



MuseiAppPerugia

www.museiapperugia.it

Creative Commons CC BY-NC



Licensees may copy, distribute, display and perform the work and make derivative works and remixes based on it only if they give the author or licensor the credits in the manner specified by these.

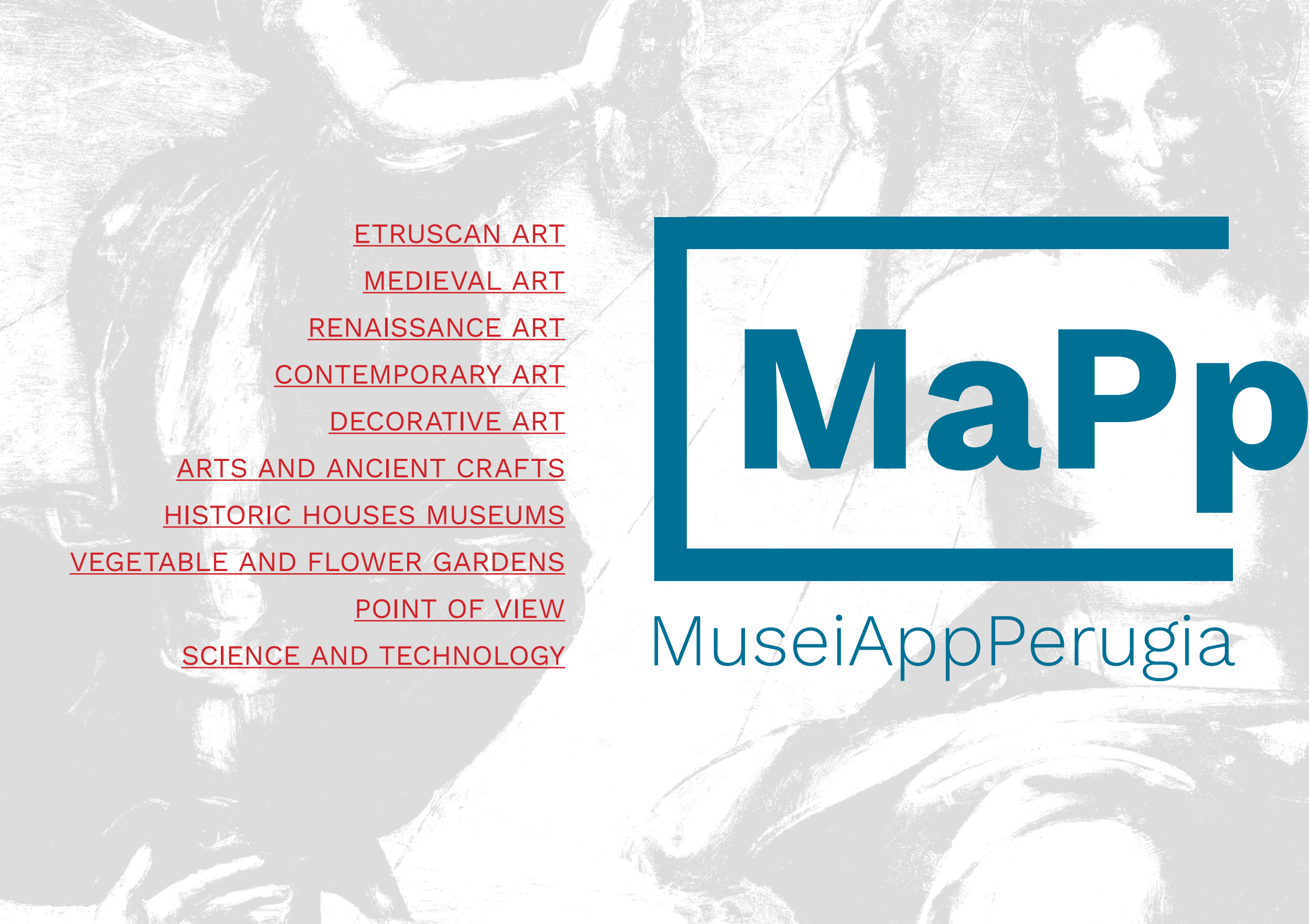
Licensees may copy, distribute, display, and perform the work and make derivative works and remixes based on it only for non-commercial purposes.

Licensees may distribute derivative works only under a license identical to ("not more restrictive than") the license that governs the original work.

Made with the contribution of Regione Umbria.



MuseiAppPerugia



ETRUSCAN ART
MEDIEVAL ART
RENAISSANCE ART
CONTEMPORARY ART
DECORATIVE ART
ARTS AND ANCIENT CRAFTS
HISTORIC HOUSES MUSEUMS
VEGETABLE AND FLOWER GARDENS
POINT OF VIEW
SCIENCE AND TECHNOLOGY

MaPp
MuseiAppPerugia

#CulturalHeritage

MaPp / MuseiAppPerugia

MaPp MuseiAppPerugia, an innovative project for the town of Perugia: not the usual descriptive application but one that, in addition to providing logistic and safety information of the routes, provides a map of museums of the town and some localities in the neighbouring areas. All this with modern Beacon and GPS technologies, geolocalising the visitor, respecting privacy, and using Virtual Reality and AR Augmented Reality to describe in a captivating and immersive way, the main collections of art, science and decorative arts in the area, but always in relation to the monumental fabric of the town, both indoor and outdoor. Perugia has the subtle charm of provincial towns, its historical and urban fabric unchanged together with the slow and relaxing rhythm of a life made up of simple and genuine things, a coffee in a great café in the town centre, a delicious lunch with local produce surrounded by artistic beauty. With this project, innovative and impacting the area, schools, citizens, Italian and foreign tourists alike, are invited to rediscover the town's museums with a new perspective, which blends high level scientific contents with a show casing of the same, and continuously compares and refers to works in other museums, both in a local context and in other towns and cities in Umbria and Italy. Perugia, no longer a place for fleeting visits, a mere appendix of a visit to Assisi, or just a logistic stop over while travelling between Florence and Rome, but visited calmly, taking one's time, discovering its treasures tucked away in its museums, Art Colleges, collections, cultural and scientific sites and spots in a new and captivating way. It will become the *slow* town with its numerous museums and collections narrated in an immersive, recreational with an extraordinary storytelling way, embracing the

#ArtsandHumanities

whole environment, which will be the magnificent setting. Obviously technology is simply technology: the quality, value, the importance of the collections, reflection of the town's ancient history, its collections of generous donors and collectors, will make the difference and will be the framework of a story, of a narrative of Perugia's museums in a modern key. Therefore, all of this will blend tradition and innovation, the richness of age old history with the present, ancient and modern, revitalising the entire cultural and productive fabric of the town. The project is animated by the conviction that the historical and scientific contents of museums and collections of Perugia can also be communicated in a new and recreational way, and by the will of lending a real and dynamic sense to heritage. A concept that today tends to be increasingly more in relation with the so-called "interpreting communities."

The public will be able to look beyond the visible, travelling in time and setting out on an unexpected journey immersed in art, history and science.

The project is part of the regional and municipal guidelines to review the strategies of enhancing regional heritage and to increase the cultural offer of Perugia through new technologies, extending the virtual and real user base following the Covid-19 epidemic. In particular, a technological project that uses modern technologies, geolocation, Beacons and Augmented Realty, is suitable for narrating museums and works of a stratified cultural context such as that of Perugia, which boasts an age old Etruscan history, subsequently a flourishing Medieval and Renaissance period, a none the less lively 17th and 18th century span arriving , through the 19th century, rich in important testimonies, right up to the contemporary, but also a non less varied and substantial scientific heritage, mostly housed in university museums. The starting points of the various routes of the **MaPp** will be the age old **St. Peter's Basilica in Perugia**, recently opened to the public as a museum (2018), custodian of the Benedictine Heritage. From St. Peter's itineraries will lead to the historical centre and surrounding area. The extension of the Benedictine Heritage in the ancient area belonging to the Basilica in the mid Tiber valley, will

#ParticipatoryApproaches

allow important extensions to routes in the direction of Torgiano and Casalina di Deruta. It was here that the ancient settlements of the monks were to be found and where today there are now 5 important scientific museums, the **CAMS** universities, which will be connected to the most important Science and Technology museum in the centre of Perugia; the **POST - Science Museum**, while at Torgiano, the amazing collection of the **MUVIT** Wine Museum and the **MOO** Museum of Olive and Oil of the Lungarotti foundation and **MACC**, Museum of Contemporary Ceramic Art of Torgiano, will complete this informative route and visit.

It will be possible to access the various routes of the **MaPp** through an innovative, dynamic and interactive app, which will allow not only the study of ad hoc itineraries of choice, but also to discover every museum and museum site of interest in detail, to uncover the history and legends and share it easily on social networks.

And if GPS abandons us, in several spots with interesting works, monuments and objects, both indoor and outdoor, tiny Beacons will be installed, Bluetooth transmitters capable of emitting radio signals up to a maximum of 70 meters, which will indicate museums or works of interest.

THE MAIN ROUTES that will be outlined in the **MaPp** will create links amongst the various collections and museums, which may appear on more than one route, thus arousing the user's curiosity, who will also be able to experiment free and creative itineraries.

In this way the visitor will be protagonist of the itinerary of his/her own choice, which will be dictated by personal interest, but if desired, information can be accessed about the entire museum network, and consequently the numerous intertwining and references linking them together can be discovered.

In addition to the presentation of each single collection or museum, which will be introduced by a general file, specific contents of the most important works and objects of the single collections will be described in detail.

The **MaPp** application will allow the public to independently choose the different narrative routes and to live an **interactive, immersive**

#Storytelling

and **emotional experience** while visiting the collections. By means of the “magical lens” on smartphones or tablets screens and with **Augmented Reality** technology, the public will be able to listen to stories and interpretations of the objects by the narrator, emblematic figures of local artistic and historical background, and view scenarios of reconstruction and/or evocation of the contexts.

An **in-depth content** section will also give the possibility of delving into more detail on specific themes and aspects connected to the works presented, and to listen to the narrations and create links among the various routes, even creating links between those apparently distant (e.g. one could consult rock samples of the Gallery of Natural History of Casalina di Deruta when observing an artistic stone artifact). There will be routes of **ART, DECORATIVE ARTS, SCIENCE and TECHNOLOGY, ARTS and ANCIENT CRAFTS, MUSEUM HOUSES, VEGETABLE GARDENS and GARDENS and POINTS OF VIEW**, with additional routes and links within for a total of **150 works and monuments**.

Cristina Galassi

Scientific Head of the MaPp Project
Director of the Specialisation School of Historic Artistic Heritage
at the University of Perugia

san pietro museum complex



Borgo XX Giugno 74, 06121 Perugia
+39 075 33753—info@fiapg.it





Complesso museale di San Pietro (San Pietro Museum Complex)

The ancient Basilica di San Pietro standing on Colle Caprarius (also known as Calvario) close to what was probably a burial ground, was mentioned in the 6th century AD by Gregorio Magno as the first burial place of Saint Herculanius of Perugia, the martyr who died trying to defend his city from an attack by the Ostrogoth King Totila.

In 965 Bishop Onesto gave a monk named Pietro Vincoli, born of a noble family from Agello, permission to build a the nucleus of a new Benedictine monastery around the church already on the site. This was to become one of the oldest and most prestigious in Central Italy. As confirmed by a 1045 papal seal from Pope Gregory IV, from the outset the complex was controlled directly by the Church of Rome and enjoyed autonomy from the local religious hierarchy.

Over the following centuries the economic and political power of the Benedictine abbey complex grew to reach a peak between the 13th and 14th centuries before the community became caught up in local events. In 1398 Abbot Francesco Guidalotti took part in a conspiracy which led to the assassination of Biordo Michelotti : this event put a halt to the development of the monastery which was pillaged and burnt down by an uprising of outraged citizens. The San Pietro Benedictine Abbey saw its fortunes rise anew when Pope Eugene IV ordered it be merged with the Abbey of Santa Giustina of Padua on the 19th March 1436. In 1892, Following the 1860 Pepoli decree (whereby the nascent Italian state expropriated church property), the abbey complex (together with other Benedictine assets) became property of the Fondazione per l'Istruzione Agraria (Agricultural Training

Foundation) and currently is home not only to the religious community but also to Dipartimento di Scienze Agrarie, Alimentari e Ambientali, Centro di Ateneo per i Musei Scientifici and Orto Botanico dell'Università degli Studi di Perugia (the faculties of Agricultural Science, Environment and Food, and Scientific Museums and also the Botanical garden of the University of Perugia).

Among the Benedictine abbey's original properties (now owned by the Fondazione per l'Istruzione—Agricultural Training Foundation), the Rocca di Casalina fortress near Deruta and the Rocca di Sant'Apollinare fortress near Spina are of notable historical and cultural significance. Both were transferred to the San Pietro abbey from the Farfa monastery in 1060 under the pontificate of Benedict IX.







Campanile e chiostri (Bell Tower and Cloisters)

In around 1463 restoration work was completed on the original two-hundred year old bell tower which had been damaged during the uprising after the killing of Biordo Michelotti. The second row of double-arched windows were rebuilt by the Florentines Puccio di Paolo and Giovanni di Betto according to plans drawn up by Bernardo Rossellino. During the 16th century major structural work was carried out to transform both the cathedral and the abbey. The Chiostro del Capitolo (cloister—the second encountered on entry), was completed in around 1530 to plans by Francesco di Guido da Settignano and features an elegant double row of semi-circular brick and sandstone arches and a central well built by Galeotto di Paolo di Assisi; a third cloister (known as delle Stelle) was completed in 1571 by Galeazzo Alessi. In 1591 major work was undertaken by Abbot Giacomo da San Felice da Salò to modernise interior of the church which involved dismantling the choir box and moving both it and the main altar into the apse. This work was overseen by the architect Valentino Martelli who also planned the third cloister (which is actually the first you enter) featuring sixteen travertine marble columns and one of granite in each of the four corners. Construction work on the cloister began in 1614 but was only finally completed in 1705 by Lorenzo Petrozzi who also constructed the upper floor.



Cripta (Crypt)

The crypt provides invaluable evidence of the early Medieval origins of the San Pietro cathedral and is composed of a semi-circular exedra featuring a row of by seven blind round arches. In the places where the wall niches have broken down, a covered walkway with niches along it can be glimpsed: This structure, dating from the era of the Emperor Otto, recalls the central plan of Christian mausoleums and in particular Constantinian Martyrium shrines.

Gregory the Great recalls that the first burial of Sant'Ercolano (Saint Herculani), after his martyrdom in 550 ca., was in San Pietro. The crypt was used not only as a sepulchre but also for other liturgical functions. Over the years to the 12th century the crypt's original role gradually diminished as the result of numerous restructurings. The nave was decorated with murals featuring geometric designs, animals and monsters. Of particular interest is a concisely drawn lion, which conveys great expressive energy and a 13th century crucifix with crucifixion iconography painted by Giunta Pisano.





PIETRO VANNUCCI, known as Perugino
Cristo in pietà tra Maria, San Giovanni e Giuseppe d'Arimatea
 (Lamentation over the Dead Christ)
 1502-1523, tempera on wood panel

This painting, which depicts the dead Christ held by Mary Magdalene, St. John and Joseph of Arimathea, was originally part of the extraordinary polyptych in the Church of Sant'Agostino in Perugia. Pietro Vannucci was commissioned to do the work in 1502. It remained unfinished at the time of his death in 1523.

The Pietà originally occupied the rear side of the cymatium, facing the choir. The structure stood on the main altar until the mid-16th century when the wooden structure was dismantled and the painted panels were moved to adorn the sides of the choir. Several pieces of the polyptych were confiscated by Jacques-Pierre Tinet during the Napoleonic requisitions of 1797. Fortunately, the *Pietà* which had ended up in France with the rest of the booty, was recovered by Antonio Canova in 1815. On its return to Perugia it was acquired by the San Pietro monks. This work is from the artist's mature years and features a more rapid technical execution where the colours were applied in countless hatch-like strokes giving the painting's surface a particular vibrancy.





PIETRO VANNUCCI, known as Perugino
San Costanzo – Sant'Ercolano – San Mauro
San Pietro Vincioli – Santa Scolastica
 1495-1500, tempera on panels

In 1495 Pietro Vannucci, now at the height of his artistic career, was given a major commission by the Benedictine monks of Perugia: the *San Pietro Polyptych* altarpiece portraying the *Ascension of Christ*. The original structure of the altarpiece is not known although various scholars (first and foremost Walter Bombe) have attempted hypothetical reconstructions.

The architectural cornice of the polyptych was suggested almost a decade earlier by Giovanni di Domenico da Verona and it was to hold, besides the central panel of *The Ascension* and the Twelve Apostles and a lunette depicting *l'Eterno tra angeli* (*God the Father among Angels*—Lyon, Musée des Beaux-Arts), two tondi of *Jeremia* and *Isaia* (the prophets *Jeremiah* and *Isaiah*—Nantes, Musée des Beaux-Arts); the predella was to feature the scenes of *Adorazione dei Magi*, *Battesimo di Cristo* and *Resurrezione* (*The Adoration of the Magi*, *The Baptism of Christ*, *The Resurrection*—Rouen, Musée des Beaux-Arts). The episodes depicting the life of Christ were to have alternated with eight small figures of the saints, shown in half-length portraits.

This precious work of art, then valued at 500 gold ducats, was completed in 1500 but had already been altered by the end of the century when restructuring work on the church involved moving the main altar and the choir rearwards. At the end of the 1700s the altarpiece was requisitioned by the French. Most, but fortunately not all of it, ended up in Paris.

Among the works which remained onsite (and which are now conserved in the church sacristy) there are five half-length figures of the saints: *San Costanzo* (patron saint of the city), *Sant'Ercolano* (a civil defender who was the first to be interred in the church), *San Mauro* (one of Saint Benedict's first followers), *San Pietro Vincioli* (first abbot of San Pietro) and *Santa Scolastica* (who dedicated her life to the Benedictine order and was also Saint Benedict's sister). In addition to these five, a further three of the series are now housed in the Vatican Pinacoteca showing *San Benedetto*, *San Placido* and *Santa Giustina*, after being sent to France with the rest of the polyptych. They were recovered by Antonio Canova in 1815 and then retained by the pope on their return to Italy.





GIOVAN BATTISTA SALVI, known as Sassoferatto
Trasporto di Cristo al sepolcro, copy of *Pala Baglioni* by Raffaello
 (The Laying of Jesus in the Tomb)
 1639, olio su tela

Recent restoration work on this painting revealed the date MDCXXXIX on the hem of Nicodemo's tunic (he's the one supporting Christ by the shoulders), which has meant it's at last been possible to clarify the chronology of one of Sassoferatto's major works in Perugia.

This canvas is a copy of Raffaello's famous work *Pala Baglioni* which was originally commissioned by Atalanta Baglioni for the San Francesco al Prato church in Perugia soon after the death of his son Grifonetto (1507). Cardinal Scipione Borghese fell under the spell of Raffaello's original work and carried it off to Rome in 1608. This misappropriation was so taken hard by the city that in 1609 Paolo V Borghese (Scipione's uncle) commissioned a replica from Cavalier d'Arpino to be installed in San Francesco al Prato. Sassoferatto's time in Rome, where he lived with Domenichino, is well documented from 1629 onwards. He took up permanent residence there at the end of the 1640s and remained in the city until his death. In Rome he was able to view Raffaello's originals and lend his own language toward recovering the figurative sources of the early 16th century.

His works include panels featuring figurative reinterpretations of *Fede* (Faith) and *Speranza* (Hope): now held in the Galleria Tesori d'Arte at the Fondazione per l'Istruzione Agraria, are larger reproductions of two of the three theological virtues Raphael himself executed on the predella of the *Baglioni Deposition*.





GIOVAN BATTISTA SALVI, known as Sassoferrato
Annunciazione (Annunciation)
 1740s, oil on canvas

This painting by Giovan Battista Salvi, known as Sassoferrato is part of a series of copies that could perhaps best be described as intelligent re-proposals with variations on the theme by this painter from the Marche, created with the work of Raphael and Perugino in mind. In this work the artist was inspired by the *Annunciazione* feature in the left compartment of Raffaello's *Pala Oddi* which was originally housed in the San Francesco church in Perugia, before being plundered by the French in 1797, recovered by Antonio Canova in 1815 and then immediately placed in the Vatican Pinacoteca.

The *Annunciazione* was painted in around 1639 at around the same time as Salvi began his copy of Raffaello's *Trasporto del Cristo morto (The Laying of Jesus in the Tomb)*, another beautiful work he produced for the San Pietro monks. It was identified by Agostino Tofanelli as one of the works to be requisitioned for the Capitolini museum (1812) although fortunately, being housed in a consecrated church where services were still being held, it finally remained in the city of Perugia. Along with l'*Annunciazione* two other pieces by Salvi were slated to be requisitioned, the *Trasporto del Cristo morto* and the *Giuditta con la testa di Oloferne (Judith with the Head of Holofernes)*, which can be included among the greatest classicistic works of the 17th century. Sassoferrato's paintings for San Pietro, including the *Immacolata concezione (Immaculate conception)*, now part of the Louvre Museum collection, were to have been part of an iconographically similar and consistent series, the purpose of which was the exaltation of the figure of the Blessed Virgin.





GIOVAN BATTISTA SALVI, known as Sassoferatto
Giuditta con la testa di Oloferne (*Judith with the Head of Holofernes*)

1740s, oil on canvas

This canvas, *Giuditta con la testa di Oloferne* (*Judith with the Head of Holofernes*) was included in the list of paintings destined for the Capitoline Museums curated by Agostino Tofanelli in 1812. Having been shipped to Rome, fortunately it was returned to San Pietro in 1815. Unlike other works by Sassoferatto on view in San Pietro, this painting was neither inspired by Raffaello nor il Perugino but is an original creation. The subject of the painting, dear to artists dedicated to 17th century realism, is immersed in an atmosphere that is both rarefied and suspended. There is nothing here of the bloody and dramatic versions by Caravaggio and his closest followers. Its composition is presented in the dimensions of classical, almost purist, composure. This *Judith* is part of the iconographic program Salvi implemented for the basilica of San Pietro, since it prefigures the victory of the Blessed Virgin over the Demon.





GIORGIO VASARI

Nozze di Cana (Wedding Feast of Cana)

Il profeta Eliseo monda i cibi infetti (The Prophet Elisha Cleanses the Infected Food)

Miracolo della mensa di san Benedetto (Miracle of the Table of St. Benedict)

1566, oil on canvas

There are three paintings in the Chapel of the Blessed Sacrament by Giorgio Vasari, the painter, architect and historian from Arezzo. A careful and precise expression of 16th century mannerism, brought to Perugia by one of the most faithful of Michelangelo's followers, the canvasses are witness to Vasari's mastery of painting, an art in which he had already acquired substantial practice in the Palazzo della Cancelleria in Rome, the refectory of the Church of Sant'Anna dei Lombardi in Naples, and the Sala dei Cinquecento in Palazzo Vecchio in Florence. Vasari is best known for his great historiographical body of work, *Le Vite*, a history of art narrated through a series of biographies of individual artists. The first edition published in 1550 was expanded on in 1568 by the inclusion of material gathered during several journeys to different parts Italy. Among the most significant of these was a sojourn in Umbria in around 1566, the same year work was begun on the canvasses in San Pietro. The San Pietro archives hold the complete documentation covering contracts, payments and execution of the three paintings commissioned by Abbot Giacomo Dei of San Pietro and hung there by the master at Easter in 1566. The paintings were intended to decorate the monastery this is clear from the subjects portrayed, which refer to the theme and food and dining, such as the Gospel description of the Wedding Feast of Cana. The scene of the miracle is set in an interior delimited by a double ramp of stairs that lead to a balcony. In the centre, the main characters stand around a

circular table, each captured with a specific pose and expression. The artist's attention to and care for details can be seen in the elegance of the women's gowns in the foreground and his visual description of the objects in the scene.





ANTONIO VASSILACCHI known as Aliense
Albero dell'Ordine benedettino
 (Family Tree of the Benedictine Order)
 1592-1593, oil on canvas

This impressive canvas is a grandiose celebration of the Benedictine Order. The work was commissioned by Giacomo di San Felice da Salò, elected abbot of San Pietro in 1590, to the painter of Greek origin Antonio Vassilacchi, called 'Aliense.' The contract, drawn up in Venice on May 5th 1592, specified delivery of the work by Easter of 1593 for the sum of 700 ducats. Trained in the studio of Paolo Veronese, Aliense worked in the Venetian area, and was a disciple of Jacopo Tintoretto, with whom he worked on the construction of San Giorgio Maggiore. It was there, in fact, that the abbot Giacomo spent most of his monastic life. The iconographic theme is based on the work of the erudite Flemish scholar, Arnold Wion. At that same time, Wion was working on a graphic representation of the genealogy of the Benedictine Order. The result was printed in 1595 under the title *Lignum vitae*. Benedict, positioned at the center of the lower section of the huge canvas, is shown as the root of a great Cedar of Lebanon, on the sides of which twelve fruits have grown. To the right of the Saint are the representations of the six spiritual congregations (Camaldoli, Vallombrosa, Cistercian, Olivetan, Celestins, Umiliate) as they receive the Rule. On the Saint's left are the temporal congregations (Knights of Ave, of Calatrava, of Alcantara, of Our Lady of Mercy, of Montesia and of St. Stephen), who are receiving a sword. The congregations are represented by their founders, as well as the various churchmen who encouraged their growth, all distributed on six concentric hierarchical levels.

The great trunk of the cedar has places for Mauro and Placido, who introduced and promoted The Rule in France and Sicily, and are flanked here by Isaiah and Jeremiah. The prophets represent the connection between the birth of the Order and the Old Testament prophecies. The morning star can be picked out in the background, along with the full moon, the sun, a rainbow among the clouds, and fire, symbolic elements recalling the psalm from the Book of Sirach (or Ecclesiasticus) (Ps. 50: 6–12). The full crown of the tree develops into twelve branches, on which, starting from the bottom, we find the popes, the cardinals, martyrs, preachers, confessors and monks. This unique iconography is enhanced by the monumentality of the canvas, as well as the innovative energy of an extremely theatrical style of painting. This was a genuine innovation for the artistic scene in Perugia at that time.





ANTONIO VASSILACCHI known as Aliense
Teleri con scene cristologiche (Christology Canvases)
 1593-1594, oil on canvas

Once the monumental canvas on the opposing wall depicting the *Genealogy of the Benedictine Order* was finished, Antonio Vassilacchi again committed himself to work for the monks at San Pietro, to create ten more large canvasses to be placed along the central nave. He promised to deliver five canvasses, complete in every detail, by Easter 1594. He agreed to bring the rough sketches of the remaining five paintings to Perugia at that same time. The first five were delivered on April 15th 1594; the others were finished *in loco* with the help of an assistant, who may have been Tomaso Dolobella of Belluno. The Aliense chose to represent an episode from the life of Jesus in the forefront of each painting and, in the background, a scene drawn from the Old Testament. This iconography was widespread, and used, for example, by Tintoretto in the Scuola di San Rocco in Venice. The structure of the work effectively emphasizes how the earthly experience of Christ is the fulfillment of the prophecies and the Word of the Old Testament. Starting from the right wall of the entrance, the paintings are presented in the following order: *The Nativity and Isaac Blessing Jacob; The Disputation and the Queen of Saba Admiring Solomon's Wisdom; The Baptism of Christ and Naaman cured of Leprosy; The Wedding Feast at Cana and Abraham Offering Food to the Three Angels (or Abraham at the Oak of Mamre); Jesus in the House of the Pharisee and Nathan Reproaching King David for His Sin; The Raising of Lazarus and Elias Raising the Daughter of the Widow Sereptha; The Cleansing of the Temple and Moses Breaking the Tablets of the Law; Jesus' Entrance in Jerusalem and David's Victory over Goliath;*

The Crucifixion and The Sacrifice of Isaac; The Resurrection and Jonah Saved from the Whale.

In the wake of the Tridentine prescriptions during the second half of the 16th century, great pictorial cycles centered on the Life of Christ became common. As an example, consider the cycle in Orvieto created by Cesare Nebbia and Girolamo Muziano. Aliense's undertaking brought contemporary artistic language to Perugia, hinged as it was on late Venetian Mannerism. The influence of Veronese and Tintoretto is found in the *Disputation* scene in the choices of color, in the setting, and in the portrayal of the figures in the foreground.





MINO DA FIESOLE

*Bambino Gesù benedicente tra angeli;
San Girolamo; San Giovanni Battista*
(*Child Jesus Blessing among Angels; St. Jerome; St. John the Baptist*)
1473, carved marble

The marble reredos in the Vibii family chapel has an inscription naming the person who commissioned it, the well-known jurist Baglione dei Montevibiani, and the date it was executed. Vasari recorded this work and credited it to Mino da Fiesole, one of the leading personalities of the Florentine season of great sculpture during the Renaissance. Mino was sensitive to the influence of Bernardo Rossellino as well as that of Luca della Robbia and Desiderio da Settignano. He worked a great deal outside Florence, particularly in Naples and Rome, where he came into contact with Paolo Romano and Giovanni Dalmata.

The central panel is of the Child Jesus in the act of blessing, flanked by four angels. This takes inspiration from the famous model of the Tabernacle by Desiderio da Settignano in San Lorenzo in Florence, 1461. The two saints on the side panels, St. Jerome, who is striking his breast, and St. John the Baptist, are placed in valvate mock niches. The vertical structures, the framing and the architrave are decorated with a full selection of acorns, garlands and putti, or cherubs. This is typical of Florentine Renaissance taste, of which the reredos of San Pietro and the tabernacle of Monteluce, attributed to Francesco di Simone Ferrucci (1483), are singular examples in Perugia.





GIOVANNI TEUTONICO
Crocifisso (Crucifixion)
 1478, carved and painted wood

As evidenced by various payments made to him, the sculptor Giovanni Teutonico was responsible for “il crocifisso bello” (“the beautiful crucifix”) that was originally placed in the middle of the church. His commission for this work was due to the attention of the abbot Gaspare Giordani from Pavia. This sculptor from the North specialized in wooden crucifixes with particularly expressive features, which often included theatrical elements, such as moveable arms, a protruding tongue and a small bag in the rib cage for blood that ran. Giovanni Teutonico was active in Umbria for a long time, and established a large and well-organized workshop. He is known to have been active in Terni, from 1482, and in Norcia in 1484. His work is found in other cities in Umbria, such as Assisi, Foligno, Spello, Bevagna, Trevi, and Narni, as well as surrounding regions, such as the Marches, Lazio, and Abruzzo.





ORAZIO ALFANI, LEONARDO CUNGI

San Pietro guarisce uno storpio (St. Peter Cures a Lame Man)

Liberazione di san Pietro (The Liberation of St. Peter)

Il miracolo di san Paolo a Malta (The Miracle of St. Paul in Malta)

Naufregio di san Paolo (Shipwreck of St. Paul)

1547-1548, fresco

Documents in the archives confirm that Orazio Alfani was paid between 1547 and 1548 “for the paintings in the choir” depicting *Storie dei Santi Pietro e Paolo (The Lives of Saints Peter and Paul)*. Alfani was probably helped by Leonardo “dal Borgo”, Leonardo Cungi from Sansepolcro, who is named in a payment dated 1556. The monastic choir of the basilica, originally in the center of the church, was disassembled towards the end of the 16th century during the reconstruction work carried out under Valentino Martelli. This is also when Alfani’s frescoes were moved to the opposing façade.

The cycle of frescoes shows the strong and unique influence exerted by post-Raphaellesque painting. This same influence can be seen throughout the Roccca Paolina where, starting in 1543, and under the probable guidance of Giorgio Vasari, the following artists were active: Raffaellino del Colle, Lattanzio Pagani, Dono Dono and Cristofano Gherardi, known as “Doceno.” *La guarigione dello storpio (St. Peter Cures a Lame Man)* exemplifies, in the manner in which the scene is set, references to the stencil conceived by Raphael for the Sistine Chapel tapestries. Alfani’s choice of very pure colors, and the remarkable care dedicated to the figures, would appear to be inspired by the style seen in Raphael’s later years.





GIOVANNI ANTONIO GALLI, known as Spadarino
Santa Francesca Romana e l'angelo
 (St. Frances of Rome and an Angel)
 1632-1637 circa, oil on canvas

This small canvas of *Santa Francesca Romana e l'angelo* (St. Frances of Rome and an Angel) is among the most precious and intriguing works of the entire art collection in the Benedictine monastery of San Pietro. It had for a long time been attributed to Caravaggio, but Roberto Longhi corrected this to Giovanni Antonio Galli, called lo Spadarino, he himself being a refined interpreter of the artistic language of Merisi. Spadarino is also represented in Umbria by another work, a *Cena in Emmaus* (Supper at Emmaus) in the Church of Santa Maria Assunta in Arrone. Spadarino repeated the "Santa Francesca theme" on at least three other occasions; the version in the Banca Nazionale del Lavoro in Rome (previously in the Barberini collection, and then the Almagià), another version can be seen at the Palazzo Ross in Genoa, and the third version in a private collection in London.





EUSEBIO DI IACOPO CRISTOFORO, known as Eusebio da San Giorgio
Adorazione dei Magi (Adoration of the Magi)
 1509, tempera on panel

Eusebio da San Giorgio was included among the most important pupils of Perugino by Vasari. The single work attributed to him is an *Adoration of the Magi* originally in the Church of Sant'Agostino in Perugia, now at the National Gallery of Umbria. This is the same subject portrayed by the artist on wood panel in the Church of San Pietro, for which he was paid by Leonarda Olivieri Baglioni in 1509. The panel was to have been placed in the King's Chapel, now the Ranieri Chapel, on the left aisle, between the Vibii Chapel and the Chapel of the Blessed Sacrament. That the artist depended strongly on Perugino's manner is clear in this *Adoration*, as in the one executed for Sant'Agostino. Both paintings are inspired by the *Adoration of the Magi* (circa 1475) that Vannucci executed for the Baglioni family, today in the National Gallery of Umbria, and originally in the Church of Santa Maria dei Servi in Perugia. That painting was a model for the general organization of the scene as painted by Eusebio; the representation of the stall where the Child lay; the Magi huddled together in the foreground; the almost dancing poses of those present; and the meticulous description of decorative details, such as the clothes and jewels of the Magi.





EUSEBIO DI IACOPO CRISTOFORO, known as Eusebio da San Giorgio
San Benedetto consegna il libro della Regola (Saint Benedict and
 The Holy Rule)

ante 1492, oil on canvas

Eusebio da San Giorgio was one of the most faithful followers of Perugino. He worked with the Master on two large polyptychs in San Pietro (1495-1500) and Sant'Agostino (1502-1523). He also did independent work for the monastery, as seen by the two panels depicting *San Benedetto che consegna la Regola* (Saint Benedict Presenting the Holy Rule). This may be the work various archival documents indicate was finished and paid for on 1492. Saint Benedict is in the center of the composition, wearing a sumptuous cape; flanking him are *San Mauro* and *San Placido* (Saint Maurus and Saint Placidus), who appear to be interceding for the monks kneeling on the steps, who wish to receive the Rule. The scene is set within a rectangular hall, beneath a barrel-vaulted ceiling, all executed with the simple lines typical of the Renaissance.

The current placement of the third altar in the right aisle dates from the first half of the 19th century. It was at that moment that a predella featuring *Storie di Santa Caterina* (The Life of Santa Caterina) was paired with the panel; apart from the fact that the subject matter has no connection with that of the panel, the styles of both works are also considerably different. One can deduce, therefore, that the predella, which is of excellent workmanship, was originally part of another group.





BERNARDINO ANTONIBI;
STEFANO DA BERGAMO, FRA' DAMIANO DA BERGAMO
Coro (Choir)
1526; 1533-1535, carved and inlaid wood

The choir is the cornerstone of the spiritual life of the monastic community and fills the entire area of the apse. It was, however, originally located in the central part of the church, and must have been surrounded by a wall structure decorated with paintings. The wall enclosure was taken down in 1591 and the choir was moved to its present location. This wooden structure was commissioned in 1526 from Bernardino Antonibi who died a few months later. In 1533 work was resumed by Stefano da Bergamo, who completed it in 1535 with the help of Tuscan marquetry artists. The inlaid door (1536) at the end of the choir is the work of Brother Damiano da Bergamo. carries images of the *Annunciation*, the *Childhood of Moses*, the *Martyrdom of Peter and Paul*, and the *Navicella (Little Ship)*. The choir door provides access to a balcony behind the altar which provides a marvellous view across the Valleys of Umbria towards Mount Subasio; the left side bears a dated signature by the poet Giosuè Carducci who was in Perugia in 1871. The choir has two orders of stalls (40 on the upper level, and 28 on the lower). It has a complex iconographic plan based on episodes from the Old and New Testaments, intended to present important theological teachings in a clear didactic manner. The richness of the old styled ornamental themes (garlands, masks, eagles, cornucopias, grotesques), carefully inlaid, led to the assumption that Raphael was a strong inspiration: the Farnesina construction site in Rome was an unending source of decorative themes that were coined to a large degree by Giovanni da Udine, and widely divulged through drawings and etchings.



civic museum at palazzo della penna



via Prospero Podiani 11, 06121 Perugia
+39 075 9477727—palazzodellapenna@munus.com





Museo Civico di Palazzo della Penna
(Civic Museum at Palazzo della Penna)

The Museo Civico di Palazzo della Penna (Civic Museum at Palazzo della Penna) is located at the foot of the Rocca Paolina fortress and hosts two permanent collections as well as occasional temporary exhibitions.

The main external features of the of the Palazzo date back to the 16th century when it was home to Arcipreti della Penna scion of a noble family of Perugia. The interior features a large cycle of neoclassical frescoes painted by Antonio Castelletti in 1812 and also late Baroque and 19th century decoration. The building amalgamates a variety of both modern and ancient elements spanning from Roman times to the present day.

The remains of the Marzio amphitheatre (1st century A.D.), later incorporated into a winding medieval street, served as the foundation for various additions spanning from the 15th century to the late Renaissance period. Major restructuring and decoration work with neoclassical overtones was carried out at the beginning of the 19th century.

The last major architectural modifications to the Palazzo were completed in the 1970s with the addition of a spectacular embedded spiral staircase in the courtyard, designed by Franco Minissi, which provides access to the two permanent collections: The Gerardo Dottori and Umbrian Futurists Collection and the Joseph Beuys Graphic Installation.





GERARDO DOTTORI
Incendio Città (City on Fire)
1926, oil on canvas

Gerardo Dottori was a leading figure of Italian Futurism. From both a theoretical and a practical standpoint, he devoted himself to aeropainting and religious futurist themes. The Dottori and Umbrian Futurists Collection includes many major works from the Perugian painter's career ranging from his academic beginnings to his final years in the 1970s.

Incendio Città (City on Fire) is regarded as one of Gerardo Dottori's masterpieces. Oral tradition has it that the painting depicts a fire which broke out in the historical centre of the city of Perugia and which Dottori saw as he was returning from a hunting party in the hills. The flames, with triangular geometrical shapes inspired by Balla, burst from the centre of the painting and are devouring a medieval town that can be recognised as a stylised version of Perugia. The town is symbolised by what appears to be the pointed tower of the San Pietro Cathedral and immediately behind it (in the far background, emerging from billowing clouds of smoke) the truncated bell tower of the Basilica of San Domenico.



↪ gerardo dottori



JOSEPH BEUYS

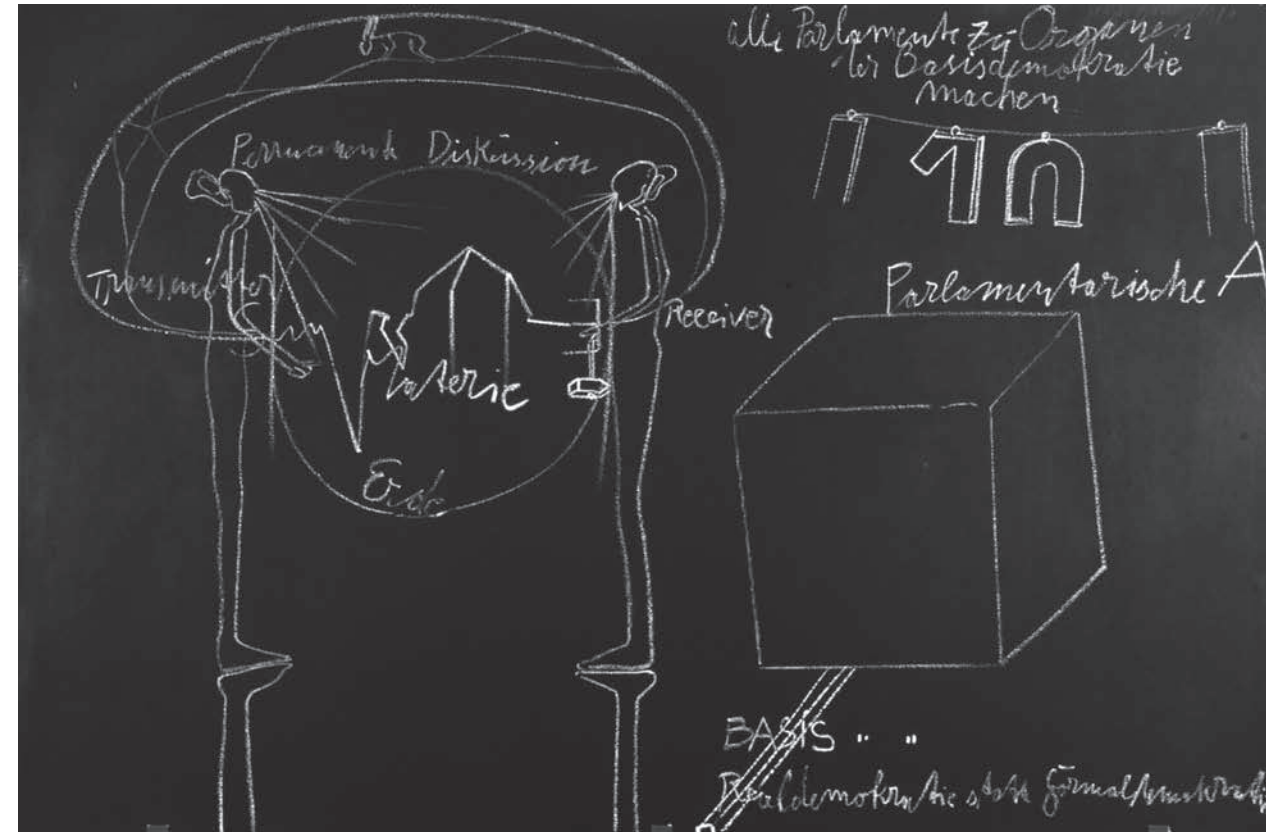
Opera Unica, ciclo di sei lavagne (*Unique Work*, cycle of six blackboards)

1980, chalk on varnished wood

On the 3rd April 1980 a momentous event for the international art world took place in the Sala Cannoniera event space inside the Rocca Paolina Fortress in Perugia: a meeting-happening featuring Joseph Beuys and Alberto Burri. At that time restructuring work was being carried out on both the Paolina Fortress, where Burri's *Grande Nero* can still be seen, and the neighbouring Palazzo della Penna, where Beuys' *Opera Unica Installation* is now on display. The historic meeting of the two artists took place as Perugia's international art profile was gaining prominence and was curated by the town council, the art critic Italo Tomassoni and Lucio Amelio, a gallery owner. Burri inaugurated his *Grande Ferro RP 80* sculpture (Now on view in the Fondazione Palazzo Albizzini Collezione Burri in Città di Castello). This was later replaced by the *Grande Nero*. During the happening Beuys presented an installation of six blackboards (later displayed with the title *Opera Unica*) which was purchased by the City of Perugia and displayed in the Sala del Grifo e del Leone at the Palazzo dei Priori prior to being transferred to the Civic Museum at Palazzo della Penna where it has been on display since 2003.

The artist used the six blackboards for a series of chalk drawings taking inspiration from the German tradition and interspersed with German words and phrases, including autobiographical themes and also figurative allusions to Italian and European traditions. In the video made of his performance on April 3rd 1980, which can be viewed in full as part of the permanent exhibition, Beuys expounds the complex theoretical content

illustrated in sketch form on the blackboards; the notations summarize his artistic, sociological and political vision and touch on themes including human social organisation, the exploitation of resources, communication modes and the environment.



↪ joseph beuys

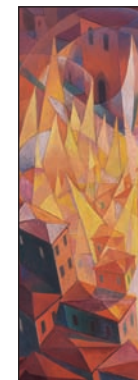


ANTONIO CASTELLETTI
Storie di Elena e Paride (The Story of Helen and Paris)
 1812, frescos

The ground floor of the Civic Museum at Palazzo della Penna features a vast cycle of paintings which were commissioned from the neoclassical Umbrian painter Antonio Castelletti by Baron Fabrizio Crispolti on the occasion of his marriage to Terdelinda Cesari. This cycle is a celebration of love and beauty portrayed through scenes from the Greek legend of *Helen and Paris* and was painted in 1812 in a neoclassical style, somewhat unusually for the piano nobile (Italian for noble or principal floor) of a noble dwelling, on the building's ground floor.

The first room depicts *Apollo che suona la lira (Apollo Playing the Lyre)*: a follower kneels at the feet of the god surrounded by dancing figures painted in the style of Greek vases; red on a black background. The second room features the *Giudizio di Paride (the Judgement of Paris)* who is still holding the golden apple of discord, disputed by Eris, Athena and Aphrodite, and Mercury messenger of the gods. The third room, known as Salone di Apollo (Hall of Apollo), shows *Paris' Deification*: the protagonist is welcomed to Olympus by Apollo, in the presence of gods whose clothes symbolise the rapprochement between the seasons and the ages of man and thus the passage of time; in the centre Paris sits astride a horse in battledress.

The fourth room holds a fascinating nocturnal scene portraying the *Ratto di Elena (The Rape of Helen)* and the fifth and final room is decorated with dancing ladies who, judging from the vine leaves, may be the muses or *Menadi (Maenads)* in allusion to Dionysus.



BRAJO FUSO
Elleni (Graecians)
 1965, assemblage

The courtyard of the Civic Museum at Palazzo della Penna is home to three mounted statues from the *Elleni (Graecians)* series by Brajo Fuso (1899–1980), a leading Perugian artist. The three statues have anthropomorphic shapes and are constructed from assemblies of assorted scrap metals including household objects, metal sheets and fittings recovered from defunct vehicles. Many of Brajo Fuso's works feature a creative use of waste residues from industrial society's mass consumption and provide an inventive and noteworthy interpretation of the stylistic and thematic concerns of Pop Art.



Conversion of Palazzo della Penna into a Museum

The project to convert the Palazzo dell Penna into a museum was masterminded by a well-known Italian architect and expert museum-designer, Franco Minissi. In the early 1980s, working according to the principles of integrated conservation, the architect focused mainly on projects which emphasize the architectural and historical peculiarities of pre-existing buildings. The museum conversion work gave pride of place to the original layout of the palazzo's architectural volumes and a logical will to leave its nature and appearance unaltered. As there was no single existing connection between the ground floor and the building's two lower stories Minissi opted to install a spiral staircase providing an uninterrupted vertical link embedded in the courtyard. The staircase is voluntarily external to the edifice and completely below surface level with the aim of connecting the building's volumes and ensuring a fluid itinerary, resulting in a new functional space of high architectural worth.

While easily recognisable as being modern compared to with the palazzo's general appearance, the conversion operation does not feature any stylistic ambiguity or mimesis of the older parts of the building. With regard to the architectural features of the building, inherent in the architect's design criteria for the museum's layout (including temporary exhibition spaces), precedence was given to the principles of flexibility and reversibility in order to emphasize the notions of hospitality and respect for the building's unique characteristics.





Urban and Architectural Vestiges

The Palazzo di Penna's unique structure is derived from a range of architectural and decorative elements which coexist harmoniously and are clearly visible in the building's historical stratifications. The initial architectural layout of the palazzo was built up on the backbone of a wall, which may have been either external or internal, forming part of the underground areas of an ancient Roman amphitheatre used in medieval times as the foundation for new building works. It was during medieval times that the first rows of terraced houses were built on these vestiges which are still partly visible on the internal corridor and the east wall of the palazzo. In the 16th century these terraced houses, the original street and the remains of the Marzio Amphitheatre were integrated and fused into a single building which first belonged to the Vibi family and later to the Arcipreti della Penna family. It was at that time that the building acquired its present external aspect thanks to the vaulting of the urban street which is still in pedestrian use (and from which the Dottori and Umbrian Futurists Collection and the remains of the Amphitheatre are accessed today), and is part of a fascinating covered way constituting an almost intact fragment of the medieval city. Another unmistakable feature of the palazzo is the round tower facing onto the Via Marconi, the origins of which can be traced back to a series of 15th and 16th century fortifications on the medieval city walls, which together with the original fortifications was absorbed and adapted into an aristocratic dwelling by heightening and the addition of new window openings. The tower was definitively integrated into the structure during a 18th century enlargement.

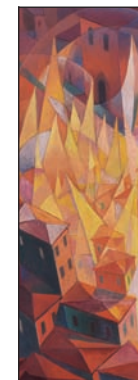
Anfiteatro Marzio (Marzio Amphitheatre)

In the 1980s restructuring and adaptation work on Palazzo della Penna revealed that Roman vestiges had been integrated into the building's foundations.

Academic texts on the history of Perugia frequently mention the existence of an amphitheatre or theatre, known as Marzio, in the area where the Vibi (and later della Penna) palazzo was built. The same sources often refer to the destruction of an amphitheatre during the Visigoths' assault in the 6th century A.D. (who may have used the site to build one of their fortresses) citing an oral tradition claiming that the events leading to St. Ercolano's martyrdom took place in the same area.

The amphitheatre was built in a suburban zone in the southern sector outside the original Etruscan city walls which are still partially visible inside the Rocca Paolina fortress and at Porta Marzia. Palazzo della Penna itself was partly built along the lines of pre-existing building works. The most notable evidence of this is the use of a section of the ancient wall as part of the Palazzo dell Penna's internal circular gallery onto which the basement area opens to this day. The preserved section of the wall, measuring 35 metres long to a maximum of 3 metres high, may have been the perimeter wall of one of the amphitheatre's external galleries, the curvature of which has a radius of 54 metres.

Only the cement work of the nucleus remains as the original external finishing has been lost. Given the original foundations in the uphill sector towards the ancient city wall no longer exist, it has not been possible to determine whether the





amphitheatre was a complete building or whether it was partly sustained by an existing rampart.
In common with most of the entertainment facilities built outside city walls in that period, generic analysis dates this type of structure to around the 2nd century A.D.

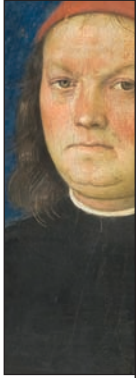


nobile collegio del cambio



corso Pietro Vannucci 25, 06121 Perugia PG
+39 075 5728599—info@collegiodelcambio.it



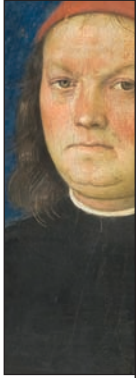


Nobile Collegio del Cambio
(Historic Seat of the Guild of Merchants and Money Changers)

Between 1496 and 1500 Pietro Vannucci, known as Perugino, at the height of his fame completed the frescoes decorating the *Sala dell'Udienza* (Audience Hall) of the Nobile Collegio del Cambio. The complex iconographic scheme developed by Francesco Maturanzio, a Perugian humanist, takes its inspiration from classical texts of Ancient Greece: Cicero's *De officiis* and Valerius Maximus' *Factorum et Dictorum Memorabilium Libri*. Further to these themes, the vault was inspired by Johannes Angelus' text *Astrolabium* published in the 15th century (as corroborated by woodcuttings from that period), and *The Prophets and the Sibyls* painting in the lunette was inspired by *De Divinis Institutionibus* the masterwork of the Christian writer Lactantius.

The narrative theme adorning the walls can be broken down into three stories. The first, *The Prophets and the Sibyls* illustrating the lunette pays tribute to male and female characters from the Old Testament whose prophecies announced the coming of the Redeemer. The second, on the end wall of the hall, develops and completes the initial theme and refers to birth and transfiguration of Christ. The third theme running around the side walls depicts a number of virtuous characters from the ancient times including eight from the Latin world and four from Ancient Greece.





Sala dell'Udienza Wooden Furnishings

The walls of the audience hall beneath the frescoes are decorated with astonishing wooden furnishings completed at the end of the 15th century by the Florentine woodcutter Domenico del Tasso. Nevertheless, the real masterpieces are the bench (or tribunal) and the pulpit whose outsides are carved and insides inlaid; signed and dated (1501) by the master carver from The Marches, Antonio Bencivenni.

The most noteworthy element of the wooden furnishing is the double row of decorated panels behind the bench. The upper part holds a niche framed by two *Gryphons*. An emblem of the moneychangers' guild. Inside the niche is a gilded terracotta statue of *Giustizia* (*Justice*), which is attributed to the Florentine sculptor Benedetto da Maiano in a document mentioning his work with Domenico del Tasso.

The latter's magnum opus is the bench itself whose remarkable beauty stems from virtuoso craftsmanship and the geometrical marquetry forms. The inlaid interior of the door, which can be seen when the leaves are closed, shows the debt Bencivenni owed to the Urbino style: distinctly visible in the architectural perspectives framed with spiral and lozenge shapes.





Catone Uticense (Cato the Younger)

Catone Uticense (*Cato the Younger*) is the subject of one of the frescoes at the entrance to the Sala dell'Udienza. Below the image is Latin inscription which reads "No matter who you are, when you rise to speak in public or deliver justice to the population, forget your own feelings: those who let feelings of love or hate trouble their souls cannot choose the path of justice." This exhortation to practice impartiality to those who exercise official functions in the chamber is attributed to *Cato the Younger*.

The area behind the bar (or tribunal) was used not only by money changers but also those responsible for upholding administrative law. The words attributed to Cato were those of a man who after choosing to support Pompey at the time of the Roman republic subsequently chose to kill himself rather than submit to and seek a pardon from Caesar who had won the civil war. Some sources claim that although this same Caesar accused Cato of being a drunkard, he was in fact a historical philosopher who was widely admired for his skills as an orator and his reputation for rectitude, impartiality and incorruptibility.





Prudenza e Giustizia (Prudence and Justice) with Fabius Maximus, Socrates, Numa Pompilius, Furius Camillus, Pittacus and Trajanus

The painted lunette on the wall facing the bench (or tribunal) of the Nobile Collegio del Cambio shows six figures in two groups of three: four of whom are Latin (*Fabius Maximus*, *Numa Pompilius*, *Furius Camillus* and *Trajanus*) and two Greek (*Socrates* and *Pittacus*). Above them are the allegorical forms of Prudence and Justice. These references, already suggested by Cato the Younger quotation, are clearly intended to exhort those who practise their trades here to behave in line with what they symbolise.

The plaque held by an angel next to the image of Justice reads as follows: “If all behaved as these three, there would be no crime or evil in the world. When I am honoured peoples flourish in peace and war but without me once great things are brought low.” Among these worthy figures that of the emperor Trajanus stands out as in the ancient world with regard to his behaviour concerning the mother of a man who had been murdered. The latter, once she learned the case was to be heard by the emperor, insisted that she be granted an audience with Trajanus. When she was told the case would only be examined after his return from the Dacian wars he was shortly to embark on, she redoubled her efforts to ensure justice be meted out swiftly. Upon which, Trajanus, feeling a strong sense of duty, decided to delay his departure for the war in order to fulfil his obligations as supreme justice. This legend was made famous, albeit indirectly via allusions, in the *Paradise* and again in the *Purgatory* verses of Dante Alighieri’s *Divine Comedy*.





Pietro Perugino's Self-Portrait

The creator of the frescoes in the Sala dell'Udienza, Pietro Perugino, painted himself into the section separating the two large lunettes featured on the long wall. The decision to position himself at the focal point of these righteous figures of antiquity, shows a unique self-awareness of the painter's own weighty role whereby he is no longer just a simple, albeit talented, craftsman wielding a paintbrush but also, and perhaps above all, an actual protagonist of the sociocultural history of his own era.

Beneath the painting which, in a superb optical effect, portrays the protagonist of this astonishing work of decoration, there is a Latin epigram which can be read as follows [an approximate translation]: "The illustrious painter Pietro Perugino. Should the art of painting have been lost, he has rediscovered it; should it never have been invented anywhere, he has created it himself." It's interesting to note that the Latin term *egregius* conferred on the painter is no hazard: *egregius* literally means "outside the crowd" (*ex grege*), showing the painter positions himself beyond the masses in virtue of his unquestionably exceptional skill.





Pericle ateniese (Pericles the Athenian)

Pericles the Athenian was included the hall's artworks as an example of Temperance, and in the words of Roberto Guerrini, "The Athenian statesman is remembered for a famous quip made to Sophocles his fellow magistrate. The great tragedian being over-passionate in his verbal praise of a young nobleman's beauty, Pericles retorted that not only should a public official keep his hands off public money but also purge his eyes of libidinous looks." In other words, continence is one of the virtues required of a ruler in order to carry out his public duties with honour.

The exquisite, delicate and technically perfect brushwork Perugino used to portray this hero of the Greek world made him the greatest artist of his day. In 1500 when Mario Chigi of Siena asked his son Agostino, who was living in Rome, who was the greatest painter of their times, the latter replied that il Perugino was "the greatest master craftsman in Italy:" a well-merited renown following on the decoration of the Sistine Chapel in the early 1480s for which he assembled an illustrious team of painters including himself and master painters such as Botticelli, Ghirlandaio, Cosimo Rosselli, Pinturicchio, Signorelli and Piermatteo d'Amelia.



PIONE · PERICLES · ATHENIESE · QVINTO



Venus, Possibly Raphael's Beginnings

Existing documentation on the decoration of the hall is parsimonious on details concerning the team who assisted Perugino. Nonetheless, it's unthinkable that the artist should not have been supported by a substantial line up of collaborators. And therein lies the problem concerning Raphael's role, given he is presumed by some to have been an active follower of Perugino since 1495-1496.

Opinions are divided, some critics deny the artist from Urbino counted Raphael as a follower others allow he may have been, though for a short duration. Ottavio Lancellotti was the first to mention his possible participation in the decoration off the hall, spotting his hand in sections of the vault and the head of *Christ* in the *Trasfigurazione*.

In 1913 Adolfo Venturi recognised Raphael's hand in the figure of *Fortezza* and, later on, in the lunette with the Prophets and the Sibyls. The question is still open to debate, especially in regard to sections of the vault (as mentioned with reference to certain details of the *Venus*), although it seems plausible that Giovanni Battista Cavalcaselle's infallible eye had already detected the hand of Raphael at his beginnings.





Cappella di San Giovanni Battista
(The Chapel of San Giovanni Battista)

A small doorway under the lunette with *The Prophets and the Sibyls* provides access to the Chapel of San Giovanni Battista a space which retains the name of the pre-existing (and now demolished) San Giovanni Church. The chapel is completely decorated with frescoes (except where there are benches and backrests) giving it a sumptuous feel. It was decorated between 1509 and 1529 by the painter Giannicola di Paolo, one of Perugino's best apprentices. The artist's work visible on the vault is closely modelled on Vannucci's style but the walls, which were painted at a later date, show a movement towards a figurative mode which is more closely related to the style of artists from Siena such as Peruzzi, Sodoma and Pacchia. The most interesting of the episodes devoted to San Giovanni Battista is the one which struck Nathaniel Hawthorne by its originality and inventiveness. The American novelist came across the painting while visiting Perugia in 1858. He was particularly taken with the depiction of the *Decollazione* (*Beheading*) and in 1879 wrote: "this holy personage was represented as still on his knees, with his hands clasped in prayer, although the executioner was already depositing the head in a charger, and the blood was spouting from the headless trunk, directly, as it were, into the face of the spectator."



nobile collegio della mercanzia



corso Pietro Vannucci 15, 06123 Perugia
+39 075 5730366—collegiomercanzia@libero.it





Nobile Collegio della Mercanzia (The Merchants Guildhall)

At the outset of the 13th century, if not earlier, many city states in Central and Southern Italy saw the emergence of merchant guilds which were to become powerful civic actors, drawing up laws and charters to regulate commerce, and acting as a counterweight to the civil authorities which governed cities with other laws and evolved into the medieval commune.

In Perugia the *Mercanzia* (Guild of Merchants) played a prominent role in the life of the city dominating the other guilds for centuries. The two leaders of the *Priori* (ten aldermen who governed the commune) were drawn by right from the guild giving it a strong control over city affairs. The economic might of the guild enabled it act as creditor to finance the commune's civic works, wars and also relief work in times of plagues, drought and famine. At the end of the 14th century, in exchange for these debts, the commune ceded the ground floor of the Palazzo Comunale to the *Mercanzia*: the *Collegio* (Merchants Guildhall) was established, furnished and decorated as you see it now and thereon managed as a property of the guild.



Rivestimento ligneo della Sala dell'Udienza (Wooden furnishings in Audience Hall)

The *Sala dell'Udienza della Mercanzia* is unique in its genre in Italy. The use of wooden panelling to line the hall walls was rare in a lay premises; more usually being reserved for choir stalls and sacristies. A variety of factors may have contributed to the decision to have the hall decorated by master woodworkers rather than fresco painters: the Merchants Guild wanted to bestow a matchless atmosphere on its two chambers; the place of business needed to be comfortable and, given that Perugian winters could be harsh during the Little Ice Age, wooden furnishings would make the space more liveable. Using precious woods, employing master woodworkers and also the lengthy lead time required to create such a complex and refined environment made the decoration work much more expensive than simply having frescoes painted. Although there are no authoritative archival records to confirm the craftsmen and execution dates it seems likely that the wooden furnishings for the walls and vaulting were created between 1390 and 1403. What can be established is that the work was completed before 1440, the date of the painting formerly presumed to be by Mariano d'Antonio (now attributed to Maestro dell'Annunciazione Campana and on display in Musée Jacquemart-André in Paris) which was hung in the *Collegio* chambers to complete their decoration. The *Gryphon Treading a Skein of Wool* framed by Gothic motifs and symbolising art stands out on the right-hand wall. The uniform wooden panelling repeats the same motif (a glyph or *Ottorario*: a polygonal superimposition of two semi-rotated quadrants with eight points) inscribed with a quatrefoil: an Oriental theme with roots in Persia or India which was widely adopted in Islamic art and later spread around the Mediterranean.





Giustizia, Fortezza, Prudenza e Temperanza
(Justice, Fortitude, Prudence and Temperance)

Providing some relief from the rigorous geometry of the panelling covering the walls and vaults of the chamber are a series of picturesque artworks above the bench where justice was dispensed to settle mercantile disputes. Here a colourful display provides a strong contrast with the dominant brown tones of precious woods. The incipiently humanist matrix of its design echoes the transversal theme of the secular *lex mercatoria* applied to citizens of the medieval commune, as distinct from local common law, but legitimised by the latter's *auctoritas* and based not on transcendent symbolism but on the immanent virtue of proper justice.

Justice was thus dispensed under a series of golden figures, on a cinnabar red background, of *Civitas* (the *Rampant Gryphon* emblem of Perugia), *Arte* (the dual gryphons treading a skein of wool, a symbol of the guild) and crowned by gilded bas-relief sculptures of the four Cardinal Virtues *Giustizia, Fortezza, Prudenza e Temperanza* (Justice, Fortitude, Prudence and Temperance) in gold-leaf on an azure blue background. While Temperance and Prudence are represented using traditional iconography, the other virtues are portrayed somewhat unusually. Fortitude holds a column in one hand and an anvil at her shoulder. Justice is depicted in a pre-Renaissance manner, without the familiar Greek sword pointing heavenwards, her sword is pointed downwards, thrust into an animal below symbolising wrongdoing. A shield borne in her other hand bears the inscription "SUUM IUSTITIA."





DOMENICO BRUSCHI
1899
Frescoes

In the 19th century the Merchants Guild decided to emulate the artistic patronage of their predecessors by commissioning new artworks. The *Sala dell'Udienza* was completely refurbished and the 15th century bench from the *Collegio dei Notai* (*Guild of the Notaries*) installed in 1865. The Perugian painter Domenico Bruschi (1840–1910) was entrusted with the task of decorating the, as yet unornamented, secondary *Sala dell'Archivio* (*Archive Room*). He painted a series of frescoes of figures in classical dress paying tribute to the opulence of *Mercanzia* personified. Two male figures are presenting their merchandise her, cherubs and young people support garlands of fruit and two female figures in the lunette represent the *Giustizia* e the *Consiglio* (*Justice and Council*). There are two inscriptions: “MEUM EST CONSILIUM ET AEQUITAS” and “QUIS CUSTODIT OS SUUM CUSTODIT ANIMAM SUAM,” exhorting citizens to adopt a wise and discreet comportment. The completion date is recorded with the inscription 1899. While the allegorical feminine figures are portrayed in a style reminiscent of Michelangelo, *Mercanzia*, personified as wealthy and powerful, is depicted in the style of Veronese with Gods bestowing gifts on Venezia and Venezia receiving tributes from her followers. A Baroque painter decorated the lunette and the underside of the arch at the end of the room (dated 1640). An inscription, “CON QUESTA FASCIA TERMINA LA PITTURA DELL'ANTICO MAESTRO,” marks the point where the *Collegio* and painter desired the separation be shown between the pre-existing decoration and his own contributions.



FEDERICO BAROCCI
Deposizione dalla Croce (*The Descent from the Cross*)
1567-1569, oil on canvas

A high note in the history of the patronage of the arts by the Nobile Collegio della Mercanzia came when Federicco Barocci, one of Italy's most renowned artists, was entrusted with the task of decorating the altarpiece for the cupola of the chapel. Thanks to the existence of historical records and archives, we can trace the entire sequence of events from inception to completion of the *Deposizione dalla Croce* (*The Descent from the Cross*). The Collegio was delighted to have the services of the artist so he was accompanied from Urbino to Perugia by one of its most distinguished members and given fine lodgings and board in Perugia as well as being paid a substantial fee. In return the artist gave his best and created an authentic masterpiece which was inaugurated at Christmas in 1569. Appreciation for the piece, by an artist who was already widely admired by his contemporaries, has never wavered—as can be witnessed by conservation efforts and recent exhibitions in which his work has featured. Federico Barocci's oeuvre marked a watershed in figurative artwork of the late 16th century and recent diagnostic analyses have revealed the true depth of the painter's workmanship and exceptional artistic skill.



Sala dell'Archivio (Archive Room)

The political might of the Nobile Collegio della Mercanzia, spanning several centuries, produced mountains of documents. These are of vital importance not only to the individual history of the *Collegio*, but also that of the wider city and have now been catalogued by archiving specialists and placed in the state archives, although they remain property of the *Mercanzia*. The historical value of this archival cache tracing the major events and protagonists of Perugia's history is complemented by its artistic value given that many of the manuscripts and regulations feature miniatures painted by some of the foremost masters of that speciality. Perugia's guild of miniaturists was particularly prolific and enjoyed complete autonomy from the painters' guild although there was a continual crossover between the genres.

It is notable that many great painters including Perugino and Pintoricchio practised the art of the miniature but the custom of maintaining distinct approaches to each genre continued at least until the end of the 17th century as evidenced by works from Matteo Salvucci and Vincenzo Pellegrini among others. The state archives hold the three *Matricole dell'Arte* (*Masterworks*) including two produced by the Perugian goldsmith Matteo di Ser Cambio (miniatures of the city gates from 1329 and 1356) and a third from 1599.

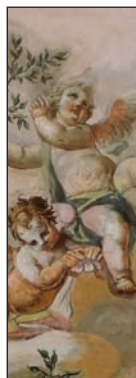


palazzo sorbelli house museum



piazza Piccinino 9, 06122 Perugia
+39 075 5732775—promoter@fondazioneraniei.org





Casa Museo di Palazzo Sorbello
(Palazzo Sorbello House Museum)

Palazzo Bourbon di Sorbello stands in Piazza Piccinino in the historical centre of Perugia. Following its original construction in the 16th century it belonged to various local noble families until it was acquired by Marchesi Bourbon di Sorbello in 1780. The Palazzo's entrance area features an unusual external wooden parquet which is rare in Italy and the only one of its kind in Umbria. This type of wooden flooring, composed of small blocks of turkey oak with bevelled edges, was used to muffle the sound of carriage wheels entering the palace.

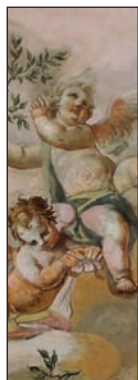
At the top of the great staircase you gain access to the piano nobile (Italian for noble or principal floor) of the *Marchesi* residence featuring frescoed vaults, exquisite furnishings with 18th century chandeliers and housing a rich variety of artworks and collections of rare books. The paintings on view include landscapes, family portraits and notable works by great foreign and Italian painters such as Carlo Labruzzi, Francesco Appiani, Pietro Benvenuti e François-Xavier Fabre. There are also a variety of prints from different periods depicting a range of subjects among which you may remark a series of rare 18th century etchings of Tuscan proverbs by the engraver Carlo Lasinio.

The library hosts more than twenty-five thousand volumes including rare editions such as *Spera Mundi*, an astronomical treatise dated 1478, and the 1770 edition of the *Encyclopédie française* by Diderot et d'Alembert. The extensive porcelain collection includes a 19th century Ginori table service and an original set of Qianlong Chinese porcelain (approx. 1775)

bearing the family crest. Also on display are a number of embroidered textiles from the Scuola (Umbrian Embroidery school) founded by the *Marchesa* Romeyne Robert Ranieri di Sorbello in 1904 at the Villa del Pischello, on the shores of Lago Trasimeno.

Touring the collections provides a privileged aperçu of the tastes and intellectual life of the Umbrian aristocracy in the 18th and 19th centuries. Visitors enter via an elegant salon with frescoed vaults and thence an outdoor terrace providing a wide and enthralling panorama of the lower city, hills and environs of Perugia.





Porcellana Ginori (*Ginori Porcelaine*)
Porcelain Table Service with Purple Landscape Decoration

Archival records show that, as the main porcelain fancier and collector in the family, Ugolino Bourbon di Sorbello, who lived from 1745 to 1809, was responsible for ordering this impressive table service. Between 1793 and 1796 he made a series of payments to acquire more than four hundred pieces decorated with purple landscapes, all of which have been preserved. Owing to the quantity and variety of its pieces, in the 19th century this Ginori table service was still considered the finest the palace possessed and thus it was lent to the Orfini di Foligno noble family on the occasion of a visit by King Umberto I di Savoia. The extensive correspondence between Ugolino and Jacopo Fanciullacci, then head of the Ginori porcelain works, show the marquis provided his own designs and a variety of other decorative elements for the tableware he wished to be produced.





FRANÇOIS-XAVIER FABRE

Diogene getta la scodella (Diogenes Casting Away His Bowl)

Late 18th century, oil on canvas

The subject of this painting is an episode from the life of Diogenes the Cynic, a Greek philosopher, born in Sinop who was acclaimed by some for the radical simplicity of his lifestyle, eschewing worldly goods. According to his biographer and namesake Diogenes Laërtius, one day, on seeing a peasant boy drinking from a stream with cupped hand, he drew his wooden bowl from his shoulder bag, cast it to the ground and broke it exclaiming that in comparison with the boy's simplicity it was unnecessary.

The two protagonists in the foreground of the canvas are framed by a superb landscape. From the right the philosopher gestures and gazes at the crouching boy, who is drinking from his bare hand, as through he were a paragon and a hero. 19th and 20th century inventories of Palazzo Sorbello record the painting was commissioned by Diomedede Bourbon di Sorbello (1743–1811) who in 1792 was residing in Florence and frequented the Countess of Albany's Salon, where it likely he encountered Fabre.





Scuola di Ricami Ranieri di Sorbello

In 1904 the Scuola di Ricami Ranieri di Sorbello (*Embroidery School*) was founded through the inspiration and entrepreneurship of *Marchesa Romeyne Robert Ranieri di Sorbello* in Villa del Pischello (the family's summer residence overlooking Lago Trasimeno) with the aim of reviving local traditions.

The Pischello School of Embroidery ethos was that each worker should embroider by hand specialising in a single technique and taking inspiration from designs selected by Carolina Amari (a leading and renowned designer who worked with many Italian embroidery schools) and *Marchesa Romeyne*. The handmade Umbrian fabric to be embroidered was either linen, cotton or hemp and mainly sourced from the Tela Umbra textile mill in Citta di Castello.

Romeyne's true innovation was to revive an embroidery stitch known as *punto umbro* or *punto portoghese* originating from the Arabian peninsula. The *umbro stitch*, also known as the Sorbello, was learned and then applied innovatively in patented Renaissance-style Italian designs. In 1934 after a new American law placed a tax on imported textiles the school was closed.





DENIS DIDEROT, JEAN BAPTISTE D'ALEMBERT

Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers (Systematic Dictionary of the Sciences, Arts and Crafts)

In 1995 the Fondazione Ranieri di Sorbello took over management of the library and in 1998 it was opened to the public. It houses several 17th century collections made by descendants of the noble family line of the Marquis Bourbon del Monte di Sorbello. Among the various rare volumes in the library this original third edition of the noteworthy *Encyclopédie française* by Denis Diderot and Jean Baptiste d'Alembert stands out. It was printed in Livorno between 1770 and 1775 in sixteen volumes with eleven volumes of plates and supplements. The work was approved by the Catholic church and, thus protected from censure and repetitive attacks by clergy, is considered the first true encyclopaedia. Completed in 1766 and named a *Systematic Dictionary of the Sciences, Arts, and Crafts* it was the greatest cultural artefact of the Enlightenment; in line with deterministic philosophy, the authors set out to make a general and methodical inventory of all the world's knowledge. The frontispiece of this edition features a dedication by Leopoldo di Lorena, Grand Duke of Tuscany from 1765 to 1790.

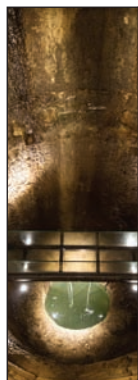


etruscan well



piazza Danti 18, 06123 Perugia
+39 075 5733669 — pozzoetrusco@fondazioneraniei.org





Pozzo Etrusco (Etruscan Well)

Forming one of the Umbrian capital's emblematic sites, the Pozzo Etrusco (*Etruscan Well*) is located near the area known as Colle del Sole, the site of an ancient acropolis which was one of a group of twelve city-states known as the Etruscan *dodecapoli* in what is now Central Italy. The homogenous nature of the materials used to construct both the well and the Etruscan city walls tend to support the theory, based on studies conducted by the Etruscan specialist Simonetta Stopponi, that they were constructed at around the same period and may thus have been part of a programme of public engineering works.

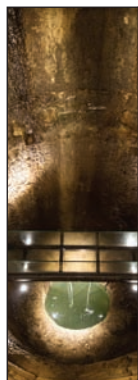
The well, which is still in use, is supplied by three active springs. Speleological studies carried out in the past estimate the cistern's capacity to be around 424 cubic metres meaning it could contain up to a maximum of 424,000 litres of water. The cistern was constructed as a 37-metre-high cylindrical shaft, narrowing towards the base and excavated into a coarse-grained sedimentary rock known as "tassello mandorlato," mostly composed of clay and small rounded pebbles.



A Well, a Palace and a Family

The history of the Etruscan well is inextricably linked to that of the successive proprietors of the Palazzo Sorbello who also owned the well which could be accessed from the palace basement. Palazzo Sorbello was originally built in the 16th century by Niccolò Montemellini on remnants of the Etruscan city wall, replacing a tower and three medieval dwellings. The palace was acquired by Diomede degli Oddi in 1629 and later became the property of a noble family called Conti Eugeni di Perugia. In 1780 the palace was acquired from Antonio Eugeni by Uguccione III Bourbon di Sorbello, who made it his official residence thus bequeathing the Pozzo Etrusco to his family line. Although he actually owned the well, Uguccione III allowed residents of the piazza free access to its water thereby avoiding recourse to other public fountains in the city centre.





Opening to the Public

In 1980, three centuries after it became property of the family, the well was opened to the public for the first time thus prompting a rediscovery of its hitherto little-known history. Since the family who owned it donated the well to the Fondazione Ranieri di Sorbello, a restoration project has recently enhanced its appeal to visitors who take an interest in the history of the city of Perugia.

Restoration work has improved the well's public profile and accessibility by providing reception facilities and display areas (which used to be part of the palace cellars) where the ancient walls of the medieval tower (which was destroyed to make way for construction of the Palazzo Sorbello) are exposed to public view. A plunge into the depths of the Etruscan well is also a plunge into the history and mysteries of the city of Perugia and the peoples who founded her, some of which remain unsolved.



Tour of Perugia's Etruscan City Walls

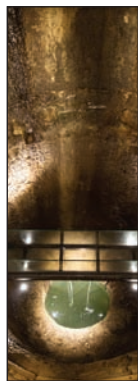
If you fancy taking a plunge into Perugia's history by touring her original Etruscan city walls, you can follow surviving sections of the protective rampart built by the Etruscans in the 4th and 3rd centuries B.C. which in some places surface to stand proud and can still be traced in others where Medieval fortifications were grafted onto them to form a three-leaved clover shape with a circumference of approximately three kilometres.

The departure point for this tour is the best-preserved portion of the walls where you can view finely-crafted courses of travertine marble on the external façade of the Arco Etrusco (*Etruscan Arch*) before turning right along the well-preserved northern wall of the Etruscan rampart. As you mount the evocative Viale Cesare Battisti; skirting the valley towards Porta Trasimena (or San Luca) on your left there are string-course cornices where sentries once tramped their rounds. There may also have been another gate where the medieval archway leading into Via Appia now stands.

Below Via del Verzaro, mighty but irregular blocks of the wall resurface briefly although backing onto an embankment and serving as foundations. The only remains of the ancient city gate Porta Trasimena are its Etruscan impost blocks but, as you move on into Via della Cupa, the walls stand tall again as they follow the steep incline leading down to the Cupa depression where a small opening provided access to the city centre.

Close to where Arco della Mandorla stands today, a few ashlar blocks are all that remains of another of Perugia's Etruscan





city gates and, if you turn to your left, you may view a much-rearranged section of the wall still bearing valuable inscriptions referring to the Roman colony of Perugia.

Porta Marzia is a monumental gate facing and mirroring the Arco Augusto. It was moved forwards a few metres from its original site and integrated into the Rocca Poalina fortress but a few ashlar blocks are still visible on the inside of the entrance archway. The wall's course followed Via Sant'Ercolano where another rearranged section can be seen near the church.

Piazza del Sopramuro (now known as Piazza Matteotti) took its name (*Above the Wall*) from where medieval ramparts were built upon Etruscan ones; from there the perimeter wall continued beneath what are now Via Cartolari and Via della Viola to resurface in Via Alessi and in Via Sdrucchiola, where its remains form an angle with Porta Sole, and finally ran back up towards Arco Etrusco which is where our tour began.



san lorenzo cathedral chapter house museum



piazza IV Novembre, 06123 Perugia
+39 075 5724853—museo@diocesi.perugia.it





*Museo del Capitolo della Cattedrale di San Lorenzo
(San Lorenzo Cathedral Chapter House Museum)*

The creation of the Museo del Capitolo della Cattedrale (San Lorenzo Cathedral Chapter House Museum) was closely linked to celebrations of the fourth centenary of the death of the painter Pietro Vannucci, known as Perugino. Its opening in 1923 provided public access to artworks, sculpture, manuscripts and a variety of ecclesiastical artifacts which are displayed on the premises of the cathedral chapter house. Major restoration work was carried out on the buildings adjacent to the cathedral from the 1980s onwards resulting in the closure of the museum which was then reopened for the Jubilee in 2000.

The museum circuit leads through spaces previously inhabited by cathedral clergy who only officiated in San Lorenzo. Artifacts on display originate both from the cathedral and from other deconsecrated or structurally unsound places of worship around the diocese of Perugia which are unable to guarantee their appropriate conservation and protection. These assets are evidence of the rich tradition of local artistic patronage over the centuries.





Faldstool

early 13th century, ebony

In common with other period furnishings of its type, this piece is rather rare. Its presence in the collection is surely connected to papal visits to the city with attendant followers. Five papal conclaves were held in Perugia between 1216 and 1305 and this faldstool constitutes solid evidence of visits by religious dignitaries.

The artifacts' shape is derived from that of the curule seat used by generals and magistrates of ancient Rome: it is a portable folding seat with no back or armrests. The name comes from a medieval German term which was Latinised and means a "folding seat" of the type reserved for episcopal use.

The Perugian *faldistoro* is covered in ornate carved decorations: the four pommels each bear a pair of reclining lionesses, the feet have small decorative animals and the scissor-shaped, hinged sides are covered in rhomboid and lozenge-shaped carvings.

The use of an insect-resistant precious wood from outside Europe is a sure sign that this valuable piece would only have been used by a religious dignitary representing papal authority.





ARNOLFO DI CAMBIO'S WOKSHOP
Head of a Cleric
 13th century, white limestone

The exact provenance of this sculpture is unknown despite some speculation. One of the more credible theories as to its origin is that its original location was on the tomb of Pope Urban IV who died in Deruta in 1264 and was laid to rest in San Lorenzo cathedral in Perugia (his remains were transferred to Troyes in 1935).

In the 1568 edition of *Le vite de' più eccellenti pittori, scultori e architettori* (*The Lives of the Most Excellent Painters, Sculptors, and Architects*) written by Giorgio Vasari, a painter and architect from Arezzo, it can be read that the Cathedral of Perugia held the tombs of two popes, the aforementioned Pope Urban IV and Pope Martin IV. The exact origin of the piece has not as yet been confirmed which explains why its origin is attributed to the workshop (bottega) of the celebrated sculptor rather than the man himself.



Manuscript from Acre
 13th century, parchment

This manuscript written on parchment is a missal containing all the instructions and texts necessary for the celebration of Mass throughout the liturgical year. Graphological analysis dates the text, written in an elegant French gothic script, to the 13th century. It also contains partitions for music to be sung during ceremonies and is illuminated with marvellous miniatures. This work is thought to be the hand of Acre (present day Akka or Akko in Israel) as one page records his consecration of a church in that city.

Acre lived until 1291 when he fell during the Muslim reconquest of the crusader city then held by the Levantine Frankish. While the scribe has used a French style script, the miniaturist would seem to have been trained according to the Venetian school suggesting the work is a collaboration between artists from different disciplines and of different origins.



AGOSTINO DI DUCCIO
Pietà Altar
1473-1474, Carrara marble

Figurative sculpted bas-relief marble panels are the salient feature of the *Altare della Pietà (Pietà Altar)* which used to stand on the left of the nave in the Cattedrale di San Lorenzo. The altar is the work of the Florentine sculptor Agostino d'Antonio, known as Agostino di Duccio. The contract to fabricate the altar is dated 1473 and it was completed the following year.

The central panel depicts *Gesù in pietà* at the centre and those flanking it side show *Maria* on the left and *San Giovanni* on the right. At the top is a lunette with *Gesù benedicente (Jesus Blessing)*. The altar decoration is completed by a cymatium, festoons and small stone pillars. The work was commissioned by Niccolò Ranieri who bequeathed money for the piece to be completed in honour of the Ospedale Cittadino which was already providing active assistance to the ill, pilgrims and the destitute. The sculptor completed numerous works in the city including the façade of the Oratorio di San Bernardino and sculptures ornamenting the facade of the Chiesa della Maestà delle Volte.



BENEDETTO BONFIGLI
San Fiorenzo Gonfalon
1476, tempera on canvas

The story of this painting from the Chiesa di San Fortunato in Perugia (currently on loan to the Romanian orthodox community) has close links with an outbreak of the plague in the city. The gonfalon (*banner*) has two distinct areas. The lower part shows *Santi e Beati (Saints and Blessed)* from the *Ordine dei Servi di Maria* which held services in the church the banner originates from, together with *San Sebastiano*, the saint invoked against the plague; the upper section depicts Maria in the act of prayer with the Holy Child already bearing the stigmata of the crucifixion and at whose feet angels hold a basket brimming with roses. At the centre of the lower section an angel holds a sign with a text in Italian vernacular establishing a parallel between the reprehensible behaviour of Perugian citizens and the return of the plague.

The gonfalon is a painted banner which was carried during processions to invoke divine intervention or give thanks for divine clemency. Religious orders and confraternities organised many processions of this kind and they played an important role in the city's social life. Bonfigli painted many of these banners which demonstrate his sagacity and skill at interpreting scripture in a manner easily understood by the faithful and yet also drawing on Renaissance imagery.



LUCA SIGNORELLI
Saint Onuphrius Altarpiece
 1484, oil on canvas

This painting originally hung in the Sant'Onofrio chapel in Perugia's San Lorenzo Cathedral and was commissioned by the Vagnucci family of Cortona. One of the family's more illustrious members, Iacopo, was made bishop of Perugia in 1449 and undertook the redecoration of the cathedral in Renaissance style. In the right transept stands the chapel where Vagnucci was interred and where the altarpiece by Luca Signorelli was first hung.

The significance of this painting, which was originally framed, is that it signals a point at the beginning of Signorelli's artistic career during his training when his work was still subject to significant criticism. The artist shows he has mastered the main themes of the period and produced a work demonstrating considerable stylistic competency.

The painting's composition is poised with the figures arrayed in an open countryside setting deploying lighting and colour effects which clearly define their stances and volumes. The figure of the angel tuning a lyre is particularly noteworthy and draws on fashionable Venetian compositions of the period. The still life in a glass vase in the foreground is both simple but remarkable and reminiscent of Flemish art and Hugo van der Goes' *Trittico Portinari* in particular.





ALESSIO DE MARCHIS

Fire in a Towered Hamlet

second quarter of the 18th century, oils on canvas

This work is one of a series of twenty-nine paintings by di Alessio De Marchis in the museum. The original source of these paintings is unknown but they were probably part of a private collection. De Marchis was a well-known landscape painter; he trained in Rome in the studio of the most prominent landscape artist of the period, Philipp Peter Roos (known as Rosa da Tivoli) who contributed greatly to his progress as an artist and introduced him to the paintings of Gaspard Dughet, considered a master of the genre.

According to some sources, while De Marchis was in Rome he got arrested for arson: although the charge against the painter was certainly a serious one, some critics point to the lighting effects of his leaping flames and ability to render the fire's irregular motion as placing the painter within a wider artistic trend representative of the 18th and 19th centuries.





UNKNOWN LOCAL PAINTER
View of the Piazza
18th century, oils on canvas

Neither the artist nor the provenance of this painting are known. Although rather mediocre, the value of this artwork lies in its depiction of the layout of the city's main piazza featuring the *Fontana Maggiore*. In the foreground is a dais from which a priest, shown from behind, is giving a sermon; to the right and left are groups of spectators; other figures dressed in white standing before the dais are probably the members of a confraternity.

The San Lorenzo Cathedral is shown in the background where, at the top right, another group are observing the scene from a terrace. The painting is noteworthy in that enables us both to "attend" what was a typical everyday scene from the past, and to view the layout of the piazza. Among the details concerning the *Fontana Maggiore* is the location of a well nearby. It was in fact forbidden to draw water from the fountain itself which celebrated the commune's "good governance," which explains the need for a well adjacent to the monument whose original position is still marked today by a manhole cover.



CARLO LABRUZZI
Wedding of the Virgin
1814, oil on canvas

In the San Lorenzo Cathedral is a chapel dedicated to the Santo Anello (*Holy Ring*) which, by one holy tradition, was presented to Maria by Joseph on the occasion of their matrimony. The chapel formerly hosted a table decorated in the early 15th century by Pietro Vannuci, known as Perugino, but this was requisitioned during the Napoleonic looting. The Santo Anello confraternity thereafter commissioned a painting from Carlo Labruzzi, *Sposalizio della Vergine* (Wedding of the Virgin) to replace the table.

In 1813 Labruzzi was named director of the Academy of Fine Arts of Perugia, a position he held until his death in 1817. The painting's atmosphere is provided by a temple in the background whose mighty twisting columns frame the protagonists. The priest and a group of witnesses are observing the scene in which Joseph is placing the ring on Maria's finger; on the right of the painting an unlucky suitor is breaking his staff. The painting, positioned above the altar in 1815, was not widely appreciated and in 1825 it was replaced by an artwork, still *in loco*, on the same theme by Jean-Baptiste Wicar.



Archaeological Area

Below the present-day cloister of the San Lorenzo Cathedral lies an extensive subterranean archaeological area. The whole underground site can be visited following an approximately one-kilometre long circuit of the foundations and historical origins of the city of Perugia. The Etruscan acropolis was once located where the cloister now stands and this site includes its largest temple.

The underground area is accessed by descending approximately 14.5 metres down inside the hill where the acropolis once stood. This area was cleared out and consolidated following the 1997 earthquake. On view are pillars and underground walls of the Etruscan acropolis including an impressive containment wall which was around 15 metres high and 40 metres long. All the Etruscan constructions are of unmortared travertine marble blocks which bear quarrying marks. The underground city also provides access to the hall where five papal conclaves were held between 1216 and 1305. The final part of the tour features a long section of the *decumano*, the East-West axis route which ran through the ancient city, bearing clear traces of ruts created by wagons and carriages.



san severo chapel



piazza Raffaello, 06122 Perugia
+39 075 9477727—cappellasansevero@munus.com





Cappella di San Severo (San Severo Chapel)

At the city's summit, Piazza Raffaello crowns the Porta Sole quarter of Perugia. On the piazza stand the 18th century Chiesa di San Severo and the Camaldolese monastery which harbour the Trinità e Santi fresco, the only one of Raphael's works to remain in the city today. The painter from Urbino arrived in Perugia as a young man to join the atelier of Pietro Vannucci, known as Perugino, and the San Severo fresco is the only place where the labours of the two men, who were not only master and student but also each painters whose work has strongly influenced the history of art, can be seen directly side by side. The fresco was completed over the course of two separate phases: Raphael began work on the upper portion in around 1505 after, as a painter in his own right, he had already left Perugia and elected to reside in chiefly in Florence. However, on being called away to decorate the papal apartments in Rome, he failed to complete the fresco. The section signed by Raphael shows how the former student had surpassed his own master's style by integrating ideas inspired by the paintings and sculpture of Leonardo da Vinci and Michelangelo. Following his premature death at the peak of his fame in 1520, the monastic community called on Perugino, who was already an old man, to complete the lower portion of the fresco which he finished in 1521 and which was to be his final work in the city. Perugino kept on working right up to the final days of his life: in 1523 he died while he was painting the church in Fontignano, also his final resting place, near Lago Trasimeno the background protagonist of so many of his paintings.

The Camaldolese monastery and Chiesa di San Severo have undergone many modifications over time not the least of which occurred in the 17th century when the monks decided to demolish the 15th century church housing the fresco and use the materials to build a bigger monastery and also the present-day church which is considerably smaller than its predecessor. The only part of the original church to survive was the wall holding the Trinità e Santi fresco which was incorporated into a purpose-built space, the Cappella di San Severo (*San Severo Chapel*), furnished with a separate entrance from the monastery so as to provide access not only for devotional purposes but also for public enjoyment of the artwork.





RAFFAELLO SANZIO

Trinità e Santi benedettini e camaldolesi
(Trinity and Camaldolese Saints)

circa 1505-1508, fresco

The upper portion of the Cappella di San Severo fresco was completed by Raphael between 1505 and 1508. The work was commissioned by the two heads of the San Severo monastery, Troilo Baglioni, already bishop of Perugia, and Cardinal Gabriele de' Gabrielli, bishop of Urbino.

The unusual composition of this fresco, featuring saints seated upon floating clouds, prefigures Raphael's comparable use of this feature in the *Disputa del Sacramento* (*Dispute on the Sacrament*) fresco he painted in the Vatican rooms between 1509 and 1510. Jesus, partly clothed in purple robes is enthroned at the centre; above him the Dove of the Holy Spirit also represents the Camaldolese Order, higher still, thus completing the Holy Trinity, is God the Father, henceforth only recognisable by the book in his hand which is open to the letters representing the beginning and the end (Alfa and Omega).

Flanking the three figures hover two angels, stylistically very close to both Perugino and Pintoricchio, and slightly higher two much-damaged cherubs, one faces forward while the other is shown from behind. Below the Trinity, to the right are the Benedictine saints: St. Benedict, founder of the order, a young St. Maurus and St. Placidus; to the left are three Camaldolese saints, the founder St. Romuald as a bearded old man like Benedict, St. Benedict from Benevento holding the palm signifying a martyred saint and St. John from Genoa, a Camaldolese abbot. The decision to show saints from both orders

derives from the fact that the Camaldolese owners of the church and monastery followed the Rule of St. Benedict: the complete name of the order is *Congregazione camaldolese dell'Ordine di San Benedetto*.

At the end of 1508 Raphael was called to Rome by Pope Julius II where the burgeoning market for commissions in the capital kept him, despite repeated entreaties from the Monastero di San Severo monks to return and complete his fresco.







PIETRO VANNUCCI, known as Perugino
Santi (Saints)
 1521, fresco

In 1520, following a short illness, Raphael died suddenly in Rome, never having completed the San Severo fresco; thereafter the Camaldolese monks approached Pietro Perugino and he agreed to their request to finish the work. The ageing maestro completed the lower portion of the fresco in 1512, painting six full length figures of the saints: St. Scholastica, St. Jerome, St. John the Evangelist, St. Gregory the Great, St. Boniface and St. Marta. Perugino used some of his existing stencils for these figures, meaning ready-made designs (the technique involved figures drawn on paper that was then perforated with a pin to form shapes that could then be transferred to another surface by pressing a pad covered in dust, often charcoal, onto the paper) used to transfer contours to the plastered walls which were then painted over.

Parts of the fresco still bear traces of the stencil technique used by Perugino. This was a studio-specific technique the Umbrian painter had mastered and which was used between the 15th and 16th centuries in the two studios he owned in Florence and in Perugia, where Raphael was trained, respectively. The figure of St. Jerome in San Severo is the same form as that used by Perugino, with the support of his studio, in 1507 for his oil painting of Madonna di Loreto, commissioned for the church of Santa Maria dei Servi di Perugia, which now hangs in the Victoria and Albert Museum in London.





LEONARDO DEL TASSO and workshop (attributed to)
Madonna con il Bambino (*Madonna and Child*)
 late 15th – early 16th century, polychrome terracotta

The San Severo fresco, and especially the lower portion, echoes the iconographical theme of the *Sacra Conversazione* wherein *Madonna con il Bambino* (*Madonna and Child*) are portrayed enthroned and surrounded by saints but in this case (in Perugia) the saints are sculpted rather than painted. The polychrome terracotta sculptures are presumed to have been made by Leonardo del Tasso, descendant of a Tuscan family of sculptors, woodcutters and architects who were particularly prolific in Central Italy between the 15th and 16th centuries. Leonardo del Tasso himself also collaborated with the sculptor Benedetto da Maiano from whom he inherited his studio in 1497. This *Madonna con il Bambino* is firmly located in the delicate, artistic tradition of gently sculpted mothers, begun by Donatello and passed on through Desiderio da Settignano to the brothers Rossellino, then Benedetto da Maiano and finally Leonardo del Tasso. From 1490 to 1491 Leonardo's relative Domenico del Tasso, a woodcutter, was also on a creative streak in Perugia where he created the wooden choir for the Cattedrale di San Lorenzo and the wooden furnishings for the Sala dell'Udienza of the Nobile Collegio del Cambio.





Restoration Work on the San Severo Fresco

Over the course of time the San Severo fresco has suffered considerable damage, the most serious of which occurred (in 1748 to 1751) when it was decided to demolish the 15th century church in which it was originally painted. In 1860 the monastery was deconsecrated and became property of the city of Perugia which then, in 1872, commissioned Nicola Consoli of Rome to conduct a general restoration of the fresco. The latter's operation involved an extensive repainting effort that was severely criticized by Giovanni Battista Cavalcaselle, at that time a renowned authority on art restoration. The Roman painter had in fact painted over most of the figures both in the portion painted by Raphael and in that painted by Perugino; what's more he also added a great deal of plaster-based stucco work to the walls which later caused extensive damage to the whole fresco due to water infiltration.

The condition of the artwork thus continued to deteriorate until, in 1930, it was suggested that the fresco be completely detached. This was prevented by Achille Bertini Calosso the Italian Superintendent of Medieval Art who commissioned new general restoration and consolidation work from Gualtiero de Bacci in 1932. Due to the use of unsuitable fixatives, this operation, which made the fresco's surface impermeable, only worsened the problem of humidity within the supporting wall. Things remained thus until 1974 when the first problem-solving restoration work, drawing on the most recent theory and techniques, was begun by the restoration expert Carlo Giantomassi, overseen by Francesco Santi. This operation initially focussed on identifying and remedying the causes of the

damaging water infiltration affecting the wall and then in July 1976 the actual restoration work on the fresco began. Restoration activity consisted in an extensive and meticulous cleaning operation which laid bare the original surface layer of the fresco. Next, all of Consoni's arbitrary additions and plaster-based stucco work were removed from the portion completed by Raphael thus revealing the artist's refined preparation and brushwork. Francesco Santi decided, in accordance with the conservation theory that artworks should reflect the effects of the passage of time, that Consoni's repainting work on Perugino's St. Gregory and St. Boniface should be retained but made clear by adding a fine incision around its contours. Thanks to this restoration work conducted in the 1970s it's now possible to identify and study each individual day's work, amounting to around thirty, completed by Perugino and Raphael in order to produce the fresco.

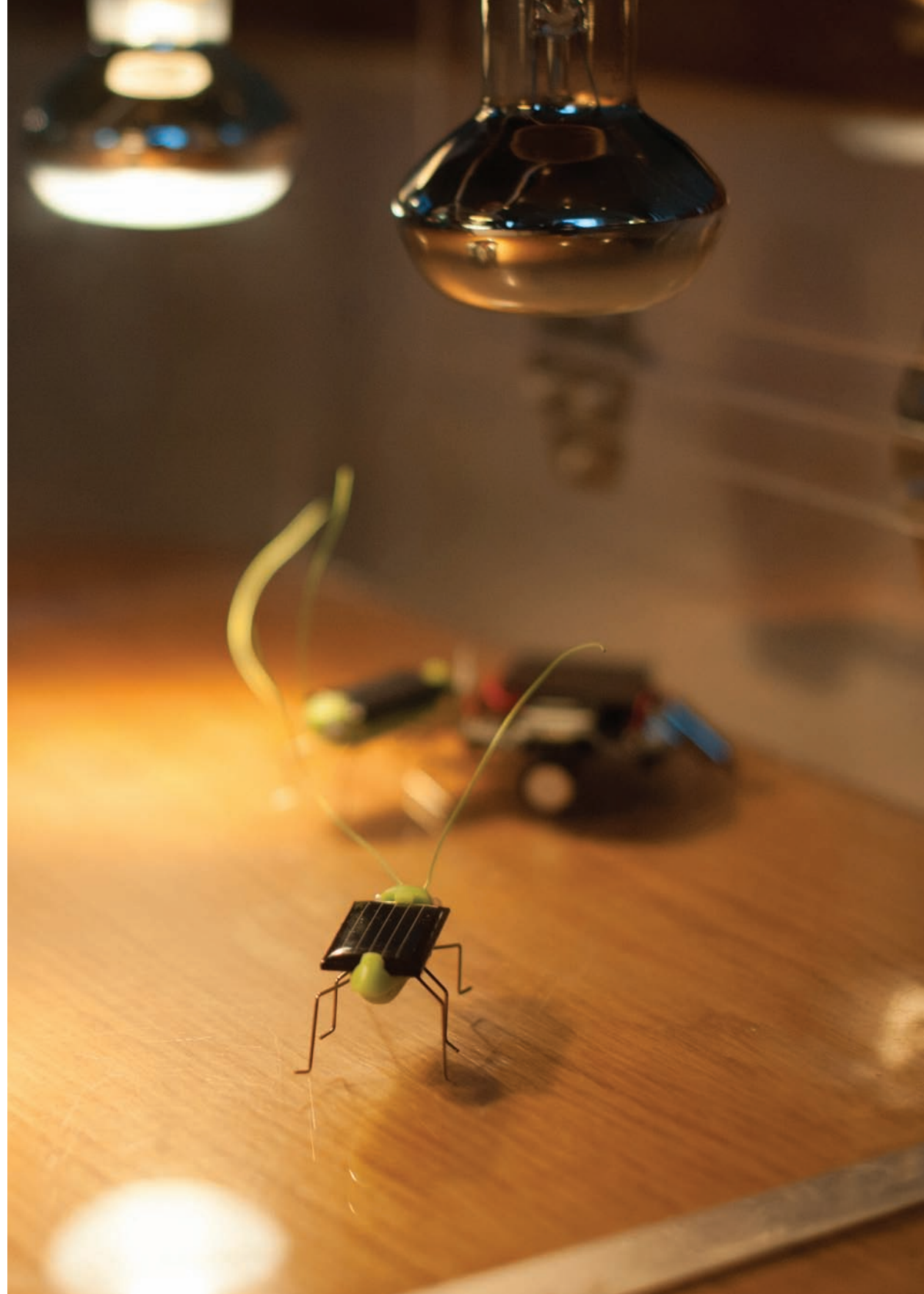




post— perugia science museum



via del Melo 34, 06122 Perugia
+39 075 5736501—info@perugiapost.it



POST—Perugia Science Museum

The POST (Perugia Officina della Scienza e della Tecnologia —Perugia Science Museum) is an interactive museum in the heart of Perugia: this appealing, welcoming and lively space, inaugurated in 2003, is housed in a former Dominican monastery.

A team of scientific experts are on hand to accompany visitors in the discovery of family-friendly, interactive displays, cultural events, education-oriented laboratories on a variety of themes, eminently suitable for school groups and learners of all ages. POST is the only science centre of its kind in the region and provides stimulating learning experiences encouraging engagement with the world of science through a well-balanced range of activities organized both inside and outside the museum space.

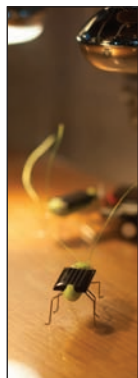
Acting as the headquarters of the *DigiPASS* Perugia platform, the museum is also open to the public with technology specialists facilitating access to digital services for citizens and local businesses. One of these services is the FabLab: a high-tech workshop dedicated to encouraging digital innovation among young people, educational establishments and businesses.



Innovative Educational Resources

By engaging in a continual dialogue with local educational institutions, POST provides a stimulating educational environment to enhance young people's passion for scientific discovery: museum experts and trainers collaborate to develop educational itineraries which encourage intuitive innovation. The museum draws on national and international training experience to promote new protocols and engaging activities co-developed with schools to support curricula and push beyond. The regional education network is continually expanding with the support of Italian Science Centres and the University of Perugia; branching out into social and learning networks to spread the latest ideas and methodologies for active scientific learning. By building knowledge based on young people's own interests and input, the training content we develop is both attractive and relevant meaning POST is making an active and valuable contribution our next generation's knowledge.

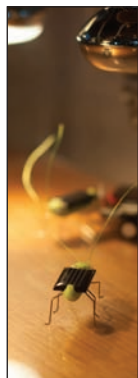




The Butterfly Garden

POST opens onto an amazingly beautiful natural terrace, enhanced by an area devoted to protecting biodiversity and nature discovery via a fact-finding itinerary. POST has developed *The Giardino delle Farfalle (The Butterfly Garden)* in collaboration with the local authorities (Comune di Perugia) and a plant nursery “La Rosa del Borghetto,” as part of the environmental awareness-raising initiatives featured in the museum’s thematic choices. In Piazza del Melo, right in the heart of the city, there is an attractive, open-access, special nature habitat for these insects which are tending to disappear from our city. Visitors are invited to explore the garden as an insect habitat, a green space where butterflies lay their eggs and caterpillars can find nourishment, chrysalids are protected during their metamorphosis and where the adult insects can both feed and enjoy their mating and reproductive phases. Access to the *Giardino delle Farfalle* is free and a series of information panels with in-depth explanations can transform any visitor into a real amateur naturalist.





Digital Development Studio

POST is also home to *DigiPASS*, a space created by Regione Umbria (The Umbrian regional authority) which is open to the public and provides users with a team of experts to help citizens and local businesses access digital services: in dedicated areas both inside and outside the museum a new breed of digital facilitators act as mediators to assist users in accessing newly digitized public and other services.

In a room off the cloister POST has created the *FabLab*, a high-tech workshop dedicated to encouraging digital innovation among young people, educational establishments and businesses. The studio provides a range of training workshops, family and child-oriented activities and creative events aimed at bridging the gaps between our analogue world and its digital corollary. Users, accompanied by young 'makers' and using the latest technologies, can learn how to approach digital design and manufacturing and also manage and share tools, technologies and creative processes through collaborative learning-processes.

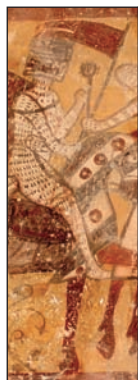


san bevignate templar complex



via Enrico dal Pozzo 145, 06126 Perugia
+39 075 9477727—palazzodellapenna@munus.com





Complesso templare di San Bevignate
(San Bevignate Templar Complex)

Standing on Via Enrico dal Pozzo near the Monumental Cemetery of Perugia, the grandiose *Chiesa di San Bevignate* is one of Europe's finest Templar structures. The Knights Templar established themselves in the Perugia area after the Benedictine abbey in San Giustino d'Arna was bestowed on the order in 1238 by Pope Gregory IX.

The Order of Templars began work on the San Bevignate Templar Complex in 1256 under the auspices of the cubicularius Bonvicino, one of their leaders who was born in Assisi, on a site with abundant water supplies that had been frequented by many anchorites including Bevignate himself. The church bearing his name also held his tomb, still visible beneath the altar, until 1609 when the remains of the saint, canonised by popular acclaim in 1453, were removed.

The building's interior is extensively decorated with a number of pictorial cycles that were executed in two distinct phases. The first of these, between 1260 and 1270, was executed by a local workshop and the second, in around 1280, by more refined artists. Some of the most charming and unique frescos in the church are those on the *controfacciata* (interior of the façade) painted during the first phase which depict historically important iconographic scenes from Templar life; in the apse a number of frescoes on a New Testament theme show allegorical Christian scenes from the lives of the saints (including Bevignate), symbols and emblems relating to the Templars such as the cross and nine stars (presumably in allusion to the nine knights whom the French nobleman Hugues de Payns led to the

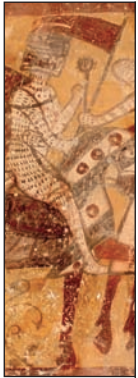
Holy Land and who founded the Order) and a large *Giudizio Universale* (Last Judgement) scene featuring a procession of flagellants.

The second phase of decorations include the *Dodici Apostoli con croci di consecrazione* (Twelve apostles with Consecration Crosses) painted over some of the previous frescoes of imitation ashlar that run all around the church walls, a motif typical of chapels belonging to Medieval military orders. It seems likely that the interior decoration of the Chiesa di San Bevignate was complemented with a so-called *Trittico Marzolini*, a tabernacle with doors dated around 1275 to 1285 showing Madonna and Child and scenes from the life of Christ which must have stood on the church altar. The previous location here of the tritico, commissioned by the Templars and now on display in the Galleria Nazionale dell'Umbria, is suggested by the presence of a Templar cross (painted on the left side of the altarpiece) in the *Presentazione di Gesù al Tempio* (Presentation at the Temple) scene.

The exterior of church's main door bears a number of relief sculptures including the so-called *Fiore della vita* (Flower of Life), ornamental leaves and figures of wild animals and monsters with anthropomorphic features of a type also found on the capitals of the groin-vaulting inside. The church's crypt area houses the remains of a Roman era laundry and dye-works which probably dates to around the 3rd or 2nd century B.C. and also vestiges of a pre-existing ancient suburban villa.

In 2017 the San Bevignate Templar Complex made Perugia the first Italian city to join the *Templars Route European Federation* (TREF) which brings together territories, institutions, associations and other entities touched by the presence of the Knight Templars.

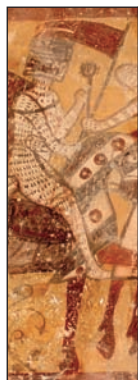




BOTTEGA PERUGINA (Local Workshop)
Giudizio Universale (Last Judgement)
 1260-1270, fresco

The right-hand wall of the apse in Chiesa di San Bevignate is decorated with a monumental *Giudizio Universale* (Last Judgement) which (like other frescoes in the apse, vaulting, upper walls and *controfacciata*) has been attributed to a local Perugian atelier which was active between 1260 and 1270. The *controfacciata* (the inner wall of the façade) was traditionally the location of choice for Last Judgement frescoes but in the case of San Bevignate that space is occupied by Templar-themed works. Another peculiarity of this fresco is that both in terms of style and composition it draws inspiration from the miniatures in the *Bibbia di Todi* (an 11th century Atlantic Bible from the San Fortunato Cathedral, now held in the Vatican Apostolic Library). The lower part of the composition depicts a procession of flagellants, led by a figure presumed to be *Raniero Fasani* who, during the 1260 Holy Week, founded the Perugian flagellant movement which then spread rapidly to the rest of the Italian peninsula. The 14th century hagiography *Lezenda de fra Rainero Faxano* closely associates him with the beginnings of the flagellant movement: San Bevignate is said to have appeared to Fasani and exhorted him to make public his self-mortification, hitherto practised only in private. Another point of interest is that in the portion of the fresco immediately above the flagellants, the damned and the saved are emerging from their tombs: the saved emerge with ease, already clothed in tunics to suffer justice from Christ enthroned, who dominates the composition, whereas the damned are contorting themselves, naked and incapable of holding his gaze.





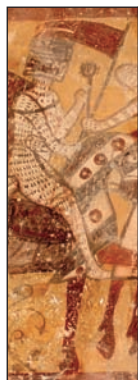
BOTTEGA PERUGINA (Local Workshop)

Storie templari (Templar stories)

1260-1270, fresco

The *controfacciata* is covered in Templar-themed frescoes which climb the sides separately to then join and surround the rosette. The scenes which can still be made out show Knights Templar dressed either in armour or in monkish vestments; members of the order were both *bellatores* (*Milites Templi*) and *oratores* (preachers), meaning ordained clergymen. In the lower portion Muslims and Crusaders confront each other in a scene identified by some as the *Battaglia di Nablus* (1242; *Battle of Nablus*): bearded Templar knights bearing standards with emblems of their order, sharing a mount (a second cavalryman can just about be made out on the horse in the centre), are defending a Templar Knight holding the celebrated Beauceant banner or standard of the Order (a red cross on a symmetrically divided background, top half black, bottom half white). The intermediate portion shows a group of Templars dressed in white monastic robes leaning from a fortified building of the Holy Land to remove a thorn from the paw of a lion, symbolising the eternal internal battles against evil fought by the “Poor Fellow-Soldiers of Christ and of the Temple of Solomon,” meaning the Knights Templar. This is a reminder that in the same locality as the Chiesa di San Bevignate a previous place of devotion was dedicated to St. Jerome, who was reputed to have accomplished this very gesture. The Oriental setting for the scene is suggested by a luxuriantly exotic and fantastic vegetation; in the background of the composition (at the top) a ship cutting through a sea abounding in gigantic fish is a metaphor for the perils faced by the Knights Templar in the Holy Land, where the crusaders defended their nation states and also Christian pilgrims in the far flung Middle-East or Orient.





ANONYMOUS

Dodici apostoli con croci di consacrazione
(*Twelve Apostles with Consecration Crosses*)

1280-1283 circa, fresco

All around the walls of the church, painted over the previous pictorial decorations of the apse, are the twelve apostles each holding up a large jewelled cross with rounded edges which are known as consecration crosses. An ancient Christian rite involved painting these crosses over the exact spot where the bishop had marked the wall with a cross in holy oil during the consecration of the church. This iconography harks back to the symbolic role of the apostles as 'pillars' of the Church and can be compared with coeval French sculpture and paintings. The twelve larger-than-life-sized polychrome sculpted stone figures representing the twelve Apostles in the Sainte-Chapelle in Paris are dated circa 1240 to 1260; comparable depictions can be found in various seats of the Knights Templar including the frescoes in the Chapelle de la Croix-au-Bost in Saint-Domet, founded in the 13th century by the Knights Hospitaller (commonly known as the Knights of Malta). The San Bevignate apostles date to the 1380s and were the work of a much more refined master-painter or studio than the frescoes in the first phase of decoration. Their production may be linked to the arrival in Perugia in 1283 of Guillaume Charnier, a Templar leader from France who was already an ostiarius for Pope Nicholas III.



Fullonica (Laundry and dye-works)

3rd – 2nd century B.C.

In 2008–2009 Restoration work on the San Bevignate Templar Complex brought to light the remains of a *fullonica* (a Roman era laundry and dyeworks building of a type rarely found) which has been dated to the 3rd to 2nd century B.C. and had been preserved in the basement of the church. This ancient workplace had itself been built on the remains of a suburban *domus* or villa of which there remains in loco a geometrical mosaic with alternating hourglass and quadrant motifs. The *fullonica* consists of a row of five adjoining basins (with low walls set into the floor) of different sizes and shapes, inside which there remain visible traces of the pigments used to dye cloth.

Two of these basins are connected and lined with herringbone pattern brickwork whereas the other basins are coated with *opus signinum*. The bottom of one of these features a circular concavity which may have been used to collect sediments or perhaps more likely served as a vat for treading grapes. There is also a complex network of canalisations in the walls to carry away waste water. The *fullonica* was used to conduct variety of different operations requiring large quantities of water: washing and dyeing materials and also fulling, or the felting of cloth through a cleaning and shrinking process to make it waterproof.



studio moretti caselli



via Fatebenefratelli 2, 06121 Perugia
+39 340 7765594 — info@studiomoretticaselli.it

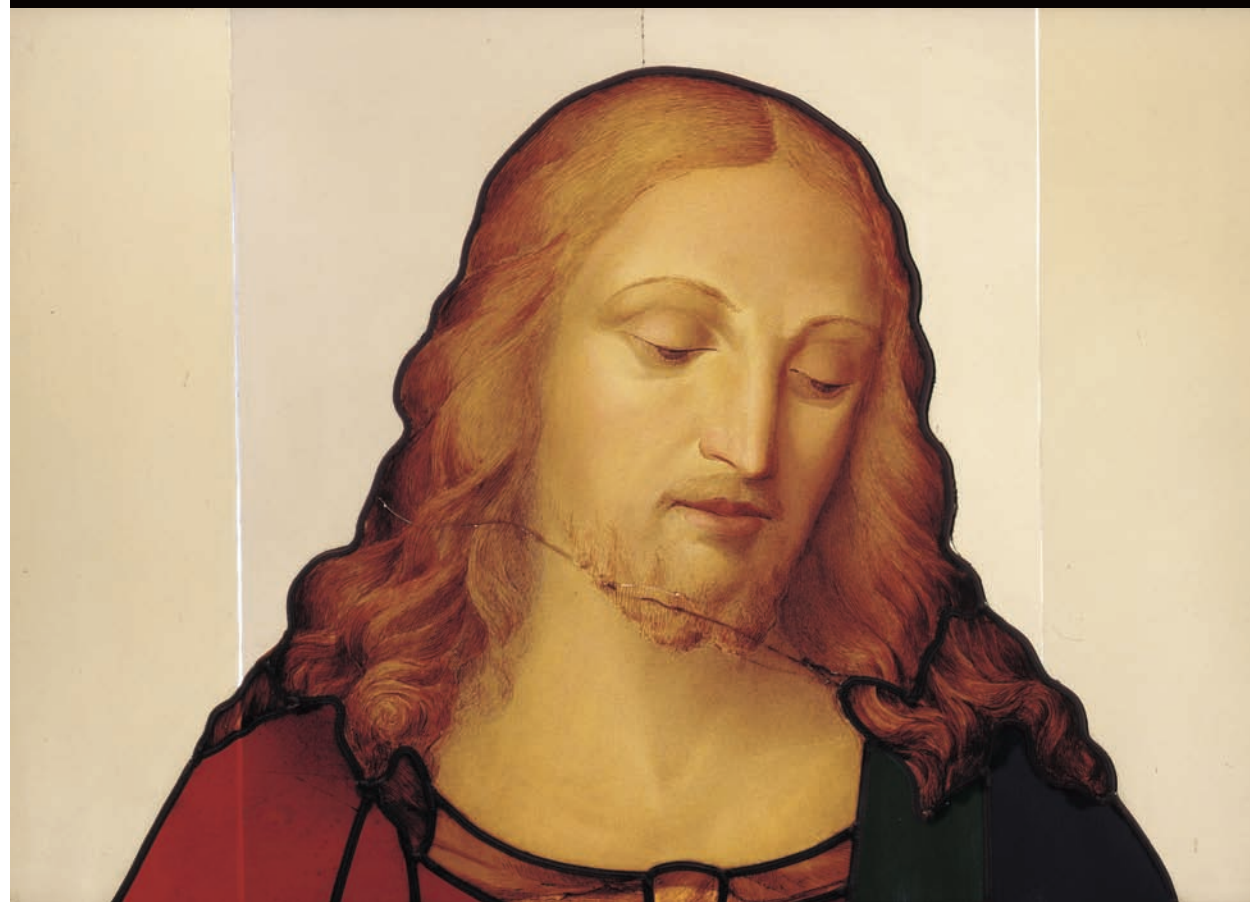




Studio Moretti Caselli (Glass Workshop and Museum)

This family-owned workshop and museum is an invaluable historical treasure trove concealed within a unique townhouse which survived the destruction of so many others to make way for the nearby Rocca Paolina fortress. Francesco Moretti acquired the house from the Libera Università di Perugia (*Free University of Perugia*) in 1894, since when it has been both the family home and a place of work for five generations of master glassworkers who have handed down their skills in the production of stained glass and other glass artefacts which yet grace many famous churches and private dwellings.

The studio display rooms still feature their original 15th century layout and a number of frescoes which were restored by Moretti himself. Visitors can admire a variety of photographs, sketches and designs (including large format examples) for the glassware and windows produced over the years as well as a variety of artworks which reflect the family's passion for antiques and the variety of their cultural interests including music and photography. On display in the glass workshop are a wide range of glass-working tools, glass kilns and samples of the colour compounds still used today, as they have been for over a century, to produce magnificent stained-glass windows.





Stanza dei colori (Room of Colours)

The *Stanza dei colori (Room of Colours)* is like the lair of a wizard or a “glass conjuror” which is how Francesco Moretti was described by Ugucione Ranieri di Sorbello in his treatise *Perugia della Bell'epoca*. The room contains over 750 bottles of all shapes and sizes filled with a wonderful array of pigments and forming a fantastic painter's palette from which the most pernickety artist can conjure up thousands of hues, shades and nuances as though adorning a canvas. There's also a kiln where the molten glass, fired to 600° Celcius, will fuse to the pigment and durably and indelibly fix the finest brushstrokes of the chosen colours.

Drawing on the wealth of experience of his fellow master glassworkers, Moretti embarked upon a voyage of experimentation (backed up by an in-depth study of alchemy and chemistry) to determine the perfect composition for a vitreous fusing powder and an infallible technique for formulating colours in such a way as to guarantee they would fuse to the glass ever-lastingly. The complete range of pigments have been catalogued and a proportion analysed by two students preparing their university degree dissertations.



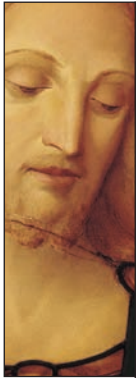


FRANCESCO MORETTI
Incoronazione della Vergine
 (Coronation of the Virgin)
 1867, painting on glass

Moretti's circular stained glass window depicting the *Incoronazione della Vergine* (Coronation of the Virgin) inspired by il Perugino's *Pala di Monteripido* (the *Monteripido Altarpiece* now on display in the Galleria Nazionale dell'Umbria) was put on show at the Universal Exhibition in Paris in 1867. The Comune of Perugia financed Moretti's trip to Paris for the occasion to the tune of 600 Italian Lira.

Eduard Didron, A Frenchman who was famous for his glasswork, wrote an account of the Paris Exhibition section devoted to stained glass in which he said the following of Moretti, the only Italian presenting work "He is an enormously talented artist [...] who has access to marvellous colours which he uses with consummate art, and has managed to attain perfection with copy of a painting by the master Raphael. [...] Although this medallion is of a relatively large size and some of the portions have a large surface area [...] the overall effect is not pale and cold as might have been expected. [...] The portraits are painted by such a masterful hand that they almost surpass the original, should we accept that the glass window is a copy, which hardly seems credible. In conclusion, Moretti has created a true masterpiece" (E. DIDRON, *Les vitraux à l'Exposition Universelle de 1867*, Paris 1868).





Francesco Moretti

Ritratto di Margherita di Savoia (Portrait of Margherita of Savoy)
1881, painting on glass

Francesco Moretti worked hard to promote painting on glass: his *Ritratto di Margherita di Savoia* (Portrait of Margherita of Savoy), an uncommissioned work which he completed in 1881 working from an official portrait of the Queen consort, whom he chose as a subject on account of her position and popularity, represents the summum of his art and the purest expression of his convictions. Stylistically speaking, Moretti painted on glass as though he were painting on canvas using the oil painting techniques he had learned at the Academy: small parallel brushstrokes using the tip of the brush to delicately distribute colours and render his figures three-dimensional.

His actual glass-cutting technique was even more innovative in that he dared tremendously difficult cuts that had never before been attempted, either in terms of shape or size. Moreover, his style of leading was extremely fine and dissolved almost invisibly into the picture. Lastly, his standpoint was that painted glass can surpass craftsmanship to become an art in itself: the names of the artisans who produced medieval stained glass are unknown while painters on glass are as proud to sign their works as those who paint on canvas.





LODOVICO CASELLI

(Pattern for Martirio di San Lorenzo Window)
1919

This is a splendid life-size drawing for the round stained-glass window over the main entrance of San Lorenzo Cathedral in Perugia, which was commissioned from the artist by the Cathedral Chapter. Lodovico Caselli both designed and created it himself. The window pattern is composed of ten frames corresponding to the ten panels of the window. The work was long, complex and arduous, with repeated reminders and missed deadlines owing both to a long illness, which caused his death on the 4th January 1922, and to the difficult economic and financial conditions of the period. The window was installed in January 1921 and described by a reporter from the weekly newspaper *L'Unione Liberale* in a poetic tribute which celebrates both the artistry of a master glassworker and an emotional appreciation of his resilience and courage in facing up to family bereavements and his own precarious health in order to complete his commission.



giuditta brozzetti museum and handweaving workshop



via Tiberio Berardi 5, 06123 Perugia
+39 075 40236—email@brozzetti.com





*Museo Laboratorio di tessitura a mano “Giuditta Brozzetti”
(Giuditta Brozzetti Museum and Handweaving Workshop)*

Giuditta Brozzetti founded her handweaving workshop in 1921 when she, together with several other leading townswomen of her day, formed a new breed of female entrepreneur. Drawing on the local custom of producing homemade textiles for domestic use and bridal trousseaus, Giuditta gathered together a collection of Perugian and other Umbrian designs and patterns and thereon opened a weaving-workshop and school for the production of high-quality textiles.

Her skills and passion for handweaving were passed down through four generations and now, a century after its foundation, artistic textiles with designs inspired by Umbrian Medieval and Renaissance weaving traditions are still produced here (using 18th and 19th century wooden looms). The workshop is housed in the atmospheric surroundings of a deconsecrated church, Chiesa di San Francesco delle Donne (1212), and in 2004 joined the *Sistema Museale della Regione Umbria* (Umbria Region Museum Network).





Tovaglie Perugine (Perugian Tablecloths)

Perugia's artisanal textile tradition has ancient roots. In the 12th century the city was already renowned all over Europe for excellence in the production of sacred altar cloths known as *Tovaglie Perugine (Perugian Tablecloths)*. Proof of their renown can be found in 13th to 15th century paintings by Simone Martini, Pietro Lorenzetti, Giotto, Ghirlandaio and even Leonardo da Vinci.

Over the centuries the linen collections of many major Italian and European churches and convents have given pride of place to Perugian altar cloths. They were also listed in notary deeds inventorying "valuable assets," a testament to the domestic value of these fabrics. Another symbolic indicator of their worth appears where Perugian tablecloths and *pannili* are cited in the inventory of Catherine de Medici's dowry on her marriage to Henry II of France.

The slow decline of the market for these textiles began in the 16th century; at the close of the 19th century only a few homes and convents in the Umbria and Marches regions were still able to subsist on their production for domestic use.





Pedal Loom

Wooden looms dating from the 17th and 18th centuries are still in use today in the museum workshop. Our oldest pedal loom was built in 1700 and is currently used to produce a tradition rustic cloth favoured by Umbrian peasantry and also accurate copies of fabrics which feature in paintings by many artists including Pinturicchio, Signorelli and Giovanni Antonio Bazzi known as Sodoma. This ancient technique has existed among the poor folk of Umbria for centuries. It was a basic necessity and used both to make homemade bedlinens and for all sorts of other domestic uses including clothes.

These fabrics use designs that can be found in rural areas all over Europe and Italy in both ancient and modern homespun cloths. Local tradition has it that the motifs date back to cloth produced in the Etruscan era (this would appear to be confirmed as they are found in paintings on Etruscan funeral urns and ceramics), they are also used on the *Tovaglie Perugine* (*Perugian Tablecloths*) an emblematic product from the Medieval golden age of artisanal Perugian textiles.





Telaio Jacquard (Jacquard Loom)

The Museum workshop is also home to seven original 18th century Jacquard looms (patented by Vincenzi in 1836) which are used to make faithful reproductions of Tovaglie Perugine (Perugian tablecloths) and Medieval and Renaissance damasks. The Jacquard loom was invented in 1801 by Joseph-Marie Jacquard and its use revolutionized the textile industry. The *Grolier Encyclopedia* asserts that the Jacquard loom constituted the first use of “punched cards” with a binary system meaning this loom can be defined as the first computer in history. The workshop also houses a marvellous 19th century *liccetti* loom (this uses a very complex technique predating the Jacquard) donated by the Millucci family; we’ve also made room for a 17th century double warped loom which was used to weave the famous Perugian “fiammato” (*flamed*) fabric.





Chiesa di San Francesco delle Donne
(San Francesco delle Donne Church)

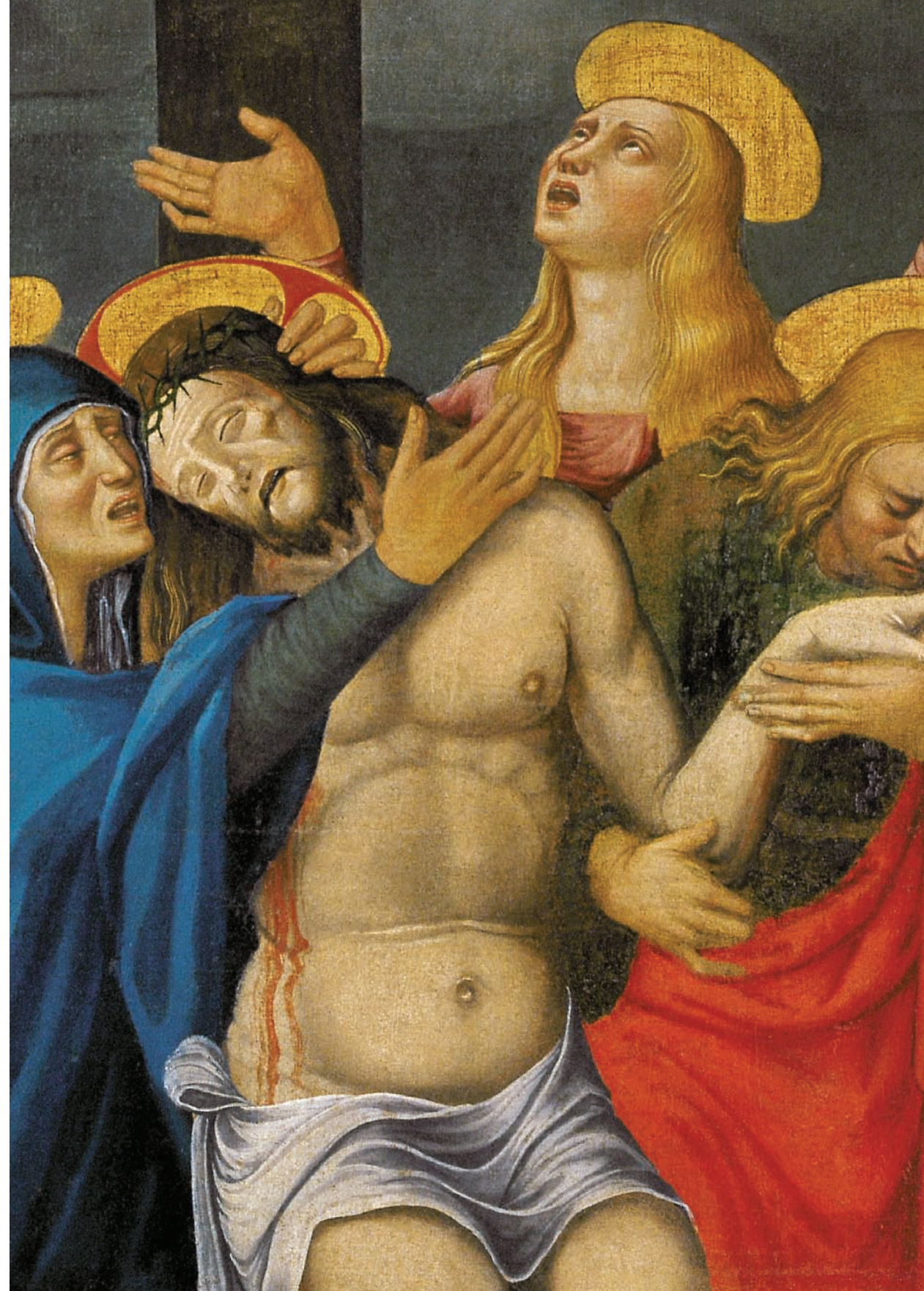
In the early 13th century this area, known as Conca, was an unwallled rocky terrain with just a few olive groves and vineyards. It was thus mostly given over to agricultural use and sparsely populated although close to the city walls. It was here that, while he was preaching in Perugia, Saint Francis of Assisi established a small hermitage where he and his followers dwelt. The small monastery was founded in around 1212 and thus constitutes one of the oldest Franciscan settlements in Italy. The title San Francesco delle Donne dates from 1252 when the monastery was ceded by the Franciscans to a community of Benedictine nuns. In 1810 this convent, like many others, was abolished and the deconsecrated church was then turned over to industrial use becoming the Conte Faina spinning mill and later “La Salamandra” a production facility for ceramic artworks until it was acquired to establish the “Giuditta Brozzetti” workshop in 1996.



palazzo baldeschi museum



corso Pietro Vannucci 66, 06121 Perugia
+39 075 5724563—info@fondazionecariperugiaarte.it





Museo di Palazzo Baldeschi
(Palazzo Baldeschi Museum)

With late 14th century origins Palazzo Baldeschi in Perugia is a former noble abode now owned by the Fondazione Cassa di Risparmio di Perugia. Parts of its Medieval nucleus are still visible in Via Baldo. In 1361 this was the dwelling of Baldo degli Ubaldi (or Baldeschi), a well-known jurist and professor of law at the universities of Perugia, Bologna, Florence, Padova and Pavia. His heirs added various extensions over the years. The Piano Nobile [Italian for noble or principal floor] is richly decorated with 19th century frescoes and hosts an eminent art collection made available by the foundation to the city of Perugia and her visitors through the creation of a multidisciplinary exhibition space with where various art forms come to the fore.

The third and fourth floors of the palazzo have been refurbished to display the Foundation's collection of increasingly valuable bequeathed artworks spanning the 15th to 19th centuries which is composed of over two hundred paintings, drawings and sculptures by renowned artists. These include works by masters such as Perugino, Pinturicchio, Signorelli, Matteo da Gualdo and Niccolò di Liberatore, known as l'Alunno. A single-artist section is devoted to Gian Domenico Cerrini, a painter whose oeuvre includes both classical and baroque subjects. Amongst others, the contemporary artworks include works by Gerardo Dottori, one of the foremost Italian Futurists and a leading proponent of aeropainting.

The *Collezione Alessandro Marabottini* (Alessandro Marabottini collection) includes over seven hundred 16th to 20th century artworks collected over a lifetime and donated to the Foundation

by this Florentine art collector who taught also Art History at The University of Perugia for many years. The museum tour begins in a large vestibule on the second floor where visitors are welcomed into a reconstruction of the Florentine Marabottini family's noble abode whose suite of rooms have been faithfully reproduced.

The museum is also home to the permanent *Raccolta di Maioliche Rinascimentali* (Renaissance Majolica Collection) of around five hundred rare and refined pieces which is the only one of its kind anywhere. The nucleus of the collection is composed of purchases curated by the foundation including six noteworthy pairs of majolica lusterware chalices produced in Mastro Giorgio's Gubbio workshop.

The project's turning point came in 2005 when the decision was made to acquire seventy-six Renaissance era majolica pieces from the *Fondo d'arte Paolo Sprovieri* (Paolo Sprovieri Art Collection) including historically notable works of the Umbrian school such as Mastro Giorgio's dish featuring *Venere e Cupido* (*Venus and Cupid*). In 2006 another sixty-five pieces of majolica were acquired from the prestigious *Collezione Frizzi Baccioni* (Frizzi Baccioni Collection).





PIETRO VANNUCCI, known as Perugino
Madonna con il Bambino e due cherubini
 (Madonna and Child with Two Cherubs)
 last decade of the 15th century, tempera on panel

This painting illustrates the painter's masterful drawing technique and his unique ability, anticipating Raphael, to execute holy iconography even in a small format painting. Nothing is known about this panel's history prior to 1847, when it entered Sir Holford's collection in London. In 1893 it was exhibited and attributed to Perugino during the Ancient Italian Fine Arts Exhibition in the New Gallery in London. It was some years later, during the *Umbrian Painting Exhibition* (1910) at the Burlington Fine Art Club in London that hypothesis was first aired that this piece in fact originally belonged to a triptych, whose wings depicted Saint Sebastian and Saint Jerome. The cherub's heads, which had been obscured by dark paint, came back to light after a restoration carried out in 1927. Following a sale later that same year, the painting entered Robiolio di Biella's collection where it remained until 1987 when it was purchased by the Cassa di Risparmio di Perugia. As a work from Perugino's mature years which is stylistically comparable to his *Pala dei Decemviri* (*Decemviri Altarpiece*), this painting can be dated to the last decade of the 15th century.





BERNARDINO DI BETTO, known as Pintoricchio
Madonna con il Bambino e San Giovannino
 (Madonna and Child with the Infant John the Baptist)
 1490-1495, tempera on panel

At the end of the 19th century, this artwork belonged to the noble Theodoli family, residing on Piazza del Parlamento in Rome. In 1898 the painting was ceded and acquired by Lukas Schumacher, the Viennese painter and art collector. The work remained in Vienna until it was put on sale by the Dorotheum auction house on the 24th April 2007 and then acquired by the Fondazione Cassa di Risparmio di Perugia.

With a composition similar to that of *Madonna che insegna a leggere al Bambino* (Madonna with the Christ Child Writing) in the Philadelphia Museum of Art, this work can be dated to 1490-1495. Like in the piece in Philadelphia, the Virgin and the Child group is framed by two trees which poetically articulate the space. The high horizon line provides ample space for the scenery. As a master of *minuta artigianeria* (meticulous artistry) in Federico Zeri's happy phraseology, the painter shows an immense attention to detail and skilfully analytical description. A recurrent aspect of the artist's production, surely derived from his miniaturist style, are the bright chromatic tones of his kaleidoscopic palette. Infrared reflectography, conducted in the course of the piece's most recent restoration work, has revealed the artwork was completed at one go, without recourse to a stencil or preparatory drawing.





LUCA SIGNORELLI

Santo Stefano lapidato (The Stoning of Saint Stephen)

first decade of the 16th century, oil on panel

This panel from a private collection in Verona was acquired in 2008 by the Fondazione Cassa di Risparmio di Perugia. Unsurprisingly, given the subject-matter, it originally belonged to the Santo Stefano Confraternity in Cortona. In the words of his fellow citizen, Girolamo Mancini who in 1903 dedicated a monograph to the painter “The saint is being struck on the forehead by a stone, his right hand is raised, his left clutches his breast. His dalmatic bears a depiction of his own stoning as though woven into and echoed in the very fabric.” From a stylistic standpoint, this work coheres well with Signorelli’s production from the first decade of the 16th century. It’s particularly reminiscent of his *Pala di Matelica* (*Matelica Altarpiece*, 1504-1505) and *Polittico di Arcevia* (*Arcevia Polyptych*, 1507) and, even more notably, his magnificent *Madonna con il Bambino* (*Madonna and Child*, 1507) now in New York’s Metropolitan Museum. His idea of bringing the protagonist, one of the seven deacons chosen by the original Christian community to help the apostles in faith ministry, right into the foreground is particularly effective. Also extraordinary is his choice to open out a metaphysical, quiet landscape beyond the figure creating a highly spiritual atmosphere and externalising the silent drama of this young and heroic protomartyr.





MATTEO DI PIETRO DA GUALDO

Vergine Assunta tra i Santi Tommaso e Sebastiano

(Assumption of Mary into Heaven between Saint Thomas and Saint Sebastian)

1495-1500, tempera on panel

This artwork is a clear example of the subtle, folkish poetry of Matteo da Gualdo's style, a painter who was so dear to Federico Zeri that, given the former's penchant for painting elongated figures, he christened him "a provincial Modigliani of the fifteenth-century." At the outset of the 20th Century, this painting was part of the Salvadori collection in Venice. A conservation operation carried out in 2000 confirmed the panel's authenticity, and it was thus classified among the foremost creations of Matteo da Gualdo, an eccentric painter of the late 15th Century who worked in Gualdo Tadino, Nocera Umbra, and Assisi. The Museo Civico di Gualdo Tadino (Gualdo Tadino Civic Museum) is home to ten of his paintings. The Nocera Umbra Pinacoteca is equally well-endowed with, amongst other works, a magnificent panel portraying *l'Incontro di Gioacchino e Anna alla Porta Aurea di Gerusalemme* (*Meeting of Joachim and Anne at the Golden Gate to Jerusalem*). It's truly in comparison with this that it can be confirmed Matteo di Pietro's arousing and fantastic expressiveness is on full display in this marvellous masterpiece in belonging to the foundation's collection. It would thus be reasonable to date this work to around 1495-1500.





NICCOLÒ DI LIBERATORE, known as l'Alunno
and LATTANZIO DI NICCOLÒ
Deposizione nel sepolcro (*The Entombment of Christ*)
circa 1500, oil on canvas

Each character in this work by the artist from Foligno has been given a bitingly, dramatic and tortured expression to twist their features in the manner of figurative religious works of the medieval era. This piece was probably commissioned from Niccolò by the Orfini family of Foligno who also founded the Emiliano publishing house, renowned for its edition of Dante's *Divine Comedy*. At the end of the 19th century the painting belonged to a private collection in Rome where it was attributed to Mantegna. It was later to be found in Florence where the art historian Roberto Longhi identified it as being the handiwork of the painter from Foligno. According to Todini, the artwork was completed by Niccolò in around 1500 in collaboration with his son Lattanzio. More recently, it has been posited that it's an authentic artwork of Niccolò's by virtue of its resemblance to a drawing by the master in Berlin's Kupferstichkabinett. Critics agree that the piece was inspired by the artistic culture of Carlo Crivelli, a Venetian artist who worked extensively in the Marches. This is a recurrent feature of Niccolò's production.





Acquamanile

1490-1500, ceramic

This *acquamanile* (water container for handwashing at meal-times) has a cylindrical shape with four intentionally flat feet. The rear part is rounded into a button-like “tail.” The upper section features a handle in the shape of an acephalous figure who is kneeling to hold the head of an animal that forms the pouring beak. Between the figure’s feet is the filling hole. Lower down, another corked opening would have been for emptying the vessel. The front panel features a painting of a seated gryphon from whose claw a palm frond-like inflorescence rises. This zoomorphic, cylindrically-shaped pouring vessel has its origins in Medieval European and Islamic metal counterparts whose precursors can be traced to ancient times (before 1000 B.C.).

It has been suggested by some experts that this *acquamanile* was inspired by ceramic traditions originating in Tuscany and Faenza; others posit that the colours and design of the gryphon panel situate it in much closer proximity to late 15th century ceramic productions from Deruta. Comparison with hallmark on an *acquamanile* from a London collection suggests the gryphon may have had a heraldic or other significance. If this were to be the case, it seems likely that there is some connection with the fact that the gryphon has been the emblem of the city of Perugia since the 13th century.





BOTTEGA DI MASTRO GIORGIO ANDREOLI DA GUBBIO
(From the workshop of Mastro Giorgio Andreoli of Gubbio)
Venere e Cupido (*Venus and Cupid*)
circa 1520-1525, majolica lustreware dish

This charming majolica lustreware dish features Venus holding up Cupid's bow, high out of reach of the mischievous child. It appears to be a nocturnal setting which is unusual in majolica but reminiscent of another majolica dish featuring *Morte di Dido* (1522, *The Death of Dido*) belonging to New York's Metropolitan Museum collection which bears the trademark of the ceramicist Mastro Giorgio of Gubbio. The iconographic source is an interesting puzzle: the nude Venus resembles but doesn't seem to have been directly inspired by the works of Marcantonio Raimondi and his followers.

Cupid's unusual, wingless pose has some points in common with a drawing attributed to Giulio Romano but, given the latter is dated to the 1540s, this must be a fluke. Nonetheless some production by Giulio Romano may have inspired this composition; there is evidence that the Roman painter's drawings could have been seen by majolica painters in the Urbino area as early as 1522.





FRANCESCO XANTO AVELLI DA ROVIGO
 MASTRO GIORGIO ANDREOLI DA GUBBIO
Vergine con il Bambino in Gloria tra angeli musicanti
(Madonna and Child with Angelic Musicians)
 1528-1532 circa, majolica lustreware

This rectangular plaque, attributed to Xanto, depicts the Madonna and Child surrounded by nine angelic musicians. The holy child is seated on the lap of a gracious blond matron whose cheeks are made rosy by the sun's rays: her left hand supports him while the right appears to be making a distinct two-fingered gesture towards him. The Madonna wears a blue cape the reverse of which is a bright copper green; colours which feature frequently in the artist's work. The figures are placed in a bright blue starry sky, composed of tight horizontal brushstrokes, in which a host of drifting clouds frame the scene. The painting's iconography was inspired by one of Marcantonio Raimondi's engravings. Xanto's composition features his habitual modifications to adapt the figures to his theme: seating the virgin, who stood in the original, and rotating the child's posture anticlockwise to reveal the virgin's belt.

This plaque can be traced to the early years of Xanto's career, between 1528 and 1532, when the artist's pieces weren't always signed by his hand. However, he did often add an inscription on the reverse side of his work with an explanation of the subject matter followed by a flourish that has been deciphered as the letter "y" or "Φ" which is why his oeuvre is referred to as the "y/Φ Series."

Almost the handful of lustreware pieces that can be dated to 1528-1530 many that bear the lustred signature of Mastro

Giorgio, are flanked by a polychrome description of the subject signed by Xanto. In view of the fact that this plaque bears no inscriptions it is not possible to determine its provenance. However, there are three alternative theories pertaining to this: It may have been executed in its entirety by Xanto in Maestro Giorgio's Gubbio workshop; It may have been painted in Urbino and then sent to Gubbio for lustrework and sale; It may have been both painted and lustred in Urbino. The modest dimensions of the plaque suggest it could have been intended for domestic worship. It's worth noting that this is not the only devotional plaque Xanto painted.





PIER FRANCESCO MOLA

Paesaggio con Narciso che si specchia nell'acqua
(*Narcissus Gazing at His Reflection*)

1640-1645, oil on canvas

This splendid painting, acquired before 1978, is one of a series of six featuring Narcissus at a poolside in eventide; the oldest of the series is on view at the Ashmolean Museum in Oxford. Mola favoured this subject because it afforded him the opportunity to portray this sorrowful figure a romantic landscape imbued with a lyrical and elegiac atmosphere. Narcissus is depicted lying almost prone on a shady grass knoll gazing abstractedly at the deceptive image melting away before his eyes. He is raising himself to gesture at the surrounding greenery, as though asking "Oh trees, does any suffer a crueller love than I?"

Most of the paintings in this series feature a larger than life Narcissus occupying a quarter to a third of the frame. Here the bowed figure is shown face-on gazing at his own reflection in the water; his right arm is extended in a surprised gesture and his knees graze the ground. To the left an enormous, dark, leafy tree rises. Beneath its boughs in the background stands a dead tree trunk.





SALVATOR ROSA

Cadmo e il drago (Cadmus and the dragon)

circa 1660-1669, oil on canvas

This painting was exhibited for the first time in Naples in 2008, on the occasion of the publication of a monograph on Rosa, as part of an exhibition featuring the painter's later years, which can be partially reconstructed from details provided in the catalogue of an auction held in London in 1988. The painting's subject is derived from the classical story of Ovid's *Metamorphoses* and shows Cadmus (of Thebes) confronting the dragon (guardian of the Ismenian spring) who killed his comrades for their violation of the sacred spring. This is the seed of the founding myth of the capital of Boeotia.

The dramatic tension of the scene, including the horrific detail of the screaming youth trapped in the reptile's coils, is a reinterpretation of the pathos to be found in the Vatican's *Laocoön* statue group. It's immediately obvious that there are close links between this invention and other works by the Neapolitan master whereby the picture's composition and subject focus on conflict between humans and monsters, thus betraying the painter's fascination with the occult and nature's prodigies that was perhaps most articulately expressed in the Jesuit Athanasius Kircher's inquiry into "the underworld" in mid-17th century Rome.





GIAN DOMENICO CERRINI, known as Cavalier Perugino
Carità romana (Roman Charity)
 circa 1670, oil on canvas

The iconography of *Carità romana (Roman Charity)* derives from Valerius Maximus' narration of an episode featuring an old and ailing Cimon, left to die of hunger in prison, who was rescued and nursed at the breast of his own daughter, Pero. The theme was a great 17th century favourite, partly due to Caravaggio's portrayal of the subject in his Neapolitan *Seven Works of Mercy*. The correct attribution of *Carità romana* to Cerrini, by Giuliano Briganti, came around shortly before the artwork was acquired by the Cassa di Risparmio di Perugia in 1985. In 1999, it joined the Foundation's collection. Following an initial apprenticeship in Perugia, Cerrini moved to Bologna and thence to Rome where he completed one of the major undertakings of 17th century Rome, the decoration of the dome of the Church of Santa Maria della Vittoria. Following a brief stay in Florence, where he was brought into contact with the House of Medici, he returned to Rome and lived there until his death, completing commissions for prestigious clients such as the noble Barberini, Chigi, Colonna, Corsini, Pallavicini, Rospigliosi and Spada families. Documentary sources list six paintings by Cerrini on the theme of *Carità romana*. One was listed in Mattias de' Medici's 1659 inventory of the Villa Lapeggi; another was expedited from Rome in 1666 to an unknown prince of the House of Medici; a third is listed in the 1679 inventory of goods of Cardinal Neri Corsini; in 1690 another was among the artworks owned by Gian Domenico's brother Tommaso. Two of the paintings were listed in the Perugian collections of Francesco Maria degli Azzi and Reginaldo Ansidei. In 2003 Francesco Federico Mancini suggested the Foundation's *Carità romana* be identified as the one in Degli Azzi Collection.



perugia museum of toys and games





Museo del Gioco e del Giocattolo di Perugia
(Perugia Museum of Toys and Games)

The Perugia Museum of Toys and Games provides a recreational environment where children of all ages can try out new activities that stimulate their cognitive potential and artistic, manual and creative skills; a place where the educational dimension of play is realized. Our collection is home to over three thousand items including old-fashioned toys and games, puppets and marionettes, volumes of fables and nursery rhymes, comic annuals and a number of old cameras and projectors.

Among the items of note are a serialized first edition of *Pinocchio*, a collection of 18th and 19th century optical instruments, mechanical cylinder phonographs, remote-controlled and compressed air racing cars and over a hundred slides for a magic lantern dating to 1870. A tour featuring the family, social and educational themes and the workplace walks you through the story of childhood in the 18th and 19th centuries. Museum display themes include popular toys, showtime, science fiction and school in yesteryear. Our doors are open to infants and older children including adults who may find an opportunity to awaken precious memories.



One section of the museum is dedicated to shows of all kinds: circus acts with acrobat and clown automata; the world of music embodied in gramophones and phonographs; theatre with puppets, marionettes and Chinese shadows; forbears of the cinema in a collection of optical toys and instruments. The last evokes the nature of illusion itself through a variety of optical contraptions to arouse our visitors' curiosity.

The museum's magic lantern has a small room of its own where visitors can view original 18th century hand-painted slides that simulate basic movements. Visitors can also make their own thaumatrope, a Victorian-era optical toy which provides the illusion of motion. Thaumatropes are often seen as important antecedents of animation and motion pictures; the story of cinema is told through the invention of film and a display of old cameras and projectors in our studio.





Let's Imagine

This phrase symbolises children's fantasy games and is an ideal name for the section of the museum devoted to crafting games: the world where "big things" are meticulously "made small;" taking up a challenge is one way children have of projecting themselves into the future. Crafting imitation objects enables them to pick up a variety of skills that can sometimes turn out to be paths to the real world of work, developing a child's imagination and ability to share.

Children are keen observers of adult behaviour and their febrile imagination takes pleasure in imitating it. Role-playing games thus provide an interesting aperçu into how society has changed through children's eyes and how social development has conditioned children's gaming environments and established a clear polarisation between urban and rural environments.



From Science to Science Fiction

Roddy the Robot is a supporting character in the film *Forbidden Planet* (1956) where the toy-robot serves his lord and master, man. The museum's science fiction area gives pride of place to 1960s *memorabilia* with robots, rockets and spaceships which document that febrile period of era of science fiction fantasy. Episodes from the first human conquest of space feature in toys such as *Razzo con a bordo Laika* (*Laika on Board the Spacecraft – The First Dog in Space*), the Sputnik Satellite, a miniature model of Apollo 11 and super robots from 1970s Japanese mecha anime including Goldrake, Daitarn and Mazinger.



School of Yesteryear

Our life-sized reproduction of an old-fashioned Italian schoolroom evokes the environment and atmosphere of schooldays of yore with a range of authentic furnishings and teaching materials. Young visitors can try their hand at writing using fountain pen loaded with squid ink, leaf through old textbooks, and real children's exercise books of yesteryear (full of scribbles and doodles) and also read items from a collection of over a hundred copies of *Pinocchio* by Carlo Collodi and *Pinocchiate* (*Pinocchio*-inspired stories by other authors) including an 1881 first edition copy of *Giornale per i bambini* (*The Children's Weekly*—in which *Pinocchio* was first published in serial form).

You can weigh an old schoolbag in your hands and imagine the smell of a packed-lunch wafting from the lunchbox within providing an apposite link to our exhibition on the story of food in a series of six thematic display cases recounting the major changes in our diets via toy and game exhibits alluding to: prehistoric humans and hunting, domesticated animals, the marketplace, the first human settlements, the evolution of shops and le *Cucine delle nonne* (grandmas' cooking).



fuseum— brajo fuso museum park



strada Cappuccini 1R, 06131 Perugia
+39 349 5774738—info@fuseum.eu





Fuseum – Parco Museo di Brajo Fuso
(Fuseum—Brajo Fuso Museum Park)

The *Fuseum* is a museum created by Brajo Fuso between 1959 and 1980. It is set in a spacious woodland park scattered with a variety of buildings and artistic installations assembled from recovered materials, rather like a bizarre safari park inhabited by strange animals conjured up from fire extinguishers, motorcycle fuel tanks and a range of tools including funnels, shears and potato mashers.

The park also hosts several larger pieces some of which including *Cromoscolature*, *Straticromie*, *Acidocromi*, *Mobloggetti* and a peculiar series of ceramic vases can be found amid an exhibition of 120 artworks in the *Galleria*.

Standing next to the *Galleria*, *Sala Bettina* is a recently restored structure dedicated by Fuso to his wife which serves as a literary café where refreshments are provided during events sometimes held in the park.

On the upper floor, the *Sala degli Elleni* (*Home to the Greeks*: a series of eight tall figures made from recovered vehicle parts) also hosts exhibitions and cultural events.

The *Brajita* is a small cabin where Brajo and Bettina would spend the summer months and has now been transformed into an archive and documentation centre providing information on Brajo Fuso's medical patents and catalogues of his works.





BRAJO FUSO

Dopo le elezioni (After the Elections)

1946, oil on canvas

This artwork stemming from Brajo Fuso's pictorial debuts is an ingenious naif with expressionist overtones recalling the fauvist movement and incorporating Northern European formalism and chromatic tones. The artist's early works recount his first-hand experiences as a young man: war and street protest, real and imaginary characters, the daily life of a city. The overall impression is of an irrational immediacy expressed through an eccentric figurative representation derived from the avant-garde COBRA movement (which emerged in 1948) including deformations reminiscent of George Grosz and bizarre elements echoing Enrico Baj's idiosyncratic style.





BRAJO FUSO
Straticromia
1948, mixed techniques

Following his formative figurative period, Brajo Fuso's artwork rapidly became more conceptual, tending towards a marked abstract surrealism reflecting Max Ernst's and André Masson's experimentation with technique and channelling the Dadaism of Kurt Schwitters.

Straticromia is the fruit of a psychic automatism legitimising spontaneous intuitive techniques such as dripping or frottage and collage of heterogenous elements including wood, twine, and other waste materials to produce peculiar assemblages and extraordinary abstract compositions.





BRAJO FUSO
Legno (Wood)
 1962, wood, metal

The *Legni (Woods)* series indicates Brajo Fuso's sudden change of direction towards a new stylistic rigour. The artist turns his back on the neurotic fixation with abstraction which characterised his first creative decade with *accumulativa* (accumulations) and *straticromatica* (layers of colours), to embrace a reordering approach, breathing new life into waste materials and confounding chaos by interrupting the natural processes of digestion which they are destined for. This denial of uninhibited fantasy embodies an intimate elan towards an existential alternative, planned and predicated on an internal rigour expressed through a formal reductionism and chromatic essentialism.





BRAJO FUSO

La luna vista da lassù (The Moon Seen from up There)

1969, papier-mâché, plastic tubing

Preparatory missions for the first moon landing began in 1959. In 1966 the first unmanned mission touched down softly and finally, on the 20th July 1969, Neil Armstrong and Buzz Aldrin disembarked from Apollo 11 and set foot on the moon.

The first images of the lunar surface broadcast by the media inspired Brajo to embark on a series of artworks featuring our terrestrial satellite, celestial bodies and space technology. In his work *La luna vista da lassù (The Moon Seen from up There)* Brajo appears to put to rest the “spell” that had always triggered human fantasies concerning the nocturnal astral body by means of a brutal depiction of its scabrous and desert-like surface using an agglomeration of papier-mâché made from newspapers and electrical tubing.

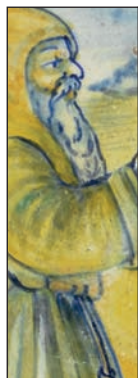


muvit— museum of wine



corso Vittorio Emanuele II 31, 06089 Torgiano (PG)
+ 39 075 9880200 — prenotazionimusei@lungarotti.it





MUVIT – Museo del Vino (MUVIT—Museum of Wine)

Since 1974 the *pars agricola* (agricultural wing) of the 17th century Palazzo Graziani Baglioni in Torgiano has been home, in a dynamic synergy with actual wine production, to the MUVIT museum which celebrates wine's cultural impact and five thousand years of wine history.

Beginning with the technical section, dominated by a monumental *torchio a trave* (wine press) and a series of archaeological finds dating from the 3rd century B.C. to the late Roman era (with a particular focus on the spread of wine production around the Mediterranean), the museum's extensive collections are grouped into three thematic clusters: *alimentazione* (food), *medicina* (medicine) and *mito* (mythology).

Among the collections featuring some of Umbria's oldest traditions, there are displays of ceramics, metalwork, glass artifacts, drawings, woodcuttings and engravings as well as a selection of interesting manuscripts and publications.

Our ceramics collection includes a range of artifacts dating from the Early Medieval era to the present day with some fine Renaissance pieces. The glassware on display spans the Roman era to the 19th century and our assortment of artisanal metalwork work includes both domestic and agricultural tools as well as more refined pieces such as a series of wafer making irons.

There are over six hundred manuscripts, woodcuttings and drawings (from Mantegna to Picasso) as well as some exquisite antique book editions.

Our mythology tour also is suitable very young children as your remarkable guide is Dionysius personified.





PHRYNOS PAINTER

Kylix

Athens, late 4th century B.C., black-figure painted cup

The *Little Masters* were a group of potters and vase painters who produced vases of the Attic black-figure style featuring well-executed figures in miniature on *Kylix*, a common type of wine-drinking cup. They were active in Athens in approximately 560–530 B.C. Phrynos Painter is the best known of this group, signing his name—*Phrynos made me, be of good cheer*—and two similar cups of his are on display in The British Museum (London) and The Museum of Fine Arts (Boston). Wine-drinking rituals during a feast in Ancient Greece featured a series of preordained steps: wine was first drawn from a large *cratere* (vat) placed in the centre of the room with a ladle-like *simpulum* to fill *oinochoai* (pouring jugs) which were then used to fill the *kylixes* (chalices).

A drinking party, known as a *symposium*, followed strict rules on when and how to drink; epitomising a wise person's mastery of moderation. However, when the practice was exported to Rome, this moderation gradually gave way to excess and the *symposium* lost its traditional characteristics; ritual *carmina convivalia* (drinking songs) became more bawdy and participants would get up and stumble around.





MASTRO GIORGIO ANDREOLI DA GUBBIO
Dish with *Childhood of Bacchus*
1528, lustreware maiolica

This lustreware dish celebrating the god's idyllic childhood is a reinterpretation of an engraving by Marcantonio Raimondi which itself was inspired by one of Raphael's artworks. A Spanish fly green illuminates the landscape. The plump bunch and individual grape little Bacchus is raising to the satyr's lips are coloured a ruby red, as is the amphora held by the latter. Mastro Giorgio used his highly refined skills and unique mastery of colour to rediscover Fantimid and Mesopotamian dynasty techniques which is how he developed the incomparable ruby lustre that so uniquely differentiated his work from other ceramics produced in Deruta or Urbino. There was no element of luck in his becoming one of the greatest ceramicists. He produced his trademark lustre by applying a fine coat of metallic powder, obtained by a reduction, to pieces that had already been glazed, obtaining different iridescent effects according to the type of metal used.





PABLO PICASSO
Baccanale
1959, linocut

Picasso let his experimental penchant loose in the field of graphic design: in addition to his paintings he made over 2,500 engravings. Producing works as an illustrator, designer, engraver and printer, not just a sculptor and painter, Picasso enjoyed the linocut technique which he used with customary stylistic panache. This engraving was made in 1959 and is part of a series on corridas, bullfighting and bacchanalia.

Sir Ronald Penrose, a keen observer and friend of Picasso's, noted that "by the 17th of November the figures of the bull, the picador and the sword had undergone a strange transformation: the bullring has been transformed into countryside and we see a dancing shepherd who, his career as a picador forgotten, now sways to pipes played by a seated companion while the bull, now a placid goat, looks on and a dove of peace flies overhead."

Mediterranean wine consumption and commerce.
Roman wine amphorae

In the 2nd century B.C. a series of great conquests made Rome the central Mediterranean pole that was increasingly frequented on long haul and coastal navigation routes. Merchant sailing ships plied the seas laden with amphorae (containing tax tributes in the form of cereals, wine and oil), to supply cities and armies. The pointed bottoms of wine amphorae made them easier to embed in sand in stowage or the beaten earth floors of wine cellars. Some amphorae still bear legible kiln markings, less frequent are inscriptions or paintings indicating the wine's provenance and, usually, the name of the magistrate officiating for that year's vintage. Once emptied, the amphorae had a variety of uses including as funeral urns, building materials or seagoing lanterns. The stylized cargo on display features Greco-Italic amphorae which were produced in Sicily, Campania and Magna Graecia.







JOE TILSON

Large dish with *Dionysos Eydendros*
1983, refractory majolica

During ancient rituals masks hung in trees were used as an apotropaic presence, averting evil. These masks are associated with Dionysius, not only due to their uses in Dionysian rites relating to the origins of theatre (where the mask becomes a symbol) but also deriving from their original meaning wherein vegetation represents the power attributed to nature, only later becoming personified as the god of vines and wine. This mask nestled in green foliage bears the Greek inscription *Dionysos Eydendros* referring to *The Lord of the Trees*, mentioned by Plutarch. The considerable size and intense colours of the dish materialise the bursting vitality of the sap of life. Joe Tilson is a leading English painter, sculptor and pop artist as well as being a ceramicist of the informal school and lives and works between London, Italy and the Aegean islands: clear allusions to the classical world are apparent in much the work by this “strange Mediterranean dada” who uses *emblemi di vita* (emblems of life) embracing the whole world.

Catonian wine press

18th century, wood, iron and stone

The monumental Catonian wine press and the two “Plinian” (relating to Pliny the Elder) presses housed in the same space were the two styles of wine press most widely used in Umbria. Archaeological remains of both types of press have been found at Cosa (Ansedonia) in the Vesuvius area. The Catonian wine press (So-called because Cato the Elder was the first to describe it in the 2nd century B.C.) was operated by two men.

Rotating the large screw on the lower part of the structure first raised the 12-metre oak beam; once raised, the screw was also used to control the beam’s descent (its weight being applied via round wooden wedges to the grapes filling the slatted container) crushing the grapes and pressing the juice out to be collected into vats for fermentation. This press comes from the Canonica winery in Gubbio and was last used in 1973.



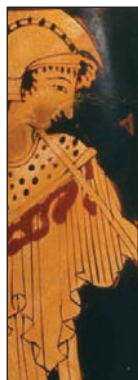


moo— museum of olives and oil



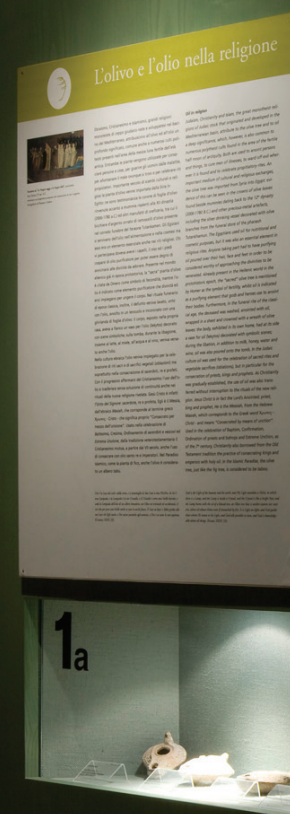
via Giuseppe Garibaldi 10, 06089 Torgiano (PG)
+ 39 075 9880200 — prenotazionimusei@lungarotti.it

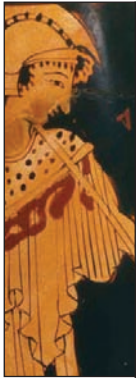




MOO – Museo dell’Olivo e dell’Olio (MOO—Museum of Olives and Oil)

Founded in 2000, the MOO located within the ramparts of Torgiano, has similar aims to its sister museum MUVIT (Museum of Wine) but in this case is dedicated to the region’s green gold. Taking an interdisciplinary approach, our museum displays explore the origins of olive cultivation as well as ancient and modern technical approaches and cultivars, with a particular focus on the history of milling and pressing olives. The museum itinerary includes a mythical dimension, exploring the centuries-old role of olive oil in daily life, its impact on the landscape and on agricultural economics as well as the cultural and economic development it has driven since antiquity. The archaeological section is followed by a rich collection of oil lamps in *L’olio come fonte di luce* (Oil As a Source of Light) section and a variety of displays explore the role of olives, olive oil and its derivatives in religion, food, medicine, sport, cosmetics, mechanics and combustion; there’s also a folklore section. Small children will enjoy a tour designed to simulate their imagination and curiosity through targeted creative activities through which a guide disguised as Athena will lead them.





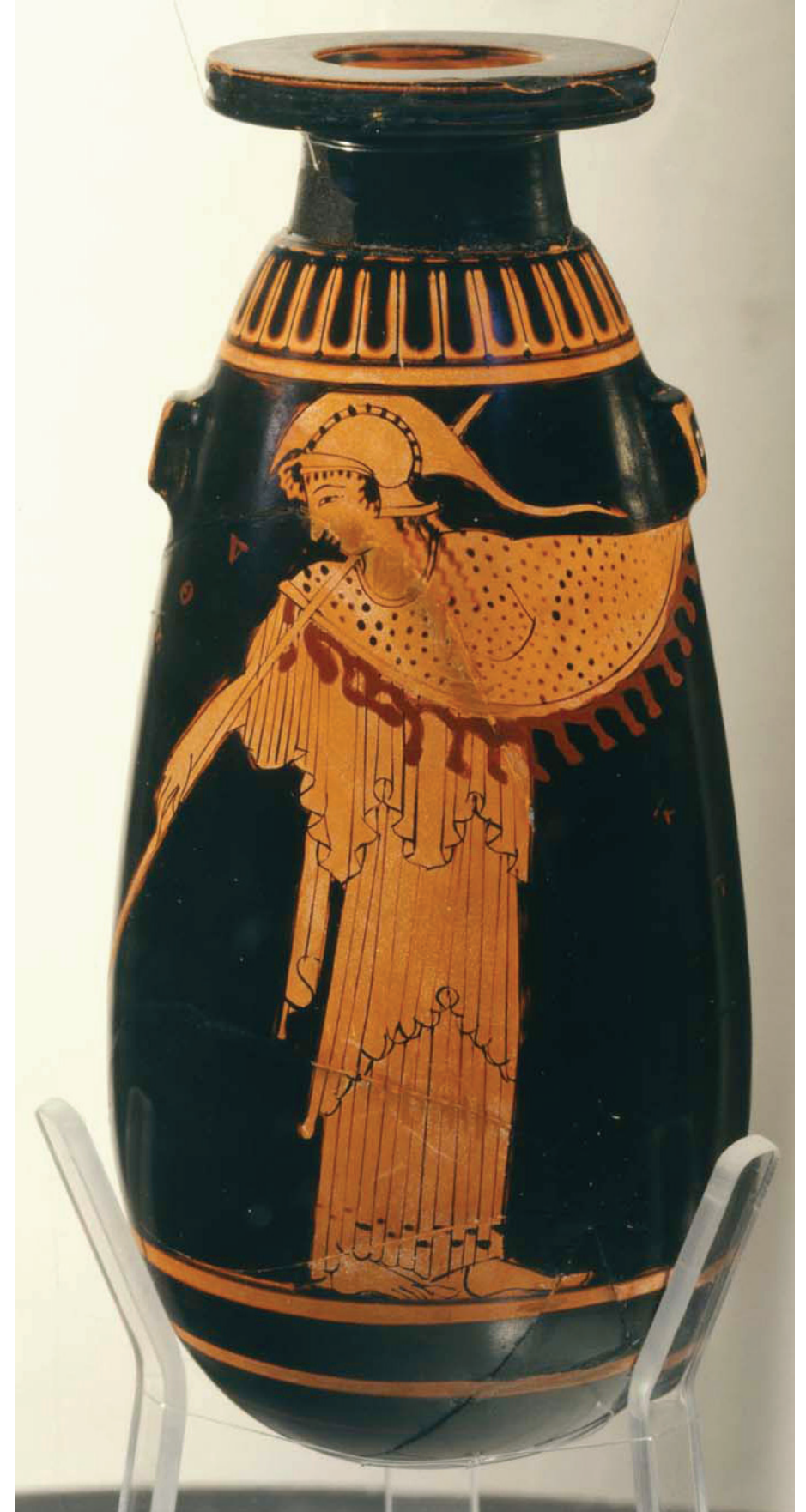
FOUNDRY PAINTER

Alabastron

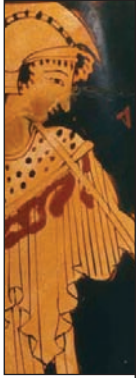
490–480 B.C., red-figure ceramic

This *alabastron* (a small vessel for holding oil) can be stylistically dated to 490–480 B.C. and is the work of fine ceramics painter known as Foundry Painter whose oeuvre is often used to illustrate the emergence of ancient creative processes such as bronze sculpture foundry work and marble carving. In this piece a young foundryman is portrayed carefully applying a blazon to the shield of the goddess Athena, shown facing him in a peacelike posture with her head thrown back and the point of her spear towards the ground.

The Greek inscription *kalos* (beautiful) refers to the artisan whose head is crowned with a laurel wreath representing *kalokagathia*, an ideal of gentlemanly personal conduct; the artefact he is working on, the shield (fruit of his art), also bears the inscription *kalos*. There is a strong link with Athena: the goddess (to whom is attributed the gift of olives to humankind) has requested the services of the young man to decorate her shield thus demonstrating the bronzeworker's ability.







Campagna Senese (Siena area)

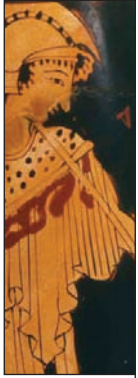
Hydraulic-Powered Olive-Press

17th to 20th century, stone, wood and metal alloy

A channel diverts water to a vertically-installed waterwheel which is partly immersed in the mill race, in the same way a watermill to grind cereals is actioned. The rotary motion is transmitted into the olive-press machinery by a series of geared wheels used to control and reduce the rotation speed, thereby increasing its power.

After running through the gearing complex, the hydraulic power rotates the large post to which the heavy millstone is attached, causing it to turn around the stone basin into which the olives were poured grinding them into a paste from which the oil was filtered. The olive mill's action could only be controlled by rediverting the supply of water to the waterwheel and emptying the mill race. The remains of a crest on the press indicate it may have belonged to a grange among the holdings of Siena's famous Medieval hospital Santa Maria della Scala.



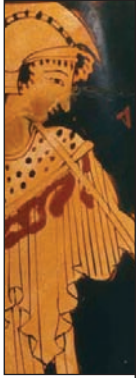


PAOLO DI GIOVANNI SOGLIANI
Pair of Staircase Lamps
 16th century, silver

Tradition staircase lamps were usually oil wick lamps with two beaks (used for the wick's discharge) but lit on only one side where the light was required and commonly inserted in niches along the walls. These vertically-assembled versions bear the stamp of the Florentine goldsmith Paolo di Giovanni Sogliani who was active from 1480 to 1520.

Producing vertical lamps seems to have been the hallmark of this innovative Tuscan goldsmith who abandoned the gothic themes favoured by his contemporaries. This pair of staircase lamps express a sort of vertical tension playing between the three elements which recall an oil wick lamp, the cuplike recipient and the base. It's interesting that the silver worker probably used a woodwork model to form a mould which was then filled.





Three-Wick Oil Lamp

7th century B.C., Parian marble

This oil lamp is a majestic example of a three-wick lamp with a flat tank extending into three shallow sectors shaped like female busts (whose rounded forms increased capacity), each featuring a beak to hold a wick, alternating with lateral holes (decorated in analogous relief) for the suspension system (which has remained intact). From the perspective of the 7th century B.C., at the end of the Daedelian period of Greek sculpture (in honour of the mythical trickster Daedalus) came the appearance of the first marble oil lamps used in votive ceremonies.

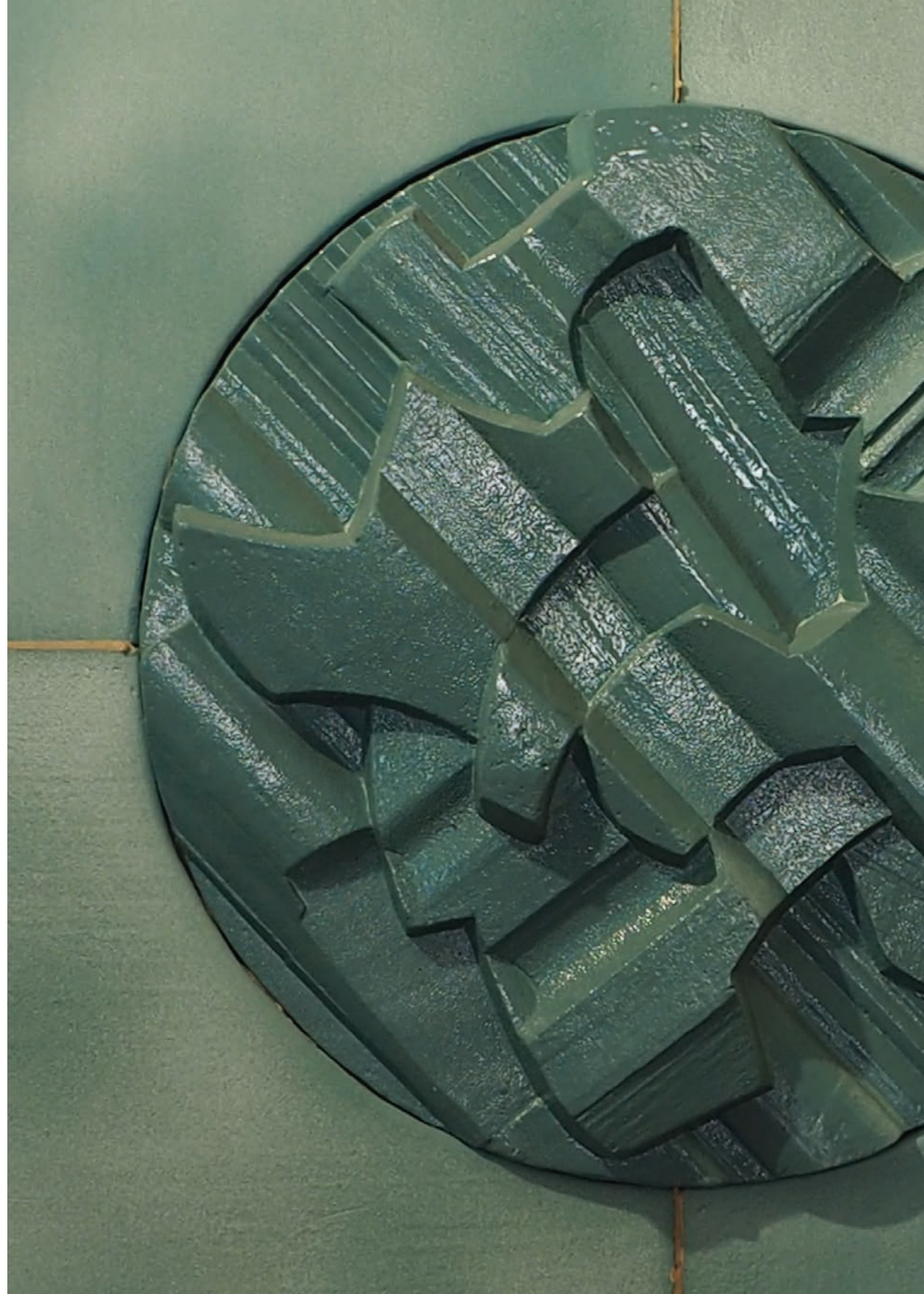
The abundance and quality of Parian marble oil lamps, which were luxury items, and countless imitations in a variety of other materials spanning a long period, show just how successful their production became. The Torgiano lamp's provenance would seem to have been a sanctuary or place of worship, probably located in Magna Grecia, for which Selinunte in Sicily seems a likely candidate.

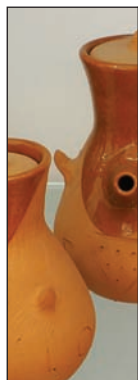


macc—
torgiano
museum
of contemporary
ceramic
art



Palazzo Malizia, p.zza della Repubblica 81, 06089 Torgiano (PG)
+39 075 988601—infopoint@comune.torgiano.pg.it



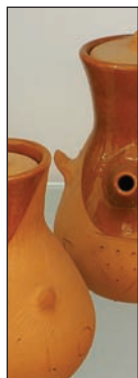


MACC – Museo d'Arte Ceramica Contemporanea di Torgiano
(MACC—Torgiano Museum of Contemporary Ceramic Art)

The MACC—Museo d'Arte Ceramica Contemporanea di Torgiano (Torgiano Museum of Contemporary Ceramic Art) is located in the Palazzo Malizia in Torgiano and hosts two major collections of works by artists who are well-known on the international ceramic art scene. The *Collezione Nino Caruso* (Nino Caruso Collection) includes a range of works beginning from the 1950s which the Sicilian master has donated to the *Comune di Torgiano* (Town of Torgiano) with which he has strong ties. The ceramic sculptures on display illustrate every stage of Caruso's artistic itinerary. The collection features a range of ornamental vessels, oil lamps and steles whose forms recall those of ancient Etruscan and African civilizations.

The *Collezione Vaselle d'Autore* (Vaselle d'Autore Collection) was begun in 1996 during the *Vaselle d'Autore per il Vino Novello* event (an annual occurrence in Torgiano to celebrate the new wine) curated that year by Nino Caruso himself. Every year three internationally-renowned artists are invited to revisit the theme of the traditional Umbrian ceramic tankard, a container with a rim that resembles the beak of the pelican. At least three of each artist's pieces are retained to join the collection which now counts over 180 works by 60 artists.





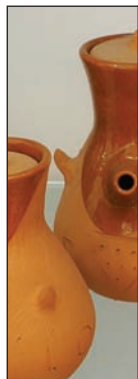
NINO CARUSO (1928–2017)
Mitovaso

Nino Caruso was born in 1928 to Sicilian parents in Tripoli, Tunisia. His first exhibition was in 1956 in Rome where he had moved two years previously after making contact with the Villa Massimo artistic community. Over the years he showed his creations in solo and collective exhibitions all over the world. In 2015 Caruso organised the landmark show *La scultura ceramica contemporanea in Italia* (Modern and Contemporary Ceramic Art in Italy) at the Galleria Nazionale d'Arte Moderna e Contemporanea. He died in Rome in 2017; in January 2020 his works were again under the spotlights in a full-fledged retrospective in Kyoto, Japan.



BETTY WOODMAN (1930–2018)
Vasella (Vessel)
1998

Betty Woodman lived between New York and Antella, in Tuscany. She began her career as a ceramic maker in 1950 intent on creating beautiful objects designed to enrich everyday life. She explored form in the shape of traditional containers such as vases, bowls and dishes. Her works refer to various cultural sources and periods (including Greece, China, Japan, Italy and the Middle East) absorbed through a combination of study and journeys to places associated with ceramic art traditions. Woodman's works are included in a number of prestigious collections around the world. The *Vasella (Vessel)*, 1998, takes the form of an iconographic distortion; deformed from a three-dimensional state to two dimensions in an innovative plastic-pictorial experiment. The spiral symbol seen in the paintwork is echoed in the ceramic matter, perhaps as an allusion to the twisting shoots of a vine.



GIOSETTA FIORONI
Vasella (Vessel)
2000

Giosetta Fioroni was born in Rome in 1932. After spending a brief period in Paris, she returned to work and live in Rome. She followed Toti Scialoja's painting course as the Rome Academy of Fine Art and her inaugural works went on show at the 7th Rome *Quadriennale* in 1955. From there on her work featured in many great exhibitions with the Venice *Biennale* in pride of place. As an eclectic painter she experimented with a variety of media and art forms including collage, photography and projection of stylized images inspired by Renaissance paintings and childhood memories. Her interest in fables was expressed in watercolours, puppet theatre, decorated boxes and other objects.

In 1993 Fioroni began to experiment with ceramics at the Bottega Gatti in Faenza (Gatti Workshop in Faenza). In 2000 Nino Caruso invited her to create a series of vessels for the MACC (Torgiano Museum of Contemporary Ceramic Art) which are redolent of her painter's soul, illustrating her spontaneous and masterful use of colour. Not only has she teased the material, shaping it with her hands but its surface has been incised and fancifully folded. At the centre of the *Vasella* a black heart evokes the sphere of feelings and intimacy.



JOE TILSON
Vasella (Vessel)
2000

Joe Wilson was born in London in 1928 and mostly lived there with frequent sojourns in Cortona and Venice. In 1950 his inaugural works were shown in an ongoing series of exhibitions intitled Young Contemporaries. In 1955 he spent time in Rome and studying with Marino Marini at the Brera Academy in Milan. The 1960s saw him join the British Pop Art movement and thereafter his work was shown all over the world.

Almost always working with pre-existing images sourced from mass media, Wilson transforms modern iconography into evocative forms (often on painted wood) attached in relief to his artworks. What apparently seem to be random accumulations of objects in incongruous juxtaposition jar with the surrounding geometrical forms, defying any possible explanation. He pays careful attention to the material value of the items used, creating visual puns where classical elements are revisited in a modern key.

In 2000 Wilson donated his own interpretation of a *Vasella* (Vessel) to the MACC. At first glimpse the piece's colour and form evoke classical terracotta but on closer inspection there is a playfully opaque opposition with archaic script and geometrical forms. The vessel's stopper evokes a vegetable form, just like the first mass-produced wine receptacles.

cams— centro di ateneo per i musei scientifici

university
of perugia
science
museums
centre—upsmc





CAMS – Centro di Ateneo per i Musei Scientifici
(*University of Perugia Science Museums Centre—UPSMC*)

The CAMS (*University of Perugia Science Museums Centre—UPSMC*) looks after gardens, museums and collections in Perugia which are regularly open to the public all year round: the Orto Medievale (The Medieval Garden), the Orto Botanico (the Botanical Garden), the Gipsoteca (Gypsotheca, a plaster cast gallery), in Perugia; the Galleria di Storia Naturale (the Natural History Gallery), the Galleria di Matematica (the Mathematics Gallery), the Museo di Anatomia Umana (the Museum of Human Anatomy), the Laboratorio di Scienze Veterinarie e Zootecniche (the Veterinary and Livestock Sciences Laboratory), and the Laboratorio di Storia dell'Agricoltura (Laboratory of Agricultural History) in Casalina, near Deruta.

Thanks to the diverse geographical origins of the various collections the centre can promote cultural interaction between the University and wider society around by facilitating training and development actions drawing on studies and research-generated content relevant to citizens' livelihoods and wellbeing; putting into practice what can currently be defined as an Italian University's third mission.

The gardens and museums are associate members of the ANMS – Associazione Nazionale dei Musei Scientifici Italiani (National Association of Italian Science Museums), the Sistema Museale della Regione Umbria Umbria (Umbria Museums Network) and the Rete Italiana dei Musei Universitari (Italian University Museums Network).



*Laocoön Cast*

This Laocoön group casting, taken from the Vatican original, is the highlight of the University of Perugia's collection of gypsum models, both in terms of the master's inventivity and of the fine craftsmanship of this duplicate. The piece, located in the upper room of the Palazzo Pontani's former warehouses, was among the Archaeological Institute's first acquisitions following its foundation by Filippo Magi who imagined and oversaw the *Gipsoteca's* creation.

The vibrant pathos of this Hellenistic sculpture gives life to the Trojan prophet, rising up to defend himself and his two sons from the clutches of Poseidon's sea serpents; the father is the central of three figures around whom the coils twine giving the impression that Virgil's scene has come to life; a heroic icon of the struggle against fate. This complete plaster cast features the forearm discovered by Pollack in 1957 and reinstated and thus works as a testament to the educational value of plaster casts, bearing witness to the vicissitudes of history on artworks.

*Allegory of the Nile Cast*

Perhaps the most representative sculpture in the Roman section of the plaster cast gallery is the *Allegoria del Nilo* (*Allegory of the Nile*) whose imposing dimensions reproduce the actual size of the ordinal marble recovered from the Campo Marzio in Rome and now on display in the Vatican Museums. The plaster cast is a fine example of the technical excellence which can be attained in this field. It was assembled from an elaborate series of individual castings which were then fused together forming an exact copy of the original sculpture. The latter is itself a 2nd century A.D. copy made of a lost original by a process which was the first step in a reproduction learning-curve of which the casts on display here represent the culmination.

This piece is the personification of an imaginary space essential to Roman culture: the land of Egypt, a place of luxuriant nature and spontaneously prolific harvests. A mighty, bearded old man, semi-reclining on a body of water with his torso raised, is surrounded by animals and symbolic creatures (such as the crocodile and the sphinx). He wears a leafy crown and holds a sheaf of ears in his right hand and in his left a horn of plenty while all around he is supported by a host of *karpoi*, an allegory of the abundant fruit to be reaped from the Nile's cycle of floods.







Ginkgo

It's not too easy to spot the *Ginkgo biloba* (L., 1771) in the woods of the Medieval Garden, labelled as *Albero della Giovinezza* (Tree of Youth). It's an intriguing specimen for a variety of reasons. The Ginkgo is the most famous living fossil of the plant genera; the term "living fossil" was coined by Charles Darwin to refer to a plant or animal whose characteristics have remained unchanged for millions of years: the Ginkgo has been around for many of those, the genus first appeared during the Permian period 270 million years ago. The Ginkgo is also one of the few Dioecious species which have the male and female reproductive structures on separate plants. The medieval garden's plant is a rare female specimen and each year produces seeds encased in a fleshy shell which, when mature, gives off a nauseating smell although it might be said that's a small price to pay for an opportunity to enjoy the beauty of such an unusual plant.

Assisana Gate

One of the prime assets of the Medieval Garden is the splendid architectural setting and atmosphere it belongs in. The main path through the garden follows the route of an Etruscan-Roman road leading South into the countryside. In the 13th century a new city gate, known as the *Porta Assisana* (Assisana Gate), was constructed on the southernmost side of the San Pietro Complex with a branch enabling travellers to reach San Francesco's city of birth not far off.

In the 16th century the San Pietro Benedictine community asked the city authorities for permission to integrate this gate into the complex with the result that, in 1587, a new gate was erected nearby. The *Porta Assisana* was originally flanked by two guard towers: one of these is still visible, the other was integrated into the complex buildings over the years. Thus, for five centuries this 13th century gateway has been part of the small monastery garden and is living proof of the city's complex history of urban planning.



*Farnetto (Italian Oak)*

Both evergreen oaks like holly oaks, and deciduous oaks like turkey or downy oaks are very widespread in Umbria although some specimens such as the *Farnetto* (*Quercus frainetto* or Italian Oak) are very rare. This tree's distribution ranges from the Balkans to Southern Italy with an uneven, punctiform presence in Umbria: specimens can be found in the woods of Collestrada and San Biagio della Valle and few other places including the small village of Farnetta (in the province of Terni) where its name has been given to the large Farnetto wood in the environs. The Farnetto is important for several reasons: it's a locally endemic plant found in a limited number of environments; it has been included on the Red List of endangered species at risk of extinction; it constitutes evidence of the historical existence of the wooded plains which covered the Umbrian landscape in pre-Roman times but have since gradually disappeared.





Welwitschia

The cold greenhouse contains a collection of desert plants among which it might be difficult to spot the small plant with two ribbonlike leaves emerging from a tuber; this is the Welwitschia (*Welwitschia mirabilis* Hook.f.), one of the world's most fascinating plants. Following its discovery in Namibia in 1859 by Friedrich Welwitsch, a specimen was acquired by The Royal Botanical Gardens at Kew in London: The director William Jackson Hooker is said to have described it as "the most extraordinary plant ever brought into the land, and also one of the ugliest". Charles Darwin is said to have called it the "duck-billed platypus" of the plant world given the Welwitschia shares characteristics with both conifers and more evolved flowering plants. This living fossil produces only two leaves that grow continuously throughout the plant's exceedingly long lifecycle which sometimes exceeds two thousand years.

Sawback Angelshark

The Natural History Gallery in Casalina houses an embalmed specimen of the Sawback angelshark (*Squatina aculeata* Cuvier, 1829) a cartilaginous fish which used to be widespread in the temperate waters of the Atlantic and Mediterranean. The squatina genus are one of three species in the family of "flat sharks" that have become very rare and are listed as Critically Endangered, in danger of global extinction especially due to non-sustainable fishing practices including net fishing and trawling. This bottom-dwelling shark favours depths of 30 to 500 metres and is harmless to human beings, feeding mostly on flatfish and marine invertebrates it captures by stationary ambush in its primary habitat on the sea bottom. Natural history museums frequently preserve biodiversity specimens of species at risk of extinction as an archival record of life on earth.





La Grande Bellezza (Resplendent Quetzal)

The Resplendent quetzal (*Pharomachrus mocinno* De la Llave, 1832) is a bird with truly splendid (emerald green and red) plumage and a marked sexual dimorphism whereby the males external tail feathers can reach a length of 105 centimetres. It's only to be found in the tropical rainforests of Central America (between 1,000 and 3,000 metres above sea level) in Mexico, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica and Panama.

The Resplendent quetzal plays an important role in the religious lives of native populations in Mexico and Central America (including among the Aztecs and Maya) where it has long been considered sacred and gave rise to the myth of the god *Quetzalcóatl* ("The winged serpent" in the ancient Nahuatl language). Its long tailfeathers were used to make elaborate headdresses and crowns of feathers to be worn by important dignitaries and high priests. This bird was also chosen as an emblem of the struggle to protect the rights of indigenous populations and in present-day Guatemala the local currency is still named the 'quetzal.'

Extensive deforestation in Central America has resulted in loss of habitat and the bird is listed as Near Threatened. The species, which has a high value for ecotourism, is protected in all of the countries where it originates.





Torus chessboard

In mathematics a torus is a doughnut-shaped circle in three-dimensional space about an axis that is coplanar with the circle; bringing to mind a topological quotient of a form that has been made by “ironing” an elastic square and conveniently “sticking” the opposite sides together. This concept was used to design an unusual chessboard; reminding us of Leonardo da Vinci’s *Mazzocchio* design from his *Codex Atlanticus*.

The exhibit on display is made of iron meaning that a game of chess or draughts can be played with lightweight magnetic pieces; however, getting them to stay in place on the positively, negatively or neutrally curved surfaces can be tricky. The final challenge is to set up the board for a game given the layout will unavoidably be somewhat different to what might normally be expected.



Phrenological cranium

The tour of the Museum of Human Anatomy finishes a section on Criminal Anthropology containing one of the museum's oldest pieces: a phrenological cranium. This item is evidence of the widespread popularity of phrenology (from Ancient Greek *phrēn*, ‘mind,’ and *logos*, ‘knowledge’). At the outset of the 19th century this discipline was developed by two German doctors Franz Joseph Gall and Johann Gaspar Spurzheim but today it’s recognised as a pseudoscience (meaning the theory aspires to be scientific but does not stand up to rules of evidence deriving from scientific experimentation).

Phrenology posited that anatomical locations in specific areas of the brain corresponded to personality traits such as intelligence, character, aggressiveness, aesthetic sensibility, a propensity for stealing or lying and friendliness, amongst others. The discipline was gradually abandoned over the course of time; today it is no longer maintained that the shape of a person’s head can define their personality traits although this idea was maintained for decades throughout the 19th century by numerous anatomists who dedicated considerable efforts to measuring craniums in order to determine an individual’s character and probable behaviour.



Waxwork Venus

The Museum of Human Anatomy features a waxwork Venus dated 1814, created by the Florentine wax model-maker Francesco Calenzuoli from whom the university of Perugia had commissioned a series of bespoke waxworks. In November 1816 the Venus, a common denomination for waxworks of the female body with removeable organs, was shipped over from Florence along with three other waxworks, in her own coffin with her head resting on a pillow covered in Turkish silk.

The outfitting of the Venus showed considerable care had been taken, particularly with regard to the materials: she had an Oriental cape in pearl-coloured Levantine fabric to preserve her modesty; the golden fringe on the cape was sourced from France; the coffin's glass top was from Bohemia; the wig of false hair with a centre-parting from Milan. Thus furnished, the waxworks were also supplied with an explanatory guide containing nineteen anatomical drawings.





Agricultural Ecosystem

The first exhibit in the Laboratory of Agricultural History is a one cubic metre model of a plot of land, featuring ears of wheat and a stuffed cock, representing an environment essential to humanity: an agricultural ecosystem. What does this mean? The agricultural ecosystem is a heavily anthropized environment where a synergy of climate, terrain, plants, animals and microorganisms provide human beings with the sustenance necessary for survival. There are an almost infinite variety of agricultural ecosystems around the globe: from the semi-natural to the totally artificial and industrialised. The history of agriculture can be traced worldwide through the interaction between agriculture and the environment and agricultural development over millennia.



Hofherr Schrantz Clayton Shuttleworth Threshing machine

The threshing machine is the largest item in the Laboratory and for over a century symbolised one of the greatest advances in the mechanisation of agriculture. Threshing is the process of separating grain from non-comestible chaff and cereal stalks, one of the most demanding manual tasks. The basic mechanism for modern threshing, a cylinder containing a rotating drum, was invented by a Scotsman Andrew Meikle in 1786. The first foreign threshing machines, of which the Hofherr Schrantz is a prime example, were brought to Italy in the late 19th century. The firm was founded in Vienna in 1869 and in 1911 collaboration was begun with Clayton and Shuttleworth, a British firm which produced engines. One interesting feature of this particular machine are the decals on the side showing the gold, silver and bronze medals won during 19th century Universal Exhibitions for excellence in the quality of threshed grain.





Violetta the Cow

The original labels on taxidermic items belonging to the Veterinary and Livestock Sciences Laboratory collections included information enabling identification of the animals: the scientific name, an inventory number, the preservation process and the taxidermist's name. One of these labels includes the animal's name: Violetta, a crossbred heifer derived from a Braunvieh and a Dutch Friesian. After she saw the day in Emilia Romagna in 1902, Ezio Marchi, the most famous Italian livestock specialist of his era, used her to study milk production; she could thus be considered an ancestor of today's Italian dairy breeds.



Colonial Section

The items in this collection are displayed as though they had just been unpacked on the return of an expedition to study colonial livestock husbandry in Africa, by a group of students from the Agricultural Training Institute and their tutors. The first explorer was Professor Ezio Marchi who spent 6 months in Eritrea in 1907 observing local pastoralists and their "ancestral techniques and practical solutions for tackling life's inherent biological problems," which he much admired. In 1911 it was the turn of Giuseppe Scassellati Sforzolini, 22, and Nallo Mazzocchi Alemanni, 24, two students who spent over a year in Somalia studying livestock husbandry and rural constructions. The last major expedition was organised by Leopoldo Franchetti who in 1913 went to Libya accompanied by two livestock specialists Carlo Pucci and Cesare Gugnoni. Italy's colonial presence was a subject of debate; the socialist Carlo Pucci, who replaced Ezio Marchi at the head of the Institute in Perugia wrote "we are glad of the invitation to join the Franchetti Mission [...] however, given my political persuasion, I have grave reserves as to the opportunity of the colonial policy."



Colophon

Responsible for the editorial coordination

Cristina Galassi

Revision of the texts and apparatus; proofreading

Chiara Cruciani

Texts by

Chiara Basta, Sara Cavatorti, Catia Chiaraluce, Chiara Cruciani, Marta Cucchia, Elena Falaschi, Gianmaria Fontana di Sacculmino, Sergio Gentili, Lorenzo Lepri, Francesco Federico Mancini, Michela Morelli, Franco Ivan Nucciarelli, Giorgio Panduri, Anna Rebella, Benedetta Sciaramenti, Giuseppe Severini, Teresa Severini, Enrico Speranza, Giulia Zeetti

Translations

Mark Charles Lwanga Robson

Photo credits

Fondazione per l'Istruzione Agraria, Perugia (S. Bellu)

Comune di Perugia (T. Clocchiatti)

Nobile Collegio del Cambio, Perugia (S. Bellu)

Fondazione Ranieri di Sorbello, Perugia (S. Bellu)

Museo del Capitolo della Cattedrale di San Lorenzo, Perugia (S. Bellu)

Post – Museo della Scienza, Perugia

Studio Moretti Caselli, Perugia (M. Panduri)

Museo Atelier Giuditta Brozzetti, Perugia (E. Curo; C. Giovagnotti)

Fondazione Cassa di Risparmio di Perugia (S. Bellu)

Museo del Gioco e del Giocattolo di Perugia

Fuseum – Parco Museo di Brajo Fuso, Perugia

Fondazione Lungarotti, Torgiano

Comune di Torgiano

Università degli Studi di Perugia (M. Maovaz; M. Cherini; R. Pellizon)

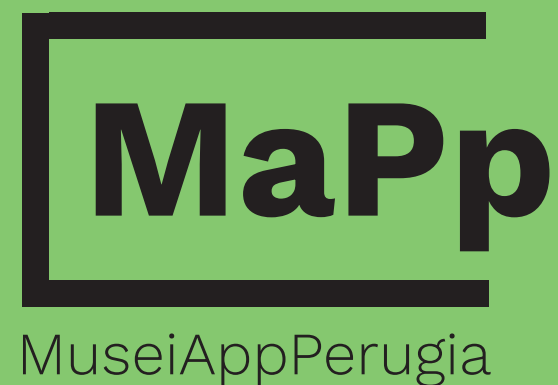
Sandro Bellu

Mario Lucio D'Arrigo

Erin Johnson

Euromedia – Web Mobile Multimedia

Raffaele Marciano



Progetto grafico: Raffaele Marciano



Regione Umbria



Comune di Perugia



Comune di Torgiano



Comune di Deruta



A.D. 1308
unipg
UNIVERSITÀ DEGLI STUDI
DI PERUGIA



Fondazione
per l'Istruzione
Agraria
CULTURA
E CULTURA

Realizzato con il contributo della Regione Umbria.
