passer-bys and prevent them from introducing goods illegally. At the far end of the bridge, there is the **Fortilizio dei Mulini**, the aqueduct's garrison beneath which two town mills were fed by waters, before they were conveyed into the aqueduct. The Giro dei Condotti starts from here, a splendid promenade described later, and a number of footpaths that climb the Spoleto Mountain (see "Monteluco&Oltre, Itineraries on the Spoleto Mountain" c/o Tourist Office). Past the bridge, you go on along the Giro from which you can admire the Spoleto Flat, that led Saint Francis to say "Never I saw anything more joyful than my Spoleto Valley"; these words are carved on marble in a view spot



in Monteluco. At half path, where Colle Sant'Elia is closer to Monteluco, there is the so-called Pope's Chair, an easy-chair shaped stone where you can comfortably sit and enjoy a magnificent view on the bridge.



Ten places not to miss



The Courtyard of Honour



Painted Room



Coats-of-arms



Defensive routes



Salone Antonini,
National Museum of the Duchy



Ponte delle Torri
and Fortilizio dei Mulini

5 Cathedral of Santa Maria Assunta and piazza del Duomo

Along via Saffi, flanked by the northern side of the Town Hall, you have a superb sight onto the Cathedral. The scenic staircase of via dell'Arringo leads you to piazza del Duomo, created through a terracing on Colle Sant'Elia and widened in the 12th century. The result is an actual scenic stage, closed on the back by the church, on the right by the façade of **Palazzo Ràcani Arroni**, decorated by monochromatic designs dating to the 16th century, by the apse of Sant'Eufemia on the left side, and just below, by Lynn Chadwick's *Stranger III*, also included in the 1962 exhibition *Sculptures In The City* (see page 32). The English artist (1914-2003) realized the work inside the Italsider plant in

Cornigliano, where he had also conceived two other monumental, winged sculptures in iron, a black one and a yellow one, later on display in Battersea, London, in the summer of 1963. At the end of the staircase, on the right side, just after Palazzo Arroni, there is Casa Fabricolosi, by the 15th-century layout. For a long time, it was the house where Maestro Gian Carlo Menotti lived; today it houses **Casa Menotti - Centro di Documentazione del Festival dei Due Mondi**. On the square's left side, is **Teatro Caio Melisso**, the oldest theatre in town, built in the 17th century and renovated in the 19th century, bearing the name of a Spoletan comedist who was friend of Mecenate and Augustus' trust-

Piazza Duomo



worthy librarian. The theatre is flanked by the **Church of the Manna d'Oro**, erected in gratitude to the Virgin who protected the city during the 1527 events, which climaxed in the Sack of Rome. The theatre and the Church stand where the Palazzo della Signoria should have risen, a grandiose 14th-century building lying on the Piazza della Signoria which was never completed. The **Cathedral**, rebuilt by the end of the 12th century, took the place of the ancient building of Santa Maria del Vescovato (8th-9th century), which had already replaced a primitive Christian temple dedicated to martyr Primiano. Under the façade, embellished with a mosaic by Solsternus, there is the 1491 *portico* by Ambrogio Barocci, a famous maestro who had worked in a splendid ducal residence in Urbino

with Francesco di Giorgio Martini. The use of chromatically contrasting materials (grey and pink stones from the mountains around Spoleto) fully exalts the *chiaroscuro* effect and the skills of Lombard decorators who, as testified to by archives documents, were experts in this kind of art.



Roman sarcophagus in piazza Duomo



Cathedral, detail of the façade



Festival's final concert

The 9th-century **crypt of San Primiano** is an exceptional Early Middle Ages monument, the only surviving element of the ancient cathedral's layout. It is accessible through the parsonage. There, you see frescoes that possibly show *Storie di San Benedetto e Santa Scolastica*; the crypt is barrel-vaulted. Inside the Duomo, there are a number of remarkable works. As you walk to the left aisle, you soon see Alberto Sotio's *Painted Cross* (1187) in the iconography of the living (*triumphans*) Christ, developed in the 12th century in central Italy. Other 12th-14th century Crosses of the town's collection are on display at the Museum of the Duchy, on both Sotio's model, and on the model with the suffering (*patiens*) Christ, with his head reclined on his shoulder, that would become widespread from the 13th century. The apse presents a remarkable painted cycle with *Storie della Vergine*, frescoed by Filippo Lippi between 1467 and 1469. The chapel of Sant'Anna is very interesting; it was built in the 14th century as an extension of the transept's left wing; there you also can see traces of 14th- and 16th-century frescoes. The Eroli and dell'Assunta chapels, on the right aisle also deserve particular attention (frescoes by Pinturicchio and Jacopo Siculo), as well as the chapel of the Holy Icon on the right transept, that holds the precious tablet given in 1185 by emperor Frederick I Barbarossa to the town as a sign of peace. The chapel delle Reliquie (end of the left aisle), holds a handwritten letter by Saint Francis to Frate Leone. Besides his mortal remains, Saint Francis' most precious relics are his handwritten letters: only two



Fresco by Pinturicchio



Eroli Chapel

exist, one of which is this one in Spoleto, a small, rectangular goat-skin parchment, measuring 13x6 cm, containing 19 lines and perfectly maintained. The other one is the so-called "chartula", written after Saint Francis received stigmata on Mount Verna in 1224, and is kept at the Assisi basilica.



Cosmatesque floor



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6 Palazzo Collicola and the art collections

It towers over the square by the same name and was built between 1717 and 1730 on a project by Roman architect Sebastiano Cipriani by order of Cardinal Francesco Collicola, in a moment of particular wealth and splendour of his family. The building included a horseshoe-shaped floor plan that remained undone, thus creating an L-shaped building of imposing dimension, with 110 rooms on four levels, plus a basement and attics. In front of the façade there is a fountain, attached to the building that hosted the palace's stables; behind the palace there is a courtyard that was once an Italian garden, with a central fountain and flowerbeds representing the owners' heraldic symbols. Once the garden is re-established, it will be possible to admire it from the Piano Nobile Gallery, enclosed by full-length windows, whose walls are totally decorated with tempera, a remarkable sample of the illusionistic virtuosity of the grandiose 17th-century tradition, for which the terms *barocchetto*

and *proto-rococò* were coined. Other halls of the palace reveal interesting embedded ceilings, with backgrounds that include friezes, painted garlands, golden carvings; decorated doors, high socles, and windows' vaults also adorn the halls. In 1939, the municipality acquired the palace, including the majority of its furnishing. In 2010, after long and complex restoration, it became the core of the city's museum system. Now "Palazzo Collicola Visual Arts" hosts the **Museo Carandente** at the ground floor, a collection of contemporary art owned by the city that started being gathered in the early '50s. An 18th-century noble dwelling was reconstructed at the Piano Nobile, with its original furnishing, other additions dating to the same period and a Pictures' Gallery including paintings from the 15th-20th centuries, once on display at the Town's Pinacoteca. The last floor and the basement are used for temporary exhibitions and lab activities. In the palace's atrium, there is a sculpture, *Colloquio*



Palazzo Collicola



The Gallery at the Piano Nobile

spoletino (1962) by Pietro Consagra (1920-2005) for the exhibition “Sculptures In The City” (see page 32), originally placed on top of the steps in via Salara Vecchia.

The Palace also hosts the **Giovanni Carandente Library**, a very remarkable collection of contemporary art books that includes more than 30.000 filed and consultable volumes. The permanent contemporary art collection originated with the Spoleto Prize, a competition organized on purpose. The winners of the competition’s various editions could sell their works to the town for previously agreed prices. During the 13 editions between 1953 and 1968, important works were acquired this way, such as Pino Pascali’s *Coda di Cetaceo*, emblematic sample of pop art in the ‘60s. The collection grew richer at the end of the ‘80s with the project “New Acquisitions”, which brought to the establishment of a

core of works by Spoletan sculptor Leoncillo Leonardi, considered by critics to be among the major Italian artists of the 20th century. With the sketches of the exhibition “Sculptures in the City, Spoleto 1962” and the rich and generous donation by Carandente, works by Calder, Smith, Moore, Franchina, Colla, Pascali, Giò and Arnaldo Pomodoro and others also joined the collection; a great part of the museum is composed of works by artists whom Carandente had personally met along his long and passionate career as art critic and contemporary art collector. Sol LeWitt, among the major artists of American minimalism, painted a whole hall of the museum, calling the work *Band of Color*.

The works that compose the town’s collection are all included in a catalogue that was published in 2007 by Electa and it is available by the bookshop at the entrance of the Museum.



Sol LeWitt, *Bands of color, n. 951*, 2000



Leoncillo, *Taglio grande bianco*, 1959



Leoncillo, *Elsa De Giorgi*, 1947

Town-owned paintings dating to the 15th-20th centuries, previously at the Pinacoteca, are now on display at the Noble Apartment and annexed Pictures' Gallery. Most of them belonged to the Church and were confiscated after the unification of Italy. Among the most interesting ones are the portraits of Carlo and Marianna Collicola, and a big canvas that portrays the arrival of Leo 3rd at Spoleto, with a panoramic image of the city; these works welcome the visitors by the entrance hall; a tablet with *San Giorgio e il drago* (copy of a work by Raffaello, once

held as the original); *Madonna con Bambino e San Giovannino* by Sebastiano Conca (1746) with a rich golden frame; landscapes and still lifes; in addition there is a group of works from the Palettoni collection: the *Spezieria*, *Cleopatra*, and portraits of Collicola ladies (the family also ordered a *Maddalena* to Guercino, now on display at the Town Hall); a *Crib* by Giacomo Giovannofrio; a *Madonna leggente con Bambino* by Antiveduto Grammatica from Siena (who had Caravaggio among his students in Rome); the group of works by Spoletan painter Cesare Detti, who

enjoyed fame in 19th-century Paris. More recent works include Scipione Pistrucci, adventurous patriot artist from the Risorgimento, whose only three known works are exhibited here, and a *Veduta di Spoleto* by Giuseppe Moscatelli (1940). Remarkable furnishing include the great chest that belonged to Urban 8th Barberini at the Entrance Hall; many 18th-century golden *consolles*; the finely inlaid

cabinet *bois de rose* and chairs in iridescent fabric in the ante-chambers; rusticated chests with sights of the town, and Orsini's bench and throne in the Picture Gallery, once at the Cathedral. A series of five, beautiful Brussels-style tapestries also belonged to the palace; once owned by Christina, Queen of Sweden, they are not on display because in need of restoration.



Console with mirror

7 Church of San Gregorio Maggiore and Ponte Sanguinario

In the lively Piazza Garibaldi, there is the **church of San Gregorio Maggiore**. It was built between the 11th and the 12th centuries on the spot of a previous church with cemetery, of which some traces remain, e.g. the crypt's capitols. Tradition says the original building was built in honour of the Spoletan martyr by the same name, by a pious widow, Abbondanza, who had picked up his body. Though it was renovated in the 16th and 18th centuries, it is still architecturally similar to other local churches (S. Eufemia, S. Giuliano, S. Brizio, S. Felice di Giano), churches that reflect the influence of Longobard-Romanesque architecture. The bell-tower also dates to the 12th century; in the lower section, big blocks of stones from other buildings were used. The upper part was finished by the end of the 15th century. The nice façade is decorated by a 16th-century portico and is adorned by a beautiful portal, included in the renewal

ordered by Bishop Paolo Sanvitale in 1597. The three embedded arches above the portal date to the 14th century. On the portico's left side there is the Chapel "degli Innocenti", adorned by scenes related to the history of the church and of Santa Abbondanza, among which *Santa Abbondanza fa erigere la chiesa di San Gregorio per raccogliervi i corpi dei martiri* and *Il Martirio dei santi gettati dal ponte Sanguinario*. On the background of a scene, there is a beautiful representation of Spoleto, with all its main monuments. The Chapel keeps its original, 16th-century floor in terracotta and the beautiful baptismal font from the same period. Above the left door, a parapet has been reused and serves as architrave; the feature possibly dates to the 8th century, and is adorned by a palm-shaped cross flanked by two lions, vegetable motifs and peacocks, and it represents one of the most remarkable evidences of Early

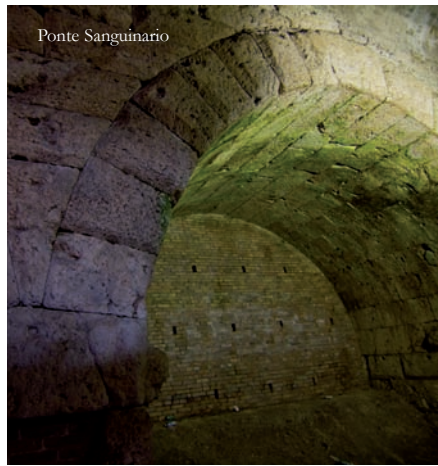
Piazza S. Gregorio



Middle Ages sculpture in Spoleto, linked to the Longobard world and to the palaeochristian patterns in San Salvatore. The inside reflects long-lasting transformations and fortunes; it is widely frescoed with works that mostly date to the 15th century. Much material coming from other classical and palaeochristian buildings was reused. A beautiful crypt is present, with a nave with two aisles rich in reused materials. The sarcophagus by the left apse is traditionally indicated as Sant'Abbondanza's sepulchre. In the small space by the entrance, there are many mortal remains, which supposedly came from the ancient cemetery. A 16th-century cloister is annexed to the church with two rows of arches, one above the other, and octagonal pillars in terracotta and stones, like in many other similar spaces in Spoleto (Monasteries della Stella and of San Ponziano, Sant'Ansano, Rocca Albornoziana).

Beyond Porta Leonina, on the eastern side of Piazza della Vittoria, there is the access to the

Ponte Sanguinario, marked by an iron railing. It dates to the 1st century and it became buried because of the progressive shift of Tessino stream towards the North. Discovered in 1817, it has been waiting to be brought back to light ever since. The mighty bridge, built with big, square travertine blocks, has three arches, and is 24 metres long and 4,47 meters wide. To see it, you need to walk down a few steps past the small gate, opened every morning.



S. Gregorio, inside

8 Basilica of S. Salvatore and the monumental Cemetery



United Nations
Educational, Scientific and
Cultural Organization



The Longobards in Italy:
The Places of Power (568-774 AD)
Inscribed in 2011 in the UNESCO World Heritage List

Past the street that leads to the graveyard, you reach the **basilica of S. Salvatore**, of exceptional artistic and historical value. Its funerary origin is very likely, and it was initially dedicated to the martyrs Concordio and Senza; the basilica dates to the 7th-8th centuries. Documents dating to 815 and 840, prove the dedication to Christ, shared by other Early Middle Ages churches; later (11th century) it recovered its original dedication which resisted till the 17th century, when devotion to martyrs Concordio and Senza ended; the image of crucified Christ was then placed on the major altar, and the church was called "del Crocifisso". Starting from the restoration works of the

20th century, the basilica got the present name "San Salvatore". A monastery is annexed to the church, waiting to be restored, that was once Benedictine; then, during the Romanesque period, it hosted the Augustinian nuns who would be replaced by the Third Order of the Servants in 1456; in 1624, the Barefoot Augustinians settled themselves there, widened the monastery and remained until 1951. The basilica has a nave and side aisles. Lost are almost all the stuccoes and pictorial decoration, but it has rich horizontal beams with Doric frieze set on the Doric columns of the nave and on the Corinthian columns of the presbytery. Of the original, there remains very rich decorations of



the façade, the windows frames and 3 portals, decorated with elegant classic motifs. The major door is notable for the elegance of proportions and remarkable decoration and, above all, for the splendid grapes, flowers, rosettes and the palm-shaped cross at the centre. Like on the façade, the quality of the decorations is evident, sculpted by classically-inspired medieval artisans. The importance of the monument is also testified to by the fact that its influence stretched over the Romanesque and the Renaissance, as demonstrated by other churches in Umbria and Latium dating to the 12th and 13th centuries and by graphic, pictorial, monumental evidences left by artists such as Filippo Lippi, Antonio da Sangallo il Giovane, Serlio, Sanmicheli and Palladio.

The basilica is part of the serial site *The Longobards in Italy: Places of Power (568-774 AD)*; in 2011, it was declared a World Heritage site by UNESCO.

www.italialangobardorum.it

Once out of the Basilica, you may find it interesting to go down to the **Town's Cemetery**, to visit its monumental part. Designed in 1836 by architect Ireneo Aleandri (also the designer of the Teatro Nuovo and of the Traversa Interna), it maintained its neoclassical features in the part underneath the Basilica.

The staircase is conceived in a theatrical way and definitely enhances the scenic effect of the discovery of the Basilica for those who come from the cemetery's main walkway, thanks to the two symmetrically placed wings of the loggia that was destined for illustrious burials. Though not included in the cemetery's original project, the loggia respects its purist, neo-classical style.

Framed by pilasters, the graves flank each other; though each one with its own features and peculiarities, they all stick to a homogeneous style, in which the symbols of Christian tradition stand out: the tree of life, Christ's monogram, the rose, the palm, as well as some coats-of-arms of local families such as the Zacchei Travaglini, Angelini Rota, and Fratellini; Antonelli's grave shows a fully sculpted 16th-century altar. Bachilli's grave features the painting *Madonna e Santi* by Calvi, who also left other important works in town. Monumental decorations on Sansi's, Campello's and Pucci della Genga's graves testify to the families' rank in society.

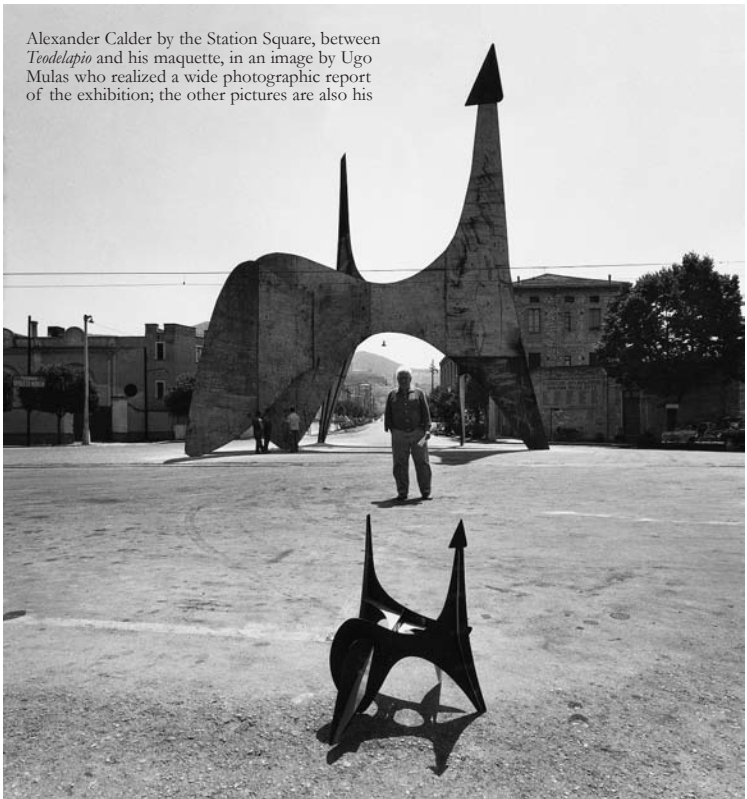


9 Teodelapio and the “Sculptures in the City”

Alexander Calder's *Teodelapio*, the most imposing sculpture that remained in the city after the 1962 “Sculptures in the City” exhibition, dominates the sight of viale Trento e Trieste, which leads to the train station. For the Spoleto exhibition, the artist (1898-1976) conceived one of the biggest modern iron sculptures realized so far (18 x 14, 30 tons). Giovanni Carandente had asked for a work of art that would act as triumphal entrance to the town and that could become its symbol. The artist designed a monumental *stabile* that was realized at the Savona Italsider plant and was called *Teodelapio*, after a Longobard duke. As Ca-

randente mentioned, no one had ever thought of such a big monument, one that would fill a full square, and that could encompass the sight of the town in its frame. After the *Teodelapio*, Calder's giant sculptures would multiply and invade the cities of all continents, and other sculptors would imitate this model across the whole world. This exhibition is still considered to have been one of the most important international sculpture events of last century. It was more than an exhibition; as its curator said “the very fact that modern sculptures were installed in the streets and squares of an ancient town, and that a part of

Alexander Calder by the Station Square, between *Teodelapio* and his maquette, in an image by Ugo Mulas who realized a wide photographic report of the exhibition; the other pictures are also his



them were realized by the artists on purpose, implied the old, Renaissance habit of art commissioning..." For the first time, modern sculptures and ancient architecture were facing each other, in the places where daily life continued to take place. The initiative included 102 sculptures and had an impact on the town's layout. Six of them, that were specifically produced for the exhibition, are still part of the town's street landscape: *Teodelapio* by Alexander Calder at the train station; *Spoletto 1962* by Nino Franchina in piazza del Comune; *Stranger III*, by Lynn Chadwick along the steps which lead you down to the Cathedral; *Dono di Icaro* by Beverly Pepper at the southern entrance to the town; Pietro Consagra's *Colloquio spoletino*, originally on top of the steps of via Salara Vecchia, is now at the entrance of Palazzo Collicola; *Colonna del viaggiatore* by Arnaldo Pomodoro; this one was placed at the crossing between via Flaminia and viale Trento e Trieste, to be then temporarily removed because of the works for the realization of the

roundabout. Among the many artists, Arp, Colla, Fontana, Lorenzetti, Manzù, Marini, Moore and David Smith that took part in the exhibition; the latter contributed 20 works that were put at the Roman Theatre. Most of them are on display at the Washington National Gallery in a hall that is dedicated to the artist and designed to look like the Spoleto arena; on its walls, hang pictures documenting the 1962 exhibition.



Leoncillo, *Le affinità patetiche*



Ettore Colla, *La Grande Spirale*



Giacomo Manzù, *Cardinale*

10 Church of San Pietro *extra moenia* (outside the city walls)

Beyond the A-Road #3 Flaminia, close to the southern entrance to Spoleto, a scenic stairway leads up to the church of **San Pietro**, one of the most important churches in Umbria and a major sample of Romanesque in Italy. A vast, archaic necropolis existed here, and reliable historical sources state that a temple dedicated to Pietro was built here in the 5th century, on the occasion of the transportation of relics of the saint's chains to Spoleto. The present shape of the church dates to the 12th-13th centuries, the most flourishing period of Romanesque architecture in Spoleto. The precious façade testifies to this; it's the only surviving feature of the church, whose inside was radically modified at the end of the 17th century. Vertical and horizontal partitions frame bas-reliefs and ornamental

motifs. The sculptural decoration also dates to the same period, with the exception of the reliefs around the main entrance that date to the late 13th century, as testified to by their closeness to Gothic. These charming reliefs illustrate scenes from the life of the saint in a rich and complex way, as well as episodes of moralistic character, taken from Middle Ages novellas (death of the just one, death of the sinner, the lion and the lumberjack, the fake-dead fox and the crows, the student-wolf and the ram, the lion fighting the dragon and so on). Everything corresponds to an exact iconographic program that deserves being studied and admired. Historian Cesare Brandi thus commented about the figures: "they were modelled with bread dough and, while rising, they lost their edges".







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The itinerary proposes a full tour of the city, including monuments, churches and museums (important by quality and variety of the collections) inside the medieval boundary walls. In-depth routes are in *italics*, out-of-town ones included; they allow for knowing the city's history in a thorough manner. (For the description of the 10 places not to miss, please see Short Trekking). It is advisable to start the tour from Piazza della Libertà, seat of the Tourist Office.

Time: one day;
two, for a more detailed visit.



Until the early 19th century, piazza della Libertà was a sort of closed, private court, owned by the Ancaiani. This family also owned all the buildings around the square, in great part pulled down when the Internal Traverse was built; the 17th century-old **Palazzo Ancaiani** is now the seat of Centro Studi sull'Alto Medioevo (Study Centre on Early Middle Ages) that has been organizing the internationally

known, prestigious Study Week since 1952. There used to be stables on the western side of the square, also demolished. Their only remaining wall has arches from which you can observe the Roman Theatre and the cloister of Sant'Agata.

The entrance to the Roman Theatre and State Archaeological Museum (see page 10) is in the narrow via Sant'Agata.

Palazzo Ancaiani



IN-DEPTH ROUTE

*Going on along via Sant'Agata, you cross **via delle Terme**, thus named after the mistaking of the early finds of the **Roman Theatre** for a thermal plant. You keep walking down towards **Borgo San Matteo (Borgaccio)**, another medieval district that rose outside the Roman boundary walls, and that would be encompassed by the new boundary walls at the end of the 13th century. The suburb finishes with the **Gate of San Matteo (Porta San Matteo)**: from here you can go on along the **portico di Loreto**, a rare structure in central Italy, destined for giving shelter to the pilgrims who were going to the 16th century-old church of **Madonna di Loreto**. The portico was realized in the 16th century; it is formed by 82 arches sustained by square pillars; it is 330 metres long and 4,17 metres wide. It was first funded by the offers of sinners who wished to work out their most awkward and private cases of conscience. But when these funds ended, and when also some local families' further funds were exhausted, the portico was completed through further donations, called "piis elemosinis" (pious alms), as testified to by coats-of-arms on the outside of the portico, that testify to the families' concessions. Before the portico was restored, the yearly "Fair of the Onions" used to take place under it on Sept 8th and 9th; now the fair has been moved to the Borgaccio and elsewhere.*

*The construction of the **church of Madonna di Loreto** started in 1572, on a project by Florentine Annibale de' Lippi; in 1537, some Jacopo Spinelli had already erected a modest chapel in honour of the holy House of Loreto, and had it painted by Jacopo Siculo (Jacopo Santoro da Giuliana) with a Vergine fra San Sebastiano e Sant'Antonio. Tradition says the painter had to leave the painting undone, because of previous engagements; but when he returned to finish his work, he found it miraculously completed; for three days he tried to make a copy of the finished work, to no avail. Jacopo Spinelli was the commissioner of the work, a devotee to Madonna di Loreto who wished to create a space devoted to her in the small chapel, to be given to a hermit. The miraculousness of Madonna*

More than 2000 years of art and culture

soon appeared: the flowers that the hermit used to place in the chapel would not decay. On April 21st, 1571, Madonna opened her eyes on the terrorized Spoleto population. An earthquake in fact was ravaging the town and people had gathered to invoke her help. Her miracles healed the sick, the hydroptic, hunchbacks, paralytics, the blind, the dumb who started over to speak, and a number of cripples.

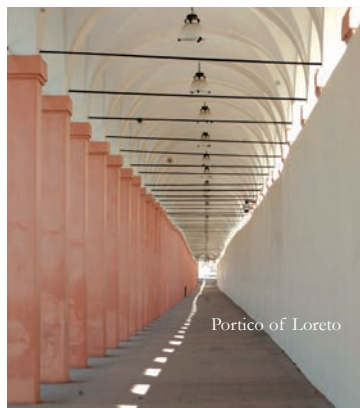
Not far away, there is the **church of San Paolo inter vineas**, an interesting Romanesque monument frescoed in the 13th century.

The apse differs from the rest of the building, being possibly what remained of a previous 12th-century church. Stone columns, crowned by Corinthian capitals, divide a nave and two aisles; a cycle of frescoes decorates the transept with a Genesi, Patriarchi and Profeti.

Pope Gregory the Great, in his Dialoghi tells the story of a miraculous event which occurred here in the second half of the 6th century. "... to this purpose, I will just say of a single episode, which I got to know four days back thanks to Bonifacius, a monk in my monastery, who had stuck with the Longobards until four years ago. A Longobard bishop of Arian faith, arrived at Spoleto; having no place to celebrate his liturgy, he asked the bishop of the city for a church to consecrate to his heresy. At the bishop's refusal, the Arian showed the intention to access the church of the saint apostle Paolo the following day. When the keeper of that church learned about that, he quickly ran to lock the door and backed it with iron bars. At night, he turned the lights off and hid in the dark. At dawn, the Arian bishop came with a number of followers and began to beat down the door of the church. But all at once, all the gates of the church burst open with great noise, the iron bars leaped out and a light came from up above and lit all lights that were off. In that very moment, the Arian bishop, who was about to charge in, was blinded and then was led back home. When the Longobards who were in the region learned of the event, they dared no longer violating the Catholics' sacred sites".



Porta San Matteo



Portico of Loreto



San Paolo *inter vineas*, inside

Climbing up via Sant'Agata, a brief deviation along Corso Mazzini leads to one of the entrances to the **Museo del Tessuto e del Costume**, that was opened at the Piano Nobile of **Palazzo Rosari Spada** (17th-18th centuries). Only part of the collection is on display, which includes a number of artifacts coming from various collections (the biggest one being the Bianca and Virgilio Portoghesi Fund that was acquired by the Comune). The route is divided into five halls corresponding to as many thematic sections. They tell the history of textile and costume between the 14th and the 20th centuries. A selection of artifacts, divided by type, is grouped there, such as vestments, costumes, accessories, and Umbrian fabrics. Once back in **piazza della Libertà**, a way uphill leads to Piazza del Mercato. It is called via Brignone, after the Piedmont general who led the troops during the annexation of Spoleto to the Kingdom of Italy (Sept 17th, 1860).

On the left, you come to Piazza Pietro Fontana, and on the right,

Palazzo Mauri (see page 12). Shortly after, straight ahead you see the so-called **Arch of Monterone**, the gate in the Roman boundary walls that was the entrance to town for those coming from Rome: here starts borgo Monterone.



Porta Monterone

IN-DEPTH ROUTE

*The medieval “**borgo di San Pietro**” a.k.a. **Monterone** was encompassed in the new boundary wall at the end of the 13th century. Its rich 16th-century style is here and there accentuated by noble decorative motifs (notice the flyover in terracotta and stone, halfway across the street): on the right, past the alley that leads to the **monastery of S. Angelo** (visitable), before entering **porta Monterone**, you can admire the tiny votive chapel dedicated to **Madonna del Pozzo**, entirely frescoed in 1491 and in the 17th century; the **Well** (pozzo) is in front of the altar, and it was once full of miraculous water, hence the name of the small church.*

*Frescoes on the side walls depict the saints Francis and Anthony on the right, and Peter and Paul on the left; the presence of the last two is possibly due to the fact that the **Flaminia Way**, coming from Rome, used to pass under **porta Monterone**. The tablet painted above the altar in unreadable, yet it appears it refer to miracles that happened in 1500 and 1535. The well's water was considered miraculous for the healing of the mange. Once past **porta Monterone** in the medieval boundary wall, you're outside the city's fortification: the wide street flanked by the **former S. Carlo Orphanage** (now a hotel), is still the same route of the old **Flaminia Way**, at the end of which there is the 15th century old church of **Santa Maria del Massaccio**, better known as **S. Rocco**.*

Once crossed the street towards the parking lot, there is the **former church of San Sebastiano**, dating to the 15th century but rebuilt in the early 17th century. The saint was invoked in case of plagues and tradition says that in the night between Jan 19th and 20th (the saint's feast) a number of Spoletan inhabitants used to dash off porta Monterone without clothes, and run to the small church, in hopes that such a clamorous, penitential deed would spare them from the plague. Big fires used to be set along the street of the race, to ease the rigours of that winter night. Close to the bridge on the Tessino stream, there is the Gift of Icarus, a sculpture realized by American Beverly Pepper for the 1962 *Sculptures In The City* exhibition (see page 32) and by the Piombino Italsider plant, along with four other works that opened a new period in the artist's style. Beverly Pepper was born in Brooklyn, New York, but she has been living between Rome and Todi since 1951.

Once crossed the bridge and the A-Road "Flaminia", a steep road leads to the church of **S. Pietro extra moenia** (see page 34).



Panorama on the southern access to town

On the left, you pass the church of Sant'Ansano while walking on the ancient *cardo maximus*, and soon you reach the **Arch of Druso and Germanico** (23 AD). This was the triumphal entrance to the Roman Forum, now Piazza del Mercato. Built in the 1st century in honour of Druso and Germanico (son and adoptive son of Emperor Tiberius, respectively), it is now partly hidden by houses and interred under the present street level.

Here you can perceive the town's stratification: the right pillar of the arch lays on the original forum's level, leaning against the remains of an ancient temple that later served as basis to the Early Middle Ages **church of Sant'Isacco**. The church would later be encased in the church of Sant'Ansano during the Romanesque, becoming a crypt. The church of Sant'Isacco actually occupied part of the staircase leading to the



Arch of Druso and Germanico

podium of the previous Roman temple (access via the **church of Sant'Ansano**). Important frescoes with stories of the saint are there. Considered among the oldest ones in Spoleto, they testify to the cult for the Syrian monk who promoted life in seclusion on the Montelucco. Shortly after the arch there is **piazza del Mercato**; since the Roman period it has been the most lively spot in town, until last century; many important events used to take place there, such as ceremonies, citizens' assemblies, executions, the game of Pallone and the great tombola. Nothing has remained of the ancient forum's layout: now the square is dominated by the scenic piazza's fountain (1746-8) and by buildings, some of which are decorated. The fountain is surmounted by the four, ruined coats-of-arms of the Barberinis that testify to the devotion of the Spoleto populace to the family that dates to the period (1608-17) when a member of the family held the diocese. In some mid-17th-century papers



Church of Sant'Isacco



Piazza del Mercato

you find the prohibition for some categories of traders to wash their hands in the fountain. Some were exempted from such prohibition, but hat makers were considered an actual blight; they misused the aqueduct's waters, which became dirty because of their waste and foreigners were thus forced to drink disgusting water. In 1743, a decision was made to pull down the fountain and the project was entrusted to architect Fiaschetti: following the Roman model of water shows he designed a scenographic façade, almost totally in travertine.

In Piazza del Mercato, the *cardo maximus* used to cross the *decumanus*, which corresponds to the axis via del Mercato - via del Municipio. The latter, after a brief, steep climb, leads soon to the Roman House and the Town Hall (see page 14).

Going back to piazza del Mercato, on the left of the fountain you take via del Palazzo dei Duchi, with its characteristic stalls of the 16th-century shops. The next-by via

Saffi leads soon to the **Archbishop's Palace**; inside you can see the **basilica of Sant'Eufemia** (10th-12th century), among the most remarkable Romanesque buildings in Umbria.

The church is divided into nave and side aisles and features a women's gallery (the entrance, with fee, is via the **Museo Diocesano**). The museum keeps paintings, sculptures, furnishings, and vestments, mostly coming from churches in and around town. The museum was started in the early 1970s, to valorize the historical-artistic heritage of the vast diocese and spare it from ruin. It was re-opened in 2000 with wider exhibiting spaces. It now occupies ten rooms of the so-called Cardinal's Apartment. The collection includes some very interesting works such as the series of shaped crosses and tablets dating to the 13th and 14th century; in addition, there are works by Filippino Lippi and Domenico Beccafumi, as well as 17th-18th century old works by Se-



Sant'Eufemia, inside



Sant'Eufemia, apse

bastiano Conca, Cavalier d'Arpino and others. Lately the museum has acquired two sculptures by Gian Lorenzo Bernini and Alessandro Algardi.

Soon after the Archbishop's Palace, past the mighty prospect of the Town Hall, the street reaches a superb sight of the Cathedral (see page 20).

If you keep on climbing, you soon reach piazza Campello. Here you see the Franciscan church of SS. Simone and Giuda, the Mascherone Fountain and the pedestrian access to the Rocca Albornoziata (see page 16) – on the north-western slope of the Giro della Rocca, there's another entrance that makes use of an elevator –

and the start of the panoramic Giro del Ponte, leading to the Ponte delle Torri (see page 17-18).

The **Mascherone Fountain** is a big mask in stone, a sort of satyr's grin that serves as ornament for the fountain of pure water that descends from the mountain, through the ancient aqueduct that dates to the Roman period. In this square, a public fountain already existed during the Middle Ages, but the present fountain with mask and pool dates to 1642, as testified to by the inscription above the small side fountain where you also can read "BIBE VIATOR" (*drink, ye traveller*). The present look of the fountain dates to its last restoration of 1736.



Mascherone Fountain

IN-DEPTH ROUTE

*At the end of the Ponte delle Torri, from the Fortilizio dei Mulini, the route goes on along the **Giro dei Condotti** (see page 54), a charming promenade almost totally flat, that faces **colle Sant'Elia** and the **Rocca Albornoziata**; it showcases some of the most charming landscapes of the city, through heather, juniper, holm-oak, box, thymus, fern, elm leaf blackberry, mastic, strawberry tree, cyclamen and wild rose. The route ends in the lower part of the town, by the Ponzianina quarter, where it is possible to go back to the Giro della Rocca through the escalators.*

From piazza Campello, going back towards via Saffi, you reach via Fontesecca, one of the most charming streets in town, which owes its name to a fountain that used to be there, that would eventually be removed. The walls of the old, Middle Ages houses have partly remained the same, partly they have faced renewal between the 15th and the 16th centuries. Down the steps, you reach piazza Luigi Pianciani, an illustrious Spoletan citizen who used to be colonel under Garibaldi, a disciple of Mazzini, a friend of Vittorio Emanuele II and of Victor Hugo. Eventually he would be elected the first mayor of Rome, after Rome became the capital of Italy and vice-president of the Italian Chamber. Early Middle Ages evidences (a 7th-century mosaic) have been found in the **Palace** by the same name (at present seat of the Banca Popolare di Spoleto). The **church of San Filippo Neri** towers over piazza Mentana; it was started in 1640 on a project

by Spoletan Loreto Scelli; the façade is in travertine and reflects 17th-century Roman churches, whose model is also followed inside, with the nave and side aisles, chapels and a transept covered by a cupola. Going on along via Minervio, on the right there is an alley that leads to the **former church of SS. Giovanni and Paolo**, a Romanesque building that holds the most important evidences of pictorial culture in Spoleto. The church is composed of two, overlapped churches: the upper one was consecrated in 1174 and it used to keep the famous Cross by Sotio, now at the Cathedral, and the Lunette with Stories of the saints John and Paul, now moved to the Museum of the Duchy. On the left wall, there is the very famous *Martirio di San Tommaso Becket da Canterbury* (it is the oldest representation in Italy of that episode, which occurred in 1170), while on the right wall, there is *Il Banchetto di Erode con la danza di Salomé*.



Former church of SS. Giovanni and Paolo



Frescoes' details in SS. Giovanni and Paolo

Urban Trekking

At the end of via Minervio, going to the left you reach the **Teatro Nuovo Gian Carlo Menotti**, built between 1854 and 1864 by Ireneo Aleandri, an architect from the Marche region who was also responsible for the new internal road system in downtown Spoleto. Past the theatre, you go on and reach piazza Collicola, and the palace by the same name (see page 24). Walking down via Pier Leone Leoni, you find the **church of San Domenico**. The chapel, around which the first Dominican convent would later be built, was originally dedicated to the Saviour. The church, in its present form, was built between the 13th and the 14th centuries, in light Gothic style. The outside shows overlapping stripes of white-pink blocks, recalling other Umbrian churches (Santa Chiara in Assisi and Santa Prassede in Todi); a noticeable interruption a few metres away from the façade clearly reveals that the church went across two construction phases; at the end of the first one, the nave was evidently much shorter.



Theatre's façade

The inside maintains 14th-, 15th- and 16th-century old frescoes, and other important works, amongst which is a canvas by Lanfranco. A big painted *Crocifisso* hangs above the altar, the result of an important 13th-century pictorial trend with exponents mainly in Montefalco, Trevi and Spoleto (San Domenico is at Christ's feet). On the left of the presbytery there is the chapel Benedetti di Montevecchio, built in the late 17th century. Here, in a niche framed by the marble altar the Holy Nail is kept, venerated as one of the nails used to crucify



S. Domenico



Jesus. The Blessed Gregory, a hermit on the Monteluco, had brought it to Spoleto. When he died, the new, unaware owner of the nail brought it to a blacksmith who had his workshop close to the church of the Saviour (now San Domenico), asking him if he could obtain a hoe out of it. The artisan uselessly tried to heat it up, to obtain the requested tool; then he threw it away, annoyed, and screamed, "Are you possibly a nail from the cross of Christ?" He had not finished pronouncing the sentence, that his arm remained

paralysed. Many people were attracted by his screams; Blessed Gregory's confessor revealed what the dying hermit had told him; so the Bishop picked up the nail and touched the blacksmith's dried arm; soon the blood started circulating again and the blacksmith was healed. The Bishop ordered the precious relic to be kept by the Dominican Friars in the nearby convent; thereafter, it would become customary to impose the Holy Nail onto the ill. You go on along via Pier Leone Leoni, a very famous 15th-century doctor who drowned in a well in Florence, maybe after committing suicide, since he had not been able to keep Lorenzo il Magnifico alive. At the end of the street, on the left you see the 13th-century old **Torre dell'Olio**. From the square by the same name, via di Porta Fuga leads down to Corso Garibaldi. Just after the streets goes down, you see the Porta Fuga; most likely, it rose on the spot of a previously existing gate in the Roman boundary wall. It was thus named after Hannibal's retreat of 217 BC.

IN-DEPTH ROUTE

*From piazza Torre dell'Olio it is advisable to take **via Gregorio Elladio** and reach the former **church and convent of San Nicolò**. A wise restoration re-established the integrity of the old Augustinian settlement, the most important convent in town until the 16th century and cultural breeding ground; Martin Luther dwelled here in 1512. This public property now hosts conventions and cultural events.*

*The streets then becomes **via Ponzianina**, another **Middle Ages quarter**; the network of narrow streets on the right slope allows for diving into one of the most intact and authentic quarters of Spoleto, rich in sights of unusual charm. In the **quarter of Madonna degli Orti**, also originated during the Middle Ages you can find **via Quinto Settano**, where at the end of a small wall in stone there is **vicolo Baciafemmine**, the narrowest street in town. In **piazza Madonna degli Orti** there is still an ancient washhouse in front of the former church by the same name, now a private house. The public washhouses that once dotted Spoleto have long lost their social function, yet they were once in the focus of the authorities: precise acts used to regulate their functioning. Still in the early 20th century they were used by women, who used to spread the latest news while washing their*

robes. These were the places of meeting and chat, of quarrels and reconciliation. Women who could not attend high places had these washhouses as their privileged meeting spaces.

At the crossing between **via Ponzianina** and **via dell'Assalto**, thus named after Fredrick Barbarossa's assault, there is, merged inside a building, what remains of a 13th-century old construction, possibly a defensive tower.

Once back in **piazza Torre dell'Olio** you can go on along **via Cecili**, realised in the 19th century to provide for a modern, carriagable street through the town; here you can see the best preserved part of the so-called **Cycloptic Walls**. Though a limited part refers to the Umbrian phase, the big polygonal blocks, refer to the most ancient phase of the Latin colony (3rd-2nd century BC). The upper layer, in square blocks, was originated by a work of strengthening of the boundary wall dating to the 1st century BC.

San Nicolò, apse



Through via Porta Fuga you reach the lively corso Garibaldi, once Borgo S. Gregorio; it has kept its 16th-17th century aspect almost unaltered. At # 79 there's an austere 16th-century building; at # 67, a portal with corner consoles that were sculpted in the 15th century; at # 60, a house dating to the 16th century with a framed window; at # 56, a neoclassical palace; at the corner with via del Macello Vecchio, you can see a coat-of-arms of the city in stone, that dates to the 14th century; at #

49, a palace whose façade is scanned by three balconies in wrought iron; at # 24, a 16th-century house; at # 15-19, a 16th-century house with round windows and stone frames; the building at # 9 hosted Giacomo Leopardi in November 1822. In the Middle Ages, in the quarter defined by corso Garibaldi and via dell'Anfiteatro, zealous craft and commercial activities developed, still highlighted by toponymy (via dei Fornari, via del Macello Vecchio, via dei Tintori). In the lively Piazza Garibaldi, on the left side there is the church of S. Gregorio Maggiore (see page 28). On the opposite side, there starts via dell'Anfiteatro; along its left side, hidden from the view by a modern building, there is a vast area, full of interesting sites. The only visible one is the 18th-century **church of SS. Stefano and Tommaso** (recently restored) that serves as auditorium. The rest of this monumental complex includes the **monastery "della Stella"** (from the 15th century it seated the largest monk community in town), the **monastery "del Palazzo"**, the **church of San Gregorio minore** and the **Amphitheatre** (2nd century, Totila would eventually turn it into a fortified stronghold; later it served as cave for the construction of the Rocca Albornoziana); because of major restorations, the site is however not visitable at present.

On the right of the modern **Porta S. Gregorio**, erected after WW2 on the spot of the Middle Ages northern access to town, there is Ponte Sanguinario, dating to the 1st century BC. A steep staircase leads down underground, allowing for the visit (see page 29).



Corso Garibaldi



Amphitheatre

IN-DEPTH ROUTE

Past the Tessino stream, leaving another well preserved Middle Ages part of the boundary wall, you're on via Cacciatori delle Alpi; fifty meters and on the left there is via Micheli, that passes under the A-Road Flaminia and leads to the **monastery and church of San Ponziano**. According to tradition the young Spoletan martyr Ponziano, the future patron saint of Spoleto was buried here in 175 AD. The façade shows the typical features of local Romanesque between the 12th and the 13th centuries and is embellished by a refined rose-window, adorned by evangelic symbols.

The inside has been totally renovated at the end of the 18th century; the crypt is very interesting, it shows re-used Roman materials of remarkable architecture, completely frescoed in the 14th and 15th centuries.

The tradition says that Ponziano was born from a noble family; while very young, he embraced Christian faith and was baptized. At the age of 17 he was arrested because of his faith and faced heavy torture. The Roman judge Fabiano sentenced him to be devoured by lions; a huge crowd gathered to see to the "show", but Ponziano got down on his knees and started praying; the lions got close to him, sniffed him but then they just crouched around him. Fabiano then confined him in jail, and then ordered him to starve to death. But Ponziano was paid a visit by an angel, who comforted and fed him. Fabiano ordered then boiling pitch be to thrown on him, but this also had no effect. In the end, the judge ordered him to be beheaded; the execution took place on January 14th, 175 BC on the Ponte Sanguinario. The executioner had to do the operation three times, before succeeding. Among the Spoleto populace, the tradition has survived through the ages, not to cut bread with a knife on Jan 14th, to avoid imitating the executioner's deed on the occasion of Ponziano's martyrdom. The cult of the saint grew stronger on the occasion of the earthquake of Jan 14th, 1703; the seism ravaged the territories of Norcia, Cascia, and Abruzzi, but left the city of Spoleto almost intact. The fact can be possibly explained by the different geological conformation of the areas, and by the presence of the big joint in which the river Nera flows, that maybe softened the earthquake's vibration; yet this fact deeply hit the population's imagination.

Popular religious common feeling thus synthesized the episode: "Blessed San Ponziano, please rescue my house along with its roof".



S. Ponziano



Complex of San Ponziano and, behind on the right, basilica of San Salvatore

Once back on the road that leads to the cemetery, you can reach the **basilica of San Salvatore** (see page 30).

Getting out of town through via Flaminia Vecchia, on the left you see the long *viale Trento e Trieste* that leads to the railway station; the sight is dominated by the imposing *Teodelapio* (see page 32) by Alexander Calder. If you keep on going along via Flaminia Vecchia, you reach *Villa Marignoli*, better known as **Villa Redenta**, after that Marquis Filippo Marignoli bought it from the heirs of pope Leo 12th, to whom the ancestor Francesco had sold it. In the wide park inside it, open to the public, you can admire giant-sized trees: a holm-oak and a Lebanese cedar, both three hundred years old.



Villa Redenta

Out-of-town Trekking

Among Nature and Monuments

Two splendid paths

The immediate **surroundings of Spoleto** are of great interest for the beauty of the landscapes; they offer a variety of walks, excursions and rises. Some destinations, such as the **Giro dei Condotti** or the **Rise to Monteluco** are recommended, representing an ideal completion to the visit to the town. A full day is enough to this end.

Time: one day



From the Fortilizio dei Mulini, on the far end of the Ponte delle Torri, the promenade goes on along the **Giro dei Condotti**, thus named after the presence of the aqueducts that reached the Ponte. It is a charming promenade, almost entirely flat, that faces colle Sant'Elia and the **Rocca Albornoziata**, leading to discovering wonderful panoramas amongst heather, juniper, live oak, boxwood, thyme, fern, bramble, mastic, cane apple, cyclamen and wild rose. In one of the most characteristic spots along the promenade, there used to be a very fresh, miraculous spring, by the exceptional properties against female infertility, the Fountain of the Nine Months, now disappeared. Along the promenade it is possible to glimpse small religious buildings, now almost in ruin or transformed: just after the beginning of the path,

on the left there is the **hermitage of San Leonardo**, with a wide cave mentioned in the 1296 statutes, that represented the northern limit of the Monteluco hermitical settlement. Halfway along the route, a diversion on the left allows for reaching the **former church of Sant'Elisabetta** and its small monastery (13th century), now in ruin. From Ponte Sanguineto (the European Cornel in Spoleto is commonly called 'sanguinella' o 'sanguinetta') the route goes on along the western slope of colle Ciciano, where you can find the poor remains of the **church and monastery of Santa Maria inter Angelos**, a.k.a. delle Palazze, dating to the 13th century, that was inhabited by the Poor Clares; there used to be original frescoes by Maestro delle Palazze, now removed.

Monteluco and the Giro dei Condotti



Ponte delle Torri and Fortilizio dei Mulini



Out-of-town Trekking

The last part of the route is a descent that reaches the town in the Ponzianina quarter, in via del Tiro a Segno. Going straight ahead, through the tree-lined via Cacciatori delle Alpi, you reach piazza della Vittoria and Piazza Garibaldi. However, you can also take via delle Lettere on the right and, turning to the right again after 200 meters, you reach the church and monastery of San Ponziano (see page 52). Shortly after, inside the cemetery there is the basilica

of San Salvatore, of exceptional artistic and historical value, built between the turn of the 7th and the 8th centuries (see page 30). But, if you turn to the left instead, you cross the bridge over the Tessino stream and, just before the Middle Ages walls, on the left you find the escalator through which you can quickly reach the highest part of the town, the Giro della Rocca and, with a further elevator, the Rocca Albornoziana itself (see page 16).



Giro della Rocca



Ponzianina – Rocca escalator

The Rise to Monteluco

* 8 km through a road that was built in three years of hard work by Croatian and Hungarian prisoners during WW1.

* 1 hour walk on the footpath through the woods (Monteluco shortcut) from the Ponte delle Torri and amongst the holm-oaks.

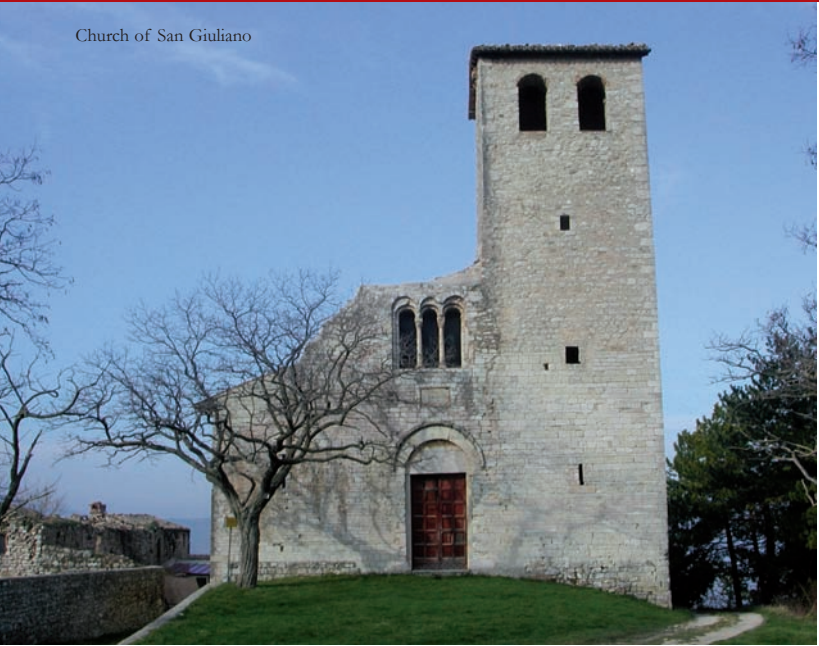
Monteluco (804 metres a.s.l.) is Spoleto's mountain, whose very name (lucus = sacred wood) reflects the sacredness of the place. The ancient Lex Spoletina (3rd century BC), thus refers to a sacred wood, consecrated to the god Jupiter: "No-one violate this sacred wood; what belongs to this wood, may not be brought away nor subtracted, except on the day of the annual sacrifice. On that day only be it allowed to cut the wood, but only for the purposes of sacrifice. Anyone who disobeys shall offer an ox to Jupiter in atonement; anyone who disobeys willingly and with criminal intent, shall also pay a fine of 300 aces; the magistrate will watch over the fine's collection and the sacrifice".

The 1296 Town Statute forbade cutting the wood on Monteluco, save for special permits. More recently, to protect it from eventual degrade risks, the wood was declared "of important interest" in 1919, by the Direzione Generale Antichità e Belle Arti; in 1949, legal protection was extended onto the whole mountain. Dotted by hermitages, Monteluco shows a wide green, around which some accommodation facilities have risen, and by a big holm-oak wood (an evergreen oak which is typical of the Mediterranean basin); this wood does not differ much from what it was at the time of the first settlements. Today it is a very nice place for holidays, highly attended, especially in summertime.

Monteluco



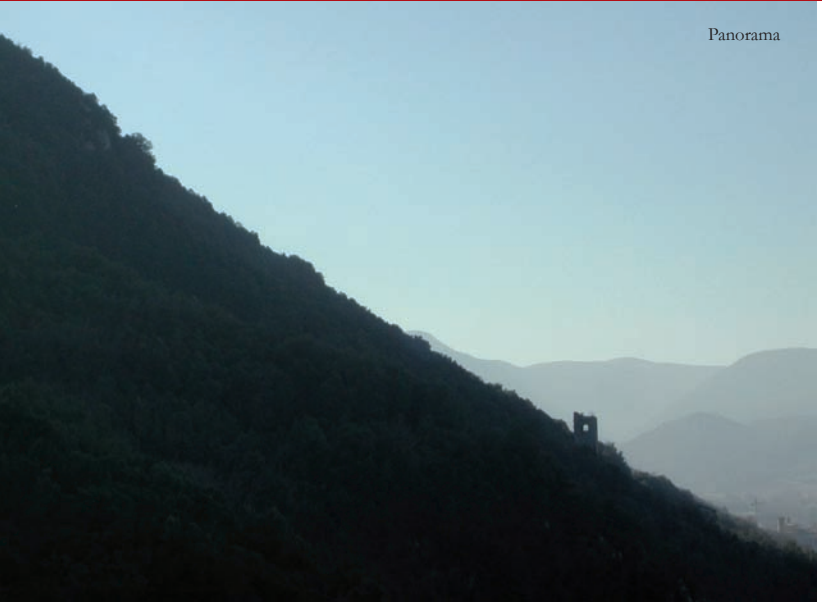
Church of San Giuliano



On a slope of the mountain, close to the road that climbs from Spoleto, there is the very ancient **convent of San Giuliano**, of curious origin. A monk named Isaac, coming from Syria, came to Spoleto around 528. He built a hermitage on Monteluco, to live a secluded life in prayer; there he wrote his treatise *De contemptu mundi* (Contempt of the World). Others would soon follow his example, so that was how the convent originated, which would eventually become a Benedictine monastery. Preaching detachment from the material world, Isaac and his disciples pre-dated San Francesco d'Assisi by some centuries; Francesco was almost certainly inspired by Isaac's doctrine to start his own reform. Pope Alexander 6th would later abolish the hermitage but, at the end of the 6th century, new hermitages were built here, by bishop Sanvitale and by some local families. On top of the mountain, close to

the wood's border, there stands the **church and convent of San Francesco**, founded according to tradition by the very saint in 1218; the saint also inhabited the convent quite often. The small complex was renovated through the centuries; the church keeps remarkable works of art and Franciscan evidences. In the courtyard, there is a well, whose water had been let sprung by Francesco himself. Seven cells remain, that the saint and his mates had prepared. Close to the convent, the wood assumes, monumental proportions: you are in the so-called **Sacred Wood**; age-old ilexes and a charming footpath lead to a copy of the *Lex Spoletina*, to some of the hermitages (Sant'Antonio da Padova and San Bernardino da Siena prayed there) and to some nice viewpoints, prominent stony spots facing astounding landscapes, where you scan the horizon of the valley to the mountains sur-

Panorama



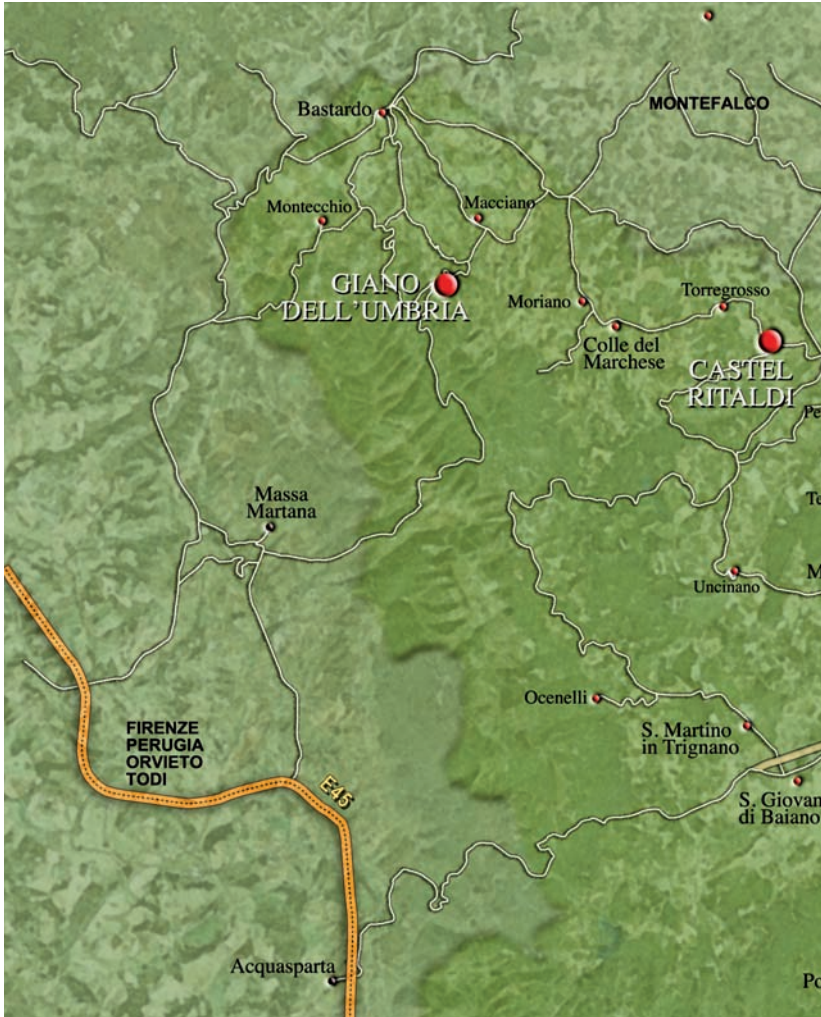
rounding it: Somma, Monti Martani, the hills facing Perugia, Subasio and Pettino. In one of these spots you can read the famous sentence by San Francesco: *"Never I saw anything more pleasant than my Spoleto valley"*.



Sacred Wood

Spoletto's villages and municipalities of Campello sul Clitunno, Castel Ritaldi and Giano dell'Umbria

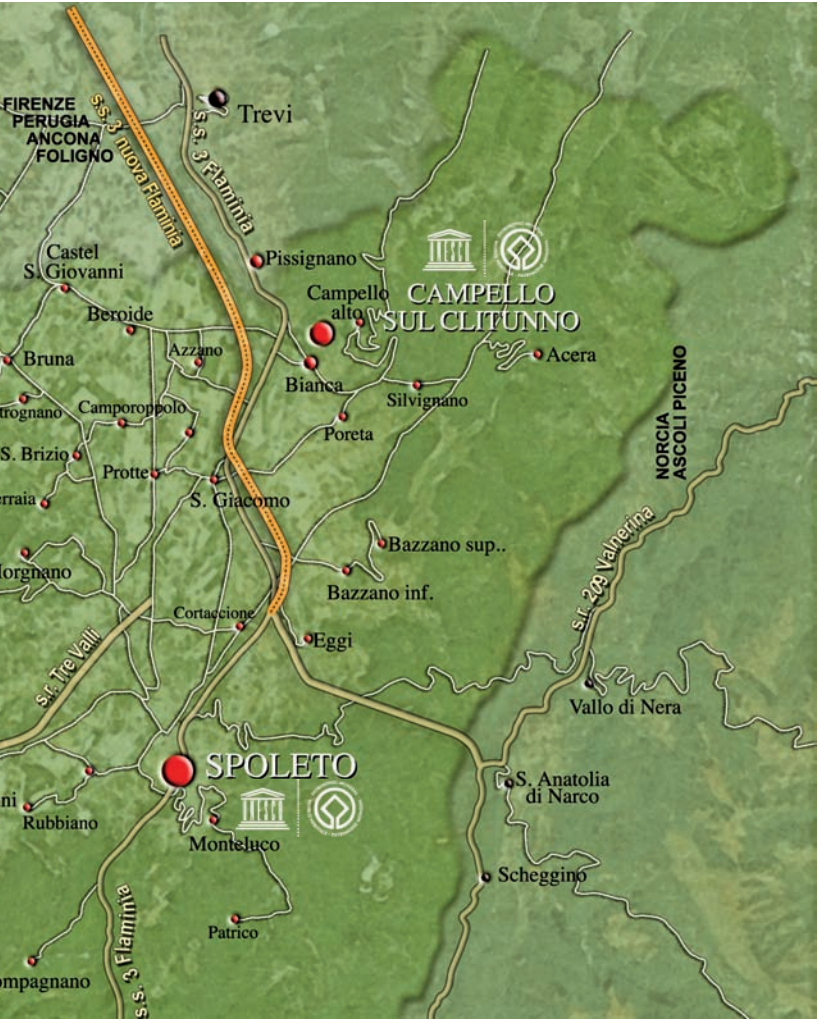
Those with much time available will be able to further explore Spoletto's countryside, dotted with castles and villages featuring a number of ancient buildings, remains of walls, Middle Ages towers, artistic churches adorned by remarkable frescoes.



**banca popolare
di spoleto spa**

The extension of the Spoleto territory, that includes Campello sul Clitunno, Castel Ritaldi and Giano dell'Umbria, imposes a careful selection of its numerous artistic-historical finds.

Time: two-three days



La Tua Banca nel Tuo Territorio

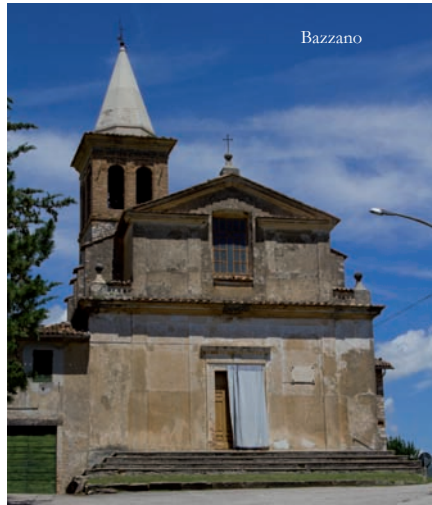
www.bpspoleto.it

NORTH-EAST ROUTE 1

(Spoleto - Eggi - Bazzano - San Giacomo)

Through the new A-Road, a diversion leads to **Eggi**, risen in the Roman period; around the year 1000 it became a “court” and later a “castle” of the Spoleto district. In the Middle Ages it used to be one of the most populated castles of the district and, like many other ones, tried to uprising against Spoleto. At the beginning of the 16th century, taking advantage from Spoleto’s financial difficulties, Eggi bought the status of “cittadinanza rustica”, for two thousand golden ducats. Between mid 16th- and the end of the 18th century it went across a period of glory, thanks to the presence of a number of rich, illustrious citizens who called many contemporary artists, to adorn private villas and local churches. **S. Maria delle Grazie**, **S. Michele Arcangelo** and **S. Giovanni Battista** still maintain votive paintings and remarkable frescoes. From here, it is possible to easily reach **Bazzano**, composed of the three villages of Bazzano Inferiore, Baz-

zano Superiore and Rocca di Bazzano a.k.a. Rocca Manardesca. Placed between the two main roads that used to link Spoleto to the Marche, via Piancianina and via Nursina, they experienced their greatest growth during the Early Middle Ages, a period which the castles’ crumbled-down walls date to.



Back on the valley line, you reach **San Giacomo**, that still maintains the castle's boundary walls intact. Not far away, where the flat routes cross the mountain ones, runs the ancient via della Spina, the above mentioned via Piancianina, used by pilgrims and tradesmen going to the Marche. A hospital was dedicated to them, documented since 1291, as well as the church by the same name, frescoed in 1526 by Giovanni di Pietro a.k.a. lo Spagna with a valuable cycle of frescoes showing *Storie di San Giacomo*.



Frescoes at the church of S. Giacomo

www.bpspoletto.it



**banca popolare
di spoleto spa**

Palazzo Pianciani | **Cappella**



NORTH-EAST ROUTE 2

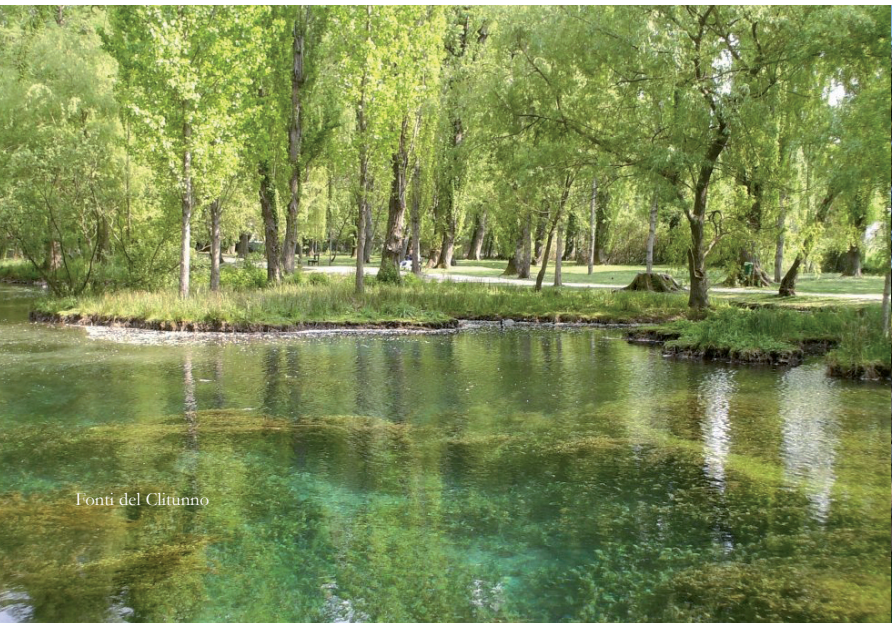
(Campello sul Clitunno - Pissignano)

Going to the north, you reach **Campello sul Clitunno**; rather than an actual village, it is a mix of settlements and castles scattered on the flat or amongst the woods on the mountain, each one with its own people, church, saint, and age-old culture. Campello Alto is a fortified settlement raised around a castle that was possibly built during the 10th century; below, the settlement grew around the 16th-century church of **Madonna della Bianca**. Back on the A-Road, past the ruins of **SS. Cipriano and Giustina**, there is the small **church of San Sebastiano**; the population built it as *ex-voto* for narrowly escaping the plague, which hit Umbria particularly hard between 1522 and 1528. Here lo Spagna and his apprentices painted a series of frescoes that show the urge for badly needed intercession. A truly interesting spot is the nearby **Fonti del Clitunno**, a variant of the English style, naturalistic garden, by the Romantic taste, widely spread in

19th-century Europe. The springs of the Clitunno, before originating the actual river, form a series of delicious, small lakes surrounded by grassy banks, high poplars and willows. Waters were once much more abundant, and emperor Caligola used to sail the river with his boat. These waters were sacred to the Romans who erected temples, villas and thermal plants along the river, in honour of Clitunno, god of the river, assimilated to Jupiter. Properzio, Virgilio, Silio Italico and Plinio il Giovane first, then George Byron, Corot and Carducci, they all praised these places in their works. The close-by **Tempietto**, the most interesting Early Middle Ages monument in Umbria, further evidences the sacredness of the area.

In 2011, the Tempietto was declared "World Heritage" site by UNESCO, as part of the serial site *The Longobards in Italy: The Places of Power (568-774 AD)*.

www.italialangobardorum.it



Fonti del Clitunno

The building features Roman re-used materials and is on two levels: the first one serves as crypt and dates to the first construction, still chronologically debated; the second space, once accessible from the sides through stairs ending in a small portico, represents the Early Middle Ages reconstruction. The façade has four columns covered by leaves; the architrave bears an inscription in Roman letters, extraordinarily carved: it was a prayer to God that must have been paralleled by other ones on the side porticoes, rare samples of monumental epigraphy of the first Middle Ages. Inside the cell, wall paintings used to frame the small marble aedicule of the apse, of which only traces are left; the apse is also a result of re-used Roman materials.

On the hill facing the Fonti del Clitunno, there lies the village of **Pissignano**, divided into the modern part, that rose from the 16th century, and the settlement around the upper **Castle** (11th century). The perimeter walls are still intact, scanned by mighty polygonal towers and by two



Castle of Pissignano

towers/gates, through which you could access the hamlet and the fortified *cassero*. The shape is the typical triangular one of castles built on hillsides, with a tower on top and other two towers in intermediate position on the sloping sides. The tower on the top is very high, but the most important defensive functions were surely upon the pentagonal intermediate tower, that was also used as bell tower and apse of the church of San Benedetto. Inside you can admire the public small palace, with a very nice Renaissance fresco, the 16th-century church and the 14th-century Palazzo Trinci. Ancient pavement in river pebbles and bricks, and houses against each other characterize the place. An antiques, second-hand and collectables market takes place in Pissignano, the first Sunday of every month, one of the most important markets in central Italy.



Tempio del Clitunno



United Nations
Educational, Scientific and
Cultural Organization



The Longobards in Italy.
The Places of Power (568-774 AD)

Included in 2011 in the UNESCO World Heritage List

NORTH-WEST ROUTE 1

(Spoleto - San Sabino - Mornano - San Brizio - Beroide)

From Spoleto you take viale Marconi until Passo Parenzi; at the 1st roundabout you take the right and at the 2nd one you take the left, till you reach the **church of San Sabino**, dedicated to Spoletan bishop Sabino, who was martyred around 310 and buried here. The Spoletan people held the saint in high consideration; a basilica was built on his burial place, using re-used material. The church was renovated various times. In 1767, an earthquake seriously damaged it and the restoration led to a change of the original structure. The present building shows a façade whose upper part is the result of an 18th century restoration; the apses, ruined by both men and time, still show the original design and are impressive due to the big, re-used Roman blocks. The inside reveals a nave and side aisles, separated by alternate columns and pillars; a presbytery towers over a crypt, whose vault is sustained by re-

used Roman columns; there lies the sarcophagus that used to keep the saint's corpse. Some proto-Romanesque capitols are quite interesting. Bishop Sabino was arrested in Assisi and had his hands mutilated; a matron named Serena cured him and the grateful saint healed a niece of her who suffered from a serious eye-illness. When he was killed, Serena buried him on the spot where the basilica would eventually rise. Gregorius Magnus, Procopius from Cesarea and Paul the Deacon, they all mention him and his church. Paul the Deacon also speaks of the contacts between the Longobards and San Sabino, whom they also venerated. The saint was particularly prayed by those who were about to leave for military campaigns, who habitually spent the night before leaving in his church; it is almost certain that San Francesco had here the dream that led him home.

Leaving the church behind, you



Museo delle miniere



S. Brizio



get back to viale Marconi, you pass through Pontebari and reach the small roundabout; taking the left you reach **Morgnano**, where you can make a visit to the **Museo delle miniere**, created on the foundation of the Orlando Well (*Pozzo Orlando – one of the main accesses to the tunnels of the old coal mines*); it proposes objects, documents, films, excursions with the direct participation of former miners.

You then come back to the small roundabout in Pontebari and take the left: the turn offs you meet on the right lead to the villages of

Protte, Camporoppolo and Beroide, the latter provided for with a 14th-century fortified castle. Close to the settlement, close to the via Flaminia, there is the little-known **country church of Sant'Antonio abate**; the inside presents a 15th-century cycle of frescoes on the apse, dedicated to the popular saint, who was patron of animals and pilgrims (ask for the keys at the next manor house). After 4 Km, you come to the village of **San Brizio**, a fortified settlement with an interesting Romanesque parish church, dedicated to the saint, first bishop of Spoleto.

Sant'Antonio abate



NORTH-WEST ROUTE 2

(La Bruna - Castel San Giovanni - Castel Ritaldi - Giano dell'Umbria)

Going on along the main road, you arrive at **La Bruna**, at the crossing of the area's main roads. Here there is the Sanctuary of Madonna della Bruna, a Renaissance jewel built on the bank of the Tatarena stream, with a single nave and central plant, crowned by three apses. Over the major altar there is the painting of *Madonna della Bruna*, thus called after the dark skin of Madonna's face; the fresco is attributed to Tiberio Diotallevi from Assisi: From La Bruna you can reach **Castel San Giovanni**, a fortification whose construction started in 1376, with cylindrical and square corner towers. The ancient village is all inside the boundary walls that, along with the mighty corner towers, is the best preserved structure of the Spoleto territory. On the big, arched gate, there are two 16th-century coats-of-arms: the papal one and one with a Spoletan knight with the inscription "*SPOLETO DOM*" (under Spoleto rule). Until 1964, a big ditch surrounded the castle: On the gate, there are the evident traces of the ancient drawbridge.

On an upper level above the local piazza, there is the church dedicated to San Giovanni Battista, re-built various times, with a beautiful 16th-century door and frescoes of Umbrian School. The most recent restoration followed the 1997 earthquake. From La Bruna, the road briefly climbs the slopes of Monti Martani and soon you reach **Castel Ritaldi**, small hamlet raised probably as a Roman *pagus*, along the road from Spoleto to Montefalco. It is mostly surrounded by agricultural land with woods and charming hills with olive groves, vineyards and fruit trees. Picturesque roads climb through the hills where it is a pleasure to go walking, biking or horse-riding. Beautiful sights of the villages and cities around scan the horizon, from Spoleto to Campello sul Clitunno, from Trevi to Foligno and Assisi. Castel Ritaldi got its name after the splendid castle owned by the Ritaldis. In the 11th century, a viscount used to reside here, administering a territory that included a number of castles, some of which still inhabited, other



Castel Ritaldi



Castel San Giovanni

ones partly in ruin. Along with Colle del Marchese, the whole area was called “Normandia” and was a small, autonomous province within the States of the Church. The historical centre is surrounded by the walls of the 13th-century castle, where a visit to the Parish church of Santa Marina is a must; built between the 14th and the 15th centuries, it shows a *Madonna col Bambino* in a mandorla by Serafini (1508), a *Madonna del Soccorso*, attributed to Lattanzio di San Nicolò di Liberatore a.k.a. l’Alunno, and an interesting fresco by Tiberio d’Assisi. In the square, you see the Church of San Nicola, with a beautiful 1486 portal. Going out of the settlement in the direction of Colle del Marchese, you meet the Parish Church of San Gregorio in Nido, Romanesque building built around 1141, that shows splendid bas-reliefs on the façade and on the portal by the embedded arches, with an archivolt showing vegetable motifs, intertwined with fantastic figures. In San Quirico, the original Roman find of the *Lex Spoletina* (an inscription on a stone that prohibited woodcutting in the Jupiter-dedicated sacred wood) was discovered; it dates to

the 3rd century B.C. and is on display at the Archaeological Museum. You reach then **Colle del Marchese**, where the ancient, noble Spoletan family Parenzi owned wide pieces of land. There, you can see remarkable wall remains and the main bulwark turned into bell-tower. The castle, built in 1300, in the heart of the so-called “Normandia” has a circular plant and includes Middle Ages buildings. The Church of San Pancrazio shows a 15th-century pentagonal apse. On the wall at the back, a *Vergine orante, incoronata da due angeli*, a 16th-century fresco by Melanzio. On a wall outside there is a niche with a 15th-century marble bust of *San Pancrazio*. The Church of Madonna della Stelletta is nearby: inside, an 8th-9th century altar on a spindle-shaped stone and the church of Madonna della Selvetta. You can go on then towards Macciano, and climb up to **Giano dell’Umbria**, on top of a hill at the height of 546 metres, closed on the south by Monte Martano (1094 m.). The name comes possibly from the presence of a Pagan temple dedicated to the god Giano. Surely the object of barbaric



Madonna of La Bruna



San Gregorio in Nido

invasions, the settlement flourished in the Middle Ages, and extended its rule over the neighbouring villages. From half of the 13th century until the early 19th century, it remained under Spoleto, though with changing fortunes. In 1816, it became autonomous and stayed so past the unification of Italy. The castle maintains its medieval shape. Just outside the walls, there is the monumental complex of S. Francesco with its Church, dating to the second half of the 13th century. The outside, in pinkish blocks and with a two-sloped covering, shows a façade, which is on an upper level than the original one. The inside, renovated in the 17th century, has six wooden altars in Baroque style, surmounted by remarkable canvases. The original frescoes of the Church were recently found behind some altars, adding to the precious 14th-century paintings in the apse and to the important pictorial cycle attributed to painter Giovanni di Corraduccio from Foligno (14th century) in the crucifix' chapel. Climbing up the castle's alleys you reach the piazza del Municipio, with its Town Hall and the Church of Madonna delle Grazie, built in the 14th century and totally transformed in the 18th

century. It houses two remarkable canvases by Antonio Cavallucci (1794) and Andrea Polinori (1620), as well as the remains of the 14th-century decoration above the major altar. On the very square, there is the 13th-century Church of San Michele Arcangelo. Inside there are fragments of apse frescoes of 1501 and a 16th-century wooden crucifix. The **Abbey of San Felice** can be reached through a panoramic route, and is a true Romanesque, Benedictine jewel, among the most interesting ones in central Italy. The church shows its original Romanesque structure, that dates to the 12th-century. At the time of its construction, the façade in pinkish ashlar of San Terenziano, was four-sloped, but was widened and raised in the 16th century. Inside, there are a nave with side aisles, all barrel-vaulted, and an elevated presbytery. It keeps a 16th-century crucifixion. The crypt dates to the same period as the main body, and keeps a 4th-5th century sarcophagus that keeps the relics of the Saint. The Romanesque style of the church was hidden because of 18th-century interventions, but it was brought back to light by a 1958 restoration.



Abbey of San Felice



The Augustinian cloister, built in the 17th century, has arches sustained by stout, four-cornered pillars. Frescoes on the walls represent *Storie della vita di S. Felice*. The Abbey is the Spirituality Centre and Founding House of the Missionaries of the Very Precious Blood, who have been living in the coenobite since 1815. A bronze statue placed in front of the façade of the church, work by sculptor Franco Verroca, reminds of San Gaspare del Bufalo, founder of the religious order. The network of small medieval hamlets that dot the territory of Giano, such as Montecchio, Castagnola and Morcicchia, is also a must-see. It was an actual fortified network of castles to protect the Duchy of Spoleto, still showing meaningful vestiges of their past today.

Montecchio is an important castle towering over the ancient via Flaminia: it was already fortified in the 10th century. On its small piazza, there are the Palazzo della Comunità and the Church of San Bartolomeo, with fragments of frescoes of Umbrian School and an interesting 1430 antependium. Outside the settlement, there are the small Church of San Rocco and the remains of a building that has been serving as hospital since the 14th century. One km away, there are the remains of an imposing Roman villa, still under excavation.

In **Castagnola**, the castle still maintains part of the walls and of its medieval layout. The ancient tower was turned into a bell-tower. The Church of S. Croce dates very likely to the 14th century. Not far away from the settlement there is the Sanctuary of Madonna del Fosco, by the 19th-century layout, built around a 15th-century votive chapel, frescoed by Ottaviano Nelli from Gubbio, in praise of an apparition of the Virgin. Of the ancient castle in **Morcicchia**, only the public palace remains, a tank to collect rainwater and the remarkable remains of the boundary walls. Inside the hamlet there is the small 14th-century Church of S. Silvestro, heavily renovated in the mid 20th century. Not far away a mighty tower is visible, the ancient remain of the Castle of Clarignano, already in ruin in the 14th century.



Castagnola, church of S. Croce



Montecchio, church of San Bartolomeo

How to reach us



From CESENA	Km	204
From VENICE	Km	440
From ANCONA	Km	157
From FLORENCE	Km	210
From MILAN	Km	500
From ROME	Km	140
From RIETI	Km	65
From ASCOLI PICENO	Km	95

BY PLANE

International Airport

“Leonardo Da Vinci” - Fiumicino (Roma)

www.adr.it - 164 Km from Spoleto

International Airport

“G.B. Pastine” - Ciampino (Roma)

www.adr.it - 144 Km from Spoleto

Umbria International Airport

“Sant’Egidio” - Perugia

www.airport.umbria.it - 57 Km from Spoleto

“Raffaello Sanzio” Airport, Falconara (An)

www.ancona-airport.com - 143 Km from Spoleto

“Amerigo Vespucci” Airport, Peretola (Fi)

www.aeroporto.firenze.it - 227 Km from Spoleto

“Galileo Galilei” Airport, Pisa

www.pisa-airport.it - 317 km from Spoleto

International Airport

“Federico Fellini” - Rimini

www.riminiairport.com - 224 Km from Spoleto

BY CAR

Highway A1 “del Sole”

Milano - Napoli

From the North, exit Valdichiana

From the South, exit Orte

Highway A14 “Adriatica”

Bologna - Taranto

From the North, exits:

- Rimini (direction Città di Castello - Perugia)

- Fano (direction Gubbio - Perugia)

From the South, exit San Benedetto del Tronto

(direction Ascoli Piceno - Norcia - Spoleto)

Motorway E45 Cesena – Orte

Exit Acquasparta

BY TRAIN

Lines:

• Roma - Ancona

• Roma - Terontola - Firenze

PARKING AND ACCESSES

From the NORTH:

“Ponzianina” Parking Lot

Uncovered parking lot, in via del Tiro a Segno, at the end of via Cacciatori delle Alpi: 90 cars, 22 campers, 13 buses. It is connected with the historical centre and the Rocca Albornoziata through escalators and elevators (route “Ponzianina-Rocca”).

“Campo Boario” Parking Lot

Uncovered parking lot in via dei Filosofi, destined for camper: 50 campers, provided for with catch basin. Connected to the historical centre with buses.

From the SOUTH:

”Spoletosfera” Parking Lot

Underground parking lot, entrances in viale dei Cappuccini and viale Martiri della Resistenza: 414 cars. It is connected to Piazza della Libertà, deep in the heart of the historical centre, through the underground mechanized route “Spoletosfera-Roman Theatre”; once out, you soon meet the Tourist Office.

“Strada Romana” Parking Lot

Uncovered parking lot, at the southern entrance to the city: 19 cars, 7 campers, 9 buses. Pedestrian route to the historical centre.

“Cappuccini” Parking Lot

Uncovered parking lot, campers only, entrance in viale dei Cappuccini. 22 campers. Pedestrian route to the historical centre.

From both NORTH and SOUTH

“Le Mura” Parking Lot (opening scheduled for 2012)

Covered parking lot in via Interna delle Mura, along viale Martiri della Resistenza: 450 cars. Connected to the historical centre through the mechanized route “Le mura-piazza Campello”; exits in piazza Moretti-Torre dell’Olio, piazza Pianciani, piazza Fratelli Bandiera-piazza del Mercato, piazza Campello-Rocca Albornoziata.



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SPOLETO

P.zza Pianciani, 1 - tel 0743 215 271

Via Nursina, 1 - tel 0743 215 434

Via G. Marconi - tel 0743 215 861

S. Giacomo - Via Corso Flaminio, 115 - tel 0743 275 627

S. Giovanni Di Baiano - Via K. Marx, 16/18 - tel 0743 248 086

S. Venanzo - Via S. Benedetto - tel 0743 261 501

CASTEL RITALDI

La Bruna - Via della Repubblica - tel 0743 51 313

GIANO DELL'UMBRIA

Bastardo - Largo A. De Gasperi - tel 0742 99 118



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Regione Umbria



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Comune di Spoleto



Comune di
Campello sul Clitunno



Comune di
Castel Ritaldi



Comune di
Giano dell'Umbria



United Nations
Educational, Scientific and
Cultural Organization



**The Longobards in Italy.
The Places of Power (568-774 AD)**
Included in 2011 in the UNESCO World Heritage List



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