

GRANT ALLEN'S
HISTORICAL GUIDES

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TUSCAN
TOWNS



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THE SMALLER TUSCAN TOWNS

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Fcap. 8vo. Cloth, round corners.

GRANT ALLEN'S HISTORICAL GUIDES

THE SMALLER
TUSCAN TOWNS

BY

J. W. & A. M. CRUICKSHANK

WITH THIRTY-TWO REPRODUCTIONS
FROM PHOTOGRAPHS



LONDON: GRANT RICHARDS LTD.
NEW YORK: HENRY HOLT AND COMPANY

PRINTED BY THE RIVERSIDE PRESS LIMITED

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PREFACE

THE following pages have been compiled on the principle laid down by the late Mr Grant Allen—viz. concentration on what is essential and typical. It would be impossible within the limits of a hand-book to draw attention to everything that is significant, but the aim has been to avoid any narrow rule of choice.

The writers know of no good historical account of Tuscany as a whole in English. Translations of the works of Prof. Villari, the histories of Siena by E. G. Gardner, Langton Douglas and F. Schevill, as well as the books of W. Heywood, will help the traveller. Among Italian books the *Dizionario* of Repetti gives a concise note on every important place in Tuscany. For Lucca, the "Som-mario" of Girolamo Tommasi; for Pisa, Morrona's "Pisa Illustrata"; and for Siena, the history of Giugurta Tommasi, may be read.

Among the best English books on artistic subjects are Anderson's "Architecture of the Renaissance in Italy"; Perkin's "Tuscan Sculptors"; "Italian Sculpture of the Renaissance," by L. J. Freeman; "Central Italian Painters of the Renaissance," "Florentine Painters of the Renaissance," "Study and Criticism of Italian Art," 2 vols., all by B. Berenson; H. Wölfflin's "Art of the Italian Renaissance" (translation); and from the general point of view, "The Renaissance in Italy," by J. A. Symonds. The history of Italian art which is in course of publica-

tion, by Sig. Venturi (text in Italian), is encyclopædic in range, whilst the variety of illustration will cause it to be indispensable. Volumes of the series, "Italia Artistica," deal with Prato, Val d'Arno, Siena, S. Gimignano, Volterra, Arezzo, Cortona, Montepulciano, with Chiusi, etc., and the Maremma. They are amply illustrated. We are indebted to these and other similar books, as well as to the authors of former guide-books; such as those of Gsell Fels, Murray, and Baedeker.

INTRODUCTION

TUSCANY will always have a peculiar charm for the traveller. During three hundred years, from the early times of communal life in the cities to the days of Leonardo and Michelangelo the Tuscan people lived life at first hand. It has seldom happened that personality, character, mental power and intellectual sensibility have been so free from convention and have had such complete control of society as among the Tuscan people during these centuries. What the days of Elizabeth are to an Englishman, the thirteenth, fourteenth and fifteenth centuries in Tuscany are to an Italian. A keen political consciousness, a widely spread gift of æsthetic sensibility, a high standard of achievement, an audacity tempting to spiritual encounter, a passion of wonder, brought ordinary life near to the life of intuitive imagination.

It is natural that the traveller should want to see how this remarkable society expressed itself, what sort of surroundings it provided for its activities, how it satisfied its love of beauty. Fortunately the search for such things will take him into every corner of a wonderful land; he will inevitably mix with every condition of men, he will see the life of a race having an immemorial tradition of civilisation, he will journey through a country of strangely diverse beauty. If he be of Northern race he will find the quality of the life and the art gain in piquancy by a setting different from his own. This variety in habit and the climate of a Southern land will yield a constant delight, whether the sojourn be in some great city in some wide upland valley, in some remote mountain town, among the chestnut forests, or on the strangely fascinating Maremma shore.

The history of mediæval Tuscany was determined by the vigorous individuality of its people. Their vitality

was so great, their appetite for life so absorbing, that only the strong hand of some external power sufficed to hold in check the centrifugal impulse. In the eighth century the Frankish kings, Pippin and Charles, conquered Northern and Central Italy, or rather they conquered the Lombards, who two centuries before had subdued the larger part of Italy. The Frankish conquerors governed Tuscany by setting up a powerful marquisate, which remained a real instrument of government until the death of the Countess Matilda in 1115. When the Imperial power fell into weaker hands the Tuscan towns seized their opportunity and developed municipal government under the administration of the greater citizen families. The men of Florence, Siena, Pisa and Lucca saw that "behind the sublime figures of the Pope and the Emperor, stood the people, the true source of social existence." As the cities grew into powerful states, the territorial families such as the Guidi, the Aldobrandeschi, and the Malaspina were reduced to the state of ordinary nobles and soldiers of fortune. It is worth noting that in the sixteenth and seventeenth centuries, in the days of national decline, some of these ancient feudal races having become merged in the families of condottieri and of papal nephews reappear among the minor rulers of the country.

Particularism was the undoing of the Tuscan political genius; but the vigorous individualism that was disastrous in politics was the source of the extraordinary interest we feel in the civilisation that sprang from it. Whether it was the ecclesiastical reformation under Hildebrand, or the moulding of the vulgar tongue into a beautiful language, or the revival of classical literature and art, or the stirring of conscience under Savonarola, Tuscan intellect, Tuscan imagination, Tuscan sensibility was always one of the chief among the forces at work. We still see the reflection of this intense vitality, not only in Florence, not only in the larger towns of secondary importance, but often in the villages and hamlets scattered broadcast over Tuscany. A short summary will make this clear.

. ARCHITECTURE

In architecture as in everything else the Italian was practical ; houses were built in general conformity with the habit of the time, but there was no desire to set a grand style in place of private convenience. Thus the buildings of an Italian town are characteristic, although the character is different from that of Nuremberg or Chartres. In the South the eye follows horizontal lines instead of vertical, as we may see in the Via S. Pietro at Siena, where buildings in the pointed style have been adapted to the Italian preference for breadth instead of height, for spacious harmony rather than picturesque detail. This harmony of simplicity and dignity is found in houses built for defence, such as the Castle of Poppi (in the Casentino), in the Renaissance palace of Pius II. at Pienza, and in the houses of Vignola (sixteenth century) at Montepulciano, although it must be added that in these last examples dignity is tempered by dulness.

The civic palaces of Siena, Volterra, S. Gimignano, Arezzo, Pistoia and Prato date from the thirteenth and fourteenth centuries ; they are generally adaptations of the pointed style. They are massive and dignified ; they have an extraordinary effect in giving character to their surroundings, but their builders would never have dreamed of covering them with ornamental detail common in the town halls of Germany and Belgium.

The contrast between the churches of Italy and those of the North is quite as marked, and affects each of the styles of architecture as they follow one another. The debonair humanism of the South is opposed to the asceticism of the North ; a mundane and positive habit of mind conflicts with love of the supernatural and mystical ; the Southern (of the fine periods) avoids emphasis. He thinks in terms of space rather than in the surfaces enclosing it ; he regards the whole instead of the parts.

The fortunes of the different towns in Tuscany have

been various. In Florence and Siena there are few examples of churches in the style known generally as Romanesque which served not only Italy but Western Europe up to the twelfth century; in Pisa, on the contrary, while there are interesting designs in the pointed manner such as S. Caterina, S. Francesco and S. M. della Spina, the Duomo and most of the smaller churches are in the Romanesque style; while at Lucca the important buildings are almost all Romanesque, the pointed style only occurring in the reconstructed nave of the Duomo, in S. Francesco, in S. Maria della Rosa and other small examples.

The Benedictine Church of S. Antimo near Montalcino, S. Pietro in Grado near Pisa, the Pieve of Arezzo, the Duomo of Pisa and the churches of Lucca are characteristic Romanesque buildings in different stages of development. The Cistercian Church of S. Galgano, the Duomo of Siena, and the Duomo of Arezzo are examples of Italian adaptations of pointed buildings.

The Duomo of Pienza, S. Maria delle Carceri at Prato and S. Biagio at Montepulciano represent phases of Renaissance impulse. Five or six centuries intervene between S. Antimo and S. Biagio. They have this in common, that both represent an ideal and a conviction. In the case of S. Antimo, Benedictine discipline was coincident with a simplification of forms impressive in its spacious artifice; the unbending assertion of authority, which foreshadowed the Catholic reaction of the sixteenth century, was also coincident with a simplification of forms emphasising the magisterial institutionalism of S. Biagio. •

SCULPTURE

The record of Tuscan sculptors begins with the carving of capitals, door jambs and lintels. For the most part this work is less interesting than contemporaneous Lombard carving. There is indeed often a curious lack of imagination and a want of confidence and skill in the early Romanesque carving to be found at S. Antimo, on the Pieve at

Pienza, on the capitals of the churches in the Casentino and elsewhere ; it is unrelieved by the freshness, the vivacity and *naïveté* which we find in the sculpture of S. Ambrogio at Milan.

From the middle of the twelfth century there is a continuous succession of monuments, sometimes dated and signed, showing that the individuality of the artist was emerging from the anonimity of the school. The font of Robertus at Lucca (1151), the lintel of S. Andrea at Pistoia by Gruamons (1166), and various pieces by Biduinus are among the most notable of such works. The façade and atrium of S. Martino at Lucca and the doors of the baptistery at Pisa belong to the earlier part of the thirteenth century. About the year 1250 it is probable that the group of S. Martin was made for the façade at Lucca, and about the same time what is supposed to be a portrait statue of the sculptor Guido Bigarelli was placed under the pulpit in S. Bartolommeo in Pistoia. These two notable pieces form the last link in the chain which leads up to the decisive work of Niccolo Pisano. His work on the façade of Lucca has been placed as early as 1240. It has been supposed that he worked on the outside of the baptistery at Pisa in or about 1250, in 1260 he made the pulpit for the baptistery, and the pulpit for Siena in 1266. In the pulpit of 1260 Niccolo realises the classical style which had been the aim of Romanesque sculptors throughout the twelfth century. But the academic balance, the breadth of outlook, the passionless calm of Niccolo's classical study, was ill suited to the tumultuous life of the times. The Tuscan communes had won a long and hard struggle with the territorial nobles ; the moral and religious life of the time had been deeply stirred by the example of S. Francis ; life was being valued by new standards and men were in no humour to accept abstract generalisations and reticent ceremonial as a sufficient measure of existence. That Niccolo himself felt the new and vigorous current of emotion is clear when we compare the baptistery pulpit at Pisa of 1260 with the

Siena pulpit of 1266. But it was in the pulpits made by Giovanni Pisano for S. Andrea, Pistoia, 1298-1301, and for the Duomo of Pisa, 1302-1310 (now in the Museo Civico), that we see how completely the "sweet new style" had taken the place of the classical work of 1260. The sculptures on S. Maria della Spina at Pisa, the work of Tino da Camaino at Pisa and Siena, the statues of Nino Pisano at Pisa and the sculpture on the façade of the Duomo at Siena (now renewed) belong to the same style and century.

Renaissance sculpture of the fifteenth century (apart from that of Florence) is most notable in the work of the Sienese, Jacopo della Quercia (or perhaps Guercia). He made the tomb of Ilaria del Caretto at Lucca soon after her death in 1405, the Fonte Gaya at Siena (1409-1419), the remains of which are now in the loggia of the Pal Pubblico, and, assisted by Donatello, Ghiberti and others, the font in the baptistery at Siena. The virile style of Jacopo did not exercise lasting influence, his successors preferred more placid and effeminate qualities. Delicacy of finish, sweetness of feeling and expression, conventional niceties, were more popular. Matteo Civitale successfully practised this kind of art at Lucca.

In the fifteenth and in the early part of the sixteenth century, Luca della Robbia and his descendants made many decorative reliefs in glazed earthenware. Examples occur all over Tuscany. Good pieces are found at La Verna in the Casentino, at the church of the Osservanza near Siena, at Radicofani, at Santa Fiora on Monte Amiata, in Pistoia, and at Montepulciano.

PAINTING

In Tuscany throughout the thirteenth century many men were painting: their work is more interesting in its tendencies than in its accomplishment. Paintings still in existence are ascribed to the Berlinghieri and Orlando Diodato of Lucca, to Giunta da Pisa, to Guido da Siena, to Margaritone of Arezzo, and to many others less well known.

The Sienese painters form the most interesting school that worked in the smaller towns of Tuscany. Duccio di Buoninsegna (d. 1319), Simone Martini (d. 1344), and the brothers Ambrogio and Pietro Lorenzetti (not heard of after 1348) laid a broad and wide foundation, mainly on Byzantine tradition. They developed an art differing in kind, but, in its own way, equal in importance to that of their contemporaries at Florence. Exquisite ornament, brilliant colour and sensitive line gave expression to a beauty, visionary but full of graciousness, serene and detached from things of sense. Their successors, the Sienese painters of the fifteenth century, remained strangely apart from the general current of national life. The sense for lovely colour and the gift for a certain elusive charm never entirely disappeared, but with few exceptions the painters were craftsmen rather than artists. The most complete collection of their work is in the gallery at Siena, but in many an isolated place, standing far from the busy life of people, a Sienese altar-piece brings the life of the spirit within range of a race who are born and who grow old in tilling the soil their ancestors have dwelt upon for untold generations. Of artists, not native Sienese, Pinturicchio and Bazzi painted important frescoes in the town. Bazzi also worked at Monte Oliveto and near Pienza.

The best native Pisan painter was Traini (fl. 1321-1344). His principal work is in S. Caterina; in the Museo Civico of Pisa there is an interesting collection of early crucifixes, and in the Campo Santo an immense series of frescoes of the fourteenth and fifteenth centuries.

At Prato, in the Duomo there are Florentine frescoes of the same centuries. At S. Gimignano there is much Sienese fresco painting, a series by Benozzo Gozzoli and some work by Ghirlandajo.

Two artists of distinct individuality remain to be mentioned: Piero della Francesca (d. 1492), born at Borgo S. Sepolcro; and Luca Signorelli (1441-1523). The most important work of the former is at Borgo S. Sepolcro and Arezzo, of the latter at Cortona and Oriveto.



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HOW TO USE THESE GUIDE-BOOKS

*THE portions of this book intended to be read at leisure at home, before proceeding to explore each town or monument, are enclosed in brackets [thus]. The portion relating to each **principal object** should be quietly read and digested before a visit, and referred to again afterwards. The portion to be read on the spot is made as brief as possible, and is printed in large legible type, so as to be easily read in the dim light of churches, chapels, and galleries. The **key-note words** are printed in **bold type**, to catch the eye. Where objects are numbered, the numbers used are always those of the latest official catalogues.*

Baedeker's Guides are so printed that each principal portion can be detached entire from the volume. The traveller who uses Baedeker is advised to carry in his pocket one such portion, referring to the place he is then visiting, together with the plan of the town, while carrying this book in his hand. These guides do not profess to supply practical information.

Individual works of merit are distinguished by an asterisk (); those of very exceptional interest and merit have two asterisks. Nothing is noticed in this book which does not seem to the writer worthy of attention, for its own sake or for comparison with other works of art.*

I

NORTHERN TUSCANY

MASSA

MASSA is the principal town of the district, which lies between the Apuan Alps and the sea. It is the most convenient centre for those who desire to visit the country between Pisa (distant about twenty-seven miles), and Spezzia (distant about twenty miles). There is connection by steam tram with a small harbour on the coast. The castle which overlooks the town is now used as a prison. The main feature in the town itself is the palace of the Dukes of Massa, which occupies one side of the piazza, and is now used as the provincial palace. The mountain paths which rise directly out of the town lead in all directions, and from many points there are views of the mountains, the Mediterranean, and a long stretch of coast-line. The history of the town, like that of all its neighbours, is mixed up with the politics of the Bishops of Luni, the Malaspina family, and the communes of Florence, Pisa, Lucca and Genoa. In 1428, Antonio Alberico Malaspina, Marquis of Fosdinovo, took possession of Massa, Carrara and Avenza ; he was dispossessed by Piccinino, the general of the Milanese Visconti, but in 1441 or 1442 peace was made, and the people of Massa, it is said, elected the Marquis as their lord. Carrara was added by his son Giacomo, who bought the town from the Genoese, Fregosi. The nephew of the Marquis Antonio died in 1519, leaving an only daughter, Riccarda, who in 1520 married Lorenzo Cibo, a grandson of Innocent VIII. and of Lorenzo the Magnificent, and a nephew of Leo X. One of their sons,

Alberico I. (1532-1623), began the building of the palace in Massa. Five of his male descendants ruled over Massa Carrara. Alderano I., who died in 1731, left a daughter, Maria Theresa, who married Ercole III., the last of the house of Este; their daughter married Archduke Ferdinand of Austria, and their son Francis became Duke of Modena and Duke of Massa; his son Francis lost his territories in 1859. During the Napoleonic period the Princess Eliza Baciocchi, sister of the Emperor, used the Cibo Malaspina palace as a summer residence. She also rebuilt the Duomo.

The history of Massa and the surrounding country, complicated as it is, does not differ essentially from that of many other parts of Italy. Out of the social disintegration due to the failure of the Karling Empire, the Teutonic Empire of Otto the Great and his successors re-established order by giving form and stability to such power as they found, whether to the Bishop (in this case the Bishop of Luni), or to the head of some Lombard or Frankish family, as the Malaspina. The latter, as the most effective and almost invariable supporter of the Emperor, obtained great power and ruled over wide territory. In the twelfth century, as the country became more settled, the towns began to grow. Florence, Lucca, Pisa and Siena went to war with the surrounding nobles, and in the course of the twelfth and thirteenth centuries the Aldobrandeschi, the Guidi and a host of smaller nobles were obliged to accept citizenship.

In the latter part of the fourteenth and in the fifteenth century the independence of the cities began to crumble away under the pressure of the condottieri (whom they had used to fight their battles), under the influence of the great wealth of some of the principal citizen families, and under the pervading authority of the papacy, consolidated as it had been by the close of the schism. It was this crumbling of the power of the cities that led to the establishment of the Malaspina in Massa in 1441. The last of the Malaspina married Lorenzo Cibo, and their son, as the

great-grandson of a Pope, as a descendant of the Medici banker princes, allied with the family of the great condottiere Alberigo da Barbariano, and as a representative of the ancient feudal nobility, stood in some sense for the forces which went to the making of the Italian social state in the sixteenth century. In the eighteenth century this composite force, the Cibo-Malaspina line, was allied with the last of the house of Este, and finally all were merged in the Hapsburg Duke of Modena, who was also Duke of Massa; in 1859 his territories reverted to the Italian people.

CARRARA

Carrara is the capital of the trade in marble, which is quarried in the Apuan Alps. The town was given by the Emperor Otto I. to the Bishop of Luni. In 1212 Frederick II. invested the Malaspina with the lordship. Early in the fourteenth century Castruccio Castracani occupied the country. After his death the Visconti, the della Scala and the Genoese all seem to have been interested in the place. Carrara passed at last into the hands of the Malaspina by purchase. The town may be reached from Avenza by rail or by a very picturesque drive from Massa.

The building of the **Duomo** was begun in 1272; in 1310 Andrea Pisano is said to have been concerned with it. The lower part of the western façade is arcaded in the Pisan fashion. Note that the arcading is pointed in form; in the centre is a large rose window. The proportions and the general appearance are different from those of Sta. Caterina of Pisa, but the mixture of styles and the design of the rose window recall the essential similarity of the two buildings. The door in the western façade is Romanesque in style; the capitals are carved with human figures and animals. The work is probably a reconstruction from Luni. The door on the southern flank of the building is a curious mixture of Romanesque and Renaissance feeling. The apse is Romanesque in form, much of the carving,

the cornices, hunting scenes, eagles with outspread wings, is said to have come from the Duomo at Luni.

In the interior the nave arcade rests on five columns ; the aisles are vaulted but not groined. The general effect owes its character to the Romanesque remains from the Duomo at Luni. The capitals are fine examples of carving, such as is found in Lombard churches : lions are intermixed with foliage, a dog chases a hare ; human forms also occur.

In the left aisle over the altar nearest the choir there is a crucifix from Luni ; at the end of the same aisle, close to the entrance, there is an elaborately carved Renaissance arch over the altar.

In the right aisle the altar nearest the choir is that of S. Ceccardo, the patron saint of the city. At the end of the same aisle, close to the entrance, there are the statues of SS. Mary Magdalen and Lucy at the sides of the altar.

To reach the baptistery, leave the church by a side door and cross a narrow lane.

Within the baptistery, at the back of the altar, there are fine coats-of-arms of the cities of Luni and Carrara. On the large vessel for water there is a relief of the Baptism of Christ (1527). The font is only noticeable for its many coloured marbles. Two reliefs, probably of the fifteenth century, represent (1) Madonna and Child, and (2) the Coronation of the Countess Matilda. There is also an Annunciation by a pupil of the Pisan school. The sarcophagus in which the body of S. Ceccardo was laid is also preserved here.

SARZANA

Sarzana stands near the mouth of the river Magra. It is on the border line between Tuscany and Liguria. It is the meeting-place of Genoese and Florentine influence. [In mediæval times it was under the rule of the Bishops of Luni, Otto I. having given it to Bishop Adalberto in 963. Luni suffered from its position ; it was raided by the Saracens, and in 1204 the seat of the Bishop was transferred

to Sarzana. In 1230 Sarzana was declared an Imperial city by Frederick II., and in 1313 Henry VII. deprived the Count Bishop Gherardino Malaspina of his temporal jurisdiction.

In the year 1300, when Dante was prior in Florence, an attempt was made to lessen the heat of faction by exiling the heads of both parties. The whites, including Guido Cavalcanti, were sent to Sarzana, where Guido contracted fever, of which he died after his return. The whites were released before their opponents, and although Dante was not then prior the transaction is supposed to have made him many enemies, and to have been one of the causes of his exile. In 1306, and at Sarzana, there occurred a well-attested episode in the poet's life. After he left Florence, he was appointed by his host, Francesco Malaspina of Mulazzo (a castle in the Val di Magra opposite to Filattiera), to negotiate a treaty with the Bishop. On the 6th October 1306 peace was made in the piazza at Sarzana, and in the afternoon, at Castelnuovo di Magra, the Bishop and Dante exchanged the kiss of peace.

The castle, which overlooks the town, was built by Castruccio Castracani (1281-1328). Early in the fifteenth century the place was in the hands of the Visconti of Milan, and later it was sold to the Florentines. During the invasion of Charles VIII. in 1494, Piero dei Medici came to Sarzana to negotiate with the French, who were besieging the castle. They demanded Sarzana, Pietra Santa, Pisa and Livorno. Piero ceded what was asked without difficulty. On his return to Florence he was obliged to fly from the city. The French sold Sarzana to the Genoese. A branch of the Buonaparte, a family settled in Florence in the twelfth century, came to Sarzana, and from this branch Napoleon Buonaparte was descended.]

Drive from the railway station, past the Duomo and S. Francesco to the foot of the hill on which Castruccio's **Castle** stands; from this point follow a picturesque path on foot, cross the moat and ring at the entrance. The heavy masses of masonry, the viaduct and the bridges are

distinctly striking. On entering, climb the staircase to the first level from which the central tower rises. Here is the mortuary, from which the dead were lowered one hundred and eighty feet. A stair is also supposed to lead to an underground passage to the castello in the town below. The view is exceedingly fine: to the N. lies the Val di Magra, with the villages of Vezzano, S. Stefano and Fossdinovo; to the E. lies Castelnuovo di Magra and Ortonovo; to the W. is the Mediterranean; and to the S. the coast-line towards Viareggio. In the central tower of the castle is the sala divertimento. In the floor are five openings (trabochetti), down which unwelcome or dangerous visitors journeyed to a chamber beneath. Under another part of the apartment was the torture-chamber. Hooks are fixed in the ceiling and there is a large vessel for holding boiling oil. A point of view was provided from the sala divertimento, from which the treatment of prisoners could be observed and regulated. In the upper storey of the central tower is the sleeping-room of Castruccio.

In returning from the castle turn to the R. on reaching the road. At a short distance is the Church of **S. Francesco**. The vaulting of the nave is modern, that of the transept is groined; the choir and side chapels have groined vaulting. Over the second altar to the L., Madonna and Child, with saints of the fifteenth century. In the R. transept, monument to a Bishop of the Malaspina family; in the L. transept a monument over the tomb of one of the sons of Castruccio Castracani.

The **Duomo** of Sarzana was begun in 1204. It was enlarged in 1340. In 1474 the Cardinal Filippo Calandrini caused the façade to be adorned with marble and with statues by Lorenzo di Francesco Riccomanni of Pietra Santa. In 1694 chapels were added. The marble for the façade is said to have been obtained from the ancient amphitheatre of Luni.

Within the church the nave arcade has three wide-spreading arches. The nave and aisles have wooden roofs. In the chapel to the L. of the choir there is an ancient

crucifix ascribed to the year 1138. The head is erect, the eyes are open, the expression is bland and painless. Beneath the arm of the cross to the R. stand the Virgin and one of the Maries ; below, at the side, the Kiss of Judas, the Flagellation, the Maries at the Sepulchre ; under the L. arm of the cross, S. John and one of the Maries ; beneath, the Meeting of Christ with His Mother, the Deposition and the Burial.

In the L. transept there is a large sculptured altar-piece, made in honour of Thomas of Sarzana (Pope Nicholas V.), by Leonardo Riccomanni and his nephew Francesco, the great-uncle and father of the Lorenzo who worked on the façade. This altar-piece and a similar one in the R. transept were ordered by the Cardinal Filippo Calandrini, half-brother of Nicholas V.

In the central panel of the altar-piece in honour of the Pope, is the Coronation of the Virgin ; to the R., SS. Andrew and Paul ; to the L., SS. Peter and John the Evangelist. Above is the Crucifixion, and at the top of the monument the Father Eternal. In the predella, the Pietà and the Four Evangelists. The monument is in the pointed style, and highly ornate, but flat and uninteresting. In the L. transept there is also a glazed terra-cotta relief of S. Jerome kneeling before the crucifix.

In the R. transept is the second altar-piece commissioned by the Cardinal Calandrini: the authorship is uncertain. The style shows a mixture of pointed and Renaissance forms; the artist seems to have found his work more congenial than the sculptor in the L. transept. In the central panel is the Presentation of Christ in the Temple. To the L., SS. Peter, another apostle and James as a bishop ; to the R. SS. John Baptist, Paul and Andrew. Above, the Agony in the Garden, the Flagellation, and the Crucifixion. In the highest part of the monument the Father Eternal and the Annunciation. In the predella the Crucifixion of S. Peter, the death of the Virgin, the beheading of S. John the Baptist.

PIETRA SANTA

[Pietra Santa, the principal town of the Versilia Marina, was originally held by certain nobles, feudatories of the Bishop of Lucca. Under these lords the citizens enjoyed considerable independence, electing their own consuls.

In 1168, during the war between Lucca and Pisa, Veltro di Corvaja, Lord of Pietra Santa, together with other nobles of the Versilia and Garfagnana, rebelled against Lucca, to whom they had sworn fidelity, and the town was besieged and taken by the Lucchese. The Visconti of Corvaja, however, continued to make this town their principal seat. In 1312, with the coming of Henry VII. into Italy, the Pisans, led by Ugucione della Faggiuola, made themselves masters of the Versilia and of the town. Within four years it was taken from them by Castruccio, who had married a noble lady, Pina, daughter of the Lord of Monteggioni in the Versilia.

During the next eighty years, the citizens were alternately subject to Lucca, Pisa, and to Lucca again. In 1437, after the death of Paolo Guinigi, it was sold by the Lucchese to the Genoese. From them it was taken by the Florentines and ceded by Piero dei Medici to Charles VIII., finally passing again into the hands of the Florentines in 1513.]

From the railway station the town is entered by an archway in a picturesque castellated building. On the wall is a bust of Giordano Bruno, recently placed there by the friends of Liberty in Pietra Santa.

In the piazza stands the **Collegiata of S. Martino**, on a broad platform with an unfinished campanile built in the sixteenth century. The building of the church dates from the fourteenth century, but it was restored in the nineteenth, when the present cupola replaced an earlier structure. The façade is of white marble; there is a rose window of 1474. Over the doors, sculptures of the Crucifixion, Deposition and Resurrection. In the interior most of the ornament is due to *Stagio Stagi* (1504), a native

of Pietra Santa. He made the pulpit out of a single block of marble, also the holy water fonts, the candelabra in the choir, and shared with his father in the work of carving the choir seats. At the entrance to the choir are two decorated capitals by Niccolo, the son of Matteo Civitali of Lucca.

In the sacristy is a statue of Madonna in the Pisan manner, of extraordinary charm. The features are strong and vigorous, bespeaking no complexities of feeling or ideas, only a nature well balanced and at peace within the limits of a simple life. The altar-piece is a damaged picture of Madonna and Child, painted in rich colours on a gold background.

The **Baptistry** is reached from a door in the R. transept. The baptismal font by Donato Benti has sculptures of the Seven Virtues (1389).

Near the Duomo and at right angles to it, is S. Agostino, a large aisleless building with a wooden roof. The high altar is richly inlaid with marbles of various colours. To the right and left of the altar are marble tomb slabs.

In the upper part of the piazza is the column of Liberty, with a lion on the top, erected in 1513, when Pietra Santa became part of the Florentine state. The piazza ends at the foot of the hill, on which may be seen the ruins of the ancient Rocca, formerly the seat of the Visconti of Corvaja, embellished by Paolo Guinigi, Lord of Lucca, in the fifteenth century, and frequently inhabited by Cosimo I.

On one of the houses in the piazza beside the clock tower is an inscription stating that in 1518 Michelangelo here drew out a contract for the making of the façade of S. Lorenzo in Florence by commission of Pope Leo X.

Two families of marble workers and sculptors have belonged to Pietra Santa. The family of *Ricomanni* produced four generations of sculptors in the fifteenth and early sixteenth centuries. Some of their work exists at Sarzana. In the family of the *Stagi* there was a succession of sculptors between the years 1455 and 1661. Stagio

Stagi went to Pisa about the year 1522 and spent forty years on the marble work of the interior of the Duomo.

CAMAJORE

Camajore may be reached by a tramway from Viareggio, or by a pleasant drive from Massa in a couple of hours, or in about an hour from Pietra Santa.

The piazza is entered through a castellated gateway, all that remains of the mediæval fortifications. The Collegiata of Sta. Maria Assunta was built in 1278. It has, however, been restored in an uninteresting manner. Over the door is the sacred monogram given to the citizens by S. Bernardino of Siena, with the promise that its due veneration would S. protect against plague.

To the right of the main street is the small Church of S. Michele, said to date from the eleventh century.

Following the street to the east end of the town, and turning to the left brings the visitor in a few minutes to the Badia, a Benedictine church supposed to date from the eighth century. The abbey was destroyed in 1400, but the church, although recently restored, retains its original character. The little piazza is entered through a fine gateway.

To the right of the church is a pretty cloister. The campanile is modern. The general effect of the interior is very good. The masonry is of fine quality; the forms are simple and the design spacious. The round arches of the nave arcade rest on five piers: nave and aisles are covered with wooden roofs. Over the altar is a picture in five compartments, Madonna and Child with saints, on a gold background set in a pointed design.

Camajore (Campo Maggiore) became subject to the Lucchese at an early date, and was surrounded by fortified walls in 1374. A triumphal arch in the town records the long and faithful adherence of Camajore to Lucca, and how the citizens in 1531 freed the Anziani, when besieged in the palace by certain rebels.

Two miles to the east, reached by a charming country road, lies the hamlet and church known as the **Pieve**. It stands on high ground and commands a magnificent view of the valley, of the southern peaks of the Apuan Alps, and of the lower hills in all directions, with picturesque villages crowning the steepest heights. Inside the church is a Roman sarcophagus which serves as a font. To the L. of the choir is a triptych, Virgin and Child, with SS. John, Anthony the Abbot, Augustine and a young martyr. The picture is signed : " Batista de Pisis, 1408."

PISA

[Pisa stands on the site of an Etruscan city, and traditionally its origin is of a remoter date. Owing to its position on the Ligurian frontier, the town became an important ally of the Romans during their wars with the Ligurians, and was made a Roman colony in 180 B.C. Many of the mediæval churches are built on the foundation of Roman temples. In the Campo Santo there are sarcophagi, fragments of statues, capitals and many inscriptions of the Roman period.

From the earliest times, the Pisans made their living by the sea. There is no record of a magistracy of consuls before 1033 ; but at the beginning of the eleventh century the citizens were acting independently, making war and peace on their own account. Their energy was chiefly directed towards checking the spread of the Saracen dominion northwards. Together with the Genoese, they drove out the Moslems from Corsica and Sardinia in 1004, bringing back much booty, including relics, the body of Sta. Restituuta from Corsica, and the bodies of the saints Ephesus and Potitus (afterwards made the patrons of the city), from Sardinia.

In 1063 the Pisans fought their way into the port of Palermo, burned the Saracen fleet and carried off the chains of the port, together with six shiploads of booty.

This deed is commemorated in a tablet on the façade of the Duomo, as a large part of the spoils was devoted to the foundation of the building.

The Pisans took an active share in the First Crusade. A Pisan is said to have been the first to scale the walls of Jerusalem. As he stood there, the crucifix on the top of his standard turned towards him, saying: "On, O Christian conquerors!"

In memory of this miracle the Pisan clergy have the privilege of carrying the crucifix in procession with the face towards them.

The art current in Pisa in the twelfth century gives evidence of the close connection with the East, and of the diverse interest of the citizens.

Within the city itself, during the eleventh, twelfth and thirteenth centuries, there was the same ill-assorted community of feudal barons, burghers and artisans as in the other Tuscan free towns. There were fortified houses, with the usual towers of defence in the streets, and as early as 1090 the Bishop tried to persuade the nobles to fix a height for the tower to which all must conform.

In her efforts towards expansion of dominion by the conquest of the neighbouring feudal lords, Pisa came into conflict with Lucca (1104-1110), and by maritime adventure with Genoa (1116-1130). These wars were in the main advantageous to the Pisans.

Among the feudal counts of the neighbourhood, the most distinguished was the family of the Gherardeschi, counts of Donoratico and holders of large fiefs in the *maremma* of Pisa, and Volterra. During the twelfth century, the commune of Pisa apparently possessed some form of authority over these lords. They were obliged to build palaces in the city; members of the family became captains of the Pisan fleet, judges of Cagliari, and at a later time *podestàs* of Pisa.

The Pisan nobles living in the conquered islands of the Mediterranean adopted the habits of independent princes; and the Pisan merchants, to be found on the coasts of

Africa, France, Spain, and in the Eastern ports, turned from merchants into soldiers at will.

In 1135 the Pisans attacked the Normans and made themselves masters of Amalfi, from whence they carried off, with other booty, the celebrated Pandects of Justinian, now in the Laurentian Library, Florence.

During the thirteenth century, in the fierce struggle between the Ghibelline supporters of the Emperor Frederick II. and the Guelph League of Allied Free Towns, Pisa supported the cause of the Emperor, and was thus brought into conflict with Florence. There were reverses and successes more or less indecisive, but at the time of the battle of Monteperto, in 1265, the Republic of Pisa had reached its highest point of wealth and power. It was just at this period that Niccolo Pisano was working at the baptistery.

The first great blow to the Republic was the defeat of the Pisan fleet by the Genoese at the battle of Meloria in 1284. As the Bishop was pronouncing the blessing upon the fleet before it set out, a crucifix fell from the standard of one of the ships; and this was held to be a great omen of disaster, although one of the crowd shouted: "Let God be with the Genoese, if the wind be with us." The defeat was mainly due to the treachery of one of the captains, Ugolino Gherardesca, who, judging that victory would be with the enemy, withdrew his thirty-six galleys and returned to Pisa. The number of prisoners taken by the Genoese was so large that the saying became current: "Chi vuol' veder Pisa, vada a Genova." During the dissensions which followed the disaster, Ugolino managed to make himself supreme governor. It had been arranged by treaty with Genoa that the prisoners should be released in exchange for certain Pisan castles. The prisoners, however, refused to receive freedom at such a price, and to suit his own purpose Ugolino delayed the payment of their ransom, until popular indignation was aroused.

He was also accused of a treasonable attempt to sell Sardinia, and the party of his enemies having risen to

power, he and several sons and nephews were imprisoned in the Gualandi Tower in the piazza, and the key was thrown into the river.

A brief spell of successful self-government and reconquest of territory was followed by a period of subjection under the rule of Ugucione della Faggiuola, commander of the Imperial forces, in 1313, and an able adherent of the Ghibelline party. He was master also of Lucca; but his tyrannical rule made him unpopular in both cities. While absent in Lucca, quelling rebellion, his enemies in Pisa let loose a bull in the streets as a signal of revolt, and Ugucione was forced to take refuge at Verona.

In 1323 a second blow fell upon the Republic. The fleet was defeated by Alfonso of Aragon, and Sardinia, the most important of her commercial colonies, was lost to Pisa.

The opposing factions in the city during the fourteenth century were known as the Bergolini, the party of the nobles, led by the Gambacorti, and the Raspanti, the lesser burghers, led by the Gherardeschi. Under the Gambacorti the city enjoyed a period of peaceful and orderly rule from 1369 to 1392.

The desire for self-government, however, had apparently died out of the citizens. In 1398, when the Signoria was sold by one of the Gambacorti followers to Gian Galeazzo Visconti, there was no attempt at resistance.

For more than a century Florence had been the most persistent of all the enemies of Pisa. She had attacked the Republic in the past as a stronghold of Ghibellinism; now she attacked it for having given the Visconti a new foothold in Tuscany. Pisan patriotism awoke at the sight of the Florentine forces, and the town was only taken at the end of a long siege in 1406. During the siege the Florentines behaved with peculiar barbarity towards the unhappy women and children turned out as "useless mouths"; they were branded on the face with the giglio, and sent back to die under the city walls.

The prosperity of the Pisans rapidly declined under the

self-interested rule of the Florentines, and for about eighty years Pisa gave little sign of life. It was during this period that Benozzo Gozzoli the Florentine was engaged to paint in the Campo Santo.

On the arrival of the King of France, Charles VIII., in Italy, in 1494, the Pisans, trusting that he would restore their freedom, welcomed him with joy, and overturned the Florentine Marzocco into the Arno. Charles at first was willing to assist in the defence of the city with his own troops; but after having entered into alliance with Florence he withdrew all help. For the space of fourteen years (1495-1509) the Pisans made a heroic struggle for independence. Three times the city was besieged, and it was only when the enemy attempted to turn the course of the Arno that the citizens, wasted by famine and suffering, were forced to capitulate. An immense number of the people left their homes and settled in Venice, Genoa, Naples and Palermo.

Under the Medici Grand Dukes and the house of Lorraine the fortunes of the city improved. The university was enlarged and endowed (1543), the Knightly Order of St Stephen was established in 1561, and under Ferdinand I. a good supply of water was procured, and a canal made to connect Pisa more closely with the port of Livorno.]

The Piazza del Duomo, the centre of interest in Pisa, lies withdrawn from the bustle of the streets and the commercial part of the town. The Duomo, Baptistery and Campanile are spaciouly set in an open field, and the surrounding buildings, sufficiently distant, in no way interfere with the magnificent isolation and the harmonious aspect of the three great buildings. To the north are the old town walls adjoining the line of the Campo Santo. Farther on is the house of the Opera del Duomo. To the south-east lies the Palazzo Arcivescovile, and to the south-west the great Hospital of Sta. Chiara, founded in 1258.

As one enters the piazza the mind receives an unexpected impression of beauty never to be forgotten. The

massive buildings of simple outline are covered with white marble, weathered to all shades of yellow and grey, and richly ornamented with mosaic and carving ; the effect of the whole is at once stately and debonair.

The Duomo

[The Duomo was built on the site of a previous Church of Sta. Reparata, and in Roman times a palace of the Emperor Hadrian stood in this place. The Pisans were prompted to build the new church, by the value of the treasure which they seized in an attack made on Palermo on the 6th August 1063. They carried off the chains which closed the harbour, and took five or six ships ; but they did not take the town.

The foundation-stone is said to have been laid in 1063, but if the treasure taken on the 6th August was the motive for the building it is not probable that much was done in that year. Two persons, Buschetto and Rainaldo, have been associated with the building, and various opinions have been held as to their functions and relationship. It has been supposed that Buschetto was the designer ; others have regarded him as a non-professional chairman of committee of the works. Rainaldo has been supposed to have been master of the works. Such a one was employed in 1264, but unless two men of the same name were engaged, the only connection between Buschetto and Rainaldo could have been that of forerunner and a somewhat distant successor. The church was consecrated by Pope Gelasius II. in 1118 ; it has, however, been confidently affirmed that little or nothing now remains of this church, and that in particular the façade probably dates from about 1250.

It is seldom that so little is definitely known of such an important building ; but until further discoveries are made we must rest content, and accept it as a complete and satisfactory model of the Pisan style. It represents the most ordered form of Romanesque architecture in Tuscany. The style is mature and complete, the vigour of those who

strive is replaced by the graciousness of those who have achieved. There is an impersonal quality in the design which implies the synthesis of many different tendencies ; and although these crop out here and there in a string course, or in some carved detail, the general effect depends on ripeness of judgment rather than on originality. The charm lies in the refined imagination which has fused so much human nature and so much history into a harmonious whole. The Duomo of Pisa is no palace of a great hierarchy, like S. Peter's in Rome ; it has none of the mystical luxury of S. Marco at Venice ; it has none of the studied complexity of the Duomo at Milan. It is rather a dwelling-place of the human soul, planned by a lucid mind with some universality of understanding and a quiet gaiety of spirit. If we compare the interiors of the duomos of Pisa and Siena, the general atmosphere in both is that of the Romanesque school. At Pisa this is tempered by a strong classical feeling, the tradition of the basilica is still present, at Siena the method is essentially that of the arch.]

The Exterior. The crossing of the transept is covered by an elliptical dome surrounded by an arcade of weak pointed detail. The dome itself is not large enough to take its proper place in the general mass of the building, nor does it form a serious element in the general effect of the interior.

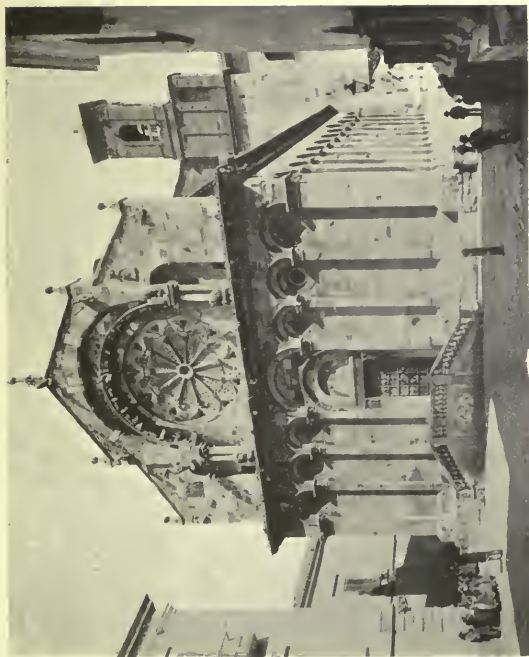
The exterior of the church is covered with arcading of one design or another. On the **western façade** there are five stages. The lowest is rather more than twice the height of those above. It is divided into seven archways, three of which are occupied by doors. The arches rest on columns with composite capitals, showing mixed influences of Corinthian and Ionic forms and Corinthian with Romanesque detail. Under the arches are circles or lozenge-shaped coffers filled with marble mosaic. The columns at the side of the centre door are richly carved with formal foliage, and above the capitals are lions of savage aspect. The arcades of the four higher stages of the façade form

open galleries. The seven arcades of the first order become nineteen in the second, while the spaces in the fourth and fifth are eight in number. The columns are of various material. The capitals are not quite uniform, but there is none of the picturesque variety found at S. Martino in Lucca. The spandrils of the arches are filled with delicate marble mosaic. The string course above the second order is carved with a vigorous Romanesque design, and other examples of the same style will be found in various parts of the church.

The charm of the façade is enhanced by gradations of colour, the wall being for the most part of warm yellow marble against which the various colours of the pillars are harmonised with subtle radiance.

The mosaics in the tympana of the western doors are modern. Over the door to the L. is the seated figure of Sta. Reparata. Over the central door, Madonna in a mandorla is supported by Angels. Over the door, to the R., Christ is enthroned with the cross of the Resurrection in his hand. Under the first arcade to the left is the sepulchral stone commemorating Buschetto. Near by is another sepulchral stone of the Queen of Majorca, whose kingdom, the Balearic Isles, was conquered by the Pisans in 1117. An inscription between the left and the central doors tells of three expeditions made by the Pisans against the Saracens in 1005, 1015, and 1033. On the right side of the central door is another rhyming inscription relating the victory of 1063, when the Pisans captured ships in the harbour of Palermo and carried off the chains that closed the port.

On the wall, to the left of the arches over the central door, is an inscription in honour of Rainaldo, and beneath is an inlaid design of a man holding a cross placed between two unicorns. The words inscribed are from the twenty-second verse of the twenty-second Psalm, in the Vulgate translation: "De ore leonis," etc. (Deliver me, O Lord, from the lion's mouth and my humility from the unicorn). The lion and the unicorn in this relation signify the evil and the



FACADE OF THE CHURCH AT TROIA

Compare with the Arcading of the Duomo at Pisa

proud, who strive to corrupt the good. In some illuminated Psalters Christ is pictured on the cross with a lion on one side and a unicorn that pierces his side on the other. On the r. of the central door is another similar design of a lion and a dragon confronting, with a tree between. These three symbols were often used in Romanesque sculpture. They probably represent the tree of life, with the dragon as the principle of evil and the lion as the principle of good.

On the summit of the façade, Madonna and Child by *Nino Pisano*.

The three doors of the west façade are the work of *Giovanni da Bologna* and his pupils, in 1602, replacing the first doors destroyed by the fire of 1596. They may be described as clever sketches in bronze.

The subject of the central door is the life of the Virgin ; of the side doors, the life of Christ. Each scene is accompanied by two symbolical emblems, with their description in Latin. It is interesting to compare this late Renaissance symbolism with the early mediæval symbolism such as we find in Romanesque work. Many of the emblems here used for the Virgin will be found in S. Bonaventura's writings in praise of Mary ; and in the "Mirror of Human Salvation." Amongst those relating to Christ several are derived from the Divine Bestiary.

Beginning with the central door, lowest panel to the left, and following on with the corresponding panels on the right :—

(1) *Left*. Birth of the Virgin. Symbols. "Foetenti cespite" (the budding rod of Aaron). "Hortus Conclusus" (the enclosed garden of Solomon).

(1) *Right*. Presentation of the Virgin in the Temple. Emblem. "Fons signatus" (the sealed Fountain of Paradise). "Imbres effugio" (the dove on the clouds).

(2) *Left*. Marriage of the Virgin. "Tantummodo fulcimentum" (the self-sustaining oak).

(2) *Right*. The Annunciation. "Rore coelesti foecundor" (refers to the legend that the oyster fertilised by the dew produced the pearl).

(3) *Left.* The Visitation. "Onustior, humilior" (a ship heavily laden, signifying that the more grace which Mary received, the more humble she became). "Non aperietur" (refers to the Temple of Solomon).

(3) *Right.* Presentation of Jesus in the Temple. "Clementiae signum" (the dove bringing the olive). "Vertor ut vertitus" (the heliotrope which turns with the sun; Mary turning to the Sun of Righteousness).

(4) *Left.* The Assumption of the Virgin. "Summa petit" (a flame mounting to the skies).

(4) *Right.* The Coronation of the Virgin. "Frangit coronat" (the pomegranate).

In the angles, to the right and left, two sundials, "Latet virtus"; in the middle, two burning torches, "Flamma innotescunt." (Both relate to the clear actions of the wise man).

The tortoises, "Tarde sed tuto," and the dogs, "Securus accedo," are emblems of prudence and courage.

Doors to the Right:

(1) *Left.* The Nativity. The rising sun driving away the clouds. "Umbras."

(1) *Right.* Visit of the Magi. "Flectentes adorant" (flowers bowing before the sun).

(2) *Left.* The Temptation. "Nullum vestigium." (The serpent leaves no trace upon the rock, so the devil left no trace upon Christ the Rock.)

(2) *Right.* The Baptism. "Sic unda salubris." (The unicorn washes its horn in the fountain.)

(3) *Left.* The Raising of Lazarus. "Vivicat rugitu." (The lion raises his dead cubs by the sound of his roaring.)

(3) *Right.* The entry into Jerusalem. "Feret ut frangar." (The eagle drops the turtle from a height, to break its shell.) An allusion to the humanity of Christ broken in the Passion. There are also the figures of an eagle holding up its young one to the sun, and a pelican piercing its breast to feed its young, both emblematic of Christ.

The figures of the tortoise and the dog are repeated as on the central door.

Doors to the Left :

(1) *Left.* The Agony in the Garden. "Emittit sponte" (the tree which distils resin). The significance is, that Christ submitted by his own will.

(1) *Right.* The Betrayal. "Cingit non stringit" (a tree encircled by ivy).

(2) *Left.* The Crowning with Thorns. "Illaesus." (The word is applied to the flower rising out of briars.)

(2) *Right.* The Flagellation. "Non frangor." (An anvil and two hammers laid upon it symbolises the unbreakable divinity of Christ.)

(3) *Left.* The Bearing of the Cross. "Bustumque, partumque." (The phoenix which prepares its own pyre, and is reborn from the ashes.)

(3) *Right.* The Crucifixion. "Ut luceat omnibus" (the lighted candle which enlightens the world). The ox, above, on each side of the door, relates to the expiatory sacrifice of the Old Law.

The arcading of the flanks of the nave is in three orders : the lower consists of flat pilasters from which spring arches with coffered ornament ; the second order is formed of flat pilasters with lintels ; the third of arch and column.

The façade of the **southern transept** is a remarkable instance of the fine effect obtained by variety of form, of colour, and proportion in which nothing exceeds and nothing falls short. The treatment of the **apse** is even more striking. Of the three orders the lower is formed of magnificent pillars with arches enclosing the usual coffered ornament. The blank windows under three of the arches are classical in detail. The second order has twice the number of arches and about half the height, and it forms an open gallery. The third order is constructed with post and lintel. It has the same number of spaces as the second, and less than half the height. The capitals are of the Ionic

type, while those of the lower orders are treated with foliage. The variety of colour, the delicacy of the decorative detail, the subtle feeling for proportion make this part of the building worthy of close attention. Everything is in the finest adjustment.

The Porta S. Ranieri in the southern transept (the door of admission to the Duomo) has a finely carved double lintel, with leafage and flower ornaments, and a running scroll which encircles symbolical animals such as the stag and the dragon. Above the lintel is a group of statues, Madonna and Child and two angels.

On the wall, to the R., is a seated figure of King David playing the harp, under a niche. Before the fire of 1596 this statue was placed over the western door. David was regarded as a type of Christ and, as such, occurs frequently in the "Mirror of Human Salvation." He was also a prophet, and foretold the Resurrection. ("Thou wilt not leave my soul in hell."—Psalm xvi. 10.) And in his prophetic character he is generally represented as a minstrel.

At the sides of the statues are two reliefs with ships approaching the Port of Pisa. If these were also originally on the western façade they would be a gloss on the inscriptions commemorating the naval victories.

The bronze doors are the work of *Bonannus*, who in 1186 made similar doors for the church of Monreale near Palermo. The scenes from the life of Christ run consecutively across the two leaves of the door, but as they are always seen divided we take them separately.

Left Door. Begin at the bottom. A row of six prophets with palm-trees between the figures.

Annunciation and Salutation. The pose of the angel is free, and the sensation of arrested motion is finely rendered. Presentation and Flight into Egypt. The Temptation and the Transfiguration. The Washing of the Feet, and the Last Supper. The Descent into Hades, and the Maries at the tomb. At the top, Christ enthroned and giving the blessing.

Right Door. At the bottom, six prophets, with palm-trees between. Above, the Nativity, and the Visit of the Magi.

The Massacre of the Innocents, and the Baptism. Notice that the women are dressed in a naturalistic fashion, and not clothed in drapery in the classical style. Their hair is plaited and not represented by parallel lines in the Romanesque fashion. The Raising of Lazarus, and the Entry into Jerusalem. The Kiss of Judas, and the Crucifixion. The Ascension and the Death of the Virgin. At the top, Madonna in glory.

These small reliefs are models of compendious narrative. The sculptor has thought out the essential point and limited himself to it. The scenes are not overcrowded. The work is more nearly allied to the Byzantine habit, by reason of its harmonious and well-ordered plan, than it is to the rude native manner.

There are indications, however, that Bonannus was not simply a copyist; the drapery, for instance, does not show the usual Byzantine peculiarities but falls in regular folds. The nimbus is not used.

***Interior.** The most characteristic view of the interior is to be had from the western end of the church. The fine colonnade of the nave is second only in magnificence to that of S. Maria Maggiore in Rome. The mind of the spectator at once turns to the idea of the classical basilica; but in addition to the nave there is also a transept more finely developed than is usual in Italian churches, and denoting northern influence, perhaps that of Bishop Guido, a Pavian who ruled the Pisan diocese from 1061 to 1076. The meeting of the classical idea with the more distinctively ecclesiastical cruciform ground plan does not interfere with the general harmony of the building.

It has been usual to assume that the nave columns were part of the booty won at Palermo in 1063, but this is hardly likely as the town was not taken and the prize seems to have consisted in shipping. It is significant that in 1604 columns of granite were brought from the islands of

Elba and del Giglio, to replace the damage done by the fire in 1595.

The Duomo differs from most of the Pisan and Lucchese churches in having galleries over the aisles and a triforium. The latter is formed of square piers from which spring round arches enclosing two smaller ones divided by a central column.

There are two aisles on each side of the nave, divided by columns from which stilted and pointed arches carry the groining. The nave has a flat wooden roof richly decorated.

Begin the examination of the monuments at the entrance door in the **southern transept**, and turn to the R. Altar, begun by the Florentine sculptor *Fancelli* and finished in 1528 by *Stagi*, a sculptor of Pietra Santa. The statue of S. Biagio over the altar, a study of emotional feeling, is ascribed to *Tribolo*.

Nearly opposite is the holy water font with a statuette of Madonna and Child.

Pass into the **Choir**. To the R. is a carved throne by *Cervellesi* (1536), and behind pictures of SS. Margaret and Catherine by *Andrea del Sarto*. Near by is a porphyry column with a capital carved by *Stagi*. The vase was a trophy of the first crusade, brought from Jerusalem. Let into the wall above are carved panels from dismantled pulpits.

1. The Flight into Egypt from the pulpit of S. Michele in Borgo.

2. Punishment of the damned, by Giovanni Pisano, from the old pulpit of the Duomo.

3. Adoration of the Magi, from the pulpit of S. Michele in Borgo.

The **High Altar** occupied the sculptor *Stagi* from 1545 to 1563. It has since been reconstructed. The bronze crucifix is by *Giovanni da Bologna*.

On the left side of the Choir there is another carved throne with pictures of SS. John and Peter by *Andrea del Sarto*.



Photograph: Brogi

CHRIST IN JUDGMENT

(FROM THE ROOF OF THE BAPTISTERY, FLORENCE)

Compare with the Mosaic in the Apse of the Duomo at Pisa

Panels on the wall above.

4. Nativity of Christ, from the pulpit of S. Michele in Borgo.

5. Nativity of S. John the Baptist, the Annunciation, and Visitation, by *Giovanni Pisano*, from the old pulpit of the Duomo.

6. Presentation in the Temple from S. Michele in Borgo.

The iconography of the Choir is interesting. The mosaic of the semi-dome is the striking note. The Maestà was begun by a certain Francesco in 1301; in the same year *Cimabue* was employed, and in the following year he received a payment for work done. He, however, did not finish the mosaic, which was completed by Vincino of Pistoia or Pisa about twenty years later, to whom the figure of the Virgin is attributed.

The Christ is of the ascetic type, bearded, with furrowed brow, large round eyes and hollow cheeks. The right hand is raised in blessing, the left holds the book on which appears the legend, "Ego sum lux mundi."

The heavily cushioned throne is in the style common in thirteenth-century Italian pictures and miniatures; at the sides are lions, and below, animals, probably intended to stand for the asp and the basilisk. As a whole the mosaic represents fairly the Italo-Byzantine style of the thirteenth century. It would be difficult to find any trace of the motives that stirred Niccolò Pisano forty years earlier, still less the impulse that was transforming Italian painting in the hands of Pietro Cavallini and Giotto.

Beneath the mosaic there are three tiers of pictures. Begin with the lowest to the left hand: SS. John and Luke, by the Sienese painter *Beccafumi*; the Fall of Man; Sacrifice of Isaac, by *Bazzi* (1541); Sacrifice of Noah; Sacrifice of Abel. In the centre, the Entombment of Christ, by *Bazzi* (1542); Sacrifice of Cain; Punishment of the Sons of Aaron; Moses throws down the Tables of the Law, by *Beccafumi*; the Worship of the Golden Calf, by *Beccafumi*; SS. Mark and Matthew, by *Beccafumi*.

Second tier, beginning to the left: Habakkuk brings

Food to Daniel in the Lions' Den ; the Multiplication of Loaves ; the Brazen Serpent ; Moses striking the Rock ; Moses before the Burning Bush ; Elijah fed in the Wilderness.

Upper tier : the Priests before Joshua ; Judith with the Head of Holofernes ; the Supper at Cana ; the Feast of Ahasuerus ; Samson slaying the Philistines ; Abraham entertains the Three Angels.

On the under side of the arch over the Choir, groups of angels by *Dom Ghirlandajo*.

On the walls of the Choir, above the triforium, to the L., Nativity of the Virgin ; Presentation of the Virgin ; the Sposalizio. Above the mosaic, the Annunciation. Above the triforium, to the R., the Visitation ; the Circumcision ; the Flight into Egypt.

In passing out of the Choir into the northern transept to the R. note the Altar of the Blessed Sacrament, with elaborate decoration, the gift of Cosimo III. Over the entrance door to one of the sacristies is a cast of the Resurrection of the Blessed, from Giovanni Pisano's pulpit, now in the Museo Civico.

In the semi-dome of the **northern transept**, mosaic of the Annunciation by *Gaddo Gaddi*. Behind the altar, reliefs of Adam and Eve, with Madonna and the Angel Gabriel on either side. In niches, Sta. Cristina and S. Mary Magdalen.

The windows of the **nave** are filled with stained glass of more interesting character than is usual in Italian churches. Begin in the northern aisle close to the transept. (1) The Unmoved Mover. (2) Creation of Adam and Creation of Eve. (3) Temptation, Fall and Expulsion. (4) Labour of Adam ; Sacrifice of Cain and Abel. (5) Modern. (6) Killing of Lamech ; Building of the Ark. (7) Animals going into the Ark ; the Ark upon the Waters.

On the southern side of the nave, beginning at the west end : (8) Abraham's Servant seeks a Wife for Isaac ; Scene of the Marriage. (9) Building of the Tower of Babel ; Angels destroy the Tower. (10) Modern. (11) Deceit of Jacob ; the Blessing of Esau. (12) Finding of the Cup in

Benjamin's Sack ; Moses receives the Tables of the Law. (13) God appears to Jacob (?). (14) Modern restoration ; Three Angels appear to Abraham ; Sacrifice of Isaac.

At the R. of the western door on the end wall is a Crucifixion, a fresco of the fourteenth century, with Madonna, St John and Mary Madgalen.

On the nave pier, next to the transept on the R., S. Agnes, by *Andrea del Sarto*.

On the pier opposite, Madonna and Child, by *Pierino del Vaga*.

The design of the altars in the nave has been attributed to Michelangelo, the execution to Stagi of Pietra Santa.

The fourth altar from west end in the southern aisle contains the relics of Gamaliel, Nicodemus and Abiba, brought from the Holy Land.

In the apse of the southern transept are the relics of the local saint Ranieri, who died in 1161 ; to the R. and L. are statues of SS. Epheseo and Potito (the latter originally a statue of Mars) made by *Giovanni Battista Lorenzi* in 1593.

The paintings represent S. Ranieri taking the habit ; the exorcising of one possessed ; the death of the saint ; and the miracle of the raising of the child. At the back of the altar is a marble relief of the Assumption of the Virgin ; and above there is a mosaic of the same subject.

Treasury of the Duomo

By the courtesy of those in charge the objects in the treasury may generally be seen if notice is given.

Ivory statuette, Madonna and Child, by Giovanni Pisano. It is treated with simplicity, and in most respects naturally. The poise of the body corresponds to the weight borne. The drapery is a model of severe and graceful simplicity. Madonna is not treated as a spiritual person. She has a large, heavy face ; the only trace of sensibility in it is the half-shy glance that she casts on the Child. The Child, on the other hand, is formal and conventional. There is

nothing childlike about the confident assumption of expression and pose. In spite of this the little group is a charming example of the "sweet new style."

Large coffer in Byzantine enamel. The Crucifixion and the Twelve Apostles are represented. The coffer contains a stone from Calvary.

Processional cross carried in the first crusade. The figure of Christ is represented with the eyes open, the head erect, the arms stretched out straightly and the feet apart.

Reliquary with a piece of S. Ranieri's vestment. Gilt figures on blue enamel represent Christ crucified and Christ in blessing. Date about 1200.

Reliquary with the hand of S. Bartholomew brought from Jerusalem. On the stem is a thirteenth-century enamel with angels and apostles in pointed niches.

The Baptistery

[The Pisan Baptistery is built on the scale necessary for such buildings when the rite was performed by the Bishop only twice in the year. In early times it was the custom after the celebration for the newly baptised to go in procession to the Duomo, thus symbolising their entry into the true Land of Promise. The main door of the Baptistery is therefore conveniently placed opposite to the central door of the Duomo. It was usual to associate the number eight with the idea of baptism, founding on the eight souls saved in the ark, the eight beatitudes reached through the grace received in baptism, and other analogous relationships. Hence the building, or the font, or both, were frequently made with eight sides. At Pisa the font only is octagonal.

The building was begun in 1153 under the direction of Diotisalvi, who built the Church of S. Sepolcro on the Lung'Arno Galileo.

In 1164 a tax was laid on the families in Pisa, said to have been thirty-four thousand in number, in aid of the building, which about that time had reached the first storey.



Photograph: Anderson

MADONNA AND CHILD

(BY GIOVANNI PISANO. MUSEUM, ORVIETO)

Compare with "Madonna and Child" by Giovanni Pisano, in the
Treasury of the Duomo, Pisa

It is uncertain how far the work was carried in the twelfth century, but it was far short of completion, and it was not begun again apparently till the latter half of the thirteenth century.

On the second storey of the building is the date 1278. Some critics have thought that it marks the end of the building at this period, others have considered it as the date of the beginning of the work. In the first case the sculpture of the second elevation might have been under the personal supervision of *Niccolo Pisano*; in the second it would be due to his followers.

The third storey is attributed to *Cellino di Nese*, a Sienese who was employed on the baptistery of Pistoia in 1338.]

The first elevation of the building is formed of an arcade of large arches such as those of the first storey of the Duomo.

The second elevation has an arcading of arches similar to those on the higher stages of the façade of the Duomo. Each pair of these is surmounted by a crocketed gable, and between each gable rises a tall tabernacle with pinnacles and crockets. It is uncertain how much of this detail should be attributed to the workers who either ended or began in 1278. Probably the characteristic heads on the arches, the huge busts under the gables, and the statues on the pinnacles, as well as the pointed detail of the architecture, is due to artists of the last half of the thirteenth century. The large bust over the eastern door represents Madonna with the Child; to the R., SS. John Evangelist and Mark; to the L., an unidentified figure; and then SS. Matthew and Luke. The originals of some of those recently restored are in the Museo Civico.

The extraordinary appearance of the roof is due to the combination of a conical roof, which covered the central area of the building, with a domical roof extended to cover the circular aisle.

The most characteristic quality of the architecture of the exterior is found in the treatment of the eastern and northern doors. Some authorities have placed these

details in the first decade of the thirteenth century, others in the middle of the same century.

The Eastern Door. The outer and principal pillars are deeply carved with foliage springing from bosses of magnificent leaves. There is no crude naturalism, everything is ordered, but everywhere there is life. Everything is in perfect harmony but nothing is formal. On the pillar to the L. the figures of a maiden carrying a basket and another playing a harp have an air of classical distinction, free from Byzantine tradition. The same is true of the "Labours of the Months," also on the left of the entrance. The inner pillar, on the other hand, is covered with surface decoration of leaves, sharp and spiny, such as might have been founded on some Byzantine model. The figures to the R. of the door corresponding to those of the "Labours" represent Christ in Ascension, with Madonna and eleven disciples below; the two lowest panels represent the Descent into Hades, with the inscription, "INTROITU SOLIS," and King David as a minstrel.

The door has a double **lintel**. On the first is carved the story of S. John the Baptist. To the L., S. John preaches in the wilderness, and recognises Christ as He appears. Then follows the Baptism. Farther to the R. S. John stands before Herod and is led off to prison. In the banqueting scene, the devil prompts Herodias to bid Salome ask for the head of S. John. Again the devil incites Salome and Herod, so that the evil desire of the girl is coupled with the weakness of Herod's will. Farther to the R. S. John is slain, and his head is given to the maid. To the extreme R. the disciples prepare for the burial.

On the **second lintel** there are eleven busts—in the centre, Christ; to the spectator's L., Madonna; to the R., S. John Baptist. To the R. and L. of this central group there are two evangelists and two angels. Both these lintels bear the traces of Byzantine influence. The carving is not strong, nor is it fresh. In spite, however, of mannerism, there is the ordered rhythm and something of the grace due to ancient tradition.



Photograph: J. W. Cruickshank

CAPITALS FROM S. MICHELE, PAVIA

Compare with the Byzantine-Romanesque Sculpture on the Eastern Lintel, Baptistery, Pisa

On the soffit of the circumscribing arch, the Lamb is in the centre, and on each side are busts, representing perhaps prophets or the twenty-four elders. Within the arch, Madonna and Child by *Giovanni Pisano*; to the L., S. John Baptist; and to the R., S. John Evangelist. The kneeling figure presented by S. John Baptist has not been certainly identified.

The Northern Doorway is much simpler than the Eastern. It is, nevertheless, a good example of finely ordered and sensitive Pisan work. The sculpture on the lintel has marked Byzantine character. In the centre is Zacharias with his censer; to the L., the angel; to the R., S. Elizabeth with her arms spread in prayer; beyond, at each side, a prophet; and at each end an armed figure. Above, on the lintel, rosettes or whorls of leaves.

Enter by the eastern door. **The interior** is simple. Its severity aids us in realising its spacious magnificence. Four piers and eight columns carry the structure.

Of these, nine have capitals more or less classical in character; three others recall the naturalism of Romanesque work in the eleventh and twelfth centuries. On one, harpies, dragons, lions and cubs are carved. Another has a series of hunting scenes. A man fights with a lion; another carries off a deer; a hound pounces on a fox; a stag is caught in a thicket; a bear licks her cub.

Every effort is made to represent these powerful and hurtful creatures so as to awaken awe and fear, to remind the newly baptised of the powers of darkness, against which they have been fortified.

Under the dome is the octagonal **font** for immersion, approached by three steps. The marble panels are finely wrought with lace-like decoration in a manner not uncommon in Tuscany. They are also enriched with small human heads, animals, birds, etc. The work was done in 1246 by *Guido Bigarelli*, who made the pulpit in S. Bartolommeo in Pantano at Pistoia.

To the left of the font is the ***pulpit** made by *Niccolo*

Pisano in 1260. It is one of the most interesting monuments in Italy. In it the genius of Niccolo liberated Italian sculpture from the limitations of Romanesque art. The change which he brought about was the crowning achievement of a long course of effort. Romanesque sculpture was mainly the result of the concurrent tradition of Roman and Byzantine art in the hands of the barbarian conquerors of Italy. As the barbarians were civilised, art improved. In the twelfth century a revival of classical life brought the effort of Italian sculptors more nearly into line with the natural development of Italian culture. On the Duomo at Cremona the stiff and formal figures of the prophets are rather in the nature of hieroglyphs than representations of the human form. At S. Zeno in Verona the figures have life and movement; their dignity is no longer official or ceremonial, it is the result of personal quality. In the early part of the thirteenth century classical feeling produced an amazing effect on the work of the Antelami at Parma. To the same classical influence is due the group of S. Martino and the beggar, at Lucca. Niccolo Pisano represents these classical impulses in full fruition; it only remained for him to treat the Deposition at Lucca, and the Nativity in the baptistery at Pisa with the skill of a supreme craftsman, and the imagination of a great artist. This, however, does not exhaust the interest of Niccolo's pulpit. No sooner had Niccolo perfected his art as the result of classical impulses than an opposing movement, traceable to what may be called generally the Romantic impulse in France, proved to be the master force for the time. It affected Niccolo even in the Pisan pulpit. It is more distinctly marked in the Sienese pulpit, made some six years later. It is still more evident in the work of his scholars and disciples.

The pulpit of 1260 is simple as compared to the later examples. The panels are divided by columns instead of by sculptured figures, or even more elaborate compositions. The pulpit rests on columns instead of on the forms of heroes, archangels, evangelists, and Virtues, as in the



Photograph: Alinari

PULPIT IN THE CHURCH OF GROPINA, IN VAL D'ARNO
Compare with Pulpits in the Pisan Style at Pisa, Siena and Pistoia



pulpit (1302-1310) made by Giovanni Pisano for the Duomo. Niccolo accepted the Romanesque habit of placing his columns on the backs of lions, and made a strange and rude allegorical group for the foundation of his central pillar. He used pointed forms in his architectural detail. It is when we come to the statuettes and the panels of the Nativity, the Adoration, and the Presentation that we see the effect of classical influences.

At the corners, resting on the pillars, are statuettes which have been variously interpreted. Beginning at the side of the stair, to the L., and below the Nativity panel, the figure is probably Charity, then Power (?), typified by Hercules, Humility, Truth (?) with a dog, Innocence, with a lamb, Faith as an angel.

The first panel, that of the Nativity, is the most famous. The Annunciation is in the upper left-hand corner: the shepherds are to the R., their flocks in the lower corner. In the centre Madonna reclines in magnificent passivity. Above, the Child is cradled in an antique sarcophagus. In the foreground Joseph sits in contemplation beside the women, who wash the Child. Madonna is perhaps the most popular of all Niccolo's creations. The sculptor is at the height of his power as an interpreter of mediæval Christian tradition through the medium of classical temper. Nor does the power of subtle blending of tendencies stop here; for while the general feeling of the panel remains classical, the general effect is distinctly picturesque. Niccolo, standing as he did between the old world and the new, had the power to assimilate impulse from both. The naturalism of the shepherds and their flocks is as noteworthy in its way as the Olympian calm of Madonna.

The sculpture of the second panel gains by its concentration on a single incident: the Adoration of the Magi. The design is more formal than that of the Nativity. Madonna is as magnificent as ever, although less debonair; the two kneeling kings are also severe and unmoved in their bearing. The only trace of emotion is in the young king who stands behind the older men.

In the Presentation in the Temple the three figures in the foreground are supremely dignified. We wonder why an art of such extraordinary quality should have so easily yielded to the romantic impulse which overspread France and Italy. Perhaps the reason was, that although Niccolo liberated art from its technical limitations, he failed, in the classical phase of his art, to liberate the spirit in his sculpture. His figures are magnificent, but they are not moved by the passion of life.

In the Crucifixion the design suffers in some degree from the lack of distinction between the central subject and the attendant incident. The treatment is not historical. There are no thieves, no centurion, no soldiers. In the upper part of the panel, to the L., there is the allegorical figure of the Church; and to the R., an angel thrusts aside the allegorical figure of the Synagogue. On the one side of the cross the group around the fainting Virgin is rather formal and official. The Jews, crowded together on the other side, some angry, all commonplace, do not recognise that the birthright is passing from them. They are sufficiently satisfied with the triumph of an ordered system over a new ideal.

The last panel represents the Judgment. It has been damaged. A large number of the figures are headless, but even so it is possible to see with what care the work has been planned. Christ is seated, surrounded by the symbols of the Evangelists; to the spectator's L. are the Apostles, and beneath them the elect. To the R., the damned are driven into the presence of Satan. It is on this panel that the coming change in Niccolo's style is made clear. The Kings in the Adoration of the Magi should be compared with the Apostles. These latter are men keenly alive, their understandings are moved by the drama which is enacted. They are not the official assessors of a judge nor are they merely members of a hierarchical caste; they are individualities each impelled according to his character. The figure of Christ is animated by a new feeling of which there is hardly a trace in the earlier panels. It exceeds the

Christ of Michelangelo's Judgment as much in spiritual insight as it excels Antelami's Christ on the Parma baptistery in technical power.

Every impulse that moved the Italian mind from the twelfth century to the fourteenth century has left its mark on the Baptistery. The cultivated and delicate formalism of Byzantine art, the rude vigour of the Romanesque tradition, the new style of Niccolo and Giovanni, all have their part in the making of this remarkable monument.

The Campanile

This beautiful round tower was begun in 1174, by Bonannus and Benenatus of Pisa. The work was continued by William of Innsbruck (about 1260), and the bell-storey was added later by Tommaso Pisano, pupil of Andrea Pisano, in 1350. It is generally believed that some imperfection of the foundations caused the building to lean to one side, before it had reached the third storey, and that the builders tried to correct the inclination in the upper part. The style is the same as that of the façade of the Duomo: a series of round-headed arcades divided by slender columns rendered in delicate shades of grey and yellow marble. Over the entrance door is a relief of Madonna and Child, with SS. Peter and John, by sculptors of the Pisan school. On the wall near the door are three animals—a dragon, a boar, and a bull—carved in Romanesque style. The capitals are similar to those of the Duomo, chiefly carved with foliage of classical character, with an occasional form of some animal in the Romanesque manner.

From the top of the tower there is a wide and varied view. On a clear day the island of Corsica is visible. To the south-west lie S. Pietro in Grado, Leghorn and its port. To the east stretches the valley of the Arno, thickly populated; and to the north-east are the Monti Pisani, separating Pisa from Lucca, with Bagni di S. Giuliano on the slopes, and the peaks of the Carrara mountains in the background.

The Campo Santo

[An inscription on the wall at the side of the principal entrance states that the cemetery was first planned by the Archbishop Ubaldo Lanfranchi, who deposited here several shiploads of earth from Calvary, which he had brought to Pisa in 1118. It was not until a century and a half later (in 1278), however, that the building was begun under the direction of Gherardo Sardella, from designs by Giovanni Pisano; and the work was still going on at the end of the next century.

The exterior presents a mass of wall, ornamented with shallow arcading, and with carved heads at the springing of the arches.

There are two entrances. The one nearest to the Duomo is crowned by a group of statues under a Gothic tabernacle, representing Madonna and Child, with Pietro Gambacorti, the operajo, and Giovanni Pisano, the architect, and other founders kneeling before her.

There are two Latin inscriptions near the door. One to the left announces that the repentant dead buried here shall be saved. The other, in the fourth arcade to the right, addresses the passer-by: "What thou art, I was. I am, what thou shalt be. Pray for me!"

These words strike the same note as the frescoes inside. Death is presented as the inevitable end, and the great equaliser.]

The interior gives the impression of a vast cloister, with beautiful pointed windows. It is a spacious and tranquil loggia surrounding a garden of grass plots and flower-beds.

At the springing of the arches on the outer side of the windows are one hundred and thirty-two carved heads, some of men, some of animals, and others like comic and tragic masks.

To begin with **the frescoes**.

The paintings on the walls are of the fourteenth and fifteenth centuries, but all have been much restored at

different periods, and some repainted. They are interesting rather as illustrations of the thought and feeling of their own time, than on account of their æsthetic quality.

On entering, turn to the R. Walk up the length of the corridor to the east-end wall, where there are four pictures :

(1) The Ascension (next to the chapel door).

(2) Christ rising from the Tomb (on the upper range).

(3) Christ appears to his Disciples.

(4) The Crucifixion, a large picture painted from the historical point of view.

These frescoes have been attributed to many painters. The latest authorities assign them, and the four succeeding pictures on the south wall, all to the same hand, either the Pisan, *Traini*, or the Sienese, *Lorenzetti*, or to one of their followers.

All these frescoes have been frequently restored ; but, with the help of a glass, in many individual parts something can be seen of the rich and harmonious colouring, of the elaborate ornaments and patterns, freely touched with gilding.

The South Wall

The first three pictures illustrate the Triumph of Death, the Last Judgment, and Hell. The first part of the Triumph is Death's warning to the living. A hawking party of men and women come riding through a narrow gorge between the hills, and are confronted by three open graves with corpses in different stages of decay. Just above the dead bodies stands a monk presenting a writing which warns the gay party that here they see the end of pride and vainglory. Each figure of the group is moved according to its kind. The dogs scent the ground, the horses snort and start, one stretches his neck showing his teeth. Of the three men riders, one leans forward curiously, another holds his nose, the third makes some remark about the corpses to the lady beside him, whose face is drawn with fear and compunction. Behind the monk, who has been called S. Macarius, by Vasari, a rocky path

ascends. Above is a small chapel where some hermits dwell, trying to free themselves from pride and vainglory. One reads, one milks a doe, and the wild things of the forest rest peacefully beside them.

Behind the hawking party rises a hill, and beyond this, Death, a sinister figure, pale and aged, with heavy wings, prepares to cut down the living with a great scythe. An inscription, which has disappeared since the last restoration, makes her say: "I thirst to cut short life. But most times I turn from those who call, and fall on those who turn up their noses at me." Below Death lies a heap of her victims. Some are just giving up their souls, and these are seized by devils. Under the shadow of the hill, the halt, maimed, blind and diseased folk call to Death: "Since all prosperity has left us, O Death! medicine of every ill, come and give us our last supper."

Two cherubs hold another warning above this group: "The weapons of knowledge, of riches, of nobility and of prowess avail nothing against the blows of this one. Ah reader! let not thy intellect be wasted and thy mind unprepared, lest she come upon thee in mortal sin."

On the R. is a group such as Boccaccio pictured in the gardens of Florentine villas. Men and women, gaily dressed, sit in a garden, and with hawks and lap-dogs, love and music the hours pass, and Death swoops down upon them.

The sky above is thick with devils and angels carrying off the souls. The half-human, half-beast devils seize their prey by the hair or by the feet, and hurry off to plunge them into the burning mountain on the L. The angels clasp the souls lovingly, defend them against the devils, and bear them off to the R.

In the next compartment is the scene of the general **Resurrection** and the **Last Judgment**. Christ and Mary are seated on a level, each in a rainbow-coloured mandorla. Christ raises His arm to show the wound in His side, and looks down at those who have refused salvation. On either side above are angels with the instruments of the



Photograph: Atinari

ALLEGORY FROM THE SPANISH CHAPEL, FLORENCE

Compare with the Group in the "Triumph of Death" in the Campo Santo, Pisa

Passion. Below sit the Apostles as assessors. Immediately below the thrones an archangel, probably Gabriel, holds out two scrolls: "Come ye blessed of my Father," on one; and "Depart from me ye that work iniquity," on the other. An angel on either side sounds the last trump. At the feet of Gabriel cowers Raphael, averting his face. Below him stands Michael, parting the good from the evil, as the dead rise from their graves. On the spectator's L. are the blessed, arranged in hierarchical fashion, according to their rank in the world below. At the top are the prophets and patriarchs; then saints; then kings, popes and cardinals; then laymen; and lastly women. Every face is raised in adoration, except that of a queen in the foreground, who eagerly greets a young girl stepping out of the tomb.

On the L. the guardian angels push a crowd of the damned, arranged more or less in the same hierarchical fashion, towards the cliffs of Hell. Those who are nearest to the gate are gripped by the claws and hooks of the devils inside, and these miserable ones clutch and cling to their fellows behind.

Every face is filled with selfish fear or grief. Gesture is used with singular effectiveness: hands are wrung together; those who are clasped by the shrieking victims try to disengage themselves.

In the final scene the pit of **Hell** is laid bare. Satan sits in the middle, clothed in mail. He has three faces, and in each mouth champs a sinner. According to Dante's vision, these were Judas, Brutus and Cassius; but according to Pisan tradition they represent Nebuchadnezzar, Julian the Apostate, and Atilla. Another sinner, Simon Magus, comes out from a rent in Satan's body. At the top of the picture two angels hold scrolls. On one is: "Praise, honour and glory to God whose judgments are all just and true" (Rev. xix. 1).; and on the other: "Who made earth and sea, etc." (Rev. x. 6). In the upper left corner are the Simoniacs, the Arians, and other heretics; next to them come the diviners and sorcerers.

Below, in the L., are men and women bitten by serpents. On the R. the word "Invidia" is inscribed, where the envious are punished. The writing on the third circle is nearly illegible, but the word "Gola" was readable before the last restoration. Here the gluttons are seated at a table. In the lowest row the sins of pride and vainglory are punished.

The frames of these pictures are all carefully painted with symbolical figures, and many inscriptions. Over the first scene, for instance, is Abel, the first dead man, and Cain, the first homicide.

With reference to the subjects of these remarkable pictures, it may be noted that the first, Death's warning to the living, resembles the popular rhymed fable of the thirteenth century known as "The Three Dead and the Three Living." Such writings and such pictures were the precursors of the poem called "The Dance of Death," which was acted and illustrated all over Europe in the fifteenth century. The intention was the same: to bring home to every man the certainty of death and the horrors of hell.

With this Pisan Judgment and Hell of the fourteenth century we may compare the mosaic of Torcello, where an Italo-Byzantine workman of the twelfth century closely followed Greek tradition. It is based on the Scriptures, the Psalms, Gospels and Epistles, but the treatment of the subject is abstract and traditional. There is no direct appeal to the individual. On the other hand there is a marked contrast between this picture of the Campo Santo and the sixteenth-century rendering of the Judgment, by Michelangelo, in the Sistine Chapel.

In Michelangelo's work there is no detail of punishment. It is the final resolution of good and evil, and in the presence of the Divine wrath, Nature is shaken to her very foundations. Here at Pisa there is not the dignified tradition of Torcello, still less is there the final resolution of all things as in the Sistine. The appeal here is to the individual. The artist cares nothing about the end of the

world. It is the end of each soul that he aims at. There is no wide philosophical outlook upon life. Men are altogether good or altogether evil. While the blessedness of those who enjoy the sight of God is somewhat formally rendered, on the other hand every horrible imagining springing from the mediæval terror of the unseen is used to heighten the sufferings of the damned.

The next series is a gloss upon the sermon on the Triumph of Death and the Judgment. It represents the **Lives of the first Hermits**, the "Fathers of the Desert," those who stripped themselves of all the concerns of the active life and followed after the blessedness of contemplation, enduring many temptations from evil spirits. The frescoes attributed by Vasari to the Sienese *Pietro Lorenzetti* (d. 1348) are probably the work of some follower.

Beginning at the extreme L. at the top of the picture, we see Paul, the first hermit, who withdrew to the deserts of Egypt during a time of persecution, and lived a life of solitude until his one hundred and thirteenth year, when another hermit, Anthony, came to seek him out, having been told in a vision that there dwelt another in the desert, more perfect than himself. Paul, knowing that his death was near and wishful to be alone, sent Anthony to the Bishop to ask for a cloak which should serve as a pall. When Anthony returned, Paul lay dead. Having no spade he knew not what to do, when two lions came from the interior of the forest and dug a hole large enough for a grave.

Anthony dwelt in solitude and often suffered temptation from devils, who would present themselves as women on pilgrimage. Another time he was attacked by demons and cruelly beaten, but afterwards was greatly comforted by the Lord, who appeared in a vision. In the next scene we are shown the saint making a wooden spoon, for the Egyptian monks held that "he who works not, shall not eat." Near by, S. Anthony is shown driving away devils by the sign of the cross.

S. Hilarion, a disciple of S. Anthony, led the life of a

hermit in Syria. He withdrew to Dalmatia in his old age, seeking to escape from the fame of his miracles. Here there was a dragon called a Boa, which had laid waste the country. S. Hilarion caused a heap of wood to be prepared, and commanded the Boa in the name of Christ to mount the pile and then set fire to it.

The second row, beginning at the L., shows S. Mary of Egypt, a great sinner, who lived a life of penitence in the wilderness beyond Jordan, receiving the Last Sacrament from the hands of a priest who discovered her as she was about to die.

The next scene has not been identified. The saint kneeling between two lions is probably S. Macarius, another of S. Anthony's disciples, who, having taken up the solitary life, could not make up his mind what form his penance should take, when two lions came and digged a hole big enough for a man to lie in. This being clearly an indication of the will of God, S. Macarius lay there for several years. Another scene of the temptation of a hermit by a devil disguised as a woman pilgrim is followed by the story of S. Macarius finding the skull of a heathen on the way. He asked the skull where its soul was, and the answer came: "Deep in hell." "Are there any deeper?" asked the saint. "The Jews," said the skull, "and, deeper still, the false Christians."

The next group has not been identified. The three last scenes relate to S. Onofrio, a hermit of Thebes, discovered, crawling in the wood like a wild beast, by a holy man named Paphnutius. S. Onofrio, on his death-bed, told all that he had endured, and how he had triumphed, and begged Paphnutius to go and make known his life to the world. Paphnutius buried the saint with the help of lions, but tarried in the spot, until an earthquake came, shook down his cell and broke the palm-tree above it.

In the scene immediately below, Paphnutius is tempted by a beautiful woman, and he turns from her to burn his hands in the flames. The temptress falls dead, but is restored to life by the prayers of the saint.

The acts of the hermits in the lower row have not been identified, except one. We see the fathers travelling, fishing in the river Nile, sitting by the doors of their cells. A monk seated by the bridge nursing a baby is S. Marina, who was placed in a monastery by her father, disguised as a monk. She was accused by a wicked woman of being the father of a child, and at the command of the abbot she took charge of the child, begging her bread by the wayside. Her innocence was only discovered after her death.

The lives of the hermits are set out in these frescoes with the same simplicity of intention, vigour and directness which characterises the mediæval legends. These pictures are an evidence of the tendency to make use of popular tales and moral examples both in sermons and in paintings.

"The Golden Legend," compiled about 1275, and the "Exempla" of Jacques de Vitry (d. about 1240) are evidence of the way in which the lives of the saints and popular tales were used to stir up a new spiritual life. The "Fioretti" of S. Francis, compiled probably in the fourteenth century, also illustrates the same desire to bring home the spirituality of life to all, not by abstract theory but by the experience of daily life.

Over the first door on this wall is the Assumption of the Virgin ascribed to *Lippo Memmi*. God the Father holds the aureole with both hands, and angels support it from below. Other angels hold emblems of the Virgin, such as the vase, the lily and the rose.

The next series of frescoes gives the **history of S. Ranieri**, a Pisan citizen, born 1128, who became the patron saint of the city. The paintings were begun by *Andrea da Firenze* in 1377, and finished by *Antonio Veneziano* in 1386.

Upper Series. (1) Ranieri in his youth gave himself to gay living, and one day, while singing and playing for those who danced, a holy man, the Blessed Alberto, passed by, and looked upon him with pity. Ranieri followed the holy man, was converted, and became blind with weeping for his sins. He was consoled by Christ, who appeared in a vision.

(2) Ranieri sets sail for Palestine and receives from a priest the hair shirt given to pilgrims, which he wore ever after in token of humility. In a vision he is presented to Madonna, who is seated on a throne surrounded by a court of saints.

(3) Ranieri exorcises a devil; is raised up on to a mountain by devils, and stoned. He tames leopards.

Lower Series. (4) Ranieri returns from Joppa to Pisa. He convicts a fraudulent wineseller by causing him to pour his wine through his tunic, when the water runs through and the wine remains. A devil is seated on the cask.

(5) The death of the saint. His soul is carried to heaven. In the background are Pisan buildings. The first is S. Vito, destroyed in the eighteenth century; the second is the Duomo.

(6) Destroyed.

The following three frescoes, by *Spinello Aretino* (1391-1392), relate the **story of S. Ephesus** :—

(1) *Upper row.* Ephesus, a pagan by birth, and a soldier, receives a command from Diocletian to extirpate the Christians in Sardinia. The army sets off, but Christ appears in a vision to Ephesus and forbids the enterprise.

(2) Ephesus refuses to attack the Christians. He receives a banner from S. Michael with the arms of Pisa, and the saint and archangel defend the Christians against the Pagans.

(3) Ephesus, brought before the Roman ruler, is condemned to be burned in a furnace. His persecutors are killed, while he escapes, by a miracle, but is finally beheaded.

The lower series, which told the story of S. Potitus, has almost entirely disappeared.

Passing the entrance door, the next six frescoes, by *Francesco da Volterra* (1371), give the **story of Job**. They have been much destroyed by the setting up of a large monument against the wall :

(1) Job in his prosperity, feasting with his friends and feeding the poor.

(2) Satan appears before God and demands that he may afflict Job. The destruction of the flocks and herds.

(3) Job praises God.

The lower range are destroyed, except one portion, where Job is seen seated with his three comforters.

There are no frescoes on the *west wall*.

The first on the northern wall is a map of the world, "**il mappo-mondo**." The Creator supports in his arms the great machine of the world. In the centre is the earth, surrounded by the heavens, with the planets and nine hierarchies of angels. At the foot are two doctors of the church, S. Augustine and S. Thomas Aquinas, holding books which they have written about the order of creation.

Next follow a series by *Pietro di Puccio* of Orvieto, begun in 1390 :

(1) Creation of Adam. God leads Adam into the Garden. Creation of Eve. The Fall. The Expulsion, and Adam and Eve labouring.

(2) The Offerings of Cain and Abel. The Death of Abel. God sets a Sign upon Cain. Lamech shoots Cain.

(3) The Building of the Ark. The Dove returns to the Ark. The Sacrifice of Noah.

The series of twenty-four **scenes from the Old Testament** were painted by *Benozzo Gozzoli*, from 1468 to 1484. They illustrate the histories of Noah, Abraham, Isaac, Jacob, Joseph and Moses.

The groups of figures are vividly realised in the costumes of the day (that is, of the fifteenth century), and many portraits of contemporaries were introduced. Benozzo was a master of genre, and by the depicting of much incidental detail he produced gay, animated pictures, which give a lively satisfaction to those who enjoy the representation of everyday sights. Children and animals appear in nearly every scene, and as a rule they are in no way concerned with the action of the drama. Benozzo is an admirable storyteller, and he carries us with him into his

bright world of incident, but he has no high gravity, no intimacy of insight. He presents average feeling rather than illumination. His emotion is straightforward and obvious, yet at times he seems touched with a sense of the beauty and meaning of visible things.

(4) *Lower range.* Noah and his sons make wine. The drunkenness of Noah.

(5) Noah, seated in a loggia, curses Ham.

(6) The building of the Tower of Babel. In the background, the magnificent city of Babylon.

(7) *Upper range* (over the door). The Adoration of the Magi.

(8) (At the side of the door.) The Annunciation.

(9) *Upper range.* The Temple of Belos. Abraham, who refuses to worship, is cast into a fire, but is saved by God.

(10) The contest between the herdsmen of Abraham and Lot.

(11) Destruction of Sodom. Lot and his family escaping. Lot's wife is turned into a pillar of salt.

(12) *Lower range* (under the Temple of Belos). God appears to Abraham, who with his family sets out from Ur. Abraham is blessed by Melchisedek.

(13) Sarah and Hagar quarrel. Hagar in the wilderness is comforted by an angel. Abraham entertains three angels.

(14) Eleazar sent to demand a wife for Isaac. The sacrifice of Isaac.

(15) *Upper* (next to the Destruction of Sodom). Eleazar drinks from Rebecca's jar. The feast.

(16) *Lower.* Birth of Esau. Rebecca's deceit.

(17) *Upper.* Jacob goes to Padan-Aram. Meets Rachael at the well. His marriage. He wrestles with an angel.

(18) *Lower.* The meeting of Jacob and Esau.

(19) *Upper* (over the door). The Coronation of the Virgin.

(20) S. John the Baptist and the Apostles kneeling in Adoration.

(21) *Upper*. Joseph tells his dreams to his brethren: is cast into a well, and sold to the Egyptians. He is tempted by the wife of Potiphar and imprisoned.

(22) *Below*. The brethren in Egypt. The cup found in Benjamin's sack.

(23) *Upper*. Moses as a child in the Court of Pharaoh was tested by two bowls, one with precious jewels, the other full of flames. Moses placed his hands in the flames, and so was judged to be foolish, therefore harmless. In this way he escaped death. Another miracle of Moses. The magicians' rods are turned into dragons.

(24) *Lower*. The Crossing of the Red Sea.

(25) *Upper*. Moses receives the Tables of the Law.

(26) *Lower*. Destroyed.

(27) *Upper*. The Consecration of the Tabernacle. The Brazen Serpent.

(28) *Lower*. The View from Pisgah, and the death of Moses. (Much destroyed.)

(29) *Upper*. The Crossing of the Jordan. Trumpets are blown under the walls of Jericho, and Goliath is slain.

(30) Destroyed.

On the east wall there are some unimportant pictures relating to the history of Elijah and Belshazzar's feast.

Monuments and Sculpture. Beginning at the *east end*. An Etruscan griffin in bronze, with cufic inscriptions, formerly in the Duomo.

(xxiii.) A large Roman sarcophagus with figures set in separate niches. Along this wall are several modern monuments.

South side. L. (152 and 154) An inscription in honour of the grandsons of Augustus.

(158 and 155) Roman milestones.

(175) Fragments of a pulpit originally in S. Michele in Borgo.

(41) Fragment of a Roman mosaic pavement found when the steps of the Duomo were reconstructed.

An Etruscan altar with rams' heads at the corners.

(43 and 42) Etruscan urns in bronze with recumbent figures.

At the sides of the closed door (6 and 23), busts of Brutus and Hadrian.

(3) Sarcophagus with the figures of lions.

(4) Roman sarcophagus with Nereids and Tritons.

(5) Sarcophagus with lions. (51) opposite. Sarcophagus with the story of Endymion.

On the R., sarcophagus with the Chase of the Kalydonian Boar, and another with lions carved by Biduinus, a stone-cutter of the twelfth century.

West end. In the corner, an Etruscan vase on a granite pillar. Behind it a classical frieze with dolphins; on the back are sculptured panels in the style of the thirteenth century.

(61) Seated figure of Madonna and Child of the Pisan school.

Tomb of Count Gherardesca (1321).

Inscription commemorating the Pisans who fell in the war of 1848. "Andarono alla guerra da Pisa; morirono per l'Italia." (They went to battle for the sake of Pisa; they died for Italy.)

Tomb of Emperor Henry VII. of Luxembourg (1315), died at Buonconvento, by *Tino da Camaino*. Traces of colour and gilding remain. On the face of the tomb, the Twelve Apostles. Above, on the walls, are the chains of the Port of Pisa, carried off by the Genoese in 1362 and restored in part by the Florentines in 1848 and in part by the Genoese in 1860.

Tomb of Bishop Pietro di Ricci (1418), with reliefs of Faith, Hope and Charity. At each end are statues of Pisan type.

(50) Statuette of Madonna and Child.

(52) Fine Greek vase on a porphyry column, with designs of dancing nymphs and bacchanti.

North side. (56) A relief, probably Attic. Beside this, a small Romanesque font. An architrave with the story

of S. Sylvester, and the baptism of Constantine. Above this, three Romanesque capitals.

Three carved panels, of the twelfth century, in the same style as the panels of the font in the baptistery.

Carving of Christ in Glory surrounded by the symbols of the Evangelists, by Buonamicus.

A collection of sculptures of the twelfth century. Groups of the four symbols of the Evangelists. David playing the harp, etc.

Chapel. The tomb of Ligo degli Amannati (1359), by *Cellino di Nese*; and opposite, the tomb of Francesco degli Amannati. These monuments were originally in the Duomo. On the walls are fragments of frescoes in the Giotteschi manner of the fourteenth century.

Beside the chapel door. (78) Head of Achilles.

(77 and 76) Reliefs of Madonna and Child of the fifteenth century.

Opposite, a Christian sarcophagus, with a relief of the Good Shepherd.

Bust of a woman said to be Isotta da Rimini, by *Mino da Fiesole*.

(81) Relief of the fifteenth century, "Mercy." A half-length figure of Madonna and Child, by *Giovanni Pisano*.

(88) Half figure of a saint in the Pisan style.

(xxi.) Large Roman sarcophagus with the story of Hippolytus and Phaedra. This became the tomb of the Countess Beatrice (d. 1076), mother of the Countess Matilda, Marquess of Tuscany.

(88 and 92) Fifteenth-century reliefs of Charity and Hope.

Chapel of the Aulla. Contains two tombs of bishops of the fourteenth century. Altar-piece in glazed polychrome. The Assumption of the Virgin, with SS. James, Peter, Mark and a youthful martyr, work of the sixteenth century.

(26) Roman sarcophagus with marriage scenes.

(98) Small fragments of Egyptian carvings.

(125) Part of the tomb of Henry VII. The Emperor is seated, surrounded by his counsellors.

(120) An Etruscan urn. Above, on sarcophagus with the hunt of Meleager, is an old relief with the harbour of Pisa, dated 1157.

In the Via Toretta (the broad street that runs eastward from the Duomo) is the Chapel of **S. Ranieri**, which contains an old crucifix, on the left wall, in the manner of Giunta da Pisa.

Follow the Via Toretta and turn to the right into the Via S. Caterina.

S. Caterina

A convent was founded here by Beatus Ugucione de Sardi, a disciple of S. Dominic. The church was built in 1252. The façade was decorated about the year 1320.

The façade has been attributed to *Fra Guglielmo*, the disciple of Niccolò Pisano. The lower part has an arcading of three simple arches, according to the common Pisan practice. The arcading of the open galleries above is formed of cusped and pointed arches. They have been fitted to the steep lines of the gable by a series of awkward stilts. The upper part includes a round window, an unusual element in Pisan design.

Interior. To the L. of the entrance is the monument to Archbishop Salterelli (d. 1342), made by *Nino Pisano*. The bas-reliefs on the base refer to acts of the Archbishop. Above is the sarcophagus in the form of a bier. Two angels withdraw curtains, but an arcade of closely set and elaborate columns and arches destroys the effect of the figure. In the higher part of the design, the soul of the Archbishop symbolised as a child is carried up by angels. At the top of the monument Madonna and Child are attended by angels. These latter have grace and vitality. This sculpture is enclosed under a cusped and crocketed canopy similar in design to one over a door of the Campo Santo. There are others on the western gable of S. M. della Spina, and over the door of S. Michele in Borgo. The plan thus chosen for protecting sculpture is peculiarly

confusing ; the pillars destroy the unity of the group of figures, while the design of these tabernacles, overcharged as they are with detail, is in itself undignified.

To the r. of the entrance is the tomb of Gherardo di Bartolommeo di Simone, with floreated cross and sumptuous vegetation. Over it is a cusped arch and a crocketed gable.

Over the third altar, to the l., *Traini* painted the Glorification of S. Thomas Aquinas. In the upper part of the picture Christ appears in an aureole ; beneath, to the l., SS. Paul, Matthew and Luke ; to the r., Moses, with SS. John and Mark. In the centre, S. Thomas Aquinas is seated with an open writing on his knee. On a lower level stands, to the l., Aristotle ; and to the r., Plato. Below, a crowd of monks and others eager to learn look up towards the saint. Beneath the figure of S. Thomas lies Averrhoes with his books closed.

S. Thomas receives illumination from three sources. Direct rays descend on his head from Christ. From the books of Moses, the Evangelists and S. Paul rays proceed and strike the temples of Thomas. From Plato and Aristotle rays strike upward and touch the mouth. The subject matter of S. Thomas' teaching is thus declared to rest on revelation, while the form in which it is cast is philosophical. From the writings on his knee rays spread in all directions, and reach the crowd of disciples below.

At the side of this altar-piece the pulpit of S. Thomas is preserved under glass.

In the Chapel of the Rosary to the r. of the choir two statues in wood by *Nino Pisano* represent the Annunciation. The angel is a noble figure, tall, and with the gracefulness of youth. The drapery is effective and adds to our realisation of the form and poise of the figure. Madonna is grave. Her drapery gives a broader effect to the form ; her gesture is natural. The angel has no wings ; Madonna has no nimbus. Neither figure moves in the transcendental atmosphere of Simone Martini. Nor is there the deep spiritual emotion of Orcagna, nor the queenly graciousness

of contemporary French art. Nevertheless the Pisan has inspired these simple figures with a delicate harmony, a subtle sense which gives them a distinguished place in the art of the fourteenth century.

The altar-piece in this chapel, Madonna and Child, with SS. Peter and Paul, is by *Albertinelli*.

In a chapel opening out of the S. transept there is a relief of Madonna and Child, with SS. Jerome and Dominic, all in low relief and coloured. Madonna and Child are treated with charming *naïveté*.

In the **museum** of the Seminario attached to S. Caterina there are some interesting panels.

Parts of an altar-piece by *Simone Martini*. Madonna and Child, S. Dominic, S. Mary Magdalen, a peculiarly characteristic figure of S. Catherine and S. Peter Martyr.

Four panels by *Traini* :

(1) Nativity of S. Dominic. (2) SS. Peter and Paul appear to S. Dominic. (3) The Pope sees a vision of S. Dominic upholding the Church. (4) Dominicans preach to Philosophers, who throw their books into the fire.

Small panels : S. Dominic revives a child ; S. Dominic's vision of a ladder resting on him by which a monk mounts to heaven ; Death of S. Dominic.

Pass through the Piazza S. Caterina, turn to the L. along the Via S. Lorenzo, and then to the R., along the Via S. Elisabetta, which ends in the piazza in which the Museo Civico and S. Francesco are situated. The traveller may also reach the Museo from the Ponte di Mezzo. Walk along the Borgo Stretto until the arcading ends ; turn to the R. along the Via S. Francesco. Note the simple façade and campanile of Sta. Cecilia. Proceed as far as the Piazza Francesco Carrara. To the L. is the gate of the Museo Civico (entrance one franc).

Museo Civico and Picture Gallery

The buildings originally formed part of the Monastery of S. Francesco. Enter the cloister, turn to the L. into the

room in which parts of the **Pulpit**, made by *Giovanni Pisano* (1301-1311) for the Duomo, are now preserved.

A great fire happened in 1595, and a short time after the pulpit was dismantled. Models have been made to suggest the original construction. A small one stands in the room from which it is possible to form some idea of the relation of the various parts. It is interesting to contrast this work with the pulpit made by Niccolo Pisano for the baptistery in 1260, and to note the change of feeling within forty years. The subjects do not differ greatly but the differences are significant; in the design of 1260 the scene of the Massacre of the Innocents does not occur. At Siena, on the pulpit of 1266, which shows other signs of change, the Massacre is included. In the pulpit of 1301-1311 Giovanni Pisano adds to the Massacre other emotional scenes from the Passion.

In the general construction of the two pulpits the change is from simplicity to complexity. The earlier pulpit rests on simple pillars, the later largely on statues set back to back, and piled up one on the top of another. Niccolo separated the panels of his pulpit by small pillars; Giovanni uses statues as Niccolo himself had done at Siena. The visitor will find that the same kind of change has been made in other details, so that the general effect of the later work is much more elaborate. It may be suggested that what it gains in picturesqueness it loses in dignity.

No less significant is the change in the sculpture. Compare for instance the scenes of the Adoration of the Magi. In the earlier design we have a Court function, a dignified ceremonial in which each figure represents an official in a well-defined hierarchy. Gesture is measured, expression is restrained. There is no passion of wonder, hardly any emotion. The decorous group stands for a synthesis of a highly organised society. In the panel in the Museo Civico, on the other hand, individual feeling sets its mark on each figure. Madonna is concerned with the Child; the King kisses the Infant with emotion. The last of the kings, urged forward by an angel, carries the expression of emotion

to weakness. Niccolo's Magi perform an act of official ritual. Giovanni's Magi come to realise a vision.

Each sculptor has treated the nude figure. Niccolo is inspired by a sense of the beauty of the human form. Giovanni by his meagre anatomy desires to emphasise a state of mind. The virile forms of Niccolo give place to graceful suavity in the work of Giovanni. Note, for instance, the treatment of the Presentation in the two pulpits. During this period of forty years classical feeling has given place to the romantic habit.

This change in the art of sculpture was coincident with a new point of view in many other directions. Between the middle of the thirteenth century, when Niccolo began to work in Lucca and Pisa, and the time of the completion of Giovanni's pulpit in 1311, the temporary eclipse of the Empire and the papacy altered the situation of Italian politics.

Within the period, the vulgar tongue had become a powerful instrument for the expression of the national imagination. The pointed style of architecture had taken the place of Romanesque building. Painters such as Cavallini, Simone Martini, and Giotto had forsaken the narrow way of Byzantine tradition.

Enter the room and turn to the L. S. Michael, one of the supporting figures; compare with the masculine character of Niccolo's work in the baptistery. Hercules, another of the supporting figures (Sig. Venturi assigns this work to a follower). Panel of the Nativity of Christ. Figure, perhaps that of a prophet, originally at the corner between the panels of the Nativity and the Adoration of the Magi. Panel of the Adoration of the Magi. Figure originally placed at a corner between two panels. Panel of the Presentation and the Flight into Egypt. On the opposite wall, figure of S. Paul, originally placed between the panels of the Massacre of the Innocents and the Scenes of the Passion. This is one of the finest pieces in the collection. Panel of the Massacre of the Innocents. Christ, with angels bearing the instruments of the Passion,



Photograph: J. W. Cruickshank

AUGUSTA PERUSIA

(BY THE PISAN SCHOOL, FROM THE FOUNTAIN, PERUGIA)

Compare with the allegorical figures of the Virtues by Giovanni Pisano, Pisa

formerly between the panels of the Massacre of the Innocents and the Scenes of the Passion.

Panel of the Scenes of the Passion : the Betrayal, Christ before the Judgment Seat, the Buffeting and the Flagellation. Christ standing on the Lion, the Asp and the Dragon. Panel of the Crucifixion (Sig. Venturi thinks that the figure of Christ is by an assistant, Bernardo). Figure from one of the corners. Panel of the Blessed. Figure from one of the corners. Figure of Charity.

In the centre of the room. Group of the four Cardinal Virtues supporting an allegorical figure, supposed by some to represent "Pisa," by others the "Earth." Group of Four Evangelists supporting an allegorical figure which has been variously interpreted. Group which originally stood under the centre of the pulpit. The three theological Virtues rest on a base on which are carved the Seven Liberal Arts and Philosophy ; the figures on the base are assigned to a follower. Two lions adapted to carry supporting pillars are also in the collection.

After leaving the pulpit room pass along the cloister between fragments of sculpture removed from the baptistery and other monuments at the time of the restoration. Mount the stairs, turn to the L., and enter

The Hall of the Tapestries

Most of the tapestries are of Florentine manufacture of the sixteenth century. No. 11, to the R. of the door of exit, represents the death of Giovanni dalle Bande Nere, the father of Duke Cosimo I. There are also twelve banners belonging to the different bands who took part in the Giuoco del Ponte. In the centre of the hall: twelve service-books, with miniatures of the fourteenth century, except No. 8, which belongs to the fifteenth. On a screen: Madonna and Child, with SS. Augustine (?), John Baptist, John Evangelist and Chiara, by *Martino di Bartolommeo*, a Siense, and *Giovanni di Piero da Napoli*, a follower of the Siense school. These painters were working in Pisa at

the beginning of the fifteenth century. (See No. 34 in Sala V.)

Sala I.—Turn to the L. An Exultet Roll of the eleventh century; the illustrations are in the Romanesque style of the time.

On a pillar, a small statuette in the Pisan manner.

Part of the ancient girdle, once used to encircle the Duomo at festivals. It is of silk enriched with jewels, enamels, and small brass plaques. Art of the fourteenth century.

A paliotto of the fourteenth century embroidered with scenes of the Nativity and Resurrection.

Twelve small panels with half figures of saints, fifteenth century.

An Exultet Roll of the fourteenth century. The cope of Pope Gelasius. This Pope consecrated the Duomo in 1118, and according to tradition he used this vestment on the occasion. It is assigned to the fourteenth century or later, on technical evidence.

An ivory coffanetto of Romanesque design, perhaps intended to hold a relic. It is said to be a late imitation of a fourth or fifth century type.

In **Sala II.** there is a collection of crucifixes illustrative of Tuscan painting in the thirteenth century. The style is not that of Byzantine art properly so called, nor is it allied to the art of Giotto, Pietro Cavallini and the fourteenth-century painters. It belongs to the same tradition as part of the work in the upper church at Assisi, although it is inferior.

The earlier crucifixes in the museum; those in which the head is erect, the eyes open, the arms straight and the feet apart, and in which many of the facts of the life of Christ are painted in small scenes, mark the period of transition from the Byzantine ideal to the historical ideal, which was fully developed in the fourteenth century.

The thirteenth-century Pisan crucifix neither celebrates the victory over Sin and Death in the Byzantine manner, nor does it describe the historical incident with the long

line of followers in procession to Calvary, the Roman soldiers, the sponge and spear bearers, the thieves on their crosses and the group of women round the fainting Madonna. Christ in the Pisan crucifix is still more of the Victor than the Man of Sorrows, and the point of the historical incidents turns on the spiritual significance of the tragedy, not on their narrative value.

Turn to the R.

(24) S. Francis of Assisi. An Italo-Byzantine fragment of the thirteenth century.

(22) Madonna and Child in the Pisan style of the thirteenth century.

(19) A crucifix of the thirteenth century. At the top, Christ in Glory. At the sides, the Deposition, Pietà, Entombment, the Maries at the tomb, the journey to Emmaus, the resolution of the doubt of Thomas. At the foot, the Descent into Hades. This picture has been attributed to the time 1150 to 1200.

(18) Madonna and Child, showing signs of the naturalism of the Florentine fourteenth century.

(17) Crucifix in the style of the thirteenth century, supposed to be by Raniero d'Ugolino, probably earlier than 1280.

(16) S. Anna with the Virgin on her knee. A Pisan picture of the thirteenth century. Naïve in treatment and pleasant in colour.

(15) Crucifixion, Pisan thirteenth century. The head is erect, the eyes are open, the feet are divided and rest on the suppadaneum. On the left arm of the cross, a small picture of the Supper; on the right arm, Washing of Feet. At the sides, the Betrayal, the Maries at the tomb, the Last Supper, the Crucifixion, the journey to Emmaus, Christ appears to the Apostles. At the top of the picture, the Ascension; at the foot, the Descent of the Spirit.

(14) Deposition from the Cross, thirteenth century.

(9) Crucifixion of the fourteenth century. The walls, Duomo and campanile appear in the background.

(7) Madonna and Child. At the sides: L., Annuncia-

tion to Anna ; R., Joachim's offering rejected ; L., Joachim with his shepherds ; R., Anna's vision ; L., Joachim's vision ; R., Joachim makes an offering ; L., Joachim's dream ; R., Joachim sets out with his flocks ; L., the angel warns Anna, the meeting at the golden gate ; R., birth of Mary ; L., Presentation in the Temple. At the foot, S. Martin shares his cloak with the beggar.

(5) Crucifix, Pisan thirteenth century.

(4) St Catherine of Alexandria. The saint before the Emperor. She disputes with philosophers ; converts the Queen. The condemnation of the saint. The destruction of the wheel. The Queen and S. Catherine beheaded together. Their burial. The translation of the body of the saint to Mount Sinai.

(3) Crucifixion, Pisan thirteenth century. At the sides, Mary and S. John. Peter accused, and the cock crowing.

(2) Italo-Byzantine picture of S. Michael weighing souls. He holds a medal with the figure of the Child in one hand, and thrusts off the devil, who is trying to draw down the scale.

(1) Christ between SS. Peter and Paul.

Sala III.—Turn to the R.

(2) Madonna and Child, with SS. John Baptist and Catherine on richly decorated gold background—Sieneſe ſchool, fourteenth century.

(3) On the upper line. Half-length figures, Pisan ſchool, thirteenth century. Chriſt in the centre ; to L., Madonna and S. Catherine ; to the R., SS. John Baptist and Silveſter. Each figure is under a pointed arch. Note the richly decorated robes and the archaic geſture.

(4) *Deodato Orlandi* of Lucca, painted 1301. Madonna and Child, with SS. Peter and Paul, and SS. James and Dominic. Flat formal work of poor quality, but free from early manneriſms.

(8) Triptych of the Pisan ſchool, fourteenth century. The Trinity, with the Four Evangeliſts. In the R. wing, S. James ; and in L., S. John Evangeliſt.

(9) Crucifixion of the Pisan school, dated 1320. The head is erect, the eyes open ; the arms are straight, the feet are crossed and fastened with a single nail. The paintings at the side include Pietà, Noli me tangere, the Supper at Emmaus, and two uncertain subjects.

(11) Pisan school, fourteenth century. SS. Stephen, Lawrence, John Baptist and Antony Abbot.

(13) Sienese school, fourteenth century. Madonna and Child.

(16-23) Parts of the altar-piece painted by *Simone Martini* for the Church of Sta. Caterina, Pisa: (16) SS. Stephen and Apollonia. (17) SS. Luke and Gregory the Great. (18) SS. Ursula and Lawrence. (19) S. John Baptist. (20) Pietà, Christ between Madonna and S. Mark. (21) SS. Agnes and Ambrose. (22) SS. Augustine and Thomas Aquinas. (23) SS. Nicholas and Mary Magdalen.

(24) S. James, perhaps by *Lippo Memmi*.

(26) Sienese fourteenth century. Madonna and Child. The face of Madonna flat, formless and heavy ; the Child alone shows some animation.

(28) Florentine fourteenth century. Burial of S. Francis.

(29) Florentine fourteenth century. The three cavaliers have been identified with Castruccio, the Emperor Louis, and Ugucione della Faggiola, who appear in the Triumph of Death in the Campo Santo.

(30) Crucifixion, fourteenth century. Florentine school.

(32) *Tommaso di Stefano* (1324-1356). Annunciation. A fine piece of decorative work.

(34) Baptism of Christ, attributed to Buffalmacco.

(35) *Tommaso di Stefano*, the Angel of the Annunciation, No. 32.

(36) Sienese fourteenth century. Madonna and Child. A beautiful picture, but damaged.

(39) *Bruno di Giovanni*, a Florentine painter supposed to have been connected with Buffalmacco. S. Ursula succouring Pisa. The saint bears the banner of Pisa, white cross on red field. The allegorical form of Pisa has

black eagles on her robe. The picture is supposed to refer to help given in an inundation of the city.

(43) Nativity. Florentine fourteenth century. The Child lies on the ground. Madonna, a girlish figure in white, kneels. S. Bridget is to the L. Rays of light descend from God upon the group.

(44) A richly coloured picture of the Florentine school of the fourteenth century. Death of the Virgin.

(45 and 46) Story of S. Galgano.

(48) Madonna and Child. It has been suggested that the style of this picture is derived from Lorenzo Monaco.

In the corner room a very poor fifteenth-century picture, Madonna and Child, by Andrea da Pisa, probably an assistant or follower of Benozzo Gozzoli.

Sala IV.—Begin with a number of fourteenth-century Sienese panels :

On the upper line: (3) King Louis or the Emperor Henry. (8) S. John Baptist. (9) S. Barbara.

On the lower line: (4) S. Matthew. (6) S. Rosalia. (7) S. Paul. (10) S. Nicholas. (11) A Camaldolese monk.

(13) Sienese Crucifixion of the fourteenth century. A fine piece of colour, with the Annunciation below.

(37) Pisan triptych of the fourteenth century. Madonna and Child. To the L., SS. Mary Magdalen and Dominic. To the R., SS. Augustine and Scholastica. A fair example of the school and period.

(17) SS. Boniface and Romualdo. Sienese of the fourteenth century.

(18) *Jacopo di Michele*. (*Gera*) Madonna and Child, with SS. Mary Magdalen and Margaret. A very moderate painting in a fine setting.

(19) S. Dominic, on a gold ground with book and lily. A fine simple figure with strong countenance. Painted by *Traini*. Direct in vision, clear in purpose. It has been supposed that Traini was born in 1308—he is known to have been working in 1322. He painted the well-known "Glory" of S. Thomas Aquinas in the Church of Sta. Caterina.

(23) Florentine fourteenth century. SS. Peter and Bartholomew.

(27 and 30) Madonna and Gabriel in Annunciation. Simple work rather crudely decorated.

(29) Pisan triptych of the fourteenth century. Madonna and Child, with SS. Elizabeth and Lucy. In the L. wing, SS. Bartholomew and Euphrasia; in the R., SS. John Baptist and Ursula. In the predella, a Pietà with scenes from the life of S. Bartholomew to the R. and L.

(33) *Giovanni di Niccola*, probably painting in the middle of the fourteenth century. Half-length figures. Madonna and Child. To the L., SS. John Baptist and Bona. To the R., SS. Mary Magdalen and Bartholomew. A dull, lifeless and flat picture.

Sala V.—Turn to the R.

(4) Crucifixion, Florentine fourteenth - century. A historical representation.

(5) Crucifixion, ascribed to *Luca Tomè*, a disciple of the Sienese Berna.

(6) *Barnaba da Modena*. Madonna and Child.

(7) S. Antony Abbot and S. Bartholomew. Two vigorous figures on a gold ground.

(8) *Barnaba da Modena*. Madonna and Child. Over-decorated.

(16) *Spinello Aretino*. Madonna and Child. A charming piece of painting.

(9) SS. Peter and James. Companion picture to No. (7).

(11) *Cecco di Pietro*. Painting made in the latter part of the fourteenth century, and once in the Campo Santo. Crucifixion, with SS. Agatha, Ursula, Barbara, Catherine, Agnes and Martha. Dated 1386.

(17) Attributed to *Lorenzo di Niccolo Gerini*, working at the end of the fourteenth century. SS. Antony, James and John Baptist. A vigorously designed picture.

(22) *Taddeo Bartolo* (1363(?) - 1422). S. Donnino, at his feet five hooded figures.

(26) *Gentile da Fabriano*. Madonna in Adoration of the Child upon her knee. A beautiful picture.

(30) *Martino di Bartolommeo Bolgarini*, working 1389 to 1404. Madonna and Child, with saints. A simple, plain piece of work with no affectation.

(37) *Giovanni da Napoli*, a follower of the Sienese school, working at Pisa in the beginning of the fifteenth century. Crucifixion. S. Francis kneels and clasps the cross. Dated 1405.

(42) *Getto di Jacopa*, a Pisan of the fourteenth century, about whom nothing is known. SS. John Baptist, John Evangelist, Antony, Dominic, Bartholomew and Louis Archbishop.

Sala VI.—Turn to the R.

(1) A fifteenth-century picture of S. Ursula, with stories from her life.

(3) Florentine fifteenth-century. Ten martyrs on crosses. Christ in the centre. SS. Sebastian and Rocco to R. and L.

(8) *Paolo Schiavo*, said to have been a follower of Masolino, who lived in Pisa. Resurrection of Lazarus. The picture illustrates the physical aspect rather than the mystery of the scene. SS. Peter and John support the swathed figure who stands in a sarcophagus.

(14) Florentine fifteenth-century. Madonna in Adoration of the Child, who lies on the ground. Two angels kneel on the other side.

(20) *Zanobi Macchiavelli*. Virgin enthroned. To L., SS. Vincenzo and Zanobi. To the R., SS. Francis and Ranieri. The painter was born in 1418 and died in 1479.

(21) SS. Sebastian and Rocco, probably by an assistant or scholar of Dom Ghirlandajo.

(23) *Benozzo Gozzoli* (1420-1498). Madonna and Child. To L., SS. Benedict and Scholastica. To the R., SS. Ursula and probably Giovanni Gualberto.

(24) S. Anna with Madonna and Child on her knee.

(25) *Neri di Bicci* (1419-1491). Coronation of Madonna, with a vast concourse of saints.

(28) S. Eulalia of Barcelona. Pisan work of the fourteenth century.

In the Corner Room.—S. Catherine of Alexandria, by *Lucas van Leyden* (1494-1533). On one side Christ crowned, and as a full-grown man, puts the ring on S. Catherine's finger. On the other side the saint disputes with the doctors.

Sala VII.—Turn to the R.

(2) Florentine fifteenth-century. Madonna and Child. To L., SS. Apollonia and Frediano. To the R., S. Rosalia and a martyr.

(6) *Raffaellino del Garbo* (1466-1524). Madonna and Child. To L., SS. John Evangelist and Jerome. To the R., S. John Baptist and a bishop.

(10) Madonna and Child. To L., SS. Antony, Abbot and Bartholomew. To R., SS. Catherine and Rosalia.

(17) *Giov. Antonio Sogliani* (1492-1544). SS. Jacopo, Simone, and Antony the Abbot.

(19) *Bazzi* (1477-1549). Madonna and Child. To L., SS. Peter and John Baptist. To R., SS. Sebastian and Joseph. The Magdalen at the feet of Madonna and S. Catherine.

(22) *Dom Ghirlandajo*. Half figure of a girl carrying fruit on her head.

Sala VIII.—To the R. there is a large picture by *Guido Reni*.

Sala IX. contains a number of portraits.

Medal Room. Case I. Money of Pisa, Montalcino, Lucca, Volterra, etc. Case II. Money of Arezzo and Siena. Cases III. to VII. Money of the Florentine Republic. Cases VIII. to XI. Medicean Money. Seals of the commune of Pisa, of some of the arts and of the Pisan Ghibellines.

Sala X.—Sculpture. To the L., fine example of a Romanesque angel. Lions' heads. Capitals in various styles. Incised panels from the west front of the Duomo. On the window wall rose window from S. Maria della Spina.

From Sala X. a small room to the R. is entered containing models of the mediæval battles on the bridge, the "Giuocco del Ponte."

On the other side of Hall X. is **Sala XI.**, with some

tapestries, a number of portraits and vestments, also two pictures by *Ghirlandajo*. Madonna and Child, with SS. Anthony, Apollonia, and two others. Madonna and Child, with SS. Catherine, Stephen, Lawrence, and a woman saint.

Sala XII.—A continuation of Sala X. On the R. and L. of the entrance, busts from the thirteenth-century additions to the baptistery. On the wall to the L., casts from the baptistery pulpit. Madonna and Gabriel in Annunciation. Madonna and Child, glazed earthenware school of Della Robbia. Madonna and Child under a canopy. Madonna and Child, in a circle of fruit and flowers, school of Della Robbia. Cast from Madonna and Child, by Nino Pisano, from S. Maria della Spina. A small collection of statues in wood, painted. **Sala XIII.**—The pictures hung in this room are not of general interest.

S. Francesco

To the east of the Museo Civico is the Church of **S. Francesco**, built about 1250. The name of *Niccolo Pisano* has been associated with the work. The building was restored in the beginning of the seventeenth century, when the existing characterless façade replaced a pointed design. Within, the church has an enormous area unbroken by detail. The nave has no aisles. The choir is little more than one of seven chapels that open eastwards out of the transept.

High Altar. The marble altar-piece is by *Tomasso Pisano* (son of Andrea and brother of Nino). The figures, beginning at the L., are: S. Benedict, S. James (?), S. John Baptist. In the centre, Madonna and Child, S. Peter, S. Lawrence, S. Francis. On the predella, beginning to the L., Annunciation, Nativity, Christ among the Doctors. In the centre, Pietà, Baptism, Resurrection, Descent of the Spirit.

Choir. The frescoes on the roof represent S. Francis,

with figures symbolical of Faith and Hope ; SS. Basil and Benedict ; SS. Augustine and Dominic ; SS. Antonio and Louis of Toulouse. At the springing of the arches symbolical figures of Wisdom, Humility, Prudence, Temperance, Penitence, Obedience, Fortitude, Virginitv. On the soffit of the arch the Twelve Apostles.

In the first chapel to the L. of the choir remains of frescoes represent Christ and a company of saints.

In the third chapel to the L. of the choir there are remains of frescoes, the least damaged represent War in Heaven, where S. Michael and his host drive before them the fallen angels.

Over the altar in the northern transept Madonna and Child, with goldfinch, painted on a gold background.

In the chapel of the **sacristy** the frescoes were painted by *Taddeo Bartolo* in 1395.

On the wall, to the L., the Apostles gather together. Beneath, the Death of the Virgin, much damaged. On the wall, to the R., Madonna is carried to burial ; beneath, the Apostles gather round the empty tomb. On the roof, the Four Doctors are associated with the Four Evangelists. On the soffit of the arch : S. Agnese (sister of S. Chiara), S. Rosa (?), S. Lucy, S. Agnes, S. Apollonia, S. Catherine, S. Chiara, S. Elizabeth (?). On the window wall of the chapel: the Annunciation ; beneath, SS. John Baptist and Andrew.

In the Chapel of S. Bonaventura, which opens out of the **cloister**, *Niccolo di Pietro Gerini* painted, on the end wall to the L., the Last Supper, the Washing of the Feet, the Agony in the Garden, and the Kiss of Judas. On the wall, opposite the door, the Flagellation, Christ carrying the Cross, the Crucifixion, the Deposition and the Entombment. On the end wall, to the R., the Resurrection, Noli me tangere, the Ascension. On the wall of entrance, the Descent of the Spirit, S. Lawrence, S. John Baptist, and Judas receiving the pieces of money.

Ugolino was buried in the S.E. corner of the cloister. His bones have been since transferred to the church.

South-west of S. Francesco is the Church of **S. Paolo in Orto**. The façade consists of five rows of arcades, the arches of the arcading are delicately carved. Beside the door are lions with a man's head, and a dragon between their forepaws.

Return by the Via S. Francesco and turn to the L. into the Borgo Stretto.

S. Michele in Borgo

This church is situated in the Borgo Stretto near the Ponte di Mezzo. The façade was built by *Fra Guglielmo* (an assistant of Niccolo Pisano), in the years 1304-1313. The design of the lower part is probably influenced by the existence of an earlier building. The upper part has arcading in the Pisan manner, but instead of the round arch of the Romanesque builders the arches are pointed and cusped, the general management of the design as a whole is less pleasing than usual. Under an elaborate canopy over the central door there is a statue of Madonna and Child, ascribed to a follower of *Tino da Camaino*. The figure is curiously contorted, the qualities of the Tuscan school of sculpture have been disastrously warped by the personal idiosyncrasy of the artist.

This church was originally attached to a Benedictine monastery founded in the eleventh century. The columns of the nave were brought from Elba in 1040.

This was the meeting-place, in the fourteenth century, of a company of soldiers sworn to protect the people of Pisa, and to make peace between the rival Raspanti and Bergolini factions.

Interior. Over the altar to the R. there is an interesting altar-piece painted in the manner of the fourteenth century. To the L. of Madonna and Child, SS. Michael and Catherine. To the R., SS. Peter and Juliana. In front are two angels. The dove of the Holy Spirit rests on the head of Madonna. The work is done on a gold background and framed in a pointed and cusped setting. This solid and dignified

picture is probably the most decorative in Pisa. Over the altar on the L. there is a marble crucifix. Parts of the ancient pulpit are made into confessionals. Four panels, supposed to be part of this pulpit, are fixed on the walls of the choir of the Duomo.

On the wall, to the R. of the altar: relief of the Annunciation. The drapery is heavy and ungraceful, but the figures are vigorous. It is a piece of fine and sincere work.

In the sacristy there are two panels on gilt backgrounds, SS. Agata and Gherardesca, gentle, quiet pictures representing people of simple faith and pure feeling.

S. Pierino

From the Ponte di Mezzo walk for a short distance along the Lung'Arno Mediceo. Cross the Piazza Cairolì. The façade of S. Pierino has an arcade of five arches with circular panels in mosaic, and lozenge-shaped coffers.

Within, a steep flight of steps leads to the nave. The arcade is formed of ancient columns, with capitals of various designs. The aisles are vaulted. The original church was built in 1072, on the site of a heathen temple.

In the R. aisle there is a crucifix, perhaps of the thirteenth century. The background is gilt. The figure has closed eyes. The head is slightly inclined. There is an elaborate cruciform nimbus. This crucifix belongs to the age of transition from the Byzantine conception of Christ as the victor over sin, to the mendicant idea of the Man of Sorrows. The body is contorted, and anatomical detail is insisted upon.

The Piazza dei Cavalieri lies to the west of the Borgo Stretto. It is reached by the Via del Monte or from the Lung'Arno Regio by the Via S. Frediano.

The Church of **S. Stefano** in the Piazza Cavalieri was built in 1566 and reconstructed in 1680. It was connected with the order of S. Stephen, of which the Grand Dukes

were Grand Masters. The object of the order was to defend the Mediterranean from Turks and Saracens. Within there are paintings illustrative of some of the exploits of the order. Behind the High Altar there is a bust in bronze of a bearded man, S. Lussorio, attributed to *Donatello*.

The large and somewhat imposing building near by (now a training college) was originally the **Palazzo degli Anziani**. In the sixteenth century it was altered by Vasari, and it was connected with the order of S. Stephen. The busts of the Grand Dukes, masters of that order, are placed above the windows.

In front, a statue of Grand Duke Cosimo I., designed by Giovanni da Bologna. Near by is the site of the Torre dei Gualandi (Tower of Hunger), the prisons of the mediæval Republic, pulled down in 1655.

S. Sisto (*between the Piazza dei Cavalieri and the Via S. Eufrasia*)

[This church has been associated with the sitting of the famous Council of Pisa in 1409. Two popes, Gregory XII. and Benedict XIII., had been elected by rival bodies of cardinals. Neither pope would yield, and to end the schism the cardinals on their own authority called together a General Council. Both popes were deposed and a Franciscan cardinal was elected as Alexander V. The Council numbered many hundreds of ecclesiastics and a large number of laymen, more than could have met in any such building as S. Sisto. It is now believed that the Council was assembled in the Cathedral, and that the connection of S. Sisto with the Council must have been limited to more or less unimportant functions.]

The church was built from booty won from the Genoese in a battle fought on the 6th August 1070—the 6th of August being the day of Pope S. Sixtus. The 6th of August was a fortunate date for the Pisans. In 1088 they won a victory over the Saracens. On the same day in 1112 the fleet set sail, which ultimately conquered the Balearic Isles

in 1114. Again, on the 6th August 1119, a victory was won over the Genoese at Portovenere.

Over the western entrance there is a small relief of the Crucifixion.

Interior. The nave columns, some of granite, others of marble, are from older buildings. To the R. and L. of the entrance there are small reliefs illustrating the acts of S. Sixtus.

At the end of the right aisle there is a relief of the Annunciation.

In the Via Faggiola, which runs northwards from S. Sisto, is the house in which Leopardi lived in 1827.

The Church of **S. Frediano** is reached from the Ponte di Mezzo by passing along the Lung'Arno Regio, and turning to the R. down the Via S. Frediano, in which the university is situated. The church is said to have been built in 1007. It has a characteristic Pisan façade of seven arches. Note the curious mixture of classical and Romanesque forms on the lintel of the central door.

The interior has a dignified nave arcade. In the right aisle is a seventeenth-century monument to Johannis de Ruschis, in which the ghastly circumstance of the grave is insisted upon with emphasis.

In the chapel at the west end of the left aisle there is a crucifix of the same type as some of those in Sala II. of the Museo Civico. The head is erect, the arms are straight, the feet are apart. The light is so dim that the small surrounding scenes are hardly visible.

The University, La Sapienza.

The study of law flourished in Pisa from an early date in the twelfth century. The Studio Generale, however, was discouraged by the Florentines, and it was not until 1472 that the university was re-established by Lorenzo dei Medici. The building was enlarged in 1543.

S. Niccolò. This church is reached by a short street of the same name leading out of the Lung'Arno Regio.

This church, with a convent attached, is said to have

been founded on the site of a pagan temple sacred to Ceres, by Hugo Marquis of Tuscany in the year 1000. It has been many times altered and reconstructed. The octagonal **Campanile**, with an open loggia in the upper storey, is crowned by a pyramid. Inside there is a remarkable staircase. The design of the campanile has been attributed to Niccolò Pisano.

SOUTHERN SIDE OF THE ARNO

Cross the Ponte di Mezzo, proceed along the street leading to the station, and take the first turn to the L. along the Via S. Martino to the Church of **S. Martino**, originally a priory of Augustinian canons. In the fourteenth century the church, hospital and garden were given by Pope John XXII. to Count Bonifazio della Gherardesca, in return for assistance against the anti-pope. A new building was begun in 1332. The upper part of the façade was restored in 1606.

Over the western door of the church in the lunette there is a relief of S. Martin dividing his cloak with the beggar, probably by *Andrea Pisano*. The design is simple. No accessories are allowed to blur the effect. The poise of the figures, the gesture, the virile type, the contrast between the well-found knight and the half-naked beggar, all these things make the relief a striking and interesting example of the art of the time.

Enter the church by a door on the northern side of the nave. Over the gallery at the west end of the church are frescoes which have been attributed to *Spinello Aretino*: the Annunciation, the Visitation, the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, the Presentation in the Temple.

In a chapel opening out of the southern side of the church there is a small collection of pictures.

Fourteenth-century frescoes :

The Angel appearing to Zacharias and the Visitation.

Fourteenth-century panels :

S. Christopher, S. Andrew, S. Bartholomew, and a bishop. Crucifix of Greek design. Madonna and Child in the centre; SS. John Baptist, Peter and James at the ends of the arms.

In a lunette, Madonna and Child in the manner of the thirteenth century.

A crucifix in the native manner; on the cross bar at the top, Madonna and the Apostles gathered at the Ascension. At the sides of the crucifix, the Betrayal, the Flagellation, the Buffeting, Bearing the Cross, the Crucifixion, the Deposition, Entombment and Resurrection.

On the roof, Christ in a mandorla supported by cherubim with the Four Evangelists and Twelve Apostles.

On the northern wall of the church, bust of Madonna with the Child; also a small crucifix in the manner of the twelfth or thirteenth century.

On the south bank of the Arno, Lung'Arno Galileo.

The octagonal Church of **S. Sepolcro** was built by Diotisalvi before he undertook the baptistery. The three doorways still retain fragments of carving in the Romanesque style.

Interior. The High Altar stands in the centre of the church surrounded by an octagon of pointed arches. In the ambulatory there are five altars, under one of which the relics of the local saint, Ubaldesca, are preserved. Near to this altar is an ancient well.

According to tradition the church was built on the octagonal plan so that the Holy Sepulchre at Jerusalem might be placed inside it if it should have to be carried off from Palestine for safety from the infidels.

From the Ponte di Mezzo pass along the Lung'Arno Gambacorti on the southern bank of the Arno.

The first chapel on the left is that of **Sta. Cristina**. Over the altar to the R. is the crucifix (or a copy of it), before which S. Catherine of Siena knelt when she received the stigmata. An inscription marks the spot. The figure on

the crucifix is not dead. The eyes are open, the arms stretched stiffly, the feet nailed separately. This crucifix follows the Byzantine tradition according to which Christ appears on the cross not as the Man of Sorrows, but as the Conqueror over Sin and Death.

Proceed along the Lung'Arno Gambacorti towards the Ponte di Solferino.

S. Maria della Spina

This chapel was built in 1230 by the family of the Gualandi and the Pisan senate. It was originally called S. M. dal Pontenuovo. In the fourteenth century the relic of the thorn was placed in the chapel, and in 1390 the chapel was enlarged. Its present name became common about the year 1400. The building was restored in the last century. In its present state it is an example of Italian pointed architecture in its most elaborate form. The material is white marble, with courses of grey at wide intervals. The arches over the windows are turned with alternate grey and white marble. On the southern side of the chapel abutting upon the street there is a long line of sculptured figures: Christ in the centre, and on each hand six Apostles, in an open gallery with cusped arches and crocketed gables. The sculpture has been ascribed to a follower of Giovanni Pisano in the early part of the fourteenth century. On the façade are the arms of the Gualandi.

At the salient points of the building statues are placed, and above each rises a richly carved canopy. The small scale of the monument alone makes the elaborate treatment of this chapel possible. We think of a reliquary with rich enamels and rows of curiously worked figures rather than of a building subject to architectural limitations. The entrance door opens on to the street. Over a closed door to the r. there is a rose window, the original of which is now in the Museo Civico.

Interior. Over the High Altar, a massive Renaissance design surrounds Madonna and Child, a figure of large good-natured tolerance with all the charm of an easy naturalism, by *Nino Pisano* (a son of Andrea). To the R., S. John Baptist, by *Tommaso Pisano* (brother of Nino), and to the L., S. Peter, by *Nino*. At the sides of the altar, Madonna and Gabriel in Annunciation. The "Virtues" carved in relief behind the altar are by *Andrea di Lazzaro Cavalcanti* (1412-1462), a scholar of Brunelleschi.

At the opposite end of the chapel : half-length figure of Madonna and Child, known as Madonna del Latte. This is a charming group, worked in a broad and simple style by *Nino Pisano*. The elaborately carved setting is dated in 1522.

S. Paolo a Ripa d'Arno

From S. M. della Spina follow the course of the Lung'Arno Gambacorti, until an open space planted with trees is reached. The church which faces us is San Paolo a Ripa d'Arno, said at one time to have been the Duomo of Pisa. To it was attached an abbey of the Vallombrosan order.

The façade has been dated in the first half of the twelfth century. Some of the detail is probably very much later. The interior of the church has been placed in the middle of the eleventh century. The cupola is of the sixteenth century.

The **façade** is in general design an example of the local manner, but with some individual peculiarities. The lower part is of sandstone, and is divided into five by flat pilasters carrying a string course on their capitals. Above this string course spring five arches. The three to the L., ordinary round arches with circular and coffered decoration; the two to the R. are pointed in form, with deeply cut zigzag decoration. Above these arches another and remarkably fine string course crosses the building. Above these are three stages of ordinary round-arched arcading, with open galleries in grey and white marble. The arches

of the upper stage are stilted to follow the lines of the gable.

The pilasters to R. and L. of the central door have, on the top of the capitals, lions of rude aspect.

Above the arch, over the central door, there are to R. and L. reliefs. To the L., Madonna stands with hands outspread in prayer. She is closely robed and veiled; her form is stiff and hieratic. The figure is set in an elaborate design of columns bound together and supporting an arch with carved mouldings. The figure to the R. is also veiled and robed, her gesture is deprecatory, her expression mild. She stands without constraint. She is set about with no framing. The two figures mark the change of temper from the Byzantine habit to the romantic tendency of Giovanni Pisano and his followers. On the under side of the string course at the N.W. corner of the façade there is carving of an unusually savage kind.

Interior. The church is usually entered by a door in the northern transept. Over the altar, Madonna and Child, with S. James and other saints painted on a gold background. On the nave pillar near by is a fragment of fourteenth-century fresco, and in the southern aisle there is another fragment.

The church has a well-defined cruciform ground plan, and the effect of the interior is striking. Outside, behind the church, is the brick chapel of Sta. Agata of the thirteenth century.

Close to the Piazza Vittorio Emanuele, in the street of that name and near to the railway station, is the Church of **S. Domenico**, in which is a picture of the Crucifixion by *Benozzo Gozzoli*. Above the cross are the traditional symbols of the sun and moon. In the sky are angels: a donor kneels at the foot, and in the foreground are four figures with palms, and behind them a crowd of saints. The physical sufferings of Christ are insisted upon. Blood pours from the wounds; but at the same time no appeal is made to the emotions in the expression of the faces.

Christ has a passive, self-controlled air, and the saints have somewhat wooden features.

Palaces. On the left bank of the Arno, near the Ponte di Mezzo, is the Palazzo Comune, formerly the Palazzo Gambacorti, a building in the pointed style. Near by is the Logge dei Banchi, built in the seventeenth century.

On the Lung'Arno Mediceo is the **Palazzo Lanfranchi** (No. 15), in which Byron lived in 1822.

In the same street, near the Church of S. Matteo, is the newly restored **Palazzo dei Medici**, which dates originally from the eleventh century. Here in 1562 Duke Cosimo I. came at the end of a journey through the maremma, which cost him the lives of his two sons, Giovanni and Garzia, and of his wife Eleanor of Toledo, all of whom died of malaria within a few months of each other.

In the Lung'Arno Galileo (Nos. 18 and 19) Shelley lived in the years 1821, 1822.

At the end of the Lung'Arno Galileo, opposite the Ponte alla Fortezza, is a narrow street leading to house No. 15, at the turn of the road, where Galileo Galilei was born in 1564.

S. Michele degli Scalzi

From the Ponte di Mezzo walk along the Lung'Arno Mediceo, pass the gate of the town, and follow the road lined with trees which runs along the banks of the Arno. In about three quarters of a mile from the gate, the Church of S. Michele degli Scalzi is reached. The campanile of stone and brick leans to the S.W. The façade has been restored but the lower part still has an arcading of five arches with columns and finely carved capitals.

Over the central door there is a design similar to the lintel over the eastern door of the baptistery. A row of angels is carved on the lintel, and above, in the tympanum, is a bust of Christ in the act of blessing. The type is that of youthful middle age, bearded and vigorous. The angels have petty features, with prominent eyes, heavy cheeks, full lips and heavy coils of hair. One bust follows

another in stiff and strictly ordered fashion. The general effect is distinctly Byzantine. The work dates from 1204.

The interior is charming. The dignified simplicity gives distinction to a design which has no other claim to originality. The nave arcade consists of six columns and a pier in the centre. There are no transepts. The outline of the apse remains in the severity of its original masonry. The last capital to the L. of the High Altar has pierced and undercut foliage such as one would expect to find at S. Marco in Venice. The nave and aisles are vaulted.

Excursions from Pisa

For the excursion to **Il Gombo** and the royal domain of **San Rossore** permission must be obtained in Pisa to drive through the Park.

Bocca d'Arno. A service of tramcars leaves Pisa from a station near the central railway station and runs by S. Pietro to Bocca d'Arno, where there is a fine stretch of beach edged with pine woods.

S. PIETRO IN GRADO

This church may be reached by taking the tram which goes from Pisa to Bocca d'Arno. Close to the station of S. Pietro a bridge crosses the Arno, leading to the royal estates. The river at this point is a fine stream, and from the bridge there is an interesting view of the Cathedral and Baptistery of Pisa, with the Monte Pisani and some of the peaks of the Apuan Alps in the background.

A walk of about a quarter of a mile from the tram station of S. Pietro leads to the church. The coast-line has shifted to the westward since Roman times, and according to tradition it was at this spot that S. Peter landed on his way to Rome. The church is supposed to have been built in its present form about the middle of the twelfth century. At the east end there are three apses; at the west end a single apse and a fine campanile. The walls of the apses and the church are relieved by flat pilasters.

Interior. The entrance is in the northern aisle. The church is unusually spacious in effect, owing to the width of the aisles. The nave arcade consists of eleven columns and one large pier at the fourth point of support from the west end. From these piers transverse arches are thrown across the aisles. The nave and aisles have wooden roofs. The pillars and capitals are of various designs. The ciborium which stands near the west end of the church marks, according to tradition, the place where S. Peter celebrated the first Communion. The candlestick in the nave is supposed to be on the spot where he landed. Above the nave arcade are pictures of the Popes, beginning with S. Peter and ending with Clement VI. The pictures and the inscriptions are in very bad condition.

Above the line of these pictures are frescoes representing the lives of SS. Peter and Paul.

Beginning to the R. of the altar :

(1) Calling of SS. Peter and Andrew. (2) Christ walking on the sea. (3) Payment of the tribute money. (4) Destroyed. (5) Command to S. Peter, "Feed my lambs." (6) SS. Peter and John curing the lame man at the gate of the Temple. (7) S. Peter miraculously curing sick people. (8) Ananias and Sapphira. (9) S. Peter raises a sick person. (10) S. Peter in prison. (11) S. Peter reaches the Pisan shore. (12) S. Peter goes by ship to Rome. (13) Church of S. Pietro in Grado. (14) Destroyed. (15) Nearly destroyed and of uncertain import.

Beginning to the L. of the altar :

(16) Probably represents the Scala Sancta. (17) S. John Lateran consecrated by S. Sylvester. (18) Constantine orders the building of churches in Rome. (19) S. Sylvester and the Emperor Constantine. (20) SS. Peter and Paul appear to the Emperor Constantine. (21) Burial of SS. Peter and Paul in S. Sebastiano. (22) Greeks beaten when they claim the bodies of SS. Peter and Paul. (23) Nero and his soldiery. (24) Burial of S. Paul. (25) Burial of S. Peter. (26) S. Paul beheaded. (27) Crucifixion of S. Peter. (28) Christ meets S. Peter

as he flies from Rome. (29) Fall of Simon Magus. (30) Much destroyed. (31) Destroyed.

These frescoes of the lives of SS. Peter and Paul are ascribed to the end of the thirteenth century or the beginning of the fourteenth.

Behind the altar there is a fragment of fresco with the figure of S. Benedict. In the sacristy a processional cross of the thirteenth century is preserved.

An interesting excursion may be made from Pisa to **Pelaja** in the lower Val d'Arno. Leave Pontedera station (on the line between Pisa and Florence), pass through La Rotta, and follow the road which rises steeply over the hills to the south of Val d'Arno, whence there are magnificent views to the north. The district consists of a number of deep valleys divided by sharp ridges. The road follows one of these latter, and after passing the Villa of S. Gervasio the Val d'Era opens out on the R. The picturesque village of Monte Castello stands on a neighbouring ridge to the L. The time required to drive from Pontedera to Pelaja is about two hours.

Shortly before entering the town, the Pieve of S. Martino is reached, a church dating from 1260, which has lately been restored. The nave arcades rest on four brick pillars. The capitals reproduce Romanesque forms. The semi-dome and chapels have groined vaulting, the nave and aisles have wooden roofs. In the centre of the nave is an octagonal font, and a holy water stoup renowned as the Pila di Pelaja. It has been used as a legal measure for wine. The church forms a striking object in the surrounding country.

The town of Pelaja is entered through a picturesque gateway, with a fine bastion and bell-tower. In the main street is the Church of S. Andrea, with an interesting relief in Della Robbia ware, representing Christ, with saints.

Pelaja was under the ecclesiastical jurisdiction of Lucca in the eleventh century. The town was constantly involved in the quarrels of Lucca and Pisa, and in later times

with the wars between Pisa and Florence. In 1432 the famous condottiere, Niccolò Piccinino, took the castle (now dismantled) when fighting as the Milanese general against Florence. From the hill on which the castle stood and from the terrace beyond there is a magnificent view of the Val d'Era with Volterra in the distance.

At Gello da Pelaja, a small hamlet a mile to the W., there is a picture known as *Madonna delle Grazie*, ascribed to Giotto, but more probably the work of some Siennese painter.

The drive northwards from Pelaja is by a very steep descent into the valley of the Chiecinella, and thence by a steep ascent into the little town of Montopoli. Thence pass along the low ridge of S. Romano to the railway station of that name and cross the Arno to Castel Franco. A good road leads along the valley towards **S. Maria in Monte**. The town itself is reached by a very steep hill. The drive from Pelaja occupies about one and three quarter hours.

In the Collegiata of S. Maria there is a fine pulpit, square in form, supported at the back on the side wall, and in front on two pillars resting on lions. It is decorated with pointed arcading, and inlaid sculpture, white on a dark background, in the Lucchese manner. On the front are fish-tailed animals face to face, and on the plinth hunting scenes with stars and rosettes. Behind the altar of the church there is a large crucifix.

The time necessary to drive from S. Maria in Monte to Pontedera station may be put at about one hour.

The excursion to **Calci** and the **Certosa** may be made either by tram from Pisa (take the Pontedera tram and change at Navacchio), or by driving direct from Pisa (the drive takes about an hour). The road leads straight to the foot of the mountains, across a richly cultivated plain. Magnificent views of the Apuan Alps to the north are obtained, and as the road turns along the lower slopes of the Monte Pisani the olive woods add to the richness and variety of the landscape. Calci is a manufacturing village

on one of the streams that runs down from the mountains to the Arno. *The Church* of S. Giovanni Evangelista has a façade of the Pisan type, that is, it is formed in round-arched arcading with deep coffers under the arches. The apex of the gable is supported directly by columns without intervening arches. The picturesqueness of the building depends, however, rather on its colour than its form. The principal material is a brown sandstone with bands of slate-coloured and white marble. The spandrils of the arches are filled with designs of slate-coloured and white marble set in square blocks.

The campanile is an enormous and striking mass of building. The lower part is cased in finished masonry; the upper part has been left in rough construction of brick and stone. The fine forms of the Romanesque windows are well defined. In the church is a Romanesque font. Calci was frequently the refuge of the Pisan exiles during the time of the Republic, and was twice sacked by military captains, Hawkwood in 1375, and Piccinino in 1431. The painter Guinta Pisano, who lived in the first half of the thirteenth century, was born here.

The Certosa, a Carthusian monastery, is about a quarter of an hour's walk from the church at Calci.

Fee for entrance, 50 centimes.

The Certosa was founded in 1366, but it was restored in the eighteenth century and little of the original building remains.

On the upper floor are rooms for strangers, and from the windows there is a fine view of the lower Val d'Arno. La Verruca, an old fortress which stands conspicuously on a hill, was built by the Pisans in 1103.

The refectory is painted with modern frescoes and has a Last Supper in the manner of the fifteenth century.

In the large cloister is a bronze fountain, and leading into the cloister are the cells for the monks.

In the chapel over the altar are bronze statues attributed to Giovanni da Bologna.

The Church of **S. Casciano a Settimo** may be reached from Pisa in about an hour by driving. The tramway from Pisa to Pontedera also passes conveniently near. The railway station is S. Frediano Settimo, on the line from Pisa to Florence.

The façade has five broad arcades, each arch enclosing a circular or lozenge-shaped ornament. The arcades are divided by flat pilasters. The three doorways have carved lintels by *Biduinus* (see his work in the Campo Santo Pisa at S. Salvatore, Lucca, and the Duomo, Barga), much damaged by mason bees. The lintel to the r. has a sheep(?) between two griffins. On the lintel of the central door the scenes are probably the Raising of Lazarus and the Entry into Jerusalem. On the left-hand lintel nothing is clear except the forms of certain animals.

The walls of the church and the apse are all arcaded in carefully built masonry. The campanile has been restored.

Interior. The nave arcade has six columns and an oblong pier. The nave and aisles have wooden roofs. The general effect of the interior is simple and good.

The church is situated close to the Arno ; in front of the building there are avenues of trees and an open space on which the sheep belonging to the few inhabitants pasture.

LUCCA

Lucca lies in a fertile plain. It has been an important centre of the trade in olive oil. Its success in the trades of silk and wool earned for it the title of "L'industriosa." The official centre of the town is the Piazza Napoleone. The commercial centre is the Piazza San Michele, the site of the Roman forum. The town had walls in early times ; a second circle was built in the twelfth century ; in 1491 a third wall was decreed. Civitali was consulted and the work was begun tentatively in 1504. In 1561 the general design was set about seriously and the work was finished in 1645. Three gates were provided : that of

S. Donato towards Genoa, S. Pietro towards Pisa, Sta. Maria to the north. In 1809 the Princess Elisa caused the Porta Sta. Croce to be opened to the east. On the walls a broad road shaded with trees has been made round the town. From it there is a succession of remarkable views. To the N.W. lie the Carraras (the Apuan Alps), rising to 6300 feet in Monte Pisanino. To the N.E. are the mountains of Pistoia (reaching 3600 feet), and beyond the main chain of the Apennines. To the S. are the Monte Pisani, of which Monte Serra is about 3000 feet. To the W. a line of low hills separates Lucca from the coast-line of the Mediterranean.

The broad and fertile valley of the Serchio is farmed with traditional skill. It is a wonderful land, rich in the well-being of thousands of people dwelling in villages or scattered hamlets on the lower slopes of the mountains. Many of these are ancient places of abode. Arliano has an eighth-century church. Quiesa commands sea and mountain. Marlia has gardens in imitation of Marly. Brancoli has a fine thirteenth-century pulpit. Lammari and Segromino have sculptures by Civitali. At Segromino Alto there is an ancient church, restored in the twelfth century. S. Maria del Giudice has two Romanesque churches. It is a gay and smiling landscape. It would be hard to be a pessimist on the ramparts of Lucca.

[The possession of strong walls was probably the cause of the prominence of the town at the time of the break-up of the Roman Empire, and the reason why it was chosen as the residence of the Lombard dukes. These northern conquerors added to the importance of the place by granting the rights of coining money; the mint founded at this early date was for long a source of wealth to the town, and its money became famous throughout Italy in the Middle Ages.

After the death of the Countess Matilda, in 1115, the town was ruled by consuls.

In 1162 the commune entered into an agreement with the Emperor Frederick I., promising submission to the

Empire, a clear passage for the Imperial troops through the district, the annual payment of a sum of money, and the furnishing of a certain number of soldiers. In exchange the Emperor consented that the Lucchese should be free to elect their own consuls, who should receive investiture from the Emperor alone. The lordship of the Marquises of Tuscany over Lucca was thus brought to an end.

In the course of the twelfth century there was a rapid development in wealth largely due to the success of the silk and wool trades.

The aim of the citizens, like that of the other free towns, was to secure civil and political independence, and they used every party, Guelph, Ghibelline, Papal, or Imperial, accordingly as it suited their purpose.

The necessity of safe trade routes through the surrounding country brought the Lucchese into keen contest with the Pisans for the possession of the Castelli. This rivalry with Pisa, whose interests remained steadfastly Imperial and Ghibelline, obliged Lucca to seek allies in the opposite camp. She was thus drawn into alliance with Florence and other Tuscan Guelph towns, moved by the same desire of preventing encroachments upon their independence from the Imperial power, and of protecting their commercial interests.

In her political relations Lucca had thus the good fortune to have joined the winning side ; and this good fortune did not desert her when her ally, Florence, became her enemy. The Lucchese were never conquered by the Florentines.

At the beginning of the fourteenth century Lucca was the second city of Tuscany in wealth and extent of dominion. In 1308 her possessions extended along the coast to the north as far as Sarzana, including Camajore, Pietra Santa, and Carrara. She owned several castles to the north and east in the Garfagnana, the Val di Lima and in the Val di Nievole.

The citizens were famed for their magnificence of dress on ceremonial occasions, and could turn out soldiers re-

puted to be the best equipped men among the Guelph allies. This prosperity, however, attained by unity, was broken early in the fourteenth century by quarrels between rival factions. The experience of the free towns in this respect was alike. Harmony was impossible in a society made up of two discordant elements. On the one side were the nobles, feudal by tradition and military in habit; on the other were the citizen burghers, whose interest lay in the welfare of their trade. The party of the nobles was led by the powerful family of the Antelminelli, that of the people by the Obizi.

In 1314 the clash of these opposing interests gave opportunity to a noble of the Marches, Ugucione della Faggiuola, a clever soldier who had been appointed captain of the Imperial forces, to make himself master of Lucca, as he had already mastered Pisa. His tyranny, however, was short-lived, but during its course the town suffered two disasters. On the entrance of the victor, the city was sacked in a barbarous fashion. The archives were burned, and as the result of the triumph of the Ghibelline faction, many of the silk-weavers who were Guelph in sympathy were exiled, and the silk trade began to decline.

In 1316 the people rose in sudden revolt against Ugucione, drove his men out of the city and placed Castruccio Castracani of the Antelminelli, one of their own nobles, in power with the title of Captain. Castruccio, an able man of commanding presence, had already won reputation as a leader of the Ghibelline forces. He made himself master of Volterra to the south, of Pistoia to the east, and of Sarzana to the north. His title as lord of these towns, as well as of Lucca, was recognised by Lewis of Bavaria, who made him also Imperial Vicar of Pisa, and Senator of Rome. His successes aroused the alarm and hostility of the Guelph allies, but at the battle of Altopascio in 1325 he defeated the combined forces, made 15,000 prisoners and captured the Florentine Carroccio. A lover of magnificent display, he used his victories as opportunities for holding great festivals. After the battle of Altopascio

he made a triumphal entry into Lucca, on the day of the patron, S. Martin. The Florentine Carroccio formed part of the procession, and the principal captives, fettered with silver chains, were entertained at a great banquet in the Piazza, and then led off to prison.

The continuance of such lordship depended upon the ability of the ruler; and when Castruccio died in 1328 his sons were unable to maintain their supremacy.

For nearly twenty years the commune passed from hand to hand by sale. The sons of Castruccio sold the lordship to one of the Malaspina family, who when attacked by the Florentines called upon John of Bohemia for help. From him it was bought by the Rossi, lords of Parma, and sold again to the Della Scala of Verona, who offered it to Florence. In 1342, when the Florentines were besieging the unfortunate city, the Lucchese opened their gates to the Pisans who had come to their aid, and for twenty-seven years were subject to their rule.

This subjection to an ancient rival was deeply felt by the inhabitants, and in 1369, when the opportunity came of buying their liberty from the Emperor Charles IV., great sacrifices were willingly made. The citizens built a new public palace for their Signoria, cast a new florin with the Imperial effigy, and tore down the fortress tower raised by Castruccio.

Unhappily the root of civil dissensions had not been destroyed, and the commune suffered once more from the struggles of rival families.

Paolo Guinigi, a rich merchant, secretly assisted in his schemes by the Visconti of Milan, came to have supreme control of the city in 1400, and the Signoria was suppressed. His rule of thirty years was not tyrannical, and the citizens prospered. The records of his sovereignty are his palaces, and the beautiful tomb of his second wife, Ilaria del Carretto, in the Duomo.

In 1429 Florence attacked Guinigi, who was betrayed by his military captain and imprisoned. A long-drawn-out war with Florence followed. The Lucchese territory was

devastated, but neither of the parties showed much energy. On one occasion indeed the people of Lucca were shaken out of their apathy, when it was found that the Florentine architect Brunelleschi was planning the destruction of the city by turning the course of the river Serchio. The inhabitants, roused to fury, tore down his dykes and drove the attacking army from the plain.

Peace was made in 1437, and while almost the whole of Tuscany during the fifteenth and sixteenth centuries became subject to Florence, Lucca remained a feeble but independent commune, her territory being limited to a radius of six miles from the town.

Gradually the number of citizens qualified to hold office was restricted. The government became a strict oligarchy and continued in this form until the invasion of the French Republican army in 1799.

After this period it was the fate of Lucca to become the residence of two royal ladies successively. Napoleon created it a principality and gave it to his sister, Elisa Baciocchi. In 1816 it passed to Maria Luisa of Bourbon, who bore the title of Duchess of Lucca. Under the rule of these ladies several grandiose buildings were erected, and a good supply of water was brought to the town by means of an aqueduct.

The bright little city preserves many traces of its vigorous civic life and artistic aptitude in the Middle Ages, and also, it retains something of the leisured tranquillity of the period of ducal residences.

It is still Lucca "*l'industriosa*," but the industries are set as it were in an enclosed garden surrounded by avenues of trees and green fields.]

The Duomo, founded in the eighth century, and dedicated in the name of S. Martin, was substantially rebuilt in 1060 by Bishop Anselmo Badagio (afterwards Alexander II.). The façade is a work of the thirteenth century (1204-1250(?)). Additions were made to the choir and transepts in 1308; and the nave was rebuilt in the pointed style with vaulted roof from 1372 to 1379. Buttresses

were also added to the side walls, to support the extra weight of the vaulting.

Thus, while the apse is an example of Romanesque art in its most defined and dignified form, the nave is an Italian adaptation of pointed architecture due mainly to the fourteenth century, and the façade, built in the thirteenth century, is one of the later Romanesque designs modified by peculiarities unknown except in Lucca.

The name of the builder or sculptor of the façade, Guidectus, occurs on a statue on the first course of the arcade with the date 1204. This Guido is said to have come to Lucca in 1196, and in addition to the façade of S. Martino he is supposed to have finished the façade of S. Michele from the first course of arcading upwards.

The name Guido occurs in connection with so many monuments in this part of Tuscany that it is difficult to fix the distinctive personality of each. A Guido rebuilt the Church of S. M. Corteorlandi in Lucca in 1187. A Guido was employed at the Duomo of Prato in 1211. Guido Bigarelli da Como made the font in the baptistery at Pisa in 1246. Guido da Como made the pulpit for S. Bartolommeo at Pistoia in 1250. Until further documents or inscriptions are found, we can only conclude that, looking to the dates, probably more than one artist was at work, and that perhaps these Guidos were of Lombard origin.¶

The design of the façade is not symmetrical, owing to the position of the campanile, which was built at an earlier time. Fortunately the designer has preferred to sacrifice symmetry rather than to cramp the detail of his plan. Unlike the architect of S. Michele, he has kept the façade within the bounds of the church behind it, so that the Italian love of breadth and of horizontal line is satisfied. It is probable that the façade of the Duomo at Pisa was built about the same time as this one at S. Martino. The Tuscan practice of decoration by column and arch is common to both, so is the use of mosaic or inlaid work, but the difference in the two designs is more interesting than the similarity. At Pisa, the love of order, the respect

for precedent, the reserve and the sensitive appreciation for niceties of detail have produced the most typical example of Tuscan Romanesque building. At Lucca there is no sense of responsibility, brilliant fancy has free play. Instead of an architectural design we have a frontispiece to some romance. The sober classicism of Pisa becomes a lay of the human soul at Lucca. There is charm in the freshness, in the lively imagination, in the nervous energy, in the spontaneity emulating Nature herself, in endless diversity, but the experiment has never been repeated.

*The façade consists of a porch with three arches and three courses of arcading above. At the distance of the length of the piazza the building makes a fascinating picture. The distinguished spaciousness of the porch, the delicate proportions of the arcading, the variety of colour, the richness of surface may not be in accordance with academic dignity, but even so the visitor will be moved by the feeling that for once the mediæval spirit has broken bounds, that he is not looking merely at one more design made on approved tradition. For once we seem to get at natural inflexions of temper and mood, and if the result is capricious, if it is perhaps whimsical, it shows also how well understood were the limits that could not be overstepped even in moments of high fantasy. The pillars which support the porch are richly carved. The columns of the arcading take many forms. They are twisted, the surfaces are carved with symbols of chaotic life or with zigzags, chequers, and mosaic. The capitals are marvellously elaborate. The spandrils of the arcading are filled with inlaid work, dark green stone let into white marble. The whole thing is a brilliant spiritual adventure.

Begin the detailed examination of the façade with the mosaic decoration of the highest storey. (The use of an opera glass is necessary.)

At the left corner of the arcade, a huntsman blowing his horn and a dog chasing a stag. Another huntsman with a hawk on his wrist preceded by two dogs chasing a hare. Then follows a huntsman on foot, and a lioness fighting

with a dragon. Another dragon with a huge tail comes next to a battle scene between a dragon and a stag. A bear escapes from the pursuing dogs. Other combats between lions and dragons follow. Finally a wild boar is chased by a huntsman and his dogs.

The figures in the mosaic decoration of the other arcades, as well as the sculptures on the cornices, pillars and corbels, are all of a similar character—that is, they represent scenes of combat or scenes of the chase.

Such figures are not fantastic and without significance. They are the outcome of the mediæval belief that all created things are signs written by the hand of the Creator for the instruction and guidance of mankind, the invisible things of God being made manifest by the visible things of this world. The world is therefore one great allegory.

The origin of the interpretations of the allegory is to be found in the Commentaries upon the Scriptures by the Fathers of the Church ; and these interpretations were amplified and extended in the Middle Ages.

Hunting scenes and combats were appropriate symbols for the way of the Christian through this life, since the whole order of creation involved an eternal warfare. Christ and His angels fought with the devil and his host for the possession of souls. Man fought, as with beasts, against temptations.

The struggle for the attainment of virtue presented itself as a drama in which abstract ideas took shape, appearing as angels and devils, wild beasts and their prey, the hunter and the hunted.

The significance of the chase is as follows :—The huntsman signifies the preacher who brings back spoils from the chase when he converts men from evil ways. The trumpet is his voice arousing men from slumber and summoning them to battle. The dogs uttering loud barks are the minor clergy sent out by the preachers to warn the faithful and recall the erring. The animals chased represent different classes of sinners. The stag is the proud man, the lion the heretic, the hare the voluptuary, the bear

the cruel man, the wild boar the glutton. The significance of the combats between lions and dragons is the warfare between good and evil; the dragon invariably signifies the powers of evil warring against the lion as the faithful guardian of the Church.

The **cornices** are richly carved, the upper ones with a broadly treated design of foliage, the one immediately above the atrium, with hunting scenes and combats of wild animals.

The **pillars** of the arcade are in some cases carved with lions, sirens and dragons, emblems of outcast and depraved spirits.

The **corbels** or brackets on the wall space above the atrium arches are covered with symbolical sculptures of a more specific character than the arcade decorations. The corbels supporting the group of S. Martin and the beggar represent, on the *right*, David wrestling with the bear; in front, and above, on the under side of the corbel table, are lions confronting dragons. David's victory over the bear and the lion signify Christ's victories over avarice and pride when tempted by Lucifer; for the bear was held to be the most grasping, and the lion the proudest of all beasts.

On the *left* corbel, instead of the resistance of good against evil, there is union of evil with evil, dragon with dragon. Above, on the corbel table, men's heads are carved with dragons coming from their mouths, a Romanesque method of symbolising the poisonous words that pass through the lips from an evil heart.

The two corbels on the corresponding space between the other pair of arches are, on the *right*, a young man with Samson's braided and unshorn locks clothed in a monk's dress, a figure of chastity. The contrasting figure on the *left* is that of an old man clasping the flowing locks of his beard, an emblem of carnality. The carving on the under side of this corbel is another variant on the theme of the poisoned words from the evil mind. In this case the adders twist round and attack the brain which has conceived them. The women-headed dragons, emblems of



Photograph: J. W. Cruickshank

GROUP OF S. MARTIN AND THE BEGGAR
(ON THE FACADE OF S. MARTINO, LUCCA)

the sins of the flesh, countenance the work of corruption with smiling faces.

In these carvings some attempt is made to infuse expression into the figures so that they shall not be merely signs. The faces reflect something of the strenuous moral temper of the age. An effort is made to express the ugliness of sin, the effort of virtue.

The group of **S. Martin and the beggar** is a masterpiece of thirteenth-century craftsmanship. The incident illustrated is that of the saint's charity. According to the Golden Legend, Martin met a poor man almost naked outside the gate of Amiens. The saint drew out his sword and cut his mantle in two pieces, giving one half to the poor man. That night he saw, in a vision, Jesus in heaven clothed with the half he had given to the beggar. And Jesus said to the angels: "Martin hath covered me with this vesture."

S. Martin sits his horse well. His gesture is natural, his bearing is elastic. He looks like a bold horseman and a good soldier. He is robed with classical grace. His head is freely poised. His face is a regular oval. The features are distinguished. There is a subtle blending of frank good temper and mystical exaltation in his expression. The head of the poor man is equally strong. He takes his share of the robe as one for whom evil days has not lessened the dignity of Roman citizenship. The workmanship of the horse is less accomplished. The vitality of the head and neck is marvellous. The legs are little more than formal supports (compare with the horses on the font of Robertus at S. Frediano, made in 1151). It is not known who made this group, or when it was made. The date usually suggested is the middle of the thirteenth century.

The Atrium. The two great piers supporting the central arch are covered with sculpture which is both beautiful as decoration and interesting from its subject. It is of an earlier date than the work on the façade, and resembles the lintels of Biduinus and Robertus.

The pier to the *left*, on the central column, has the Tree of the Fall, with Adam and Eve on either side. The figures are much broken, but the outlines of a shaggy devil at the side of Eve are still recognisable. Above the Tree of the Fall is the Tree of Salvation, represented by the genealogy of Christ traced through the royal ancestry of Mary. In this Tree of Jesse, each of the kings is accompanied by two prophets, foretellers of the Salvation to come.

On the pier to the *right*, at the bottom, corresponding to the Tree of the Fall, is a conventionalised tree guarded by two flying dragons. The upper part of the column is covered with a finely carved foliage scroll entwining birds and other animals. This column may represent the Tree of Paradise famous in mediæval legend, which formed a safe refuge for all creatures that remained within its branches. Beyond the branches dragons waited to devour all who left the shelter. The tree signified the Church, the dragons, the devil.

The capital of this pier, on the side facing the church wall, has a group of symbolical figures. On the right hand is the Synagogue, her eyes covered by a serpent twisted round her head, in her arms a broken banner. Then follows a seated person on a throne with attendants, probably symbolising the Church and the New Dispensation.

On the pier against the wall of the campanile is a carving of the Labyrinth, with an inscription (*Hic quem Creticus edit Daedalus est Laberinthus: seq. o. nullus vadere quivit qui fuit intus ni Theseus gratis Ariane stamine intus*). The Cretan Labyrinth with the Minotaur in the centre was frequently represented in mosaic on the church pavements in Romanesque times. Allegorically interpreted, Theseus, who alone was able to thread the maze and conquer the Minotaur, signifies Christ, who alone was able to go down into the Labyrinth of Hades, and having conquered the devil returned alive.

The sculptures of the **Centre Door**. In the tympanum is Christ enthroned in an aureole; below, on the lintel, stand



Photograph: J. W. Cruickshank

ALLEGORY OF LIFE, BAPTISTERY, PARMA

Compare with the allegorical Trees on the piers of the Atrium at S. Martino, Lucca

Mary and the Apostles. The two scenes may possibly be intended to represent the Ascension. In the spandrils are the symbols of SS. Matthew and John. The sculptures are lacking in distinction, for the faces are insignificant and expressionless, and the drapery arranged in imitation of classical models is heavy and ungraceful. The shaggy-bearded Apostles have neither fire nor individuality. They are commonplace types of the ascetic.

The **Right Door** has in the tympanum the Martyrdom of S. Regulus; and on the lintel, the saint converting the Arians. The body of S. Regulus, an African bishop, was transported from a village near Populania to the Duomo of Lucca in 780, and an altar was consecrated to the martyr bishop.

These sculptures show advance upon those of the central door. The figures are better proportioned. There is more expression by means of gesture, and the folds of the drapery are less awkward and formless.

On the wall space between the central and side doors are two ranges of reliefs. Begin with the upper on the wall *left* of the centre door:

(1) Martin restores one of his disciples to life, in order that he may receive baptism. The soul of the dead man had descended into the lower world, and sentence had been given against him. One of the angels, however, said: "This is he for whom Martin is pledge." In consequence the soul was permitted to return to life long enough to receive baptism at the hands of the saint.

(2) Martin receives the mitre on his election to the bishopric of Tours.

On the *right* wall. (1) Martin having given his tunic to a beggar on his way to church, revealed his bare arms when he raised them above his head in the office of the Mass. At the same time a great light of fire, the flame of charity, was seen to rest upon him. (2) Martin drives out an evil spirit from a sick person.

These sculptures are not very competent but there is an engaging simplicity and directness in the way the story

is told, and some of the faces are realistic portraits of shrewd commonplace people.

Below these scenes are the twelve **months** of the year, with their appropriate "labours," and the zodiacal signs. The Labours are traditional figures handed down from remote antiquity. Placed upon the walls of churches they were reminders, in the first place, that labour had its part in the scheme of Redemption. After the Fall man found that Nature no longer provided for his needs: the human race would have perished had not a remedy been found in labour.

Again these signs recall the mystical analogy which was perceived between the work of the priest and the work of the sower, tender, and harvester of the crops. From another point of view the twelve zodiacal divisions of the year which marked the passing of the sun across the heavens signified twelve different aspects of Christ in His passage through this life.

Begin with the series on the *right*, nearest to the door of S. Regulus.

January seated at a fire. February, a fisherman with a fish on his line. March prunes the vine. April, a young man, gathers flowers. May, another young man, on horseback, carries a rose. June cuts the corn.

The series to the *left*. July threshes. August gathers fruit. September treads the grapes. October prepares the wine casks. November ploughs. December kills a pig.

The Sculptures of the Door to the Left in the lunette is the Deposition from the Cross, and on the lintel, the Nativity and the Adoration of the Kings, all the work of *Niccolo Pisano*, probably about the year 1240.

The contrast is very marked between these sculptures and the reliefs over the other doors. The aim of this sculptor is not merely to tell a story in simple straightforward fashion, quickened with pious feeling. His aim is to represent the solidity of forms, the weight of bodies, the grace and beauty of drapery treated with breadth and

dignity. He tries "to render the gesture of each figure, so that it shall convey the passion that moves it."

Interior

[The general effect of the interior of the church is that of a building in the pointed style, due to rebuilding, and enlargement which was begun in 1308. The transepts were increased, and in the course of the fourteenth century the roof was raised and vaulted. It was in 1372, after consulting experts, that the piers of the nave were strengthened, by adding to them, so that they became octagonal as we now see them. In 1379 the thrust of the vaulting caused danger to the whole building and the buttresses had to be strengthened. In 1452 Marti executed much of the fine woodwork in the choir. In 1476 the roof of the church was painted with the patriarchs, prophets, and kings of the Hebrew people, forming, according to mediæval practice, a vast prophecy of the coming of Christ. In 1475-1478 the pavement was laid down. In 1482-1484 the Chapel of the Santo Volto was built. The coloured glass in the choir is by Pandolfo Ugolino da Pisa (1485). In 1494 Matteo Civitali added the pulpit.

It will thus be seen that the interior as a whole is due to the fourteenth and fifteenth centuries.]

In the *right aisle*, immediately to the R. of the most southerly of the three western doors, is an inscription commemorating Bertha of Lorraine, the mother of the Countess Matilda.

Over the third altar, the Last Supper, by *Tintoretto*.

On the fifth pillar—pulpit by *Matteo Civitali* (1498). The pilasters are of white marble delicately sculptured, enclosing red marble panels.

Turn into the southern transept. Monument of Pietro da Noceto by *Matteo Civitali* in 1472. In general design it is similar to the Bruni and Marsuppini tombs in S. Croce at Florence. Above the sarcophagus is the figure of Noceto, who was secretary to Cardinal Capranica.

Under the arch is a relief of Madonna and Child, and at the sides, busts of Noceto and his son. Close to the monument of Noceto is another work of *Matteo Civitali*, the monument of Domenico Bertini, with a bust.

Pass into the Cappella Sacramento (the second to the r. of the choir). Over the altar are two kneeling angels by *Matteo Civitali*—perhaps the most striking of his works in Lucca; the sentiment of devotion is hardly subtle, although it is just saved from exaggeration. A predella of marble is sculptured in the manner of the fourteenth century.

In the chapel next the choir to the r. is the **Altar of S. Regulus**, the sculpture, by *Matteo Civitali* is his most important work. Above the altar are three large statues; in the centre, S. Regulus, a conventional figure, giving the benediction; at his side, S. John the Baptist appears as a mendicant; and on the other side S. Sebastian looks like an idle young man of fashion. Madonna in the niche over the sarcophagus has a certain quality of gravity which gives a charm to her formal features. The general tendency of the monument is towards the grandiose and frigid habit of the sixteenth century.

In the predella are the scenes of the martyrdom of the three saints, with busts of Noceto and his son at the ends.

The Choir is enclosed by screens of white and red marble made by scholars of Civitali. The stalls in the choir are by *Leonardo Marti* (1452-1457). The coloured glass is by *Pandolfo Ugolino da Pisa* (1485).

To the left of the choir is the **Altar of Liberty** dedicated in memory of the liberation of Lucca from Pisa in the time of the Emperor Charles IV. The sculpture representing Christ in Resurrection, with SS. Peter and Paolino, by *Giovanna da Bologna* (1579), is rhetorical and uninteresting.

In the second chapel to the l. of the choir, altar-piece by *Fra Bartolommeo*, Madonna and Child, with SS. John the Baptist and Stephen. The marble work of the altar is ascribed to *Matteo Civitali*. Over the door of entrance there is a piece of ornamental sculpture. **Northern**

transept: on the northern wall, monuments to a cardinal and two bishops of the Guidiccioni family. Opposite to the door of entrance, the holy water vessel is by *Jacopo della Quercia*. In the centre of the transept is the tomb of Ilaria del Carretto (wife of Paolo Guinigi, Lord of Lucca), who died in 1405. The **monument*** was made by *Jacopo della Quercia* shortly after. It is one of the earliest pieces of Renaissance sculpture, treated neither with the rigour of the fourteenth century, nor associated with horrible images of death, such as were common after the extinction of Renaissance feeling. It is simple in the truest way. There is no affectation of sentiment nor any display of technical cleverness. The sculptor has had a clear and direct vision; the result is a generalisation of great beauty. (Ilaria was the daughter of the Marquis del Carretto, Lord of Massa Carrara. She was married to Paolo Guinigi, then a widower without children, about 1403. The marriage was celebrated with the highest magnificence, and the bridal pair made a visit to all parts of the Lucchese territory in triumph. A son was born and called Ladislaus, after his godfather the King Ladislaus of Naples. In the following year Ilaria died, after giving birth to a daughter, who was named after her mother. Left a widower for a second time, Paolo Guinigi speedily married a lady of Varano, Piagentina. In 1416, Piagentina having died the year before, a triple marriage was celebrated with great pomp: the father married Jacopa Trinci, a daughter of the Lord of Foligno, and his children, the son and daughter of Ilaria, who must have been about thirteen and eleven years of age, were united to members of the families of Camerino and Campofregoso.)

In the left or northern aisle is the **Chapel of the Santo Volto**, made by *Matteo Civitali*, 1482-1484; the chapel is of white marble with red panels; the detail is elaborated with gilding and colour. At the back of the chapel is a figure of S. Sebastian by Matteo. It is nerveless, and without the tension of life. The Santo Volto is an image of Christ in

wood, said to have been carved by Nicodemus. It was brought to Lucca in the eighth century, and received widely spread adoration as one of the oldest of the Divine images. The figure is clothed in a long tunic, elaborately decorated. The head is slightly inclined, the eyes are open, the arms stretched straightly on the cross. This image was stamped upon the coins of the mediæval Republic.

Over the entrance door of the northern aisle Cosimo Roselli painted Mount Calvary and the city of Jerusalem ; and, in the foreground, Nicodemus carving the Santo Volto.

The **Sacristy** opens out of the R. aisle. Enter by a door nearly opposite the pulpit. Over the altar, Madonna and Child, with SS. Peter and Clement, SS. Paul and Sebastian, by *Ghirlandajo*—the predella has histories of the saints, who appear on the altar-piece above. On the front of the altar, marble relief of Bishop Agnello ; above the altar, a Pietà.

On the wall of the sacristy, opposite the entrance, Sta. Petronilla, by *Daniele da Volterra*. In a small chapel opening out of the sacristy, three fine tomb slabs of the Antelminelli family.

The building opposite to the door in the northern transept of the Duomo is the **Treasury**. The principal objects are : the Pisani crucifix—silver gilt—dating from the end of the thirteenth century, with Madonna ; S. John and the Evangelists ; at the back, Twelve Apostles and twelve prophets springing from the flowers of a tree. Pastoral staff (1450). S. Martin divides his cloak with a beggar. Two silver bindings for the Gospels and Epistles, dated 1566 and 1567 ; on one side the Santo Volto, on the other, S. Martin dividing his cloak. Coffanetto of 1492 in leather. On the outside the Annunciation, Visitation, Nativity, Circumcision, Adoration of the Magi, Massacre of the Innocents, Flight into Egypt, Presentation in the Temple, Christ among the Doctors. In the inside of the box, the Last Supper, the Agony in the Garden, the Kiss of Judas, Condemnation, Flagellation and Bearing of the Cross.

On the inside of the lid, the Crucifixion. On the outside of the lid, the Deposition, Entombment, Resurrection, Ascension and Descent of the Spirit.

Behind the Duomo is the **Archiepiscopal Palace**. From the courtyard there is a good view of the apse. In the Archiepiscopal Library there is an ivory diptych of Areobindus (dated A.D. 506), with a carved design of two trees with the cross and the monogram between.

The buildings next to the campanile, in the Piazza San Martino, are those of the **Monte di Pietà**, founded in 1487. The piazza to the north of the cathedral is on the site where the houses and towers of the Antelminelli stood.

S. Giovanni

In the short street leading from the Duomo to the Piazza Napoleone is the ancient Church of **S. Giovanni**, restored in the twelfth century, at which period the ground plan was altered to that of a Latin cross. In the early part of the fourteenth century the church was damaged by fire; at the end of the century important restorations were made and the large baptismal chapel opening out of the northern transept received its present form, the cupola having been built in 1391. In the fifteenth and seventeenth centuries further restorations were undertaken; the façade dates from the latter period. Fortunately the western doorway retains its mediæval form; it is similar to that of S. Cristoforo, the influence of the pointed style being slightly more apparent than in the doorways of S. Giusto, S. Salvatore, etc. The splayed jambs have columns and mouldings from which rises an elaborately moulded arch, with crouching figures at the springing. Within the arch is a small rose window. Above the lintel is a deeply cut string course of foliage, and on consoles, above the column, are lions. The lintel rests on corbels, each carved with the figure of an angel. On the lintel, Madonna, two angels, and Twelve Apostles are carved. Madonna is in the attitude of prayer, the angels raise

their hands as if taking part in some ritual, the Apostles are grouped in pairs; all are clad in classical drapery. The design is strictly balanced and symmetrical. The work is less rude than that on the lintels of the Duomo; it is, however, curiously fantastic. The expression varies from that of harsh dogmatism to shrewd humour, the faces are deeply lined, the features are whimsical, the pose and gesture are awkward. We seem to see a society so far out of touch with ordinary humanity that individuality has reached the verge of the grotesque.

Interior. The nave has an arcade of round arches springing from five columns. Two of the capitals have birds and animals carved on them. The aisles have domical vaulting, the nave and transept wooden roofs, richly gilt and coffered. The apse is of plain, unadorned masonry, the fresco which has been painted on the semi-dome fortunately does not interfere with the general effect. At the foot of the pillar next the transept, on the L. side, there is a Pietà. On the western wall of the northern transept, remains of a large fresco, Madonna and Child, with SS. Nicholas, Catherine, Barbara and others.

Opening out of the northern transept is a large baptistery chapel, with groined and vaulted roof due to the restoration of the fourteenth century. It contains the modern baptismal font, and in the centre there are remains of Roman building and pavement.

In the Via della Rosa, at the back of the Archiepiscopal Palace, is the small church of **S. Maria della Rosa**, standing on the site of an ancient foundation. In its present form the building is mainly due to the middle of the fourteenth century, between 1333 and 1358. The building was restored in the seventeenth century, and again in the nineteenth. The cornices and mouldings are richly sculptured, and the capitals have delicate foliage, cut in sharp relief. The five windows are very elaborate; they have four pointed lights under a round arch. The exterior is a good example of the ornate Italian pointed style. In the

interior, four light columns support round arches ; both nave and aisles are vaulted. Mr Montgomery Carmichael says that the oldest known altar dedicated in honour of the Immaculate Conception is in this church, it dates from 1333.

In the sacristy is a small image of the Virgin, with the ancestors of Christ, springing from the central design. Above is Christ with the book, in the act of blessing.

In the Piazza Napoleone is the **Palazzo Provinciale**, the seat of the prefecture and the public services. It occupies the site of the palace of the Signoria. During the lordship of Castruccio the palace was enlarged ; walls and towers were built, and later a ditch was added to the defences. Paolo Guinigi again added to the palace, and finally, in 1578, Ammanati began the new palace. In the time of Napoleon, his sister, the Princess Eliza Baciocchi, lived here (1805), and after the resettlement of Europe the empress known as the Duchess Maria Louisa occupied the palace.

The building contains a small **Picture Gallery**. Entrance in the archway to the second court, on the L. In the vestibule are a number of fragments of sculpture and mosaic from various churches. A pilaster from S. Giorgio, a fine example of the treatment of foliage and animal sculpture.

A carved column from S. Giorgio.

A pillar from S. Michele showing the system of inlay. A ciborium for holy oil. A Roman mosaic from S. Giovanni. A small screen of the twelfth or thirteenth century, with a bird eating fruit. Another with birds drinking from a cup. High on the wall is a fine mediæval frieze.

Enter the large hall upstairs. **Sala IV.**

Fra Bartolommeo. The Father Eternal. SS. Mary Magdalen and Catherine in ecstasy.

Fra Bartolommeo—Madonna of Mercy.

Turn to the L. and pass through Sala III. and Sala II. to **Sala I.**

Crucifix by Berlinghieri Berlinghiero painted at the end of the twelfth or early in the thirteenth century.

Crucifix by Orlando Deodato, dated 1288.

Madonna and Child, by Orlando Deodato.

Marriage of S. Catherine, by Angelo Puccinelli, painted probably about 1350. The attendant saints are Peter, John, Gervasius and Protasius.

Madonna and Child of the Florentine school; sec. xv.

Madonna and Child, with SS. Mary Magdalen, Bartholomew, Martin (?) and Antony of Padua, by Zanobi Macchiavelli.

Sala II. Madonna and Child, with saints, by a follower of *Fra Filippo Lippi*:

Immaculate Conception; beneath, SS. Augustine, Anselm, Antony of Padua and Kings David and Solomon. Compare with the picture in San Frediano.

Altar-piece; Madonna and Child, with SS. Peter and Sixtus, by Bernardino del Castelletto (end of the fifteenth century).

Sala III. Portrait of Giuliano dei Medici (?) by Pontormo.

Pass through the entrance hall (Sala IV.) and enter **Sala V.**

Sketch for Tintoretto's Miracle of S. Mark.

Crucifixion, by Guido Reni.

Immaculate Conception, by Giorgio Vasari.

Cardinal Leopoldo dei Medici, by Sustermann.

Portrait of a youth in the manner of Rembrandt.

Portrait of Cardinal Carlo dei Medici, by Sustermann.

Portrait of a Venetian Senator, by Tintoretto.

In glass cases: Etruscan remains, crosses, medals, etc., attributed to the seventh century A.D. Medals, seals and coins relating to the history of Lucca.

Return through Sala IV. and enter

Sala VI. Choir stalls (sec. xv.) by Leonardo Marti—from the Church of S. Agostino.

Sala VIII. Two pieces of sculpture by Matteo Civitali. Bas-relief by Nicolas Civitali.

Sala X.—Statuette, Madonna and Child, attributed to Giovanni Pisano.

Magnificently gilded altar in the pointed style, in the Pisan style of the fourteenth century.

Madonna and Child, by Nino Pisano.

Romanesque capitals, etc.

From the Piazza Napoleone proceed along the Via Vittorio Emanuele. Take the first turn to the R., into the small piazza in which **S. Alessandro** stands. The church was built or perhaps reconstructed by Pope Alexander II., in honour of his holy patron. The nave is supported by ancient columns with Corinthian and composite capitals. The nave and aisles were covered with vaults in the sixteenth century.

Return to the Via Vittorio Emanuele, and take the turning to the L., which leads into the Piazza **S. Romano**. The present church dates from 1290. It is an immense building without aisles, decorated in a somewhat extravagant style. Behind the High Altar is the tomb of S. Romano (the gaoler whom S. Lawrence baptised). The marble relief is by *Matteo Civitali*, 1490. The martyr is represented as a youth with long hair clad in armour, with his sword lying on his body. In the arch above, Christ appears with outspread arms. This relief does not rank with the sculptor's finest work. He has nevertheless surrounded the figure of the young soldier with a romance that gives an unusual air of distinction to the monument.

From the Piazza Napoleone the Via Nazionale leads to the Piazza and Church of S. Michele.

S. Michele

This church stands in the market-place on the site of the Roman Forum. It is said to have been founded in the eighth century and dedicated to S. Michael, but the building we see to-day is a construction in the Pisan Romanesque style of the eleventh or twelfth century.

The upper part of the façade is the work of Guidectus of Como, who made the façade of the Duomo. This exaggerated frontispiece is uncomely in its proportions ; it gives an inharmonious profile to an otherwise dignified and stately building.

On the summit is S. Michael, with large gilt wings, standing on the dragon, and holding the Imperial ensign, a globe surmounted by a cross, by means of which sign he has power over all devils.

The lowest storey has arcades of the Pisan type with lozenge ornaments in the arch heads. The four upper storeys have arcades of round-headed arches supported by pillars of every variety of form and colour : some carved, some bound together by knots, others twisted or inlaid with mosaic designs. The spandrils are filled with white figures inlaid upon dark green stone. As on the Duomo, the subjects of the mosaics and of the carvings are principally scenes of the chase, and of combats between wild beasts. Every part of the façade is alive with some struggling creature pursuing, or pursued, in attack or in defence. The aim of this lively imagery is not simply to please the eye or touch the fancy. It is the result of the belief that all the visible things of this world are signs written by the hand of God for instruction in the invisible things of the spiritual world. Lions, dragons and griffins in conflict or devouring their prey present an image of the battlefield of life. On one side Satan and his hosts strive by temptations and assaults to get possession of the souls of men ; on the other side the heavenly militia, led by the Archangel Michael, assist the Church and its ministers in saving and converting the sinner.

From the mediæval point of view, the conversion of the sinner was fitly signified by the work of the huntsman sending out men and dogs to capture wild beasts. The huntsman is the priest, who in pursuit of the soul sends out his dogs, the preachers ; the barking of the dogs is the voice of the preacher ; the quarry represents different classes of erring souls : the hare stands for the voluptuous,



Photograph: J. W. Cruickshank

TRANSMISSION OF POWER TO THE PREACHER

(FROM THE FACADE OF S. MICHELE, LUCCA)

the lion for the angry, the stag the proud, the wild boar the gluttonous. At the extreme R. of the first arcade is a little group which gives the clue to the symbolical meaning of the hunting scenes. A figure seated on a throne gives an episcopal staff to another, who in his turn hands a long-shafted cross to a still smaller man. Below, and on either side, are huntsmen inciting their dogs (see the illustration). Besides the chase and the scenes of combat, there are several single figures of animals which can be identified from the illustrations in the "Divine Bestiaries," mediæval histories of the symbolism of animals. In the first arcade, for example, almost above the central door, is the ostrich with its egg. The ostrich which leaves its eggs to be hatched by the sun is a type of the man who gives all his thoughts to spiritual things. On the same frieze, a little farther along, is the ibis feeding upon a snake instead of fish, a type of the man who prefers evil to good.

The cornices are carved with a boldly designed leaf scroll, the lowest one bearing also carved animals and scenes of the chase.

Above the lintel is a small wheel window ornamented with mosaics.

The lintel has a classical moulding, and below it rudely carved figures of griffins, lions, dragons, a siren, and a centaur, with a small image of S. Michael in the middle of them. These are probably the unclean birds, the foul spirits, the lions, dragons and centaurs which marked the desolation of Babylon (Rev. xviii.; Isaiah xxxiv. 14). They are symbols of heretics of Antichrist and of the devil.

At the right corner of the building is a statue of the Virgin, by *Matteo Civitali*. It is supposed that this sculpture was placed here by Domenico Bertini in 1479, in thanksgiving for the ending of the plague. The words, "salutis portus," are carved on the corbel, together with the Bertini arms.

The south wall, flanked by the **campanile** of six storeys,

has a finely carved cornice with hunting scenes and combats. At the corner on the **north wall** there is an old statue of S. Michael standing on the dragon.

Interior. The nave arcade is composed of six columns, and one pier next the transept. The capitals are generally Corinthian in form, and the circular arches which spring from them are plain. The transept is more important than is usual in a Lucchese church. The apse has no decoration other than the fine masonry of which it is built. The simplicity of design, the comparatively small number of component parts, and the severe detail give to this interior (as also to the interiors of S. Frediano and S. Maria Forisportam) a stringent austerity, contrasting strongly with the fourteenth-century interior of the Duomo.

First altar to the R. Altar-piece by *Filippino Lippi*, SS. Rocco, Sebastian, Jerome, and Helena, the latter with the cross.

On the wall of the transept, near to the apse, crucifix, with scenes from the Passion at the sides, and the Annunciation at the foot. To the L. of the apse, relief of Madonna and Child, part of the monument to Bishop Silvestro Giglio, by *Baccio di Montelupo* and his son Raffaello.

On the south side of the piazza is the **Palazzo Pretorio**, with a loggia, built in 1492. The Via Calderia leads to the Church of S. Giusto.

Between the Piazza Napoleone and the Via Fillungo is the Church of **S. Giusto**, an exceedingly picturesque example of Tuscan Romanesque. The building dates from 1040, the façade from the twelfth and thirteenth centuries. The upper part is faced with courses of white masonry. The two upper storeys have round-arched arcading. The lower part is of plain masonry. The central doorway is the main feature of the exterior. The capitals of the door jambs are carved with a Romanesque variant of Corinthian foliage. The lintel itself is covered with bold and vigorous foliage,

strong in character, in high relief, and of symmetrical design. The fruit and leaves are the conventionalised growth of the vine. Above the lintel is a deeply carved cornice with animals among the foliage. The inner mouldings of the arch are plain, and spring from consoles bearing rude but highly expressive heads. The outer arch springs from lions set on consoles. It is richly carved. The proportion of the doorway, as a whole, is heavy. The effect, nevertheless, is striking, and the design is a fine example of the fresh outlook of the Romanesque sculptors in Tuscany.

In 1662 the inside of the church was renewed in the taste of the time. It would be impossible to give an adequate idea of its trumpery magnificence. It is understood that the church will be restored to its ancient simplicity.

In the Via Fillungo is the Church of **S. Cristoforo**, dating from the eleventh century. It was enlarged in the twelfth century by Diotalvi, the architect of the Pisan baptistery (see the inscription on the L. wall of the interior). The elaborate sculpture and the rose window of the façade probably date from the last years of the thirteenth century.

The doorway of the west front has, instead of flat pilasters as at S. Giusto, splayed jambs with columns and mouldings, and capitals with stiff conventionalised forms like those of the western door of the baptistery. The lintel is carved with deeply cut and vigorous foliage somewhat in the style of the S. Giusto lintel. The design is, however, less strictly conventional, and the sense of the growing branch is lost.

The lower part of the façade has an arcade of five arches. Above these runs a richly carved cornice. Among the foliage a man and dog hunt a bear; a man fights with a bear; a lion stands on a serpent or dragon; a lion bites the neck of a dragon; a beast grasps a woman in his fore paws.

The upper part of the façade is filled with a rose window,

and the corbels under the eaves of the upper gable have pointed arches.

Interior. The nave arcade is of mixed piers and columns. The nave and aisles are vaulted but not groined. On the second pillar to the R. an inscription records the burial-place of Matteo Civitali, with the date 1501.

The Church of S. Salvatore is about five minutes' walk from the Piazza S. Michele on the line of street which leads to S. Frediano.

S. Salvatore dates from the end of the eleventh century. Over the southern door there is a carved lintel by Biduinus (last half of the twelfth century). In the centre, S. Nicholas appears standing in a pot or vessel. His arms are raised and supported by two attendants. At each side there is a domed chapel, with towers at the sides. No adequate explanation seems to have been given of this strange work. The jambs of the door are flat, with capitals closely resembling those of S. Guisto.

Over the western door there is another carved lintel executed in a ruder style. It represents the story of the child, Deus Dedit—the son born to childless parents as the result of prayer to S. Nicholas. The child was carried off as a slave, and made to serve at the table of a king, where we see him presenting the cup (to the L.). The child wept when he thought of his father's house, and suddenly he was carried up in a great wind, and set down with his cup at his father's house. S. Nicholas on the lintel is shown seizing the child by the hair and lifting him up. To the right of the lintel the father and his family are seen keeping the feast of S. Nicholas. The child is welcomed and serves at the table.

Interior. The nave arcade of four arches rests on piers, like the nave arcades of S. Simone and S. Pietro Somaldi. The church is very plain, and has a square east end.

Close by is the Church of **S. Maria Corteorlandini**, so called because built on the site of the houses of the Rolandinga family. The ancient church was rebuilt by a certain



Photograph: J. W. Cruickshank

SOUTHERN DOOR OF S. MICHELE, PAVIA

Compare with the Romanesque doors of S. Giusto, S. Salvatore, etc.,
at Lucca

Master Guido in 1187. It has been frequently restored, and in 1719 the form was entirely changed. On the north side there is a picturesque loggia. The door on the south flank has some of the old sculptures. There is a good campanile of brick.

Proceed into the Via S. Giorgio, turn to the R., take the Via del R. Liceo to the L., which leads directly to the Church of S. Frediano.

S. Frediano

The interior of this church is the most important of the buildings which are characteristic of Lucca. These churches differ from the finest of the Lombard churches in simplicity of construction. As a rule the plain column is used instead of piers or clusters of piers and columns; the choir is seldom raised more than a step or two above the nave; domes or lanterns are uncommon. At Pavia and in Milan we feel the force of tendencies that were to grow into the balanced structure of the pointed style. In the Romanesque churches of Lucca we trace the natural development of the form common in early Christian buildings, rather than the beginnings of the style that was to be perfected at Chartres. The sombre magnificence of Lombardy is exchanged for a certain lightness and gaiety tempered by severe habit.

According to tradition a church was founded by the Bishop Frediano, an Irishman, in the sixth century. At the end of the seventh century it was restored and probably enlarged by the aid of Lombard officials and the authority of the Lombard kings. Early in the twelfth century the prior Rotone undertook the rebuilding, which for a time after his death did not prosper. In 1140, however, it was carried sufficiently far to permit the placing of the holy relics of the saints, and in 1147 Eugenius III. consecrated the church. The orientation of this new building was changed so that where the western door originally stood there is now the apse, a new construction of the twelfth century. **The campanile** dates from 1223. It

is oblong and quadrangular. The arches and shafts of the openings are of white marble.

In the upper part of the *façade* there is an immense mosaic representing Christ seated, His R. hand raised in blessing, His L. resting on the book. Two angels support a mandorla of rainbow colours enclosing his figure. Beneath stand the Twelve Apostles in a formal row. They are robed in classical style and wear sandals. Most of them carry a closed roll. The gesture is abundant but stiff and purely formal. The features are rendered with little skill. They are much less intimate than the figures on the lintel of S. Giovanni—but also less barbarous than these or those on the lintel of the central door of the Duomo. The figure of Christ is unskilful in design. The total effect, however, is solemn and characteristic of the Italo-Byzantine style. The mosaic was restored in 1829.

The interior consists of a nave and two aisles. On each side a series of chapels has been added. The nave arcade consists of eleven fine columns, with capitals of various designs based on classical models. The arches are round and plain in construction. An immense height of plain walling, broken only by small clerestory windows, rises to the roof. The austerity of a design mainly due to the twelfth century has produced an interior which is the most striking in Lucca.

To the L. of the entrance door is the Visitation, of the school of Ghirlandajo. To the R., Madonna and Child, with saints, by Amico Aspertini, a pupil of Francia.

Near the entrance is a great baptismal **font**, intended for the rite of immersion, the work of Magister Robertus, one of a group of early Tuscan sculptors who were engaged chiefly in Pistoia, Pisa and Lucca. The scenes are symbolical of baptism, and chiefly relate to Moses as the Saviour of the Jewish people, and as a type of Christ.

Begin with the part of the font facing the nave. A little to the L., a group of men and women with a hare and a goat, showing signs of grief. Beside them, to the R., a woman with a child and a person seated on a throne,

perhaps Pharaoh. These figures may represent the sufferings of the Jews in captivity under the Egyptians. A man holding a dragon by the tail; beside him a tree with the bust of Christ in an aureole. This may be the miracle of Moses' rod turned into a serpent. Then follows Moses kneeling before the burning bush; the rout of Pharaoh's host in the Red Sea; Moses receives the Tables of the Law; Moses enthroned as the Lawgiver. Beyond this are seven single figures under pointed arches. In the centre is Christ as the Good Shepherd, with three figures on either side, probably the Apostles.

The analogy between Christ and Moses was interpreted somewhat as follows:—Moses brought the first Law, Christ brought the second. Moses led the Jewish people from the bondage of Egypt to the freedom of the promised land, Christ led the human race from the bondage of sin to the promise of the Eternal Kingdom. The rod, which thrown down became a serpent, and when caught by the hands of Moses became a rod again, was a symbol of the power and office of the priest. The passage through the Red Sea (red as a symbol of the blood of the Saviour) was a figure of the passing through the water of baptism when all sins are blotted out.

The sculpture has many of the characteristic qualities of Romanesque art. There is little grace or beauty of line, but there is vigour and sincerity. The heads are disproportionately large, the faces broad and flat. There is a different spirit in this work from the carvings in the atrium of the Duomo and at S. Giovanni. Here there are no ascetic wire-drawn figures, no wry faces. The men are bold, active human beings, capable of energetic movement. Byzantine influence appears in the height of the crown of the head above the line of the eyebrows.

On the wall opposite the font, an Annunciation in glazed ware, by the school of Andrea della Robbia.

Enter the Chapel of Madonna del Soccorso. At the end are two tombs of the Guidiccione family.

The second chapel is dedicated to Sta. Zita, one of the

patrons of the city. Zita Bernabovi (1218-1278) became, at the age of twelve, a maid in the house of Pagano Fatinelli. In time of scarcity she gave to the poor from her master's stock of food. The loss was made good miraculously. This Divine recognition and other incidents in her pious and charitable life are painted on the walls of the chapel which belonged to the Fatinelli family. She was canonised by Pope Nicholas III. Her anniversary, the 27th April, is one of the popular festivals of the city, maid-servants in particular celebrating it by presenting flowers.

On a pier separating the Chapel of S. Zita from the aisle is a statue of S. Bartholomew, in glazed ware, from the school of the Della Robbia.

On the wall to the r. as we re-enter the aisle of the church is a baptismal font, by *Niccolo Civitali*.

Pass along the aisle and enter the next side chapel, that of the Assumption. On the r. wall of the chapel, relief, in painted wood, of the Assumption of the Virgin, by one of the family of Matteo Civitali.

On the side wall of the same chapel is a picture which Mr Montgomery Carmichael has identified as representing the Immaculate Conception, by *Francia*. Madonna kneels before the Father Eternal, who touches her with a rod. Below, Solomon and David, with SS. Augustine and Anselm. The kneeling figure is probably the Franciscan, Dun Scotus.

In the predella the pictures are explained by Mr Carmichael: (1) Abbot Helsinus, Abbot of Rumsey, is saved from shipwreck on condition that he should solemnly honour the Festival of the Conception, and that he should preach it.

(2) A lay brother offers to attest the truth of the Immaculate Conception by passing through the fire with a religious brother who doubted. The lay brother passes through the fire and is preserved by the Virgin.

(3) A man prayed to be delivered from the temptation of taking revenge. Madonna causes his sword to be twisted in the scabbard so that he cannot draw it.

(4) The child of a Bergamesque woman fell from a height but recovered at the prayer of the mother to the Virgin.

In front of the High Altar some ancient mosaic has been preserved.

To the L. of the altar is an enormous stone, connected with the miraculous acts of S. Frediano.

Pass down the L. aisle. Enter the Chapel of the Sacrament. Altar-piece (1422) in stone by *Jacopo della Quercia*. In the centre, Madonna and Child; to the L., SS. Barbara and Lorenzo; to the R., SS. Girolamo and Sigismondo. On the predella, S. Catherine; Martyrdoms of SS. Barbara and Lorenzo; the Pietà; S. Girolamo and the lion; miracle of S. Sigismondo. The sculpture is placed in a setting of florid pointed design, each figure in a separate niche. The forms are solid and squarely set; the rendering of character has been considered, rather than any attempt to reach an ideal of beauty: Madonna has a certain stolid dignity; the drapery is heavy and tortuous; the work is vigorous rather than charming.

Under the altar is the tomb of a Saxon, King Richard, who died here in 722, on the way to the Holy Land. On the floor of the chapel are the tomb slabs (1416) of the donors, Trenta and his wife, by *Jacopo della Quercia*; the figures are of civilian type, pillowed, cushioned, and surrounded by ineffective drapery.

Pass down the L. aisle and enter the Chapel of S. Augustine. The frescoes are by Amico Aspertini (1510?).

On the under side of the entrance arch, the Flagellation, the Washing of the Feet, the Last Supper, the Agony in the Garden.

On the roof, God the Father, surrounded by prophets and sibyls.

On the L. wall in the lunette, the Entombment; beneath, the bringing of the Santa Volto, and the baptism of S. Augustine.

On the R. wall in the lunette, S. Augustine gives the rule; beneath, the Nativity; S. Frediano traces the course for the Serchio.

Cross the Piazza S. Frediano and enter the **Piazza del Mercato**. The houses surrounding the market stand on the site of a Roman amphitheatre. To the east close by is the Church of S. Pietro in Somaldi.

S. Pietro in Somaldi dates from the eighth century, and was reconstructed at the end of the twelfth. The general effect of the façade is very good. The lower part is of grey sandstone, the two upper storeys are of black and white marble with round-arched arcading dating from the middle of the thirteenth century.

On the lintel of the main doorway Christ is represented, with S. James, and S. Peter, who receives the keys. The faces are of the same primitive and insignificant type as those of the figures on the lintel of the Duomo. The arch above has a fine carved moulding, and on the consoles are the usual lions.

The interior is very simple. The nave arcade is supported by piers, as at S. Simone and S. Salvatore. The nave and aisles are vaulted. Over the first altar to the L., S. Antonio and four saints. On the first pier to the R. is a fragment of fresco—Christ bound to the pillar.

There is a fine campanile. The lower part is of sandstone, the three upper storeys of brick, with marble shafts in the openings.

From the piazza in front of S. Pietro in Somaldi take the short Via del Fratta, which leads into the Via S. Francesco and to the Church of **S. Francesco**, which dates from the year 1228. The lower part of the façade is covered with marble; there are also two picturesque tombs.

A slab on the R. wall between the third and fourth altars marks the burial-place of Castruccio Castracani. Between the second and third altars, tomb of Giovanni Guidiccioni. In the chapel, to the R. of the choir, there are remains of frescoes, the Sposalizio, etc., by *Benozzo Gozzoli*.

At the corner of the Via S. Andrea is the **Palazzo Guinigi**, and opposite is another palace, No. 15, belonging

to the same family, constructions of the fourteenth and fifteenth centuries.

Not far from this point is **S. Simone**, a small church dating from the end of the twelfth century, and finished in the thirteenth.

The nave arcade is carried on square piers ; the capitals are carved with dentils. The nave and aisles are vaulted.

From the Piazza S. Michele the Via S. Croce leads directly eastward through the town to the Porta Elisa ; from this thoroughfare the Church of the Servi, the Oratory of S. Giuletta and the churches of S. Maria Forisportam and SS. Trinità may all be conveniently visited.

From the Piazza Bernardini take the street to the R., which leads to the Piazza of the Servi.

S. Maria dei Servi. The church was given to the order of the Servites in 1257. In the fourteenth century it was remodelled and it has since been modernised. It is without aisles. On the R. wall of the nave the setting of the second altar is by *Niccolo Civitali* (son of Matteo, born 1482).

In the southern transept, monument to a Genoese noble, Giano Grillo, middle of the sixteenth century. Note the exaggerated proportions of the putti. In the choir, behind the altar, Coronation of the Virgin, fifteenth century. In the chapel opening out of the northern transept, the arch over the altar dedicated to the Sacrament is by *Matteo Civitali*.

In the sacristy, a crucifix, much damaged, ascribed to the school of the Berlinghieri (Berlinghiero had sons, Bonaventura, Barone and Marco, working in the first part of the thirteenth century). The figure on the cross has the head erect, the eyes open, the arms extended straight from the shoulder, the feet spread stiffly apart. The small pictures at the side represent Madonna, the two Maries and S. John ; the thieves on their crosses ; the Entombment and the Maries at the tomb. On the arms of the cross, the symbols of the Evangelists.

A turn to the L. out of the Piazza Bernardini leads to the Oratory of Sta. Giuletta.

Oratory of Sta. Giuletta. The façade is covered with marble, red and white, with three arches, and above a pointed window with two lights. The lintel of the door is carved with foliage. The foundation is supposed to date from the eighth century. The building was reconstructed in 1295 and the marble decoration of the façade was added in 1344. Within, there is a remarkably fine example of a **crucifix** ascribed to the sons of *Berlinghiero*, and therefore probably dating from the early part of the thirteenth century. Originally there was a gold background. At the top of the crucifix there is a small figure of Christ with angels; the figure on the crucifix is expressionless, the eyes are open, long hair falls on the shoulders, the arms are stretched out straightly. At the side are large figures of Madonna and S. John; beneath them small pictures of the thieves on the cross. On the cross board at the bottom, the Deposition and the Maries at the tomb.

In the **Palazzo Mazzarosa** (Via Sta. Croce, No. 26) there is a small collection of pictures, shown to visitors through the courtesy of the owner. In the courtyard of the Palace are a number of fragments of sculpture, Etruscan urns, and a relief of Christ on the Mount of Olives by Biduinus.

Opposite is the Church of **Sta. Maria Forisportam**. An early foundation, reconstructed in the eleventh or twelfth centuries. In 1512 alterations were made in the height of the building.

The lower part of the façade has an arcade of seven arches, and under six of these there is the diagonally shaped coffering similar to the form used in the Duomo of Pisa; the arcading is carried round the side of the church. Above the first storey of the façade, two storeys are finished with arcading of round arches.

The doorways are set between two of the pillars forming the arcade of the lower part of the façade. In each case the design looks cramped. The jambs of the doors are flat pilasters, as at S. Giusto, in distinction to the splayed

jamb with pillars of the baptistery and S. Cristoforo. The capitals of the pilasters are also variants of the Corinthian style as at S. Giusto.

On the door to the L. the lintel is carved with a symmetrical design; a lion and griffin with a rose ornament between them are carefully set in moulded panels. The action is balanced. The animals seem to fulfil a hieratically conceived function. Above the lintel is a fragment of sculpture supposed to be a survival of the older church. On a finely carved chair, the back of which is built up of two turrets, Madonna is seated with the Child. She is crowned; her hair is carefully dressed in long pleats; her robe is symmetrically arranged; her head is large and out of proportion to the rest of the design, the gaze is fixed; the figure of the Child is damaged; the dressing of the hair in two long pleats is repeated.

Over the lintel of the door, to the R., a bishop stands in the attitude of blessing. The lintel is divided into panelled compartments, each with a rosette or other ornament.

The central doorway has an unusually elaborate lintel, carved with foliage of free design and good execution. Above is a classical-looking cornice. In the tympanum is a late relief in marble, a Coronation of the Virgin—at variance with everything around it.

The **interior** has a nave arcade of six columns, and one oblong pier in the centre. Neither columns nor capitals are uniform. The masonry has escaped whitewash and plaster, and is of fine quality. This interior is a fine example of the idea of the ancient Roman basilica applied to the purpose of the Christian Church; it may also be accepted as typical of Luccese practice. It is true that the transept has been added to, or at least accented as compared to the ancient model, but if the visitor will sit in the nave near the western door and look towards the choir, he will see how the classical spirit has modulated the disposition of every part so as to make a harmonious whole. The history of many churches in Lucca and Pisa

is similar. An ancient foundation fallen into decay was reconstructed or restored in the twelfth century, the decorated façade being frequently added in the thirteenth. The dignity, the restraint, the reasonableness of this twelfth-century Renaissance shows that there was in this part of Tuscany a public taste and an artistic tendency well fitted to receive and develop the genius of Niccolò Pisano. The builders of Lucca had also sympathies with the romantic element in Romanesque practice. It is to their credit that they knew how to use the good of both schools.

Behind S. Maria Forisportam is the Church of **SS. Trinità**, dating from the sixteenth century. In a niche in the wall in the r. aisle is a seated three-quarter-length figure of Madonna and Child, by *Matteo Civitali*. The expression is formal and the work as a whole is lifeless and insipid.

Excursions from Lucca

To the north of Lucca is the picturesque mountain village of **Brancoli**, with a Romanesque church and an interesting pulpit. Brancoli may be reached by train taken to the station Ponte a Moriano, or by carriage from Lucca.

The approach to the village is by a winding road through chestnut woods. Those who walk will find a good and direct path up the hillside.

The Pieve is built on a little plateau, and from the terrace shaded by cypress-trees there is a most magnificent view over the whole plain of Lucca. The campanile is unusually high, and is crowned with battlements as though intended for defence.

The rectangular pulpit is supported by short columns, two of which rest on the backs of lions, one crushing a soldier (the proud man), the other mastering a dragon (the devil), symbols of the vigilance of the Church.

The sides of the pulpit are divided into panels by a flat

arcading, and at the top and bottom are boldly cut foliage scrolls. Under the reading desk, supported by an eagle, is a seated crowned figure holding a book, a symbol of the Gospels. The pulpit may be compared with those at Barga, and S. Bartolommeo in Pistoia. It is probably a work of the thirteenth century. In the church there are also a holy water basin and an octagonal baptismal font, both probably of an earlier date than the pulpit. The basin has reliefs of two trees, a dragon, a human head, and the head of a ram.

A pleasant excursion may be made to the ancient Parish Church of **Arliano**, which may be reached by train taken to the station of Nozzano; or by a drive from Lucca of about an hour and a half.

The road crosses the Serchio, at Ponte S. Pietro, and follows a level course among fertile fields, until within half-a-mile of Arliano, where the hill country begins. The church stands against a background of hillside covered with pine-trees, acacias, and a vast extent of grey aromatic shrubs. From the level of the church, and more especially from the cloister, there is a beautiful view over the mountainous surroundings and over the valley full of corn, vines, and olives.

The ancient church dates probably from the eighth century. The old weathered façade is decorated with an arched corbel course, and narrow arcades divided by shallow pilasters. The three doors are rectangular, and over the centre door is a round arch with a sunk lunette. This façade is supposed to be an untouched example of the architecture built during the rule of the Lombard kings. In the interior is a relief of the Pisan school.

S. Maria del Giudice

A delightful afternoon excursion may be made to S. Maria del Giudice, a village which lies at the foot of the Monte Pisani. In the village is the Romanesque Church

of S. Maria. The walls are arcaded in the usual manner and a modernised campanile has been built upon the apse. The roofs of the nave and aisles are of wood. The nave arcade is formed of four columns and one pier next to the apse. The capitals are carved with elementary leaf forms.

At a few minutes' distance is the old Pieve, also built in the Romanesque style. The arches of the arcading on the façade are set in black and white marble. Within, the nave arcade is composed of four columns and one pier next the apse. The capitals are of various forms, two of them being of elaborate classical design. The roofs are of wood. Both of these churches are charming examples of a style in complete harmony with the surroundings. After visiting them it is worth while to leave the carriage in the village and climb the steep road which leads up the mountain-side for a mile or two.

BAGNI DI LUCCA

The Valley of the Serchio, in its upper part, is known as the Garfagnana. It lies between the Apennines and the Apuan Alps (the mountains of Carrara). A line of railway already runs up the valley from Lucca for about fifteen miles to Bagni di Lucca, and it is being continued through the Garfagnana to join the line which connects Spezia with Parma at Aulla in the Val di Magra. This district shares with the Garfagnana the distinction of being the finest of the mountainous parts of Tuscany. The forms of the Apuan Alps are of extraordinary grandeur, while the valleys of the Serchio and its largest affluent, the Lima, no less than the numerous clefts through which mountain torrents join the larger rivers, have the picturesqueness and beauty of a northern type which adds piquancy to the southern life abounding on all sides. The lower slopes of the mountains are covered with forests of chestnuts. Against the sky-line villages are outlined on the mountain ridges in what seem almost impracticable places. On the

river level there are factories for cotton and paper making. The district everywhere shows signs of active life and general well-being.

The most convenient centre for exploring this part of the country is one or other of the villages that together are known as Bagni di Lucca. The station is at the point where the Lima flows into the Serchio. Less than two miles distant is the village of **Ponte a Serraglio**, and a mile farther on is the village of **Villa**.

Between these points the river Lima makes a sharp turn round the base of a steep hill upon which stands **Bagni Caldi**, reached from Ponte a Serraglio by a fine road winding up the face of the hillside, or from Villa by a delightful footpath on the farther side of the same hill. There are baths at each of these places. Bagni Caldi consists mainly of the summer palaces of the Grand Dukes of Tuscany, converted into hotels. The views of the Lima Valley and the surrounding mountains are fine.

Ponte a Serraglio is situated in a narrow gorge through which the Lima forces its way. The bridge and piazza are picturesque.

Villa is the official centre ; the valley is more open than at Ponte a Serraglio, and although there are no very distant views the characteristic chestnut forests and the torrent of the Lima give a peculiar charm to the place.

A visit to the village of **Benabbio** will serve to give a good general idea of the district. Cross the bridge over the Lima in Villa and take the road which is carried up the hill. The walk occupies about one and a quarter hours, and as the road approaches Benabbio exceedingly fine views are obtained of the Apuan Alps.

The church of Benabbio is simple. The nave arcade has five pillars on each side. The roofs are of wood. At the back of the high altar there is an altar-piece, Madonna and Child, with S. Peter to the R. and S. Bartholomew to the L., each accompanied by another saint. The picture has a fine pointed setting and a gold background. In the

pinnacles the Father Eternal and the Annunciation are represented. In the predella, the Assumption of Madonna. The picture may have been painted by some follower of Fra Filippo Lippi.

Half-an-hour higher up the mountain-side stands the ancient Chapel of S. Michele. The view from this point stretches over a vast succession of mountain and valley on all sides.

BARGA

Barga may be reached in about three hours from Bagni di Lucca (Villa). There is a postal service twice a day in each direction between the railway station of Bagni di Lucca, and Barga. A line of railway is also in course of construction through the Valley of the Garfagnana. The road lies on the eastern bank of the Serchio. At Fornaci it leaves the valley, the rest of the way being a long and frequently steep climb. At a short distance from Fornaci is the church of **Loppia**. The place was destroyed by the Lucchese in 1230 and there is nothing now but the church and a farmhouse. The building is of the Pisan type with an arcaded west front and a semicircular apse at the east end. A further steep climb leads to the town of Barga, about 1500 feet above the sea-level. It overlooks the Valley of the Serchio. To the west it commands the range of the Apuan Alps, and to the east rises the main chain of the Apennines, dividing Tuscany from Emilia. Barga and most of the neighbouring towns were in early times subject to Lucca, the Rolandinghi mentioned in 939 being the ruling family. In 1169 the Lucchese destroyed the towers in Barga after quelling a rebellion, and in 1298 the walls were dismantled by the Lucchese. After the death of Castruccio Castracani in 1328 the townsmen placed themselves under the protection of Florence.

Enter the town through a castellated gateway and keep to the line of steep streets to the r. The **Duomo** stands in the highest part of the town. From the piazza the view is striking. The western façade is a plain face of walling.

The lintel over the central door is carved with the growth of vine. At the end of the lintel the figure of a man is shown cutting one of the branches. The significance of the act is probably not connected with pruning. The work is by Biduinus, the sculptor of the lintel at S. Salvatore in Lucca, the lintel of S. Cassiano in Val d'Arno, etc.

The campanile of the Duomo has an ancient and time-worn aspect not warranted by its architectural detail. On the northern flank of the church there is a closed door with some interesting remains of carving.

On entering the church there is a wide transverse bay with the baptismal font to the L.

The nave proper has an arcade of large round arches resting on four piers. The choir is raised by the height of four steps and is divided from the nave by an elaborate screen of red marble panels enclosed in white marble pilasters and cornices. The jambs of the entrance to the choir have delicate mosaics, birds feeding, lions, etc., and on the cornice there are a number of heads carved in Romanesque style.

In the chapel to the R. of the choir there is an elaborate ciborium for holy oil in glazed terra-cotta of blue and white ware. Three putti stand above. At the sides are two candle-bearing angels. Two other angels guard the door. The monument is supported on two horns of plenty.

In the choir there is a crucifix, probably of the fourteenth century, and a picture of Madonna and Child, with saints, of the fifteenth century.

To the L. of the choir there is a fifteenth-century altarpiece: SS. Joseph, John the Baptist and Benedict.

The **pulpit** is the most important monument in the church. It is four square supported on four pillars. Two of these rest on lions, one of which has a dragon in its paws and the other a man who drives his sword up to the hilt in the lion's throat. A third column is supported on a crouching dwarf. One of the capitals of these pillars is carved with birds and an animal. The subjects carved on the sides, the Nativity, Annunciation, Adoration of the

Magi, are set under pointed arches. The composition of the four symbols supports the reading desk. The cornice of the pulpit has a rich Romanesque treatment of foliage.

The design of the pulpit shows great elaboration throughout. The architectural detail is carefully carved, surfaces are wrought with mosaic patterns. The detail of the story is well followed, as in the maid spinning in the scene of the Annunciation. Joseph appears with his budding rod, etc. The monument at a little distance is most picturesque, but the power of the sculptor over his figures is vastly inferior to his control of decorative detail. The men and women do not move, the gesture is pointless, the drapery is crudely treated, the expression is harsh, the work is uncivilised and at the same time conventional. It is a *tableau vivant* without a spark of emotion. We miss the vigour, the spontaneity, the imaginative force of fine Romanesque sculpture.

In the Church of Sta. Elisabetta is a large altar-piece in coloured terra-cotta of S. Thomas receiving the girdle from the Virgin, framed in a garland of fruit and flowers. At the top is S. Bernardino's monogram of Christ.

In the Church of S. Francesco are several pieces of Della Robbia ware. Above the high altar the Assumption of the Virgin in polychrome. On the L. as you enter, S. Francis receiving the stigmata; on the R., the Nativity.

Gallicano. From Bagni di Lucca (Villa) to Gallicano, the road lies up the western bank of the Serchio. The time occupied in driving is about two hours. On the way several torrents which come down from the Apuan Alps are crossed. The beds of these torrents are narrow and deep, with precipitous rocks and dense chestnut woods. The small town of Gallicano is built on the torrent of the Perosciana. The Church of S. Jacopo stands on rising ground to the L. of the town. Over the second altar to the L. there is a striking example of glazed terra-cotta, perhaps by *Giovanni della Robbia*. Madonna with the Child is seated on a raised throne. Two angels hold a crown over her head. To the

R., S. Catherine of Alexandria, and a saint with a budding staff ; to the L., S. Benedict and S. Giulietto.

A path leads from the church up to the Rocca, whence there is a fine view into the corries of the Apuan Alps. The castle was demolished in 1371, when Lucca reconquered the town, its inhabitants having rebelled at the instance of one of the Antelminelli family who had been expelled from Lucca. The town built on either side of the torrent has picturesque streets with a fine background of wooded mountains.

An interesting excursion to **San Cassiano di Controne** may be made by driving along the Lima Valley, passing Villa Diana and Fabbriche to Astroccacia, then by mule-path up the hillside to San Cassiano in forty minutes. For those who prefer to walk or ride from Villa, take the road to the L. after passing end of the bridge over the Lima, follow the mule-path to Gombereto, along the course of a torrent. Chestnut woods cover the mountain slopes, and here and there are small water mills for grinding the chestnuts, built upon impossible-looking clefts of the ravine. From Gombereto the path rises to S. Gimignano, a small knot of houses with a piazza and a café like most of these mountain villages. At this point Monte Prato Fiorito comes into view, rising above a high upland plain with many villages. From here the path descends rapidly through magnificent oak woods, rises again under the cliffs of the lower slopes of the mountain, and finally drops into the village of S. Cassiano, which stands clear against the sky on a ridge. On all sides are vast chestnut forests, and far below lie the valleys formed by the tributaries of the Lima.

The church is a Romanesque building, said to date from the ninth century. The massive tower looks as though it had been built for purposes of defence. The façade of the church and the tower are decorated with shallow arcades in the Tuscan Romanesque style of the twelfth century.

The lintel is carved with an interlaced design. On the

capitals are lions and two human figures, perhaps representing the Pharisee and the Publican. The tympanum is filled with a leaf scroll, encircling a star-shaped flower. Below are three figures, which it has been suggested represent Christ between the two thieves. The figure on the L. perhaps indicates the unrepentant thief. The carved mouldings of the architrave have a row of animals and interlaced designs. At the summit, under the cornice, is a blue and gold enamelled plaque representing a man on horseback.

On the northern wall of the church there are small narrow windows of an early date.

The roof of nave and aisles is vaulted but without groining. The east end is square. The massive columns have both plain and carved capitals. The weight of the arch rests on two narrow abaci. Behind the high altar is an old wooden painted statue of S. Cassiano, wearing his bishop's mitre. The saint, according to tradition, was a schoolmaster of Imola who was martyred in the fourth century. When convicted of being a Christian he was delivered to his pupils, who killed him with their pens.

PISTOIA

Pistoia is one of those small towns which help us to gauge the immense vitality of Italian life. It would be rare to find in France, or Germany, or England, a place of similar size, with the traditions of an independent state, public buildings of artistic distinction, a cathedral, campanile and baptistery, and a number of churches dignified by the work of great sculptors. It is true that, except the silver altar front in the Duomo and the glazed frieze on the Ospedale del Ceppo, there is nothing on a large scale, but some of the monuments are of first-rate importance. For instance, there are three notable pulpits: one of the finest works of Giovanni Pisano, in S. Andrea; a characteristic pulpit attributed to Fra Guglielmo, a disciple of

Niccolo, in S. Giovanni Fuorcivitas ; and a fine Romanesque pulpit in S. Bartolommeo.

In the details of these works we find interesting comparisons between the ideals of the Romanesque and the Pisan school. Take, for example, the lion supporting the pillar in S. Bartolommeo and the lions under Fra Guglielmo's pulpit. The Romanesque beast is enormously strong in the neck, the shoulder and the forearm ; he has a fine mane and a deep jaw ; but he is an ideal lion treated with recognised convention and bearing the anthropomorphic stamp of a school more concerned with the study of the bestiaries than of nature. The Pisan lion, on the other hand, is in the first place a magnificent beast and to this quality any other significance is subordinate. Such sculpture marks the victory of the naturalistic school.

In addition to the sculpture within the churches, there are various characteristic lintels and tympana, of which the finest is that over the main door of S. Andrea. The work is conventional but the decorative quality is unusually developed.

[The history of Pistoia as an independent city is not a long one in comparison with many other Tuscan towns ; but the character of the people, their extraordinary valour and the virulence of their feuds for a couple of centuries made the career of the commune stormy and picturesque.

The story of the town becomes important with the rise of the commune early in the twelfth century. Before that period Pistoia was one of the strongholds of the Conti Guidi, a powerful family owning castles in the Casentino and in the district of Empoli. Members of the Guidi family were bishops of Pistoia from the middle of the eleventh to the end of the twelfth century.

Some notion of the size of the town in the eleventh century may be drawn from the fact that in 1095 four hundred Pistoiese accompanied one of the Guidi to the Holy Land on the First Crusade.

The death of the Countess Matilda (1115) and the

consequent weakening of the Imperial rule in Tuscany gave opportunity to throw off the yoke of the counts and set up a commune. The citizens appointed the necessary officials and organised the machinery of self-government with success. The woollen trade flourished, and safe routes for the merchants were secured by conquest of territory round about, while the power of the Conti Guidi was checked by a defeat at Montemurlo.

During the hundred years between 1199 and 1299 the old town was transformed into a well-equipped city, with fortified walls, a fine cathedral and bell-tower, public palaces and massive private houses built for defence.

A fatal spirit of disunion, however, destroyed the prosperity of an industrious and valorous people. Civil broils in Pistoia were peculiarly bitter and more than ordinarily disastrous; moreover, they appear to have been more personal and less social or political than in other Italian towns.

The great disturbance in the year 1300 in Pistoia began with the quarrel of two youths, members of rival branches of the Cancellieri family, distinguished by the names Neri and Bianchi (Blacks and Whites), names which came to be used for opposing factions elsewhere in Tuscany. The discussion spread until the whole city was involved. The podestà resigned, and although the Bianchi succeeded in driving the Neri out of the town, there was so little union and so much heat of passion that in despair of coming to agreement it was decided to invite the Florentines to take the sovereignty of the city for three years.

During this period the Neri party rose to supremacy in Florence, and many of the Bianchi exiled from that Republic found refuge in Pistoia. As a punishment for having thus harboured her enemies, Florence, with her ally, Lucca, laid siege to Pistoia in 1305. The siege lasted nearly a year, and was pursued with barbarous cruelty. The citizens withstood the attack to the ultimate limit of endurance. It is said that the men cut off and ate their own limbs that they might hold out the longer. After

the capitulation in 1306, Pistoia was deprived of all her territory and obliged to accept a captain of the people from Florence and Lucca alternately. During the three following years of oppression, the spirit of rebellion grew, and in 1309, on the news of the fall of the Neri faction in Florence, a wave of passion swept over the town. A mysterious voice was heard crying out, "Fortify." The hated captain of the people was driven out, and men, women and children laboured to rebuild the walls. The town was immediately attacked by the Florentine army, but by the intervention of Siena, peace was made and Pistoia was permitted to choose her own podestà. Comparative tranquillity reigned for some years, and was only broken when Pistoia experienced the usual fate of the free states, that of falling into the sole control of one of the citizens. A member of the Tedici family, Abbot of Pacciano, by a policy of conciliation became supreme ruler in 1321. He was succeeded by his nephew, Filippo Tedici, who treated the sovereignty of the city as a thing to be bought and sold for a price, and in 1324 schemed the transference of his rule to Castruccio Castracani, Lord of Lucca, the greatest military captain of the age. This act of treachery aroused resentment and fear among the citizens but they had no power to withstand Castruccio, who entered the city in triumph in 1325, and shortly afterwards caused the Anziani, rulers only in name, to create Arrigo, his son, captain general of Pistoia for life. About the same time he married his daughter Rialta to Filippo Tedici, who was accused of having poisoned his first wife in preparation for this alliance. On the death of Castruccio the Pistoiese carried out their vengeance against Filippo Tedici, who was driven out of the city. There was no true spirit of union and agreement among the citizens, but in 1329 the commune was established and alliances made with Florence and Lucca, one of the conditions being that no member of the Tedici family should ever enter the city gates. Quarrelling went on among the wealthier families, but no serious disturbance took place until 1344, when the Can-

cellieri made themselves master and drove out their rivals, the Panciateschi. The exiles took refuge in Florence and spread false reports of the existence of a plot among the Pistoiese against the Republic. The Florentine army marched against Pistoia, and this time the submission of the citizens was only accepted at the price of full subjection. The fortunes of the town steadily declined. The great plague which swept over Italy in 1347 and 1348 decimated the inhabitants, and owing to the self-interested policy of Florence the woollen and other trades of the town were discouraged and restricted. Heavy taxation further impoverished the people. After the year 1351, when Florence became master of the city, Pistoia ceased to have any political existence.]

The Piazza

[This piazza is an unusually complete example of fourteenth-century Tuscan life. Within it there is the whole apparatus of the mediæval city state, the Duomo, the Baptistery, the Bell-tower, the Palace of the City Elders, the Palace of the Executive. If we compare it with the municipal centre of a German or Flemish city, we realise the severely practical purpose of the Italian. There is a certain severity, a directness, strangely different from the romantic market-places of the north. The forms of the baptistery and of the two palaces are in the pointed style; the heavy bell-tower and the simple arcading on the Duomo are allied to Romanesque art; the spirit of the whole carries the mind back to the stern simplicity of Republican Rome.]

The **Palazzo Pretorio**, the old palace of the podestà, next to the baptistery, was built in 1367. Cellino di Nese of Siena was the designer of the lower part of the building. It now contains the Courts of Justice. Within the entrance is a picturesque quadrangle with the arms of the various podestàs.

Above the stone benches is a fresco of the Incredulity of

Thomas, ascribed to *Niccolo di Mariano*. On the wall is the inscription, "Hic locus custodit, amat, punit, conservat, onorat, nequitiam leges crimina jura probos."

Opposite is the **Palazzo del Comune**, begun in 1295, enlarged in 1339, and again increased by the addition of the Great Hall of the Council in 1345. These dates represent the periods of Pistoia's greatest prosperity. In 1295 the citizens were prosperous, industrious, and independent. From 1339 to 1345, while in alliance with Florence, the commune was comparatively undisturbed by wars, internal or external, and free from plague.

The black marble head on the façade, near the middle window, by tradition is said to represent Filippo Tedici, who in 1325 treacherously sold his city to Castruccio Castracani, Lord of Lucca. *Interior*. Lions were kept in cages in the cortile in the fourteenth century. On the wall to the right of the staircase is a fifteenth-century Madonna and Child, with S. James and S. Zeno, the city's patrons. In a niche in the side wall a statue of S. Agatha.

In the handsome suite of municipal rooms there is a small collection of pictures.

I. Room. The Annunciation, by *Santi di Tito*. Madonna and Child, with the patron saints Zeno and James. Madonna and Child, with S. Benedict, Mercuriale, Philip and James, by *Beccafumi*. Madonna and Child enthroned, with SS. Zeno and James. In the foreground, SS. Agatha and Eulalia, by *Fra Paolina*, of Pistoia.

II. Room. The Nativity, by *Cristofano Allori*. A triptych, a very decorative picture, with the Annunciation, and SS. Niccolo and Giuliano. Madonna and Child, with saints, by *Bernardino del Signoraccio*. Madonna and Child, with angels and saints on the pilasters in the manner of the fourteenth century.

III. Room. The Nativity, attributed to *Giambatista*, of the school of Perugino. Small portrait of Cino of Pistoia. A large fresco of Madonna and Child, with the

Baptist, ascribed to *Ridolfo Ghirlandajo*. Fine relief in marble of Madonna and Child, by *Rossellino*. A richly carved chest.

The Duomo stands on the site of an ancient building dating, according to tradition, from the fifth century and dedicated in the name of S. Martin, on whose day Stilicho had defeated the Gothic King Radagaisus on the range of hills extending southwards from Pistoia to Fiesole.

After the year 589 the dedication of the church was changed to the name of S. Zeno, Bishop of Verona, who had controlled the flooding of the river Adige in his own town, and who was supposed in some unexplained way to have influenced the river system round Pistoia to the benefit of the inhabitants.

In 1108 the building of the Duomo was damaged by fire, and restored, it is said, at the cost of the Countess Matilda. In 1145 Pistoia became the possessor of relics of S. James the Apostle and a chapel was dedicated for their reception. The name of *Niccolo Pisano* has been associated with a restoration and enlargement of the church made about the year 1240. A portico already existed in 1311. The marble loggia was added in 1449. The Della Robbia panel of Madonna and Child, with two angels in adoration, was made in 1505, and is believed to be the work of Andrea in his old age with the help of his son Giovanni. The lower part of the **campanile** is an ancient structure; the upper part is assigned to the middle of the thirteenth century, or, as some have supposed, early in the fourteenth century.

The **Interior** of the Duomo. The effect of the interior has been much changed by restorations. The nave and aisles have ungroined vaulting. The nave arches are supported by eight columns, and one square pier. The columns have been coated with plaster, and painted: the capitals are of various designs. To the L. of the entrance, baptismal font by *Andrea Ferrucci* (b. in Fiesole, 1465; d. 1526), with reliefs of the life of John the Baptist. Fer-

rucci was Capo Maestro of the building from 1512 to 1518.

Tomb of Bishop Ricciardi (d. 1345). In the centre panel, above the epitaph, is Madonna and Child. On the side panels are two brothers of the Ricciardi family, with their patron saints; Baronto Ricciardi, with S. Zeno; and Bonifacio (a Roman senator), with S. Jacopo.

In the west end of the north or L. aisle is a monument to Cardinal Forteguerria (b. in Pistoia, 1419; d. 1473). In the upper part, Christ seated in a mandorla gives the blessing; below, three theological Virtues surround the bust of the Cardinal. The commission for the monument was given to *Verrocchio*, who is supposed to have made the figures of Faith and Hope. He was called to Venice in 1479, and it has been suggested that *Lorenzo di Credi*, or some of Verrocchio's other scholars, may have been concerned in the work. In 1514 *Lorenzetto* was employed, the Charity and some of the putti being ascribed to him. About the year 1753 *Gaetano Masoni* of Settignano made the bust, the urn and the surrounding ornament.

The Chapel of the Sacrament (Pappagalli) at the end of the northern aisle, and to the L. of the choir, contains the bust of Bishop Donato dei Medici, generally assigned to *Antonio Rossellino*. Beneath is the date 1475, with the Medici arms.

Under the altar is a recumbent statue of a priest, Brother Felice.

The altar-piece, by *Lorenzo di Credi*, represents Madonna and Child, with SS. John and Zeno in an open loggia of some Tuscan garden. The formal architectural setting and the artificial pose of S. John are characteristic of the mannered habit of this painter.

In the tribune is a candelabrum in bronze of the fifteenth century.

In the chapel to the R. of the choir is the famous **silver altar** dedicated to S. James. The work on this monument was spread over nearly one hundred and fifty years. In 1273 *Niccolo Pisano* undertook to make marble work for it.

In 1287 *Pacino* of Siena made certain small figures, set in pointed niches. The fifteen panels in front of the altar were finished by *Andrea d'Ognabene* in 1316. In 1349 *Maestro Giglio* made the seated figure of S. James in the reredos. In 1357 *Maestro Piero di Leonardo da Firenze* made the scenes from the Old Testament at the end of the altar to the R. In 1371 *Maestro Leonardo di Ser Giovanni* made the scenes from the life of S. James at the end of the altar to the L. In 1386-1390 *Pietro d'Arrigo Tedesco* made some of the statuettes, and on the reredos the niche for the statue of S. James and the Annunciation below. In 1394 *Giovanni di Bartolommeo Cristiani* designed the upper part of the reredos. It was finished before the end of the century.

The panels on the front of the altar are : Annunciation and Visitation ; Nativity ; Christ in Glory ; Journey of the Magi ; Adoration of the Magi ; Massacre of Innocents ; the Betrayal ; the Crucifixion ; the Maries at the Tomb ; Christ appears to the Disciples ; the Ascension ; Presentation ; Christ Preaching ; Christ before Herod ; Martyrdom of SS. Peter and Paul.

At the end of the altar to the R. : Creation of Adam and Eve ; Temptation and Expulsion ; Murder of Cain ; Building of the Ark ; Sacrifice of Isaac ; Moses receives the Tables of the Law ; Coronation of Solomon ; Nativity and Presentation of the Virgin ; the Sposalizio.

At the end of the altar to the L. : Calling of S. James ; Mary prays that her sons may be on the right and left of Christ in His Kingdom ; Preaching of S. James ; S. James led by a cord to the tribunal ; S. James before Herod ; S. James baptises Josias, who had fastened the cord round the saint's neck ; S. James and Josias are beheaded ; Translation of the saint's body to Compostella.

In the **sacristy** are two ancient crucifixes with gold backgrounds.

At the west end of the right aisle is the monument to Cino de' Sinibaldi of Pistoia (b. 1270 ; d. 1336 or 1337). He lectured on law in various parts of Italy. He was a

poet, friendly with Dante, and like him he wrote in the vulgar tongue. He was a member of the "White" party in politics and assisted in the preparation made for the coming of the Emperor Henry VII. to Italy. Among the pupils who surround the master, one is supposed to represent Petrarch, and another Selvaggia de' Vergiolesi, who is said to have inspired Cino's love poems. The sculpture has generally been ascribed to the Sienese *Cellino di Nese*. The actual execution was probably due to a Sienese marble worker whose name is unknown.

On the end wall, monument to Leo XI.

To R. of the western entrance, the tomb of Bishop Atto (1155), transported from the baptistery in 1337.

The octagonal **baptistery** was begun in 1300.

In 1339 the walls were covered with Carrara marble and dark stone from Prato. The direction was entrusted to *Cellino di Nese* of Siena. The work was finished about 1359.

The doorway opposite to the Duomo is highly decorated. The statues of Madonna and Child, with SS. John Baptist and Peter, have been ascribed to *Nino Pisano* and *Tommaso Pisano*, sons and scholars of Andrea Pisano.

Below are scenes from the life of the Baptist. The sculptured capitals of the pilasters and shafts show a curious mixture of pointed and Renaissance style. Above the door is a gable with pinnacle and crocket enclosing a wheel window of formal design but with elaborate detail. Under the eaves of the building there is an arcading of pointed and cusped arches. The whole design is effective and picturesque.

In the interior is a square font with panels of red and white marble, many of them elaborately carved and decorated with mosaic. These originally formed part of the old pulpit of the twelfth century once in the Duomo.

In the Via Cavour is the Church of **S. Giovanni Fuorcivitas**, which does not stand clear of the surrounding

buildings, and can only be properly seen on the northern side.

Although the building is assigned to a much earlier period, the design of this northern façade dates from the twelfth century. It is composed of three orders of arcading upon a wall strongly marked with alternate courses of white marble, and the dark green stone of Prato. The first order of arcading has flat pilasters, with arches enclosing coffering. The entrance door is of the usual Pistoiese design. The lintel is carved with the scene of the Last Supper, designed in the most formal manner. The folds of the tablecloth, the draperies and the pose of the figures are repeated in almost identical manner across the picture. There is no nimbus. S. John leans towards Christ, laying his weight on the table. Judas kneels on the outer side while Christ puts the sop in his mouth.

This sculpture is by *Gruamons*, the maker of the lintel at S. Andrea, but these lifeless and motionless masks bear no relation to the Adoration of the Kings on the latter church.

On the upper lintel there are two lions as usual. One has between his paws a human being who has plunged his sword up to the hilt in the animal. The other lion has a nondescript in his clutches, perhaps a bear or a dragon of unusual design.

Interior. In the right aisle against the wall is a picturesque pulpit dating from about 1270, the work of the Dominican *Fra Guglielmo* of Pisa, a pupil of Niccolò Pisano. The subjects are scenes from the gospels. Nearly all the designs show a regular succession of figures, uniform in height, thus giving a ceremonial aspect to the scene, although the individual figures are treated naturally. The insistence on a profusion of hair and beard constantly repeated becomes wearisome. The three large figures at each corner have an insipidly benevolent aspect, lacking in vigour. We see in this work a fine tradition formalised and reduced to typical rather than individual effort.

Begin with the side panels on the L. On the top row : the Annunciation and Visitation; below is the Nativity and Visit of the Magi, in one scene. Many of the faces and some of the figures have a certain grace and beauty, but none have the majestic quality of Niccolo Pisano.

At the angles are groups of the Apostles. The panels in front are divided by a symbolical group of the Four Evangelists. The eagle of John, a royal bird, supports the book on its wings. The angel of Matthew stands below, with the ox and the lion on either side. This composition is less unpleasing than such designs usually are.

Upper L. panel: the Washing of the Feet; below, the Crucifixion. Upper R.: the Deposition; below, the Descent into Hades.

On the R. side of the pulpit are four scenes, the Ascension (in two parts), the Descent of the Holy Spirit, and the Death of the Virgin. There is a notable lack of emotional intensity. Neither joy nor sorrow are expressed by the calm, well-featured onlookers. The lions supporting the columns symbolise the protection and vigilance of the Church over its members, represented by the sheep lying between the paws of the lions.

In the centre of the nave is a holy water basin, by *Giovanni Pisano*. It rests on the heads of the three Theological Virtues, massive figures crowned as queens and wearing embroidered robes. Round the basin itself are the four Cardinal Virtues, Justice, Temperance, Fortitude and Prudence.

To the L. of the pulpit is a noble group of almost life-size figures, by *Luca della Robbia*. The group has been broken up and separated from its original background. Mary, very young and simple, bends humbly towards the aged Elizabeth, who is on her knees, looking up into the young face with a serious, searching gaze. There is no exaggeration of expression. There is no attempt to represent an ideal type of beauty, but the attitude of the two women, the position of their hands, even the simple lines of the drapery, convey a deeply and sincerely felt

emotion. The solemnity of a great mystery seems to rest upon the two figures.

On the walls are some damaged frescoes of the fourteenth century. The altar-piece is by *Taddeo Gaddi*, Madonna and Child, with SS. John, Peter and Paul.

On the L. wall is a decorative panel picture with a gold background. S. John the Evangelist is represented in the centre, writing his gospel, and around are eight small scenes, probably illustrating the life of the saint.

High on the west wall is a large wooden crucifix. The head is erect, the eyes open, the arms straight and the feet nailed separately, indications that the work is probably of the twelfth century.

The cloister is much destroyed, but there are still a few beautiful shafts and capitals. From here there is a partial view of the southern side of the church, with its black and white wall and one order of simple arcading rising from the ground to the eaves.

From the *Via Cavour*, a short side street leads to **S. Pietro**. This church is one of the Lombard foundations of the eighth century. The façade was rebuilt in 1263; it is now rather ruinous in appearance, it nevertheless is a picturesque example of the Pisan style and of the decorative use of black and white marble. The lower part is arcaded in the Pisan manner, the coffers are in black and white, under arches treated in the same way. There are at the springing of the arches four lions; one has a calf in his grasp, two of the others have dragons.

The lintel over the western doorway was decorated probably at the time of the restoration in 1263. The character differs from the lintels at S. Andrea, S. Giovanni and S. Bartolommeo; here the figures are each set in a separate niche of pointed design. This lintel is probably contemporaneous with the Pisan baptistery pulpit, but *Niccolo's* genius has had no influence on the sculptor, who still makes his heads disproportionately

large and still swathes his figures tightly in classical draperies. The faces are modelled in broad, simple surfaces, the features are large, the eyes project, the hair is worked in linear detail or in rows of formal curls, in some cases the beard is outlined with drill holes. The general note is official, in most cases it is also harsh and insensitive. Christ stands in the centre giving the keys to Peter, and beyond the latter is Madonna, with outspread hands. To R. and L. of this group is an angel; and to the L., four Apostles; to the R., six.

Above the lintel is a string course finely carved in the Romanesque manner; under the containing arch above there is a statue of S. Peter.

Interior. This church was the scene of a curious ceremonial abolished in 1595, the mystic marriage of the Bishop of Pistoia with the Abbess of S. Pietro. The Bishop and Abbess appeared before the people; the Bishop gave to the Abbess a ring and she gave to the Bishop a richly furnished bed.

In the R. transept, Madonna and Child enthroned, with SS. Paul and John Baptist and SS. Peter and George, by *Gerino da Pistoia*, dated 1509.

Another altar-piece, by *Ridolfo Ghirlandajo*, represents Madonna and Child, SS. Gregory the Great, John the Baptist, Sebastian and Antonio.

On another part of the wall, remains of a fourteenth-century fresco, Christ in the Garden with three sleeping Disciples.

From the piazza pass down the Via Ripa di Sale between the Duomo and Palazzo del Comune to

S. Bartolommeo in Pantano. This church was founded in the eighth century, and to it was attached a Benedictine Monastery, where in 1001 Ugo, Marquis of Tuscany, died. In 1167 the façade was rebuilt by a certain *Rodolfo*; the sculpture on the doorway is supposed to date from this time. The lower part of the façade is covered with high arcading of the Pisan type; under each arch is the char-

acteristic coffering, and in the spandrils there is a chequer mosaic.

On the lintel of the western door Christ gives the keys to S. Peter ; to R. and L. the Apostles stand bound in their classical draperies ; at each end is an angel ; apart from the richly carved background there is no grace in the composition, the figures are without vitality. The upper lintel is carved with foliage based on the usual Corinthian adaptation in contrast to the naturalistic string courses common in Lucca. On this upper lintel rest two lions, one with a human figure, the other with a dragon in his fore paws. The design of the doorway as a whole is picturesque ; it however shows no sign of the change that was slowly leading up to the work of Niccolo Pisano.

Interior. The nave arcade rests on seven pillars and one pier. Some of the capitals are of Romanesque type, with such figures as a symbolical tree bearing fruit, bird eating fruit, lions and demons. Others are of a more strictly classical type. The aisles are vaulted, the nave has a wooden roof.

The principal interest in the church is the **pulpit**, dated 1250, the work of *Guido Bigarelli* of Como. On the end, to the R., the Annunciation, and the Adoration of the Magi. On the front, the Nativity, the Presentation, the Apostles receive their mission, Thomas resolves his doubt, the Descent into Hades, and the Journey to Emmaus. At the corner, to the L., three figures support the reading desk. At the corner, to the R., the four symbols of the Evangelists, with the head of the devil below their feet, support a reading desk. The sculptor Guido has been identified with the Guido who carved the font in the baptistery of Pisa.

The pulpit rests against the wall at the back ; in front, two columns of red marble rest on lions, and the third, of grey marble, on a figure supposed to represent the sculptor. The lions should be compared with those under the pulpit in S. Giovanni Fuor-civitas ; the difference illustrates the

change that was to come from the Romanesque style to that of the Pisan sculptors. The style of Guido's reliefs is feeble, indeed childish; it has none of the free vigour of fine Romanesque sculpture. There is, however, something pleasing in the simplicity and directness of the work, in spite of a certain tentative manner and a petty attitude of mind. The portrait figure supporting the column is a faithful, spontaneous rendering of a homely subject. There is no affectation of classical feeling, the figure is natural, and yet in no way crudely realistic.

The **Ospedale del Ceppo**, in the Via Pacini, has a famous frieze of reliefs in coloured terra-cotta, by *Giovanni della Robbia*, executed between 1525 and 1529, with the assistance probably of two others.

Beginning to the right, we have the first of the Seven Works of Mercy.

(1) Giving drink to the thirsty. This relief was added in 1555 by Filippo Paladini; it is made only of painted stucco. A figure of Justice with a sword.

(2) Giving food to the hungry. Probably the work of Giovanni della Robbia. A figure of Hope.

(3) Burying the dead. Probably the work of an assistant. A figure of Charity.

(4) Visiting those in prison. Food and drink is brought to the prisoners, who are seen through the barred windows. In the foreground is a saint with a nimbus and fettered limbs. Figure of Faith.

(5) Healing the sick. One of the finest of the series. Note the characteristic heads of the Frati. Figure of Prudence.

(6) Receiving pilgrims.

Turning round the end of the portico,

(7) Clothing the naked.

Between each pillar of the loggia are medallions, with the arms of the hospital (*ceppo*, the stump of a tree), the arms of the Medici and the arms (the chequers) of Pistoia. Also scenes of the Annunciation, Salutation, and Assumption.

A few minutes from the Ospedale in the Via S. Andrea is the church of

S. Andrea. The lower part of the façade is ascribed to the middle of the twelfth century ; it is formed of five very tall arches, enclosing the usual coffering and with a chequer mosaic in the spandrils ; this lower part of the façade is finished off with a cornice decorated with a bold classical moulding. The design of the central door is a fine example of twelfth-century Tuscan Romanesque art. The jambs are flat pilasters, the capital to the spectator's L. represents the appearance of the angel to Zacharias ; that to the R. the Annunciation. The name of the sculptor, Enricus, is inscribed above the latter ; the decorative background is similar to that on the lintel of S. Bartolommeo, and although the figures are rude even to barbarism, the effect is picturesque. On the lintel above, the Journey, and the Adoration of the Magi, was sculptured by two brothers, *Gruamons* and *Adeodatus*. There has been some dispute about the reading of the date ; 1166 is the most usually accepted. To the spectator's L., the three kings appear on horseback ; in the centre a figure, presumably one of them, kneels before Herod, placing his hand between those of the seated king as a feudatory rendering homage to his lord. The three kings next approach the Child seated on Madonna's knee ; the king does not kneel as he makes his offering. The background is carved with a pattern of leaves, and on the upper edge of the lintel there is a fine string course. The treatment of the drapery on this lintel is formal and very unusual ; on the other hand, the horses are at least better than those on the pulpit at Barga. They have a certain sense of possible movement. The expression of the kings and Herod, although neither mobile nor sensitive, is far in advance of the Romanesque work at S. Bartolommeo and S. Giovanni Fuor-civitas. Above the upper lintel are two lions, with the usual figures under them, a man driving his sword into the beast, and a dragon. Above these springs an arch, with S. Andrew beneath. At the crown of

the arch is an eagle, a symbol of the Ghibelline party.

The two side doors have carved mouldings round the arches. The symbolical animals are similar to those found upon other Romanesque churches. Rams represent the Apostles; the cock, the vigilance of the Church; foxes and dragons signify the devil.

The Interior. The narrow nave and aisles are supported by twelve columns and two square piers. The **pulpit*** was made by *Giovanni Pisano* (1298-1301); it is modelled on the Pisan baptistery pulpit made by Niccolo Pisano in 1260, and is the forerunner of the pulpit made by Giovanni, (1302-1310) for the Pisan Duomo (now in the Museo Civico at Pisa). The feeling is less classical and less simple than the work of 1260; it is not so complicated as that of 1302-1310. The Pistoiese pulpit rests on seven pillars of red marble. The centre pillar has a base of two eagles and a lion; two other columns rest on lions treated realistically; another on a kneeling caryatid figure; and four have ordinary bases. The leafage of the capitals is cut in a free style; on the capitals are placed figures of the Sibyls. The five panels represent the Nativity; the Adoration of the Magi; the Massacre of the Innocents; the Crucifixion; the Judgment. The figure at the corner, close to the stair, is Aaron; he carries a censer. At the corner, between the Nativity and Adoration, David; between the Adoration and Massacre, Jeremiah; between the Massacre and the Crucifixion, the four symbols; between the Crucifixion and Judgment, Isaiah; beyond the Judgment, angels blowing trumpets.

The tendency of Pisan sculpture to pass from the accomplished classicism of Niccolo Pisano towards the romantic style of the fourteenth century begins in the pulpit at Siena; here it is much more marked. The style is incidental; the panels are overcrowded with detail, as, for instance, in the Annunciation, the trifling figures arouse no emotion; the Sibyls have none of the grave majesty of the corresponding figures at Siena, nor do the

“Aaron” and the “Isaiah” rise above the commonplace.

Compare the caryatid supporting one of the pillars with the similar figure on Guido’s pulpit at S. Bartolommeo. In the new style there is a distressed, overwrought expression, the pose is restless, the hands convey a sense of nervous tension. Compared with the calm sincerity and the simple breadth of Guido’s figure, the chief impression here is of the struggle after vivid expression.

Over the second altar, to the r., is a crucifix, with a much contorted figure, and the background painted in the Umbrian manner. In the lunette above is the Resurrection.

In the Piazza Guiseppe Mazzini is

S. Francesco. The church and convent founded in the thirteenth century have been much altered; the western façade was restored in the eighteenth century. Some idea of the appearance of the original building, however, may be had from the façade of the chapter-house with its fine two-light windows.

(If the church is closed, ring the bell at No. 2.)

In the interior are several frescoes of the fourteenth century which have lately been discovered under the whitewash.

Begin with the chapel to the extreme r. of the choir: Scenes of the Martyrdom of S. Donnino, and the healing of a sick person.

In the next chapel only a few fragments remain of scenes from the Franciscan legend.

The **choir** was painted with the story of S. Francis by *Puccio Capanna*, a disciple of Giotto, whose principal work is to be seen in the Campo Santo in Pisa. Among the scenes which have been partially uncovered, it is possible to recognise, on the l., S. Francis praying in S. Damiano; and below, part of the dream of Pope Innocent III., where Francis appeared to hold up the walls of S. John Lateran. On the opposite wall, a wild landscape with the figures of a bear, a falcon and a seated monk, is all that remains.



Photograph: Anderson

THE TEMPTATION

(FROM THE FACADE OF THE DUOMO AT ORVIETO)

Compare with reliefs on the pulpit of S. Andrea, Pistoia, by Giovanni Pisano

of the scene of the Stigmata. In a niche to the R. of the altar is a well-preserved fresco of S. Mary of Egypt receiving the Eucharistic Sacrament from the Bishop Zosimus.

In the next chapel, L. of the choir, are the paintings of principal interest. On the R. wall is the Glory of S. Augustine. The saint is enthroned and surrounded by a court of the Virtues, the Liberal Arts, saints, and doctors of theology. He is an old man wearing a mitre, and holding two scrolls. Upon the R. are praises of Most Holy Virtue, greatest of all treasures. On the L. are words relating to knowledge and the arts. Above the throne is the dove of the Holy Spirit, and round the back of the throne are SS. Gregory, Jerome and Bernard (R.) ; S. Ambrose, a bishop, and a theological doctor (L.) ; all hold scrolls, which unfortunately are unreadable. At the side on the R. is Astronomy represented as a graceful young woman in a nun's dress, with a great sphere of the heavens in front of her.

Below, beginning on the R. of S. Augustine, is Grammar, teaching a child, Dialectic with a scorpion, and Rhetoric. On the lower row, a woman with a finger on her lip ; Fortitude with a column ; Prudence with a mirror. On the L. of Augustine are, Hope with raised hands, Charity with a flaming heart, Faith with sceptre and chalice. Below these, Justice, almost destroyed, and Temperance pouring water into wine.

It appears to be the intention of this allegory to present an image of how the soul of man is purified by the exercise of the virtues and enlightened by the study of the arts and sciences. The sum of this perfection is gathered together by the doctors of the Church, of whom S. Augustine was the greatest. Ruling over the whole is the Divine Spirit, represented by the dove. In mediæval language the picture shows how man is in exile in Babylon through ignorance and vice, and can only reach the true Jerusalem by knowledge and virtue, assisted by grace.

This glory of S. Augustine may be compared with the glory of S. Thomas Aquinas painted in the Dominican

churches of S. Maria Novella in Florence, and of Sta. Caterina in Pisa.

In the L. transept there is a fragment of a fresco of the Resurrection above the altar. Passing down the nave, on the R., there is a fresco of the Deposition, with a figure of S. Francis at the side; above is a scene from the legend of the True Cross: the Emperor is shown entering Jerusalem clothed as a penitent, carrying the cross. On the entrance wall, to the R., the Preaching of S. Francis, and the Martyrdom of S. Stephen; to the L., the Adoration of the Magi.

Passing up the nave, above the first altar, part of the scene of the Annunciation, and a woman saint holding a chalice. Over the third altar, a Madonna and Child of the fourteenth century, surrounded by a later painting.

In the R. transept are frescoes of Madonna and Child, with angels and saints, over the altar. Over the door of the sacristy, Madonna and Child, a well-preserved fresco by *Puccio Capanna*. On the L. wall, a damaged fresco of Christ in glory.

In the **sacristy** are some poor frescoes. On the wall of entrance, the Nativity, the Crucifixion, and the Deposition; opposite wall, the Stigmata: all ascribed to *Puccio Capanna*. On a bench, an old portrait of S. Francis. On the roof are the figures of SS. Peter, Paul, Lawrence, and Louis the Bishop.

In the chapter-house (Sala del Capitolo) is a collection of sculptured fragments. Carved screens found underneath the pavement of the Duomo. An old carved pillar from S. Pietro of the eleventh century. Above is an ancient crucifix. On the opposite wall, a fresco in Byzantine style of Madonna and Child, found in the Casa di Risparmio; and a relief in Della Robbia ware of the Resurrection. On the roof are frescoes, by an inferior master, of the Presepio of S. Francis, the Resurrection of Christ, the Death and Glorification of S. Francis.

On the wall, opposite to the windows, is Bonaventura's

Tree of Life, or Tree of the Cross. In order to help those who desired to feel the cross of Christ in their souls and in their flesh, S. Bonaventura says he figured a great tree with twelve manner of fruits. On the stem is Christ crucified. Above His head is the pelican feeding its young from its own blood. At the end of each branch is a prophet testifying to each fruit of the Passion. On the first branch the soul tastes the fruit of the divinity of Jesus, son of God Most High. On the second is the fruit of humility, shown in the humble birth of Jesus. On the third, the fruit of perfect virtue. On the fourth, the fullness of His charity. On the fifth, His confidence in face of the Passion. On the sixth, His patience in the midst of injuries and insults. On the seventh, His constancy in suffering. On the eighth, His victory over death. On the ninth, His new life after Resurrection. On the tenth, the glory of His Ascension. On the eleventh, the equity of a future judgment. On the twelfth, the eternity of the reign of God. At the foot of the cross are the Maries, with the fainting Madonna and S. John. On the L., S. Francis, S. Bonaventura writing, two patron saints introducing a man and woman, the donors, and S. Louis of Toulouse. At the sides, the Transfiguration, with the miracle of the Fall of Snow, which took place at the foundation of S. M. Maggiore in Rome.

In the Corso Umberto Primo is the Church of **S. Domenico**. Over the second altar, to the L., is the Crucifixion, by *Fra Paolina*.

Over the side entrance on the L., high above the door, is the tomb of Filippo Lazzari, and below is a relief showing a professor teaching his class. Nearly opposite, on the R. side of the nave, is the tomb of Bishop Andreas. In the choir, to the R., S. Sebastian between S. Jerome and a bishop, ascribed, without justification, to Ghirlandajo. In the chapel to the R. of the choir, an Adoration of the Magi, by *Fra Paolina*.

Excursions

Groppoli stands upon a small hill in the Valley of the Ombrone, about five miles from Pistoia. The castle and church have an ancient history, for in 1043 it is recorded that they were given to the Cathedral of Pistoia by Count Guido of Vinci.

In the Church of S. Michele is an interesting pulpit dated 1194. On the four panels are the Salutation, Annunciation, Nativity, and Flight into Egypt. The scenes are divided by carved bands with interlacing dragons and geometrical patterns. The capitals have human and animal heads. The sculpture is rude and primitive, and falls far below the general level of the Romanesque work at the end of the twelfth century. The panels may be compared with those on the pulpit at Barga. Within the church there is a colossal figure of S. Michael treading upon the dragon, probably of the same date as the pulpit, and a holy water stoup with a human head crowned, between serpents.

A visit to **Montemurlo** requires about three hours. If it is desired to see the castle, now a villa, permission must be obtained in Pistoia.

Passing out of Porta S. Marco the road runs at the foot of the lower hills, which are studded with villas. There are fine views of the Apennines to the L., and the rich valley to the R. The hamlet and villa which stand on the top of the hill may be most easily reached by climbing on foot up a steep path. In the parish church of the small hamlet there is a picture in the choir by Granacci, Madonna and Child, with saints; another in the nave, ascribed to Roselli, Madonna giving the rosary to S. Dominic. On the western wall are frescoes of the seventeenth century describing a robbery from the church. A thief stole a Byzantine cross, and hid it in the field; oxen at work knelt down when they came to the spot; the thief was detected, taken before the judge and led off to execution.

The castle of Montemurlo originally belonged to the Conti Guidi, and was taken from them by the Pistoiese. It formed an important point of vantage whenever the city was attacked. Castruccio captured the castle by undermining the fortifications. Here also Florence made her last struggle for freedom against the soldiers of Cosimo I.

PRATO

The town of Prato is about eleven miles from Florence by rail. The journey occupies from twenty minutes to forty-five minutes. There is also a tramway service between Florence and Prato.

[Prato formed part of the territory ruled by the Conti Alberti; consuls were elected in 1140, and in 1180 the dominion of the Alberti came to an end. The city walls were built at this period. The Palazzo Pretorio dates from the thirteenth century. In the same century Frederick II. caused the castle to be built partly on the plan of his famous Castello del Monte, near Andria in Southern Italy.]

In the fourteenth century Prato submitted to the kingdom of Naples. In 1350 the Florentines bought the place for a large sum. In 1512 the town was barbarously sacked by the Spanish soldiers.]

The **Duomo** of Prato has been built in various styles, the work having been continued for several centuries. It cannot be said that it is a building of the first rank; it is nevertheless a remarkable example of the skill with which Italian architects fused many styles into a harmonious whole. The southern flank of the church is arcaded in the manner usual in Pisa in the twelfth and thirteenth centuries. It is known that a certain *Guido*, who had been working at Lucca, was engaged to work at Prato in 1211. The building was enlarged and the plan was changed to that of a Latin cross, it is said, under the

direction of *Giovanni Pisano*. He is also supposed to have designed the upper part of the campanile. The existing façade was probably begun in the latter part of the fourteenth century, but it was not finished till 1457.

The relief over the western door was made by *Andrea Pisano* in 1489. Madonna and Child have, to the spectator's L., S. Stephen; and to the R., S. Lorenzo. In the cusping of the pointed arch there is a series of cherubs' heads, also by Andrea.

* The open-air pulpit at the S.W. corner of the façade adds considerably to the general effect. In 1428 *Donatello* and *Michelozzo* were jointly commissioned to make the pulpit; the bronze capital on the foundation corbel was cast in 1433 or later, and the reliefs were made between 1434 and 1436. The purpose of the pulpit was for the public exhibition, on stated occasions, of the Holy Girdle.

Interior. The nave arcade rests on six columns of the fine green stone found near Prato. From these spring round arches. The vaulting of the nave and aisles does not probably belong to the earlier period of the building. The transept, the choir, the two chapels at the side of the choir, and the Chapel of the Cintola have pointed and groined vaulting. The transept is raised three steps above the nave, and the choir six steps above the transept. The general effect is unusually good.

The frescoes in the choir were painted by *Fra Filippo Lippi*, the work being spread over nearly ten years, from 1456 to 1464. To the spectator's L. is the story of S. Stephen; to the R., the story of S. John Baptist. These frescoes can only be seen to advantage in the morning. Begin to the R.: in the lunette, Nativity of S. John; beneath, S. John goes into the wilderness and preaches; in the lowest series, dancing of Salome; S. John is beheaded; Salome presents the head to her mother. To the L.: in the lunette, Nativity of S. Stephen; beneath, he is ordained as a deacon and appears before the Council; in the lowest picture, burial of S. Stephen. The four persons at the foot of the bier represent, according to

tradition, Fra Filippo Lippi, his assistant, Fra Diamante, Giovanni Pisano (died a hundred and twenty years previously), and Cardinal Carlo dei Medici. On the vaulting are the Four Evangelists.

On the walls of the chapel to the R. of the choir the frescoes have been attributed to various painters, such as Starnina, Antonio Viti, and even to Domenico Veneziano. Further study can alone decide.

Begin on the R. : in the lunette, Birth of the Virgin ; beneath, the Presentation in the Temple ; at the foot, the Sposalizio. On the L. wall : in the lunette, S. Stephen before the Council ; below, the Stoning of S. Stephen ; at the bottom, Burial of the saint.

The frescoes in the chapel to the L. of the choir are attributed to *Bicci di Lorenzo*. To the R. in the lunette, S. James preaches to the enchanter, Hermogenes ; beneath, Hermogenes is converted and baptised ; at the foot, S. James is brought before Herod Agrippa, and the saint is beheaded.

On the L. wall : in the lunette, S. Margaret, with spindle and distaff ; beneath, S. Margaret before Olybrius. In the lowest fresco S. Margaret is cast into prison ; she vanquishes a dragon and is beheaded.

The Chapel of the Sacred Girdle is at the western end of the northern aisle ; it is separated from the church by a fine iron screen. The frescoes were painted by *Agnolo Gaddi*.

On the L. wall is the history of the Virgin. Upper range, Meeting of Joachim and Anna at the Golden Gate, Nativity of the Virgin. Middle range, Presentation of the Virgin, Sposalizio. Lower range, Annunciation, Nativity of Christ. On the end wall of the chapel, Death of the Virgin, Assumption, and Coronation of the Virgin.

On the R. wall the story of the sacred girdle is told. According to the Golden Legend, S. Thomas was not present at the Assumption, and, so that he might believe, the girdle with which Madonna was girt came to him from the air. The writer warns us that this story is found in an

apocrypha; however that may be, the girdle was preserved, and when a certain Michele, a citizen of Prato, who had gone out with the First Crusade, was in Jerusalem, he lived with its guardian and in the end married his daughter, to whom the relic was given.

This part of the history is painted in the lunette. In the middle range of frescoes, Michele and his wife return to Prato (in 1141), and the angels are seen to lift Michele from his bed. This they did to rebuke him for his want of trust in their guardianship, for each night he put the girdle under his bed for safety. In the lower range Michele dies, and the relic is carried in procession to the church. On the roof of the chapel the Four Evangelists and the Four Doctors appear. On the altar of the chapel is a statue of Madonna and Child, by *Giovanni Pisano* (1317), so surrounded that it is impossible to see it. In the sacristy of the chapel there are two reliefs, Death of the Virgin and the Virgin dropping her Girdle, ascribed to *Nicola di Cecco* and *Sano di Siena*.

In the end wall of the southern transept, Death of S. Bernard, by *Fra Filippo Lippi*. In a niche on the west wall of the southern transept, Madonna dell' Olivo, by *Benedetto da Majano*; beneath, a Pietà.

In the nave is an elaborately carved pulpit. The Sphinxes at the base are by *Antonio Rossellino*. On the square pillar of support, *Mino da Fiesole* carved Madonna and Child, S. John Baptist, S. Stephen and S. Lorenzo. The reliefs on the pulpit itself are Madonna in Glory, the Banquet of Herod, the Dancing of Salome, by *Mino*, the Stoning of S. Stephen and the Burial of S. Stephen, by *Ant. Rossellino* (1474).

In the Via Garibaldi (to the L., on leaving the side door of the Duomo) is the church, **Del Buon Consiglio**. Over the door is a glazed relief of S. Louis, Archbishop of Toulouse, between angels. In the interior are two reliefs by *Andrea della Robbia*. On the L. wall, Madonna and Child, with SS. Louis, Jerome, Lucy and Mary Magdalen.

In the predella, Francis receives the Stigmata, the Annunciation, and Mary in the Desert receives the Sacrament. In two niches beside the altar are statues of S. Paul and S. Lucy, somewhat damaged.

Palazzo Municipale. Mount the stairs to the first floor, pass through two rooms to Sala IV., in which the principal pictures belonging to the town are collected.

(4) Madonna and Child, with SS. Francis, Bartholomew, John the Evangelist and Catherine; three-quarter-length figures, attributed to *Pacino di Buonaguida*.

(9) Madonna and Child, with SS. Catherine, Bernard, Bartholomew and Barnabas. On the predella, Martyrdom of S. Catherine; Madonna appears to S. Bernard; the Annunciation; Martyrdoms of SS. Bartholomew and Barnabas, attributed to *Giovanni da Milano*.

(11) Madonna and Child, with SS. Benedict, Catherine, Giovanni Gualberto and Agatha; *Lorenzo Monaco*.

(18) Madonna and Child, with SS. John the Baptist, Bartholomew, Benedict and Margaret; attributed to *Andrea da Firenze*.

(19) Madonna and Child, with SS. Francis, Jerome, Antony of Padua and Louis of Toulouse; in the manner of *Benozzo Gozzoli*. (21) Nativity, attributed to *Fra Filippo Lippi*.

(22) Madonna and Child, with SS. John the Baptist and Stephen.

(23) Madonna with the Girdle, S. Thomas kneeling; SS. Gregory the Great, Margaret, Louis and the Archangel Raphael, with Tobit; attributed to *Fra Filippo Lippi*.

(32) Madonna and Child in the manner of *Ridolfo Ghirlandajo*.

Room II. (27) Madonna and Child, a relief in unglazed terra-cotta. (43) Madonna and Child, in coloured gesso. (4) Madonna and Child; glazed terra-cotta. (27) Madonna and Child; terra-cotta.

Sala del Consiglio—a magnificent hall with many portraits. Over the bench at the end, fourteenth-century fresco, Madonna and Child, SS. John the Baptist and

Stephen. Another fresco has a large figure of Justice, with the other Virtues in the frame.

S. Francesco. This church has lately been restored. At the foot of the steps leading to the choir, fine tombstone of Francesco Marco Datini.

Within the cloister is a beautiful garden; out of the cloister opens a chapel. Opposite the entrance, a Crucifixion, by *Niccolo di Pietro Gerini*.

To the R., on the side wall, Calling of Matthew; below, S. Matthew cures a sick woman. S. Matthew is stabbed while kneeling at the altar. To the L., on the side wall, in the upper part, S. Antonio Abbate as a secular person distributes alms; beneath he appears in the desert and is raised to heaven.

On the roof, the Four Evangelists. Over the door of entrance, SS. Clare, Catherine, John the Baptist and Bartholomew.

These frescoes are attributed to *Niccolo di Pietro Gerini*.

In the cloister there is the fine tomb of Gimignano Inghirami. The urn is ascribed to *Antonio Rossellino*, and the figure to *Desiderio da Settignano*.

The Church of **S. Niccolò da Tolentino** has an entrance doorway of black and white marble. In the lunette is a group of Madonna and Child, with S. Nicholas and S. Dominic. In the sacristy there is an elaborate lavabo of Della Robbia ware set in Renaissance decoration, surrounded by a garland of fruit and flowers in colour; an effective work, dated in 1520.

In the convent over one of the doors leading from the cloister is the Nativity, with S. John the Baptist, an infant child in camel's hair, kneeling in adoration. In the refectory are paintings of S. Dominic and the brethren fed by angels; and the Crucifixion, with groups of saints, to the right and left.

In the Church of the **Spirito Santo**, behind the high altar, to the R., is the Annunciation in the style of the

fourteenth century; to the L., Madonna and Child in coloured relief. On the R., a bust of S. John in the manner of Donatello. In the nave on the L. wall, the Presentation of Christ in the Temple, by *Fra Filippo Lippi*. In the foreground are two brothers of the Servi di Maria. On the wall opposite, the Virgin and Child, with S. Anne behind and SS. Rocco and James kneeling on either side, by *Fra Bartolommeo*.

In the sacristy there is a picture of Madonna and Child, with SS. John the Baptist and Biagio, by *Bronzino*.

At the street corner, where the Via Margherita and the Via S. Antonio meet, *Filippino Lippi* painted a fresco of Madonna and Child, with SS. Antonio Abbate and Margaret to the left, and SS. Stephen and Catherine to the right. (The fresco is covered for protection. Key at a neighbouring shop.)

The Church of **Madonna delle Carceri**, built by Giuliano da San Gallo between 1485 and 1491, is considered his masterpiece. In 1491 the frieze and the four figures of the Evangelists were made by Andrea della Robbia.

The following churches make a series giving a fair idea of the course of Tuscan church architecture during the time of the Renaissance:—The Cappella dei Pazzi (Brunelleschi), 1430; the Duomo of Pienza (B. Rossellino), about 1460; Madonna delle Carceri (Giuliano da San Gallo), 1485–1491; and S. Biagio at Montepulciano, begun in 1518 by Antonio da San Gallo the Elder.

II

EASTERN TUSCANY

GROPINA

THIS hamlet stands on the range of mountains dividing Val d'Arno from the Casentino. The drive from Montevarchi station (on the line between Florence and Arezzo) takes about two hours. Cross the Arno, pass through the small town of Terra Nuova, follow the course of the Penna, and climb the hilly road to Loro Ciuffenna. This town is built on the edge of a deep and finely wooded ravine. Thence follow the road leading to Arezzo for a short distance, and take a steep lane to the left which leads to Gropina, set amid vines and olives and commanding a wide view over Val d'Arno.

The church is a plain building of dressed stone, and only at the east end is the design interesting. The nave and aisles are covered with wooden roofs, except that the chapels at the eastern ends of the aisles have groined vaulting. The semicircular apse is roofed with stone. The nave arcade rests on five pillars and one pier. The sculpture on the pulpit and on the capitals of the columns is unusually rude ; its barbarous vigour is, however, impressive. It would be difficult to find in Tuscany any other example of such undisciplined workmanship, yet so indomitable is the effort, so trenchant the method, so significant the purpose that the interest exceeds that of far more competent craftsmanship. The pulpit rests on columns bound together with heavy coils, the capitals are carved with rude busts, the hands of each figure being raised in prayer. The reading desk is supported by an eagle, a human bust,

and a lion, probably a rudimentary form of the symbols of the Evangelists, which occur in many monuments of the twelfth and thirteenth centuries. The R. side of the pulpit is covered with whorls; on the L. there is a figure symbolical of sin; and above a man is seized by two dragons; round the lower edge of the pulpit there is a foliage scroll treated in a crude manner. Many of the capitals are interesting. On one Christ is seen in the act of blessing, with SS. Peter and Paul on another face; -two are carved with eagles, and several have studies in foliage treated in a conventional way. Some of the animal forms occur in the Church of S. Antimo in Southern Tuscany, but they are more characteristic of Romanesque sculpture in Lombardy. The interior of the apse is arcaded with closely set columns and stilted arches. Externally there are flat pilasters and arches and an open gallery above.

In May the scenery around Gropina is exceedingly beautiful.

AREZZO

[Arezzo stands on a low hill, with the fertile Valley of the Chiana to the south and west. The city has had a continuous history since Etruscan times, when it appears to have been an important centre for workers in bronze. During the Roman period the Aretines again showed their artistic capacity by the production of a red ware ornamented with designs skilfully imitated from Greek models.

The commune of Arezzo from its earliest beginnings in the twelfth century lived under the shadow of the bishops, who exercised temporal as well as spiritual authority. During the thirteenth and fourteenth centuries the history of the town is contained in the biographies of a succession of powerful ecclesiastics.

Towards the end of the thirteenth century the Bishop Guglielmo degli Ubertini (1249-1289) became the supreme ruler of the affairs of the commune and the citizens found themselves constrained by his influence to support the cause of the Ghibelline party. Arezzo became the refuge



Photograph : Alinari

INTERIOR OF THE CHURCH AT GROPINA, IN VAL D'ARNO

of the exiles from the Guelph cities and the supporter of rebellions amongst their subject towns. As a consequence the city became the enemy of Florence and the Guelph allies. A great battle was fought at Campaldino in the Casentino (1289). The Aretine forces were completely defeated, and the territory devastated; but the town itself, which made a heroic resistance, was not taken.

The leadership of the commune passed into the hands of another warlike ecclesiastic, Bishop Guido Tarlati (1312–1327), as ardent an upholder of the Ghibelline faction as his predecessor. Under episcopal control Arezzo had been following an aggressive policy and had extended her contado in the Val di Chiana, Val d'Arno, and the Casentino. In the course of the fourteenth century, however, those who supported the Ghibelline faction were irrevocably on the losing side. Although the Aretines found an equally able leader on the death of their Bishop Guido, in the person of his brother, Pier Saccone, it was impossible for them to withstand the united forces of Florence and Perugia. The upshot of the struggle was that Pier Saccone sold his rights over Arezzo to Florence, and was permitted to retain all his castles in the country. By his death, at the age of ninety-six, in 1356, the Ghibelline party in the Apennines lost a leader whom they never were able to replace.

In 1384 Arezzo was obliged to yield to the Florentines, and the Republic ceased to exist. At the beginning of the sixteenth century there was a brief return of Republican rule. The citizens entered into a conspiracy with one of Cætare Borgia's lieutenants, joined in alliance with the enemies of Florence, and drove out the officials of the Republic. When peace was made by the allies with Florence, the claims of Arezzo were ignored and the keys of the city were delivered to the Florentines.

During the siege of Florence in 1530 the Aretines made another effort to secure freedom, but the town was forced to submit to the allied arms, and in 1535 the inhabitants were disarmed by the Grand Duke Cosimo I.

Arezzo has three painters of note: Margaritone (1216–

1293), Spinello Aretino (1333-1410), and Giorgio Vasari (1512-1574). Petrarch was born here in 1304, during his parents' exile from Florence. The town is also the birth-place of Pietro Aretino, a writer of the Renaissance period (1492-1557).]

The **Duomo** stands on the higher part of the town. Behind it is a pleasant public garden with the mediæval fortress in the background. The present cathedral, a pointed building, was raised on the site of an old church of S. Donato e S. Pietro in Castello. It was begun in 1277, during the lordship of Bishop Guglielmo degli Ubertini, with whose name the building may be associated. The design has been attributed to Margaritone. The octagonal campanile was built in modern times, and the western façade has been entirely restored.

Over the side door on the southern flank of the church there is a group of Madonna and Child, with SS. Donato and George, the work of *Niccolo Lamberti*, called "Il Pela" (1388) in terra-cotta.

The Interior. The nave, aisles and tribune are vaulted. There are no transepts. The roof is covered with paintings by *William of Marseilles* (sixteenth century), and by *Salvi Castelucci* (seventeenth century). To the R. on entering is the tomb of Gregory X. On the front of the tomb are the Four Evangelists, with the Lamb in the centre. The recumbent statue of the Pope is covered with a pointed arch. This tomb has been attributed to *Margaritone*, but is now believed to be the work of *Agostino* and *Agnolo* of Siena.

Farther on in the same aisle is a fresco in the manner of the fourteenth century, which has lately been uncovered; it represents Madonna and Child, with scenes from the lives of the saints. Beside these frescoes is the picturesque Chapel of Guccio Tarlati da Pietramala, a strong partisan of Ghibellinism, who was drowned in the Arno while trying to escape from his enemy, one of the Bostoli, a Guelph family of Arezzo. Dante places this Guccio in the Antepurgatory among those who were cut off by violent death,

and had only time for a momentary repentance. He is represented in the fresco under the arch painted by *Berna* of Siena. Guccio dressed in armour kneels at the foot of the cross, beside which stand SS. John, Francis, the Archangel Michael and Madonna.

Behind the high altar is the **shrine of S. Donato**, with many carved panels and statuettes. It is the joint work of *Giovanni di Francesco* of Arezzo and *Betto di Francesco* of Florence (1369-1375).

In the centre panel is Madonna and Child, with the Assumption of Madonna above. On the L. panel is the Blessed Donatus, with the Sposalizio above; on the R., S. Gregory, with the Annunciation above.

Scenes from the life of the Virgin are continued in the lunettes of the wings to R. and L. Most of the other panels relate to the life and miracles of S. Donato, Bishop of Arezzo, a Roman of illustrious birth, who had been converted to Christianity in his youth. When the Emperor Julian reverted to the ancient religion, Donato fled from Rome to Arezzo, where he was welcomed by the monk Hilarion. He worked many miracles, causing the dead to speak, driving out devils, bringing rain. He and his companion were both tortured and beheaded in 361.

In the rectangles at the side (R.), S. Donato baptises a convert and meets S. Hilarion. Rectangle to L., the saint preaches, and is beheaded. On the sides of the altar, S. Donato heals a blind woman, exorcises a devil from a girl, baptises converts. S. Hilarion is killed, and the building of the first church in Arezzo is begun. *On the back of the altar.* S. Donato causes a dead woman to tell where she had hidden her husband's money. The saint is made bishop. He mends a broken chalice, kills a dragon, exorcises a devil from the Emperor's daughter, raises a dead person. The shrine, as a whole, has the picturesqueness and the richness of ornament which characterise fourteenth-century monuments, and it deserves close attention as an example of the period when the sculptors had lost the impulse given by the Pisani; and had not

acquired the freedom of the Renaissance. The sculpture is very mediocre : the figures are wanting in decision, and emotion is expressed by exaggerated contortions.

The front of the altar itself has a Crucifixion with two kneeling saints and hosts of adoring angels, by *Andrea della Robbia*.

We may notice at this point the stained-glass windows of the choir. The middle window is modern, the others are the work of *William of Marseilles*.

Close to the door of the sacristy is a fresco of S. Mary Magdalen by *Piero della Francesca*. This conception of the saint has no relation to the early representations of the ascetic penitent clothed in her hair, nor to the languishing beauties of the later Renaissance. This is the image of a stately, massively built woman whose eyes are cast down, but not in humility.

At the end of the north aisle is the **monument** of Bishop Guido Tarlati, by *Agostino and Agnolo* of Siena in 1330. In the triangular space at the top of the high narrow tomb, raised on stilt-like columns, is the ensign of the Tarlati, a crowned eagle with a book in its claws. The arms of the commune and of the Ghibelline party are placed on either side. The Bishop lies on a sarcophagus under the arch ; below are sixteen scenes illustrating the warlike career, the conquests, sieges, and assaults of this priest who united the staff and the sword. The monument was much damaged by the enemies of the Tarlati when Pier Saccone was driven out of the city in 1341. The repairs, which were made with stucco, are deplorably bad.

Beginning at the top L. corner : (1) Guido receives the mitre. (2) He is made Lord of Arezzo. (3) and (4) are allegorical figures of the commune attacked by its enemies, and punishing the rebels. (5) *Second row*. The rebuilding of the walls of Arezzo. (6) The submission of Lucignano ; the inhabitants, carrying branches of olive, kneel before the Bishop. (7) The submission of Chiusi. (8) The capture of Fronzola, 1323. (9) The submission of

Castel Forcognano, 1322. (10) The assault upon Rondine. (11) The taking of Bucine. (12) The assault of Caprese, 1324. (13) The destruction of Laterna, 1325. (14) The dismantling of Monte Sansavino, 1325. (15) The coronation of Louis of Bavaria in Milan by Bishop Guido in 1327. (16) The death of the Bishop, 1327. The work shows the hand of a clever stonecutter with a fair control of form, but without any trace of the sculptor's genius. He has treated his subject in the spirit of an annalist recording typical acts, which reflect the glory of the Bishop. The monument is like a great piece of heraldry rather than an imaginative presentment of the life of a man.

Farther on, against the wall, is the pillar upon which S. Donato was tortured.

In the **Chapel of the Madonna**, a modern addition, are four good pieces of Della Robbia ware.

To the R. on entering is Madonna and Child, with cherubs and angels. Farther to the R. is the Trinity, the work of *Andrea della Robbia* in his later years, executed for the Chapel of the Trinity. The dead Christ is realistically coloured; at the foot are SS. Bernardino and Donato. Underneath is an inscription, with a palm leaf, from an early Christian sarcophagus. The letters have been turned the wrong way, as is not uncommon in the Roman catacombs.

Close by is a small Della Robbia relief of Madonna adoring the Child, the work of the followers of Andrea.

The large polychromatic altar-piece, with Madonna enthroned, is the work of *Giovanni*, the son of Andrea della Robbia. God the Father appears among angels, and SS. Donato, Bernardino, Apollonia, and Mary Magdalen stand beside the throne. In the little predella is the Martyrdom of S. Apollonia, the Nativity, and the Magdalen receiving the Last Sacrament in the desert.

The last relief is of Madonna and Child, surrounded by a wreath of fruit and flowers, with two kneeling saints below. It has been restored and the angels and cherubs are of modern stucco.

In the **sacristy** is the Madonna della Neve, by *Niccolo Soggi* di Monte Sansavino.

In the inner sacristy is S. Jerome, by *Bartolommeo della Gatta*. The saint kneels in a rocky cave, beating his breast with a stone, as he gazes at the crucifix. The other picture, a Madonna, with saints, is by *Pecori* of Cortona.

In the **capitolo** are three small pictures, once forming a *predella*, by *Luca Signorelli*, the Birth of the Virgin, the Presentation of the Virgin, and the Sposalizio. There is also a banner of Madonna della Consolazione, painted by *Vasari*. The front of an altar in terra-cotta is attributed to *Bernardo Rossellino* about 1433. God gives the charge to the angel Gabriel, the Annunciation, the Visitation, and Joseph and Mary on the way to Nazareth.

In the piazza below the Duomo is the **Palazzo dei Priori** or Palazzo Comunale. It is a somewhat bare and bleak-looking building, with a tower at one side.

The Church of S. Domenico, in the Piazza Fossombrone, was founded by the Tarlati family in 1275. To the r. of the entrance is a large fresco of the Crucifixion, by *Parri di Spinello*, with SS. John and Dominic, the Virgin and S. Donato standing at the foot of the cross. In the lunette are two scenes from the legend of the saints. The fresco has been surrounded by a modern frame which cuts off part of the picture. Against the r. wall is an elaborate monument in the pointed style, the Cappella Dragomanni, made by *Giovanni di Francesco* of Florence in 1350. Below is a fresco of Christ among the Doctors. Beyond this chapel is a much-damaged fresco of Mary with the Christ Child and Joseph.

Beyond the altar is a panel picture with a gilt background of S. Michael slaying the dragon, with S. Paul and S. Dominic.

In the chapel to the r. of the choir is a fresco of the Annunciation. In the corresponding chapel to the l. is a statue of S. Peter Martyr, set in a niche, in glazed Della Robbia ware. Below is the scene of his martyrdom.

To the L. of the entrance door is a large fresco by *Spinello Aretino*, SS. James and Philip, standing side by side ; round about are six scenes from their legend.

Above the entrance door is a Crucifixion of the thirteenth or fourteenth century.

In the small piazza adjoining the Via Cavour is the Church of **S. Annunziata**, a Renaissance building from a model by Antonio da Sangallo the Elder. There are no pictures of interest in the interior, but over the entrance is a closed tabernacle (opened by the sacristan) with a fresco of the Annunciation, by *Spinello Aretino*, a delicate and beautiful picture.

Below, on the lintel of the door, is a relief of Christ with the four symbols of the Evangelists.

Continuing along the Via S. Lorentino we reach the Church of **S. Maria in Grado**. Over the first altar, to the L., is a Madonna of Mercy, by *Andrea della Robbia*. S. Peter stands on the L., and S. Augustine, with the martyr's palm, on the R. Kneeling men and women are gathered under Madonna's mantle, which is upheld by angels. Above is the Father Eternal sending down the dove of the Holy Ghost. Madonna looks lovingly, and with a little wistfulness, at the Child, whose face, expressive of childlike simplicity and benign sweetness, is turned towards the spectator.

The small **Church of SS. Lorentino and Pergentino** stands at the corner, where the Via Cavour cuts across the Via S. Lorentino.

The two schoolboy saints, Lorentino and Pergentino, were martyred under Decius in this city. They converted a number of pagans, and by their prayers caused an idol to fall.

Round the door are carvings of the life of the brother saints and their martyrdoms.

The Etruscan Museum and Picture Gallery. At the

corner where the Via Garibaldi cuts the Via S. Lorentino. Open daily 10 to 3. Fee.

Mount the stairs. On the landing is a bas-relief of an Etruscan lady at her toilet.

Room I. has a collection of Bucchero black ware, from Sarteano. Also a number of painted vases: one on a stand has a battle scene, Hercules fighting with the Amazons.

Room II. contains numerous specimens of the coral-coloured ware of Arezzo. The manufacture of this ware sprang into existence during the Roman period, as the result of the introduction of Greek vases imported from Samos. The Tuscan potters with their natural artistic aptitude imitated the Grecian designs, in the common cups, pots, and vessels for daily use made from the soft red clay of the neighbourhood. A mould was made of hard burned clay and covered with incised designs; the soft red clay was then pressed into the mould, and the whole was finished off by the potter on his wheel. The result is the most artistic pottery ever produced by the Romans.

The delicacy and beauty of these designs is in marked contrast to the quaintness, the severity and the strictly mythological character of the purely Etruscan reliefs and paintings.

Room III. More of the red ware, which, it may be noted, is all of one period and shows no development. Notice the moulds.

Room IV. Mediæval coins and seals.

In the cases against the wall to the R. of the window are a number of bronze chalices, crucifixes, also mediæval caskets of ivory. One, of Byzantine workmanship, on the second shelf, has classical subjects: Hercules and the lion, athletes fighting with wild animals, and a thyrsus-bearer under a mulberry-tree. The work is of the fourteenth-century type, but is thought to be probably an imitation of a later date.

Room V. contains Etruscan bronzes, statuettes, idols,

mirrors, etc. It is to be remembered that two of the finest Etruscan works in bronze now in the Etruscan Museum at Florence, the statue of Minerva and the Chimæra, were found at Arezzo.

Room VIII. Etruscan urns and ash-chests. Several of these are in the form of an ark, and very few have recumbent figures on the lid. There are reliefs of the slaughter of the Theban brothers, the journey of the soul to the under world, and other familiar subjects.

A chest of chiselled bronze contains the relics of the SS. Lorentinus and Pergentinus, 1498. Near by is a marble crucifix of early date; the figure of Christ is erect, the feet are nailed separately, and the eyes are open.

Near the window is a statuette of Madonna and Child, by *Giovanni Pisano*. The figures have the proportions and the pose, but not the fervid emotionalism, that characterises the work of this master.

On the second floor is the Pinacoteca.

The Picture Gallery

Room I. Turn to the L. *Neri di Bicci*. S. Maria della Grazie, Madonna protecting the people of Arezzo. In the foreground, S. Bernardino.

Nos. 22, 23, 24, by *Lorentino* of Arezzo, 1482. The Madonna and Child seem to be modelled on the types of Piero della Francesca.

On the other side of the window is a fragment of fresco (No 21) said to be by Jacopo da Casentino, but Venturi thinks it is the work of *Bernardo di Leone*.

No. 16. Madonna della Misericordia, by *Parri di Spinello* (the son of Spinello). A weak-mannered picture. In the predella is S. Pergentino and the story of his martyrdom.

No. 15. The Trinity, by *Spinello* (1318-1410). A striking picture, unfortunately not in good preservation. It is full of solemn feeling of dignity and quiet, impressive power. Probably painted about 1375.

No. 14. The Pietà, by *Spinello*. Not a favourable example of the artist, and much damaged.

No. 13. Madonna enthroned, by *Jacopo da Pratovecchio*. A very elementary work.

No. 3. A crucifix, by *Margaritone* (1216 (?)-1298 (?)). A very large picture, with S. Francis embracing the foot of the cross, painted for the Church of S. Francesco. The figure of Christ is not without dignity, but in the face the artist has tried to express intensity of suffering by means of physical distortion. Such crucifixes as this, the outcome of the same feeling which produced the Mendicant Revival, strive to present the "Man of Sorrows," instead of the Conqueror of Death, as in earlier Christian art.

No. 2. Madonna and Child enthroned, by *Margaritone*. The Madonna is a large, ample figure, seated with ease and dignity. She does not look at the Child, but at the spectator, with a simple, untroubled mien. She has the long nose, with curved and contracted nostrils, and the almond eyes common to the painters who derived from the Byzantines. The elaboration of ornament on the throne, and the nimbus, and the gilded lines marking the folds of the drapery are also characteristics of the Byzantine school. The style of the work shows little connection with Nos. 1 and 3 by the same master.

No. 1. S. Francis, attributed to *Margaritone*. This is little more than a coloured outline, but there is at the same time the intention of portraying a definite individual. S. Francis is clothed in the monk's robe and cowl and has no nimbus, but shows the marks of the stigmata on hands and feet. The effigies of S. Francis are said to be the only examples of portraiture in the thirteenth century.

Room II. *Parri di Spinello*, the Madonna; *Luca Signorelli*, the Story of S. John.

Bartolommeo della Gatta. Two pictures of S. Roch interceding on behalf of Arezzo in time of pestilence.

Madonna and Child, a fresco by *Signorelli*.

Room III. (No. 7). *Domenico Pecori*. The Virgin of Mercy defending the people of Arezzo with the folds of

her mantle against the plague sent down in the form of arrows by the Almighty. S. Donato, the bishop, and the other patrons of Arezzo are in the near foreground.

No. 5. A large canvas by *Luca Signorelli*, painted in his later years for the Confraternity of S. Girolamo. The composition is overcrowded, and the colour very dark. The Virgin holds a bunch of lilies, and the Child places the sacramental wafer in the chalice, which had been broken by the pagans and miraculously mended by S. Donato, represented in the foreground, reading. On the other side is S. Stephen holding a stone and a palm branch. The Virgin's feet rest upon the heads of cherubs, and below are S. Girolamo, David, who sings on a Psaltery, and S. Nicholas presenting Messer Niccolo Gamurrini, Doctor of Law, who partly paid for the picture. In the background, two noble heads of prophets.

No. 4. *Domenico Pecori*. Madonna and saints. A heavy, laboured picture.

No. 3. *Luca Signorelli*. A grandiose design of Madonna and saints, and a dragon in the foreground.

In **Room IV.** are pictures by *Vasari*.

In **Room VII.** are drawings by *Vasari*, Carlo Dolci and Pietro da Cortona.

At the foot of the stairs in the entrance hall are a number of old capitals from the Pieve; also a statue of a warrior saint, called the King Lotharius, the work of *Agostino, Agnolo* and *Giovanni* of Siena. A group of Madonna and Child is of graceful design.

At the end of the Via Cavour, in a small piazza, is the Church of the **Badia**, which was built by *Vasari* in 1550. At the back of the altar are portraits of the *Vasari* family. On the R. of the choir wall is a marble tabernacle for the holy oil, by *Benedetto da Majano*. At the end of the R. aisle note a Sienese crucifix of the fourteenth century. The abbey itself is now the seat of the Academy of Science and Art. In the library, once the refectory, there is a

large picture by Giorgio Vasari of the Feast of King Ahasuerus.

S. Francesco

This church stands at one corner of the Piazza Umberto. It was founded in 1322, and originally there was a large convent attached. The church, which had many fine frescoes by Spinello and Piero della Francesca, fell into neglect and disrepair, and has only been restored, and the pictures uncovered from whitewash, in modern times.

On entering turn to the R. Against the entrance wall, S. Sebastian, and Madonna and Child, by *Pecori*. •

On the wall of the R. aisle are many frescoes which have been uncovered, and are all more or less damaged.

Madonna and Child, with saints, in the style of the Umbrian school. The Crucifixion. S. Nicholas. A crucifix attributed to *Margaritone*. Francis receiving the stigmata. Farther on is the Annunciation, by *Spinello*. Although damaged, this is still a charming picture. The figures are graceful and there is the gay, clear colouring of the early fresco painters.

On the face of the choir arch is the Last Judgment.

The Choir * was painted, with the History of the Cross, by *Piero della Francesca* (Piero di Benedetto dei Franceschi), a native of Borgo S. Sepolcro (1406-1492), who was commissioned to do the work by Luigi Bacci, a wealthy citizen of Arezzo.

On the summit of the roof are the Four Evangelists, with their symbols, perhaps painted by another hand.

The History of the True Cross begins with the **lunette to the R.** When Adam was about to die he sent Seth to the Garden of Paradise to ask for the Oil of Mercy promised by the angel. Seth returned with three seeds, which the angel told him to place under Adam's tongue when he buried him. To the R. of the lunette: Adam sends Seth on his mission; to the L., the burial of Adam.

The seeds grew into a great tree, which Solomon cut

down to build into his Temple. But the beam could not be made to fit, so it was cast into a pool. When the Queen of Sheba came to visit Solomon, she recognised the sacredness of the beam, which was used as a bridge to cross the pool, and told Solomon that on this holy wood should hang the Saviour of the Jews.

On the **wall below** the lunette. The Queen of Sheba, followed by her women, kneels beside the pool to the L. ; and to the R. she is received by Solomon, who on hearing her words caused the beam to be taken up and carried with great honour into the Temple. Abijah, the son of Rehoboam, stripped the beam of all its ornaments and caused it to be buried. Here it remained hidden for three hundred years, until rediscovered by the Jews at the time of the crucifixion, when it was used for the cross.

In the narrow panel at the R. side of the window are men carrying the beam.

The Emperor Constantine, reflecting on the fate of the Empire, had concluded that those who had trusted in many gods had been deceived ; he therefore prayed that the one God would reveal Himself, and in a vision he saw a cross with the inscription, "Conquer by this."

In the **panel below**, the carrying of the beam. Constantine, sleeping in his tent, guarded by an attendant and soldiers, sees the vision.

In the next panel the victorious hosts of Constantine are seen to the left, and the discomfited army of Maxentius withdraws to the right.

After the conversion of Constantine, his mother, the Empress Helena, went to Jerusalem in search of the cross. She caused a certain Jew, by name Judas, to be let down into a dry well to starve until he should reveal where the cross had been buried. On the seventh day he yielded, and was drawn up.

Centre panel near the window, L. wall, shows Judas being drawn out of the well. Three crosses were found in the place pointed out by Judas, and the true cross of

Christ was identified by its power to raise the dead when laid above them.

Centre wall, left, the discovery and testing of the crosses.

The Empress Helena took half of the cross to Constantinople, and left the remaining half in Jerusalem, where it was preserved until the year 615, when Chosroes, King of the Persians, captured the city and carried off the cross as being the most sacred treasure of the Christians.

Lunette. Chosroes on his return to Persia exhibits the cross to the people, and commands his subjects to worship it and him.

The Emperor Heraclius, roused to indignation by this insult, gathered his forces and attacked Chosroes.

Lowest panel, left. When the armies met, the monarchs agreed to decide by single combat. Chosroes was defeated, and decapitated on his refusal to accept baptism.

On the pilasters at the sides of the arch are a number of single figures. On the L., S. Peter; above him, S. Louis, King of France; above again, a Cupid, blindfolded, drawing his bow.

These frescoes are the most considerable remains of the work of Piero della Francesca, although the masterpiece is at Borgo San Sepolcro. Piero was one of the Tuscan painters who were scientific men as well as artists. He saw things in their geometrical relations, as became a pupil of Paolo Uccello. He is said to have used oil as a medium, and is described as only second to Antonio da Messina. He understood something of aerial perspective and of the distribution of light and shade, and thus was a forerunner of Leonardo. He made models in clay and clothed them, to serve as studies. Such a catalogue of virtues and relationships hardly prepares us for work which has a curious air of aloofness and separation from the ordinary current of fifteenth-century art. A strangely awkward grace, penetration dependent neither on emotion nor circumstance, form massively dignified, intelligence effortless and impassive, and every now and again the flame of the spirit breaking bounds in disconcerting

fashion, such is the impression made by one of the most inscrutable personalities in Tuscan art.

The chamber at the foot of the tower, entered from the choir, has frescoes by *Spinello*. The chapel is dedicated to the Archangel Michael. On the r. wall, in the lunette, is God enthroned; and below, the rebel angels are driven out by Michael and his host. The scene below illustrates the vision of S. Gregory, who, being elected Pope at a time of plague in Rome, caused public processions and prayers to be made. In answer S. Gregory saw Michael the Archangel in the act of sheathing his sword, as he descended on the tomb of Hadrian, and so the plague was stayed.

On the opposite wall is the Mass of S. Gregory. While the saint was officiating at the Mass he prayed that the Crucified would show Himself to convince one, who stood near, of the real presence.

Above is the story of S. Egidio (S. Giles), a monk who lived in a cave and was fed by a hind. Once when the King of France was hunting he wounded the hind and pursued her to the cave, where he discovered the holy hermit. In the lunette, S. Egidio gives his cloak to a beggar. Below is the scene of the King's chase.

Leaving the chapel, on the r. wall of the church is a **monument** to Antonio Roselli (d. 1467), a teacher in the studio of Padua. The monument is probably by a follower of Jacopo della Quercia. Close by is a fresco of S. Rosalia with her robe full of flowers.

Farther on are damaged frescoes of scenes from the life of S. Francis, and on the entrance wall, the Last Supper, by *Spinello*.

The stained glass of the round window in the western wall, by William of Marseilles, represents Honorius III. approving the rule of S. Francis.

In the restored Chapel of S. Antonio is a much-damaged fresco by *Lorentino* of Arezzo, interesting as a record of the preaching of S. Bernardino and of the destruction of the pagan fountain at S. Maria delle Grazie.

The **Pieve of S. Maria in Gradi** * is reached from the Corso Vittorio Emanuele, which crosses the Via Cavour. The original church dated from the seventh century, but its present appearance is due to reconstructions in the thirteenth.

The western façade consists of four storeys of arcades, the three lower formed with round arches, the upper, with post and lintel. There is a good deal of carved ornament and design, but the general effect is that of a rude, weather-beaten monument, the work of an architect capable of detail, but incapable of fusing the design into an organic whole. The style resembles that of the cathedrals of Lucca and Pisa, but this sombre building has none of the harmonious gaiety and lightness of the Pisan and Lucchese churches.

In the tympanum over the central door is a relief of the Virgin with her arms raised in prayer in the fashion of early Christian art. She is clothed in a richly decorated gown with long sleeves, and wears a crown. Two angels support her arms, and two others uphold her nimbus. The attitude of prayer, the rich vestments, the character of the crown, are all unlike what one finds in thirteenth-century sculpture, and the difference suggests the possibility that this relief is part of an older building.

On the architrave are a number of half figures, Mary and the Twelve Disciples, two bishops and two angels. An inscription gives the name of the sculptor, Marchione, and the date, 1216.

In the archivolt, above the Madonna, there are twelve realistic figures of the Labours of the year. Beginning on the R. side, farthest from the door, lower row: January, two-headed, stands by the hearth with a water jug. February prunes a vine. March blows a horn. On the L. side of the door: April gathers a flower. May rides on horseback. June gathers the grain. Above, on the same side: July threshes. August prepares the wine casks. September treads the grapes. Right side: October sows. November gathers the beetroots. December kills the pig.

These sculptures are quite different from anything that can be seen at Florence, Pisa and Lucca; they more nearly resemble the work of the great school of sculptor-masons, the Antelami, who were working at the beginning of the thirteenth century at Parma, Ferrara, and Borgo San Domino.

In the spandrils of the arch above the central door are two reliefs—on the R., Jacob wrestling with the angel; on the L., Daniel between the lions—reliefs which also resemble Lombard rather than Tuscan work.

Above the side door, to the R., is the Baptism. The figures are lifeless and stiff, the faces are expressionless and the eyes disproportionately large. The lunette was executed in 1221.

Above the door, to the L. is a masterly design of a vine laden with bunches of grapes.

On Romanesque buildings we seldom find a logical or complete system of illustration, but, however fragmentary, the subjects are all related to certain underlying ideas. The Labours of the year are symbols of Life, Death, and Resurrection; they remind us that labour is the appointed remedy against mortality. The four seasons and the twelve months symbolise the Evangelists and the Apostles. Jacob wrestling with the angel is a figure of the eternal conflict which man must wage against sin. Daniel in the lions' den is an image of Christ in His passion. The vine laden with grapes is Christ and His church.

The interior, free from all decoration, side altars, and furniture, is splendidly impressive. Grey stone walls and massive columns rise from the pavement in austere majesty, while the high altar on the raised choir stands out against the plain walling of the apse in significant prominence.

The original basilican form of the church was altered early in the thirteenth century, when transepts were added and the nave and choir arches were transformed from round into a slightly pointed form.

The aisles and nave are covered with a wooden roof. Over the crossing there is a low dome, and the aisles at the

sides of the choir are groined and vaulted. Notice also the arcading of the choir walls ; and on the L. wall of the nave, composed of post and lintel, the same as in the upper storey of the façade.

On the first column to the R. is a fresco of Madonna and Child, by *Spinello Aretino*.

On the west wall, to the L. of the centre door is a *bas-relief* of the Visit of the Magi. It has been ascribed to the eleventh century. It has several of the usual characteristics of primitive art. Mary and the Child are of enormous size, and the Magi are disproportionately small. The eyes are represented as full in the profile face. If one can overlook the grotesque proportions, there is some pleasure to be had from the naïve expression and the sincerity of the sentiment. There can be no question that the adoration of these Magi is genuine. Upon the side of the throne and the space behind the Magi's heads are words inscribed, but not easily deciphered.

On the steps to the L. of the choir is a crucifix attributed to *Margaritone*.

In the raised choir, on a pillar to the R., is a fresco of S. Dominic and S. Francis, said to be by Giotto, but more probably the work of *Jacopo del Casentino*.

In the apse hangs a fine altar-piece,* by *Pietro Lorenzetti*, of Madonna and Child, with SS. Donato (the patron of Arezzo), John the Evangelist, John the Baptist and Matthew. Above is the Annunciation, and half figures of saints ; in the pinnacles, the Virgin in Assumption. The central figure of Madonna, clothed in a white mantle sewn with blue stars, is of the large-featured, imposing type characteristic of the early Sienese Madonnas. But the absorbed, penetrating gaze which she fixes upon the Child, and His eager gesture of response to her unspoken thoughts, belong to another atmosphere. It is a human mother and child penetrated with love and tenderness ; there is nothing here of the aloof austerity or the mystical serenity of the Byzantine school. The picture was commissioned by Guido Tarlati, Bishop of Arezzo in 1320.



Photograph: Alinari

MADONNA AND CHILD

(BY PIETRO LORENZETTI, IN THE DUOMO AT CORTONA)

Compare with the picture in the Pieve at Arezzo, and examples in the gallery at Siena

On leaving the church turn to the L., and pass round the south side of the building to the apse. The tower was begun by Marchione in 1216, but not finished until 1330. It is a fine square mass, with round-headed two-light windows in pairs. The lights do not increase in number with the ascending storeys, as is usual in Romanesque towers. The southern door of the church has characteristic symbolical figures. On the lintel are two dragons devouring the branches of a vine. The vine scroll represents the vineyard of the Lord laid waste by evil men who defraud the Church as described by the prophet (Isa. iii. 14). Above, in the tympanum, is an interlaced design with grapes and vine leaves generally supposed to represent the eternity of Christ's kingdom, having neither beginning nor end. On the capitals at the sides of the door are men in conflict with lions. The young man to the L. is probably David; the bearded man with braided locks of hair is probably Samson.

The eastern end of the Pieve has been restored in modern times, the old forms being carefully maintained. The apse has three orders of arcade (as at Pisa Cathedral). The two lower are round arched; the second has a passageway behind the column; the third has short columns supporting a lintel. The capitals are of various forms and rude workmanship, approaching to the early type of capitals found in the cloisters at S. Giorgio in Val Policella, near Verona, and of S. Antimo near Montalcino.

In the picturesque Piazza Vasari, formerly the Piazza del Popolo, is the **Palazzo della Fraternità della Misericordia.**

This fraternity of laymen, in existence since the thirteenth century, began to build a palace in 1375, which was not completed until 1460. The façade was begun by *Baldino di Cione* and *Niccolo di Francesco*, Florentines, and finished by Bernardo da Settignano, called "*Il Rossellino.*"

The upper part of the façade, with cornice and loggia,

and the lower part, with pointed arches, representing two different styles, harmonise unusually well. The relief represents Madonna della Misericordia, with SS. Perentino and Lorentino, and, together with the statues of SS. Gregory and Donatus, is the work of *Bernardo da Settignano*. In a passage in the interior is a Mater Misericordia, by *Spinello*.

The heavy loggie on the north side of the piazza were built by Vasari. In the centre of the piazza, formerly the market-place, is a statue of the Grand Duke Ferdinand III.

Opposite to the Pieve, in the Corso, is the **Palazzo Pubblico**, or Palazzo del Capitano, a picturesque building with a square tower surmounted by a parapet.

Farther up the steep street is the ancient **Palace of the Podestà**, now used as a prison. The walls are covered with the coats-of-arms of the various nobles who held the office of podestà in Arezzo.

The Church of S. Bernardo is reached by a short street leading from the Corso Vittorio Emanuele. In the sacristy of the church is a fresco by *Spinello Aretino* of Madonna and Child, with SS. Benedict and Bernard in white robes.

Scenes from the lives of these saints are painted in the cloister. We see S. Benedict doing penance for his evil desires by rolling among thorns; the saint preaching; visited by an angel; tempted by a devil; mending a sieve for his old nurse; setting out from Rome; his death and burial.

In the vineyard close by are the remains of a Roman amphitheatre, with great walls.

The Church of S. Agostino is reached by a short street leading from the Corso.

On the wall of the L. aisle is a picture of the Circumcision by some pupil of Perugino. The scene is laid in a fine Renaissance loggia, and there is a suggestion of pleasant distant landscape. The figures have another characteristic of this school, the pose is sentimental and has little or no relation to the action.

The Church of S. Maria delle Grazie is reached in ten minutes from the Porto S. Spirito. Turn to the L. at the end of the Corso.

This church owes its existence to S. Bernardino of Siena, who came to Arezzo in 1444, preaching penitence and purity of life. When he heard that outside the gates of the city there was a fountain sacred to Apollo, where the women took their sons to bathe to ensure strength and beauty of body, S. Bernardino immediately hurried to the spot, then surrounded by a sacred wood, and commanded the people to destroy every trace of this haunt of the devil. This being done he laid the foundations of a chapel to be raised in honour of the Vergine delle Grazie, for which *Parri Spinello* painted an image for the tribune.

In 1449, on account of the many miracles worked by this picture, a larger church was built by *Domenico del Fattore*. The beautiful portico, with its fourteen graceful columns and round arches, was added by *Benedetto da Majano*. From the steps of the portico there is a fine view of the city of Arezzo.

Above the altar is *Parri's* fresco of the Madonna del Soccorso, surrounded by a frame of marble and enamelled terra-cotta, by *Andrea della Robbia* and his assistants. This is the only example of Andrea's work as a sculptor in marble. Madonna gathers under her mantle the men of Arezzo, on one side, and the women on the other. In niches at the sides are four saints, the two upper being S. Donato and S. Bernardino, the two lower, S. Agostino and S. Lorentino. In the angles at the arch are medallions of two prophets, and in the lunette, of Madonna and Child between two angels. At the foot, a Pietà. Andrea's work is supposed to be confined to the dead Christ and the four statuettes of saints. The portrait statues of S. Donato and S. Bernardino are the most pleasing parts of the monument. The Christ is languishing and rhetorical, and the figures of Mary and John are equally unreal, and less well modelled.

On the wall of the chapel to the R. is a damaged fresco

attributed to *Piero della Francesca*. Pope Sixtus IV. is enthroned in the centre. He is apparently receiving something from the hand of a kneeling lady dressed as a nun. On the other side is the Cardinal of Mantua. In the frame are a number of medallions with lifelike portraits.

MONTE SANSAVINO

An excursion may be made from Arezzo to Monte Sansavino, an interesting town about twelve and a half miles distant.

Leaving Arezzo in a south-westerly direction, the level road passes through the Chiana Valley. This district, in mediæval times, was notoriously unhealthy, on account of the marshes and the sluggish course of the Chiana river. In 1823, Count Fossombroni, by means of canal and drainage, restored the land to a wholesome and fertile state.

[Monte Sansavino, with its church and castello, appears to have existed since the eleventh century. During the thirteenth century the castello was one of the principal strongholds of the Ubertini family, exiles from Arezzo and allies of the Florentine Republic. When the Guelphs of Tuscany were in the ascendancy, as in 1289, this town, together with other castelli of the Val di Chiana, passed under the control of Florence. When, however, the Ghibellines, under the able leadership of Castruccio, rose to supremacy in 1325, Monte Sansavino fell once more into the power of Arezzo, and by order of the Bishop Guido Tarlati the walls of the town were broken down, the Guelph citizens were driven out and their houses burned. In 1385 an agreement was made between the two effective republics of Tuscany, Florence and Siena, as to the disposal of the town, which finally became the property of Florence.

Monte Sansavino was the birthplace of Andrea Conducci, called Sansavino (1460-1529). He is best known by his sculpture in Rome, where he made the tombs of

Girolamo Basso and Ascanio Sforza in S. Maria del Popolo and a group of Madonna and Child, with S. Anne in S. Agostino. In Florence he made the group of the Baptism of Christ over the door of the baptistery opposite to the Duomo.]

In the Church of **Sta. Chiara** are several pieces of Della Robbia ware.

To the R. of the door, on entering, is a group of S. Lawrence between the two plague saints, Sebastian and Rocco. The figures are robed in dark colour, and framed by a garland of fruit. On the opposite wall is a piece of similar colour, with S. Anthony and his symbols, the bell, staff, and pig.

On the wall pillars, at either side of the altar, are two panel pictures in the style of the fifteenth century, with gold backgrounds—to the R., King Louis; to the L., S. Rocco—each accompanied by another saint. In the choir, to the R., is the Nativity, attributed to *Andrea della Robbia*, in polychrome ware; the faces are of unglazed terra-cotta. To the L. of the choir is Madonna and Child, with SS. Clara and Magdalen, Benedict and Francis.

On the wall at the back of the altar are two paintings by *Vasari*, S. Jerome and S. Matthew.

Half way down the Via Ruga is the **Palazzo Municipale**, built by *Antonio da San Gallo*. The lower storey is of heavy rustic masonry, in the style of the Renaissance palaces of Florence.

Opposite is a **loggia**, with an open façade, the roof sustained by Corinthian pillars; the design is by *Sansavino*.

A little farther along the street is the Church of the Misericordia, in which there is a tomb of 1498.

At the end of the street is the Church of S. Agostino, enlarged by *Sansavino* at the beginning of the sixteenth century. The pointed doorway is elaborately decorated and has twisted columns. The carvings on the pulpit and singing gallery, in the interior, are said to have been designed by *Sansavino*.

The house of *Andrea Sansavino* is opposite to S. Agostino.

CASTIGLIONE FIORENTINO

An excursion may be made by train (thirty minutes) from Arezzo to **Castiglione Fiorentino** (omnibus from the station, 50 cents).

This small town stands on a hill crowned by the ruins of the old fortress, whose walls are surrounded by olive gardens. There are no buildings of architectural importance, but in the churches are several interesting pictures. The mediæval town is said to date from 1066, and was successively held by the Aretines, the Perugians (who built the fortress), the Florentines, and the Tarlati family of Pietramala.

The Collegiata, a modern building which stands on the site of the old Pieve, is a large spacious church, with a Renaissance portico. Over the first altar, to the R., is a piece of polychrome Della Robbia ware: S. Anthony the Abbot crowned by two angels.

Over the third altar, on the R., is a large altar-piece, by *Pier Antonio Dei*, a Florentine, prior of a monastery, and known as *Don Bartolommeo della Gatta*, painted in 1486. Madonna is enthroned between SS. Peter and Paul, and at the foot of the throne are S. Giuliano and S. Michele, the patrons of the town, represented as two handsome young men in picturesque costumes.

At the crossing in the chapel, to the R., is a large altar-piece in Della Robbia ware: the Annunciation, with the Immaculate Conception above; to the L., the Father Eternal makes the sign of blessing.

In the chapel to the R. of the high altar is the Nativity, by *Lorenzo di Credi*, Mary and Joseph kneel in adoration beside the Child, who lies on a bundle of straw; in the background is a ruined building and a wonderfully serene and peaceful landscape.

In the first chapel of the L. transept is a large altar-piece, by *Segna di Bonaventura da Siena*. Madonna is enthroned in the traditional manner, surrounded with

angels, and at the foot stand S. Donato and S. John the Baptist. Below the footstool are the portraits of the four donors, with their names inscribed.

In the second chapel of the L. aisle is a group of Madonna and Child, with saints, by *Il Rosso*.

A collection of pictures is stored in a hall adjoining the church, formerly the old baptistery. To the R. on entering is the patron of the city, S. Michael, painted by *Bartolommeo della Gatta*. The archangel treads upon the dragon, and blesses an infant presented by a kneeling woman; in the foreground, the arms of the Visconti. The picture was painted for Lorenza, the wife of Paolino Visconti, a native of Castiglione.

In the chapel with the baptismal font is a fine fresco of the Deposition, by *Luca Signorelli*. A sombre sky with a line of dark hills across the horizon forms a background to the massive figures, in magnificent robes of deep red and orange, embroidered with gold. The grief of the onlookers is expressed in a conventional fashion; S. John throws his head back with upturned eyes, a woman standing beside him has her finger in the corner of her mouth.

In the chapel is a bas-relief in coloured terra-cotta of the Baptism.

Leaving the chapel, on the R. wall is the Nativity, ascribed to *Il Rosso*, also a Madonna della Misericordia, a Florentine work of the end of the fifteenth century.

Over the door, an ancient crucifix of the twelfth century. A panel of the Marriage of S. Catherine, by *Cecco di Giovanni* of Siena, dated 1457, formerly above the high altar in the old Pieve.

The Church of S. Francesco. Over the third altar on the R. is an ancient painting of S. Francis holding a red cross and a book, attributed to *Margaritone*.

In the L. transept, S. Francis receives the stigmata, a painting by *Bartolommeo della Gatta*.

In the chapel to the R. of the choir is a large crucifix in the manner of *Margaritone*. The contorted figure and

suffering face are in marked contrast to the earlier crucifix in the Pinacoteca.

BORGO S. SEPOLCRO

This town lies in the Valley of the Tiber on the confines of the province of Tuscany and at the base of the ridge of Apennines separating that province from Umbria. The train from Arezzo (time, about two hours) passes through a beautiful woodland and mountainous country.

[Borgo S. Sepolcro is said to have derived its name from two pilgrims returning from Palestine, who were commanded in a vision to build a chapel on this spot, to contain the relics of the Holy Sepulchre which they had brought with them.

A convent of Camaldolesi monks was established in the eleventh century, and the townspeople appear to have lived under the civil rule of the abbot. During the twelfth century they made repeated attempts to free themselves from ecclesiastical control, and to set up a communal form of government. When, in punishment of these acts of rebellion, the town was placed under interdict, the people replied by invading the monastery and transforming it into a palace for the consuls.

The independent life of the commune, however, was short-lived, for in 1301, having elected Ugucione della Faggiuola, a noble of the neighbouring country of the Marches, as their podestà, within less than a year they found their government changed from that of a free commune into a tyranny. The podestà became leader of the Ghibelline party. He was appointed Imperial Vicar at Genoa by the Emperor Henry VII. and a few years later made himself master both of Pisa and Lucca. It has been held by some that he was the man spoken of by Dante, under the symbolic title of "Il Veltro," as the future deliverer of Italy (*Inf. i. 105*). Driven out of Pisa and Lucca in 1316, Ugucione, perhaps in company with Dante, took refuge in the court of Can Grande della

Scala of Verona, and was killed while fighting for this lord in 1320. After his death, Borgo S. Sepolcro was contested by his descendants, and by the Tarlati, lords of Arezzo. Pier Saccone Tarlati, a skilful soldier, conquered a number of the castles in the neighbourhood, and was master also of Città di Castello. During the hundred years following the death of Pier Saccone, the town had several rulers. For some time it was governed by the Bishop of Città di Castello, and in 1436 it was given in feud by Pope Eugenius IV. to his general, Fortebracci. Finally, in 1441, it was bestowed upon the Florentine Republic by the Pope, with the consent of the inhabitants, for the consideration of 25,000 ducats of gold.]

The chief attraction of the town is the masterpiece of *Piero della Francesca*, in the Palazzo Comunale. This artist (Piero di Benedetto dei Franceschi) was born here in 1406, and several of his works are to be found in his native town.

The Duomo, close to the Clock Tower, dates from the tenth century, but has been modernised. One of the capitals in the nave has preserved its Romanesque carving.

In the north aisle are the wings and predella of an altar-piece, the Nativity, now in the National Gallery, London, by *Piero della Francesca*.

To the L. of the high altar is a ciborium for the holy oil, in Della Robbia ware.

In the choir, to the R., is the Ascension, by *Perugino*, which, according to Vasari, was painted in Florence, and carried on the backs of porters, at great expense, to Borgo S. Sepolcro. In this crowded academic composition there is none of the restful spaciousness that characterises Perugino's finest works.

To the L. is the Resurrection, a poor painting, by *Raffaele del Colle*. In the south aisle is a monument to Bishop Graziani, a work of the fifteenth century in the Florentine manner. Also the Incredulity of Thomas, by *Santi di Tito*.

In the passage to the sacristy are the remains of frescoes

by *Gerino da Pistoia*. The figures of S. Benedict and S. Barbara are distinguishable.

In the **Palazzo del Comune** is the **Pinacoteca**, which contains several interesting pictures.

In the large hall, on the end wall, *Piero della Francesca* painted the Resurrection,* which is probably the artist's finest work. Christ stands erect, with one foot upon the edge of the tomb, holding in His hand the banner of the Resurrection. Over His head is a nimbus of red and white roses. The features are calm, the gaze sombre and penetrating. This resolute and dignified figure is set against an austere landscape, with the dawn just breaking in the sky. In the foreground are the sleeping soldiers. This scene of the triumph over death and the grave has been conceived in a stern spirit ; it leaves an unforgettable impression.

The gallery contains a standard by *Luca Signorelli*, painted for the Confraternity of S. Antonio Abbate. On one side is the Crucifixion, with a group of the Maries, S. John, and S. Anthony. There is a certain grandeur of form and beauty of feature among the figures, but the emotion of the mourners is not spontaneous nor convincing. On the reverse of the standard are two imposing figures : S. Eligio, patron of smiths, and S. Anthony.

An altar-piece of the Madonna della Misericordia from the Chapel of the Hospital is one of the earliest works of *Piero della Francesca*, painted in memory of the plague of 1348. The Virgin spreads her dark blue mantle over four men on the L. and four women on the R. The upturned faces of the suppliants are full of individual character, and look like portraits. The saints are Sebastian and John the Baptist, Savino, and Bernardino. Above is the Crucifixion, with the Annunciation on the sides. On the predella, scenes of the Passion.

The other objects of interest in the gallery are a piece of Della Robbia ware, and the Annunciation, by *Raffaele del Colle*.

In the Church of **S. Chiara** is an Assumption of the

Virgin, attributed to *Piero della Francesca*. The four saints in the foreground are Francis, Jerome, Louis of Toulouse, and S. Chiara. The Apostles are in the background. This is a fine picture, but the lower half is now very dark. The angels have the lightness of the Umbrian painters, and the landscape also is in the manner of that school. It has been suggested that Piero may have begun the painting and that someone else finished it.

THE CASENTINO

The upper Valley of the Arno, known as the Casentino, may be reached either by way of Arezzo or by way of S. Ellero and Vallombrosa.

Vallombrosa

Vallombrosa is most easily reached from Florence by rail. The journey is made by ordinary train as far as S. Ellero on the main line to Arezzo, thence by a mountain line about five miles long to Saltino, where there are several large hotels, and farther by road for about a mile to the buildings of the ancient monastery, now a school of forestry. The guest-house of the monastery is now a hotel, with a dependence, once the hermitage, known as Il Paradisino, about 200 feet higher up the mountain.

The Monastery of Vallombrosa was founded by S. Giovanni Gualberto (980-1073) in the year 1015. He was the son of Gualberto dei Bisdomini, his mother being of the family of the Marquises of Tuscany. His brother having been murdered, the duty of revenge fell upon Giovanni. On a certain Good Friday he met the murderer in the narrow way that leads from the gate of Florence up to the Monastery of S. Miniato. There was no means of escape, and Giovanni had already drawn his sword, when a thought of the anniversary moved him; he yielded to the appeal for mercy made in the name of Jesus, crucified on that day, and pardoned his enemy. In the church he prayed for pardon for his evil intention, throwing himself

at the foot of the crucifix, and was answered by its bowing towards him. He became a monk in the Monastery of S. Miniato, but, seized by a desire for greater strictness of life and a larger solitude, he is said to have retired, at first to Camaldoli, and later to Acqua Bella, since known as Vallombrosa, where he lived as a hermit. Finally a community under the rule of S. Benedict was established. In 1039 the Abbess Itta of S. Ilario (S. Ellero) bequeathed her patrimony to the monks. In 1068 Countess Ermellina of the Guidi family gave lands, in right of which the abbots became Counts of Magnale. In 1104 the village of Paterno was given by Imilia, wife of Guido il Marchese of the Guidi. The Countess Matilda was also a benefactress. The buildings of the monastery, including the church, were enlarged in the fifteenth century, and again in 1640.

S. Giovanni Gualberto, S. Romoaldo, and S. Pietro Damiano become significant as forerunners of the ecclesiastical reformers of the eleventh century. Montalambert says that "the three great reformers of the monastic orders in the eleventh century drew from the unequalled austerity of their life the energy necessary for triumphing over the corruption which surrounded them"; "their monks came forth from the inaccessible and solitary monasteries of Camaldoli, Vallombrosa and Fonte Avellana" as "the champions of the Catholic reaction." The reforming spirit in Tuscany was strongly directed against simony, and when a certain Pietro da Pavia, Bishop of Florence, was accused, the populace demanded an ordeal by fire. This the Bishop refused, but Pietro, a Vallombrosan, afterwards known as Pietro Igneo, accepted the trial, and on the 13th February 1068 he passed unhurt between two piles of burning wood; the Bishop retired to a monastery and the monk was made a cardinal.

From Vallombrosa the traveller may drive over the range of the Pratomagno either to Pratovecchio or to Poppi, in the Casentino.

The Casentino to the east is bounded partly by the main chain of the Apennines and partly by a secondary range, the Alpe di Catenaja, including Mount Penna, on which stands the convent of La Verna. To the west the valley is enclosed by the range of the Pratomagno. Monte Falterona, on which the Arno rises, at the northern end of the valley, reaches nearly 5400 feet, and many other peaks are from 4000 to 5000 feet above sea-level. The principal towns are Bibbiena, Poppi, Pratovecchio and Stia; these are all served by a narrow gauge railway from Arezzo. Owing to an abundance of water-power, factories have been built in some places, but the valley is chiefly dependent on farming and forestry.

[In the Middle Ages the district played an important part in Tuscan life; a wild and mountainous country appealed to the spiritual idealists of the time as a retreat from the world, the mountain fastnesses and the rich valley appealed also to the descendants of Lombard and Frankish invaders, who made war a trade. Thus we find S. Romualdo (1010) and S. Giovanni Gualberto (1038-1039) founding monasteries at Camaldoli and Vallombrosa, and two hundred years later S. Francis received the stigmata at La Verna. The district was also the centre of the power of the Lombard family of the Guidi, who built strongholds in all parts of the country.

The struggle between commune and castle in North-Eastern Tuscany was mainly a contest between Florence and the Guidi, only finally settled by the breaking of the power of the Counts Guidi in the middle of the fifteenth century. The principal seat of their influence in the tenth century was in the neighbourhood of Pistoia; a fortunate marriage gave them also the fortress of Modigliana (near Brisighello, on the line between Faenza and Florence), and an interest in the politics of Forli and Faenza. From the middle of the eleventh century to near the end of the twelfth the Bishops of Pistoia, two of them being Vallombrosans, were generally of the Guidi family, the see profiting by grants from the reigning counts

(as, for instance, in the gift of lands at Groppoli in 1043). The family was in alliance with the Countess Matilda, one of their number joined the First Crusaders, they were also on good terms with the monks of Vallombrosa. Their policy was therefore at one with the spirit of the time.

After the death of the Countess Matilda, when the towns began to feel their power, the Guidi fortified their possessions at Empoli and Montemurlo. Later in the twelfth century Count Guidoguerra was in alliance with Frederick Barbarossa, but his son, Guido Vecchio, so far felt the influence of his age that he married for his second wife Gualdrada, daughter of a Florentine citizen. At his death in 1215 the Guidi had attained to great power and wide dominion, surrounding Florence and commanding both sides of the Apennines.

A few years later his sons made a division of the family honours. Guido Magnifico founded the line of the Counts of Bagno in Romagna and Battifolle in the Casentino; Tegrino, the line of the Counts of Modigliana in Romagna and Porciano in the Casentino; Marcovaldo, the line of Dovadola, a strong place on the road to Forli; Aginulf, the line of Romena in the Casentino. The division in the family became political at about the same time. Guido Novello, son of Guido Magnifico, was a bitter partisan of the Ghibellines; he is famous as the one who proposed to destroy Florence after the battle of Montaperto in 1260. Guidoguerra, his cousin, was famous as a Guelph; he fought for the party at Montaperto, and his nephew, Guido Selvatico, on the same side at Campaldino in 1289.

The growing wealth of Florence was as dangerous to these fighting counts as her military force; she was always ready to exchange florins for land and vassals. In the middle of the thirteenth century the counts sold Montemurlo, Empoli and Montevarchi to the Republic; in the fourteenth century Guido Domestica renounced his rights in S. Godenzo, and Romena in the Casentino was sold to the Florentines. At the beginning of the fifteenth century Count Antonio was obliged to yield up Stia and

the neighbouring lands in the Casentino. In 1406 a bargain was made with another Count Antonio for Montegraneli, and finally Count Francesco of Poppi, who had joined the enemies of the Republic and fought against it at the battle of Anghiari, was deprived in 1440 of all his lands, including Poppi, Fronzola, Montemignaiolo, and other places in the Casentino. About the same time a distant cousin, Ludovico, preferring the peace of the cloister to the turmoil of secular life, released his vassals and gave up his castle of Porciano to the Florentines. Thus the rule of the Guidi was brought to an end by the wealth of Florence backed by the sword; in the Italy of the fourteenth and fifteenth centuries it was personal capacity, not feudal lordship, that led to greatness.

To the mountainous country surrounding the Casentino Florence owed Andrea del Castagno, supposed to have been born at the village of Castagno, to the north of Monte Falterona, and Lorenzo Ghiberti, born at Pelago, on the road between Pontassieve and Vallombrosa.]

Suitable accommodation may be had at Bibbiena, Poppi, and Pratovecchio.

The small hill town of **Bibbiena** is about nineteen miles from Arezzo. It stands on a detached ridge in the centre of the valley, high above the river and the railway station. It forms a striking object from below, and from the piazza in the town itself there is an unusually fine view. The Convent of La Verna is seen to the right, the Castle of Poppi stands some three miles higher up the valley, and to the left is the mass of the Pratomagno.

In early times the place belonged to the Bishop of Arezzo. In the war between the Ghibellines of Arezzo and the Guelphs of Florence, which led up to the battle of Campaldino in 1289, Bishop Ubertini led his followers, and after their defeat the walls of Bibbiena were destroyed by the victorious Florentines. A succeeding bishop, the famous Guido Tarlati, refortified the town, and left it to his

nephew, Pier Tarlati, who held it by permission of the Florentines; his son Marco was finally dispossessed by the Republic in 1359. In 1440 the famous condottieri, Piccinino, General of the Duke of Milan, held the town for a short time; again in 1498 the Venetians, in alliance with the Medici, who had been driven out of Florence, occupied the place, and in 1509 the walls were dismantled.

Bernardo Dovizi is perhaps the most widely known citizen of Bibbiena. He was sent as a boy to Florence, where he was brought up with the sons of Lorenzo the Magnificent. A characteristic churchman of the Renaissance, he formed one of the brilliant members of the Court of Leo X., who made him a cardinal. Raphael painted his portrait (now in the gallery of the Prado). He was the author of a play, the *Calandra*, acted before the Court at Urbino and at Rome in presence of the Pope; he appears as one of the guests described by Baldassare Castiglione in his "Book of the Courtier."

In the *Chiesa Propositura*, behind the altar, there is a painting in the Florentine manner of the fifteenth-century school of Bicci di Lorenzo: Madonna and Child. To the R., SS. James the Great and Christopher; to the L., S. John Baptist and a soldier saint, probably S. Hippolytus. The picture is painted on a gilt background, and set in a frame of pointed design.

In the Church of S. Lorenzo there are two works in glazed terra-cotta, attributed to *Giovanni della Robbia*, a Nativity and a Deposition from the Cross.

La Verna

The Franciscan convent and churches of La Verna are built upon the rocky cliffs of a spur from the Alpi di Catenaja, which divide the valleys of Tiber and Arno.

The road from Bibbiena (twelve kilometres, about two hours' driving) passes through beautiful woodland country, and the striking outline of La Verna is visible on the horizon almost the whole way. It was to this place that

S. Francis came, seeking for some solitary spot where he might pass the forty days' vigil in honour of the Archangel Michael. Some time before, while on his way to Romagna, Francis had passed by the castle of Montefeltro, where there were great festivities on the occasion of the knighting of one of the counts. After he had preached in the courtyard, one of the guests, Orlando, Lord of Chiusi, a small town on a mountain spur near to La Verna, said to him: "I have a mountain in Tuscany which is called Alvernia, very lonely and right well fitted for whoso may wish to do penance; if it should please thee, right willingly I would give it to thee for the salvation of my soul." S. Francis accepted the offer, and sent two of the brethren to see the mountain. They were accompanied by Orlando and fifty men at arms to defend them from wild beasts; and having found a part well fitted for devotion and contemplation, they made a little cell of branches. On their return S. Francis set out with three chosen companions to keep the fast of S. Michael. The keeping of the fast was the outward purpose, but inwardly the saint seems to have been driven by a longing for some solitary spot where he might strip himself of all earthly interests and enter more fully into the love of God. On the way the brethren borrowed an ass for Francis, who was much weakened by long vigils. When they had started, the peasant, the master of the ass, said, "Art thou truly Brother Francis of Assisi?" and Francis said, "Yes." "Try, then," said the peasant, "to be as good as thou art held to be, seeing that many have great faith in thee." Whereupon Francis humbly thanked him for having thus admonished him.

When they reached the foot of the rock of Alvernia itself they sat down to rest under an oak, and a great multitude of birds came and settled round about them. "I believe, brothers," said Francis, "that it is pleasing to our Lord Jesus Christ that we should dwell in this lonely mountain, seeing that our little sisters and brothers the birds show such joy at our coming."

A chapel was built, in 1602, on the spot where the oak

stood. It is reached by a footpath in ten minutes from the hamlet, La Beccia, where the carriage road ends.

The massive cliffs rise up steeply in front like the walls of a fortress. They are crowned with woods of beech and pine, and flowers grow freely on the rocks and in the crevices.

The entrance into the piazza is through a low stone gateway, over which is inscribed, "non est in toto sanctor orbe mons." In the centre is a well of 1517 and a bronze statue of the saint placed here in 1902.

(The brothers offer food to all visitors and pilgrims, but only men can be lodged for the night.)

The buildings are of no architectural importance. The Church of the Angels was built in the lifetime of S. Francis. The large church is of the fourteenth century, and the convent, which has over a hundred cells, was rebuilt after a fire in 1472. There are no notable pictures in the churches, but there are several fine pieces of Della Robbia ware.

The **Chiesina degli Angeli** is visited first. It was begun before the death of S. Francis. On the façade are coats-of-arms of the Catani of Chiusi, and of the Florentine republic. The consuls of the Arte della Lana of Florence became custodians of the goods of the convent in 1432, and this right passed in time to the commune of Florence.

The interior is divided by a screen on which are glazed terra-cotta panels of the Deposition, the Nativity, and Madonna and Child. Beyond the screen, over the altar, is a fine work by *Andrea della Robbia*, the Assumption of the Virgin: S. Thomas receives the girdle in the foreground, behind him kneels S. Gregory, and on the other side are SS. Francis and Bonaventura. In the predella is a tabernacle guarded by angels, and surrounded by a charming frame. This altar-piece is one of Andrea's finest works. A special devotion to Francis seems to have quickened the imagination of this artist, and his best pieces are those in which the little Brother of Assisi appears.



Photograph: Alinari

MADONNA AND CHILD

(NOW IN THE BARGELLO AT FLORENCE)

Compare with work of della Robbia at La Verna

Behind the high altar a stair leads to the Upper Church, or **Chiesa Grande**, begun in 1348 by Tarlato, Count of Pietramala, and Giovanna, Countess of Santa Fiora, his wife. It was finished by the consuls of the Arte della Lana, and the Florentines. The roof is vaulted; there are side chapels, but no aisles. To the R. of the entrance are statues, under niches, of S. Anthony the Abbot and S. Francis, work of the Della Robbia school. The artist has given an expression of joyful alertness to S. Francis in contrast with the melancholy languor of S. Anthony.

In the chapel to the L. of the choir is the Ascension, the work of *Giovanni della Robbia*. The eleven Disciples and the aged Madonna kneel together, gazing upwards. Behind them are stony hills capped with trees. The angels surrounding the ascending Saviour regard Him with reverent ardour.

In the L. aisle, under a tabernacle, is a very beautiful Annunciation, by *Andrea della Robbia*. The two figures are full of quiet dignity and grace, and are surrounded by a charming frame of delicate Renaissance ornament.

Opposite, in the R. aisle, in the Cappella Brizzi, a girlish figure of Madonna kneels in adoration of the Child lying on a rock. Above, in the sky, the Father Eternal appears with a host of angels, holding a scroll, "Gloria in excelsis Deo." There are some very charming faces among the angelic babies in the frame.

In the same aisle, near to the west door, is an altar-piece by *Giovanni della Robbia* of Madonna and Child, with anchorite and ascetic saints, Francis, Magdalen, Anthony the Abbot, lean and worn seekers after the perfect life in solitary places.

In front of the Chiesa Grande is a narthex, and at one end, close to the passage which leads to the Church of the Stigmata, is the entrance to the Cappella della Pietà, which contains a polychrome altar-piece by the scholars of the Della Robbia. It is a gaudy production with little significant feeling.

From the narthex we enter the **corridor** on the R. The

walls are covered with frescoes illustrating the life of S. Francis, originally painted in the sixteenth century by an unknown artist, but greatly restored in modern times. Half way along the corridor a small door opens on to the passage leading down to a cavern in the rocks, where the stone upon which S. Francis slept is shown. Near this is a model of the Holy Sepulchre.

At the end of the corridor on the L. a door opens into the Chapel of S. Sebastian, built in 1480 by a citizen of Arezzo, who fled here for refuge from the plague. This was the burial-place of the Frati for many years.

From here we descend a long and steep **stairway**, which leads out to a pathway along the top of the great bastion of rock. At the foot of the precipice are level stretches of pasture fields, and in the distance Bibbiena and Poppi, and other towns of the Casentino, rise above the river-level, upon slopes covered with olives and vines.

It was on these cliffs, during the time of the forty days' fast, that Francis met the devil, who came in a terrible aspect with a tempest of wind and struck at the saint to thrust him down the precipice. Francis, commending himself to God, turned his face to the rock, and the stone hollowed itself out to form a refuge for him.

At the end of the gangway is a small chapel dedicated to S. Anthony of Padua, who in 1230 passed a time of contemplation in a cell on this spot. The statue of S. Anthony is modern.

Climb the stair and turn to the right into the **Chapel of the Cross**, formerly the cell to which S. Francis withdrew when he wished to be entirely alone and beyond the reach of the voices of the brethren.

Brother Leo had orders to come once a day, bringing a little bread and water ; and he and the saint said matins together. A falcon that was building her nest hard by woke him every night, a little before matins, by beating her wings against the wall of the cell. Francis " had great joy of this clock, which kept him from idleness and spurred him on to pray."

The Chapel of the Cross, built in 1263, was originally covered with frescoes by Taddeo Taddi, and had an altar-piece, by Giotto, of S. Francis clinging to the side of the cliff. The terra-cotta statue is modern.

Descend a steep stair to the Chapel of S. Bonaventura, which contains nothing of special interest. Reascend the stair and enter the **Chiesa della Stimata**, built near the spot where Francis received the supreme revelation of the love of God. It had been borne in upon the mind of Francis that as he had followed Christ in the acts of His life, so he ought to be conformed to Him in His sorrow and Passion, before he came to death. On the day of the Holy Cross, before dawn, he fell upon his knees and prayed that he might feel in his soul the great love that had made the Son of God willing to suffer for sinners, and that he might feel in his body the pain that Christ endured on the Cross.

While he was thus set on fire with contemplation, he saw a seraph with six wings, bearing the image of a crucified man. As he marvelled at this strange vision, filled with joy at the gracious look of Christ, and filled with pity for the suffering, the meaning of the vision was revealed to him, "not by the martyrdom of the body, but by the enkindling of the mind must he be wholly transformed into the image of Christ crucified." Then Christ spoke "certain high and secret things," and when the vision vanished, "in the heart of Francis was an exceeding ardour of divine love, and in his flesh a copy of the passion of Christ."

Above the altar is the Crucifixion, by *Andrea della Robbia*. The air is filled with bewailing angels whose fluttering wings and garments and outstretched arms give a sense of impotent desperate grief. Mary and John at the foot of the cross are noble figures. S. Francis kneeling beside Mary appears to be showing her the marks of the stigmata. S. Jerome, on the other side, it is said, is introduced to record the fact that S. Francis came down from the mountain, for the last time, on the festa of this saint, the 30th September.

Returning to the outside corridor, just before reaching the piazza there are two small chapels, built one above the other, on the spot where S. Francis made his cell during one of his visits to the mountain. The upper chapel was dedicated in the name of S. Pietro d'Alcantara of the Frati Riformatori, in 1669, when it was restored. A steep stair leads to the lower chapel of the Magdalen. A block of stone is shown as that upon which the angel sat when he appeared to S. Francis and comforted him as to the future of the Brethren.

From the Chapel of S. Pietro d'Alcantara, to the L., a long stair, cut on the side of the cliff, leads down to the **Sasso Spicco**, a huge mass of rock overhanging a damp cavern. While standing beside this cavern one day it was revealed to Francis that the rocks were riven and these marvellous clefts formed at the hour of the Passion of Christ.

Poppi

Poppi, like Bibbiena, stands on a detached hill in the valley. A steep path leads in twenty minutes from the railway station to the town. The history and importance of the place is bound up with the fortunes of the Guidi family. The first who bore the title of the Count of Poppi is supposed to have been Guido Vecchio, who died in 1215. After his death the family honours were divided among his sons, and Guido Magnifico thus became the founder of the line of the counts of Bagno and Battifolle. He had two sons, Guido Novello, the Ghibelline, who desired to destroy Florence after the battle of Monteaperto; and Simone, who joined the Guelph party. The latter is said to have surrounded Poppi with walls in 1261. Guido Novello, who survived his brother, was one of the Ghibelline leaders at the battle of Campaldino, fought in the plain between Poppi and the village of Certemondo in 1289. Seeing that the day was going in favour of the Florentines, Guido fled to his castle of Poppi without joining in the fight. After the battle the castle was destroyed. The Florentines

allowed Count Guido of Battifolle (son of the Guelph Simone) to rebuild it. The work is ascribed to *Arnolfo del Cambio* or his master, Lapo. Arnolfo was building the Palazzo Vecchio in Florence at the same time, and the one building is said to have served as a model for the other. This castle was the scene of the final extinction of the power of the Guidi family. Count Francesco was the fifteenth in descent from the first known count. He succeeded to a large part of the family estates in the Casentino, but his ambition and his savage temper were not allied with political foresight. The end came after the battle of Anghiari in 1440, when the Florentines won an almost bloodless victory over the Milanese. Count Francesco had joined the enemies of the commune and he was expelled from his estates, leaving the castle with only his family and his movables.

Poppi is almost exactly in the centre, north and south, east and west of the Casentino. Standing on high ground, detached from the spurs of the mountain ranges on either side, it has a commanding position; the view in all directions is correspondingly striking.

As the visitor enters the town by the steep footpath from the station, the Church of **S. Fedele** is to the R. The monastery attached to the church was built in 1195 by the Abbot of Strumi, an earlier foundation near Poppi now almost entirely destroyed. A covered cloister entered from the church was the burial-place of many of the Guidi family. The monuments were destroyed by order of Pius V. Within the church, over the third altar to the L., there is a large panel, Madonna, and the Child on her right arm. Angels stand behind the throne; the Child is middle-aged. The picture is painted on a gold background. It recalls the work of the Sienese at the end of the thirteenth or the beginning of the fourteenth century; stiff and hard in style, it has an emotional force, a solemn dignity often found in the work of that school and period. The view from the little piazza in front of the western door of the church is unusually fine.

The main street follows the ridge on which the town stands ; at the end farthest from S. Fedele a road leads up to the **Castle**. In front of this building there is a small meadow which commands wide views of the valley and the surrounding mountain chains. Enter the castle through a gateway leading into a small court. The carving of the lion over the inner doorway is ascribed to a sculptor, *Turriani*, in the fifteenth century. The walls of the inner court of the castle are covered with coats-of-arms, some of them in glazed terra-cotta. The staircase is of picturesque construction. Over the entrance to it is the Guidi coat-of-arms, a lion rampant. On the landing of the second floor there are remains of a fresco of the Wheel of Fortune. The suite of rooms is fine, and the Salone Grande is typical of the power and wealth of its builders, no less than of their magnificent conception of the art of living ; at the farther end of the room there is a relief in glazed earthenware. Madonna in Assumption drops her girdle to one of the kneeling figures below. Out of the empty tomb spring lilies.

At the top of the staircase, on the landing of the third floor, is a statue supposed to represent Count Guido of Battifolle (the son of Simone and nephew of Guido Novello), who rebuilt the castle after its destruction in 1289. In this upper storey there is another series of fine rooms : in one, Madonna and Child, with saints ; in another, a smaller fresco with Madonna and Child, SS. John Baptist and Francis. Beneath the castle are the ancient prisons. The interior of the building has undergone a drastic restoration that, for the time being, lessens its charm.

Below the castle is the church of the Augustinian nuns. In it there is a polychrome relief in glazed earthenware, a Nativity ; to the L., Madonna and the Child, with S. Joseph ; and in the foreground, two mendicants. On the predella, the Annunciation, Salutation, Adoration of the Magi, and Assumption. The faces of some of the principal figures are unglazed. In a part of the convent not open to the public there is a tondo in a finely carved frame

representing Madonna and Child, with S. Mary Magdalen ; it is ascribed, without any probability, to Botticelli.

An excursion may be made from Poppi to **Menanno**. Leave Poppi station by the highroad leading towards Bibbiena, in about half-an-hour the hamlet of Menanno is seen on the hillside to the L. The walk from the station to Menanno takes about an hour. The few houses clustered round the church are unusually squalid, but the view is magnificent. On the hill opposite is the ruin of the castle of Fronzola, at one time a strong fortress in contention between the Tarlati and the Guidi ; the former held it from 1322 to 1344, and after the beginning of the fifteenth century it was dismantled.

Within the church of Menanno, over an altar to the R., there is a large relief in glazed terra-cotta, representing the Descent of the Holy Spirit. The figures are white, on a blue ground ; the picture is framed in a series of cherubs' heads, with egg and dart decoration in the moulding. In the upper part of the relief the Dove descends from the Father Eternal ; beneath, Madonna and the Twelve Apostles kneel, with upturned faces moved by wonder and spiritual enthusiasm. The angels at the side are refined conceptions of ardent devotion.

A fine processional cross is also preserved in the church. On one side appears the Crucified Christ, with the Father Eternal, Madonna, S. John and S. Mary Magdalen at the extremities of the arms. On the other side the Lamb is in the centre, with the Four Evangelists at the extremities.

Camaldoli

The station at Poppi is the one nearest to Camaldoli, the original monastery of the Camaldolese order. The drive takes about two hours ; walkers may follow a shorter route along the hillside. Pass through the village of Lierna, from which place the climb is continuous, the difference in level between the station at Poppi and Camaldoli being about 1300 feet. Two to two and a half hours

should be allowed for the walk up, and one and a half to two hours for the descent. The monastery originally inhabited by the monks of the order is now a hotel (open in summer); the *Sacro Eremo*, inhabited still by the hermits of the order, lies about 960 feet higher up the mountain—a walk of one and a quarter to one and a half hours.

S. Romoaldo (960–1027), contemporary with S. Giovanni Gualberto (980–1073), and S. Pietro Damiano (988–1072), spent the early part of his life in reforming Benedictine monasteries. In 1012 he founded a community at Camaldoli, the one part of which dwelt as hermits at the *Sacro Eremo*, while the other lived the common life proper to Benedictine monks at the monastery then known as *Fonte Buono*. The order was confirmed by Pope Alexander II. in 1072. S. Romoaldo left no written rule, but his ideal seems to have been that of the lives of the Fathers in the desert. Each hermit lived in his own cell, and they met only for the Divine office. In 1180 Prior Rudolph gave a written constitution by which the practice of S. Romoaldo was relaxed. The hermits were allowed to eat in common, fish and wine were used occasionally, and silence was less strictly enjoined. It is understood that to-day the rule is, that, except on certain feasts, meals are eaten in the cells, and two or three times a week talking is allowed as part of the recreation following the midday meal. Each hermit has a garden attached to his cell. He rises half-an-hour after midnight for matins and meditation; prime is said at sunrise.

Many notable men have been connected with the Camaldolese order: S. Pietro Damiano; Guido Monaco, a musician and inventor of staff notation; Gratian, canonist; Lorenzo Monaco, painter; Ambrogio Traversari, a scholar of the Early Renaissance; Fra Mauro, map maker; Guido Grandi, mathematician; Niccolo Malermi, translator of the Bible into Italian; Mariotti, who entertained Ficino.

In its secular aspect the abbacy constituted a feud over which the abbot ruled till 1776. When Venetian troops

occupied the Casentino in 1498 Basilio Nardi victoriously defended the monastery and greatly assisted the Florentines in the open field.

Pratovecchio

Pratovecchio, unlike Bibbiena and Poppi, lies in the valley on the banks of the Arno. The river makes the character of the place. The sound of the torrent is continuous, and there is a fine view from the bridge upwards and downwards. The railway station, almost equidistant from Pratovecchio and Stia, is about three quarters of a mile away. The visitor is recommended to make Pratovecchio his headquarters during a visit to the north-western corner of the Casentino, and in the description of the excursions this will be assumed.

The early history of Pratovecchio is connected with the Guidi family. Countess Imilia, the widow of the Count known as Guido, Il Marchese, lived here, and in 1134 (?) she founded the convent which still exists; her daughter Sofia was the first abbess; this lady had unusual force of character, and appears to have been much concerned in ruling the family lordships as well as her convent.

The castle has practically disappeared; at one time, in the beginning of the fourteenth century, it was the dwelling-place of Count Guido Selvatico, who, like his uncle, Guidoguerra, and his son, Ruggiero, was a strong Guelph. Selvatico is said to have been concerned in the sale of the Guidi lordships in Montemurlo, Montevarchi, and Empoli to the commune of Florence.

Excursions from Pratovecchio

Romena

The first excursion which the visitor will desire to make will probably be to Romena, which overlooks the town so impressively. Cross the bridge over the Arno;

the road to the L. leads to the church of Romena, whence a steep path leads up to the castle; the road to the R. (the Consuma road) leads to the castle, whence the path descends to the church. The most convenient plan is to take the road to the R. and visit the castle first. It stands on an outlying spur from whence there is a magnificent view. Porciano and Papiano lie to the north; above rises Falterona; to the south stretches the Arno Valley, with Borgo alla Collina, Poppi and Bibbiena each on its own well-defined hill. The castle is in ruins; only parts of three ruined towers remain. It was sold to the commune of Florence in 1357. The hill on which the castle stands is closely cultivated; the path leads down a series of terraces, to the church. This is one of the buildings attributed to the Countess Matilda. The date 1152 is carved on one of the capitals, and the detail throughout is characteristic of the twelfth century. In 1678 the façade and the two western bays of the nave were ruined by a subsidence of the earth; there are now only four bays in the nave, and this gives an impression of unusual breadth. In 1729 damage was done by an earthquake, and the interior has lately been restored. In spite of all vicissitudes, it remains the best example of Romanesque architecture in the valley. The altar is raised above the nave by four high steps, the columns are heavy, the capitals are large solid masses of stone, the carving on them is interesting and barbarous, the semi-dome is arched in stone, the nave and aisles have wooden roofs, three small windows on each side light the nave. The ancient stonework has been cleared so that the building is once more seen in its original harmony of form and colour.

The carving of the capitals is characteristic of the twelfth century; less use is made of animal forms than in Lombardy, but there is abundant symbolism of the vine, of birds feeding, of the cross and of trees. Angelic figures are common, and although it is impossible to refer such rude work to classical forms, it may be said that some imitation of the Ionic volute is usual. One of the more elaborate



Photograph: Alinari

INTERIOR OF THE CHURCH AT ROMENA

NEAR PRATOVECCHIO IN THE CASENTINO

capitals has the presentation of the keys to S. Peter, a ship, and the symbols of the Evangelists.

There are in the church a few damaged pictures : Madonna and Child on gold background ; Madonna and Child, with SS. Peter and Paul, etc.

Not less than three hours should be allowed for the walk up to the castle, down to the church, and the return to Pratovecchio.

Porciano

Pass through Stia, climb to the top of the broad, open street, take the path to the r. and climb the steep footpath ; Porciano is reached in about half-an-hour from Stia and in one hour from Pratovecchio. Porciano is said to have been one of the earlier places belonging to the Guidi in the Casentino. In the thirteenth and fourteenth centuries the counts were on bad terms with the Florentines : one was condemned to pay a heavy fine for robbing travellers ; another, Count Guidalberto, caused a messenger to eat the citation which he bore from the commune, ordering the Count to appear and answer the charge of having plotted against the Republic. A son of Guidalberto was killed by vassals. After the death of Guidalberto the castle is said to have passed into the hands of the Florentines ; the Guidi, however, must have been allowed some foothold, for his great-grandson, who died in 1455 or 1456, preferring the quiet of the cloister to the turmoil of the world, is said to have released his vassals, given his property to the commune, and entered the Camaldolese order.

The tower of the castle still stands, although one of its sides has been rent from top to bottom.

In the church there is a pleasant picture in the Florentine manner. In the centre, the Annunciation ; to the L., SS. Michael the Archangel and James ; to the R., SS. John Evangelist and Paul. On the predella, the story of the Miracle of Monte Gargano, the Nativity, and the Martyrdom of S. John. The picture is painted on a gold background and is set in a frame of pointed design.

From the little piazza of the hamlet Romena stands out boldly; beneath it the Arno winds down the valley; beyond are the hills of Poppi and Bibbiena. A path leads in three or three and a half hours to Falterona.

About three hours should be allowed for this excursion, starting from Pratovecchio.

Montemignaiò

With a pair of horses and a light vehicle it is possible to make the excursion from Pratovecchio by Strada and the Scheggia torrent to Montemignaiò, returning by the Consuma road, in about eight hours. This route includes some of the most beautiful parts of the district; competent walkers will find no difficulty in bringing it within a day's work.

From Pratovecchio take the main road to Porrena, cross the bridges over the Arno and Rio, and reach the village of Strada in about an hour.

At the entrance of the village is the Church of **S. Martino a vado**, one of those ascribed to the Countess Matilda. The church as a whole has lost its Romanesque character; only the capitals of the same general type as at Stia and Romena remain. Stiff, formal foliage of an elementary kind is the most common decoration. One capital has a knight on horseback, an animal with bifurcated tail and a rude human figure reminiscent of the standing stones found in Scotland.

On a steep rock above the village is the ruin of the Castle of S. Niccolo; it belonged to Guglielmo Novello, the son of the Ghibelline Guido Novello. Galeotto, the son of Guglielmo, led such a disorderly life that the people rebelled, drove him out, and surrendered to the commune of Florence; this happened in 1348. In the next century Count Francesco of Poppi, with his ally Piccinino, the general of the Duke of Milan, attacked the castle, and took it after a vigorous defence; the cruelty of Count Francesco after the siege would have been ample justification for his

expulsion from Poppi in 1440, apart from his alliance with the enemies of the commune.

Proceeding up the Valley of the Solano torrent a succession of villages is passed : Prato, Rifiglio, and Pagliariccio. At Rifiglio a road leads up the side valley of the Rifiglio torrent, to the site of the Guidi castle of Battifolle and to the village of Cajano. After passing Pagliariccio the road begins to rise rapidly, following the Scheggia torrent. The road is cleverly engineered along the precipitous sides of the valley, which is filled with chestnut woods. Here and there the views of the snow-topped mountains, of the deeply cut valleys, of the torrent far below, or of La Verna in the blue distance, are of unusual beauty.

Montemignai is reached after a climb of one and a half hours. It consists of a number of hamlets. In the first is the parish church ; among the houses on the top of the hill, high above the Pieve, is the castle.

The church is one of those ascribed to the Countess Matilda. The nave is divided into six bays. The roofs of the semi-dome of nave and aisles are of wood. Of the ten detached supports of the nave walls six are square piers of the simplest kind, the other four are columns with capitals of the same fashion as those in the sister churches at Romena, Stia and Strada. Most of them are carved with rude leaf forms of bold design. A capital to the R. of the choir has a characteristic tree between two angels. In the L. aisle there is a picture ascribed to *Ridolfo Ghirlandajo*, Madonna and Child ; to the L., SS. Gregory the Great and Bonaventura ; to the R., SS. Augustine and Dominic. In the R. aisle there is a glazed terra-cotta design in polychrome, Madonna and Child, with S. Anthony the Abbot to the L. and S. Sebastian to the R.

On several of the piers there are fragments of frescoes. The church has been renewed and restored within and without ; the work has been carefully done and the general effect is simple and good. There is still a sense of venerable dignity in the interior. A steep hill leads in a few minutes to the **Castle** standing on an isolated point from which

there are magnificent views. The enclosure is entered under a pointed arch ; there is still a good deal of mediæval masonry, but the tower alone represents the castle which was lost to the Guidi in the revolt against Galeotto, son of Guglielmo Novello, in the middle of the fourteenth century. Ruin as it is, the tower is a most impressive object from all the country round. The road which leads to the Consuma descends the hill rapidly amidst chestnut woods ; at the foot of the hill is a small wayside chapel connected with some who have passed a strictly hermit life in this singularly sequestered spot. From this point the road rises up to the Consuma route, which crosses the Pratomagno range in a bleak tract, poorly cultivated and of desolate appearance. As the road descends towards Pratovecchio the views of the Casentino, with its busy villages, its little hill cities, its ruined castles, its broad lands bearing corn and wine, its chains of snow-covered peaks, and the Arno winding through it all, and growing gradually into a great river, are not easily forgotten.

S. Maria delle Grazie

Pass through Stia, and at the top of the wide street take the footpath to the L. Follow the line of the mountain-side under Porciano, pass the bridge crossing the Arno (but do not cross it), and climb the steep hill on which the church stands. The walk takes about one and a half hours. In returning it may be varied by following a path along the Arno from the bridge to Stia. The time required is about the same. From the terrace in front of the church the upper Valley of the Arno is seen far beneath ; on the mountains opposite are the villages of Coffia, Campo Lombardo, and Castel Castagnaio. The line of the river caught here and there in its winding course is marked by poplars, and in spring there is everywhere a scent of violets and primroses, which grow in wild profusion.

The Church is a plain building, containing some interesting things. Enter by the side door. To the R., Madonna

and Child in the Florentine style of the fifteenth century; to the L. of the entrance, a large crucifix. On the wall opposite, near the choir, Madonna and Child, with angels; and under a side altar, Annunciation in glazed terra-cotta. The choir is elaborately decorated. A frieze of small angel heads, with pale yellow wings, on a blue ground, small Crucifixions, on a red ground, occur in three central points of the design; also reliefs of the Evangelists in white glaze on a blue ground. Behind the altar, on the wall of the apse, a picture, Madonna and Child, with SS. John the Baptist and Catherine to the L. and two other saints to the R., probably painted in the sixteenth century. On the wall to the R. of the choir there is a glazed earthenware relief of the Nativity, the principal faces being unglazed. On the L. wall another glazed terra-cotta represents the vision of Madonna which appeared in 1428 to a peasant woman working near by. Her story was disbelieved. On a second occasion Madonna gave a lighted torch to the peasant, who was able to carry it burning steadily to Stia. The miracle was accepted, and the church was built.

Stia

A walk of about half-an-hour past the railway station, which serves both places, leads to the busy town of Stia.

On the hill leading down to the bridge is the small Church of Madonna del Ponte. On the R. wall is a polychrome relief in glazed terra-cotta, Madonna and Child, with SS. Sebastian and Rocco. Cross the bridge over the Staggia torrent and enter the broad and steep street of the town. There was formerly a castle of the Guidi family in this place: the last Count Antonio was obliged to cede his castle and the lands of Pelagio, Pappiano, Lonnano, etc., to the commune of Florence in 1402; and the castle was allowed to fall into ruin.

The Church which stands in the main street is one of those ascribed to the Countess Matilda. The nave consists of six bays; it has a waggon vault, the aisles have

domical vaults, probably not of ancient date. The exterior has lost all character, and within there is little or nothing to mark its twelfth-century origin except the capitals of the nave columns, which are of the same general design as those of Romena, Strada, and Montemignaio. These Romanesque capitals are vigorous pieces of construction—the abacus is substantial, the mass of the capital is large and bold, the usual basis of design is the volute supported by small pillars resting on foliage of elementary form. The human figure is very rude, note, for instance, the man bearing a staff; another figure consists mainly of caligraphic flourishes, an angel near the left-hand entrance door has a majestic sweep of wing: the general effect is more formal and stiff than at Romena.

On the r. wall of the church there is a small panel, Madonna and Child, painted on a gold background. In the chapel to the r. of the choir there is a receptacle for the holy oil in glazed terra-cotta.

The four Romanesque churches in the upper Casentino have a good deal in common. Except at Stia, the nave and aisles have timber roofs. The naves are or have been six or seven bays in length. The pitch of the nave columns varies from about 15 feet at Stia to 18 feet at Strada. The naves at Romena and Montemignaio are about 27 feet wide; those at Strada and Stia, 30 feet. The aisles at Stia are about 15 feet wide; at Montemignaio, 16 feet; at Romena and Strada, 18 feet. At Romena, Strada and Montemignaio there are semicircular apses—the existing eastern end of the choir at Stia is square. The building in each case is vigorous and strong; the design is simple, heavy and substantial in effect. There is no search after novelty; it is not learned work, it is traditional design carried out by traditional method for traditional purpose.

The water-power in the Staggia torrent has been used to drive a woollen factory, and on Sunday afternoons the main street of Stia is a scene of animation, crowded with workpeople from the mills and from the surrounding

country. In the Municipio at Stia there is a piece of Della Robbia ware.

Gaviserri

The road lies through Stia, past the houses which mark the site of the castle of Urbecche, and up the Staggia torrent to the small and lonely church of Gaviserri. In some places the road is steep and very narrow ; a light vehicle only should be used. The time required is about one hour from Pratovecchio. The torrent of the Staggia is exceedingly fine, and the visitor will be well repaid if he pushes on up the valley far beyond the church.

Within the church on the L. side is a well-preserved picture in the manner of Ghirlandajo, Madonna and Child ; to the R., SS. Bartolommeo and Anthony the Abbot ; to the L., SS. Clement (?) and John the Baptist.

The walk down from Gaviserri to Pratovecchio takes about one and a half hours.

Casalino

From Pratovecchio take the lane at the side of the Spigliantini hotel, cross the railway and follow the road up the Valley of the Fiumicello torrent. Avoid the turnings to the L., which lead to the hamlet of Vagliano. The approach to Casalino is exceedingly steep. In the church is a small polychrome glazed terra-cotta, representing the Father Eternal ; and below, the arms of Camaldoli. An inscription gives the name of the maker as Bartolommeo Benucci. On a side altar there is a figure of Christ, in blue glazed ware. The views from the village are extensive. The path may be followed over the mountain to Camaldoli. An afternoon may well be set apart for this walk and the variations on it which will suggest themselves to the visitor.

Ama

Leave Pratovecchio by the road leading to the R. at the end of the paved street nearest to the station. One and a

half hours' climbing will bring the visitor to the hamlet of Ama and the little Church of S. Biagio. Within are two small tabernacles let into the wall to the R. and L. of the choir.

The view from the little terrace in front of the church is extremely fine. The Valley of the Arno is far below; Romena and Porciano stand out as landmarks above Pratovecchio and Stia. Lower down the valley Borgo alla Collina and Poppi may be seen, and to the west the whole line of the Pratomagno.

CORTONA

Cortona stands on a hill commanding a superb view over the Valley of the Chiana.

[The city is of remote origin, probably pre-Etruscan. The circle of walls formed of huge stones, laid with marvellous precision and without mortar, is supposed to belong to that period. It was a place of importance in Etruscan times, being one of the twelve cities of the Etruscan Confederation. During the Roman period it played no important part, and its record, up to the beginning of the twelfth century, is almost a blank.

The history of the commune begins in the thirteenth century. Before that date the inhabitants were ruled by the Bishops of Arezzo, who claimed both temporal and spiritual jurisdiction, including the right to appoint the podestà. The struggling commune contested these claims valiantly, while occupied at the same time in subduing the feudal lords of the neighbourhood. She sought help, by forming alliance with Perugia, and succeeded in protecting her commerce and attaining considerable prosperity. The town was surrounded by new walls, a public palace was built, and a mint established. The strife between the commune and the Bishop of Arezzo continued into the fourteenth century. The first step towards settlement was made by the Emperor Henry VII., who on his visit to Cortona declared the temporal claims of the Bishop

to be null, and appointed one of the Casali family, citizens of Cortona, to be his Imperial Vicar. A few years later, in 1325, under Pope John XXII., Cortona was made the seat of an independent bishop. By this time the Casali family had become masters of the town, and had made an agreement with Florence, which left the citizens in peace.

This state of things lasted until 1409, when the tyrannical conduct of Luigi Casali caused the citizens to enter into secret negotiations with King Ladislaus, who occupied the town, and three years afterwards, in 1412, sold it to the Florentine Republic.]

The Museo

In the Piazza Signorelli is the **Palazzo Pretorio**, once the house of the Casali princes of Cortona. The façade was rebuilt in the seventeenth century, and the building now contains the Museum of Etruscan Antiquities. In the entrance hall are a number of Etruscan urns, and Roman inscriptions. The urns have in most cases figures of the dead person on the lid, lying or sitting, as at Chiusi. The subjects of the reliefs are the usual scenes of tragic death and slaughter, such as the Theban brothers killing each other, the death of Achilles, combats, and scenes of farewell between the dead and their relatives. On the stairs is an old map.

In the library there is a collection of Etruscan and mediæval coins; among the latter, note the seal of the commune, a winged lion. On the top of the central case are a number of small bronze figures found in the tombs of the neighbourhood. The chief treasure of the collection is a large bronze lamp covered with figures in high relief. The head of Medusa in the centre is surrounded by a circle of wild animals attacking one another; then comes a row of seated figures, male and female, alternately; between each of the burners on the upper side of the lamp is a horned satyr.

Against the wall is a painted tile (probably Etruscan)

representing the Muse Polyhymnia, a charming figure holding a stringed instrument. In the case above are Etruscan terra-cotta pots and lamps.

The **Pinacoteca** is housed in the same building.

To the R. of the entrance, a round picture by *Francesco Signorelli*, the son of Pietro. Madonna and Child, with S. Michael, who treads upon the devil, and carries the scales. S. Mark protecting the town of Cortona, S. Margaret and S. Vincenzo.

A round picture of Madonna and Child, attributed to *Pinturicchio*. S. Benedict, by *Pietro da Cortona*.

On the L. of the door, an old mosaic of Madonna in the attitude of prayer from the Palazzo Comunale.

The Duomo, built originally in the tenth century, was almost entirely rebuilt in the fifteenth, by Francesco Sangallo. The western façade still shows traces of the low, round arches and the small, narrow windows of the Romanesque foundation. To the R. of the church is the Bishop's Palace. The Square Tower was built in 1556.

The interior recalls the style of Santo Spirito in Florence. The chief interest of the church is the group of Signorelli pictures in the choir.

[Luca Signorelli was born in Cortona about 1441. He was apprenticed to Piero della Francesca in Arezzo. It was not, however, the influence of his master that made the greatest impression upon Luca. To the Florentines, Antonio Pollajuolo and Donatello, he owes the particular trend of his development. During the middle period of his life he was elected to the office of prior in Cortona, and he continued his duties as a magistrate until his death about 1524. His principal work is the series of frescoes painted in the Cathedral of Orvieto.]

In the choir, to the R., is the Immaculate Conception, painted for the Church of the Gesù. The Virgin stands on cherub heads, the Father Eternal bends over her, and angels scatter roses. Below are six prophets and doctors of the Church, probably chosen for some saying applicable to the dogma of the Immaculate Conception. Below the

clouds with cherub heads is the scene of the Fall of Adam and Eve.

Under the east window is the Deposition, painted in 1502, a fine painting in a grand and dignified style. A group of sorrowing men and women are gathered round Madonna and Mary Magdalen, who hold the dead body of Christ on their knees. In the background, to the L., the three crucified forms are raised against the sky; a confused and turbulent crowd of men, horses, and waving banners is gathered below. On the right, Christ rises from the tomb. Signorelli has painted the large, strong women that for him most fitly expressed holy personages. There is no unseemly show of grief, and there is much tenderness in the expression of the woman, who embraces Christ's hand, and of John, who stands behind Him. On the right is a massive figure, like an ancient Roman.

To the L. of the choir is the Nativity, an ineffective picture which is said to be mainly due to scholars. "The Institution of the Eucharist," on the other hand, is a fine work. Christ stands in the centre, and His head is framed by the arch of the doorway. The Apostles are grouped round about him, those who receive the Eucharist kneel. On the right in the foreground Judas hides the wafer in a pouch.

To the L. of the high altar is an ancient Roman sarcophagus, with scenes of combat between Centaurs and Lapiths, Amazons and men. Near by is a ciborium for the holy oil, a graceful piece of work, by *Ciuccio di Messer Nuccio*, of 1491, wrongly attributed to Mino da Fiesole.

Over the third altar to the R. in the nave is Madonna and Child, by the Sienese painter, *Pietro Lorenzetti*. The throne is supported by four angels in the manner of Duccio. The Mother and Child exchange looks of understanding tenderness.

The Baptistery opposite the west front of the Duomo was formerly the Church of Gesù. On the wall over the side altar on the R. is the Annunciation, by *Fra Angelico*. The angel has descended into the loggia where the Virgin

sits reading. In the background on the L. is the Expulsion of Adam and Eve from Paradise. The prettiness of the figures, the gay lightness and brightness of the colours, come as a startling contrast after the sombre colours, the grave, muscular, and virile forms of Signorelli.

Farther, on the wall, are two predella pictures, also by *Angelico*. The first has five scenes from the life of Madonna: the Sposalizio, Adoration of the Magi, Presentation, Death, and Burial, with Christ receiving the soul. At each end are two smaller panels, with the Birth of the Virgin, and the Virgin appearing to a Dominican.

On the opposite wall is a predella believed to have formed part of the altar-piece in S. Domenico; it has scenes from the life of S. Dominic.

S. Francesco. This church was begun in 1245, under the direction of Frate Elias, at one time general of the Minor Brothers. It has the typical form of the oldest Franciscan churches. The façade is without ornament, except for the small red marble mouldings surrounding the doorway.

In the interior there is a picture by *Luca Signorelli* of the Nativity. The Child lies on a napkin with His head resting on a bundle of straw; Mary, Joseph, and the kneeling shepherds form a reverent group round about. In the sky are a number of strong, large-winged angels. It is a more or less faithful study of peasant people, but at the same time the feeling that they are in the presence of a holy mystery is convincingly given.

In the chapel to the R. of the choir is a monument of 1345, to Bishop Ranieri degli Ubertini. It is the work of the sculptors of Cortona, *Angelo*, and *Francesco di Maestro Pietro d'Assisi*, who also made the tomb of S. Margherita in the church on the top of the hill. The design is simple and the sculptor has some of the fine qualities common in fourteenth-century work.

S. Domenico, built in the fifteenth century, has several fine altar-pieces.

In the centre, on the high altar, is an ancona, by *Lorenzo di Niccolo*, given to this church by Cosimo dei Medici in

1440. The central panel represents the Coronation of the Virgin ; in the side panels are groups of saints. Above, in the pinnacles, is the Trinity, and the Annunciation. In the predella, the Adoration of the Magi, and stories from the life of S. Benedict. The figures are somewhat stiff and hieratic, but the warm glowing colours and the gold background make this a striking and beautiful altar-piece. On the L. is a triptych by *Sassetta*: Madonna and Child, with a bishop, S. Michael, SS. John the Baptist and Margarita. Madonna has something of the childish grace which Fra Filippo Lippi gave to his conceptions. Sassetta, a Sieneſe artist, died about 1450.

On the L. is Madonna and Child, with SS. John the Evangelist and the Baptist, S. Mark and the Magdalen; by *Fra Angelico*, who lived in the Convent of S. Domenico for some time in his youth. These three decorative altar-pieces have a fine effect when seen from below the altar steps.

To the L., on the side wall, is a large canvas of the Assumption of the Virgin, by the Florentine, Piero d'Antonio Dei, called *Bartolommeo della Gatta*. The Apostles stand round the tomb, which is filled with roses and lilies. They are elderly men of peculiar type, with mean features. In the foreground are two kneeling donors turning their faces to the spectator. Madonna is seated on a throne surrounded by a host of quaintly costumed child-angels. Her eyes are downcast, and with her hands she makes a rhetorical gesture. Over the third altar to the right in the nave is a picture by *Signorelli*, painted in 1515, during his later years. Madonna in a red robe and green mantle has a solid, sensible-looking face, her hair is shaven off her forehead. The angels on either side are beautiful creations with waving golden-brown hair. Below stand SS. Peter Martyr and Domenic ; and in the corner the expressive head of Serninio, Bishop of Cortona, for whom the picture was painted.

In the choir is a group of saints, Bernardino, Francis and Antonio, by a Sieneſe painter ; also a Madonna and Child,

with SS. Michael, Bonaventura, Antonio, Louis of Toulouse, by *Francesco*, the son of Luca Signorelli. The predella has scenes from the life of S. Benedict.

The fourth altar to the L. is pointed out as the place of S. Margherita's conversion. To the L. of the door is a small panel picture of the Deposition, by a Florentine.

In the Church of **S. Chiara**, in the L. aisle, there is a picture of the Sieneese school. It represents the Resurrection, with four saints in the wings, and the scenes of the Passion on the predella. In the same aisle is a large Nativity ascribed to *Andrea della Robbia*.

S. Niccolo. From the little piazza in front of this chapel, with its grass plot and cypress trees, there is a magnificent view over the Val di Chiana. The foundation of the chapel is said to date from 1440, when S. Bernardino of Siena came to initiate the Company of S. Niccolo.

To the L. of the entrance is a large fresco by *Luca Signorelli*. Madonna and Child are represented as seated in a niche.

Above an altar, on the L., is a group of saints, Paul and Christopher (in the foreground), John the Baptist and Sebastian; on the R., SS. Nicholas, Onofrio the hermit, with SS. Catherine and Barbara behind. These figures are less interesting than usual in this master's work. The prettiness of S. Sebastian and the asceticism of the hermit are equally unconvincing. There is little fervour or saintliness among the group.

Opposite is a banner painted by *Luca Signorelli*, with a Dead Christ upheld by angels, on one side, and Madonna and saints on the other. The picture on the front of the banner does not follow any of the traditional representations of the Deposition. The dead body of Christ is supported by a powerful archangel, with fair hair and mighty wings. He turns towards his fellows in attendance, who are bearing the lance, the cross and the nails. In the foreground are SS. Jerome and Francis; and in the background, S. Dominic and the Bishop Nicholas. On



Photograph: Anderson

TEMPTATIONS OF ANTICHRIST

(By LUCA SIGNORELLI; IN THE DUOMO ORVIETO)

Compare with the painting of Signorelli at S. Niccolo and elsewhere in
Cortona

the reverse of the banner is a Madonna and Child between SS. Peter and Paul.

To the r. of the church is a pretty little cloister.

The Church of S. Margherita. This church was raised in honour of Margherita di Laviano of Cortona in 1297. Margherita lived a life of great austerity, in penitence for sins committed in her youth, and was much beloved for her charitable deeds. The church is said to have been designed by Giovanni Pisano, but has been restored and enlarged in a mixed and rather florid style. The rose windows were added in the nineteenth century. The roof is groined and vaulted, and there are statues against the nave pillars. The effect of the interior is spoiled by over-painting.

The principal object of interest is the Tomb* of S. Margherita, the work of *Angelo and Francesco di Maestro Pietro d'Assisi*, in 1362.

The saint lies stretched upon a couch, a woman of middle age, with strong, regular features, and so fine a profile that it recalls some of the fifth-century Greek statues. Angels draw back the curtains of the canopy which is framed under a pair of cusped arches. On the front and below the tomb are scenes from the life of the saint. In the first panel to the l. Margherita has her hair cut off and receives the Franciscan habit. In the second she has a vision of the Saviour. Devout women bring clothes for the saint, who stands outside of her cell, clothed only in matting. The death of the saint; her soul is carried up by angels. The two scenes under the tomb represent the sick, blind, and a possessed child all being brought to the grave of the saint. The statues of Madonna and the Angel Gabriel on the columns are graceful and pleasing; the pose of the figures shows the influence of Giovanni Pisano. To the r. of the choir is a very poor figure of S. Margherita in glazed ware.

In the sacristy is a picture of the Sienese school, Madonna and Child, with gold background and elaborately decorated nimbuses.



III

CENTRAL TUSCANY

EMPOLI

[THE town of Empoli is situated in Val d'Arno, twenty miles from Florence, thirty from Pisa. It is a railway junction for Siena, forty miles distant. It was one of the towns belonging to the Conti Guidi, who caused it to be surrounded by walls in the twelfth century. After the power of the Guidi was reduced they sold their rights in Empoli to the Florentines, who fortified the town. It was here that the heads of the Ghibelline party met after the battle of Monteperto in 1260, and proposed that Florence should be utterly destroyed and reduced to open villages. Upon this Farinata degli Uberti, Ghibelline as he was, declared that if there were none other than he, whilst he had life in his body, with sword in hand, he would defend the city.]

The district of Empoli was known as the granary of Florence. In 1530, when the Imperialists were advancing on the city, Empoli was stoutly defended; when it fell the grain supply of Florence was cut off.]

In the piazza is the *Collegiata*; in the interior opening out of the L. transept is a small gallery of pictures.

On entering, turn to the L.

Italo-Byzantine Madonna and Child, ascribed to *Rico da Candia*.

(1) Three predella pictures by *Taddeo Gaddi*: the Kiss of Judas, the Last Supper, the Pietà. (6) Fourteenth-century Florentine Crucifixion on a gold background. (11) Pietà, doubtfully attributed to one of the *Lorenzetti*.

Over the end door, Madonna and Child, with SS. John Baptist, Antonio Abbate and two others, by *Agnolo Gaddi* or *Lorenzo Monaco* (?).

(17) *Rosello Franchi*: Madonna and Child, with four saints; fifteenth century. Madonna and Child; follower of *Agnolo Gaddi*. Two saints; follower of *Agnolo Gaddi*. (28) Madonna and Child, with four saints, attributed doubtfully to *Lorenzo Monaco*. (32) Sieneſe Madonna and Child; fifteenth century. (23) Four saints; Florentine fifteenth century. (24) Madonna and Child, with saints and angels; small panel doubtfully attributed to *Masaccio*. (54) (upper line) Father Eternal; glazed terra-cotta attributed to *Andrea della Robbia*. (50) Madonna and Child, relief by *Mino da Fiesole*. (60) SS. Maddalena, Francesco, Domenico, and Anselmo; unglazed and coloured earthenware by *Cieco da Gambassi*. (52) Marble relief; Tuscan fifteenth century. (58) Madonna, with SS. Augustine and Anselm; glazed terra-cotta, school of the *Della Robbia*.

At the end of the gallery, Madonna and Child; unglazed terra-cotta. Border of fruit, etc., in glazed ware.

(56) Bishop enthroned, with four saints; school of the *Della Robbia*. (40) Madonna and Child; Pisan school. (18) Madonna and Child; glazed terra-cotta. (55) Madonna and Child, with S. John and angels; glazed terra-cotta. (25) Annunciation; attributed to *Filippino Lippi* or *Botticini*. (29) (upper line) Madonna and Child; attributed to *Piero di Cosimo*. (31) SS. Jerome and Sebastian; attributed to *Botticini*. (32) Nativity; attributed to *Lorenzo di Credi*. (33) Madonna and Child, with SS. Nicholas and Dominic; Florentine fifteenth century. **Room beyond.** On the L. (41) Circumcision, by *Jacopo da Empoli*. (38) Madonna and Child, with saints, in the manner of *Franciabigio*. (27) Altar-piece, with SS. Andrew and John the Baptist. In the predella, Herod's Feast. The Last Supper. The Crucifixion; attributed to *Francesco* and *Raffaello Botticini*.

Over the altar, Magdalen of the ascetic type; fourteenth century.

(26) Statue of S. Sebastian; attributed to *Antonio Rossellino*. The figure is set in an altar-piece with the Annunciation by *F. Botticini*. In the predella, scenes of the Martyrdom. (39) Bishop, in the manner of *Andrea del Sarto*. (42) Last Supper, by *Cigoli*.

In a case in the centre of the gallery, MS. concerning the foundation of the city in 1119:

Case B. Choral Book; fifteenth century.

Case D. Choral Book, *Fra Benedetto*; fifteenth century.

Case L. Ritual for Baptism by immersion; twelfth century.

The **Baptistry** opens out of the R. aisle of the Duomo. To the L. of the altar, a Pietà by *Masolino*. In the centre is a large marble vase attributed to *Donatello*.

S. Stefano. In the R. aisle, small fresco, Madonna and Child. In the oratory opening out of the R. aisle, sculptured group of the Annunciation. The figures of Madonna and the angel are worked in the round; the style is quiet and reserved. Above, the Father Eternal appears. This part of the design is in high relief. The work is attributed to *Bernardo Rossellino*.

S. Maria della Ripa (ten minutes from the western gate of the town). In the second chapel to the L., Madonna and Child, with S. Francesco and another saint; a coloured terra-cotta in high relief. At the entrance to the choir, figures in coloured terra-cotta; to the L., Madonna; to the R., S. Sebastian.

S. MINIATO AL TEDESCO

[The station of S. Miniato al Tedesco is about six miles from Empoli, and twenty-four from Pisa; the town is some distance from the station and it stands high above the valley.

In the ninth century a castello is mentioned as belonging to a Lucchese noble. In the tenth century the town was walled and surrounded by a moat. It is said that Otto I. established a judge here for the German nation, and this

has been offered as an explanation of the name. It became the seat of the military power of the Empire also; an Imperial vicar of German nationality is mentioned in 1113. The Rocca was probably built under Frederick II. After 1284 the Imperial vicar seems to have disappeared. A commune, with podestà, Captain of the People, and council of twelve, with Guelph politics and a tendency to the Florentine alliance, appears at the end of the thirteenth century.

In one of the quarrels between the Florentine and Pisan factions, a daughter of one of the noble families is said to have escaped to Milan; she became the ancestress of S. Carlo Borromeo. The Church of S. Maria is first mentioned in 1194; the Church of S. Francesco dates from 1211, but was not finished until long afterwards.]

Church of **S. Domenico**, with a picturesque cloister open to the street. To the R. of entrance door, SS. Michele and Catherine. In the last chapel to the R., monument of a Giovanni Chelini (1461). Over the altar, Madonna and Child, with SS. Cosimo and Damiano and two other saints.

In the chapel to the R. of the choir, altar-piece, Madonna and Child, with SS. John the Baptist, James the Great, Sebastian and a bishop; Florentine fifteenth century.

Left wall of the chapel, fresco, Marriage of the Virgin; beneath, the Nativity and Presentation. Right wall of the Chapel, fourteenth-century frescoes in the Florentine manner. Upper fresco destroyed. In the middle, Presentation in the Temple; in the lower fresco, the Annunciation.

In the chapel to the L. of the choir, panel picture, SS. Jerome, James the Great, Antonio Abbate, Dominic and a martyr saint.

In the L. aisle, Annunciation in Della Robbia ware.

Left of the entrance, fourteenth-century frescoes (damaged). Fifteenth-century Florentine panel. Sepulchral slab.

S. Francesco, a great, fine, barn-like church with a wooden roof. The choir and side chapels are vaulted. In the R.

aisle, Madonna and Child in coloured terra-cotta. In the l. aisle, remains of a fresco of S. Christopher. In an old part of the building, remains of a fresco in the Florentine manner, Christ with SS. Peter and Paul, saints and angels.

Duomo, in the r. transept, Annunciation. The angel kneels before Madonna, with S. John and another saint. Opposite is a marble relief of the Annunciation, part of the old pulpit. It is dated 1274, and is the work of Giroldo di Jacopo of Como, who worked also at the cathedrals of Lucca and Massa Marittima.

From the Duomo descend a flight of steps to the street, and the **Palazzo Municipio** opposite. In the entrance hall there are a number of coats-of-arms. Sala del Consiglio. The vaulted roof and the walls are covered with frescoes, including many coats-of-arms, recalling the fact that S. Miniato and its castle was the seat of the Imperial power in Tuscany; a picturesque but somewhat heavily decorated hall. Under one of the arches there is a fresco of Madonna and Child enthroned, with four attendant angels personifying the four Cardinal Virtues. Three angels above stand for Faith, Hope and Charity. From the window at the end of the Sala del Consiglio there is a lovely view. Within the Municipio there is the Cappella Lorentino, with an elaborate gilt altar-piece of the sixteenth century.

On the highest part of the ridge on which the town is built rises the **Tower**, seen from long distances in the Val d'Arno. The view is exceedingly fine. In the direction of Pisa lies Cigoli, and farther distant, Montopoli. To the north, in the Valley of the Arno, Fucchecio; farther away, Montecatini; and turning back towards the Arno and eastward lies Vinci; in the valley, Empoli. Moving southwards, Castel Nuovo and S. Gimignano; and in the far distance Volterra and Monte Amiata may be seen in clear weather. To the west the Mediterranean is within view, with the tower of Marzocco at Leghorn. The Valley of the Arno is, however, the main attraction; it is useless to try

to give any impression of it—the visitor who stands at the foot of the tower on a fine day will never forget the experience.

S. GIMIGNANO

The town stands on the side of the hill Cornocchio, surrounded by fertile fields, and conspicuous from afar by reason of its many mediæval towers. It is easily reached from Poggibonsi station (seven and a half miles). The road crosses the torrent Foci, and winds upwards through the rich fields of olive, vine, and wheat, leaving a memorable impression of beauty.

[There appears to have been a church on the site of this town in the sixth century. It was dedicated in the name of S. Gimignano, a Bishop of Modena, who saved his city from destruction by the Huns. In the course of the seventh and eighth centuries a hamlet grew up round the church, protected by walls and surrounded by woods. The town, with the neighbouring territory, was given to the Bishop of Volterra by the Marquis Ugo of Tuscany in 991, but in the course of the twelfth century the inhabitants threw off the bonds of feudal ownership and established a self-governing commune. Their first task was to conquer the neighbouring barons and small communes, and as a result of their successes they were brought into conflict with the cities of Volterra and Florence. During the course of the thirteenth century, however, they succeeded in holding their own, received podestàs from Siena and Florence, and made treaties with these and other cities to secure the safety of their trade routes. At first the government was solely in the hands of the "Grandi," composed of the feudal lords who formed the body of fighting knights, and of the wealthy merchant class engaged in the wool and silk trades. All had their fortified houses in the city, and faction feuds between the rival families led to continual disturbances, settled by the rough and ready method of exiling the defeated party. About 1250 the growing power of the trading class led to an

extension of the number of citizens concerned in the government. A Captain of the People was elected in 1267, and during the middle years of the thirteenth century there was much activity within the town, where hospitals, fountains, convents, and fortifications were built; while outside, many small towns, such as Monte Voltraio, Montignoso, Uignano, Gambassi, and Poggibonsi, were captured, and in some cases destroyed.

During the wars which followed (towards the close of the century) with Volterra and Florence, San Gimignano lost many of her possessions. After 1292 no Florentine podestà was received in the town, but none the less the relations between the two cities were strengthening. In 1300 Dante came as an ambassador from Florence to persuade S. Gimignano to join the Tuscan league. After a period of repeated disturbances stirred up by the exiled family of Ardinghelli, followed by a severe outbreak of plague in 1348, the inhabitants in a state of discouragement made their first submission to Florence, who sent them a governor. A few years after, the Ardinghelli were accused by the rival faction of the Salvucci of conspiracy, and the leaders, two young men, Rossellino and Primerano, were beheaded at the foot of the Palazzo Pubblico stairs. The injustice of the sentence caused a riot in the town, and the houses of the Salvucci were burned.

In 1353 S. Gimignano sent to the Florentine Republic a blank parchment stamped with the green seal of the commune, upon which the Signori should write the terms of submission. Florence returned the paper after writing two lines across it obliquely granting liberty to S. Gimignano to dictate her own terms. After these courtesies were over Florence set to work to build a fortress on the highest part of the town. The prosperity of the inhabitants rapidly declined, and many of the ruling families left for other cities, where the trades both of war and of clothmaking might be pursued more successfully.

Some citizens of S. Gimignano have become famous. Fina dei Ciardi, a girl saint who died in 1253, wrought

many miracles for the benefit of her fellow-townsmen, and became one of the city's spiritual advocates. Bartolo Buonpedoni devoted himself to the care of lepers, and was beatified in 1498. From the Mainardi family came Domenico (1375-1422), a famous teacher of canon law; and the painter Sebastiano, a pupil of Ghirlandajo (d. 1515). Vincenzo Tamagni (d. 1530), another painter, became a follower of Raphael and worked in the loggia of the Vatican.]

In the **Piazza Vittorio Emanuele** are the principal public buildings, the *Collegiata*, the *Palazzo del Comune* (now the *Museo Civico*), and, facing the *Collegiata*, the ancient *Palazzo del Podestà*, with a broad, low archway like the entrance to a vault, and a *Clock Tower*. The fierce mediæval games or "battles" were held in this square until their suppression in the sixteenth century. It was the custom at wedding festivities to bar the entrance to the piazza with ropes of flowers, which the bridegroom had to break through, while pelted with flowers.

The houses of the two most famous families of S. Gimignano, the *Ardinghelli* and the *Salvucci*, adjoined the piazza, but their identification is doubtful.

The **Palazzo del Comune** stands on the L. side of the piazza, to the L. of the church. It was built by the commune in the thirteenth century, when increased prosperity made the trading citizens eager to have greater control in the magistracy. A *Captain of the People* was elected in 1267, and the succeeding twenty years saw the government gradually pass into the hands of burgher citizens, sworn, like their neighbours of Siena, to the maintenance of the *Pacific State*. The palace, begun in 1288, is of three storeys, and has an outside staircase. We enter by a passage into a picturesque courtyard.

The building has kept much of its old-world character: it is one of the best examples of a mediæval public palace.

Mount the stairs and enter, on the L., the **Sala del Consiglio**, the hall where the Council of the People met. On

the wall opposite to the windows is the great Maestas, painted in 1317 by *Lippo Memmi*. The arrangement of Madonna and Child, surrounded by a court of the saintly patrons of the city, is the same as that of Simone Martini's fresco in the Public Palace of Siena. Lippo's work, however, lacks both the harmonious beauty and the passionate ardour of his brother-in-law's masterpiece. This fresco was restored by Benozzo Gozzoli.

The saints in the front row, beginning on the L., are : S. Anthony the Abbot, Sta. Fina, with flowers, a young saint upholding the baldacchino, S. Paul, S. John, S. Gimignano, a bishop, S. Agatha. On the R. side of the throne : S. Agnes, John the Baptist, S. Peter, a young saint, a monk, and S. Louis of France. Kneeling at the feet of the Virgin is the podestà, Messer Nello dei Tolomei of Siena (whose arms are painted on the baldacchino, with those of the commune). S. Nicholas, the patron of the podestà, stands beside him, holding a scroll, in which he commends his devout servant to the Queen of the World, the Mother of God. Great pains have been taken in rendering the material of the draperies. The aureoles are elaborately ornamented ; everything is gaily and daintily painted ; but the principal figures, Madonna and the Child, do not win our hearts. There is a lack of vitality and of individuality.

On the walls are fragments of frescoes, dating from 1292, recording such facts as the submission of the lords of Castelli and the great hunting parties given in honour of the commune.

On the wall facing the door is an archbishop of the Ardinghelli family pronouncing a settlement of the dispute, in 1290, between the commune and the clergy on the subject of tithe. The clergy had withdrawn from the city, carrying pictures and altar decorations with them. Judgment was given in favour of the commune, and the picture records the victory.

It was in this hall that Dante spoke before the priors, when he was sent as ambassador from Florence in

1300, to persuade S. Gimignano to join the Tuscan League.

A door under Memmi's fresco leads into the Hall of Secret Council, where the priors met for deliberation. Above the benches are inscribed the words, "Animus in consulendo liber." The revolving ballot box from which the names of the priors were drawn is kept here; also a terra-cotta bust of S. Bartolo, the Job of Tuscany and the friend of lepers. Above the doors are the communal arms: a shield, half red and half black, the arms of the Popolo; a shield, half yellow and half red, those of the Church; a white lion rampant with the lilies on a shield, the arms granted by Charles of Anjou.

A small room leading off this chamber has pictures of the destruction of the tower in 1650, and its restoration under the protection of Sta. Fina; also a genealogical tree of the principal families of the city. In a cupboard are the black and red robes, and the high round hats worn by the counsellors.

Mount the stairs to the third floor for the **Picture Gallery**.

The great room, with its green walls, brick floor, and raftered ceiling, makes a picturesque setting for the decoratively framed panels.

(1) Crucifix of the thirteenth century. (4) A triptych, with Madonna and saints. L., Christopher and Nicholas; R., John the Baptist and S. Gimignano.

(31) A fragment of a fresco from S. Agostino.

(9) *Taddeo Bartolo*. S. Gimignano seated on the Bishop's chair, with "La Terra" (the old name for the town) at his feet. At the sides, scenes from the life of the saint. This panel was originally above the high altar in the Collegiata.

(7) *Lorenzo Niccolo di Pietro Gerini*, dated 1401. S. Bartholomew enthroned. On the R., the birth and condemnation of the saint; on the L., his sufferings and martyrdom. In the frame are several of the patrons of the city, S. Gimignano, Sta. Fina, S. Nicholas, and S. Bartolo.

(5) Madonna and SS. John the Baptist, Gregory, Fina, and Francis.

(18 and 19) Round pictures on the end wall, of the Annunciation, of the school of *Filippino Lippi*.

(20) The Assumption of the Virgin, with SS. Bernard and Gregory kneeling below. A characteristic Umbrian picture attributed to *Pinturicchio*.

(23) Madonna and Child, by *Guido da Siena*, much restored. On a screen is a little picture of S. Gregory and Sta. Fina.

In a small room leading out of the gallery there is a collection of **majolica** from the Hospital of Sta. Fina.

Farther on, another room contains an unimportant collection of Etruscan urns, vases, etc., found in the district.

On the landing opposite is the **Camera** del Podestà, with a collection of glass, old chests, vases, etc. There are several fragments of fresco on the walls, by *Piero Francesco Fiorentino*.

Descending the covered stair to the courtyard, on the ground floor, we enter a room, once the prison chapel. On the wall to the L. is a fresco of the Sienese school attributed to *Taddeo Bartolo*.

The Virgin robed in white is seated, with the Child standing on her knee. To the L., S. Gimignano holding the city, and to the R., S. Nicholas.

On the wall opposite the door are some frescoes in chiaroscuro assigned to *Bazzi*. In the larger picture, S. Ivo renders justice. The coat-of-arms in front is that of the Machiavelli family, one of whose members was podestà in S. Gimignano in 1507. The smaller fresco represents the saint distributing alms. At the foot of the stairs is an allegorical picture of a magistrate seated between Truth and Prudence and treading Falsehood under his feet.

The Tower of the Palazzo Pubblico was begun in 1298. It is the highest of all the towers, and was raised by the Council of the People for their own bell. The bells date from the thirteenth and fourteenth centuries.

Opposite the Collegiata is the **Old Palace** of the Podestà,

with a loggia, now used as a theatre. It was built in the middle of the thirteenth century as a residence for the podestà, but after the subjection of S. Gimignano by Florence it was transformed into an albergo for the reception of strangers. In the loggia are the remains of a fresco by *Bazzi* of the Virgin, with SS. Gimignano, Louis, and Christopher.

The Tower, called "La Rognosa," had placed in it, in 1407, a clock which struck the hours publicly for the first time in S. Gimignano.

La Collegiata stands on the west side of the piazza, and is reached by a fine flight of steps. The church was built in the thirteenth century; the walls were raised and the nave vaulted in the fourteenth; six chapels were added, a new sacristy built and the choir enlarged in the fifteenth century, by *Giuliano di Nardo da Majano* (a brother of Benedetto).

The interior. The arcades of the nave are supported by massive pillars, with capitals carved in the bold and simple style of the Romanesque period.

The walls are covered with frescoes according to the usual fashion of the fourteenth century. On the north wall, scenes from the Old Testament. On the south wall, scenes from the New. Begin with the *N. Wall*, on the L., nearest to the entrance. This series was painted by *Bartolo di Maestro Fredi* of Siena about the year 1356.

The lunettes. (1) God creates the heavens and the earth. The earth is in the centre of the nine heavens. In the eighth heaven, where are the zodiacal signs, the sun is placed between Aries and Pisces, the Creation having taken place, according to mediæval theology, at the spring equinox. (Compare Dante, *Paradise*, I. l. 40).

(2) God creates Adam, who receives the living spirit from three rays of light passing from Christ's mouth.

(3) Adam receives dominion over all creatures in the earthly paradise.

(4) God makes Eve.

(5) They are commanded not to eat of the tree.

Second range (begin at the west end).

- (1) Adam and Eve driven out of the garden.
- (2) The sacrifices of Cain and Abel ; the death of Abel ; Cain driven out.
- (3) The building of the Ark.
- (4) How Noah placed the animals in the ark.
- (5) How Noah came out of the ark, and offered sacrifice.
- (6) How Noah made wine.
- (7) Abraham and Lot divide the land of Chaldea.
- (8) Abraham and Lot part from one another.
- (9) Joseph dreams of the sheaves that bow down to his sheaf.
- (10) How Joseph's brothers put him in a well. The well-head is of the type common in Tuscany in the fourteenth century.

Third series (begin nearest to the entrance).

- (1) How Joseph caused his brothers to be arrested.
- (2) Joseph is recognised by his brothers.
- (3) How Moses changed his rod into a serpent.
- (4) The crossing of the Red Sea. The women, dressed in mediæval hats and cloaks, are mounted upon camels.
- (5) How Moses went up to Sinai and left Aaron, as his vicar.

The next five scenes give the history of Job, whose intercession was much invoked in time of pestilence.

(1) Job and his wife, wearing crowns, sit at table. A man distributes alms at the door. Above, in an aureole, God speaks to Satan.

(2) How Satan caused the destruction of Job's flocks and herds.

(3) How Satan caused the destruction of Job's sons and daughters. The walls of the house are smitten, not " by a great wind " but by soldiers.

(4) How Job continued to praise God.

(5) (under the organ) Job is comforted by his friends.

On the opposite wall are scenes from the New Testament, by *Barna*, a Sienese painter, who was killed by falling from

the scaffold, leaving the frescoes unfinished, in 1380. The work was completed by *Giovanni d'Asciano*.

Lunettes. (1) The Annunciation. The angel has something of the gay freshness of a thirteenth-century French miniature.

(2) The Nativity. Mary stretches out her arms, presenting the Child to the shepherds, who stand at the door of the hut. The ox and ass kneel reverently, with their eyes fixed upon the Babe.

(3) Adoration of the Magi. Like the angel in the Annunciation, the three kings have the gaiety and the precision and daintiness of dress that we find in French miniatures.

(4) The Presentation of Christ in the Temple. Simeon takes the Child from his mother, and behind Simeon is Anna the prophetess. Simeon is the Jewish rabbi, but, compared with the grey-headed doctors in the scene of Christ among the Doctors, Simeon's face is inspired with a new fervour.

(5) Massacre of the Innocents, and

(6) The Flight into Egypt, much damaged.

Second range (beginning to the right of the Crucifixion).

(1) Christ among the Doctors, hard-featured men, sticklers for the law and the prophets. Note the Siense love of decorative aureoles, and of patterned mosaic pavement.

(2) The Baptism of Christ. The angels, who float over a great flood of waters, reach a higher type of beauty than most of the figures in these frescoes. John's attitude and expression is full of spiritual energy.

(3) The Calling of Peter and Andrew. A simple and striking composition.

(4) The Supper at Cana.

(5) The Transfiguration. A solemn and well-conceived design.

(6) The Raising of Lazarus.

(7) The Triumphal Entry into Jerusalem.

Third range (beginning at the west end).

(1) The Last Supper. Here the artist has followed the traditional arrangements. John and Peter on Christ's left and right, with Judas on the opposite side of the table.

(2) Judas receives the Thirty Pieces of Silver.

(3) The Agony in the Garden.

(4) The Betrayal. A great crowd of helmeted soldiers surround the principal figures. Judas folds Christ in his arms. Peter with brutal violence strikes at the soldier, who sprawls awkwardly on the ground.

(5) Christ before Caiaphas. The high priest has just rent his clothes, with the words, "He has spoken blasphemy." The face of Christ is not of a fine type, but the attitude and expression are full of dignity.

(6) The Flagellation.

(7) The Mocking.

(8) The Bearing of the Cross. Note the characteristic hill city with its walls, tower, and church.

(9) The Crucifixion. A striking composition. The air is filled with wailing angels. Some receive the soul of the penitent thief; black devils wait on the cross of the impenitent. Longinus, an old man, with a serious face, and mounted on a white horse, pierces Christ's side. In the foreground are three groups: the grief-stricken followers, the soldiers casting lots, and the Roman officers.

Other frescoes beyond have been destroyed by the singing gallery.

Two painted wooden statues forming the Annunciation are perhaps the work of the Sienese *Martino di Bartolommeo* of the fifteenth century.

On the **west wall** of the church is a great fresco of the Last Judgment, which is the completion of the frescoes on the side walls. This was painted by *Taddeo di Bartolo* of Siena in 1393. At the top, Christ sits in Judgment, with Mary, and John the Baptist, kneeling, perhaps as intercessors for the human race. A little lower are Enoch and Elias, as assessors. The Twelve Apostles form a court below the window. On the south side is Paradise, with Christ and Mary seated in an aureole surrounded by the

choirs of angels and the blessed. On the north side is an unusually horrible picture of Hell.

Below the Last Judgment is a fresco of the Martyrdom of S. Sebastian, painted by *Benozzo Gozzoli*, in 1465. An altar dedicated to SS. Sebastian and Fabian had already been erected here, after the great pestilence of 1348. In 1464, when plague again visited the city, the commune renewed their vows to S. Sebastian and caused this fresco to be painted. On the pilaster, to the L., are the Madonna, with SS. Augustine and Bernard; on that to the R., SS. Anthony the Abbot, Jerome, and Bernardino of Siena.

At the eastern end of the S. aisle is the Chapel of Sta. Fina,* S. Gimignano's famous girl saint, who died in 1253. Fina dei Ciardi was the daughter of poor people in the town, and by the austerity of her penitence and the fervour of her piety she excited much enthusiasm in her short life of fifteen years. After her death stupendous miracles of healing were worked by her intercession, and she was chosen by her fellow-townsmen as their advocate. In 1255 a hospital for the sick, the poor, and pilgrims was founded, from the offerings made at her tomb.

The chapel was begun in 1468 from the designs of *Giuliano da Majano* of Florence. It has many points of likeness with the Chapel of the Cardinal of Portugal at S. Miniato, built twelve years before. Over the principal arch are the arms of the commune.

The walls are covered with frescoes by *Domenico Ghirlandajo* of Florence, and *Sebastiano Mainardi* of S. Gimignano, his pupil.

(1) (*on the right*) Sta. Fina, lying on her plank bed, sees S. Gregory in a vision, who announces her approaching death. The furnishings of the bare room and the view from the window are rendered with meticulous care. The two attendant women have the shrewd simple faces which Ghirlandajo knew how to paint. There is no hint of the voluntary squalor of the saint's deathbed, but the devotion of the nurse Beldia, who supported the saint's head until her own arm became diseased, is faithfully

recorded. Above we see the soul of Sta. Fina carried to heaven by angels.

On the left is the funeral, and the miracles at the bier. The nurse's arm was healed by laying the girl's dead hand upon it; a young priest was cured of blindness by touching the dead feet; the bells in the towers began to ring, although no man had touched them. On the L. we see an angel ringing the bell in the tall tower of the commune. These incidents are made part of a monumental composition. In the background is a great Renaissance hemicycle, as it might be the apse of a church; in the foreground the simple figure of the saint. But Ghirlandajo has not been able to represent a crowd deeply moved by the presence of a spiritual mystery. Many of the handsome boys are quite uninterested spectators, and the gestures of those who perceive the miracles are unconvincing.

Behind the altar is the **marble tomb** of Sta. Fina, made by *Benedetto da Majano* in 1468. Three of the reliefs represent the saint on her deathbed, her funeral obsequies, and the saint appearing to a dead person. Above is a relief of Madonna and Child, with flying angels on a blue background with gilt stars. The gracious figures and fluttering angels are carved in delicate relief, and the outlines are touched with gilding. To *Mainardi* are assigned the Four Evangelists on the vault, the six bishops above the cornice and the six prophets in the angles.

The Choir. Behind the altar, Madonna and saints, by *Benozzo Gozzoli*, dated 1466. On the R. are Mary Magdalen and John the Baptist; on the L., Martha and S. Augustine.

Opposite is the Coronation of the Virgin, by *Pietro Pollaiuolo*, dated 1483. The group of saints kneeling in adoration include three of the patrons of the city: S. Gimignano, S. Bartolo, and Sta. Fina. The other saints are Augustine, Jerome, and Nicholas of Tolentino. The forms are long and stiff; the features hard, as though struck out with a chisel. The powerfully expressive head

of S. Bartolo must have been inspired by sympathetic appreciation for this local saint. Bartolo was of a noble family, the Buonpedoni, Counts of Mucchio. In childhood he was named "the Angel of Peace," and in old age, "the Job of Tuscany." He devoted himself to the care of the lepers at Cellole, and died of the disease himself in 1299.

On the L. is a picture of Madonna and Child, with saints, by the San Gimignese artist, *Vincenzo Tamagni*, a follower of Raphael. The saints are: to the R., S. Augustine, the Archangel Michael and S. Nicholas of Tolentino, in black, kneeling; to the L., Sta. Monaca and Sta. Lucia.

In the **sacristy** there is a marble ciborium by *Benedetto da Majano*. Over the door is a picture by *Mainardi*, Madonna and Child in an aureole, with SS. Nicholas of Tolentino, Gimignano, and Mary Magdalen on the L.; and SS. John the Baptist, Fina, and another on the R.

A portrait bust of Onofrio di Pietro Vanni, by *Benedetto da Majano*, is noteworthy. Onofrio, rector of the Hospital of Sta. Fina, was known as "the father of the poor"; he died in 1488.

Out of the north aisle opens the **Oratory of S. Giovanni**, with the inscription over the door, "Per mi si quis intraverit salvabitur." At the end is the Annunciation, by *Dom Ghirlandajo*, a spacious, simple, and pleasant picture.

The old font, with the inscription and date 1379, was made by the Sieneese, *Giovanni Cecchi*, at the expense of the Arte della Lana. The reliefs represent the Baptism, an Agnus Dei, and angels.

La Fortezza, or La Rocca. The ruins of the great fortress built by the Florentines after 1353, when San Gimignano had made submission to them, are reached by a steep lane to the R. of the Collegiata.

Ascend the lane until an iron-covered door is reached. Knock for admittance. Within the walls of the Florentine castle there is now a garden with olive, fig and cherry trees. In the centre is an old well, and at one corner a

stairway leads to a platform. From here we have an extensive view of the Val d'Elsa. The river Elsa flows through an undulating country surrounded by ranges of well-defined hills. To the north lie the hills beyond Pisa, and even in early summer snow may be seen on the highest ridges. To the east lie the Chianti hills; to the south the ranges that separate us from Siena.

From the Rocca we see the eight towers now standing. These towers were mostly built in the thirteenth century, in the time of political freedom and of the greatest prosperity of the citizens. They were towers for defence. When all were standing the town must have been a series of narrow passages between fortress-like blocks of building. The height of the towers was limited by law. None must be higher than that of the podestà.

On the way down from the Rocca is the **Piazza Pecori**, with a small but most picturesque building with heavy stone arches over the doors and two-light marble-shafted windows.

The Library (Biblioteca Comunale) is at No. 20 Via S. Matteo. The foundation of the library was a collection of books made by Abbot Onoforio, offered to the commune in 1441. Large additions were made by members of the Lupi and Nerucci families.

On the ground floor are geological and natural history collections.

On the upper floor is a small museum of Dante memorials.

The librarian will take visitors to the **Palazzo Pratesi**, No. 14 Via S. Giovanni, formerly a convent of Benedictine monks, where there is a fine spacious fresco, by *Tamagni*, of Madonna and Child, with SS. Catherine and Nicholas. In front kneel SS. Jerome and Benedict.

Passing down the Via S. Matteo from the corner of the Piazza Vittorio Emanuele we come to the remains of a large **Palace**, with twin grey towers, said to have been those of the Salvucci.

Pass under a heavy double arch, which was the boundary wall of the city in early times. Farther on we come to a

great palace of five storeys, with ornamental corbelling, and two-light windows embraced by a shallow round arch. This is the palace of the Pesciolini family. Its builders seem to have aimed at a combination of tower and palace in one.

The **Piazza Cavour** opens from the Piazza Vittorio Emanuele. Surrounded by old towers and houses, and with an old well of 1273 in the centre, this square is another picturesque centre of the ancient life.

The two dismantled towers on the R. are said to be those of the Ardinghelli. Opposite is a tall, grey tower tufted with weeds and wallflower, the Torre Civatti. At the corner is a picturesque massive archway across the street, and through it there is a delightful glimpse of the country beyond, one of the great charms of hill towns.

On the L. is a pretty palace in the pointed style, with graceful two-light windows and ornamental brickwork. It is followed by a square base of a shortened tower.

In the L. corner of the piazza is the great Torre Pratesi, originally the tower of the Pesciolini, one of the richest merchant families of La Terra.

S. Agostino. This church, belonging to the suppressed convent of Augustinian monks, was built in 1280. It is reached from the Via Cellole, and is close to the Porta Matteo.

The church contains famous frescoes of the life of S. Augustine by *Benozzo Gozzoli*.

Enter by the side door and turn to the L. On the wall is a Madonna and Child and a group of saints, with their names inscribed in their aureoles, painted by *Piero Francesco Fiorentino*. In the foreground is the kneeling donor in the Dominican habit. On the west wall is the **Tomb of S. Bartolo**, by *Benedetto da Majano*, dated 1494, a beautiful piece of workmanship in white and gold. In the tondo is Madonna and Child, with angels. In the predella are scenes from the life of the saint. He washes the feet of a leper; his death; he exorcises a devil. Great devotion was felt for this saint, "the Job of Tuscany," and many

persons were cured of disease at his tomb. Note the quiet and gentle expression of Madonna characteristic of this period; also the swinging grace of the angels, and the delicate Renaissance detail of the pilasters.

In the first bay of the **left aisle** is a Crucifixion by *Tamagni*, which has something of Umbrian spaciousness in the river landscape and the vision of the city beyond. At the foot of the cross are Mary Magdalen, John, and Sta. Chiara of Montefalco.

Near this is an interesting mediæval plague picture by *Benozzo Gozzoli*. S. Sebastian protects the people of S. Gimignano against the plague in 1464. Above, God surrounded by angels, named "Potestates," prepares to send down on the people the arrows of the plague. Christ and the Virgin kneel in intercession, and angels described as the hierarchy of "Virtutes" break the darts. Over the next altar is a repainted fresco by *Lippo Memmi*.

To the L. of the choir steps is a fresco by *Mainardi*, representing San Gimignano, the bishop, blessing three illustrious citizens: Lupi, the poet (1380-1468), Domenico Mainardi, the canonist, Nello Nelli dei Cetti, the juris-consult.

Below is the tomb of Domenico Strambi, a doctor of Paris.

In the **Chapel** to the L. of the choir is the Nativity of the Virgin, by *Tamagni*, a good example of this master's work. The donor, a woman kneeling in the doorway, receives the Virgin's blessing. The great festival observed in S. Gimignano was the Nativity of the Virgin, but there are no unusual number of pictures of this subject in the town.

In the **Choir** are seventeen scenes illustrating the life of S. Augustine, by *Benozzo Gozzoli*. The first thirteen scenes are based upon the "Confessions."

Begin with the lowest panel on the L., nearest to the entrance.

(1) S. Augustine is taken to school by his parents, his mother a Christian, and his father a Pagan. "I was put to school to get learning in which I, poor wretch, knew

not what use there was; yet if idle in learning I was beaten."

(2) He goes to the University of Carthage, where "I became chief in the rhetoric school, whereat I joyed greatly." The study of Cicero inflamed Augustine with the love of wisdom; and when he turned to the Scriptures they seemed unworthy to be compared with the stateliness of Tully.

(3) **Window Wall.** Monica, Augustine's mother, prayed for the conversion of her son. One day she was comforted by a shining youth, who assured her that her son "would be where she was."

(4) Augustine, having come to see the errors of the Manicheans, was eager to leave Carthage, and went to teach rhetoric in Rome. His voyage by sea.

(5) His arrival in Italy.

(6) **Right Wall.** Augustine in his classroom. According to his own account he was defrauded by his scholars in Rome, and applied for the post of rhetoric reader in Milan.

(7) He sets out on horseback for Milan. The scroll upheld by two angels tells that these frescoes were painted at the expense of Fra Domenico Strambi, whose tomb is in the nave.

(8) Augustine arrives in Milan. Meets Ambrose the Bishop. "To him, I, unknowing, was led that by him knowingly I might be led to God." He is received by the Emperor Theodosius.

(9) He listens to the preaching of S. Ambrose. Monica begs S. Ambrose to convert her son. A conference between Augustine and Ambrose.

(10) **Window Wall.** While great contention was going on in his soul, Augustine retired into the garden. Here he heard a voice from a neighbouring house say, "Take up and read." Taking this for a command from God, he took up the gospels, and found enlightenment in the Epistle to the Romans.

(11) Having determined to devote his life to God, he

gave up his profession, retired into the country, and received baptism from S. Ambrose.

(12) He sets out to visit the hermits of Monte Pisano. He explains the rule to his brothers. While walking on the seashore and meditating upon the Trinity, he saw a child pouring water out of a shell into a hole in the sand: When questioned, the child said that he was going to empty the sea into the hole; and in this answer Augustine saw a rebuke against the vain effort of human reason to comprehend a divine mystery.

(13) He sets out to return to Africa. His mother dies on the way, at Ostia.

(14) *Lunette*. St Augustine as Bishop of Hippo blesses the people.

(15) He confutes Fortunatus the Manichean.

(16) He sees S. Jerome in heaven.

(17) *Lunette*. He dies, and his soul is carried to heaven by angels.

Benozzo has the story-telling faculty, and he sets out the incidents plainly in a matter-of-fact fashion. The painting is hard, and without atmosphere. The artist appears to have had little insight into the character of the great man he tries to represent; he succeeds best with the trivial accessories, the children, the animals, the onlookers, and details of the furniture of the room.

In the vaulted roof are the Four Evangelists; on the pilasters, six saints; *left*, Bartolo, Gimignano, and the Baptist; *right*, Nicholas of Tolentino, Nicholas of Bari, and Elias.

On the entrance arch are Christ and his Twelve Apostles.

In the **Chapel** to the right of the choir are remains of frescoes by *Bartolo di Fredi* of Siena. Left wall, the Nativity and the Death of the Virgin. In spite of the damage which the frescoes have suffered, the colours are still delicate and beautiful. Passing down the **south aisle** we come to the Chapel of S. Nicholas, with a representation of Madonna and Child, SS. Nicholas and Rocco. Farther on is a ruined fresco of the Crucifixion, and close

to the entrance, beside the font, is a Pietà, with emblems of the Passion, of the fourteenth century.

Cappella di San Jacopo. This church is close to the Porta S. Jacopo. It is a fine little Romanesque building, in the style of the twelfth century. It belonged to the Order of the Knights of Jerusalem, which included many members of the noble families of S. Gimignano, and on the lintel is carved the cross of the order. There is a fine rose window in terra-cotta, and coloured plates are inserted as ornaments on the frieze.

The interior, a nave without aisles, has great pilasters against the walls, and is lighted by long, narrow windows. The capitals are carved in the Romanesque style. Notice the three-cornered interlaced ornament known as Solomon's Knot.

Over the altar is Madonna and Child, with SS. James and John. Below are damaged frescoes of the fourteenth century representing the Crucifixion and Deposition.

This church was ceded by the Knights of Jerusalem to the nuns of S. Girolamo in the seventeenth century, and they built a covered way to the church from the convent on the opposite side of the street.

Passing through the archway under the covered passage we reach the outside of the walls, and gain a magnificent view over the Val d'Elsa.

Turn sharply to the r. and descend the grassy slopes to the **Porta della Fonte** with a marble statue of S. Gimignano set up in thanksgiving for the defeat of the exiles, the fuorusciti, who, led by the Ardinghelli, tried to get possession of the town in 1342. This statue was held in great honour by the city, and a little church was built close by, from the offerings.

Santa Chiara. This church, of modern construction, in the Via Venti Settembre, has a picture over the high altar, by *Matteo Rosselli*, Christ in triumph, supported by Mary and John. Over the altar to the left, Madonna, and SS. Bartolo and Sebastian, attributed to *Tamagni*.

S. Bartolo. This church, in the Via S. Matteo, is a

Romanesque building of the twelfth century (1173), with a picturesque arcaded façade. Like S. Jacopo, this was one of the Knights Templar churches.

S. Pietro, in the Piazza S. Agostino. Over the altar, on the right, is a picture of the school of Lippo Memmi, Madonna and Child, who has one hand clasped in His mother's, with S. Paul and the Baptist. To the l. of the high altar is a cross, without the Crucified, but with Mary and John, painted in the Sienese manner.

There are two or three churches to be visited close to S. Gimignano, giving the visitor an opportunity of delightful walks along roads skirted by olive gardens and barley-fields, with wide views over the country.

The Church of Monte Oliveto. Leaving the Porta S. Giovanni, an easy walk of about twenty minutes brings us to Monte Oliveto, which stands upon a little incline. In the cloister to the l. of the entrance is a Crucifixion, with Mary, John, and S. Jerome kneeling at the foot of the cross. It is attributed to *Benozzo Gozzoli*, and is at least of his school.

In the interior, in the Chapel of S. Francesco, is a picture of Madonna and Child, with SS. Jerome and Bernard. In the gradino is the Birth of the Virgin, and the arms of the Mainardi family. It is the work of a follower of the Umbrian tradition.

In another side chapel are two fifteenth-century panels. In the sacristy is a fresco of the Assumption of the Virgin.

This convent was founded by the Salvucci family in 1340, under the title of S. Maria di Monte Oliveto.

Half-a-mile beyond Monte Oliveto is the Church of **Sta. Lucia**. Over the high altar is a damaged Crucifixion of the fifteenth century. In the nave, to the r., is a picture by Fra Paolina, Madonna and Child, with SS. Catherine of the Wheel, Magdalen, Jerome, Anthony and Gimignano.

The Pieve of Cellole. About two miles from the Porta S. Matteo is the old parish church of Cellole, which once had its chapter and four canons. The building is impressive because of its extremely simple structure. There

is a little carving in rude style. The interior is typical of Romanesque churches in the eleventh and twelfth centuries.

A house for lepers was founded close to the Pieve in 1202, and it was here that S. Bartolo, the friend of lepers, lived, and died in 1299.

The church stands on a projecting headland overlooking the Val d'Elsa, and is surrounded by a little grove of cypresses.

SIENA

[The Sienese claimed descent from Senius, the son of Remus, and adopted the she-wolf as their emblem. There are, however, no notable remains of Roman times, neither gates, walls, nor amphitheatres, such as exist in many Tuscan towns.

The city, as we see it, is the work of the Middle Ages. The streets, dwelling-houses and public buildings have undergone singularly little change; and the games and festivals held in the city still preserve something of their mediæval character.

Under the Lombards, Siena was ruled by a royal official; under the Karlings, by a count, whose authority gave place to that of the Bishop. The supremacy of the Bishop was greatest in the latter half of the eleventh century, when a considerable part of the city and district were under his jurisdiction, and the nobles were only permitted to have a share in the government. In the twelfth century the rule of the Bishop had become oppressive, and the nobles (the "Grandi") by allying themselves with the burgher merchants ("Popolani") succeeded in depriving the Bishop of all part in the ruling of the city.

The history of the commune of Siena is in large part a history of the struggle, first of the merchants to wrest the government from the nobles, and then of the smaller people, artisans and tradesmen, to master the merchants.

The necessity of safe trade routes to the south and to

the sea obliged Siena early in the thirteenth century to begin the work of curbing the power of the territorial lords who owned the mountainous country and the waste lands of the Maremma in Southern Tuscany.

As the feudal strongholds were conquered the barons were either allowed to remain as vassals or were forced to become citizens and build houses for themselves within the walls. In either case these nobles remained a cause of ceaseless disturbance to the commune. They could not be done without, for fighting knights were a necessity for the defence of the city; but, as we find one of the senators pointing out to the magistrates, there was little hope that men, "feudal by tradition, military by habit, and smarting under great injuries could ever become domesticated citizens."

The knights must be kept, but before the middle of the thirteenth century it was decided that they must form a class apart and be excluded from all share in the government.

Besides the struggle with the feudal counts, Siena came into contest with her commercial rival, Florence. Both desired mastery over the small cities and castles on the road to Rome, and this rivalry was the chief factor in fixing Sienese policy. Florence, by the end of the twelfth century, had become the champion of the rights of the Italian communes against Imperial claims. Siena could only seek for allies on the other side. As Florence was Guelph, Siena must be Ghibelline.

At first success lay with the Florentines, but at Montaperto in 1260 the forces of Siena and Arezzo, with the help of King Manfred's German troops, secured an important victory.

The supremacy of the Ghibelline party, however, was short-lived. After the successes of Charles of Anjou and the Guelph allies in 1266, the supporters of the Imperial party were reduced to Pisa and Siena alone. Loss of trade and of prestige exasperated the Sienese and led to a revolt against the rulers and a radical change in the govern-

ment. In 1289 the magistracy was limited to the middle class, only "good merchant people." Their number was at first fifteen; later on there was a further reduction to nine (the Nove). The rule of the Nine gradually became a close oligarchy, and lasted for more than seventy years. During this period peace was maintained with Florence, Southern Tuscany was brought under control after indomitable efforts, the woollen and silk trades flourished, the Sienese bankers become famous, the University was founded. It was during the rule of the Lords Nine that several of the finest public buildings were raised, and the most important work of Siéna's three greatest painters, Duccio, Simone Martini, and Ambrogio Lorenzetti, belongs to this period.

At the end of seventy years, however, in 1355, the high-handed rule of the priors aroused rebellion both among nobles and people. The coming of the Emperor Charles IV. into Italy gave the desired opportunity for revolt, the Lords Nine were driven out, their palaces sacked and burned. A new government was established, more democratic in character, the twelve priors being drawn from the "popolo minuto," for the most part tradesmen and notaries.

These rulers proved to be inefficient and corrupt, unable to guide the commune successfully through the difficulties of a war with Perugia, and the attacks of the mercenary military companies.

In 1368 a new combination was attempted. Fifteen magistrates were elected, known as the Reformers, representing all parties excepting nobles. For the succeeding fifty years the government was remarkable chiefly for its instability. During a time of famine the wool-carders managed to overthrow the ruling priors and set up their own representatives, who after a short period were turned out by the Reformers.

In 1404 a coalition government, formed of three representatives from each of the parties, the Nine, the Twelve and the Reformers, succeeded in maintaining a state of

comparative peace and prosperity for seventy-five years. A fresh disturbance was caused in 1480 by the coming of the Duke of Calabria, who sowed dissension among the priors with the object of securing the lordship of the city for himself.

As a consequence of the strong party spirit and the continual change among the rulers, the number of emigrants banished from the city was enormous. It was said that scarcely a town in Italy was without some Sienese. During the years of anarchy following the departure of the Duke of Calabria, these exiles (*fuorusciti*) laid aside their party rivalries and prepared a combined attack upon their native town. In 1487 they succeeded in making an entrance, almost without the shedding of blood, and set up a new régime which was practically a return to the oligarchical government of the wealthy burgher families. The strongest man of the returned exiles was a certain Pandolfo Petrucci, who became virtually supreme ruler of the State although he did not destroy the established government. His policy was that of alliance with Florence, and under his rule the city became more prosperous and free from internal factions and external wars.

On the death of Pandolfo, in 1512, his sons and nephews made an unsuccessful attempt to maintain his princely rule. In 1522 the citizens once more established their priors, and in the hope of greater security placed themselves under the protection of the Emperor Charles V.

Four years later the exiled Petrucci, supported by the Pope and the Florentines, made an attempt to take the city. The troops were at the Camollia Gate, when for a brief flash the patriotic spirit of the earlier centuries awoke and the people fell upon their enemies (women and priests joining) and forced them to retreat.

Charles V. endeavoured to get possession of Siena by means of intrigue, sending, in 1548, an accomplished Spaniard, Don Diego di Mendoza, who ruled the Republic as a despot. When it became known, however, that a citadel was about to be built on the Lizza, the citizens

rose in defence of their liberty. Assistance came from the Sienese in Rome. The Spanish garrison was driven out and the fortress razed in 1552. After this the protection of the French was obtained, but no such measures could be of any avail against the powerful combination of Duke Cosimo and the Emperor Charles, who were equally bent upon the complete subjugation of Siena. In 1554 Spanish and Florentine troops besieged the city. The Sienese made a heroic resistance, lasting for more than a year, and after the capitulation the city state became an integral part of the Duchy of Tuscany.]

The Palaces and Streets

[The city has preserved its mediæval character to a greater extent than most other Italian towns of the same importance. The hilly streets are lined with pointed buildings, which have remained practically unaltered except for the loss of their high towers.

In the Middle Ages almost every palace had its fighting tower, for the nobles or "Grandi," feudal counts, of the neighbourhood who had been conquered by the Republic and forced to become citizens within her walls, fortified their houses and had a clan following of retainers and soldiers. They were military in habit and feudal by tradition, and were constantly opposed to the citizens, who were traders and merchants and had never lost the tradition of Roman law. The Sienese Grandi had a reputation for martial strength and skill, and Villani says that at the battle of Campaldino they professed great scorn of the Florentine lords, who adorned themselves and combed their hair like women. The feudal lords were the cause of much disturbance in the city, but the commune of traders could not do without fighting knights.

The Tolomei, Salimbeni, Piccolomini, and Saracini were some of the most ancient families. The Tolomei traced descent from the Ptolomies of Egypt, the Piccolomini from Porsenna of Clusium. Among the great merchant families

who ruled the State were the Provenzani, Aldobrandini, Squarcialupi, and Ugurgheri.]

The palaces of Siena are unusually uniform in style. There are a few Renaissance buildings, but the majority are Italian adaptations of the pointed style, where horizontal lines, defining the foundations, the floor constructions, and the cornices carry the eye along the length of the building. There are no pinnacled gables, nor pointed niches, nor steep roofs giving an air of height, mystery and solemnity as in Northern Gothic. The palaces of Siena are for the most part built of warm-coloured brick. They have rows of two or three light windows divided by stone shafts, and the spandrils of the shallow arcade above the window are often filled with coats-of-arms and ensigns. Along the walls of the ground floor are fine wrought-iron lamps, torch links, and banner supports.

The principal palaces are included in the following walk:—Start from the Croce del Travaglio, the centre of the city, so called because of the chains which were put up across the street to prevent the passage of men-at-arms. Here all the principal roads meet, the road to Rome (Porta Romana), to Florence (Porta Camollia), and to the Maremma (Porta S. Marco).

On the L. is the **Loggia dei Mercanti**, built by the commune in 1428 for the convenience of the Guild of Merchants. It was reconstructed in the eighteenth century, and is now a club-house. Originally there was a Chapel of S. Paul attached.

The statues on the piers of SS. Peter and Paul are by *Vecchietta* (1460). Those of SS. Victor, Ansanus and Savinus, the patrons of Siena, are by *Federighi*. The carvings on the marble bench are by *Federighi* on the R., and by *Urbano da Cortona* on the L. They represent the Cardinal Virtues. Note the arms of the Merchants' Guild, a pair of scales and a ball, on the back of the bench.

Passing along the **Via di Città** there are several houses of characteristic Siennese type, such as Nos. 8, 11, 13 and 15. At the top of the incline, No. 21, is the fine

palace of the Saracini family, built in a curve following the line of the street. The lower part is of grey stone; the upper part and the tower of red brick. Over the door and above the windows are the Saracini arms, an eagle, and a Saracen's head. In the court is a statue of Julius III., whose mother was Cristofora Saracini.

A few steps farther on is the Palazzo Piccolomini, No. 20, now the Banca d'Italia. It is a stone building in the style of the Renaissance palaces of Florence. It was built by Caterina Piccolomini, sister of Pius II.

The next on the r., a brick pointed building, Palazzo Marsili, No. 21, is one of the oldest in Siena, but it was reconstructed in the fifteenth century.

At the end of the Via di Città, at the corner of the **Piazza di Postierla**, is the base of an old tower of the Forteguerra family, originally connected by a bridge with their palace on the opposite side.

In the piazza on the r. is the great Piccolomini palace, formerly the Chigi, whose arms are to be seen high in the façade. The building dates from the sixteenth century. In the **Via del Capitano**, No. 3, is a fine building of the thirteenth century, built by the Republic for the Captain of War. The coats-of-arms of the various captains are painted under the battlements. In the court there is an imposing staircase, with the lion of the people at the end of the balustrade. At the top of the stairs are fine wrought-iron gates, and on the wall of the court a little fresco of Madonna and Child.

At the end of the Capitano is part of the great hospital, S. Maria della Scala. Pass into the Piazza del Duomo, on the r. is the Palazzo Reale, built at the end of the sixteenth century for the Medici Grand Dukes of Tuscany, a huge, uninteresting structure, now the Prefettura.

On the other side of the piazza, beyond the Duomo, is the black and white façade of the Palazzo Arcivescovile, built in 1717.

Returning again to the Piazza Postierla, turn to the r., into the **Via Stalloreggi**. At the corner is a column with

the wolf and twins, raised in the fifteenth century as a standard bearer for this quarter of the city.

A picturesque stone house with pointed windows, No. 4, is one of the oldest in the city. At the corner of the Via Castel Vecchio is a house with a weathered fresco of the Deposition, by *Bazzi*.

Return to the Piazza Postierla and turn to the R., into the **Via S. Pietro**. Several of the houses in this street have the sacred monogram of S. Bernardino above the doors. No. 11 is the richly decorated Palazzo Buonsignori of the fourteenth century, restored in 1848.

Turn to the L., into the **Via del Casato**, which will lead us back into the Campo. This was the aristocratic quarter of the ancient city, and although the old houses have been much altered, there are many picturesque openings giving glimpses of the town below.

Nos. 17 and 21 are fifteenth-century palaces standing on the site of the old houses of the Ugurgheri family. No. 9, a large Renaissance palace built in 1715, is now the Palazzo del Guistizia. Near by are two fine houses of the fourteenth century, formerly belonging to the Chigi and Cerretani families.

Cross the Campo in front of the Palazzo Pubblico, which surpasses all the private houses in dignity and picturesque quality, and turn into the **Via Rinaldini**. On the R. is the great mass of the Piccolomini Palace (entrance in the Via Ricascoli), built by Pope Pius II. for his nephews, of the Todeschini family, in the fifteenth century. It is now called the Palazzo del Governo, and is occupied by the Archivio di Stato. The front part is of square blocks of stone, and has an elaborate Renaissance cornice. Notice the torch supports forming the Piccolomini arms.

Opposite is the small Loggia del Papa, built under Pius II. in 1462, with sculpture by Federighi (1420-1490). The style is severely classical. Light arches and columns bound together by rods take the place of the solid vaulting and piers of the Loggia dei Mercanti.

In the **Via Ricasoli** there are several fine brick houses with the remains of massive towers.

Turn to the R., into the **Via Calzoleria**, which leads up to the **Piazza Tolomei**.

In front is the striking **Palace of the Tolomei**, built in 1205, but restored at various periods. It is built of grey stone and has two-light windows with trefoil cusps. The space under the arcade is filled with ornamental designs.

The Tolomei family were the cause of many disturbances in the city, chiefly on account of the feud kept up for many generations with the house of Salimbeni.

The Tolomei were exiled several times as the ringleaders of unsuccessful revolts, and finally, in 1555, they were among those who exiled themselves rather than submit to Spanish dominion.

Continuing along the **Via Cavour** we may notice No. 14, a large pointed palace, next to the **Palazzo Spannocchi**, now the Post Office, built in 1472 by **Giuliano da Majano**, and restored in 1880.

The palaces of the Salimbeni, in the piazza of that name, have been practically rebuilt. This powerful family of bankers was one of the richest in Siena. The family identified its interests with the **Monte dei Dodici**, after the fall of the **Lords Nine**, and its chief members were exiled by the succeeding government of the Reformers.

The Palazzo Pubblico

[The palace was built during the rule of the "Nine," when office could only be held by burgher merchants, and all nobles were excluded from the supreme government. During the period of the rule of the "Nine" (1285-1355), Siena, according to one of her historians, "was ruled by her own citizens. The people were experienced in war and in business, full of valour and of prudence. They favoured parsimony and rough strength, and were content to live on little."]

In 1288 it was decided that the old **Palazzo del Bolgano**

in the Campo, the seat of the podestà, should be enlarged and made the permanent residence of the officials of the commune. The building was begun in 1297, and finished in 1309. Additional storeys were added to the side wings in 1338.

It is a fortress-palace with all the necessary provisions for defence, dungeons for prisoners, courtyards for the marshalling of soldiers ; yet by the use of colour, the rose-red brick, grey travertine and white marble, the general effect produced is that of a majestic and gracious dwelling. The round-headed three-light windows, with slender white shafts, are enclosed under a pointed arch above, the spaces between are filled with the Balzana, the city arms.

Some part of Siena's history is marked by the ensigns that decorate the central block. High above the others is the holy ensign of S. Bernardino, the monogram of Christ ; then comes the Medici arms ; and lower still, a list of the citizens who voted for the unification of Italy.

The high slender **Tower** is one of the most beautiful in Italy. The first stone was laid with great solemnities in 1325. It is said that besides the pieces of money placed at the four corners of the foundations there were stones carved with Hebrew, Greek, and Latin letters, to ensure the building against thunderbolts, lightning, and earthquakes. The architect of the tower is unknown, but it is said that many masters were connected with the building. The name of Agostino di Giovanni is mentioned as operaio in 1339. The work appears to have been finished in 1345.

The great bell was rung to summon the general council, and also to call the knights and foot soldiers to arms in times of disturbance. At such times it was the custom to put a lighted candle at the door of the Palazzo Pubblico, and before it was spent the soldiers were bound to assemble in the piazza, or, in the case of faction quarrels, the exiles were bound to be outside of the city gates.

The Chapel at the foot of the tower was vowed in gratitude to the Virgin for deliverance from the Black Death of 1348. The building was begun in 1352, and

finished in 1376. Only the lower part of this fourteenth-century building remains. The upper part was reconstructed a hundred years later (1460), when *Antonio Federighi* made a frieze of griffins and other ornaments in imitation of the design of griffins on the Temple of Faustina in Rome. The six statues under pointed niches are the work of Siennese sculptors of the fourteenth century. They are SS. James Major, Peter, John the Baptist, Matthew, Bartholomew, and Andrew. They have the pose and the fringed drapery characteristic of the Pisan school, from which these very inferior artists derived their tradition. The allegorical figures on the parapet, arithmetic and geometry, are in the style of the fourteenth century.

Other panels resemble those of the old baptismal font of the Duomo, now in the Opera.

On the wall of the chapel is a much-damaged fresco by *Bazzi* of the Assumption of the Virgin, painted for the great festival held every year in the piazza on the day of the Assumption in mid-August.

The first door to the R. of the chapel leads into an extremely picturesque court, with many coats - of - arms and crests of the podestàs on the walls.

The door of entrance to the palace (tickets, 50 centimes) has, above the door, the she-wolf and the twins, and the rampant lion, arms adopted to mark the triumph of the democratic party over the nobles.

On the ground floor are several rooms now used as municipal offices.

In the **Mayor's Parlour**, the "Sala di Sindaco," opposite to the door, is the Resurrection, by *Antonio Bazzi*.

In the next room, picturesquely and gaily decorated with coats - of - arms, is the Coronation of the Virgin, by *Sano di Pietro*; at the sides are SS. Bernardino and Catherine.

In the **Sala di Matrimonio** is a picture by *Bazzi* over the entrance door, Madonna and Child, with SS. Ansano and Galgano.

In the **Ufficio di Anagrafi** is a Virgin of Mercy spreading her mantle over her suppliants, by *Vecchietta*.

The entrance to the upper floor is by the outer door, to the R.

Mount the stairs.

The first room is the **Hall of the Great Council**, known as the Sala del Mappo-mondo, now used as a court-room.

The end wall is covered with *Simone Martini's* great fresco of the Majestas.

To take the pictures chronologically, however, we must begin with the Madonna and Child, by *Guido da Siena*, hung on the wall opposite. Madonna has a long nose, narrow eyes, small mouth and chin. Her expression is not austere but calm and benign, and the large dignified figure has none of the meagre harshness of Italo-Byzantine work. The date of the picture is probably 1281.

Rather more than thirty years later, *Simone Martini* painted the Majestas.* It illustrates both the specific qualities of Sienese art, gaiety of colour with decorative quality of line and devotional fervour. The fresco is much damaged; it requires some patient study before its intrinsic beauty can be perceived. Use an opera glass.

Madonna, enthroned under a great baldacchino, is surrounded by a court of apostles, archangels and saints. The Child, standing on His mother's knees, blesses the city Council in the Greek fashion, and holds a scroll with the charge, "Follow after Justice, ye who rule the earth." Two angels kneeling on the steps offer vases with roses and lilies, and behind them are the four patrons of the city, Ansanus, Savinus, Crescentius, and Victor, on their knees, praying that the Virgin shall show favour to her city. On the steps of the throne are rhyming verses in Italian, in which the Virgin says that the angels' flowers, the lilies and roses from the heavenly meadows, do not delight her more than good counsels; but that sometimes she hears those who despise her and lead her state into error, and when they give worst counsel they are most praised.

On the step below the patron saints is the reply of the Virgin to their prayers. She promises to satisfy them as they would wish, but warns oppressors and those who deceive her state that they shall have no benefit from such prayers.

The frame has twenty medallions, Christ in the centre at the top, with the Four Evangelists at the corners, the four Doctors of the Church along the bottom, and ten prophets. In the centre of the frame, at the foot, is a double-headed figure. The old face represents the Old Law, with a nimbus of the four Cardinal Virtues; the young face, the New Law, with a nimbus of the three Theological Virtues. A scroll of the Ten Commandments is held by the Old Law, and one with the Seven Sacraments by the New.

In the midst of all this splendid state Simone has set Mother and Child, an enchanting ideal of simplicity and loving humility.

Turning again to the *opposite wall*, Simone Martini also painted Messer Guido Ricci dei Fogliani, of Reggio, Captain of War. He fell into disgrace in 1333, and was dismissed by the Lords Nine on the accusation of having accepted bribes. The Republic, however, honoured him by having this statue on horseback painted. The date 1328 probably refers to Guido's successful enterprise against Montemassi in that year.

On the *wall opposite to the windows* are monochrome pictures illustrating later Sieneese history. Nearest to the entrance is the battle of Torrita, in the Val di Chiana, fought by the Sieneese, with the help of German mercenaries, against the "Company of the Hat," one of the marauding bands led by condottiere, which infested Italy in the fourteenth and fifteenth centuries. It was during the government of the Twelve, in 1363, and was the one occasion when the rulers showed themselves vigorous enough to fight the marauders, instead of bribing them to go away. In the extreme L. S. Paul sits in the city gate with drawn sword, for the battle was fought on S. Paul's day. The foot soldiers carrying banners are



Photograph: Alinari

DETAIL FROM THE ASCENSION

(IN THE ARENA CHAPEL AT PADUA. BY GIOTTO)

Compare with the "Maestas" by Simone Martini in the Palazzo Pubblico, Siena

preceded by the knights, who drive back the routed enemy.

The second fresco illustrates the battle of Poggio Imperiale, in 1479, when Siena took sides, with the King of Naples and the Pope, against the allied forces of Florence and Milan. The Sienese painter has turned this into a triumph for Siena. In the centre stand Duke Alfonso of Calabria and the Duke of Urbino. Beside them are the Sienese troops, under El Posso their leader, attacking the enemy's forces. On the heights, to the left, the town of Poggibonsi and the Castle of Poggio Imperiale are flying the Florentine banners. In the foreground is the river Elsa.

On the pilasters on this wall are portraits of four of Siena's saintly citizens, rightly placed in the Council Hall of the Public Palace, for all four used their influence for the good of the State, in trying to make peace between the rival factions of the city. Nearest to the Majestas is the Blessed Ambrogio Sansedoni, the son of a noble family, who became a Dominican, studied under Albert the Great in Paris, was a fellow-student of Thomas Aquinas, became "a preacher dear to God, drawing many away from the precipice of sin to the way of salvation." Twice he succeeded in getting an interdict removed from the city, and for this reason is generally represented as holding the city in his hand. He died in 1287, and the Lords Nine began their rule by dedicating a chapel above his tomb in S. Domenico. Later it was decreed that on the day of S. Ambrogio a solemn palio should be run in his honour. Next to him is the Blessed Bernardo Tolomei, born of another noble house about the time that S. Ambrogio died. He was a lecturer in the university, and was smitten with blindness while delivering a discourse in praise of philosophy. Having recovered his sight through the grace of the Virgin, he retired to Monte Oliveto, where he established a monastery. During a time of plague he gave his life in the service of the sick. The painting is by *Bazzi*.

The third figure, painted by *Vecchietta*, is that of

S. Catherine, the daughter of a dyer born in Siena in 1347. The fourth figure is S. Bernardino, a citizen of the Republic, but born in Massa in 1380, the year in which Catherine died; the painting is by *Sano di Pietro*. This saint had a special mission against vainglory. He persuaded people to take down coats-of-arms, as incitements to vanity and violence, and put up the ensign of Christ, which he is represented as holding. The widespread influence of his preaching may be judged by the number of these signs upon houses and churches throughout Tuscany.

On the end wall are two characteristic paintings by *Antonio Bazzi*. S. Ansano, standing in a richly ornamented niche, is a young and elegant youth pouring water upon a convert. S. Victor has the usual outfit of a Roman soldier; two child angels play with the military equipments. There is no complexity in Bazzi's presentment of these martyr saints; he represents them as handsomely vulgar young men. His painting is common stuff, but it is so radiantly common that it will always count for something.

Turn to the *left*, through the second archway, into the **Vestibule of the Chapel**. It is covered with frescoes painted by *Taddeo Bartolo* in 1414, of little artistic merit, but extremely interesting as evidence of the same spirit which inspired Dante's treatise on "Monarchy," and the "Banquet." The Roman Empire is regarded as a divinely ordered State, and its citizens as examples of the great civil virtues (De Mon. Bk. II. ; Conv. iv. 5).

Under the entrance arch is the Holy City of Rome, with four gods, Apollo, Pallas, Mars, and Jupiter, probably symbolising Art, Science, War, and Government.

On the jambs below. L. Aristotle, described as one who studied the reasons of things, and taught the arts by means of which Republics raise themselves to the stars. On the *right*, Julius Cæsar and Pompey, with the warning that by their concord these men helped the public good; by their ambition Roman liberty perished.

Pass into the vestibule. Above the entrance door is



Photograph : Anderson

FRESCO ATTRIBUTED TO SIMONE MARTINI

(LOWER CHURCH OF ASSISI)

(Compare with the "Maestas" in the Palazzo Pubblico, Siena)

Religion, a seated woman, with a scroll. "Whatever ye do in word or deed, do all in the name of our Lord Jesus Christ" (Col. iii. 17).

In the lunettes are the four great Virtues for the right ruling of states, with twenty examples (round about and below) of Roman citizens. On the *left*, Justice, with three standing figures below, of Cicero, Cato of Utica, Scipio Nasica; and in the medallions of the frame, Fabricius, Mutius Scævola, Appius Cecus, Dentatus. The next figure, Magnanimity, stretches a protecting hand to a suppliant, and strikes with a dagger an armed tyrant. Below her stand M. C. Dentatus, Furius Camillus, and Scipio Africanus. In the medallions are Paulus Æmilius, Scipio Minor, Regulus, Marcus Drusus.

On the opposite wall, lunette, *r.*, Prudence, with Fabius Maximus, Lucius Brutus, and Marcellus, surrounding Lelius, in the spandrils of the arch. Prudence is seated, holds a torch and points to the serpent in the corner, which is forming a circle by biting its own tail.

Fortitude (*L.*), with tower and spear, is surrounded by Torquato, Cato the Stoic, Publius Decius (in the spandrils), Brutus Junior.

On the wall opposite the entrance is the single example from Christian hagiology, a colossal S. Christopher, who stands for the virtues of the active life as opposed to the contemplative. It is noticeable that in all these figures the ideal of Virtue inculcated is distinctly practical and directly related to the ruling of the State.

The Chapel. A magnificent screen of wrought-iron separates the chapel from the vestibule. The picturesque vaulted room, receiving light only through the archways leading into the Great Hall, is painted in bright glowing colours lighted up with gold, the work of *Taddeo Bartolo*. The subject is the Death and Assumption of the Virgin, Queen of Siena.

Begin with the lunette on the *L.* nearest to the screen.

(1) The miraculous appearance of the Apostles to the Virgin at her approaching death.

In the next lunette beyond the dividing arch :

(2) Christ receives the soul of the Virgin at the moment of death.

(3) Below, the Virgin is carried to burial by the Apostles.

(4) Christ descends in an aureole and raises the body of His mother after it had lain in the tomb for forty days, the Apostles being again miraculously summoned.

In the lunettes, on the altar wall, is the Annunciation. In the spaces below are the prophets who foretold the Virgin's nativity, and death. On the *left*, Isaiah, with S. Peter below ; *right*, Jeremiah and S. Paul.

In the lunettes above the dividing arch are the Evangelists and Doctors of the Church ; in the spandrels, prophets. Taddeo Bartolo keeps to the traditional form of composition : there is a grave and reverent feeling about the pictures, and they are decorative in effect. Looked at closely, however, they do not heighten nor deepen our realisation of the subject. The faces are insignificant and the figures unimpressive.

On the altar is the Holy Family, with S. Leonard, by *Bazzi*. The Madonna's face is very beautiful, and the wild, romantic landscapes, with castles and ruined amphitheatre, gives some character to the group of figures. S. Leonard is the patron of slaves and prisoners ; and the Child appears to be receiving chains or fetters from him.

The **Choir Stalls** have beautiful intarsia panels illustrating the Creed, the work of *Domenico di Niccolo* about the year 1400. The Sienese intarsia workers were famous in the fourteenth and fifteenth centuries, and their work is to be found widely spread in Italy. The series begins nearest to the altar on the L. Notice the effective use of green colour in several of the panels. Below the intarsia are charming wood carvings resembling Gothic tracery. A fine lamp of inlaid wood, with figures in relief, hangs in the centre, and on the altar is a silver bust of S. Sigismund.

Return to the Great Hall, and pass by a door opposite into the **Hall of Peace** or the Hall of the Nine. The

walls are covered with frescoes,* by *Ambrogio Lorenzetti*, illustrating the burgher ideal of a wisely governed State. They were painted in 1337, under the rule of the "Nine," during a time of peace and prosperity.

(The pictures are considerably damaged, and an opera glass will be found necessary.) Begin with the wall opposite to the window. On the right is the colossal figure of an old man seated in the midst of his court. This is the Commune of Siena. (The letters on his crown are, C.S.C.C.V., Commune Senarum cum Civilibus virtutibus.) On his knee rests a picture of the Virgin sovereign of the State. He is dressed in the colours of the Balzana, black and white. At his feet is the she-wolf, with the twins. Seated on the bench are the six Civil Virtues, a court of the moral forces guiding public life. Beginning at the L., they are: Peace, with an olive branch, treading on a helmet; Fortitude, with shield and sword; Prudence pointing to the words, "Past, Present and Future"; Magnanimity, with a tiara and a money chest; Temperance looking at an hour-glass; Justice holding a crown and resting an upright sword upon a decapitated head. To the R., below the Virtues, are the material forces of government, the knights and soldiers. The fresco here is much damaged, but the groups of subjects and prisoners, some of whom, kneeling, offer their castles, can be deciphered. Up above the head of the Commune are the three Theological Virtues: Charity, with flaming brain and burning heart; Faith, with a cross; Hope, looking up at the face of Christ.

To the extreme L. of the picture, balancing the figure of the Commune, is a group of personified virtues. At the top is Wisdom (*sapientia*), holding the balance, which rests upon the head of Justice, seated below. Justice, keeping her eyes fixed upon Wisdom, adjusts the scales evenly with her thumbs. On the background are the words, "Diligite justitiam qui judicatis terram" (Follow after justice, ye that rule the earth). In each of the scales is an angel. The one to the left (in red), labelled *Distributiva*, crowns a kneeling man and cuts off the head of another.

The angel to the right, *Commutativa*, receives money from one man kneeling, and pushes away the sword of another, who appears to ask for vengeance.

Cords pass from the waists of these angels into the hands of *Concord* below, who twists them together and hands them to the citizens. The emblem of *Concord* is a carpenter's plane, and underneath is an inscription which says that triumphs, tributes, the pursuit of every useful and delightful enterprise, are the possession of that State whose rulers, with united minds, never turn their eyes from the splendours of the Virtues. The cord received from *Concord* passes through the hands of the group of citizens and is attached to the sceptre of the *Commune*.

In the border framing the fresco are a number of medallions with personifications of the seven liberal arts, and philosophy (along the foot); the seven heavens, with figures indicating the influence of the stars on the fortunes of men (along the top).

On the *wall to the left* is the personification of bad government and evil ruling. *Tyranny* is seated on a bench outside of the city walls, supported by a court of the *Vices*. *Tyranny* is a colossal man, richly robed, with tusks, horns, and squinting eyes. He holds a mallet. The *Vices* forming the court are, beginning on the L.: *Cruelty*, threatening a child with a serpent; *Fraud*, nursing a dragon covered with a lamb's skin; *Treachery*, a woman with bat's wings. *Right*. *Fury*, a composite creature with a boar's head, man's body, and four legs; *Division*, clothed in black and white, tearing himself; *War* with a shield and weapon preparing to strike. Above the great figure of *Tyranny* float a trinity of vices: *Avarice* with a chest, *Pride* with a sword and yoke, *Vainglory* richly dressed, with a mirror and palm branch.

Below the feet of *Tyranny* lies *S. Guistizia*, holy Justice, bound: beside her is a woman grasping the scales and looking up in appeal. Along the foot is an inscription, saying that where Justice lies bound none are in agreement for the common good, and tyranny must rule.

On the wall beyond traces remain of a city and country where acts of violence and cruelty take place. In the border are medallions of typical tyrants ; the only one now remaining is Nero.

On the *right wall, opposite*, is a picture of a State in peace and prosperity under good government. In the streets people are buying and selling, children dance, a bridal party goes on its way. Outside of the town men work in the fields ; huntsmen ride out from the gates. The trade overseas is indicated by the port of Talamone in the background. Above is a personification of Security.

Such pictures are in accordance with the spirit of the fourteenth century, when the first requirement demanded of art was that it should instruct. Here the purpose is to teach, not theology, but politics.

When such pictures fail it is not because of their didactic aim, but because they are poor pictures. In these frescoes some of the pictures at least give delight ; they are finely imagined and full of convincing sincerity. The Virtues enthroned beside the Commune of Siena are not mere signs holding their attributes. There is a certain regal magnificence in these stately figures with calm, well-featured faces. It has been suggested that some classical relief may have been the inspiration for the figure of Peace ; but this charming lady, with her vivacious expression and nonchalant pose, is romantic in spirit rather than classical. These Virtues have no air either of the church or the convent about them, and they are singularly free from the influence of asceticism. In this respect they are a contrast to the Virtues in the Spanish Chapel, and on Orcagna's shrine, in Florence. The Vices are not conceived with the same intensity of imagination. Apart from the artistic quality, it is not, however, the detail of Ambrogio's picture that gives us pleasure ; it is the impression of the whole as a sincere presentment of a lofty political ideal. We may contrast the spirit of these fourteenth-century pictures with the sixteenth-century paintings in the Ducal Palace of Venice, where the one object

is to exalt the greatness of the State, not in wisdom nor in virtue nor in peace, but in wealth and material splendour.

Return through the Great Hall to the **Sala di Passeggio**, where there are a few panel pictures.

Turn to the L. A panel of the Annunciation. The Virgin and Child, by *Cozzarelli*. Below this, S. Bernardino preaching and working a miracle, by *Vecchietta*. A group of saints, Lawrence, Magdalen, and Anthony.

Turn to the R., into the **Sala di Balià**, painted with frescoes in 1407 and 1408, by *Spinello Aretino*, and his son, Parri, or Gasparo. The pictures, in sixteen divisions, tell the story of the contest between Pope Alexander III. and the Emperor Frederick Barbarossa. For the Siense the interest in the struggle lay in the fact that the Pope was a citizen of Siena, and with characteristic vanity the history is told so as to glorify the Bandinelli family.

The pictures are based upon Chronicles, and some of the incidents are not supported by historical fact. After the coronation of Orlando Bandinelli as Pope in 1160, when he took the name of Alexander III., the legend explains that a quarrel was brought about by four schismatical bishops between the Emperor Barbarossa and the Pope, and the Imperial party supported an anti-Pope, Victor IV. Spoleto, which adhered to Alexander III., was besieged and destroyed. Alexander took refuge in France. He gave his adherence to the Lombard League, and had the support of Spain, France and England. (His financial mainstay was Henry II. of England, whose struggles shortly afterwards against ecclesiastical pretensions, and his final humiliation at the shrine of Thomas à Becket, suggest a parallel with the Emperor's humiliation as represented here by Spinello.) After various turns of fortune Alexander escaped to Venice in the disguise of a priest, where he was recognised and received with all honours by the Doge Ziani. The Venetians were victorious over the Imperial forces in a naval battle off Istria, and Prince Otto was taken prisoner. Peace was finally made between the

Venetians and the Emperor, Prince Otto acting as mediator. Barbarossa, according to the Venetian chroniclers, made full submission to Alexander III. as legitimate Pope, and the pride of his race moved Bandinelli to place his foot upon the neck of the kneeling Emperor, saying, "Super aspidem et basiliscum ponam pedes nostros." Whereupon Frederick returned with spirit, "Non tibi, sed Petro." After the truce the Emperor, Pope, and Doge set out for Rome, which they entered in triumph. (In the Doge's Palace in Venice we find the same historical episode illustrated in the same spirit of civic pride, there it is the Doge Ziani who plays the prominent part.)

The Sala di Balià is divided by an archway.

Begin with the upper series of pictures in the lunettes. Wall opposite to the window, R., the Coronation of Alexander III. by the Cardinals.

(2) Entrance wall. Quarrel between Alexander and Barbarossa.

(3) The siege of a city by the Imperial forces, perhaps Spoleto.

On the window wall. The Pope and Emperor receive a letter from a messenger.

On the arch dividing the room. The Coronation of the anti-Pope, Victor IV., in the presence of the Emperor.

Scene of the recognition of Alexander by a pilgrim, in the monastery at Venice.

Lower series. Wall opposite to the window. Alexander gives a sword to the Doge, who prepares to attack the Emperor.

Wall of entrance. The naval battle near Istria. In the L. corner is the capture of Prince Otto.

Pass under the arch which divides the room. **Upper series,** on the arch. Alexander III. holding council with his cardinals. The burning of a heretical bishop.

On the window wall. Prince Otto intercedes with the Pope.

End wall. Prince Otto is reconciled with the Pope. The next lunette is defaced.

Wall opposite to the window. The Emperor's submission to the Pope. On the end wall. The triumphal entry of Alexander III. into Rome, accompanied by the Emperor and Doge as his escorts.

Above, in the lunette, is the building of the town of Alexandria.

Spinello has the Giotteschi quality of lucid arrangement. He has an easy story-telling style, with a gay and agreeable fashion of colouring. He makes no attempt to express emotion. Even in the scene of the abasement of the Emperor there is only a crude indication of wonder on the part of the cardinals. Spinello was the last of the inheritors of the great fourteenth-century tradition, which owed its rise to Giotto; but in his hands the inheritance was not increased. The roof was painted by Martino di Bartolomeo of Siena in 1407, with personifications of the Virtues.

There are several interesting caskets in the room. One, of gilded wood, has dainty little paintings of saints, and the city arms, in the Sienese manner. The second, bound with iron, was used as a money chest for daily expenditure by the Treasury.

The door leads to the great stairway rising to the upper storey. At the foot of the stairs is a fresco of Madonna and Child, by *Neroccio*.

Across the passage from the Sala di Balià is the great **Sala del Vittorio Emmanuele**, carved with paintings commemorating events connected with the union of Italy. At the end of the room, under the ceiling, is a quotation from Dante's prophecy of the "Veltro" which shall come to cure the ills of Italy.

Return through the Balià, to the **Sala del Concistoro**, with ceilings painted by Beccafumi. The walls are covered with tapestry. Note the beautiful marble doorway with delicate carving in the style of the Early Renaissance.

The **Upper Loggia**, reached from the great stairway, commands a most interesting view of the city and the distant country to Monte Amiata. From the parapet we

look down into the square, now a busy market-place, but formerly the place of execution. Many times in the history of the commune, traitors and enemies of the "pacific state" were thrown from the windows into the square below.

Around the walls of the loggia are the carved panels and statues of the Fonte Gaja, the work of *Jacopo della Quercia*. The reliefs are damaged, in some cases almost entirely destroyed, yet it is possible to understand something of the magnificent breadth and freedom of the work. From these battered fragments we form a higher opinion of Jacopo's capacity as a sculptor than from anything else he has left us. There is a sense of power, a command of style such as we rarely find in Italian sculpture until the days of Michelangelo. The two figures which stand free are hardly in better preservation than the rest. Enough is left, however, to show that Jacopo was equally great in the concentration of his design and the gracious beauty of the figure.

The Piazza, commonly called the Campo, is one of the most striking public squares to be found in Italy, a country where in every city, large and small, the piazza forms an important feature. In mediæval times the campo was the open meeting-place of the citizens on all public occasions. Here they celebrated their victories, tortured their criminals, listened to the sermons of popular preachers, and played their games. In 1260, after the victory over Florence and her allies at Monteperto, seventy-five of the leading citizens of Montalcino, who had rebelled against Siena, were obliged to come into the piazza, barefooted, ungirdled and with their heads uncovered. First they saluted the glorious carroccio, the sacred ark of battle, which carried the banners of the commune into the field; then they prostrated themselves before the Public Parliament, and received pardon on condition that they buried the dead left on the battlefield.

In 1273, when the Blessed Ambrogio Sansedoni, by means

of intercession with the Pope, freed the city from interdict, representations were made in the piazza, first of the Frate interceding with the Pope, then of a cave full of devils attacked by an army of angels, and destroyed just as they were preparing to molest Siena. The fierce games, common in most Italian towns in the Middle Ages, were fought in the square. In 1317 it is recorded that a "giuoco di pugno," in which stones were thrown, became so fierce that both bishop and podestà tried to separate the combatants, and afterwards there were as many stones in front of the Palazzo Pubblico as would have built a house.

San Bernardino delivered sermons in the piazza in 1425, and set up bonfires for the burning of "vanities," urging the destruction of all party banners, ensigns, and coats-of-arms as so many incitements to faction fights. Public reconciliations of rival families took place in the square on several occasions. In 1494 there was an oath of peace taken by the burghers, "between one and two hours of the night, with torches lighted; and the oath taken was of the most horrible sort full of maledictions, imprecations, excommunications, and so many other woes that it was a terror to hear."

In times of civil war, or of disturbance within the city gates, the piazza was a vantage ground, and the commune placed chains across the street entrances, which could be bolted on to the walls and so prevent the ingress of the mounted knights.

The buildings surrounding the Campo have been greatly changed. Many of the palaces were built in the style of the Palazzo Pubblico, each with its own high tower. At present the only building of note is the Sansedoni Palace, built of brick, with three-light windows, and with the short stumps of two towers remaining.

The fountain in the Campo is a modern replica of the fifteenth-century work, the Fonte Gaja, made by Jacopo della Quercia. The remains of the original work are now placed in the loggia in the upper storey of the Palazzo Pubblico. The commission was given to Jacopo in 1409,

but the work was not finished until 1419, when the sculptor received payment of 2280 gold florins.

On the pedestals to the extreme *r.* and *l.* of the fountain are two women, each with a couple of children. They are supposed to represent Acca Laurentia and Rhea Silvia, both of whom were connected, according to current mythology, with the twins Romulus and Remus, the legendary founders of Rome. On the retaining wall which surrounds the fountain there are a number of reliefs, with Madonna and Child in the centre. Beginning at the *l.*, the first relief is the Creation of Adam; then follow Wisdom, Hope, Fortitude, Prudence, Madonna and Child, Justice, Charity, Temperance, Faith; to the extreme *r.*, the Expulsion from Paradise.

The Duomo. Exterior

[The Duomo may be reached from the centre of the city by climbing the Via di Città and turning to the *r.*, along the Via del Capitano; or, better still, by turning to the *r.* into the Via Pellegrini at the bottom of the Via di Città, and thus reaching the Piazza di S. Giovanni, and thence by the steps and the Via Monna Agnese. The first way brings us face to face with the western façade; by the second we reach the vast space which was to have formed the nave of the extended church. From either point of view the Piazza of the Duomo is markedly aloof from the life of the town; it is surrounded by buildings of an official kind; there is none of the busy turmoil that surrounds the Florentine church, nor is it the playground of the people, like the meadow at Pisa. Standing on the steps of the Duomo the visitor sees before him the Hospital of S. M. della Scala; to the *l.* is the Palazzo Reale, designed by Buontalenti and dating from the sixteenth century; to the *r.* is the palace of the Archbishop.

The Sienese Duomo as a whole belongs to the period when the Pointed style flourished in Italy; its early history connects it with the Cistercian monks, who were the pioneers of the style in Italy and who were already settled at

S. Galgano. The building of the façade (but not its entire decoration) was finished in 1377, some twenty-five years before the activities of Brunelleschi, Donatello, Jacopo della Quercia and Ghiberti set in motion that renaissance in sculpture and architecture which caused the revival of classical forms. Thus the Sienese church may be regarded as the most complete and interesting example of Pointed building in Tuscany.]

The foundation of the church dates from some uncertain time in the first half of the thirteenth century; the cupola was finished in 1264; at the eastern end of the church the choir was extended and finished in 1370; at its western end two bays were added to the nave in 1372-1377, the campanile above the level of the aisle is ascribed to the same period. Hence while the central parts of nave, choir and transepts belong to the middle of the thirteenth century, the eastern end of the church and the western façade are due to the latter part of the fourteenth. At Orvieto the façade of the Duomo was built before the west end of the Sienese Duomo, but the two façades have so much in common that a comparison is perhaps the most enlightening way to approach either.

Looking at the façade at Orvieto it is evident that the perpendicular element has been preserved so as to give definite character; at Siena the horizontal and perpendicular lines of the façade are almost equal in importance, hence the surface is divided into a series of triangles and squares having little organic relation.

The proportion between the width and height of the two façades is not strikingly different; the effect at Siena is, however, less satisfying, mainly on account of the heavy design of the side buttresses or towers. A similar want of distinction occurs in the three doorways of the western façade at Siena; they are so nearly similar that the eye is not arrested; they fail to add special character and individuality as at Orvieto, where a difference of proportion and form between the arches and gables of the side³ and central entrances is a decisive element in the entire design.



Photograph: Brogi

FACADE OF THE DUOMO, ORVIETO
Compare with the facade of the Duomo, Siena

Both the buildings are interesting examples of the use of colour in architectural design. At Orvieto the effect is due to mosaic; at Siena to the use of rich and variously coloured marbles. At Siena the detail of cusped and crocketed arcading, of pinnacles, of twisted columns, of niches and gables is more oppressive than at Orvieto, where there is the relief of broad flat surface.

If the Sienese were led by religious exaltation, devotion to the Virgin, and civic pride, to a lavish use of rich material, and to unrestrained indulgence in decorative detail, their Duomo is none the less interesting as an example of the standard of value by which the Republicans of a Tuscan city in the thirteenth and fourteenth centuries desired to measure the glory of their State.

The Façade. On the marble pavement in front of the western doors there is an inlaid group, the Pharisee and the Publican; to L., a vase is marked "fel" (gall); to the R., another, "lac" (milk). The pillars of the central door are carved in the style of those on the western façade at Pisa; the design, however, is bolder and coarser in execution.

On the lintel, over the central door, the following scenes are carved:—

- (1) The rejection of Joachim's offering.
- (2) The angel gives the message to Annà.
- (3) Birth of the Virgin.
- (4) Presentation in the Temple.

In the tympanum is the monogram of S. Bernardino. On the string course level with the pinnacles of the gables are the symbols of the Evangelists. Within the gables, over the doors, are busts of the Dominican, Ambrogio Sansedoni (thirteenth century); the Beato Giovanni Colombini (fourteenth century); and the Beato Andrea Gallerani (thirteenth century), each of local celebrity.

There are many sculptured figures, mainly on the northern tower. They are sculptured in the round; they are on a large scale; they have the atmosphere of a fine tradition. The work is in marked contrast to the

sculpture on the piers at Orvieto, where the scale is small and in relief. The determining influence of Siena has been assigned to *Giovanni Pisano*, who was connected with the building of the Duomo between 1284 and 1298. He is also supposed to have designed the façade, but it must be remembered that, whatever his connection with it may have been, the building of the western end of the church was not carried out till fifty years after his death.

Passing round to the southern flank of the church, over the entrance door at the foot of the bell tower, there is a relief of Madonna and Child by a fellow-sculptor or pupil of *Donatello*. It represents a woman of middle age, grave in demeanour, with strong features and defined character. From this door we see the walls of the unfinished nave. In 1339 a plan for the enlargement of the Duomo, made by Lando di Pietro, was agreed upon, and the work was begun in 1340. It was intended to build a new nave, leaving the existing nave and choir to form the transept of the new church. Work was carried on between the years 1340 and 1356, when the effects of the plague and the discouragement due to faults in the building brought the scheme to an end. Some idea of its intended richness may be gained from the doorway leading from the Via Monna Agnese into what was to have been the nave. Its jambs, the crocketed gable, the pinnacles, and all other detail are in the most florid manner of the pointed Italian style. In the tympanum Christ holds an open book, with angels in adoration at each side. Above, in the gable, is a figure of the Lamb.

The Interior.* The statement is generally made that the interior was finished in 1267—that is, about ten years before the present Church of S. Maria Novella in Florence was begun. This date of 1267 refers only to the central parts of the church, including the dome. The choir to the east and the nave to the west were lengthened in 1370–1380; the design of the older part of the building was not strictly adhered to, but the difference is not sufficient to mar the general effect.



Photograph: J. W. Cruickshank

WINDOW FROM THE DUOMO, PISA

Compare with windows in the pointed style in the Duomo and the Palaces at Siena

Between the years 1257 and 1289 one of the Cistercian monks of S. Galgano generally acted as *operaio del Duomo*; it has been supposed that the church owes its form to their influence. Except, however, in the square form of the east end, it is difficult to trace any close resemblance between the interior at Siena and the usual type of Cistercian churches.

The Sienese interior does not follow any of the accepted types usual in Tuscany. There is no attempt to use the pointed style as it was understood north of the Alps, nor as we see it adapted by the Cistercians at S. Galgano, or by the architects of S. Maria Novella at Florence; nor is there any attempt to conform to a classical ideal, as in the colonnade of the nave at Pisa. The general effect of the round arches and the manner of the capitals recall memories of traditional Romanesque forms; the grouping of pillars and the intersection of vaultings suggest the complexity of a French interior. The cornices of the nave, Marina's sculptures and many of the monuments add something of the lightness and grace of the fifteenth century, while parts of the detail of the high altar and the pictures at the eastern end of the church belong to the grandiose style which followed. It is a remarkable tribute to the quality of the Italian mind that all these various tendencies should seem to find their natural place and should have been wrought into such a beautiful whole. Most visitors are probably filled with dismay at the first sight of the striped masonry; it shows how fine is the art, that such a startling use of colour very soon appears to fall in harmoniously with the general plan. The charm of the interior is probably due to the tendency to reproduce the idiosyncrasy of the designers of the age, rather than to use the correct or accepted forms of this or that school. The building expresses individuality rather than professional skill; it is something proper to the place and circumstance. The great Tuscan churches of the thirteenth and fourteenth centuries illustrate the personal and unacademic quality of the Italian genius of the period. The

Duomo of Pisa, the façade of S. Martino at Lucca, the Duomo of Arezzo and this church of Siena each has its own distinctive character, its own peculiar quality.

The nave, aisles, transepts and choir are vaulted throughout; this prevents any fruitful comparison of the interiors at Siena and Orvieto, as the nave of the latter has a wooden roof. The floor is decorated with designs in sgraffito or inlays in coloured marble. Everywhere the material is of fine quality.

The round arches of the nave arcade spring from square piers with engaged circular columns. There is no triforium, and the nave arcade rises to the height usually occupied by arcade and triforium, thus giving a general sense of spaciousness. Above the arches of the nave there is a cornice supported by corbels; between these are busts of the popes, attributed to the beginning of the fifteenth century. Above the cornice is a clerestory with pointed windows of three lights.

Standing within the Duomo of Siena we realise the collective effort that such a building implies. We can understand the tenacity of purpose, the intellectual vigour, the imaginative energy that led generation after generation to deny themselves, that so great a thing might be accomplished.

Begin the detailed examination of the interior at the central door at the west end of the church. This door is flanked by richly carved columns of Renaissance character made in 1483. On the bases are reliefs by *Urbano da Cortona*. On the base to the L., Meeting of Joachim and Anna, Madonna bidding farewell to the Apostles, Assumption of Madonna. On the base to the R., Coronation of Madonna, her Birth and Death. On the lintel, scenes from the life of S. Ansano.

The stained-glass window above represents the Last Supper, from designs by *Pierino della Vaga* (1549), executed by Pastorino.

Opposite the central door are two holy water vases, by *Antonio Federighi*, a pupil of Jacopo della Quercia. To the

L., the design rests on cherubs standing on dragons, the vase being supported by eagles ; to the R., the vase rests on dragons and tortoises, with four ungraceful nude figures. Note the carving on the vases.

Right Aisle. At the western end is the seated statue of Paul V. (Borghese). On the floor of this aisle there are figures of five Sibyls—prophetesses who foretold the Incarnation and Redemption to the non-Jewish world. They were made by Sieneſe artists at the end of the fifteenth century.

Above the entrance door in this aisle there is an inscription relating to the vision of the Sieneſe Pietro Petinaio, a Franciscan tertiary.

On the wall beyond the door, the tomb of Tommaso Piccolomini, Bishop of Pienza, 1483, by *Neroccio Landini* (1437–1503). Beneath are six reliefs in the style of the Renaissance, by *Urbano da Cortona*. R., Joachim with his flocks, Meeting of Joachim and Anna, Annunciation to Anna ; L., Joachim's offering rejected, Annunciation to Mary, Death of Madonna.

On the pillars near by are flagſtaffs which are supposed to have formed part of the Florentine carroccio at the battle of Monteaperto.

Southern Transept. The Cappella del Voto, or Chapel of Madonna delle Grazie, was built by Alexander VII. (Fabio Chigi) in 1661. It was before Madonna delle Grazie that the leaders of the Sieneſe people, embracing each other, devoted the city to the Virgin Mary, in preparation for the battle of Monteaperto.

The chapel is richly decorated with gilding and precious material ; the marble columns supporting the cornice came from S. Paolo without the walls, of Rome. The statues of Mary Magdalen and S. Jerome are by *Bernini*. The work as a whole is an interesting example of the Barocco style.

In the southern transept are two seated statues of Sieneſe popes, Alexander III. (Orlando Bandinelli, the antagonist of Barbarossa) and Alexander VII. (Fabio

Chigi, of the family of Agostino Chigi, the banker of Leo X. and the friend of Raphael).

In the Chapel of the Sacrament in the angle between the transept and choir are bas-reliefs, S. Paul and the Four Evangelists.

The Choir. The high altar was designed by *Peruzzi*, and the work was executed about 1532. The large bronze tabernacle is by *Vecchietta*; the angels, two at each side, are by Francesco di Giorgio and Giovanni di San Stefano. The four angels on each side of the choir are by *Beccafumi*. The figure of the Risen Christ is by Fulvio Signorini. The reading desk was made by *Riccio* in the sixteenth century. The pictures on the wall at the eastern end of the choir include: Pope Gregory VII. blessing the city of Siena; the Fall of Manna; the Assumption of the Virgin; Queen Esther before Ahasuerus; S. Catherine of Siena, with saints. The stained glass in the eastern window represents the Death of the Virgin, her Assumption, and Coronation; at the corners, the Four Evangelists; at the sides of the Assumption the four Siense saints.

Chapel of S. Ansano, in the angle between the choir and the northern transept. Altar-piece, S. Ansano in the act of baptising the people of Siena, by *Vanni*. On the side walls, bas-reliefs by a scholar of Niccolò Pisano, removed from the Church of Ponte allo Spino; the Annunciation, Nativity, and Adoration of the Magi. The hand of this artist was still limited by Romanesque tradition. On the pavement is a bronze relief, by *Donatello*, on the tomb of Bishop Giovanni Pecci (d. 1426). The figure is that of a young man with mild and genial expression.

In the northern transept are statues of Siense popes, Pius II. (*Æneas Sylvius Piccolomini*) (1458-1464) and Pius III. (*Francesco Todeschini*) (1503).

On the western wall of the northern transept, high above the spectator, is the tomb of Cardinal Petroni (d. 1314), by *Tino da Camaino*. The sarcophagus rests on a heavy basement supported by corbels. In the centre, Christ rises from the tomb; to the spectator's L. is the

Noli me tangere ; to the R., the doubt of Thomas is satisfied. Above the sarcophagus the full-length figure is partially hidden by curtains held aside by angels. The monument is finished by an arcading under which stands Madonna and Child, attended by SS. Peter and Paul.

The Cardinal founded several monastic buildings in and about Siena, and was popular as a prudent and liberal prelate.

From the northern transept enter the **Chapel of S. John the Baptist**. Note the portal with delicate marble reliefs by *Marrina*. Within is a statue of S. John the Baptist, made by *Donatello* in 1457; the scroll suggests the preacher; the rude garment, the dweller in the wilderness; the spare limbs, the ascetic. The figure is of the same type as the Magdalen in the Florentine baptistery and the S. John in Venice. The statue of S. Ansano is by *Giovanni di Stefano*; that of S. Catherine of Alexandria by *Neroccio*.

The small font in the centre of the chapel is carved with reliefs attributed to *Jacopo della Quercia*, but probably later in date; Creation of Adam; Creation of Eve; the Temptation; the Fall; God communing with Adam and Eve; the Expulsion; Hercules slaying the Nemean Lion(?); Hercules slaying the Centaur.

On the walls of the chapel are frescoes. Five have been attributed to *Pinturicchio*—viz. two from the life of Arrigo Aringhieri, the donor, and three from the life of S. John the Baptist—his birth, life in the wilderness, and his preaching (the two latter have also been ascribed to Peruzzi). All bear the hall mark of the Umbrian school. There is no attempt at realism. A genial imagination has suffused the pictures with a glow of well-being, with a sunny atmosphere, and a mild sentiment.

On turning into the **northern aisle** the first section of wall is covered with an elaborate Renaissance decoration, having for its centre the doorway into the library. The work is ascribed to *Marrina*, the most competent of the sculptors after the time of della Quercia in this kind of design (compare his work in the Church of Fontegiusta and

S. Martino). In the tympana of the arches the Piccolomini arms are supported by putti. On the friezes are griffins and sea-horses; the pillars and jambs are decorated with delicate carving. Under the arch to the R. of the door, bas-relief of S. John composing his gospel. To the L. of the door is a small monument to Bandino Bandini; above is a small figure of the Risen Christ.

In the arch above, *Pinturicchio* has painted the Coronation of Cardinal Francesco Todeschini (nephew of Pius II.) as Pope Pius III.

On the wall of the next bay is the monument of the Cardinal Francesco (Pius III.), ascribed to *Andrea Fusina* in 1485. The general design shows the tendency to the grandiose and formal conceptions which became popular in the early part of the sixteenth century.

A semi-dome springing from heavy pilasters encloses an altar; above the semi-dome rises another ornate design with three niches; in the centre stands Madonna with the Child; to the spectator's L., S. Peter. Within the niches in the pilasters below are statues—Popes Pius and Gregory; the Apostle James and S. Francis. Without apparent justification, the statues of SS. Peter, James and the two popes have been ascribed to *Michelangelo*.

Over the altar, Madonna and Child on a gold background in the Siense manner; above, a marble relief, three angels making music.

Passing down the northern aisle the statue of Marcellus II. (1555) is placed against the western wall.

The Pulpit.* Niccolo Pisano was called to Siena to make a pulpit for the Duomo by the Cistercian operaio del Duomo, Fra Melano. The commission is dated 29th September 1266. Niccolo brought with him his pupils or assistants, Arnolfo and Lapo, and it is generally assumed that his son Giovanni was also engaged in the work.

In 1260 Niccolo had made the pulpit for the Pisan baptistery. The difference between that work and the Siense pulpit illustrates a change of outlook and habit. Romanesque sculptors in Italy had constantly kept the

standard of classical art before them, and the rude carving of the eleventh century gradually grew into the comparatively cultivated work of the twelfth, until early in the thirteenth century the sculpture of the Antelami at Parma reaches a high degree of excellence based on classical feeling. This classical tendency was carried to still finer realisation in the work of Niccolo Pisano at Lucca and Pisa. In the Sienese pulpit, on the other hand, the work is penetrated throughout by the romantic spirit.

In its general effect the Sienese pulpit is perhaps the most picturesque of all the Tuscan examples. Niccolo and his assistants were no pedants; they were not bound by the code of any style. They plant their pillars on the backs of lions, as did their Romanesque predecessors; they cusp their arches in the Pointed manner. Much of the detail is inspired by classical models, yet the whole is distinctly personal, untraditional and Italian. A comparison with the Pisan design will show a tendency to increasing complexity.

Begin with the panel of the *Nativity*. To the l. is a veiled figure standing apart from the panel, a fine example of restraint and gravity. Within the panel the story begins with the Visitation. To the r. of this Madonna raises herself on her arm to watch the women who wash the Child; in the Visitation she is middle-aged and of a formal type. Here, her features are regular, her expression is gentle, her hair is formally dressed like a Roman empress, but she has little of the classical majesty of the Pisan Madonna. The angels who sing the *Gloria in excelsis* above the crib in which the Child lies have exchanged a classical air for an emotional expression.

To the r. of the *Nativity* is a dull and heavy male figure bearing a book. Beneath, on the capital, is a figure of Hope.

The panel of the *Adoration of the Magi* is narrative in character; the whole circumstance of travel takes its course in the lower part of the panel, returning in the upper part so as to bring the kings before the Child. The horses, camels, dogs, attendants are all realistically

rendered ; the love of landscape is seen in the trees carved in the background.

To the R. of the panel at the corner is a fine figure of Madonna and Child. The style is broad and free ; there is the elasticity of youth ; the features are strong and extremely simple. Comparing this figure with the Madonna in the Adoration in the Pisan baptistery, there is the change from a formal type to the natural woman ; but so subtly has the change been wrought that there is no loss of monumental dignity and elevation. It is blended with the charm of the tender-hearted and loving mother. Beneath Madonna is a figure representing Fortitude.

The Presentation and Flight into Egypt. The summary treatment of the Presentation cannot compare with the magnificent scene at Pisa ; it is sacrificed to the representation of the Court of Herod in the upper part of the picture. The latter forms a fine group ; two of the figures in the second row stand out as peculiarly characteristic. On the spandrils of the arch, the Evangelists John and Matthew, with their symbols.

To the R. of the Presentation, at the corner, a group of angels blow trumpets ; and beneath, on the capital, a crowned and veiled figure of Faith.

Massacre of the Innocents.—This subject is not represented in the Pisan baptistery, but it occurs in the pulpits made at a later period by Giovanni Pisano for the Duomo at Pisa and for S. Andrea at Pistoia. Herod sits with his assessors in the upper left-hand corner ; the soldiers slay with more than official energy. Neither the ferocity nor the convulsive passion are treated convincingly. This scene of moral chaos has seldom if ever inspired an Italian artist to any supreme effort. On the spandrils of the arches below are the Evangelists, Luke and Mark, with their symbols. The figure at the corner to the R. is that of Christ standing on the asp and the basilisk ; above is the Dove and the Hand of God ; at the sides are busts ; and behind, the seven candlesticks. On the capital beneath is the figure of Charity.



Photograph: J. W. Cruickshank

FIGURE OF THE "CHURCH"

(BY THE PISAN SCHOOL, ON THE FOUNTAIN AT PERUGIA)

Compare with the Sculpture on the pulpits at Pisa and Siena

The Crucifixion. Following the Pisan sculpture, the Disciples are placed on one side of the cross, the Jews on the other. The skull of the first Adam lies at the foot of the cross. The sponge-bearer appears, and to the R. an angel dismisses the "synagogue"; to the L., another angel presents the "church." The figure on the cross approaches the type of the fourteenth century, contrasting with the more classical form at Pisa; the cruciform nimbus is jewelled.

The composition at the corner forms the reading desk; it is a union of the symbols of the Four Evangelists. The angel of Matthew has above it the ox and the bull, and over these the eagle supports the book. The crowned figure beneath bears a scroll.

The Judgment. The two last panels are filled with the ranks of the blessed and the damned; between them Christ is seated on high, His right hand raised towards the one, His left lowered towards the other. To the R. of the last panel the angels blow the trumpets of the Resurrection. The figure seated on the capital at the corner is probably Justice.

The centre pillar rests on the figures of the seven liberal arts—viz. Grammar, Dialectic, Rhetoric, Arithmetic, Geometry, Music, Astronomy; together with Philosophy.

The Virtues placed on the capitals at the corners of the pulpit are worthy of attention; massive rather than elegant, these figures are treated with unusual simplicity. The sculptor was not sensitive to beauty of the conventional kind, but his outlook was fresh and his hand was vigorous; these characteristics are also noticeable in the group of the arts.

The hall now known as the **library** opens out of the northern aisle; it was built in 1495 for the Cardinal Francesco Todeschini (Pius III.). *Pinturicchio* was employed to paint frescoes on the walls. Every inch of surface is covered with brilliant decoration; every artifice of Renaissance skill has been used to magnify the life of Pius II.,

and through it the family pride of the Piccolomini. It was common for popes at the end of the fifteenth and the beginning of the sixteenth centuries to celebrate themselves in works of art. Alexander VI. associated the memorial of his papacy with Christian tradition in the Borgia apartments; Julius II. and Leo X. had themselves painted as actors in events long since past in which their predecessors had magnified the Roman bishopric or controlled the fate of nations. It remained for the Piccolomini family to use the commonplace events in the life of one of its members, as if they supposed such incidents could add lustre to the papacy. Pinturicchio painted ten frescoes, in which the eye is wearied by harsh contrasts and garish colour, while the mind is fatigued by the conventional treatment of petty matters.

Works nearly contemporary with this wall decoration occur in the Sistine Chapel, in the Stanze at the Vatican, in the Sala del Cambio at Perugia, and in the Borgia apartments at the Vatican (painted mainly under the direction of Pinturicchio). Interesting points of contact and contrast will occur to the visitor.

Begin at the window.

(1) Æneas Sylvius Piccolomini sets out for the Council of Basel in the suite of Cardinal Capranica.

(2) Æneas appears before James II. of Scotland.

(3) Æneas receives the laurel crown from the Emperor Frederick III.

(4) Æneas appears before Pope Eugenius IV. on behalf of the Emperor.

(5) Æneas assists at the meeting of the Emperor Frederick III. with his bride, Eleanora of Portugal, at the Camollia Gate.

(6) Æneas receives the Cardinal's hat from Pope Calixtus III. in the Sistine Chapel.

(7) Æneas is acclaimed as Pope in the Church of S. John Lateran.

(8) Pius II. at the Council of Mantua.

(9) Pius II. canonises Catherine of Siena.



Photograph : Anderson

" ARITHMETIC "

(A FIGURE FROM THE HALL OF THE LIBERAL ARTS, VATICAN)

Compare with the frescoes by Pinturicchio in the Library of the Duomo,
Siena

(10) Pius II. at Ancona preparing for a crusade against the Turks.

Under the pictures there is a collection of fine choir books. Beginning near the window, under the first and second frescoes, in four examples, the miniatures are by *Liberale da Verona*; the next is by *Sano da Pietro*; then follow several examples by *Girolamo da Cremona*.

On the other side, the book nearest the window is illuminated by *Boccardino*; the two next are by *Pellegrino da Mariano*; and the sixth in order by *Cozzarelli*.

Over the entrance door there is a copy of the panel originally made by Jacopo della Quercia for the Fonte Gaja, representing the Expulsion.

In the centre of the room is a group of the Three Graces.

Between the windows, a bronze figure of Christ in Resurrection, by *Fulvio Signorini*.

In the **Sala Capitolare**, over the door, bust of Alexander VII. by *Bernini*. The pictures are: Madonna and Child, with SS. Sebastian and Rocco, by *Pacchiarotto*; S. Bernardino preaching in the Campo and in front of S. Francesco; S. Bernardino by *Vecchietta*. In the sacristy there are remains of fourteenth-century frescoes.

The Pavement. The scheme of the subjects of the designs, worked out in coloured marbles, or drawn in black outlines upon grey or white marble, in its wide scope and allegorical expression resembles some of the great fourteenth-century monuments, such as the Campanile in Florence, and the Fountain of Perugia. The scheme is said to have been drawn out by *Duccio*, but there is no record of any work done before 1369, about fifty years after his death.

The following suggestion of the general significance of the design is based upon other mediæval examples, similar in scope, but it is probable that more than one interpretation was intended:—

Outside of the door we are reminded of the necessity of humility and sincerity. Inside there is a gradual progression from the entrance up to the choir, presenting a

picture of mankind living at first only under the guidance of natural reason, pursuing virtue, and dimly foreseeing a day of fuller enlightenment. This is followed by the history of the coming of Christ foreshadowed in the life of His servants and prophets, culminating in the three typical sacrifices round the altar. At the back of the altar is a personification of Mercy, and, in front of the steps, the Fall of Adam and Eve shows how redemption was made necessary.

On the pavement **outside** of the doors are two large figures of the Pharisee and the Publican. On the threshold of the three doors (much worn) are the rites of ordination for a priest, a deacon, and a bishop.

The designs of **the nave** present the ideal of temporal felicity depending upon virtuous life and good government. As a rule, this part of the pavement is protected by boarding.

The first figure, nearest to the door, is Hermes Mercurius Trismegistus, the mythical inventor of the Sciences and the Arts, and a contemporary of Moses. Here he represents the search for understanding, by means of natural powers. Then follows an emblem of Siena, surrounded by symbols of neighbouring towns, her allies; succeeded (in the centre of the nave) by two allegorical designs, the Pursuit of Wisdom and Virtue, and the Contempt of Fortune.

On the floor of the **aisles** are the Ten Sibyls (almost always uncovered) foretelling the coming of the golden age and of a redeeming God, who should also be the Judge.

The floor of the **transepts**, the **crossing** and the **choir** are covered with scenes from the Old Testament regarded as typical of the story of the New. They are so chosen that the history of Christ's life on earth is represented under a veil in the acts and deeds of His servants in the Old Dispensation. Christ fasted in the wilderness, taught His disciples and raised the dead, in the person of His prophet Elijah (represented under the crossing). He was betrayed in Absalom and Samson (south transept.) He saved His

people in Judith (north transept). The Massacre of the Innocents was the martyrdom of His saints (north transept). He was transfigured in Moses, and He conquered the devil when David slew Goliath (in the choir). He led His people in Joshua (ambulatory of the choir). He was slain in Abel (L. of the altar); was offered for sacrifice in Isaac (under the altar). His sacrifice itself was figured in the offering of Melchizedek (R. of the altar). Within the apse is a figure of Mansuetudo or Mercy. In front, the Fall of Adam and Eve. At the four corners of the altar are the four Cardinal Virtues. The figure of the Emperor Sigismund enthroned, in the middle of the south transept, has apparently no connection with this symbolical scheme.

The work, extending over several centuries, was executed by many hands. Artists of repute were engaged to make designs. Among the names are those of *Pietro del Minella* (Absalom's story, 1391-1485); *Antonio Federighi* (the Ages of Man and the Relief of Bethulia); *Matteo di Giovanni* (Massacre of the Innocents, 1435-1482); *Pinturicchio* (1454-1513) (Allegories); *Beccafumi* (1486-1551). Stories of Elijah, of Moses. The Three Sacrifices. The Fall of Adam and Eve.

There is a complete plan of the pavement in the Opera del Duomo.

The Opera del Duomo

Opposite to the entrance in the southern transept of the Duomo. The custodian is generally in attendance from nine until midday.

On the **ground floor** is a large hall containing many fragments from the outside and inside of the Duomo.

Turn to the L.

In the first bay is an ancient sarcophagus.

(149 and 151) The Annunciation, by Urbano da Cortona.

(90) The statue of a prophet, one of six large figures from the façade.

Second bay. The front of a sarcophagus, with hippocampi. An angel, in painted gesso, by *Cozzarelli*.

Third bay. Busts from the façade. Also carved panels with the head of a prophet and of Medusa framed in foliage, by a scholar of Niccolò Pisano. (11) Statue of a bishop.

Fourth bay. Fragments of Madonna and Child under niches. (107) Panels carved by a pupil of Niccolò Pisano, with a veiled woman, probably the Old Law, surrounded by the four evangelical symbols.

The statue of a bull from the façade. Along the wall are similar statues and busts from the façade.

Against the end wall are some casts, and the original mosaic, by Federighi, of the Ages of Man, now replaced by a copy in the south transept pavement.

On the window wall, capitals and painted wooden statues.

In the second bay. A portrait bust in terra-cotta of S. Brandano, the prophet of Siena. Below is an inscription announcing that either Paradise or Hell is the future abode of every man; to do well is to inherit the one, to do evil is to inherit the other.

Along the wall are more busts and statuettes, some in the Pisan style.

In the end bay is the original mosaic for the Duomo pavement, representing Siena and her allies, symbolised as animals.

On the **first floor** are designs for the building of the Duomo, and also a complete plan of the pavement, which enables one to see the different styles of the various artists employed.

The second floor. Near the top of the stairs is a picture of the Ascension.

On the landing, a number of small scenes, by *Matteo di Giovanni*: the Martyrdom of S. John; S. Nicholas throwing a dowry into the house of three poor maidens; the Resurrection of Christ; scene from the life of S. Gregory; S. Jerome taking a thorn out of a lion's paw.

Over the entrance door, S. Paul enthroned, by *Beccafumi*. Enter the large hall. Turn to the R.

(57) Assumption of Madonna, by *Gregorio*.

(35) Madonna and Child in painted gesso.

Four panels, part of a series illustrating the Creed, by *Taddeo Bartolo*.

In the centre of the hall, the front of the great altar-piece * which was painted by *Duccio di Buoninsegna* for the Duomo in 1311, during the rule of the Lords Nine. It was carried with public rejoicings in procession to the Duomo; and on the steps prayer was offered to the Virgin imploring that she would deign to enter her house. The picture was removed in 1472 to make room for the bronze tabernacle; it has been sawn in two to separate the pictures on the back and front.

The front consists of one great panel representing Madonna enthroned, surrounded by a host of angels and saints, a manifestation of the "Love that governs earth and sea and has also commandments to the heavens." In the foreground kneel the patron saints of the city, Savinus, Ansanus, Crescentius and Victor, praying for the help of Madonna, doing homage to her as the protectress and suzerain of the commune. In the row behind, on the R., are SS. John the Baptist, Peter and Agnes; on the L., SS. John, Paul and Catherine.

The distribution of the figures is formal and symmetrical, Madonna being the centre towards which all are drawn. The women are not beautiful; the men have no virile force. In this communion of Saints intellectual pre-eminence and passion of ecstasy are alike wanting; there is no community of feeling nor joy in salvation. All such things would have been without point for the artist's purpose. He wishes to represent beings already beyond the shadow of earth, free from all trace of mundane existence. Each soul is intent on the eternal life of the saints. "The tumult of the flesh is hushed, hushed the images of earth and waters and air, hushed also the poles of heaven, yea, the very soul is hushed to herself, so that she may rise above the highest delight^v of the earthly senses."

Duccio desired to represent a state of the soul: he uses

rigidity, asceticism, severe convention as his method. From the day that the picture was carried to the Duomo until now, the opinion of most men has been that he did well.

The back of the altar was composed of scenes from the life of Christ, divided into twenty-six compartments, and there are besides eighteen panels which formed part of the great Ancona. They are not arranged in chronological order.

Beginning on the R. (28) The Apostles miraculously summoned to say farewell to the Virgin.

(23) The Burial of the Virgin. (27) Christ appears to His Disciples seated at table.

(25) Christ teaching His Disciples.

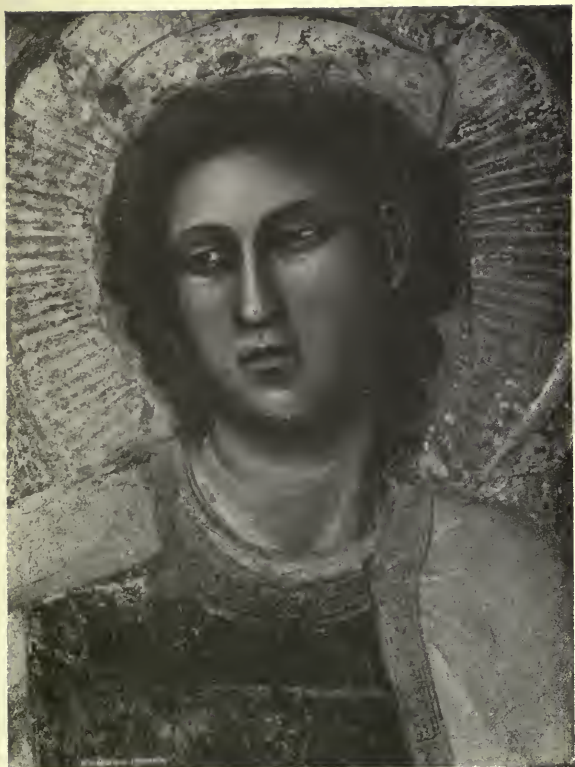
(24) Death of the Virgin. (26) Annunciation to the Virgin of her approaching death.

On the second line. (32) Thomas resolves his doubts. (22) Christ and the Apostles. (39) Christ receives the soul of His mother. (29) Descent of the Holy Spirit. (30) Peter walks on the sea. (33) The Virgin carried to burial by the Apostles.

On the upper line. The Presentation of Christ in the Temple. (34) Adoration of the Magi. Christ among the Doctors. The Massacre of the Innocents. The Flight into Egypt. The Supper at Cana.

Farther on are the twenty-six scenes of the Passion. Begin with the Entry into Jerusalem in the lowest left corner. Follow along the two lower rows, first the upper and then the lower panel in each division: the Washing of the Feet; the Last Supper; Judas receiving Payment; Jesus and the Eleven; the Betrayal; the Agony in the Garden; Christ before Ananias; Peter's Denial; the Buffeting; Christ before Caiaphas; Pilate appeals to the Jews; Christ before Pilate.

Upper rows, L. corner. Christ before Pilate; Christ before Herod; the Flagellation; the Crowning with Thorns; the Bearing of the Cross; Pilate washing his Hands; the Crucifixion; the Entombment; the De-



Photograph: Alinari

HEAD OF MADONNA

(BY GIOTTO. FROM THE ARENA CHAPEL, PADUA)

Compare with detail of the Altarpiece by Duccio in the Opera del Duomo,
Siena

position; the Maries at the Tomb; the Descent into Hades; the Journey to Emmaus; the Noli me Tangere.

In these small panels, as in the large picture of Madonna enthroned, the subjects are treated as mysteries. There is nothing to bring the thought down to the level of human everyday life; there are few incidental episodes. There is great delicacy of finish, and richness of ornament and originality; there must have been extraordinary brilliance of colouring.

Above these pictures are the crimson standards carried on the carroccio at the battle of Monteaperto.

Below the pictures is an elaborately sewn altar-front.

Passing the door of entrance to the next room, above another embroidered altar-front is (62) S. Francis appearing to S. Antony while preaching, by *Giovanni di Paolo*.

(63) Nativity of the Virgin, by *Pietro Lorenzetti*, dated 1324, much damaged, but interesting from the matter-of-fact detail introduced.

On the window wall there are three fine embroidered paliottos. Above these are eight panels, by *Pietro Lorenzetti*, illustrating the Finding of the True Cross. Begin to the L. (1) The Jews refuse to make known the place where the cross is hidden. (2) The Jews, threatened by fire, give up Judas, who knew the place of hiding. (3) Judas refusing, is put down into a pit. (4) After six days Judas repents and points out the place. (5) The testing of the True Cross on a sick person. (6) The Jews present the cross to the Empress Helena, who wears a veil over her head and holds her crown on her knee. (7) The Emperor Heraclius, about to carry the cross in triumph into the city, is miraculously prevented from entering. (8) He enters barefooted, in penitence, carrying the cross.

In the middle of these panels are four pictures, by *Ambrogio Lorenzetti*, of SS. Francis, Mary Magdalen, Elizabeth, and Benedict.

Close to the door of entrance is an old casket, and above it S. Jerome, by *Giovanni di Paolo*.

In the centre of the room is a case with censers, ostensors, mitres, golden roses, etc.

The room beyond contains vestments and hangings. One case has reliquaries; another has four fine croziers, an Italo-Byzantine crucifix and the papal ring of Pope Pius II.

Opposite to the western façade of the Duomo are the **Church and Hospital of S. Maria della Scala**. The entrance to the church is on the L.

Over the second altar, to the R., a thirteenth-century crucifix.

Over the high altar, S. John Baptist, in bronze, by *Vecchietta*; also two candle-bearing angels.

In the great hall of the hospital, which is often occupied by patients:—

On the R. wall. Frescoes by *Dom di Bartolo*: the Marrying of Maidens, the Giving of Alms, the Care of the Sick, etc.

On the L. wall. *Dom di Bartolo*: Granting of Privileges by Celestine III.; a nun takes the habit, by *Priamo di Pietro della Quercia*; Scala del Paradiso, by *Vecchietta*, etc.

The Church of **S. Maria Sotto l'Ospedale** is reached by the door at the S.W. corner of the Piazza del Duomo. There is a descent of about sixty steps.

In the chamber beyond the chapel there are remains of frescoes, attributed to the *Lorenzetti*.

The Sibyl shows the vision of Madonna and Child to the Emperor.

Probably the Emperor carrying the cross, after it was found at Jerusalem.

The Last Judgment, much destroyed. It is still possible to see that the figure of Christ must have been fine.

Opposite to the chapel is the **hall** belonging to one of the civic societies. In it there is a small collection of pictures. Saint, by *Pietro di Sano*.

S. Catherine brings the Pope to Rome, by *Benvenuto di Giovanni*.

Crucifix, with saints, by *Fungai*.

Madonna and Child, by *Mino da Torrita*.

Deposition, by *Ambrogio Lorenzetti*.

Two small panels, by *Matteo di Giovanni*.

Three small pictures, by *Lippo Memmi*: Madonna and Child; S. Peter; and S. Paul.

Madonna enthroned, a small picture by *Ambrogio Lorenzetti*.

Crucifixion, by *Spinello Aretino*.

Crucifixion, with Flagellation and Entombment, ascribed to *Duccio*.

From the Piazza del Duomo a flight of steps leads to the small Church of **S. Sebastiano** or **Chiesa degli Innocenti**. On a pillar to the R. of the choir, Madonna and Child, by *Matteo di Giovanni*. On a pillar to the L., a small picture by *Benvenuto di Giovanni*. In a side room, the standards and costumes of the different contrade, used in the Palio, are kept.

Chiesa di Monna Agnese. Half way up the steep way from the baptistery to the Duomo, there is a small church to the L.; it is generally closed, but the sacristan is easily available. Within is a statue of wood, painted and gilt, representing S. Nicholas of Bari. One hand is raised in blessing; in the other he holds the three balls. The pose is natural, although the drapery is heavy and ungracefully managed. The Bishop has a good characteristic face, carefully modelled. It is usually ascribed to Neroccio, but it has also been claimed for Jacopo della Quercia.

The Baptistery. Turn out of the Via di Città, pass along the Via Pellegrini into the Piazza di S. Giovanni.

The baptistery was begun in 1317. The flat and uninteresting façade is from a design ascribed to *Giacomo di Mino del Pellicciaio*. Above the façade is seen the eastern end of the Duomo. On the pavement in front of the doors

there are battered remains of mosaic representing Birth, Baptism, and Confirmation.

Interior. The building is vaulted, the altar being set under the semi-dome in the western wall. The font stands opposite the altar. The general effect of the building gains from the lighting, which depends practically on windows in the eastern wall or wall of entrance.

The roof is covered with frescoes ascribed to Vecchietta, and dated about the middle of the fifteenth century. The work has no great artistic value, but the iconography is interesting, and the general effect is striking.

The roof is divided into six vaults: three to the west (next to the altar); three to the east (next the windows).

Begin with the western vaults, to the L. of the altar.

First vault, the first four articles of the Creed, the Annunciation, Flagellation, etc.

Second vault (over the altar), the fifth, sixth, seventh and eighth articles of the Creed, Christ enthroned, Descent into Hades, the Last Judgment, etc.

Third vault, the ninth, tenth, eleventh and twelfth articles of the Creed, Christ and Madonna nimbed and crowned, the Resurrection, Baptism, Confession, etc.

Eastern vaults next the windows.

First vault to the L., SS. Peter, James the Great, Andrew, Bartholomew and eight prophets.

Second vault (over the entrance door), SS. Philip, James the Less, John Evangelist, Matthias and eight figures symbolical of virtues.

Third vault, SS. Matthew, Thomas, Simon, and Thaddeus, etc.

On the soffits of the arches are patriarchs, prophets, sibyls, martyrs, and saints.

On the semi-dome and the walls of the niche, in which the altar stands, are the Crucifixion, by *Michele Lambertini*; and to the R. and L., the Agony in the Garden and the Deposition. On the lower range, the Flagellation, and the Bearing of the Cross. Altar-piece, Baptism of Christ, with the Annunciation. On the face of the arch, Assump-

tion of Madonna, with immense choirs of angels. Over the side altars to the R. and L. of the high altar, Miracles of S. Anthony of Padua, attributed to *Benvenuto di Giovanni*.

The font * is one of the distinctive monuments of the Italian Renaissance. The commission was given to *Jacopo della Quercia*.

The font is hexagonal, and above it rises a tabernacle with a figure of Christ on the summit. The whole design is beautifully proportioned in its parts. The mosaic of the steps, the line of blue enamel on the font, the rich effect of the reliefs, the stain of rose-colour in the marble tabernacle form a perfect harmony. On each of the six sides of the font there is a relief, the whole forming a history of the Baptist. (1) *Jacopo della Quercia*, the appearance of the angel to Zacharias at the altar. (2) *Turino di Sano* and *Giovanni di Turino*, the Birth of S. John. (3) By the same artists, S. John in the Wilderness. (4) Relief facing the door, by *Ghiberti*, Baptism of Christ. (5) *Ghiberti*, S. John before Herod. (6) *Donatello*, Head of S. John presented to Herod.

(2) and (3) The Birth of S. John and his Preaching in the wilderness. The style is gracious; the atmosphere is conscious and artificial. Note, for instance, the figure of Christ as He approaches the group in the wilderness.

(6), by Donatello, illustrates his realistic and dramatic habit: terrified horror, passionate emotion, wonder, and indifference affect each of the personalities after their kind. In the fifth panel Ghiberti has carved a violent scene in which Herodias alone maintains a gracious calm. S. John in rapt exaltation delivers an impersonal denunciation rather than an individual condemnation; the struggling group about him is not convincing.

(4) The Baptism of Christ, by Ghiberti, is worked in his most popular style. He is a landscapist using bronze as his medium. The figures, pliant in substance, clad in fluent draperies, can perhaps be most fairly described as elegant. Discrimination in method, correctness in esti-

mating the average taste, the search after a kind of perfection which leaves nothing uncared for, placed Ghiberti at the head of one of the schools of Florentine sculptors.

The contrast to all this is found in (1) panel, by Jacopo della Quercia. His detail is summary; his forms are heavy, uncourtly, perhaps even rude, but there is a feeling for mass and a sense of power. He suggests energy both mental and physical, instead of the sterile grace of a *tableau vivant*. The figures react on us as representing real and active human beings; their weight and force is dynamic. It is no question of nicely modulated attitudes and calculated elegancies in careful balance.

At the corners of the font there are figures in the round. Beginning to the L. of (1) panel: Charity, by *Turino* or *Giovanni di Turino*; Justice, by the same; Temperance, by the same; Fortitude, by *Goro di Neroccio*; Faith, by *Donatello*; Hope, by *Donatello*.

The sculpture of the tabernacle is attributed to *Jacopo della Quercia*, assisted by *Minella*. The putti are by *Donatello*. The larger part of the work was done in the years 1427 and 1428.

In the south-western part of the city.

S. Maria del Carmine. From the end of the Via di Città follow the Via Stalloreggi and turn to the L., along the Via Baldassare Peruzzi, in which is situated the Church of S. Maria del Carmine. The electric cars start near the church.

The building is of brick, with cloisters by *Baldassare Peruzzi*. Enter by the side door.

To the R., over the first altar, the Ascension, by *Pacchiarelli* (1474-1540).

Above the second altar, a small Madonna in the Byzantine style.

On the opposite wall, near to the west end, a Nativity, by *Riccio* (a follower of Bazzi).

On the same wall, Assumption of Madonna, by *Pietro Lorenzetti*, with SS. Catherine of Alexandria, Thomas, and

Lucy. Choirs of angels rise with Madonna, whose figure is much destroyed.

Other pictures near to this are, S. Michael, by *Beccafumi*, and a fragment of fresco by *Pietro Lorenzetti*.

Chapel of the Sacrament. Nativity, by *Bazzi*; a figure of God the Father in the arch above, and work in stucco, by *Marrina*.

Returning to the church, on the wall to the r. of the altar, Madonna and Child, perhaps by *Guido da Siena*.

Opposite to the church is the **Palazzo Pollini**, a building designed by Baldassare Peruzzi.

S. Agostino. From the top of the Via di Città, pass down the Via S. Pietro until an open archway is reached; a few yards farther there is a small piazza in which stands the Church of S. Agostino. The view eastwards from the piazza is exceedingly fine.

Interior. Over the second altar to the r. is a Crucifixion, by *Perugino*, a large picture, rich in colour, full of luminous and spacious serenity. Above the solitary cross the pelican feeds her young, the sun and the moon are darkened, angels gather the drops of blood from the hands. At the foot of the cross SS. Jerome and Augustine kneel. SS. John the Baptist, John the Evangelist and Monica stand with Madonna. The picture is not of Perugino's best, yet it expresses not inaptly the devout emotion which regards the sacrifice as part of the Divine ordinance.

In the chapel which opens out to the r. of the nave is the Massacre of the Innocents, by *Matteo da Siena*. The painter, feverishly anxious to insist on the violence and cruelty of the scene, only reaches the expression of brutal grimace. The habit of the fifteenth century does not yield itself naturally to the treatment of such a tragedy. Herod is a stage villain, the assessors sitting on either side of the throne regard the scene with indifference, while children look down from the arches of the gallery with tepid curiosity. The altar-piece of this chapel is the

Adoration of the Magi, by *Bazzi*, a crowded composition in strong light and shade. The young king is a much-admired example of the artist's work.

In the choir, scenes from the life of the Blessed Agostino Novello, by *Lippo Memmi*. In a niche on the eastern wall of the choir is a statue of Madonna and Child, painted and gilt, and attributed, probably without foundation, to Jacopo della Quercia.

In the L. transept, wooden statue of S. Niccolo da Tolentino, by *Cozzarelli* (1443-1515), a scholar of Francesco di Giorgio. Over the third altar, on the L. wall, is the Baptism of Constantine, by *Francesco Vanni*.

Via Ricasoli, and southern end of the city.

Palazzo del Governo. One of the finest palaces in Siena, in the Via Ricasoli, and close to the Campo.

Enter the large hall and turn to the R., where there is a collection of **documents** interesting to students of Dante. A record of the speech that passed between Honorius III. and S. Francis (the confirmation of the order by Honorius is recorded in Purg. xi. 98). The donation by Cunizza to the counts of Mangona (Cunizza's mother was of the house of Mangona). Diploma of Frederick II. Codicil of Sapia, widow of Ghinibaldo Saracini (for the account of Sapia, see Purg. xiii. 100). Submission of the feud of Santaflora by the Aldobrandeschi (for Dante's account of the Aldobrandeschi, see Purg. xi. 49-72). Diploma of Manfred, Nov. 20, 1260, giving Montepulciano to Siena (for an account of King Manfred see Purg. iii. 103, 145). Bull of Pope Urban IV., 1261, approving the rule of the order of the Cavalieri di S. Maria known as the Frati Gaudenti (see Inf. xxiii. 82, 123). Autograph of Brunetto Latini (Inf. xv. 22, 103). Sentence against the Florentines, at the instance of the Sienese, signed by Pier della Vigne, 1232. Treaty between the Florentine Ghibelines and Siena in 1251.

In the centre cases. Contract of A.D. 736. Gift to the Abbey of S. Antimo, confirmed by Louis the Pious, 813.

Others of Louis III. (901), Berengarius (915), Otto I. (962), Frederick Barbarossa (1158). Bulls of John XV. (992), Silvester II. (1002), Alexander III. (1177), also signed by Frederick Barbarossa. Autograph of Pius II. Agreement with Niccolo Pisano for the making of the pulpit in the Duomo. The testament of Boccaccio and many other interesting documents, including deeds of Ugo, Marquis of Tuscany and the Countess Matilda. The commission for the Maestas, to Duccio; the commission to Jacopo della Quercia for the fountain in the Campo; the Bull of Canonisation for S. Catherine; the Bull of Canonisation for Bernardino; the letter of invitation by Cæsar Borgia to the meeting at Singaglia.

In another part of the enormous building the **bindings** of the Treasury registers are shown, many of them decorated by Sienese artists.

1344. Siena enthroned over the Lupa, *Ambrogio Lorenzetti*.

1357. The Circumcision.

1385. Citizens bound together by "Concord," assemble before the Genius of the Commune. The Green Count of Savoy stands to the L.

1433. Coronation of the Emperor Sigismund.

1436. S. Jerome taking the thorn from the foot of the lion.

1440. S. Peter enthroned, by *Giovanni Paolo*.

1449. Two cardinals crown Nicholas V.

1455. Pope Calixtus III.; Annunciation; S. Bernard, procession to pray for the downfall of the Turks.

1460. Coronation of Pius II., *Vecchietta*.

1467. Madonna protecting Siena; Earthquake, tents, etc., outside the walls, by *F. Giorgio*.

1468. Allegory of the economical effects of peace and war.

1471. Wisdom proceeding from God, *Sano di Pietro*.

1473. Marriage of Lucrezia di Agnolo Malavolti with Count Robert of San Severino.

1474. Allegory of good government.

1483. Presentation of the keys of Siena to Madonna della Grazie in the Duomo.

1484. The Presentation, and 1485, Sacrifice of Isaac, both by *Guidoccio Cozzarelli*.

1486. Madonna protectress of Siena, *Matteo di Giovanni*.

1526. Victory at the Camollia Gate.

Adjoining the Loggia del Papa is the Church of **S. Martino**.

Interior. To the R. of the entrance, Madonna protecting Siena at the battle of the Porta Camollia.

Second altar to the R. Circumcision, by Guido Reni. Note the angel who kneels in front.

Third altar to the R. The sculpture is attributed to scholars of Marrina. The picture by *Beccafumi* represents the Martyrdom of S. Bartholomew.

Second altar to the L. Crucifix, attributed to Jacopo della Quercia.

Third altar to the L. The sculpture over the altar is an example of the work of *Marrina* (1476-1534), the most capable of Sienese sculptors after the time of Jacopo della Quercia. The decorative frieze of griffins and the angels in the spandrels are characteristic. The contrast between this work of the master and the corresponding work of followers or pupils opposite is interesting. The picture is a Nativity, by *Beccafumi*.

In the choir there are statues carved in wood and gilt. To the L., SS. Paul and Bartholomew; to the R., SS. John Baptist and Anthony the Abbot. At the east end of the choir, Madonna and Child. The male figures are strong, burly, and heavily draped. Madonna is a well-developed youthful form. The design is simple. She smiles over the Child with easy grace.

In the east end of the choir a window with stained glass, by Pastorini. S. Martin divides his cloak with the beggar.

S. Spirito. Turn to the L., out of the Via Ricasoli, and

a short distance along the Via Pispini is the Church of S. Spirito.

On the west wall, above the entrance door, crucifix, by *Sano di Pietro*.

Turn to the R. Scene of the Nativity in terra-cotta, ascribed to *Ambrogio della Robbia*.

First altar to the R. Centre of the composition, Sta. Rosa of Viterbo; to the R. and L., SS. Michael and Niccolo da Tolentino; above, Madonna, with SS. Octavia and Lucy, presents the Dominican habit to S. Alfonso. This part of the picture is ascribed to *Bazzi*. The figures to the R. and L. of the altar-piece proper are SS. Anthony the Abbot and Sebastian. In the lunette above, S. James, mounted on his charger, is riding over his prostrate foes. This figure is attributed to *Bazzi*.

Third altar to the R., Coronation of the Virgin, by *Beccafumi*.

Pass into the choir and, by the entrance to the sacristy, into a small cloister. Crucifixion, by *Fra Paolina*. At the foot kneel SS. Mary Magdalen and Catherine of Siena. Madonna and S. John stand to the L. and R. In the background appear the towers of Jerusalem.

Return to the western entrance to the church.

First altar to the L., Assumption of Madonna, by *Matteo Balducci* (early sixteenth century).

Third altar to the L., Coronation of the Virgin, by *Pacchia* (1477-1533(?)).

Fourth altar to the L., on the side wall, Madonna and Child, ascribed to *Berna* (d. 1381).

In a chapel to the L. of the choir, kneeling figure of S. Mary Magdalen, by *Giacomo Cozzarelli* (1453-1515).

S. Maria dei Servi .

Turn to the R. out of the Via Ricasoli, along the Via S. Girolamo, and to the L. into the Via dei Servi and pass up to the Church of S. Maria dei Servi. The view from the top of the steps is one of the finest in Siena.

Turn to the R. Near the entrance there is a fragment of fresco with a circle of figures dancing and crowned with flowers.

First altar to the R., Madonna and Child, painted in 1261 by *Coppo Marcovaldo*; the picture is known as the Madonna del Bordone. Madonna has the long, curved nose, the heavy cheeks, the narrow eyes, and the small chin which came to be a type common in Sieneese art. There is something very sweet and simple in the picture, and it is certainly a favourable example of thirteenth-century art.

Fourth altar to the R., Massacre of the Innocents, by *Matteo da Siena*. Above is an Adoration of the Magi.

The sacristy is reached from the transept; to the R., over the door, is "La Vergine del Popolo," school of *Duccio*.

In the chapel to the R. of the choir, damaged fresco of the Massacre of the Innocents, which has been ascribed to one of the *Lorenzetti*. On the side wall, Nativity, by *Taddeo Bartolo* (1362-1422).

Over the high altar, Coronation of the Virgin, by *Fungai* (1460-1516), a large picture of most unpleasant aspect; it would be charitable to hope that its present appearance is due to the restorer and not to the artist.

The second chapel to the L. of the choir, damaged frescoes of the Feast of Herod and the Assumption of S. John the Evangelist.

In the L. transept, Madonna Misericordia, by *Johannis de Petris* (1436).

Returning to the western end of the nave, over the second altar, Madonna del Belvedere, by Giacomo Mino del Pellicciaio (1363). At the sides of this painting there are figures of SS. Mary Magdalen and Joseph which have been ascribed to Matteo di Siena.

S. Girolamo is to the R. of the Via Ricasoli, near to the Church of the Servi.

Over the third altar to the R., Madonna and Child. S. Jerome and a monk kneel in the foreground.



Photograph : Alinari

MADONNA AND CHILD

(BY MARGARITONE. IN THE GALLERY AREZZO)

Compare with the picture by Coppo Marcovaldo in the Church of S. Maria dei Servi, Siena

At the sides of the niche which contains the altar there is an Annunciation ; Gabriel to the L. ; Madonna to the R. In the sacristy, Coronation of the Virgin. S. Jerome and a monk kneel in front.

In the cloister there is an Assumption of Madonna. On the soffit of the enclosing arch *Fungai* has painted a multitude of saints.

In the western part of the city.

The Communal Library. In the Via delle Belle Arti.

This library contains some interesting manuscripts, printed books and drawings.

MS. Dante, sec. xiv. Canzoni di Dante, sec. xiv. Several Missals, sec. xv. Pontificale, sec. xv. History of Alexander the Great, sec. xv. Epistles of S. Paul, sec. xi.

Poliphilus, 1499. Cosmography, Claudii Ptolemaci, 1478. Monte Sancto di Dio, 1477. Dante of 1481, with eighteen engravings by Botticelli. Autograph, Pius II. Autograph letter of Charles V. to Paul III. Drawings by Baldassare Peruzzi, Giuliano da San Gallo, Francesco di Giorgio.

MS. Virgil, sec. xiii. History of the battle of Montepaperto, with illustrations of 1443.

Magnificent Evangelarium, written in Greek, sec. x., with silver-gilt binding and many small enamels.

On the shelves are many choir books.

The Gallery of Pictures

Pass along the Via Cavour until the little piazza in front of the Salimbene palace is reached ; opposite to this the Via Belle Arti descends rapidly. Nearly at the bottom of this street, on the left-hand side, is the entrance to the picture gallery.

[The pictures in the gallery at Siena are nearly all by Sienese painters, the chief exceptions being a few panels of early date by Florentine painters and pictures by Pin-

turicchio and Bazzi, who were employed at Siena in the sixteenth century. Otherwise the collection belongs to a phase of Tuscan painting resting on long-established tradition and existing for about two hundred years almost entirely free from foreign and external influence. Nothing is more remarkable in the history of Italian art than the power of the Sienese school to resist the intrusion of new forces. Take for instance the picture of S. Barbara, painted by Matteo di Giovanni in 1479, which now hangs in the Church of S. Domenico. It is a reproduction of the type used by Duccio more than a hundred and fifty years before, with this difference, that the later craftsman is less vigorous and able than the earlier artist.

The tradition on which this immobile work rested was that of the Greek art of Byzantium in the twelfth century. This art reaches a high perfection in such examples as the head of Christ made by Byzantine mosaicists at Cefalù in Sicily. It is austere and disciplined; it stands aloof from ordinary experience; natural objects, the human form, human passion, are little more than necessary but unwelcome incidents. The true aim is not the representation of terrestrial things; the desire is to reach the expression of transcendental vision. The mystical splendour which the Byzantines attained in the search after the unconditioned brought with it a penalty; for in reaching out "beyond being," "beyond knowledge," they lost the birthright of human nature. This penalty was paid in full by their successors and imitators of the Sienese school.

Fortunately some reflection of the mystical splendour of the Byzantines was the last tradition to die out in Siena, and by its preservation the Sienese won high renown in the history of the national civilisation. They maintained the tradition of pure colour, of elaborate technique, of a line delicate, graceful and expressive even when unstructural, and above all they had a sense of the mystery which lies behind the obvious and the concrete. The Annunciation, by Simone Martini, now in the gallery of the Uffizi, is an example of all these qualities.

The golden age of the school lasts from about the year 1280 up to about the year 1350. None of the great men of this period are found at their best in the Sienese gallery. Duccio's altar-piece is in the Opera del Duomo; Simone Martini must be enjoyed in the Palazzo Pubblico or at Assisi; the most famous work of Ambrogio Lorenzetti is in the Sala della Pace in the Palazzo Pubblico.

Duccio (1255(?)-1319) is the first great name in Sienese art; his panels, when compared with those of his predecessors, have freshness, sensibility, and a technique more careful and delicate. Sometimes he reaches an unusual magnificence in the imaginative use of colour. The work of Niccolò Pisano and his assistants, who made the pulpit in the Duomo when Duccio was a boy, had little or no influence over him. It is possible to see in some of his pictures traces of this or that fashion of ornament, but the essentially Byzantine quality is dominant throughout.

Simone Martini (1285(?)-1344), the second great Sienese painter, maintained many of the outward characteristics of Byzantine tradition, but he was more sensitive than Duccio to the influences of the time. He translates the mannered, unmoved, and sometimes even vapid types of Duccio's *Majestas* into forms inspired by poignant feeling. There is neither the asceticism of the older school nor the intellectual vigour of Florence. We recall rather the spirit of the simple and genial emotion of S. Francis as we see it in the *Fioretti*. Simone was no student of nature. He takes us into an ideal country, a land of unearthly radiance, where there is always spring, where the way is painted with the fresh flowers of May. He idealises the rich detail with which he surrounds his saintly figures, so that it is never overcharged. His gay patterns, his gracious draperies carry us with him into a courtly fairy-land; his ornament is the romance of decoration.

Ambrogio Lorenzetti, the third of the greater men of the early school, accepts Sienese tradition, but with added vitality and width of outlook. His style is masculine. He has a broad and assured manner of rendering the figure.

He is more in touch with ordinary life than his two predecessors. He cannot be called a student of nature, but his more striking work owes its charm to a subtle blending of naturalism with the contemplative habit. He was contemporary with Orcagna in Florence and Traini in Pisa. Each of these men had an unusual sense of serenity and elevation of feeling, but in each case the pictorial instinct was to some extent hampered by the cross currents that were transforming the national life.]

On entering the gallery pass the door to Room X. and turn to the R. into

Room I

(2) S. Francesco, by *Margaritone*, a thirteenth-century artist of Arezzo. The picture is mainly of interest from the devotional point of view.

(3) Christ, with the Virgin and S. John the Baptist; and (5) incidents from the lives of S. Francis and the Beato Andrea Gallerani, are examples of work often described as Byzantine. They are in reality the rude attempts of native Italian craftsmen, and they should be carefully distinguished from Byzantine art properly so called.

(1) Christ is seated on a rainbow within a mandorla. He is clothed in a blue robe, and gives the blessing in the Latin form; the figure is in relief. At the corners are the symbols of the Evangelists, also in relief. The eagle in particular is full of life, apparently about to fly. The small pictures at the sides are in bad condition, and they have not been satisfactorily deciphered. The inscription gives the date 1215. Note in this connection the erect and living form and the open eyes of the figure in the Crucifixion.

(14) S. John the Baptist enthroned. He is crowned but has no nimbus; he gives the blessing in the Greek manner.

The small pictures to the L. are: (a) Appearance of the angel to Zacharias; (b) Meeting of the Virgin and

S. Elizabeth ; (*c*) Nativity of John ; (*d*) S. Elizabeth presents John to Madonna, who carries the infant Christ, a most natural scene of maternal joy and pride ; (*e*) the angel carries John into the wilderness—note the magnificent presence of the angel ; (*f*) Christ appears to John. The pictures to the R. represent : (*g*) John recognising Christ ; (*h*) Christ is baptised ; (*k*) Herod's feast—note the grace of the tall and slim Salome ; (*l*) John is beheaded ; (*m*) S. John appears in limbo to give news of the Advent ; (*n*) Christ and Madonna receive S. John. This picture is an early example of the glowing colour to which Siense art owes so much.

On the wall opposite.

(55) Christ crucified, a picture in the style of the fourteenth century.

(8) Entry of Christ into Jerusalem.

To the R., the Transfiguration ; to the L., the Resurrection of Lazarus. The landscape is picturesque and effective. The figures are tall and dignified ; the design is based on some of the fine qualities of Byzantine practice.

(15) S. Peter enthroned, and holding the keys. The small pictures narrate the story of the Annunciation, the Nativity, the Calling of Peter, the Liberation of Peter, the Fall of Simon Magus, and the Martyrdom of Peter.

(16) Madonna and Child, attributed to *Guido da Siena*, painted probably later than 1260. The drapery is worked with gilt lines, and edged with a rich border. Madonna's face is strong in feature ; the eyes are less contracted than in Duccio's type, the eyebrows are well defined, the mouth and chin stronger and firmer than in the later Siense pictures. The expression on the whole is simple and beneficent. On the Child's face there is a natural smile. In spite of minor peculiarities, the Siense type is here already well defined. The picture is effective as an altar-piece, although there is no subtlety of thought nor of handling.

(587) Madonna and Child, attributed to *Guido da Siena*.

(20) A small but exceedingly beautiful panel, in which Franciscans kneel at the feet of Madonna and Child. The

background is diapered. Mary is clothed in a magnificent robe, brilliant in the depth and glow of rich blue. She sits with easy grace in a chair painted with the kind of detail common in the early work at Assisi. The picture is described as being in the manner of Duccio. It is one of the most notable in this room.

(592) Madonna and Child, of a somewhat different type to (16) and (587). The Child, hitherto clothed, is here almost nude.

Above this picture there are four small panels which illustrate the development of the early Sienese school.

(26) and (27) represent the stiff, hard manner and the fixed gaze of the rude native artist trying to copy some Byzantine master. (23) and (24), both by *Duccio*, show how he modified the rude style so that the figure becomes more flexible, the expression less hard, and the whole more vital. His claim to be the first great master of the school does not rest on the invention of any new type. He remains traditional throughout, but he gives new vigour and new life to the tradition. It is remarkable that we have no example of his work in fresco.

(28) Madonna and Child, with SS. Peter, Dominic, Paul and Augustine, by *Duccio*. The face of Mary is inexpressive, but there is both character and life in the male figures. The picture has been damaged; the green of the ground-work has been uncovered in places.

(35) Triptych, by *Duccio*. Madonna and Child, with saints, and at the sides the Nativity and scenes from the Passion. The picture is in very bad condition, but there are brilliant passages of colour in the draperies and hangings.

(38) Altar-piece, in the manner of Duccio. The figures of SS. Benedict, Michael, Bartholomew and Nicholas are strong and masculine in character.

(40) Madonna, with SS. Paul, John and Bernard. A poor, lifeless panel, by *Segna di Tura*, a pupil of Duccio, who appears in the records of the time between 1298 and 1327.

(583) By *Duccio*, and (588) by *Segna*, two pictures of Madonna and Child. In both the Child is almost nude.

(43) S. Galgano driving his sword into the ground (for the legend, see Church of S. Galgano), and (42) S. Ansano, both works by *Segna di Tura*, less vapid than (40), but marking the same weakening of type when compared with the work of *Duccio*.

(46) The Crucifixion, by *Niccolo di Segna*, dated 1345. A large picture in the manner of the fourteenth century. The anatomy is more detailed than is usual in Florentine work of the same period. The figures of Mary and John are poor and without distinction.

On the wall opposite (578) and (579), by *Pietro Lorenzetti*, noticeable for the delicacy of the decoration.

(47) Altar-piece by *Duccio*. This panel has been much damaged. The decoration of blue and gold in the aureoles suggests how great the beauty of the whole must have been. The stereotyped forms of Siennese art are strongly marked, the long, narrow eyes, the insignificant mouth and chin.

From this point in the gallery the severely traditional manner of *Duccio*, stern and somewhat heavy, is relaxed. The art is less hieratic, colour becomes more gay, expression is less tense.

(51) An altar-piece, by *Lippo Memmi*, brother-in-law of Simone Martini, with whom he sometimes worked. Madonna and Child, with SS. Bernard, Stephen, John, and a martyr. When we compare this with *Duccio's* panels, it is seen that Madonna has grown younger; S. Stephen holds his palm with grace between the tips of his fingers; S. Bernard has been mellowed; he is neither the Pope-making ecclesiastic, nor the severe guardian of orthodoxy. In spite of all the elaboration of decoration, there is something dull in the flat modelling and blond colour of *Lippo*, after the vigorous hand of *Duccio*.

(54) Triptych in the manner of the *Lorenzetti*. In the centre, a delicately painted panel of the Crucifixion. Note

the pink robes and the azure wings, and the general effect of brilliant colour.

On the wall opposite,

(580) Coronation of the Virgin, by *Bartolo di Maestro Fredi* (1353-1410).

Room II

[Looked at from the entrance, this room makes a brilliant show of richness and colour, such as few galleries can match. The pictures represent Sieneſe panel painting in the fourteenth century. An air of dignified reticence, calm and peaceful, of fervour mild and devout, lends itself to the ſimplicity of gold backgrounds and the uſe of primary colours.

The pictures in the firſt part of the gallery mainly repreſent the art of Ambrogio and Pietro Lorenzetti. Theſe maſters diſappear after the year of plague 1348, and with them comes to an end the great tradition of Sieneſe art. After the Lorenzetti pictures there are a number of panels by Bartolo di Maefiro Fredi (about 1330-1410). Mr Berenſon deſcribes him as a follower of Lippo Memmi and the Lorenzetti.

At the end of the room is a collection of works by *Taddeo Bartolo* (1363-1422), a follower of Bartolo di Fredi, and probably the ableſt Sieneſe painter of his time, a good workman, however, rather than a great artiſt.]

(58) An altar-piece, eſſentially commonplace, yet a pleaſing piece of decorative painting.

(63) S. Michael, a fragment, by *Ambrogio Lorenzetti*.

(60) A triptych in the manner of the Florentine, *Bernardo Daddi*, dated 1336, in which black, ſcarlet, and gold, with beautiful engraving, unite to form lovely decoration.

(65) A ſmall panel in the manner of Ambrogio Lorenzetti. A triumph in the decorative uſe of colour. The deep blue of Mary's robe and the brilliant ſcarlet of one of the Biſhop's veſtments are ſet in a deſign in which every detail, the throne, the carpet, the vaſe of flowers, forms a rich, harmonious whole. S. Catherine, to the r., has a robe

of black and gold, with a rose-coloured mantle; S. Dorothea, to the L., carries a lapful of flowers.

On the upper line (61) the Assumption of the Virgin, a dull, heavy picture, by *Pietro Lorenzetti*.

(67) Also on the upper line, a triptych in the manner of Lippo Memmi. S. Michael with the dragon under his feet, S. Anthony the Abbot, and S. John Baptist.

(73) Madonna and Child, in the manner of Bernardo Daddi. A little gem of brilliant colour, black, blue, scarlet and gold.

(77) Madonna and Child, by *Ambrogio Lorenzetti*. The Child holds a scroll with the words, "Blessed are the poor in spirit." To the R. are S. Mary Magdalen and John the Evangelist; to the L., S. Dorothea and John the Baptist. The tender relationship between mother and child expressed here is characteristic of Ambrogio.

(83) Part of a predella painted by *Pietro Lorenzetti*. Pope Honorius IV. gives a habit to a Carmelite monk, and approves the rule.

(92) A religious allegory, by *Pietro Lorenzetti*. The picture is much damaged, but the principal figures can be distinguished. In the lower part is the Fall of Adam and Eve, and the Death of Abel, the beginning of sin and the first murder. In the centre is Christ crucified, surrounded by a great crowd of human beings. Above are men and women living in the world of pleasure, on one side, Heaven and Hell on the other.

(88) On the upper line, an Annunciation, by Ambrogio Lorenzetti, dated 1344. The angel is crowned with olive and carries a palm. Madonna folds her hands in submission and looks upwards to the Father Eternal with gentleness and love. There is something reminiscent of Simone Martini's famous Annunciation, now in the Uffizi, but Ambrogio's picture lacks the delicacy and imaginative grace of the earlier painter.

The pictures in the room from this point belong for the most part to the second half of the fourteenth century.

Five pictures forming part of an altar-piece by *Bartolo*

di Maestro Fredi, the centre part of which is still in the Church of S. Francesco at Montalcino. (97) A pilaster, with saints. (99) A predella, with S. Joachim driven out of the Temple, and a Pietà. (100) Scenes from the life of Madonna, including her death. (101) The Assumption. (102) Another pilaster, with saints.

(103) Predella by *Bartolo di Maestro Fredi*: S. Peter raising Tabitha; the Beheading of John the Baptist; the Visit of the Magi; John the Evangelist; S. Lucy dragged by bullocks to her martyrdom.

(104) Adoration of the Magi, by *Bartolo di Maestro Fredi*. A dull, flat picture, with most of the faults, and few of the merits, of the age.

(107) Madonna and Child, by the Florentine, *Taddeo Gaddi*. In the foreground angels swing censers and offer flowers. The heavy type of face, with almond-shaped eyes, nearly allied to the Sienese habit, is tempered by a vigorous suggestion of character. All the circumstance is refined and dignified.

(109) S. Anna, Madonna and Child, by *Luca di Tommè*, painted in 1347. A large picture, rather dull and heavy, although Madonna looks with gentle affection at the Child. Note the unnaturally long and thin fingers.

(111) A small picture of the Crucifixion, with a Pietà of the same general design as in (77). There is a note of exaggeration alike in the expression of emotion and in the drawing of the figure.

(114) Crucifixion, by *Andrea di Vanni*, a follower of S. Catherine of Siena, known to have been painting between 1351 and 1400. Faces of the heavy Sienese type, long beards in series of formal curls, the extravagantly designed figure on the cross, all show that Andrea was a follower of unvitalised tradition. The brilliant masses of scarlet are, however, managed with good effect.

(116) Nativity of the Virgin, by *Paolo di Giovanni*. To the L., SS. James and Catherine; to the R., SS. Bartholomew and Elizabeth of Hungary. The picture is only worth looking at to enable one to estimate the dull and childish

art which sufficed for the Sienese towards the end of the fourteenth century. Note the contrast with the comparatively virile style of [119] the Coronation of the Virgin by *Spinello Aretino*, painted in 1384.

(128) A triptych of Madonna and Child, with saints, the first example of the work of *Taddeo di Bartolo* (1363-1422). A capable painter of good repute, who worked at S. Francesco in Pisa on a large scale, and in the Palazzo Pubblico of Siena. He also painted at Perugia, where he exercised influence upon Umbrian painting.

(131) A triptych, by *Taddeo di Bartolo*, painted in 1409: the Annunciation and the Death of the Virgin, with SS. Cosmo and Damiano at the sides. This is a good example of the master's work. Note how the love of decoration prompts the Sienese artist to add to the ornate, imposing character of his picture by building up a series of panels into one large composition.

(134) *Taddeo di Bartolo*. The Martyrdom of SS. Cosmo and Damiano. A wild scene in which an angry crowd stone the saints as they hang on their crosses.

(137) A small but effective panel. The Mystic Marriage of S. Catherine, at either side SS. James, Bartholomew and Lucy.

On the wall between the windows. (145) A triptych, by *Jacopo di Mino, il Pellicciaio*, painted in 1363. This artist designed the façade of the baptistery. The Child seated on his mother's knee crowns S. Catherine of Alexandria, who kneels before him. The other saints are Agnes, Mary Magdalen and Lucy.

Room III

[The third hall is mainly devoted to the earlier fifteenth-century painters, such as Stefano di Giovanni, known as Sassetta (1392(?)-1450), Domenico di Bartolo (1406(?)-1449), Lorenzo di Pietro, known as Vecchietta (1410-1480), and Giovanni di Paolo (1403-1482). It was in the fifteenth century that the tragedy of Sienese painting was fully

developed. The painters followed the tradition consecrated by the practice of the great men of the fourteenth century, without the gifts of imagination and understanding. In trying to look at life through the eyes of Duccio and Simone, they saw mainly the defects of the good qualities of these men. The contemplative habit degenerates into apathy; delicacy of refinement becomes insipidity; decoration loses its charm in laborious repetitions; the sense of mystery declines into vague sentiment, leaving the craftsman outside of the pale of nature and common life and yet not without the door that opens into the world of vision. If it happened that men like Sassetta and Domenico di Bartolo found a better way, they had too little influence to affect the school as a whole. Yet even in its low estate, one gift remained vital and active in some degree. The Sienese never entirely lost their sense of beautiful colour. The picture of Santa Barbara, by Matteo di Giovanni, in the Church of S. Domenico, for instance, from some points of view is futile enough, but if it should chance that the light of the setting sun streaming through the windows of the nave should be reflected upon the picture from the chapel wall opposite, the visitor will never forget the glorious vision of colour that he will have seen.]

(149) The Triumph of Death. A skeleton drawn in a chariot by buffaloes.

(150) The Triumph of Chastity. A girlish figure with a palm branch, and a banner emblazoned with an ermine, is drawn in a chariot by unicorns.

(151) The Triumph of Love, who shoots arrows at the crowd surrounding his car drawn by white horses.

(152) The Triumph of Fame. A young woman with sword and book is drawn by elephants.

Such representations of Triumphs probably took their rise from the *Psycmachia* of Prudentius, in which the struggle of Christianity against paganism is described as an allegory of the conquest of Christian virtues over pagan vices. Note, in the Triumph of Love, the figures of

Aristotle with Campaspe, and of Virgil, illustrating the mediæval legends of how the philosopher and poet were both flouted in love. The crowd surrounding the chariots generally include the great personages of antiquity, characters from the Greek tragedies, and sometimes the gods of Olympus are also introduced. In mediæval representations there was a contest among the triumphs themselves: Love was conquered by Chastity, Chastity by Death, Death by Fame, Fame by Time, and Time by Religion.

(157) An exceedingly graceful triptych. Madonna in a white robe is a charming figure.

On the opposite wall. (220) A large and commonplace altar-piece, by *Martino di Bartolommeo*, who is supposed to have flourished in the middle of the fifteenth century. To the L., SS. Jerome and Dorothea; to the R., SS. John and Stephen. Note the disc of the sun which the Evangelist bears in addition to his usual emblem, the eagle.

(160) Madonna and Child, with SS. John, Lawrence, Augustine and Ansano.

(163) The Crucifixion, with a number of scenes from the life of Christ. Beneath are half-length figures of SS. Catherine, Dominic, Mary of Egypt, Thomas Aquinas and Francis, representative saints of the two preaching orders.

(164) On the upper line. Madonna and Child, painted in 1433. It is supposed that the author is Domenico di Bartolo, one of the earliest of the Sienese painters to show signs of Renaissance influence.

The four pictures, numbered (166) the Temptation of S. Anthony; (167) the Last Supper; (168) the four martyr saints, patrons of Siena, Ansano, Vittore, Savinus and Crescentius; (169) a group of saints, are all the work of *Stefano di Giovanni*, known as *Sassetta*.

Between the Sassetta pictures and the end of the gallery there are twenty-nine panels, by *Giovanni di Paolo* (1403-1480), who may be fitly described as a painter of "uninhabited faces." There may have been artists with less technical skill; it is hardly possible that anyone can have

had less vital energy. His work is notably insipid among fellow-artists whose work is not often characterised by point or vigour.

(173) painted in 1453. S. Nicholas enthroned and surrounded by saints is an extraordinary example of the trite monotony which follows the disregard of nature. The only praiseworthy quality is some sense of the decorative use of colour.

Below (173) *Giovanni di Paolo* has painted a vision of the Last Judgment, modelled probably upon some recollection of Fra Angelico. The charm, however, is absent. The naïve simplicity of the Florentine has become weak trifling in the hands of the Sienese.

(175) Crucifixion. Note the brilliant and harmonious colour of the group at the foot of the cross.

(204) *Lorenzo di Pietro*, known as *Il Vecchietta* (1410 or 1412-1480). A huge panel painted on both sides. On the outside, the Annunciation, Crucifixion, and Resurrection, and SS. Bernardino, Catherine, Galgano, the Blessed Andrea Gallerani and others. Inside, the scenes of the Passion are perhaps by a scholar. The work is crudely realistic and without charm; it is hardly too much to say that it is barbarous.

On the wall opposite (209) by *Piero Francesco Fiorentino*. A Nativity, with SS. Francis and Dominic. The four "Triumphs" at the other end of the room are attributed to this painter.

Rooms IV

[The next two rooms are filled with the paintings of *Sano di Pietro*, a reported pupil of Sassetta. In these rooms are hung no less than forty-eight of this painter's panels; neither Florence nor Venice has so honoured any of their greatest masters.

Sano di Pietro painted pattern-like pictures making no pretension to keen sensibility, nor high imaginative power. He arouses neither intensity of feeling nor any breath of passion. He is neither a dreamer of dreams nor a seer of

visions: he never falls into heroics, he shuns rhetoric, and avoids the unexpected. To men and women hardly driven by the strain of common life, Sano's decorous transcripts of devotional and traditional usage may well have proved an anodyne: they may even have satisfied the "appetito di bellezza" which is the inheritance of every Italian.

His childlike love of ornament and his delight in gay, lively colour have indeed made his work more popular than the painting of others who were far greater artists.

On entering turn to the R. All the pictures are by *Sano di Pietro*.

(223) Coronation of the Virgin.

(226) A large altar-piece in a fine pointed frame. The saints are Stephen and Bernard on the R., John the Baptist and Lawrence on the L. Note the kneeling figures of men and women at the feet of Madonna. In the cusps, Christ in blessing, the Annunciation, and SS. Peter and Paul; in the predella, scenes from the Passion; and on the pilasters, men and women saints.

(227) Assumption of the Virgin. A good example of the use of brilliant colour and decorative gilding.

(231) The Child has a bunch of cherries. The saints are John the Baptist and Jerome, Gregory and Augustine. On the pilasters, Michael and Agnes, Anthony and Anzano.

(233) Madonna and Child, surrounded with angels; S. Jerome and a monk kneeling. To the R. and L., SS. Cosmo and Damiano. The predella has stories from the lives of these saints.

(237) Madonna and Child, with SS. Catherine and Agnes. This panel is more vivacious than usual.

(246) Madonna and Child. In the foreground kneels Giovanni Colombini, the founder of the Gesuati. The saints are Jerome and Dominic, Augustine and Francis. In the cusps, Christ in blessing, the Annunciation, and SS. Cosmo and Damiano. This picture was painted in 1444.

(241) Over the door of exit. Madonna appears to Pope

Calixtus III., and commits her people of Siena to his care. In the foreground is a little convoy with provisions for the besieged city. This panel was originally in the Palazzo Pubblico.

Room V

is also filled with the works of *Sano*.

Turn to the L.

(269) Coronation of the Virgin, with SS. Francis and Jerome, Augustine and Bernardino. Never has Sano attained to greater magnificence in the robes than in those of Christ and Madonna. The angels are crowned with flowers, the throne is covered with rich brocade sewn with flowers and eagles. The expression of the figures is less insipid than usual, and this panel is perhaps therefore the most attractive of Sano's works in the gallery.

(260) The Assumption of the Virgin. The earthly spectators are SS. John the Baptist, John the Evangelist and a nun. In the predella (259) Adoration of the Magi; the Miracle of S. Michael on Montegargano; the Woman at the Well; the Crucifixion; Christopher carrying the Child; the bullock trying to draw S. Lucy to martyrdom; Peter healing the Sick.

(255) Madonna and Child, with SS. Biagio and John the Baptist on the L.; Lawrence and Martha on the R. In the predella, the story of S. Biagio: he blesses the birds; saves a nun from the wolves; rescues a drowning woman; his martyrdom, when he is combed with hackles, and his death.

Room VI

[Contains the works of Matteo di Giovanni (1435-1495), of Francesco di Giorgio (1439-1502), of Neroccio di Bartolommeo (1447-1500), and of Guidoccio Cozzarelli (1450-1516). If we compare their work with that of Giovanni di Paolo and Sano di Pietro in the previous rooms, it is clear that Renaissance culture was gaining ground. These men, however, did not fully enter into the stream of current



Photograph: Alinari

ANNUNCIATION

(BY PIERO DELLA FRANCESCA, S. FRANCESCO IN AREZZO)

Compare with the painting by Sano di Pietro in Sala IV and Sala V of the Gallery, Siena.

life, and it is therefore difficult to place them with their contemporaries of other schools. They knew little or nothing of the wonder, the freshness, the vivacity of the new life that was stirring; they did not share the interests which moved the greater spirits of the time; they would not have agreed that "the heart is builded for pride, for potency, for infinity, all heights and deeps, all immensities."

These men were not keen students of nature, nor did they concern themselves with the high fantasy of life. But if they avoided hazards of romanticism they were quite as successful in evading the ordinance of the classic. They were not notably self-reliant and confident in human resource; breadth and simplicity had little charm for them. The Sienese artists of the fifteenth century preferred the middle way, with its limitations, and within these they practised the traditional use of fine colour inherited from the great masters of the fourteenth century. If sometimes the end were lost sight of in the elaborate means, their ornament was at least a foil to the subdued tones of everyday life.]

Turn to the R. on entering.

(272) *Sano di Pietro*. A group of saints, with the Annunciation above.

(273) *Sano di Pietro*. Madonna and Child, with scenes of the Passion above, and on the predella, with SS. Catherine of Siena and Caterina de Ricci.

(277) *Francesco di Giorgio*. The Annunciation in a somewhat severe architectural setting. For the first time there is some approach to the temper of the fifteenth century.

(279) *Pietro di Domenico* (1457-1501). The Nativity, with SS. Martin and Galgano. A large picture without much character, modelled on Umbrian practice but without Umbrian spaciousness.

(280) A small panel, by *Matteo di Giovanni*. Note the close adherence in essentials to the early type of Sienese Madonna. The narrow eyes, the long nose, the insignificant mouth and chin are repeated as they occur in the less

distinguished followers of Duccio. The date of the picture is 1476.

(282) *Neroccio di Bartolommeo* (1447-1501). A fantastic attempt to pour the new wine of the Renaissance into the old bottles of Sienese tradition. Madonna and Child represent the same attitude of mind as we find in Neri di Bicci; it is fortunately impossible to find a parallel for the attendant saints in the work of any other Italian master.

(283) On the upper line. Madonna and Child, by *Matteo di Giovanni*, perhaps the most charming work of the master in the gallery.

(286) *Matteo di Giovanni*. A large picture without much character. A choir of simple little angels carry lilies and roses. The date is 1470.

On the upper line. (288) and (291) Examples of more freshness and vigour; the work of *Francesco di Giorgio*.

(296) and (297) illustrate the art of Guidoccio Cozzarelli (1450-1516).

Room VII

The pictures in this room are for the most part in bad condition and need not detain the visitor long.

(313) To the L. of the window. S. Francis and stories from his life. The Bishop covers Francis with his mantle; the Vision in S. Damiano; the Pope dreams that he sees a poor man supporting the Church; Francis speaks to the birds; the brethren see Francis as a chariot of fire; the Stigmata; the Presepio; the Death of Francis.

Room VIII

[In this room we find the first examples of Bazzi (known also as Sodoma), who was born at Vercelli in Lombardy; he is said to have been a student under Leonardo. In 1500 or 1501 he came to Siena, and although he showed no understanding of the aims of his master he was a most competent painter according to his kind. He saw ordinary

life with very ordinary eyes, and what he saw he painted ; he did not aim very high, but he hit his mark. His talent extracted the commonplace from everything ; he painted it with ability and he had his reward. His ostentation, his arrogance, his saucy self-satisfaction were in direct opposition to the Sienese artistic temper. His methods were equally opposed ; all the resources of the early sixteenth century were within his capacity. Men and women were not flat patterns enclosed in decorative embroideries ; he saw them in full light and shade vitalised by a life, trivial perhaps but vigorous, even at times turbulent.]

On entering turn to the R.

(326) *Bazzi*. Madonna and Child.

(327) *Bazzi*. Members of the Confraternity of Fontegiusta.

(333) Prisoners before a conquering general ; and (334) Æneas fleeing from Troy, both by *Girolamo Genga* (1476-1551), a native of Urbino. These pictures came from the Palace of the Magnifico Pandolfo Petrucci.

On the wall opposite. (352) Christ bound to the column, part of a fresco originally in the cloister of S. Francesco, by *Bazzi*. An admirable example of the ability of the painter and of the commonplace quality of his method. It was probably painted in 1516 or 1517.

(354) *Bazzi*. Judith with the head of Holofernes. Note the rich colour of the gay clothing. In the corners of this room there are some elaborately carved pilasters by *Antonio Barili*.

Room IX

[This room and the next contain a certain number of Sienese paintings in the fifteenth-century manner, but there is also a collection of the works of those Sienese who early in the sixteenth century, for the first time in the history of the school, tried to adapt themselves to external influences. Of these Beccafumi may be taken as a favourable example. He was a competent craftsman and an

uninteresting artist ; he lacked the homely virtues of the plain man, and he had none of the genius of the great. His assumption of the grand manner brought with it none of the power necessary for its control. Native Sieneſe painters in the ſixteenth century loſt the decorative habit and the ſenſe for fine colour without attaining to any of the impoſing qualities of the late Renaiſſance. Their work is formal, conventional, generally rhetorical, and nearly always unconvincing.]

Turn to the R. on entering.

(363) *Bernardino Fungai* (1460-1516). Madonna and Child. A ſtiff, hard picture.

(367) *Guidoccio Cozzarelli*. Madonna and Child, with S. Jerome and the Beato Giovanni Colombini. A dull painting, dated in 1482.

(368) *Andrea di Niccolo*. Crucifixion, with the Virgin, SS. John, Benedict. and Scholastica. A conventional picture, notably deficient in the power of rendering landſcape. Dated 1502.

On the oppoſite wall. (386) Nativity, and (387) Madonna and Child, aſſigned to *Pinturicchio*.

(384) *Domenico Beccaſfumi* (1486-1551). In the centre, the Trinity, SS. John Baptist and Cosimo, John the Evangelist and Damiano. This picture is the firſt example in the gallery of the effort made to adopt the methods of the ſixteenth century. Note the exaggerated management of light and ſhade, the harſh forms and the cold colour.

(390) The Nativity, and (397) Madonna and Child, both by *Pietro di Domenico* (1457-1501). There are traces here of Umbrian influence.

Room X

Turn to the R. (399) and (400), by *Matteo di Giovanni*.

(401) The Agony in the Garden, a freſco by *Bazzi*. Compared with the panels by Matteo di Giovanni, the picturesque if commonplace vigour of the Lombard painter is conſpicious.

On the upper line. (403) Paradise. A hard and un-

pleasing picture, by *Bartolommeo Neroni*, who flourished in the middle of the sixteenth century.

(405) The Nativity of the Virgin, by *Beccafumi*.

(407) A cold and uninspired picture of the Nativity, by *Pinturicchio*.

(409) *Brescianino*. Madonna enthroned, with saints.

(410) *Pacchia*. A large picture, with the Annunciation in the foreground; the Visitation in the loggia behind. A striking instance of the futility of a weak man attempting to work in the grand manner.

(413) *Bazzi*. Deposition from the Cross. A huge picture, in which dignity and reverence are lost in incidental detail.

(414) *Girolamo di Benvenuto* (1470-1524). Madonna enthroned. SS. Dominic and Catherine to the L., Jerome and Catherine to the R. Dated 1508.

(420) *Beccafumi*. S. Catherine of Siena receives the stigmata. Grandiose and theatrical. A painful evidence of the inadequacy of the artist.

(422) *Pacchiarotti*. The Ascension.

(423) *Beccafumi*. The Fall of the Rebel Angels.

(581) *Benvenuto di Giovanni*. A fresco, the "Noli me tangere."

On the upper line. (425) A fresco, by *Pocchetti*, the Last Supper, dated 1595. There is some dignity in the lines of white-robed monks, the onlookers.

(424) *Fungai* and *Pacchiarotti*. Madonna and Child, with SS. Bartholomew and Onofrio. A hard, dry picture.

(427) *Beccafumi*. Descent into Hades. With the large exception of the figure of Christ, this picture is less unpleasing than the master's usual work.

(428) Christ about to be nailed to the Cross. Doubtfully attributed to *Francesco di Giorgio*.

(431) *Fungai*. Madonna and Child, with saints, dated 1512. A dull, spiritless picture, but with some dignity in general design.

(432) *Matteo di Giovanni*. Madonna and Child, with a choir of angels and SS. Cosmo, Sebastian, Damiano and

Galgano. Matteo repeats the insipid type, with downcast eyes, in his Madonna; but the saints have more vigorous and distinctive character. The comparative unpretentiousness of Matteo is a welcome relief.

(434) The Ascension, by *Benvenuto di Giovanni*.

(436) *Benvenuto di Giovanni*. Dated 1475. Madonna and Child, with SS. Michael and Catherine, a bishop and S. Lucy. Above is Christ blessing, and SS. Ansano and Lorenzo. This is a picture worth examination as an example of the poorest side of Sieneſe art in the fifteenth century.

(437) *Francesco di Giorgio*. The Nativity, with SS. Ambrose and Bernard.

(440) *Francesco di Giorgio*. The Coronation of the Virgin. A picture of harsh contrasts both in character and colour, but not without striking quality.

(441) *Fungai*. The Assumption of the Virgin. SS. John, Francis and Bernardino are the earthly witnesses; above are ranks of patriarchs and prophets. The picture has no charm.

(443) *Bazzi*. The Descent of Christ into Limbo. A picture famous for the figures of Adam and Eve, particularly the latter. This group, together with the Christ at the column in Room VIII., and the Vision of S. Catherine in the Church of S. Domenico, are probably the best-known and the most popular of the master's works. This florid and clamorous naturalism must have come as a new revelation to the Sieneſe, accustomed to the conventional transcripts of their own painters. Such direct vision and such summary method had not been known in Siena for many generations.

On a screen at one end of the room. (426) A picture of the Visitation, supposed to be in the manner of Pacchiarotto or Fungai. It is a work which must be considered as an object of devotion; it represents no artistic impulse.

Room XI

Turn to the R. On a screen. (495) The Holy Family,



Photograph: Anderson

DETAIL FROM THE LAST JUDGMENT

(IN THE SISTINE CHAPEL, ROME)

Compare with the work of the Siennese painters in Sala X of the Gallery,
Siena

attributed to *Pinturicchio*. The infant Christ and S. John are charmingly simple.

(544) *Paris Bordone*. The Annunciation.

(512) *Bazzi*. The Nativity. (500) *Palma Vecchio*. Madonna and Child. S. Omobono presents a youth.

(480) Portrait of Martin Schongauer, by himself.

(454) *Federigo Zuccaro* (1542-1609). Portrait of Queen Elizabeth.

Return through Room X., to the **Entrance Corridor**.

Begin near the entrance to Room IV. Above an ancient sarcophagus. (577) *Vecchietta*. S. Lawrence. On the wall opposite. (575) *Giovanni di Paolo*. Madonna and Child, with many saints. An example of the anxiously feeble manner of the painter.

Among the sculptures near the entrance door note: (19) the Resurrection; (37) the Nativity, school of Luca della Robbia; (4), (22), (23) and (24) the Four Evangelists, by Giovanni Turini.

The House of S. Catherine, in the Via Benincasa. The house and workshop of Lapo Benincasa, S. Catherine's father, has been converted into a series of little chapels, connected by a pleasant cortile, said to have been designed by *Baldassare Peruzzi*.

The first chapel was originally the dining-room of the house. The walls are covered with modern frescoes illustrating the life of S. Catherine. Over the altar, the saint receives the stigmata; on the L. wall, she saves certain monks from brigands by her prayers; she receives the Communion; and heals a demoniac. On the R. wall there are the scenes of the mystical marriage, of the re-establishment of the Papal See in Rome under Gregory XI., and of the submission of the Romans to Urban VI. On the end wall, opposite the altar, the saint is canonised.

Crossing the courtyard, we reach another chapel, built on the site of the garden. Over the altar is the Crucifix, before which S. Catherine received the stigmata.

On the right wall of the nave she is seen preaching to the Pope and assisting at his entry on the return to Rome.

From Peruzzi's court a steep stair descends to the main street. Descending a few steps, we enter a chapel, formerly Catherine's own room, with the stone which served as a pillow, her veil, lantern, haircloth habit and other personal relics.

At the bottom of the stairs there is another chapel. Above the altar, a fresco of S. Catherine receiving the stigmata, by *Bazzi*. On the R. wall are two pictures by *Pacchia*, showing how S. Agnes of Montepulciano, four days after death, saluted S. Catherine by raising her right foot; and how Dominican monks were rescued from brigands by the prayers of S. Catherine. On the L. wall, the miracle of the Healing of Matteo di Ceni, painted by *Pacchia*; and Catherine saved from the Florentine soldiers, who were miraculously struck with blindness, by *Salimbeni*.

On leaving the House return again to the Via delle Belle Arti, and climb the hill to **S. Domenico**.

The present church is a reconstruction on the site of the first church of 1226. It dates from various periods throughout the fourteenth and the first half of the fifteenth centuries. The campanile was built in 1340. Originally it was finished with a spire; this disappeared early in the eighteenth century. The church is built without any architectural pretension; it forms a striking pile of brickwork, but the design is utilitarian. An enormous transept dwarfs the nave, while the eastern chapels are mere lay-to constructions on the transept.

Interior. The nave is without aisles. On each side of the choir there are three chapels, all opening out of the transept. The choir and chapels are vaulted; the transept and nave have wooden roofs. The interior is striking in its vast simplicity; it reflects the minds of men who aroused the emotion of their age by preaching, by devout living, and by ascetic exercises rather than by an appeal to grandiose decoration. It was unfortunate for the

artists who decorated the Chapel of S. Catherine, in the sixteenth century, that their overcharged and tawdry efforts should be forced into such direct comparison with the magnificent severity of the church.

The church is entered by a side door near the western end. On the western wall of the church is the door leading into the Cappella della Volte in which S. Catherine enjoyed spiritual experience. Over the altar is the picture of S. Catherine, painted by her friend, *Andrea Vanni*. She is in the habit of her order; in one hand she carries a spike of lily, the other shows the stigmata; she gives her hand to a kneeling woman, who kisses it. The face of the saint is marked by gravity and strength of will. To the L. of the entrance of the chapel, part of an old stairway leading to it is shown.

Return to the church.

High on the wall above is a crucifix, by *Sano di Pietro*.

Holy water basin. The vase is attributed to Jacopo della Quercia, and the support to Benedetto da Majano.

Passing up the nave on the R. is the *Chapel of S. Catherine*, in which the head of the saint is preserved. Her body lies in Rome. On one side of the marble altar S. Catherine is overcome by the vision of Christ and swoons in the arms of attendant sisters; on the other side she sees in ecstasy a vision of God the Father and Madonna with the Child in her arms. The frescoes are by *Bazzi*.

Begin with the picture of the Ecstasy. The celestial beings are in *Bazzi's* formal manner. They are meant to be beautiful; they succeed at the best in being pretty. Beneath, S. Catherine kneels, with two sisters; these latter are mere conventional figures, but in the painting of the saint herself *Bazzi* has had a moment of emotion. Even in this figure he misses the depth of the saintly character, which *Andrea Vanni* manages to give us.

On the other side of the altar-piece is the famous picture of the Swooning. Christ appears in the sky with outstretched arms and flowing draperies, attended by a cloud of putti. The figure is painted with the artist's wonted

cleverness ; the expression of handsome commonplace is irritating. At the foot of the column are the three women. S. Catherine is supported by two sisters. From the wounds on her hand shine rays of light ; on the ground lies the lily and open book. The naturalism of the group is obvious, but it is uninspired ; the faces of the three women are masks, unimaginative and insensitive.

The picture to the L. represents the execution of Niccolo Tuldo, a Perugian youth accused of some offence against the Government of Siena. S. Catherine brought him spiritual consolation in prison and attended him at the block. The headless corpse lies on the ground, a monk holds up the head, the executioner sheathes his sword, the crowd stand behind a circle of armed soldiers. Angels bear the soul of Tuldo to heaven. In the foreground, S. Catherine kneels in prayer. Bazzi shows how cleverly he can paint the nude, how he can control movement, how he can paint handsome but uninteresting faces, but the design is hopelessly overcrowded and ineffective. The painting on the opposite wall, by *Francesco Vanni*, represents S. Catherine exorcising a possessed person.

The subsidiary decoration is very elaborate ; nothing has been spared to add to the richness of the chapel. On the pavement is a design by *Beccafumi*.

On the soffit of the entrance arch, *Francesco Vanni*, *Fra Raimondo* and *Fra Tommaso* ; S. Luke and S. Jerome are by *Bazzi*.

The last altar on the R. side of the nave has a Nativity by *Francesco di Giorgio* ; the lunette is by *Matteo di Giovanni* ; and the predella by *Fungai*.

Crossing the transept to the second chapel on the R. of the choir, crucifix, by *Giovanni da Bologna* ; on the walls coats-of-arms of German students in the university who have died in Siena.

Choir. The marble tabernacle over the high altar, with delicately carved reliefs of the Four Evangelists, is by *Benedetto da Majano*, so also are the two charming angels supporting candlesticks on either side of the altar. From



Photograph: Anderson

THE ECSTASY OF S. THERESA

(BY BERNINI. ROME)

Compare with "The Ecstasy of S. Catherine" by Bazzi, S. Domenico,
Siena

a window behind the altar there is a fine view of the Duomo, etc.

In the second chapel to the L. of the high altar are two interesting pictures. To the R., S. Barbara enthroned and crowned by angels, with S. Mary Magdalen to the R. and S. Catherine of Alexandria to the L., by *Matteo di Giovanni* (1479). In the lunette above, Adoration of the Magi. On the L., Madonna and Child, by *Benvenuto di Giovanni*. To the R., SS. Sebastian and Jerome; to the L., SS. Rocco and Gregory the Great. In the lunette is a Pietà. The picture has an air of formal devotion.

In the third chapel to the L. of the choir, unframed altarpiece, by *Matteo di Giovanni*; Madonna and Child, with S. John and Jerome. Angels kneeling in front hold vases with flames; others, above, have flaming horns of plenty.

The Via Cavour, and northern part of the city.

S. Cristoforo, opposite to the Palazzo Tolomei, in the Via Cavour. In the times of the Republic the council of war used to hold its meetings in this church; and on the eve of the battle of Monteperto there was a memorable gathering, when it was decided to answer the insulting message of the enemy by an immediate attack. The citizens were fired with patriotic enthusiasm, and prepared themselves for every sacrifice. Double pay was offered to the German soldiers sent by King Manfred, and one of the citizens, Salimbene Salimbeni, hurried from the church, and returned shortly with a gaily decorated cart laden with money. From the steps of the church the chief magistrate made a solemn invocation to Mary, "Queen of Eternal Life," and, followed by the people, went bare-footed as a penitent to the Duomo, where at the altar the city and contado were offered as a gift to the Virgin Mother of God. Within the church, on the L. wall, is an altarpiece by *Del Pacchia*, Madonna and Child, with SS. Luke and Raimondi. Over the entrance to the sacristy is a figure of S. Galgano, in terra-cotta. In the sacristy is a fifteenth-century picture of S. George and the Dragon. A

picture of S. Christopher, by an artist of the Sienese school, in the R. transept, should be noticed.

S. Maria della Neve. This small chapel, in the Via Cavour, is usually closed. The key may be readily obtained at a shop opposite. The altar-piece is by *Matteo di Giovanni*. Before Madonna and Child, S. Catherine of Siena and S. Lorenzo kneel; at the side of the throne, SS. Peter and John Evangelist; behind, angels carry vases full of snow. The picture is intended to commemorate the founding of the Church of S. Maria Maggiore in Rome, when Pope Liberius found the spot marked for him by a miraculous fall of snow. The scenes in the predella are: (1) The miraculous fall of snow. (2) The Pope hews out the foundation. (3) The Pope holds the figures of Madonna and Child for the adoration of the people at the dedication.

The Church of S. Stefano is close to the Lizza.

The altar-piece is by *Andrea Vanni*, Madonna and Child. To the L., SS. Stephen and James; to the R., SS. John and Bartholomew; above each of the four saints is the bust of an Evangelist. Christ appears in the central cusp, with an Annunciation. In the other cusps are SS. Peter, Paul, Anthony the Abbot and another saint. The predella is not by Vanni. The design is poor and lifeless; nevertheless the painting is a fine example of the effect of colour, gilding and setting, which was so well understood by the Sienese.

The Church of **Fonte Giusta** lies to the L. of the Via di Camollia, not far from the Porta Camollia.

The marble altar-piece over the high altar is a good example of the work of *Marrina*. Note the fine frieze of griffins. Below is the Pietà.

The paintings to the L. and R. of the altar represent the birth and death of the Virgin.

Above, the Annunciation; and in the lunette, Assumption of the Virgin, by *Fungai*.

The other pictures in the church are, to the L., the Sibyl

points out the Vision to Augustus, by *Baldassare Peruzzi*. Madonna and Child protect Siena to the R.

The Visitation, by *Fr. Vanni*. Coronation of the Virgin, by *Fungai*.

In a small room at the back, a shield and spear and an enormous bone, said to have been brought home by Christopher Columbus, are preserved.

In the eastern part of the city.

S. Pietro Ovale. (This church is in the Via del Giglio, which is entered from the Piazza Tolomei.)

There are two pleasing pictures in the church. Over the altar in the second chapel to the R. is a copy of Simone Martini's Annunciation, now in the Uffizi Gallery.

In the chapel opposite is an altar-piece, with a gilt background, of Madonna and Child, with SS. John the Baptist and Bernardino. Over the entrance door there is a crucifix in the style of the fourteenth century.

To reach the picturesque **Porta Ovale** and the Fonte Ovale, pass down the Via dei Rossi, leading to the pleasantly shaded Piazza of S. Francesco. To the L. there is a beautiful view over the surrounding country, with the Church of the Osservanza on the other side of the valley. Immediately below is the Porta Ovale.

S. Francesco. It is a vast brick structure of the fourteenth century, pointed in style, severe and simple. Over the entrance door, statue of S. Francis, by *Ramo di Paganello*. In the western façade there is a small rose window; the nave is lighted by plain pointed two-light windows. The nave and transept have wooden roofs, the choir and chapels at the eastern end are vaulted.

Interior. The nave is a striking example of the effect which may be gained by simplicity; the space is practically unbroken by altar or monument or chapel. The choir is small. There are four chapels on each side opening out of the transept, as at S. Croce in Florence. The red-brick pavement gives a pleasant note of warm colour.

On the R. wall, close to the entrance, is a fresco under an

arch, the Visitation, attributed to *Taddeo Bartolo*; it is a pleasantly coloured picture, simple and sincere in sentiment.

Farther on is a niche with damaged frescoes.

Pass up the nave and cross the transept to the fourth and last chapel to the L. of the choir. Charming fresco, by *Ambrogio Lorenzetti*, originally in the cloister. Madonna does not resemble Ambrogio's usual type, but the solemn Child grasping her forefinger shows the painter's sympathetic understanding of the relationship between mother and Child.

Third chapel to L. of the choir (the Bandini Piccolomini, note the coats-of-arms). There are two frescoes by *Ambrogio Lorenzetti*, much damaged, and repainted. On the L., the Martyrdom of Six Franciscans by the Mussulmans at Ceuta. The building represents a pagan temple, with idols on the roof. The king sits on a throne, holding his sword across his knees. The spectators express astonishment, curiosity, and distress, with some success. On the opposite wall S. Francis kneels before the Pope in presence of a king and several cardinals.

In the chapel next the choir, to the L., Crucifixion, by *Pietro Lorenzetti*. Very little of the original colour is left, but the expression of grief on the faces of the women and the desperate gesture of the bewailing angel are characteristic of Pietro. The feet are separate, and rest on a support, an unusual detail in fourteenth-century pictures. Two of the soldiers have hexagonal nimbuses.

In the choir, portrait busts in relief of Silvio Piccolomini and Vittoria Forteguerra, the parents of Pope Pius II.

The first chapel to the R. of the choir, altar-piece, attributed to *Pietro Lorenzetti*, Madonna and Child painted on a gilt background.

Second chapel to R. of choir, tomb on the wall, by *Urbano da Cortona*, 1487.

Third chapel to R. of choir, small relief, Mary Magdalen, supported by angels.

In the sacristy, small lavabo of the sixteenth century; and fragments of fresco, by *Bazzi*.

From the side door in the R. wall of the nave enter the cloister of the Seminario. On the wall, a bas-relief, by *Cozzarelli*, Madonna and Child with coats-of-arms in the corners.

Over the altar in the chapel, Madonna and Child, by *Ambrogio Lorenzetti*. On the L. wall, fresco of Madonna, with SS. Francis, John Baptist, Catherine of Alexandria and Gherardo.

At the end of the corridor there is an unusually fine view over the country to the south of Siena.

In the second cloister there is a picturesque well and a pretty garden.

In the Sala di Ricevimento there is a small picture, attributed to *Andrea del Sarto*.

In the piazza, to the R., is the **Oratory of S. Bernardino**.

Enter the chapel on the ground floor. On the roof is a picture by *Francesco Vanni*. SS. Catherine and Bernardino kneel in the foreground, with the towers of Siena in the background. Over the altar, Madonna and Child, with SS. Bartolommeo and Ansano, by *Brescianino*. Mount the stairs. At the top is an altar, with Madonna and Child, by *Sano di Pietro*. Opposite to it a small marble relief, Madonna and Child, with attendant angels, by *Giovanni di Agostino*, probably a work of about 1334, showing the influence of Niccolo Pisano; note the broad and simple surfaces of the draperies and the unaffected air of the figures.

On a screen there is a banner painted by *Bazzi*, Madonna della Stella, on one side; on the other, the symbol of S. Bernardino, with two kneeling Franciscans. Enter the large hall, and begin opposite to the door.

In the corner, close to the window, S. Louis of Toulouse, by *Bazzi*. Next to this, the Nativity of the Virgin, by *Pacchia*, perhaps his most successful work.

The Presentation in the Temple, by *Bazzi*. The figure in the foreground, to the L., is a good example of the painter's manner.

The Marriage of the Virgin, by *Beccafumi*. A most unsatisfactory picture.

In the corner, S. Bernardino, attributed to Bazzi, but probably by *Pacchia*.

The wall at the end of the room has the Virgin enthroned, by *Beccafumi*. The angel Gabriel and the Virgin, on either side, are poor paintings, by *Pacchia*.

On the wall of entrance, next to the altar, S. Anthony of Padua, by *Bazzi*; also the Visitation, by the same artist.

Death of the Virgin, by *Beccafumi*. Another unpleasant picture by this painter.

The Assumption of the Virgin, by *Bazzi*. This is the best picture in the room. The design is closely knit. The groups of Apostles at each side of the tomb are effective, and although Madonna herself is an indifferent figure, the work as a whole is distinctly striking.

In the corner next to the window, S. Francis, by *Bazzi*.

On the end wall, between the windows, the Coronation of the Virgin, by *Bazzi*. The figure of the Virgin reaches an unusual level of sincerity and grace, and there are throughout the picture reminiscences of the tradition of the Milanese followers of Leonardo. The design, however, is overcrowded, and the figures in the foreground, to the R. and L., together with that of the Father Eternal, are inharmonious almost to the verge of the grotesque. Such a picture does not stand or fall on consideration of its detail. It is not this or that figure that affects us, so much as the whole design; it is here that Bazzi's imagination failed. He cannot show us the plains of heaven nor the hosts of the blessed; he has had no vision of the Eternal Light.

The general effect of the room is extremely fine. The freedom of Bazzi's design, his large method of handling, his facile command of colour, all lend themselves to magnificent decoration.

Excursions from Siena

The Monastery of the *Osservanza* may be reached by driving from Siena in about thirty minutes, or, if the visitor

leaves the town by the Porta Ovile, he will find it a pleasant walk. The monastery was built for S. Bernardino in 1423, and added to by Pandolfo Petrucci in 1485. The sacristy is said to have been built for Pandolfo in 1497, and it is there that the visitor may begin. Over the altar in the sacristy there is a Pietà, ascribed to *Giacomco Cozzarelli*, made in life-size figures, with a painted landscape background. There is an unusual freedom from exaggerated expression, and the work is less painful than such things usually are. In a small room to the L., a lavabo, by *Vecchietta*.

Descend to the crypt beneath the sacristy, a burial-place of some of the noble Sieneſe families; the laſt of the Petrucci was buried here a few years ago. A tomb ſculptured in travertine, to the R., is a pleaſing example of Renaiſſance taſte. In another part of the crypt the cell of S. Bernardino is preſerved. Behind it is a freſco of the Laſt Judgment, attributed (probably without authority) to Luca Signorelli.

Return to the church in the R. aiſle.

Second chapel in R. aiſle contains an unpleaſant reproduction of a Pietà with life-size figures.

Third chapel in R. aiſle. Crucifixion, aſcribed to *Riccio*.

Fourth chapel. A very decorative panel, on gilt background, by *Sassetta*, Madonna and Child, with SS. Ambroſe and Jerome.

At the high altar. Annunciation, in Della Robbia ware, Madonna to the L., Gabriel to the R. Both figures are ſtrong, ſimple, and free from falſe ſentiment; they repreſent a good tradition of fifteenth-century work. On the wall behind the high altar there are buſts of SS. Francis and Bernardino.

Beneath the dome there are copies from work originally made by the ſchool of the della Robbia, repreſenting the Four Evangeliſts.

Under the altar is preſerved the habit of S. Bernardino. Paſs into the L. aiſle.

Fourth chapel from the entrance. Madonna and Child,

with SS. John Baptist, Francis, Peter and John Evangelist, by *Giovanni di Bartolo*. Below, busts representing SS. Chiara, Francis, Peter, John, Christopher, etc., with a Pietà in the centre.

Third chapel in the L. aisle. Madonna and Child, with SS. Jerome and Bernardino (the latter is said to be the most authentic portrait of the saint), by *Sano di Pietro*.

Second chapel in the L. aisle. Altar-piece, perhaps by *Luca della Robbia*, but more usually assigned to *Andrea*; Coronation of the Virgin. Below, SS. Jerome, Anthony of Padua, Chiara, Catherine of Alexandria (?) and Francis. In the predella, the Annunciation, Nativity and Assumption of the Virgin. The figures are in white, with some enrichment of gold on the draperies; the background is a deep, rich blue of extraordinary beauty. The angels, who blow trumpets at the act of Coronation, are free and graceful in movement. A glow of simple feeling harmonises the whole. Seldom has the love and joy and ecstasy of the consummation of spiritual life been rendered with such beauty. The figure of S. Francis expresses the passion of existence with unusual force.

First altar in the L. aisle.

Madonna and Child, by *Sano di Pietro*. A picture of some charm. Note the unusual depth of colour.

Belcaro and Il Monastero. A pleasant afternoon drive may be made to the Villa of Belcaro, about four miles distant from Siena, returning by way of the Abbey of S. Eugenio, commonly called Il Monastero. Leaving the town by the Porta Fonte Branda, the road passes through a charming country of vineyard and olive plantations. The approach to the villa, under thick masses of ilex-trees, is very picturesque. Through the courtesy of the present owners, visitors are admitted to the court, and may ascend to the battlements which rise above the dense foliage of the ilex-trees. From here there is a magnificent and extensive view. In the wall at the top of the stairs are several cannon balls, trophies of the great siege in 1554,

when Belcaro was defended by a handful of French soldiers against the Imperial forces. In an apartment on the ground floor is a roof painting, by *Baldassare Peruzzi*, of the Judgment of Paris. We pass through the characteristically enclosed Italian garden to the chapel, which has frescoes, by *Peruzzi*, of Madonna, with a group of saints. A loggia in the garden is picturesquely decorated with frescoes.

Leaving the villa, we descend rapidly, and mount the hill slopes opposite, to **Il Monastero**.

The building was originally a Benedictine Monastery. It was fortified by the Sienese in the war with the Emperor of 1554. It is now the property of the Guiccioli family.

We pass through the garden into the cloisters, and from thence into the church, where there are two or three interesting pictures. In the r. aisle against the entrance hall, S. Helena adoring the Cross, by *Riccio*; a Pietà, by *Pacchiarotti*; the Resurrection, by *Matteo di Giovanni* (?).

In the chapel at the end is a Madonna and Child, with two angels, attributed to *Francesco di Giorgio*. Crossing the nave, in the chapel, at the end of the aisle is a beautiful and authentic work, by *Ambrogio Lorenzetti*, of Madonna and Child. The Child Christ, dressed in a little red frock, clasps His arms round His mother's neck, and she gazes at Him with the intense, penetrating look which characterises the Madonna of the Lorenzetti brothers. Passing down the l. aisle, there is a fresco of the Crucifixion by *Matteo di Giovanni*; and the Bearing of the Cross, by *Bazzi*.

In the sacristy is a Madonna and Child, attributed to *Duccio*, perhaps a copy.

The return to Siena is by the Porta S. Marco.

The most interesting of the near excursions is that to the **Convent of Lecceto** and the Church of **S. Leonardo al Lago**. The road lies past Belcaro, crossing the deep valley beyond and mounting up the steep hill on the opposite side through woods of ilex. The drive takes about one and a half hours, with a short climb on foot along a well-marked path up to the convent. The build-

ings are now used as a summer retreat for the students of the seminary in Siena.

In the porch there is a series of frescoes describing the drama of life, from the monastic point of view. At one end the wicked are cast into eternal fire; at the other a monk is received into glory. At the one end the people who come out of the city of this world spend their time in violence, riotousness and lawlessness, banqueting, feasting, hunting. We see the chariot of pleasure, the market, robbery, courts of law, soldiers attacking a castle, devils urging ship against ship. These lead to the fate of those who are hurled down into hell. On the other hand a monk, holding a skull, preaches; the crowd, following the example of Christ, take up their crosses. Then follows the life of good works, clothing the naked, visiting the sick, relieving prisoners, leading up to monkly life, monkly discipline and ecstasy. At last the monk, surrounded by a glory of angels, sees the vision of God and the ranks of the blessed in the Holy City.

Enter the first cloister above which the campanile rises. Pass through to the second cloister. In it there is a picturesque well, also the remains of frescoes. It is possible to distinguish the celebration of Baptism and Extreme Unction, also S. Augustine giving his rule. One fresco is connected with the novitiate of the Prior Giovanni di Guccio, who found it impossible to eat the rough food of the convent. After prayer the boy thought it wiser to fly in time, before he had taken his vows. He set out, and in the ilex woods he met an old man, who asked him whither he went. The boy confessed. Then the old man showed the five wounds and bade the boy go back, and when he found anything hard to bear to return to the place where they stood.

Another picture shows how the Prior Bandino saw a robber steal the ass belonging to the convent. As it was the time when silence was imposed, he could do nothing but go into the church and pray for the robber. The robber meanwhile went his way with the ass, but when

nearly out of the wood, the beast would go no farther. The robber, in fear of being caught, left it. To his terror he found himself surrounded by some invisible power. He was struck with compunction, returned to the convent, and, confessing his sin, he was pardoned, the prior and robber parting with an embrace.

From a loggia in the upper part of the building there is an extensive view.

From Lecceto the excursion may be extended to **S. Leonardo al Lago**. The carriage can be sent round by the road and the visitor will find a beautiful path through the woods leading more directly to S. Leonardo. Within the church are frescoes, attributed to the school of the Lorenzetti. The church is only opened when Mass is said, or by arrangement. The ruins of the convent are scanty.

PONTE ALLA SPINA, ROSIA AND TORRI

The drive from Siena to **Ponte alla Spina** occupies from one and a half to two hours.

At Ponte alla Spina the mass of time-stained building is harmonious and striking. Abutting on the church a small courtyard is formed by the remains of ecclesiastical buildings, now used as ordinary dwelling-places, and for farm purposes. Some well-designed two-light windows with good capitals suggest the Cistercian influence of S. Galgano. The interior of the church has been restored without destroying its Romanesque character, the most serious change being the substitution of rectangular modern windows for the small round-headed slits still remaining in the clerestory. The bays on each side of the choir are roofed with ungroined vaulting. The choir is raised some feet above the level of the nave and is covered with a waggon vault. The aisles and nave have wooden roofs, but the strong piers of the nave arcade and the heavy cornice suggest that at one time the intention may have been to vault the nave. The capitals in the nave are massive in design. In some cases the edges have merely

been champfered ; in others a design has been cut with the point of the chisel. On one there are human figures, but the decoration is of an elementary kind. The campanile rises from foundations within the church.

Sovicille. About half-an-hour from Ponte alla Spina is the little town of Sovicille. The church has been restored in the pointed style. On the r. wall of the nave there is a fresco in the style of some follower of *Beccafumi*, Madonna and Child, with SS. Christopher, Jerome, Agatha and Martin.

Rosia. About three-quarters of an hour from Sovicille is the small town of Rosia. The campanile is of striking design. In the façade of the church there are three narrow round-headed windows. The font to the r. of the door is in the form of a small sarcophagus, sculptured with a Baptism of Christ, with five angels in attendance. On the l. wall of the nave a small picture of Madonna and Child is by *Matteo di Giovanni*.

Torri. Torri consists of a church, a villa, and a small number of houses picturesquely situated on the hillside ; it is about half-an-hour from Rosia. The church contains a quantity of pointed building ; note the admirable treatment of the windows on the southern side. The main interest of the place is the small cloister built in three storeys, the first in black and white marble, the second with octagonal stone pillars and brickwork, the third with post and lintel. The capitals of the lower storey form a remarkably interesting collection of early decoration ; some are carved with subjects such as the Temptation and Fall and the offerings of Cain and Abel, others are adorned with symbolical subjects, such as birds with intertwined necks and similar Romanesque designs. The decoration of foliage is always interesting and sometimes beautiful. The arches and string courses are built or inlaid with different coloured marbles. The scene is gay with colour, with the play of light and shade in the archways, with the imagination of some unknown sculptor.

The return from Torri to Siena takes about two hours.

Just before entering the Porta Romana the Church of **S. Maria in Belem** is on the L. side of the road. The façade is in brick, with round-headed windows of narrow dimension. The interior has been restored in the pointed style. Over the high altar is Madonna, with jewelled crown over the ordinary blue robe and veil.

MONTERIGGIONI, BADIA L'ISOLA AND STAGGIA

From Siena it takes about one hour to drive to **Monte-riggioni** (the station of Castellina is not far off). This castellated village stands on the top of a low hill; the houses are practically hidden by the ancient walls, which are still complete, with two entrance gates. The Castello was begun early in the thirteenth century; it was restored by the Spaniards in 1545, and again by Filippo Strozzi in the last struggle with the Imperialists.

Badia l'Isola. At little more than a mile from Monte-riggioni lie the church and village of Badia l'Isola. The Abbey was founded in the year 1001, by Ava, widow of Hildebrand, lord of Staggia. A few houses are gathered round the remains of the monastery; the church to which it was attached has suffered much. The east end is now enclosed by a wall carried across the building; outside, the foundations show the ground plan of the ancient apse, which had a diameter of about 16 feet, with three very narrow slits as windows. In spite of this damage the church still has an air of simplicity and severity. There is quality and character which react on the imagination; for the moment the traveller escapes from himself. The nave has a wooden roof, the nave arcade is formed of piers and pillars alternately, the capitals for the most part are little more than champfered blocks, the arches of the nave are bold in construction, the surfaces throughout are simplified.

The picture to the R. on entering represents Madonna and Child according to early Sienese tradition. There has been controversy about the authorship, some regarding it

as a painting by *Duccio*, while others describe it as a school picture.

Over the high altar, Madonna and Child, with SS. Donatus and Justina on the R. and SS. Cirinus and Benedict to the L. On the predella, a Pietà, and scenes from the lives of the above-mentioned saints. The whole design is arranged under three pointed arches, painted by *Sano di Pietro*. On the L. wall, Assumption of the Virgin, by *Vecchieta*. To the R., S. Sebastian and another saint; to the L., S. Bernardino and a Dominican. The baptismal font of 1401 is carved with a Baptism of Christ and with coats-of-arms.

The exterior of the building has suffered with the interior. The masonry of the western façade shows traces of a circular window. The gable carries the canopy for the bells; it is finished with the usual Romanesque cornice, with remains of a sculptured string course. The buildings have at one time been surrounded by a deep ditch or moat. The poplars that grow in it form in spring a delicate screen of pale green.

Staggia. It takes about three-quarters of an hour to drive from Badia l'Isola to Staggia, a small walled town with a castle. The fortifications are due to the Florentines, for whom the work was carried out by *Brunelleschi*, in 1431, probably in connection with the war which Piccinino was pursuing at that time on behalf of the Visconti of Milan. The tower, the circular keep, and the walls, make a most picturesque setting for the little town.

The return drive from Staggia to Siena occupies about two hours.

MONTE OLIVETO MAGGIORE

The Monastery of Monte Oliveto may be reached by driving all the way from Siena, along a rather uninteresting road, with the opportunity, however, of visiting the town of Buonconvento on the way; or the visitor may go by rail to Asciano, and drive from there; or he may walk from the station of S. Giovanni d'Asso, which is nearest to the

monastery. (The finding of a conveyance at S. Giovanni is doubtful.)

The road from Siena as far as Buonconvento is the highway from Florence to Rome. The entrance to the town of **Buonconvento** is through a fine gateway. In the church there are some interesting pictures. Over the high altar, Madonna and Child, by *Matteo di Giovanni*. In the r. aisle, Coronation of the Virgin. At the end of this aisle, a small Madonna and Child. In the l. aisle, Annunciation, with SS. Anthony and Francis, by *Girolamo di Benvenuto*; also an Assumption of the Virgin, with the four Doctors and other saints. In a side chapel to the l. of the altar, Annunciation, and Madonna and child, with SS. John the Baptist, Peter, Paul and Sebastian, by *Pacchiarotto*.

At Buonconvento the visitor leaves the main road; the rest of the way is up a steep hill until the precincts of the monastery are entered, through a castellated gateway. The buildings stand on a promontory surrounded by deep gorges, full, in springtime, of rich foliage. Behind, the course of the mountain-side is lined with cypress; vines do not seem to flourish very readily, but olives are evidently the growth of centuries. Spacious cloisters within the buildings give light and air to dormitories and corridors, so that externally the mass of the house has the dignity of comparatively unbroken walls, with the campanile at one corner.

The history of the place dates back to 1313, when Giovanni Tolomei, with two companions, retired from the world and settled here in what is usually described as a desert.

Enter the small cloister and pass on to the greater cloister, in which *Signorelli* and *Bazzi* painted the story of S. Benedict. The pictures of the early life of the saint are by *Bazzi* (1505).

(1) Benedict sets out from his father's house, the nurse following on a mule.

(2) Benedict abandons the teaching of the Roman schools.

(3) Benedict miraculously mends the broken sieve.

- (4) S. Romano gives the habit to Benedict.
- (5) Food is let down to Benedict in his cave, the devil breaks the bell which gives him warning.
- (6) A priest brings food at Easter.
- (7) Benedict preaches to the peasants.
- (8) He throws himself among thorns so that he may resist temptation ; an angel drives off the devil.
- (9) He preaches to monks or hermits who chose him as their head.
- (10) He detects the poisoned cup offered to him and returns to his own place.
- (11) He builds twelve monasteries.
- (12) He receives Maurus and Placidus.
- (13) Benedict chastens the monk who has been drawn from church by the devil.
- (14) Benedict finds water for monks from some of the dependent monasteries.
- (15) He recovers the head of the axe.
- (16) Maurus is commanded to save Placidus from drowning.
- (17) Of uncertain import.
- (18) Florentius tempts Benedict with poisoned bread.
- (19) Florentius sends evil women to the monastery.
- (20) An inferior fresco, by *Riccio*, son-in-law of Bazzi. Maurus and Placidus sent out on mission.
- (21) By *Signorelli*. How God punished Florentius ; the devil breaks down the church.
- (22) By *Signorelli*. Benedict evangelises the people of Monte Cassino ; the monks prepare to throw down the statue of Apollo.
- (23) By *Signorelli*. Benedict drives off the demon who prevents the moving of the stone.
- (24) By *Signorelli*. Benedict restores the monk who has fallen under a wall.
- (25) By *Signorelli*. Benedict rebukes monks who have eaten outside of the monastery.
- (26) Benedict reproves the brother of Valerian for having broken his fast.

(27) By *Signorelli*. Benedict detects the false Totila.

(28) By *Signorelli*. Benedict receives the true Totila.

(29) A fresco by *Signorelli*, through which a door has been broken.

The rest of the frescoes are by *Bazzi*.

(30) Benedict preaches the destruction of Monte Cassino.

(31) He miraculously provides flour for the monks.

(32) He appears in a dream to two distant brethren and commands them to build a monastery.

(33) Benedict excommunicates two nuns, who, being buried in church, rise and go out when Mass is said; Benedict absolves them.

(34) He lays the host on the body of a dead monk.

(35) He pardons a monk who has fled from the monastery and returns, having met a dragon.

(36) Benedict frees a peasant who has been bound by soldiers.

In the hall which leads from the cloister to the church there are pictures of Christ at the column and Christ bearing the cross. The sculptured group of Madonna and Child is ascribed to a follower of Mino da Fiesole.

On the stairs leading to the library there is a Coronation of the Virgin, by *Bazzi*. The library is a fine hall, with vaulted roof and two rows of columns. A picture of Madonna and Child is in the style of the school of *Duccio*. In the Sala Capitolare there is a fresco of 1540 by *Antonio da Bologna*, Madonna and Child, with a number of saints. In a small chapel there are frescoes, attributed to the school of *Bazzi*. The view from the window is very fine.

S. GALGANO

The picturesque ruin of the Church of S. Galgano makes an interesting excursion from Siena. It is reached by carriage in about three hours. The route crosses a number of small valleys formed by the streams which flow into the Arbia and Merse, tributaries of the Ombrone.

The road passes between Il Monastero on the L. and the woods of Lecceto on the R. From the first ridge we see the wooded mountain range of Mont Agnolo, with the river Luco at the base winding through fertile land. We then pass to the L., through the small town of Rosia; the church, which is modernised, has a fine campanile, and in the interior is a font in the shape of a sarcophagus, with a carving of the Baptism. From here the road follows the torrent of the Rosia and climbs the slopes of Mont Agnolo, among ilex woods. The summit of the plateau is reached in about an hour from Rosia, having passed the ruined castle of Mont' Arrenti, some large marble quarries, and an antimony mine on the way. At this point the hill towns of Belforte on the R. and Chiusdino on the L. come into view. The road descends rapidly to the Villa Frosini. Turn to the L., take the road to Massa Marittima (about three hours' distance), and in a few minutes reach the ruins of the Church of S. Galgano, standing in a desolate surrounding in the valley of the river Merse.

The remains of the monastic buildings are now used by the farmers of the surrounding land. Pass through an iron gate, straight into the church, with its grass-grown pavement and its mighty roofless walls tufted with plants and shrubs.

The first ecclesiastical foundation was on Montesiepi, a few minutes' walk from the church. It was to this spot that S. Galgano retired. The chapel, round in form, was built in 1184 by the Bishop of Volterra. Within is preserved the sword of S. Galgano and the stone into which he struck it. From the chapel there is a wide view over the Tuscan Maremma.

The monks who settled on Montesiepi began to build the church and monastery in the early part of the thirteenth century. The date of foundation is given as 1218. In 1228 the infirmary had been built, in 1229 the monastery is spoken of as a dwelling-place, and in 1261 the church was in a forward state of construction, although the buildings as a whole were not completed for many years. The monks, who were Cistercians, followed the design which the



Photograph: Brogi

POINTED WINDOW OPENINGS

(FROM THE CAMPANILE, FLORENCE)

Compare with the windows in the Cistercian Church at S. Galgano

brethren of the order brought with them from Burgundy. The monastic buildings of the Cistercians at Fossanova (1187-1210), at Casimari (consecrated in 1217), at Chiavalle near Milan (consecrated in 1221), and other foundations of the early thirteenth century gave a powerful impulse to the use of the pointed style in Italy. The first builder at S. Galgano, a certain Johannes, is said to have come from Casimari. There is a difference in the quality of material used in various parts of the work, and it has been suggested that the best material and the finest building may have been due to this first builder. The church was one of the more important of the Cistercian buildings ; it is about 230 feet long within the walls, while the transept is about 106 feet measured across the church. The nave is divided into eight bays ; there is no triforium, but there is a range of small round-headed windows between the nave arcade and the clerestory. The two bays of the nave nearest to the transept differ from the other six, the clerestory has small single-light pointed windows with a rose above ; the clerestory of the other six bays has large two-light pointed windows. The eastern end of the church is square, lighted by six pointed windows and a rose window ; the frequent use of round windows in the choir and transept is noteworthy. The walls of the church are buttressed throughout. In some cases stone of different colour has been built in courses ; there is, however, no definite attempt at striping as in the Duomo at Siena.

Ruined churches are not common in Italy. It is particularly unfortunate that such a fate should have befallen this fine example of the change in style which passed over Italy in the thirteenth century. It has been considered to be the model for the Duomo at Siena, and although in that particular case the difference is at least as evident as the likeness there can be little doubt that it exercised an influence throughout Tuscany. The visitor will be struck by the delicacy of form, the justness of proportion, the severe simplicity, alike in detail, and in the monument as a whole.

By the end of the fourteenth century the Abbey had begun to decline. In 1503 Pope Julius II. gave it to one of his cardinals, and after that the revenue flowed to Rome. The tower fell in 1786, and the building ceased to be consecrated in 1789.

As in the case of many other saints, S. Galgano was the child of prayer. He was born in 1148, in the village of Chiusdino. In his youth, like many other saints also, he lived only for his pleasure, was vain, quarrelsome, disobedient to his parents and a rebel to God. One night he fell asleep on a bale of wool in a merchant's shop, and S. Michael appeared to him and told him that he should become one of his celestial militia. Galgano, much moved by the fear of death and of the certain judgment, told his mother of the vision, and, helped by her prayers and warnings, he resolved to turn from the way of the devil and repent of his sins. In a short time, however, he grew weary of prayers and fasting and fell back into ungodliness. Then the Archangel appeared a second time while he slept, and showed him a great river crossed by a narrow bridge, and under the bridge was a great mill, grinding eternally. On the other shore was a beautiful meadow, at the foot of a hill covered with flowers; and on the hill was a great house where the Son of God sat with the Queen of Heaven, our advocate, and the Twelve Apostles. Then it was revealed to Galgano that the river was the stream of human life caught in the mill of time and death, and the bridge was the narrow way that leads to heaven by the grace of God. Galgano, in great fear, said to his mother that he must leave his home and offer himself as a sacrifice to God by penitence. His mother, grieved by such excess of devotion, persuaded him with entreaties to remain with her and to take a wife. Galgano set out to visit his bride; but on the way his horse was stayed and knelt down before S. Michael, who turned its head towards Montesiepi. Then a great clearness came into Galgano's mind, and he knew that he must leave the world and live in some solitary place, possessing nothing, so that his soul might be

freed from all earthly cares. He stayed on Montesiepi, living upon roots and berries. He became a hermit, a romito, following in the way that many other spiritual souls had taken from the Anchorites of the Thebaid to S. Benedict. Having stripped himself of all that the senses and the flesh could desire, he strove to bring his will into harmony, loving all that he had loathed, and loathing all that he had loved, so that prayer and praise to God should take the place of all he had thrown away, and be dearer to him than any earthly happiness. Like other solitary ones he found himself surrounded by invisible spirits, good and evil. Every natural desire was the prompting of a devil, every misfortune that befell from weather or wild beasts was the work of the evil one. He longed for a cross before which he might pray, but each time that he tried to shape it in wood the devil, in the form of a wild cat, came and carried off the pieces. Then he struck his sword upon a rock, and the stone opened to receive it upright, so that the hilt formed the cross. Four cherry-trees bent down their branches so that he might bind them together to form a little hut. Here he dwelt unknown until a huntsman by chance came upon him, and carried the news to Chiusdino.

Galgano's mother and many relatives, taking with them the chosen bride dressed in splendour, set out for Montesiepi in the hope of changing the saint's purpose.

Galgano, however, when he saw them coming, called out to them that they were trying to turn his feet from the way of God to the way of the devil. He further spoke in such praise of spiritual marriage that the bride returned home resolved to serve God.

Galgano broke his solitude once to go to Rome for the Indulgence. He was well received by Pope Alexander III., a Bandinelli of Siena, who granted him some relics of the saints, Sebastian and Stephen.

In 1181, the Bishop of Volterra and another, going to visit Galgano, found the saint dead, kneeling in front of the sword. Many miracles were wrought at the place, and the hermit was canonised in 1184. The head of the saint

was cut off and taken to Siena, where on the festival of S. Galgano it is still carried in procession through the city.

ASCIANO

The station of Asciano is about one hour from Siena; the town is nearly two miles from the station. The principal point of interest in Asciano is the **Collegiata**, consecrated in the name of S. Agatha. The façade has three pointed arches under a plain round window. On the outer wall of the L. side of the church there are remains of frescoes in monochrome.

In the interior the nave is without aisles, and has a wooden roof; the transepts and choir are formed of single bays with groined vaulting; the cupola rests on squinches.

Behind the altar to the L. there is an interesting picture of the Nativity of the Virgin, by the Sienese painter, *Sassetta*. It is a picture of incident concerned with simple people. A maid pours water over the hands of S. Anna, another warms the swaddling clothes at a fire of logs, another brings dishes of food, an angel flies through the air bearing a crown towards the newly born. In the upper part of the picture, Madonna and Child, with angels. To the L., Death of Madonna; to R., she is carried to the grave. There are also small pictures of the Four Evangelists, behind the altar. In the R. transept, Madonna and Child, with angel and donor to the L. and S. Michael to the R., by *Signorelli*.

On the end wall of the R. transept, panels, with SS. Peter and Agatha, and SS. Paul and John the Baptist. In the L. transept, Assumption of the Virgin; in added panels at the side of the picture, S. Michael and a bishop. On the end wall, Madonna and Child, probably of the fourteenth century; and an Annunciation. On the L. wall of the nave, the Dead Christ, supported by angels, by *Bazzi*.

S. Agostino. Over the second altar, to the L., Nativity, with angels. Outside the main picture, to the L., a bishop; to the R., a youth.

Over the second altar, to the R., in the centre, a small



Photograph: Alinari

MADONNA AND CHILD WITH SAINTS

(BY SASSETTA, FROM S. DOMENICO, CORTONA)

Compare with paintings by Sassetta at Asciano and in the Gallery at Siena

death mask of S. Catherine. To the L., SS. Peter and perhaps James; to the R., S. Bernardino and a martyr woman saint. In the lunette, the Father Eternal and the Annunciation, all on a gold background.

S. Sebastiano. A chapel dedicated in the name of S. Sebastian lies to the N. of the town, and may be reached within a few minutes. On the end wall there is an immense Assumption of the Virgin, by *Benvenuto di Giovanni*, painted in fresco. Beneath are SS. Thomas, Sebastian and Agatha. In the centre of the picture Madonna is attended by a multitude of angels. Above, the Father Eternal or Christ, attended by S. John the Baptist and other saints, on one side; and King David, with patriarchs and saints, on the other. At the side of the picture, SS. Lucy, Rocco and Jerome.

At the bottom of the Via Vittorio Emmanuele is the Bargali palace. In the storerooms there are remains of frescoes. In the centre of one design a youth sits in a tree whose roots are gnawed by rats, below is the dragon. (This allegory of Human Life is worked out fully on the baptistery at Parma.) In another room is a vaulted roof on which figures representing the seasons are attributed to *Ambrogio Lorenzetti*.

S. Francesco. At the west end of the church, on the R. wall, recovered frescoes, the Trinity, Sta. Barbara, etc. To the R. of the altar, on the R. wall, recovered fresco of the Crucifixion. To the L. of the altar, recovered fresco, the Kiss of Judas. Over the altar, glazed polychrome terracotta, Madonna and Child, S. Christopher to the R., Tobias and the angel to the L.

On the R. wall, near the choir, recovered frescoes, Mater Misericordia, S. Paul, Madonna and Child, with S. Anthony the Abbot, etc.

On a pilaster in the chapel to the R. of the choir, Madonna and Child, seated, with small kneeling donor, ascribed to *Lippo Memmi*.

Near the west end of the church, on the L. wall, Pietà, figures of saints, etc.

IV

SOUTHERN TUSCANY

CHIUSI

THIS pleasant little town rises above the fertile Valley of the Chiana.

[Chiusi or Clusium was one of the chief towns of the Etruscan confederation. The city was probably at the height of her power under Lars Porsena, who, about 505 B.C., according to the legendary history of Rome, joined the deposed tyrant, Tarquinius Priscus. A tomb discovered in the neighbourhood of Chiusi was for long supposed to correspond with Pliny's description of the celebrated mausoleum of Porsena, but later researches have shown that this is not a single sepulchre but a number of tombs connected by underground passages.

Judging from the cemeteries surrounding the town, Clusium must have been a powerful city with a long history, for the tombs give evidence of the continued existence of a large population in the district, from the seventh to the second century before Christ.

Christian catacombs, not far from the town, show that there must have been followers of the new religion at an early date. The town, which was protected by immense walls, became the residence of one of the Lombard Dukes. In 776, after the death of the last Duke, the control passed into the hands of military officials, from whom were probably descended many of the noble families of the Val di Chiana, such as the Counts of Marsciano, the Visconti of Campiglia d'Orcia, the Manenti of Sarteano.

In the eleventh century the valley had become notori-

ously unhealthy on account of the undrained marshes, but neither the inhabitants of Chiusi nor the Republics of Siena and Perugia were willing to sacrifice such admirable means of defence against armed forces. The people of Chiusi, during the time of her decline, were probably chiefly fishermen and ferrymen. Throughout the thirteenth and fourteenth centuries the town fell alternately into the hands of Orvieto and Perugia. In the fifteenth century, Siena came into the field as a competitor, and, as the outcome of disputes with Perugia, two towers still stand on the banks of the Chiana raised by the rivals. One was called "Béccati questo," the other, "Béccati quest' altro" (Peck-at-this, Peck-at-this-other).

In 1556, Chiusi, then under the protection of Siena, was besieged and taken by Maria Sforza of S. Fiora, who ceded it to Cosimo I., Grand Duke of Tuscany.

During the Middle Ages it was the custom for the chief magistrate of Chiusi to go out in a boat every year and wed the lake with a ring, as was done by the Doges of Venice. The custom perhaps sprang from the recognition that the lake and the marshes were the surest sources of prosperity and defence.

The healthiness of the country greatly improved towards the end of the seventeenth century, after the Grand Dukes of the house of Lorraine drained the valley.]

The **Duomo** is dedicated in the name of S. Mustiola, a noble citizen martyred in the time of Valerian; it is probably a very ancient foundation. It was rebuilt by Gregory, Duke of Chiusi in 724. In modern times it has been remodelled in imitation of the ancient basilica.

The columns of the nave are of various materials and various styles, some fluted, others plain, and many with a heavy cap between the springing of the arch and the capital, in the manner common in the churches of Ravenna. The subjects of the decoration have some interest iconographically. In the semi-dome is the Death of the Virgin; on the face of the arch, the four symbols of the Evangelists, with Isaiah and Jeremiah; below the semi-dome, scenes of

the Nativity, Adoration of the Magi, etc. In the northern apse is the single figure of S. Catherine; in the southern, that of S. Ursula.

In the L. aisle is a sarcophagus with the bones of S. Mustiola. To the R. and L. of the western door are the Brazen Serpent, and the Cross, raised on columns.

In the **Loggia** of the Piazza del Duomo are several Roman and Etruscan inscriptions.

The **Fortezza**, which crowns the highest part of the town, is not open to the public. On the R. of the fortress an open piazza gives a fine view over the valley in the direction of Montepulciano.

The Church of S. Francesco in the town has a picturesque doorway, reached by a flight of steps. The interior has been modernised.

The **Museo Civico**,* in the Piazza del Duomo, has several Roman statues in the porch.

On entering turn to the L., along the wide corridor which surrounds a central hall.

The urns and sarcophagi of Chiusi are generally of travertine or of soft limestone found in the neighbourhood. Only a few are of marble.

A large number have portrait statues reclining upon a couch that forms the lid of the tomb. Many of the figures are so lifelike that we seem to be in the presence of a company of men and women resting at ease on their stone couches in the gay intercourse of a perpetual festival. The realistic effect would have been still greater if the figures had not lost their original covering of paint. In the British Museum there is a large painted sarcophagus from Chiusi, which gives some idea of the striking appearance of these lifelike images.

The reliefs on the urns and sarcophagi represent mythological scenes of the journey of the soul to the underworld, or symbolical designs, such as the winged disc, gorgon and Medusa heads.

The most frequent of the mythological scenes are: the combat of the Theban brothers, the sacrifice of Iphigenia,

the death of Hippolytus, the destruction of Laocoon, the battle between the Greeks and the Amazons. All these subjects illustrate how the gods punish those who offend them, or who shed the blood of kindred. Good and evil spirits are introduced as attendants; they are generally clothed in tunics, wear high boots, and carry a torch. Some who are young and beautiful appear in the farewell scenes, and go with the soul on the journey to the underworld. Others seem to exult in the midst of death and slaughter, and in the after-life conduct the soul into the presence of Charun, a brutal-looking figure with tusks and a large nose, armed with a mallet.

On entering note (483), the seated statue of a woman holding a pomegranate. Turning the corner,

(860) The relief on the urn shows a man on horseback meeting a dragon, probably representing the soul arriving in the underworld.

(1026), (546) and (26) The combat between the Theban brothers Eteokles and Polyneikes.

(92) The arrival of the soul at the gate of Hades, where Charun stands armed with his mallet.

(954), near the window. Achilles, armed, seizes Troilus by the hair.

Turn to the R. along the cross corridor.

(753) Represents a battle between Etruscans and Gauls—the latter are nude.

(109) Has a finely carved relief of two young centaurs carrying off women.

(964) Another representation of the death of Troilus. In the centre is the gate of Troy, where Charun stands waiting for his victim, with a serpent in either hand.

(886) A small marble urn standing on the floor has a picture of the soul wrapped in a long mantle, attended by a Fate, with a torch; they are followed by Charun, with his mallet.

(361) On the lid is a realistic statue of a woman lying on a skin rug, in an easy, natural position.

(973) A large sarcophagus of alabaster, with the



Photograph: Alinari

TOMB OF BARBARA MANFREDI AT FORLÌ

Compare with the recumbent Etruscan figures on tombs in the Museum, Chiusi

figure of a woman, wearing a rich collar. On the front is a battle scene between Hercules and the Amazons.

(981) Small urn of alabaster, with a combat between Etruscans and Gauls.

The desire of the Etruscan artist to impress on his work the stamp of reality often leads him to sacrifice dignity and beauty. The sword that pierces the hero is always driven up to the hilt; the victim about to be sacrificed is held down by the hair.

(234) An urn of alabaster. On the side, Orestes slays Clytemnestra and Ægisthus. In the centre stands a Fury.

(303) An alabaster urn with Cadmus killing a serpent.

Turning into the next corridor (994), an interesting portrait figure of a young man lying on a couch covered with drapery; his hair is painted black, and crowned with a chaplet. According to Dennis, it was the Etruscan custom to place chaplets on the dead to signify the eternal festival they were about to enjoy.

(526) The death of Hippolytus. The usual Fury appears, standing beside the dead youth.

(1013) The scaling of a city wall. (232) A brightly coloured representation of the death of the Theban brothers. A Fury springs up between them when the fatal blows have been given, and lays a hand on the shoulder of each.

(752) A large sarcophagus, with the figure of a gigantic young man lying on the lid. His hair is closely clipped, and he wears no jewels.

(569) On the lid, the figure of a woman; and on the front, a skilfully carved scene of combat.

Returning to the corridor of entrance,

(328) An alabaster urn with a scene of farewell between three friends.

(529), at the corner, has on the front a scene of combat.

(2249) A small, hollow statue which served as an urn for the ashes of the dead. It is the figure of a seated woman of archaic type. The hair is arranged in rigid

plaits ; the eyes are wide open and expressionless, and the lips parted with a set smile.

(2246) A sphinx.

Centre Hall. I. Case (to the L.) contains objects of bronze, etc. The first are canopi, vases with a human head at the top. These canopi represent the second step made by the potters of Chiusi in representing the human form. In the oldest tombs, vases were placed, containing the ashes of the dead, with the mask of a human face hung round the neck. The next step was the canopus, when the body of the vase containing the ashes came to be looked upon as the human bust and shoulders. A head was added which was a likeness of the dead person, and the handles were replaced with arms.

Turning the corner of the room, the cases contain braziers, candelabra, masks, mirrors and lamps.

II. Case (in the next corner) contains specimens of canopi and other vases in *Bucchero* ware. This black ware was the national pottery of the Etruscans. Its manufacture became established about the end of the seventh century B.C. and it maintained its popularity for the space of three centuries. Chiusi was a centre of the industry and developed a style peculiar to itself. The earliest examples are those with bands of figures, usually of wild beasts, in low relief, in the style of Assyrian and Egyptian pottery.

The characteristic Chiusi vases are tall, with slender necks ; they are generally crowned by a bird on the lid, and the body of the vase covered with figures in high relief. The vases contained the ashes of the dead, and the reliefs usually relate to death and the life of the shades. Wild beasts carrying off their prey, horses' heads indicating the journey to the underworld, and veiled women's faces representing the spirits of the dead, are among the most frequent subjects.

III. Corner Case contains painted vases. (1812) An amphora of early style with black figures on a red ground, representing Achilles and Ajax. (1827) has red

figures on a black ground, as also the next (1831), a very fine vase with the story of Penelope and Ulysses.

(2260) A fragment from a sarcophagus representing an Etruscan marriage ceremony.

IV. Corner Case. Bucchero ware. On the shelves are a number of trays known as Focoli. On the trays are pots of varying sizes and shapes, which may have contained toilet preparations. They were found in the tombs, on the floor, beside the urns.

Central Case. On the top is a cinerary vase of terracotta, a "Kelebe," decorated with the statue of a woman in an attitude of grief. Below are small bronze idols, statuettes. In the sloping cases are coins, knives, beads, small bottles, safety-pins or "fibulæ," mirrors, and on the floor two very complete Focoli.

There are several interesting **Etruscan tombs** which can be easily visited from Chiusi. The custodian of the tombs can be engaged at the Museo Civico. If a carriage is taken the excursion may be made in about two and a half hours.

Leaving the town in a north-easterly direction, the road winds rapidly downhill between red sandstone banks and overgrown hedges; in front is a tract of richly wooded country covered with oak groves and olive gardens.

Turning to the L., within a few feet of the level of the Lake of Chiusi, the road crosses the railway to Siena, and soon after brings us to the foot of the hill, which must be climbed on foot.

The tomb known as the **Deposito del Gran Duca** is reached in about ten minutes, at the farm, Podere della Paccianese. It comes as a surprise to the traveller when a door, apparently in part of the outbuildings, is opened, and gives entrance to a low chamber of beautiful and regular masonry with a vaulted roof.

The room is about ten feet by thirteen feet, and has benches of solid stone along the sides. The door is formed of two blocks, and above the lintel is an arch of masonry.

Eight chests containing ashes stand on the benches. Three have figures on the lid. The reliefs are chiefly symbols relating to the underworld, such as hippocampi, animals upon which the soul journeyed to the underworld ; Medusa heads, probably placed on the chests as a talisman to protect the ashes ; the soul on the way, riding on a panther.

The **Deposito della Scimia**, a tomb with paintings, lies farther up the hillside. A long staircase leads down to the tomb, which has four chambers, with benches against the walls. The paintings in the principal room represent the games and races held at the funeral in honour of the dead. There is no evidence of symbolical intention. The painter has depicted the people as he saw them.

On the wall, to the r., is a lady seated, with an umbrella over her head. She is the only spectator, and is probably the one in whose honour the tomb is decorated. In front are horses, some mounted and some led. A man blows a horn, perhaps to signify that the race is about to begin. On the wall, on the other side of the door, is a dancer and two musicians blowing pipes. Following round the room, opposite to the door, are two naked pugilists, with their coats lying on a seat beside them. They have one hand open for defence, and the other closed for attack. (The custodian explains these figures as men playing the Italian game of " moro.")

In the next chamber are two wrestlers, attended by an official, who appears to act as umpire. Beyond are horse racers, who are seated sideways on their beasts. At the end is a giant dragging a dwarf by the wrist. The figures are as a rule coloured dark red and outlined with black. Below the scenes is a Greek scroll of the key pattern ; and above, a frieze with an elementary egg and dart moulding.

The **Tombe del Poggio-Gajella** lies to the north-east of the town. One tomb is arranged above another in three tiers. There is a central chamber with labyrinthine passages, but no paintings or sculptures.

Excursions from Chiusi

A pleasant excursion may be made to Sarteano (four and a half miles) and Cetona (seven miles), towns lying on the lower spurs of Monte Cetona.

Leaving Chiusi by the south-west, the road descends into the Valley of the Astrone, and climbs the rocky hillside until the piazza at **Sarteano** is reached.

The two points of interest are the mediæval castle and the Etruscan collections belonging to Cavaliere Bargagli.

The **Fortezza**, or castle, may be reached in about ten minutes from the piazza. The Counts Manenti of Sarteano were a source of much disturbance in the Val di Chiana in the thirteenth century. They were in league, sometimes with Siena, sometimes with Orvieto, but during the fourteenth century their power was gradually weakened by Siena, and finally, early in the fifteenth century, the Republic became sole master. In the seventeenth century the town was given by the Grand Duke Leopold to the Fanelli family, whose descendants are still the possessors of the Fortezza.

A villa with a large garden full of old trees has been raised within the vast space of the first circle of walls. The square solid keep and two round towers still remain, and there are many of the furnishings of a mediæval fortress, such as the "saracinesca," a gate let down with chains from above; "piombatoia," holes in the parapet through which boiling oil or lead could be poured upon the enemy; secret passages leading from one part of the building to another, and a drawbridge.

The view from the castle is magnificent. The lakes of Trasimene, Chiusi and Montepulciano lie in the broad valley; the towns of Arezzo, Cortona, Chiusi, Città della Pieve and Montepulciano are all visible on a clear day.

Return to the piazza and visit the **Etruscan Museum** of Signor Bargagli.

In the first room are a number of urns, some with figures

of the dead person resting on a couch, others with small sleeping figures. The subjects of the reliefs are similar to those at Chiusi. Note the following, beginning to the L. of the door:—The Theban brothers slaying one another (734); Apollo with a harp (731); on the lid, an obese man resting on a pillow upon which a little figure is seated; on the front of the urn, a highly coloured, realistic representation of the Theban brothers, with a Fury intervening; (730) Orestes and Iphigenia; (728) the death of Hippolytus.

In the second room, in the centre, is a large recumbent statue of a man, with a fillet bound round his hair. The statue is a receptacle for the ashes. On the walls are vases and canopi, some of Bucchero ware.

Upstairs are cases with collections of rings, bracelets, safety-pins, vases, flint-knives, gold ornaments, combs, coins and glass bottles.

A drive of about half-an-hour down a steep hill brings us to Cetona. Just before entering the town the road passes under a picturesque mass of conventual buildings. The Fortress of Cetona stands on one hill and the Palazzo Terrosi on another, the houses of the town lying between. The Fortezza belonged, in mediæval times, to the Counts Cornara di casa Monaldeschi. In 1416 it was besieged and taken by the famous condottiere, Braccio da Montone, who had been offended by two of the sons of Count Cornara. By him it was sold to the commune of Siena.

Visitors are generally admitted to the grounds of the Terrosi palace, where there are some curious grottoes with a few Etruscan urns and pieces of coarse pottery. From the highest point of the extensive grounds there is a beautiful view. In the palace there is said to be a collection of Etruscan antiquities found in the neighbourhood.

The return drive to Chiusi takes about three-quarters of an hour.

RADICOFANI

The town is built upon the rugged and scarpèd rocks,

just beneath the summit of a strangely shaped volcanic mountain, rising abruptly about 3000 feet above sea-level, between the valleys of the Orcia and the Paglia.

It may be reached by road from Torrenieri station by way of Quirico d'Orcia, twenty-one miles, or from Chiusi, by way of Sarteano, circling round Monte Cetona, twenty-five miles. There is a small inn, with unpretentious accommodation.

[The town was an ancient fief belonging to the monks of S. Salvatore on Monte Amiata. In 1153 Pope Eugenius III. bought one-half of the town from the Abbot, and before the end of the century, walls of defence were built with fortified towers. Disputes between the monks and the Pope arose during the thirteenth century. In 1369 the people of Radicofani, hoping to free themselves from the monks, asked help from Siena. After this the Siense became still another claimant, and disputes went on until early in the fifteenth century, when, in exchange for an annual payment to the Pope, Siena made herself sole possessor. In 1417 the great Fortezza was built, several Lombard master-masons being employed. In the hope of controlling the military companies that infested the high-ways from Rome, the road which formerly passed below the town was brought up to within half-a-mile of the walls.

"La Penna," as the town was called from the outline of the mountain, was more than once the refuge of exiles and outlaws. Boccaccio tells the tale how, in 1248, an outlaw robber knight, Ghino di Tacco, waylaid a rich abbot of Cluny, who was returning from Rome, and shut him up in his castello at Radicofani. The abbot, suffering at the time from over-indulgence in the pleasures of the table, improved so much in health under the prison treatment that after paying his ransom he parted with his robber host on the best of terms.

In 1262, after the battle of Monteaperto, a number of notable Siense citizens, Piccolomini, Salimbeni, Sansedoni, Scotti, Malavolti, and many other nobles, exiled themselves rather than take sides with Manfred, "a parricide

and a persecutor of the Church." They settled in Radicofani, and "lived quietly only taking what was necessary from the people." Twelve orators were sent to appeal to these "Grandi," in the name of Siena's glorious mother and patron, imploring them "not to be the first to generate divisions in the Republic"; they were reminded, "how the Roman plebs yielded to the will of the Senate rather than cause division, and if plebs could do this how could gentlemen do less." The Sienese gentlemen, however, remained obstinate.]

In the **Duomo** there are three fine pieces of Della Robbia ware.

At the end of the R. aisle is the Crucifixion. Mary Magdalen kneels, clasping the foot of the cross, which stands in a garden planted with trees. Four young angels, with fluttering ribbons and eager movements, gather the blood as it falls from the hands.

At the end of the L. aisle is an altar-piece of Madonna and Child between the Archangel Michael and a woman saint. The figures are in white, on a blue background. The frame, with its classical ornaments, has a row of cherub heads, and garlands of fruit springing from a vase.

Above the first altar to the L. of the entrance is Madonna and Child between SS. Anthony and Rocco. Above, in the lunette, is the Father Eternal and the angelic host. The colouring, the ornaments of the frame, and the proportions of the parts of this altar-piece are exceedingly harmonious and beautiful. The expression of the faces strikes a higher note than usual in the work of these artists.

These della Robbia altar-pieces are said to have been the gifts of the Sforzas, lords of Santa Fiora, in the fifteenth century, when Radicofani was for a time in their possession.

In the Church of **S. Agata** there is a fine altar-piece, in Della Robbia ware. It represents Madonna and Child, with SS. Francis, Vincent, and Agatha, who has an arrow in her throat. The figures are white, on a blue ground.

An enamelled and jewelled reliquary of the True Cross is preserved in the sacristy.

The Fortezza, built upon the precipitous rock rising above the town, was the work of Lombard masons in 1417. It was blown to pieces, with great labour, by the artillery of Duke Cosimo in 1559. All that remains now are a few walls and doorways, and a waste of stone, and debris of rock on the hillside. The chief interest is in the magnificent view. To the south-west lies Monte Amiata, with the strange outline of the small town of Campiglia d'Orcia on the lower slopes. Lower still, in the plain, is the Paglia, where the river flows on its way to join the Tiber. Northwards the waters gather into the Orcia, a tributary of the Ombrone. The towns of S. Quirico, Pienza, Montepulciano, may all be distinguished on the ridges between the Orcia Valley and the mountain of Cetona, to the north.

S. QUIRICO D'ORCIA

This little town rests on the crest of a hill, 1390 feet above the sea-level. It is on the highway from Florence to Rome, four miles from Torrenieri station. The road crosses the low hills and wide uplands bordering the Orcia Valley. The striking outlines of several hill cities come into view, rising among the undulating ridges clothed with olives and vines. The winding road for the last quarter of a mile is carried into the town on a series of striking arches. We pass through a picturesque gateway and enter the main street.

(The inn is unpretentious, possible for a short stay.)

[The town takes its name from the child martyr, S. Quiricus, who suffered death at the age of three years, with his mother, Giulitta, under Diocletian in 304. According to the legend, when Giulitta was condemned to death the governor would have protected the child, but S. Quiricus declared that he was a Christian, and would die with his mother. Whereupon the governor, seizing him by the leg, dashed his head against the steps of the chair.

There are records of a church on this spot in the eighth century, when it was the subject of a dispute between the bishops of Arezzo and Siena. The town does not appear to have ever had much civic independence. From the twelfth century it was the seat of a law court, and was also at different times the residence of the Imperial Vicar. In 1213 it became subject to Siena, and the connection with the Republic remained a close one. It was frequently chosen as the meeting-place for the settlement of disputes and the drawing up of treaties between Siena, her allies, and her enemies.

In 1472, Siena rebuilt the walls and raised a fortress, the tower of which still stands.

After the fall of Siena, S. Quirico swore fealty to Cosimo I., and remained under Medici rule until 1677, when Cosimo III. granted the town and the district, including the famous baths of Vignoni, with the title of Marquis, to Cardinal Flavio Chigi, in the hands of whose family it remained until 1774.]

Not far from the entrance gate is the **Collegiata**, consecrated in the names of SS. Quirico and Giulitta. It is a Romanesque building, with pointed and barocco additions. It stands picturesquely on the L. side of the steep street. The west door has on the lintel the figures of two vipers, illustrating the médiæval legend of the generation of vipers. The female viper bites off the head of the male, and the young ones kill their mother by bursting through her side. The significance drawn from this history was that the viper is a type of the Jews, poisonous sons of poisonous parents, parricides who had killed their spiritual fathers. For this reason John the Baptist addressed the Pharisees, "O generation of vipers." On the capitals is the usual contest between good and evil, between heaven and hell; on one side, two doves, with olive leaves; on the other, two lions devouring their prey.

In the tympanum is a rude carving of Madonna and Child. The façade above is pierced with a wheel window.

On the south side of the church there are two picturesque

doorways. The first has a round-arched porch, ornamented with sculpture in the pointed style of the thirteenth century. The lintel is covered with a conventionalised leaf design. Against the jambs are two statues, perhaps of prophets, standing on lions. The work shows the influence of *Giovanni Pisano*, and is probably from the hand of a follower.

The small doorway opening into the transept has foliage ornaments, and is dated 1298.

The interior was restored by Cardinal Chigi in the seventeenth century. Above the door of the S. transept is a triptych, by *Sano di Pietro*, Madonna and Child, with a group of saints, with scenes of the Resurrection and Descent into Hades below.

The choir stalls have some good panels of intarsia by *Barili* of Siena.

Close to the Collegiata is the **Oratory of the Misericordia**, in which there is a picture by *Bazzi* above the high altar, Madonna and Child, with SS. Sebastian and Leonard.

Farther along the street is the great travertine **Palace** built by Cardinal Flavio Chigi, the nephew of Pope Alexander VII., who died at S. Quirico in 1693.

On the opposite side of the street, in the piazza, is the entrance gate to the **Orti leonini**, a large, deserted park, said to have been laid out by Cardinal Chigi. There are clumps of ilex-trees and walks bordered with overgrown box. The tower of the fortress rises at the end of the garden, and from the wall of the battlements there is a wide view over the valley, with the silver thread of the Orcia winding through it, of Monte Amiata to the R., and of the hill towns of Pienza and Montepulciano to the L.

At the end of the main street, near the Porta Romana, is the picturesque little Romanesque Church of Sta. Maria. There are carvings of dragons on the lintel, a small, rounded apse, and a belfry tower above. The simple interior, lit by narrow window slits, is impressive.

PIENZA

Pienza may be reached from Torrenieri railway station in about one and three quarters to two hours, or from Quirico d'Orcia in about an hour, or from Montepulciano in one and a half hours by carriage.

The Albergo Letizia is unpretending, but is well kept.

The town, notable for its Renaissance buildings of the fifteenth century, stands on a wooded hill, overlooking the far-stretching Valley of the Orcia, with the fine outline of Monte Amiata to the south-west.

[Before 1459, Pienza was the humble village of Corsignano, in early times possessed by the monks of San Salvatore, and in later times partly owned by the Piccolomini family of Siena. Between 1459 and 1462 the village was transformed by Pope Pius II. (*Æneas Sylvius Piccolomini*) into a little city furnished with its piazza, Duomo, town hall, and many fine palaces. Pius II. was born in Corsignano in 1405, where his father had settled, having been driven out of Siena by a popular outburst against the party of the nobles. Pius II. returned to his native village in 1458, accompanied by six cardinals and one hundred knights, and began the work of transforming it into "Pienza," a cathedral town and a summer resort for the papal court.

The architect, Bernardo Rossellino, built the group of buildings surrounding the Piazza, the Duomo, Baptistery, Canonica, Palazzo Pubblico, and Papal Palace. Several other palaces were built by the cardinals for themselves. The Pope died suddenly in 1464, at Ancona, whither he had gone to review the Crusaders, who were to sail against the Turks. This put an end to the development of the town. It is now a small, well-kept place, with many imposing buildings, few inhabitants, and no sign of commercial activity.]

The **Pieve of SS. Vito e Modesto**, outside the gates, is all that remains of the old village of Corsignano. It is a

Romanesque church, with the base of a massive round tower, probably once used for defence. The carvings round the door are in the style of the eleventh and twelfth centuries. On the lintel is a double-tailed siren, with dragons, and a rudely carved man and woman embracing, symbolical figures of the temptations of the senses.

Over the south door are scenes of the Nativity, with angels arousing the shepherds, and the Magi approaching. The jambs have interlacing scrolls, with symbolical animals, the dove eating grapes, the unicorn, men fighting, etc.

The Piazza. The surrounding buildings are not only simple and dignified in themselves, but, taken as a whole, they form a striking and harmonious group illustrating the middle period of the Italian Renaissance. The stone used is mainly travertine of a warmish light yellow colour, which lends itself to the formal and stately style of architecture.

The Duomo is ornamented with pilasters and round-headed arcading. High on the façade are the arms of the Piccolomini. The interior is vaulted, the nave arches springing from clustered piers.

In the L. aisle is an Assumption of the Virgin, by *Vecchi-etta*. At the sides, to the L., Sta. Agata and Pius II.; to the R., Sta. Caterina of Siena and S. Callisto. The gold background, the rich colour, and the circle of little floating angels make this a strikingly decorative picture. In the R. transept is a panel, by *Matteo di Giovanni*, Madonna and Child, with S. Catherine of Alexandria and S. Matthew on the L., and S. Bartholomew and Sta. Lucia, holding a plate with her eyes, on the R. The colour is poor and the conception formal; this cannot be considered a good example of the master.

In the R. aisle is a panel of Madonna and Child, with saints, by *Sano di Pietro*. The figures are on a gold background, and the general effect is decorative.

From the side door we descend to the **Baptistery**, which is below the presbytery and chapels of the Duomo. The font is of 1462.

The Palazzo Piccolomini is a grandiose and imposing building.

In the interior is a fine court, with a decorative well-head. Note the free design of the capitals of the wall arches. Beyond, overlooking the garden, is a two-storeyed loggia. From the terrace there is a good view of the apse of the Duomo, and from the end of the garden one can see the Valley of the Orcia spread out, with Cetona on the L., Monte Amiata and Radicofani in front, and Quirico d'Orcia and Montalcino on the R.

The Palazzo Pubblico is a dignified building, with an open loggia, and a tower crowned with battlements. Originally the façade was covered with graffiti.

The Palazzo Vescovile—the Bishop's Place—close by, is in a more severe and simple style.

The **Canonica** to the L. of Duomo, once adorned with graffiti, now contains the **Museo**. In Room IV. are a number of Flemish and German tapestries of the sixteenth century. In the next room, on the wall of entrance, are fragments of pictures by *Sano di Pietro*, and small panels in the Byzantine manner. Madonna and Child, with four bishops, by *Matteo di Giovanni*. A triptych, by *Sassetta*. A large picture of Mater Misericordia, by *Bartolo di Fredi*. Below is a richly embroidered paliotto. Madonna and Child, with S. Bernardino and S. Anthony the Abbot, on the L.; S. Francis and S. Chiara on the R. On the end wall, German tapestry of the fifteenth century. *Vecchietta*, Madonna and Child, with S. Biagio and S. John the Baptist. On the L., S. Nicholas and S. Florianus. In the predella are scenes from the lives of these saints. Scenes of the Passion, by *Bartolo di Fredi*.

In cupboards against the walls are a number of magnificent vestments.

Cross the passage to **Room II.**, which contains several pieces of German and Flemish tapestry of fifteenth and sixteenth centuries. In a stand in the centre are illuminated manuscripts, prints, enamels, reliquaries, crucifixes.

In **Room I.**, at the end, is the famous Piviale, embroidered in silk and gold, given to Pius II. by Thomas Paleologus, despot of the Morea, who had been driven from his country by the Turks and had taken refuge in Rome. The work is supposed to be of the thirteenth century, and the scenes represent the life of the Virgin, and the martyrdom of S. Catherine of Alexandria.

In the central cases are illuminated choral books, mitres, processional crosses, pastoral staff and pax.

S. Francesco. A pointed church, with a single round window above the pointed arch of the doorway. The church, which was either rebuilt or restored by Pius II., has lately been stripped of its seventeenth-century decorations, and the frescoes covering the walls have been cleared from whitewash.

In the nave are fragments of pictures: the Agony in the Garden, Madonna and Child, S. Francis, S. Anthony. They appear to be in the Florentine style of the end of the fourteenth and beginning of the fifteenth century. In the choir, the frescoes of the life of S. Francis are better preserved, and may be the work of the school of the Gaddi. On the roof is S. Francis, with Poverty, Obedience, and Chastity.

The paintings are said to have been executed by order of the Lamberti family of Pienza.

Opposite to the Palazzo Piccolomini is the Palace of the Cardinal of Pavia, decorated with fine stone cornices and with the arms of the Piccolomini-Ammanati. The houses, Nos. 28, 29, 33 and 37, are other examples of palaces built by the cardinals.

S. Anna. About four kilometres from Pienza is the ancient monastery of the Olivetani (founded about 1324), attached to the Church of S. Anna. The road from Pienza is for a considerable distance through woods, and the monastery stands on a promontory in the midst of oaks. The church was restored in the sixteenth century. The arches of the cloister have been filled up, but the old garden,

with rows of lemon-trees, is peculiarly fine. In the refectory are a number of pictures by *Bazzi*.

At one end is the miracle of the multiplication of the loaves ; various Roman buildings, the Arch of Constantine, Colosseum, etc., in the background.

On the wall of entrance is the Deposition, and a group of Madonna and Child, with S. Anna and two kneeling monks. To the L. is the Bishop Guidone of Arezzo confirming the rule of the Olivetan order. On the side wall, opposite the window, busts of S. Gregory the Great, S. Catherine of Siena, S. Peter Damiano. Over the entrance door, the head of Christ.

From the esplanade in front of the church there is a magnificent view, including the towns of Montalcino, Chiusere, Montemuccio and the Pieve of Castelmuccio, Petroio, etc.

To the south of Pienza is the ancient castello of **Spedaletto**, which has been restored ; the pictures from the church are now in the museum. To the east lies the still more ancient and famous Rocca of **Monticchiello**.

MONTEPULCIANO

The station of Montepulciano is reached by train from Siena in about two and a half hours, or from Chiusi in about half-an-hour. The inn, "Il Marzocco," is suitable for a short visit.

The town crowns a hill nearly 2000 feet high, and is six miles from the station. The omnibus takes one and a half hours to climb the long ascent, and from the higher ground there is a magnificent view of Southern and Eastern Tuscany. To the R. in ascending is the high mountain village of Montefollonica, and to the L. the cone of Monte Cetona. Near to the gate is a great building, the Monastery of S. Agnese, with an apse which looks more like the bastions and ramparts of a castle than the end of a church.

[The Monastery of S. Agnes was dedicated in the name

of Montepulciano's saint, a Dominican nun born in 1317. When she took the veil a number of small crosses fell upon her from the sky. S. Catherine of Siena came to Montepulciano to venerate the relics of S. Agnes, and when she was about to stoop to kiss the foot of the saint, the corpse raised its foot out of courtesy. These legends are sometimes illustrated in pictures of S. Agnes.]

The views from many points, both outside and inside the town, are of extraordinary beauty, even in a country so remarkable for natural loveliness as Tuscany. There is great variety in the splendid mountain background, in the lakes shining in the sunlight, and in the rich land bearing corn, vines and olives.

Looking eastward, we see the Val di Chiana, bounded by a range of mountains separating us from the Valley of the Tiber. In the middle distance lie the lakes of Trasimeno, Montepulciano, and Chiusi. The towns of Castiglione Fiorentino, Cortona, Castiglione del Lago, Chiusi, and Città della Pieve are seen across the width of the valley.

The view from the other side of the town is dominated by Monte Amiata, snow-clad even in the month of May. The towns of Pienza and Montalcino, and the Tower of Montichiello, with Montefollonica directly across the valley, are all visible. Beyond lies the mountainous country drained by the river Ombrone.

[The origin of the name Montepulciano, according to legend, is, that when Chiusi was attacked by the barbarian hordes, the citizens divided into two parts, the Plebs settled on a hill to the south, *Castrum Plebis* (Città delle Pieve), and the nobles on a hill to the north, *Mons Politicus*, *Politianus*. There are many traces of Etruscan and Roman inhabitants, but no large or important remains. In the time of the Lombard kingdom, a hamlet grew up round the church and castle, and by the ninth century various trades were carried on in the town, and the vines had become famous. The town had acquired some form of civic independence in the twelfth century,

and became the object of ambition both to Siena and Florence. The history of Montepulciano is indeed an account of her quarrels and reconciliations with these two patrons. During the thirteenth century, mastery lay, on the whole, with the Sienese, who built a great fortress in the town in 1262. In the course of the fourteenth century the commune fell under the domination of the merchant family of the Pecora. In the course of years their supremacy became a tyranny, from which the town was fortunately delivered, by the members of the family falling out with one another. One faction allied itself with Siena, the other with Perugia; and in the end the city recovered its communal rights with the help of Perugia. In 1364, however, there was a democratic revolt, and Siena's protection was once more invoked. This state of things lasted for about thirty years, when there was a change of patrons. Montepulciano offered herself to Florence. An agreement was made in 1404 whereby Lucignano was handed over to Siena, Montepulciano to Florence, and to this alliance the fickle citizens were constant for ninety years, during which time of tranquillity there was a great increase in prosperity. In 1495, the cry of "Liberta e Lupa" was once more raised by the discontented, and war with Florence followed. In 1512 the Florentines were finally victorious, and the history of Montepulciano after this date follows that of the Republic.]

In the piazza opposite to the hotel is a column with the Florentine ensign, the Marzocco. The main street, the Via Garibaldi, leads steeply up hill to the Mercato (where it becomes the Via Cavour), and onwards to the house of Poliziano, whence, as the Via Poliziano, it mounts to the Piazza Sta. Maria. The streets are extraordinarily steep, and at every turn an archway to R. or L. gives a view down into the valley hundreds of feet below, or upwards, to some mass of building, in which the houses seem piled one upon another.

The number of Renaissance houses at once strikes the attention, and visible signs of the mediæval city are few

and far between. Two of the massive Renaissance palaces are the work of the Florentine architect, *Antonio di Sangallo*, the elder (1448(?)–1534), who was sent by the Republic in 1512 to build the fortifications of Montepulciano. Others are the work of *Vignola* (1507–1573), the architect of S. Peter's in Rome.

The following is a list of the principal houses in the Via Garibaldi:—No. 37. Palazzo Avignonese, by *Antonio di Sangallo*. No. 32. Palazzo Tarugi, by *Vignola*. No. 33. Palazzo Batignani. No. 28. Palazzo Pecora, originally belonging to the famous family of the fourteenth century. Note the coat-of-arms. No. 29. Palazzo Bucelli, with Etruscan reliefs built into the walls. No. 6. Palazzo Venturi. The Loggie del Mercato, designed by *Vignola*.

In the Via-Cavour. No. 7. Palazzo Cervini (now one of several palaces belonging to the Contucci family), by *Antonio di Sangallo*. No. 21. Palazzo Bracci. No. 23. Palazzo Gagnoni, with a massive portal. No. 25. The Seminario. No. 29. Palazzo Carletti.

In the Via Poliziano. No. 1. The birthplace of the poet, Angelo Ambrogini (1454), known as Poliziano, who taught the children of Lorenzo the Magnificent, and whose poems inspired some of the paintings of Botticelli.

At the top of the Via Poliziano is the Piazza Sta. Maria, with the church of that name. In the church are two pleasing pictures. Over the first altar to the L., Madonna and Child, in the Siense manner. Over the second altar to the L., part of an old fresco, with Madonna and Child, a charming group, surrounded by a modern painting. The church has been entirely remodelled; the doorway, with its pointed arches, is in the fourteenth-century style. The piazza commands a splendid view. On leaving the church turn to the L., up the Via Fiorenzuola, which leads past the Fortress, entirely modernised, to the Duomo.

In the piazza, to the R. of the Duomo, is the Palazzo del Monte (now Contucci), built by *Sangallo*, in 1519. Pope Julius III. del Monte lived here, and it was also the occasional place of residence of Clement VII. and Paul III.

Opposite the Duomo is the fine Palazzo Tartugi. To the L. the Palazzo Municipale, with its bell-tower, is somewhat on the model of the Palazzo Vecchio of Florence. It was built in the thirteenth century and remodelled in the fourteenth.

The **Duomo**. The western façade has never been completed with marble facing, as was intended in the original plan. In the interior the effect is that of a cold and correct design in the later Renaissance manner.

The principal object is the monument to Bartolommeo Aragazzi, by *Donatello* and *Michelozzo*. The work was done in the lifetime of Aragazzi, secretary to Pope Martin V., but the monument has not been suffered to remain as he intended, it has been broken up and the different parts are dispersed over the cathedral. To the L. of the central door is the recumbent statue of the man himself. Two panels, with reliefs, have been affixed to the nearest nave pillars. On the L., Aragazzi kneels before Madonna, who lays her hand upon his head; on the R., Aragazzi says farewell to his wife and family. On either side of the high altar are two statues: on the R., Fortitude, as a young, lithe man, his hair bound with a fillet, wearing a determined expression and with a commanding pose. To the L. is a figure of Faith, with a powerful face: the massive head, with its deep jaw and well-defined chin, is poised on a delicate neck; the body stands free, balanced, and flexible, the weight thrown on the left leg. The base of the Aragazzi monument, delicately carved with putti carrying garlands, now forms part of the high altar.

The altar-piece, by *Taddeo Bartolo* (ascribed by Sig. Venturi to Bartolo di Fredi), the Assumption of the Virgin, is unusually fine in general effect. In the centre is Madonna ascending, and Thomas receiving the girdle. At the sides are many saints, each with his name inscribed in the nimbus. On the cusps, the Annunciation, and the Coronation of the Virgin. Along the foot of the picture, in small medallions, the Creation of Adam, the Expul-

sion, the Offerings of Cain and Abel, the Death of Abel, the Building of the Ark, the Deluge, the Sacrifice of Abraham, the Expulsion of Hagar and Ishmael, Moses receiving the Law, the Death of Goliath, the Judgment of Solomon. In the predella are the Entry into Jerusalem, and the eight other Passion scenes.

On the r. of the entrance door, opposite to the tomb of Aragazzi, is the tomb of a bishop, a strong and vigorous piece of work.

Standing on the steps of the Duomo, to the l. is the Municipio; and to the r. the Palazzo Contucci. Opposite is the Palazzo Tartugi.

In the Municipio is a small **Museum**. Climb the stair to the first floor.

Room I. Della Robbia ware. Turn to the right. (2) Altar-piece, attributed to *Andrea della Robbia*. To the l. the saints are Stephen and Bonaventura; to the r., Francis and Chiara. (3) Small marble bas-relief, Madonna and Child, with angels. Siene work of the fifteenth century. (4) Lunette, school of the Robbia, Madonna and Child, with SS. John the Baptist and Antilia, who carries a woman's head in a small shrine. (9) S. John Baptist, attributed to *Andrea*. (10) Altar-piece, school of Robbia, Madonna and Child, with SS. Bartholomew and Longinus. (14) Altar-piece, the Father Eternal with a choir of angels. Nativity and Adoration in the predella. (13) and (15) Gabriel and Madonna in Annunciation, attributed to *Andrea*.

From this first room we pass into a small vaulted room, called the Chapel, with a number of pictures. (16) A damaged triptych of the fourteenth century. (21) Madonna and Child of the fourteenth century, Siene school.

Next enter the Salone, and proceed across the room. (1) Coronation of the Virgin, attributed to *Spinello Aretino*. (3) Madonna and Child, with S. John; Tuscan fifteenth century. (7) Madonna and Child, with S. John Baptist, by *Bazzi*. (10) Nativity, by *Benvenuto di Gio-*

vanni del Guasta. (12) Crucifixion, school of Filippo Lippi. (15) *Mainardi*, Madonna and Child. (23) Portrait of a lady, in the Florentine style of the early sixteenth century. (68) Madonna and Child, by *Mazzola*. (81) Portrait of a lady in the manner of Sustermann.

In the centre of the room there is a collection of Service books with illuminations in the style of the fourteenth century.

To reach the Church of **S. Biagio**,* from the piazza, descend the Via Ricci, and just before reaching S. Francesco, turn sharply to the L. downhill.

S. Biagio stands on a grassy terrace isolated from other buildings. It was begun in 1518 by *Antonio di Sangallo* the elder, but was not finished until 1681. It is a building at one with itself, both inside and outside. It is designed in a style of simplicity and reserve; it would be difficult to find a more satisfactory example of the detail of the decoration as it was understood in the early part of the sixteenth century. The nearest approach to overloaded ornament is to be seen on the bell-tower, which indeed might have been spared altogether. The best point of view for the building as a whole is where the tower is hidden by the dome. The church is a triumph of the grave and stately manner of the time. It should be compared with S. M. della Carcere at Prato, by Giuliano Sangallo, and with S. M. della Consolazione at Todi. Opposite to the church is the house of Sangallo (1518), with a loggia.

To return to the town, ascend the hill to the gateway, and continue along the Via Piana until we reach the Church of **Sta. Lucia**.

In a side chapel to the R. of the nave is a fine Madonna and Child, by *Luca Signorelli*. The colour of the picture is deep and rich. Madonna has the simple and staid aspect which is typical of the artist. In the sacristy is an old processional banner.

Close by is the Church of **S. Agostino**, with a Renaissance façade by *Michelozzo*. Over the door, a lunette,

with Madonna and Child, SS. John the Baptist and Augustine.

About ten minutes' walk from the town gate on the way to the station is the Church of **S. Maria delle Grazie**, with a fine della Robbia altar-piece surrounding the miracle-working picture of Madonna and Child. There is an outer frame of fruit and leaves and an inner circle of cherub heads. The Father Eternal appears in an aureole, and below are SS. John the Baptist, Joseph, and the two women saints, Agnes and Antilia. In niches to the L. and R. are figures of Mary and the Angel Gabriel.

MONTALCINO

The town stands on a hill five and a half miles from Torrenieri station, a drive of about an hour. Fair accommodation may be had at the inn, "Il Giglio."

The station of Torrenieri lies in the infertile creta lands, and for some distance the road winds through bare fields and up treeless slopes, until it reaches the ridge upon which Montalcino stands. Here the scenery changes. The deeply fissured hills are covered with rich growth, and the road for some distance is bordered with oak-trees. As we come within sight of the city, seen in outline against the sky, the number of great olive-trees (*ulivastri*), superbly picturesque in form, are a striking feature in the landscape. The position of the town is magnificent, standing on high ground between the valleys of the Orcia, the Asso, and the Ombrone. The views are a continual delight. From some points it is the Valley of the Ombrone that charms us; from others it is the purple ridges of Monte Amiata. The finest view is from the high ground above the city, and to reach this point the following route is recommended:—Leave the town by the road to Torrenieri, and in about twenty minutes, opposite to the Osservanza, strike down the hillside to the R. Winding paths through the fields lead across the road to S. Antimo, up to the top of the ridge. From here the view is magnificent: everywhere

mountain and valley in endless succession. To the north lies Siena, with the mountains of the Casentino on the north-east. To the north and west lies the Valley of the Ombrone, with the town of Roccastrada to the west. On the east is the Valley of the Asso, and the hill towns of Montepulciano, Pienza and Quirico d'Orcia. The Valley of the Orcia lies to the south, with Monte Amiata in the background and the peaked outlines of the towns of Rocca d'Orcia and Campiglia d'Orcia to the south-east. Return to the town by the main road. Another picturesque route is by the road to the cemetery, beyond the Fortress, and through a series of winding paths, keeping to the L. until the main road between Montalcino and S. Angelo is reached.

[The town of Montalcino existed in the time of the Lombards, and jurisdiction over the inhabitants, both temporal and spiritual, was given by the Emperor Louis the Pious to the abbots of the neighbouring Benedictine Abbey of S. Antimo.

During the twelfth century, as the power of the abbots declined, the inherent desire and capacity for self-government of the citizens transformed the town into a Republic. Thanks to its commanding position, Montalcino became the coveted prize both of Siena and Florence. In 1202, after a long seige, Siena succeeded in capturing the town, and in holding it more or less persistently until her own downfall in the sixteenth century. The little Republic made various attempts to recover her independence, frequently with the assistance of Florence. After the victory of the Sienese party at Monteaperto in 1261, Montalcino, having given help on the opposite side, hastened to make submission. Pardon, however, was not granted without hard conditions. More than four hundred of the citizens of Montalcino had to assemble in the Campo at Siena; and, with uncovered heads and bare feet, prostrate themselves before the Sienese carroccio, swearing fealty to the Republic. The walls of the town were razed, and at a later date the Sienese built the Rocca to command the inhabitants more

completely. In 1526 Montalcino made a heroic resistance against the troops of Clement VII., and in 1555, when Siena fell, a number of the inhabitants retired to Montalcino, and the unconquered little city set up a Republic which was maintained until 1559, when it surrendered to Cosimo I.]

The streets of Montalcino have lost their mediæval character in a large measure; no tall towers remain. The architecture of the houses seems to have been modelled upon that of Siena. The characteristic Siense windows, with two lights divided by a slender shaft and surrounded by a shallow archway, may be noticed in the Corso and in the Via Ricasoli.

In the centre of the town is the **Municipio**, formerly the Palazzo Pubblico, with the Piazza Margherita on one side and the Piazza Garibaldi on the other. The building has an open loggia and a high, slender clock-tower.

In the Piazza Margherita is a large arcaded court, the loggiata, with pointed arches and coats-of-arms upon the façade. Here also is the **Pinacoteca**, a small Picture Gallery, open daily.

Bartolo di Fredi. Coronation of the Virgin. A large panel by a Siense painter of the fifteenth century. Christ stands holding the cross, with blood pouring from His side into a chalice. S. Michael, with the dragon, is on the L. and S. Egidio on the R.

Sano di Pietro. The Deposition. Also a small panel of Madonna and Child, by the same painter.

On the upper line. Madonna and Child, of the fourteenth-century Siense school. Below, *Girolamo Benvenuto.* The Nativity.

Opposite, *Bartolo di Fredi.* The Baptism of Christ, and John the Baptist led into the desert.

Bartolo di Fredi. Two pictures. In one, Franciscan brethren see the Blessed Filippo Cardelli carried up to heaven; and in the other Cardelli heals a wounded man.

Panels, with SS. Peter and Bernardino, Paul and Francis.

Also single figures of SS. Anthony of Padua and Nicholas of Tolentino.

Two fine Bibles of the twelfth century, with illuminated initials.

Passing up the Via Bandi, out of the Piazza Garibaldi, we reach two churches facing one another. **S. Agostino** (1380), with a fine round window, is at present under restoration.

Corpus Domini. In the interior, to the R. and L. of the entrance, are two large wooden statues of Mary and the Angel Gabriel forming an Annunciation. They are painted and gilt, and although of poor workmanship have some of the characteristics of similar figures by Nino Pisano.

Beyond S. Agostino on the L. is the Via Ricasoli, which leads up to the picturesque ruin of the Rocca or Castello, built by Messer Mino Foresio for the Sienese in the fourteenth century. Over the door of entrance is the Balzana, the arms of Siena. Inside the gateway are ruined walls, with battlements and a tower.

Pass down the Via Ricasoli and, turning to the L., climb the Via Spagni. Before reaching the Duomo turn to the L. into the Vicolo S. Antonio.

S. Antonio Abbate. Here there is another pair of wooden statues representing the Annunciation, superior to those in Corpus Domini. They are solid figures heavily robed, with large features, and lacking both in grace and vitality but full of reverential feeling. They date from 1370.

On the R. wall of the nave is a striking picture of the Crucifixion, with the city of Jerusalem in the background.

In the sacristy there are several pictures: Madonna and Child, of the Sienese school; six panels, each with a single figure of a saint on a gold background, probably parts of the same altar-piece.

From the little piazza in front of the church there is a magnificent view over the surrounding country.

The Duomo (S. Salvatore), a modern building, stands on the higher level, and may be reached from the Via Spagni.

The Church of **S. Maria del Soccorso** may be visited on the way down to the town. In the church, to the R. of the high altar, is the Assumption of the Virgin, by Tamagni.

Return to the Corso Umberto I., and in order to reach the Convent of S. Francesco, which forms a striking feature standing on a promontory below the town, cross the Corso and turn down the first road to the R. In the Church of **S. Pietro**, which we pass on the way, are two pictures, a Crucifixion, with a gilt background, and a Madonna and Child, of the Sienese school, in the sacristy.

There are several old houses in the streets at this part of the town with the shortened towers still standing; two houses are picturesquely joined together by a covered bridge.

The monastery attached to the Church of **S. Francesco** is now used as a hospital. Over the entrance door in the inside of the church is a charming work by *Andrea della Robbia*, Madonna and Child, with SS. Peter and John the Baptist. The figures are white, on a blue ground, and the frame is a garland of green leaves and yellow fruits.

On the R. side of the nave is a statue of S. Sebastian, by *Sansavino* (1507), also a Madonna in high relief by the same sculptor. In the sacristy are some pleasant frescoes painted at the end of the fifteenth century. On the wall facing is the Marriage of the Virgin. In the background, framed by an arch, are distant hills and feathery trees. The men and women grouped at the sides look like contemporary portraits; the costumes are elaborate, and many of the figures have a sentimental pose. On the opposite wall is the Birth of the Virgin. In the cloisters there are some damaged frescoes of the same period.

The Osservanza lies about a mile beyond the gate, on the road to Torrenieri. In front of the church is a portico of five arches. In the interior, over the western door, an Assumption of the Virgin, by the Umbrian painter, *Bonfigli*; S. Thomas kneels by the tomb and receives the girdle.

Over the fourth altar to the R. is a Pietà by *Bazzi*, a somewhat striking example of this artist in his more serious

mood. On the fourth altar to the L. is S. Bernardino, attributed to *Pietro di Lapo*, of the Sienese school.

From the loggia at the back of the cloister there is one of the best views of the town, with the mass of the Rocca, the towers, the churches, with S. Francesco conspicuous among them, and the tiers of brown roofs forming an amphitheatre at the head of the valley which falls rapidly down to the plain below.

S. ANTIMO

This church is practically all that now remains of one of the great Benedictine abbeys of Tuscany. It is situated on the road from Montalcino to the railway station of Monte Amiata on the line between Siena and Grosseto—it is about six miles from Montalcino (one or one and a quarter hours to drive). From the Abbey (or its vicinity) to Monte Amiata station it takes about one hour to drive. The road from Montalcino winds downhill, with steep ravines branching off on all sides covered with ilex, oak and olive. It is impossible to drive up to the church; visitors have a walk of perhaps a quarter of an hour.

The church stands in a secluded valley shut out by ranges of low hills from the surrounding country. On one of these is the village of Castel Nuovo, the only sign of contact with the outer world.

S. Antimo was a Roman priest martyred in the time of Diocletian. Having been rescued by an angel from the Tiber, into which he had been thrown, he was beheaded, and became the patron saint of Montalcino. The church is mentioned in a diploma of 814 given by Louis the Pious to Benedictine monks. In the eleventh and twelfth centuries the abbots had a wide jurisdiction, exercising almost sovereign power in Montalcino. In the thirteenth century the importance of the Abbey declined, and in the fourteenth century Boniface VIII., owing to the looseness of discipline, took the monastery from the Benedictines and gave it to the Guglielmites, a reformed branch of the

Benedictine order founded in 1119 by Abbot Guglielmus at Monte Virgine. The Guglielmites remained in possession until 1462, when the Abbey was assigned to the diocese of Pienza by Pius II.

The building is a remarkable example of the fine effect of sound material (travertine) and simple design, it is an imposing mass of masonry determined by the need of sufficiently enclosing a choir and nave. The east end alone is built in an unusual manner ; it is a simple rendering of a design which was carried out with elaboration at S. Sernin at Toulouse, where the building is attributed to the twelfth century. The Benedictine churches of Acerenza and Venosa in Southern Italy have apses of similar construction. The wall of the apse is carried to the height of the nave. Another semicircular wall, rising to about half the height, encloses the ambulatory which surrounds the choir, and three small apses enclosing chapels which open out of the ambulatory complete the design. These subsidiary apses have buttresses in the form of columns with carefully worked capitals, instead of the more usual flat pilasters. The composition of the east end from the outside is bald in its simplicity, there is none of the embellishment which Romanesque builders permitted themselves to use in Pisa and Lucca. The design might have satisfied the ascetic zeal of S. Bernard. The builders, however, had a wider justification than that, their work in the stately organism of its plan, in the stern severity of its detail, might be a reflection of the mind of S. Benedict himself. Standing, as it does, solitary and deserted among the olives and wheatfields, its amplitude, its freedom from distracting detail, its disregard of the non-essential gives a character of imposing dignity, a sense of domination too large for the accidental.

The door on the southern side of the church is carved in the Romanesque style. On the lintel, birds and griffins are placed as if guarding the entrances from the dragons which attack them. The R. jamb is carved with foliage, the L. with characteristic braiding.

The western façade, so far as it exists, dates from the end of the thirteenth century; the carving suggests a knowledge of the work done for the Cistercian churches of the time.

The nave is covered with a wooden roof; the aisles have circular ungroined vaulting; the clerestory has small round-headed windows; the triforium openings have two arches under a single circumscribing round arch, those in the western half of the nave are simpler than those nearest the choir. The nave arcade is formed of six columns on each side, with a pier in the middle. The use of a quadrangular pier in the range of columns forming the nave arcade has been noted in the Church of S. Demetrius Salonica, built about A.D. 450. It was common in the Lucchese churches of the twelfth century.

The altar is raised by four steps above the level of the nave; beneath is the crypt with the tomb of S. Antimo. The altar is surrounded by an open and semicircular arcade of six columns. Around this raised choir is a vaulted ambulatory out of which open three small chapels. Sig. Rivoira considers that the first example of an ambulatory with ribbed vaulting and radiating chapels occurs in the Duomo of Aversa (1062-1078). The vaulting at S. Antimo is not ribbed, but the ambulatory and the chapels form an exceedingly fine piece of building; it is interesting as an early form of the design which became such an important feature in the Gothic churches of the north.

The capitals throughout the church are of various design. In some few cases there is the struggle between wild beasts or the apposition of animals; in others, architectural forms, such as an arcading of arches, is carved on the capital, eagles with outspread wings and rams' heads are associated with crude designs of chequers and incised leaf forms; in other cases there are stiff and rude adaptations of Ionic and Corinthian detail. The whole collection forms an interesting study in Romanesque sculpture, although there is a lack of the imaginative freedom and vigour which occurs in good Lombard examples.



Photograph: Alinari

THE APSE OF THE CHURCH AT S. ANTIMO

At the west end of the L. aisle there is a rude wooden crucifix.

On the eastern side of the campanile there are fragments of ancient sculpture: Madonna and Child, and a winged four-footed beast with snakelike coils of hair.

There are some remains of the Abbey buildings connected with the church, but, except for a fragment of a small cloister, they are of little interest.

MONTE AMIATA

The decisive feature in the open country to the south of Siena is Monte Amiata. It rises to about 5650 feet; its top is generally covered with snow as late as the month of May. The district of which it is the centre may be reached from the station of Monte Amiata on the railway which runs from Siena to Grosseto, it may also be approached from Montepulciano by way of the Val d'Orcia, or from Chiusi by way of Sarteano and Radicofani. The country is drained by three main streams: (1) by the Orcia, which rises to the east and after flowing along the northern side of the mountain falls into the Ombrone; (2) by the Paglia, which rises to the east, flows southward to Orvieto and falls into the Tiber; (3) by the Fiora, which rises to the south and runs directly into the sea a little to the north of Corneto.

On the slopes of the mountain there are a number of small towns of considerable interest, connected with each other and with the station of Monte Amiata by a good but mountainous road, beginning to the east at Campiglia d'Orcia. Then follow Abbadia S. Salvatore, Sta. Fiora, and, on the west, Arcidosso. The following list will explain the situation and the approximate times for driving:—

Monte Amiata station, 570 feet; three and a half hours to Campiglia d'Orcia.

Campiglia d'Orcia, 2600 feet; one and a quarter hours to Abbadia S. Salvatore.

Abbadia S. Salvatore, 2720 feet ; half-an-hour to Pian Castagnaio.

Pian Castagnaio, 2570 feet ; one and a half hours to Sta. Fiora.

Sta. Fiora, 2250 feet ; one hour to Arcidosso.

Arcidosso, 2213 feet ; two hours to Monte Amiata station.

Campiglia d'Orcia is distant about two hours from Radicofani, about three and a half hours from the town of Montepulciano, and about five hours from Montalcino, passing Monte Amiata station on the way. At Abbadia S. Salvatore, Sig. Dottore Viti, if applied to beforehand, will generally be able to arrange for the accommodation of visitors. At S. Fiora there is an inn that should suffice for a short stay. In spring it is well to visit this district as late in the month of May as possible. June would be still better.

CAMPIGLIA D'ORCIA

The road from Monte Amiata station to Campiglia rises steeply for almost the entire distance ; the views, on one hand towards the Valley of the Orcia, and on the other towards the mountain, are fine. The road passes through a sparsely peopled district with distant views of Rocca d'Orcia and Ripa d'Orcia, which stand on opposite sides of the valley, where the river runs through a narrow passage. Shortly before reaching Campiglia the buildings of Vivo are seen on the northern slopes of the mountain. Near Vivo is a hermitage of the Camaldolesi, said to have been given to S. Romualdo by the Emperor Henry II.

Campiglia is not an important place, but its situation is unusual. A huge conical mass of rock rises from the crest of the ridge which runs down from the mountain ; the mass is so large that it forms a feature in the landscape when seen from Radicofani far across the Orcia Valley. Many of the houses are built on the sides of the rock, and the paths which serve for streets are often steep stairs. A large iron cross rises upon the mass of rock above the whole.

Above the village is the ruined castle of the Visconti, lords of Campiglia mentioned in documents of the eleventh century. The politics of this family consisted of quarrels with and submissions to the commune of Siena. In the fifteenth century the feud came into the possession of the Salimbeni family through marriage, and in this same century there are records of dealings between the commune of Campiglia and the commune of Siena.

After leaving Campiglia the road enters the forest country which is the great feature of the southern side of the mountain. The drive to Abbadia S. Salvatore occupies about one and a quarter hours.

ABBADIA S. SALVATORE

In mediæval times the Abbey was the significant part of the place; the buildings are detached from the town, and are entered by a gateway. It was not until the thirteenth century that any communal liberty was granted to the town, which is entered by another gateway.

The streets are solidly built of stone, without plaster or paint. The ways are narrow; there is no emphasis of form or colour. The dark weather-beaten houses suggest the life of a community long used to a common lot of poverty. The people no longer suffer in that way; quicksilver mines have been opened on the mountain about a mile above the town, and the broad road leading up to them is busy all day with workers coming and going, with the wives and children who carry meals to the men. A walk of an hour through the chestnut forest leads to a small chapel known as the *Ermita*. It is possible to extend and to vary excursions through the woods in all directions.

The Benedictine Abbey of S. Salvatore is mentioned in 745; in the tenth century the abbot had jurisdiction over a large territory; in 1230 Gregory IX. gave the monastery to the Cistercians, who remained here until the suppression in 1782. After the battle of Monteperto the Siense

entered into possession, but by the help of Orvieto they were driven out and the Castello passed into the hands of the counts of Sta. Fiora, who in 1347 sold it to the Sieneſe. The buildings which ſtand within the Abbey precincts are the church, a ſchool, and a few private dwellings.

The crypt under the choir is the moſt ancient part of the church ; it is in charge of the municipal authorities, to whom application muſt be made for admission. The ſpacing of the pillars is irregular, the bays of the ungroined vaulting cover as a rule about ſix feet by ſeven feet ſix inches. The windows are round-headed ſlits, with an opening ſome four inches acroſs. The work ſhows a curious mixture of elaborate forms and rude execution ; many of the columns are ornamented, ſome with perpendicular channelling, others with zigzags, and one is octagonal in form. The capitals are ſeldom alike. There are a few with leaf forms ; one has rams' heads, on another the rams' heads alternate with human heads ; one capital is carved with the heads of bulls, another has a rude vine ſcroll intermixed with animals ; braiding is carved on one capital and alſo on one of the columns.

The interior of the church was reſtored in 1653, according to the taſte of the time. In the R. tranſept there is a wooden crucifix, placed here in 1224. It does not follow the Byzantine tradition ; the head is erect, the eyes are open, the arms are ſtretched in the tenſion of life, the feet are nailed ſeparately and reſt on the board. There is alſo preſerved in the church a copper-gilt buſt, ſaid to repreſent the Pope S. Mark : the head is aſcribed to an early date, the ſhoulders and buſt to 1381 ; the triple crown is ſurrounded by Florentine lilies.

The ground falls away ſharply behind the church ; there is a fine view of the Valley of the Paglia and the rock on which the caſtle and town of Radicofani ſtand.

A pleaſant picture has been drawn by Pope Pius II. of his life at the Abbey in the ſummer heat of 1462. The memory of his childhood at Corſignano (Pienza), on the other ſide of the Val d'Orcia, had endeared the country to

him, and after going there to see how his buildings were doing, he returned to S. Salvatore. He speaks with enthusiasm of the forests of chestnut and oak, and how he received ambassadors and did business beneath some great tree or by some running stream. He was especially pleased with the library of the monastery, and in particular with a New Testament, perhaps the "Bible of Amiata" supposed to have been made in England and offered by the 'Abbot of Jarrow to the Holy See about 716. It is not known how it came to S. Salvatore. At the Suppression, it was taken to the Laurentian Library.

Pian Castagnaio

The road from Abbazia S. Salvatore to Pian Castagnaio has on the R. the chestnut forest and on the L. magnificent views of the Valley of the Paglia, of Radicofani, and the hill country to the south ; it takes about one and a quarter hours to walk, or half-an-hour to drive. The town is mentioned in the ninth century ; most of its early history is made up of claims upon it by the abbots of S. Salvatore, the Aldobrandeschi and the Visconti of Campiglia d'Orcia. In 1286 Pope Honorius IV. ordered the Count of Sovana and Pitigliano to restore the town to the monks, but in 1301 it was again in the hands of Romana Orsini, who had married the granddaughter of Count Ildebrando, the last Aldobrandeschi Count of Sovana. In 1360 the town was under the control of Siena, and in 1415 the people are said to have willingly yielded to the commune. In 1559 the place passed into the sovereignty of the Grand Duke Cosimo I., and in 1601 Ferdinand I. created it a feud in favour of Giovanni Battista Borbone del Monte, who in 1604 built the palace still in existence.

At the entrance of the town, to the L., is the convent church. Here is preserved the famous crucifix of Monte Amiata. When it is shown to visitors candles are lighted, and those who may happen to be in the church gather round and kneel while the Creed is said. The crucifix is

carried in procession, under the care of Franciscans, each year, to some place in the neighbourhood. Every third year a visit is made to Siena, where it is placed in the Duomo, and for a week it is the centre of a religious festival. The procession in coming to and in leaving the town is impressive. On the wall of the nave, to the L., there is a fourteenth-century fresco, Madonna and Child. The cloister of the convent is still intact although no longer devoted to ecclesiastical use. Three sides are supported by light pillars of classical design; on the fourth the roof is carried on square piers.

From the convent the town is reached by a stately avenue of chestnut-trees. The entrance is through a castellated gateway, part of the building of a tower still in fair preservation and fine both in outline and in mass. The streets are narrow and steep, but more cheerful in aspect than those of Abbadia S. Salvatore, and the view from the piazza in front of the Palazzo Borbone is exceedingly fine, stretching away down the Valley of the Paglia in the direction of Acquapendente, which is eleven or twelve miles distant, about two hours by carriage.

SANTA FIORA

The drive from Pian Castagnaio to Santa Fiora takes about one and a half hours. The road crosses the watershed between the rivers Paglia and Fiora. Of the villages passed Bagnolo is the most important. Some of the little clusters of houses lie among the chestnut-trees, only their roofs showing through the deep foliage. In mediæval times Santa Fiora was the capital of one of the branches of the Aldobrandeschi family, and although ecclesiastically of less note than the Abbey of S. Salvatore, the town has an air of greater secular importance. The place is entered through part of the comparatively modern palace of the Cesarini, who succeeded the Sforzas, and in the piazza there rises a heavy tower, part of the Rocca of the Aldobrandeschi, who preceded the Sforzas. If it happens to be a

local festa the traveller will be surprised by the crowds of thriving people who fill the piazza and the streets to overflowing. The town stands on a projecting mass of rock, and about half way down the steep street which descends to the river Fiora is the church, in which are a number of pieces of glazed terra-cotta placed there by a Count Bosio Sforza. In the aisle over the baptismal font, within a niche, is the Baptism of Christ. The Baptist kneels, Christ stands with folded hands. The figures are white, on a blue background; the border is a polychromatic design of grapes, fruit and leaves. On the front of the pulpit is the Last Supper, at one end the Resurrection, at the other the Ascension, all with white figures on a blue ground. In the L. aisle, near the western door, there is a Composition, in glazed ware; in the centre, the Coronation of the Virgin; to the L., S. Francis receives the stigmata; to the R., S. Jerome kneels in penitence before the cross. In the predella, the Annunciation, the Nativity, and the Adoration of the Magi. A large chapel opens out of the L. aisle, in which members of the Sforza family were buried. The tombs are in front of the altar; there are no monuments, but the spot is marked on the pavement by glazed tiles. Over the altar there is a small ciborium in glazed ware. Return to the main body of the church and pass behind the high altar, where there is a large design in blue and white glazed ware, the Assumption of the Virgin, who drops her girdle; beneath, SS. Francis, Thomas and two other saints kneel in front of the tomb. In the predella, Christ among the Doctors, the Baptism of Christ, and the Deposition. In the sacristy there is a crucifix in glazed ware and an interesting copper-gilt reliquary.

At the foot of the rock on which the town stands is the Church of S. Agostino, and near by is a sheet of ornamental water. When the rest of the country fell into the hands of the Grand Duke Cosimo, Santa Fiora remained in the hands of the Sforzas. The sovereignty was finally sold to the Grand Duke Ferdinand II.

At a short distance down the Valley of the Fiora is the

Convent of the Trinity or La Selva: In it is preserved a glazed terra-cotta relief of the Trinity. The legend is that the reigning count set out alone to kill a serpent, which had its place on the side of the mountain, vowing to found a convent if he succeeded. The jawbone of the serpent kept in the church is said to be that of a crocodile.

ARCIDOSO

On leaving Santa Fiora for Arcidosso we pass near by the graveyard where the Prophet David Lazzaretti is buried. The road crosses the watershed between the rivers Fiora and Ente on a high ridge; the view is exceedingly fine. The top of Monte Labbro (about 3800 feet) is clearly seen from many points. On it are the ruins of the buildings where the Prophet David lived and preached. About half way between Santa Fiora and Arcidosso lies the village of Bagnore. The whole drive occupies about an hour.

The town of Arcidosso originally belonged to the Abbey of S. Salvatore. In the twelfth century the Aldobrandeschi were in possession; in 1331 the place was conquered by the Sienese, who paid the Aldo'brandeschi for their loss. The taking of the town is painted in the hall of the Palazzo Pubblico at Siena. From the small piazza formed by the meeting of roads pass through an archway and climb the staircase to the R. This leads to another piazza on the top of the hill dominated by the castle. Arcidosso is about fourteen miles from the station of Monte Amiata, which may be reached in about two hours.

David Lazzaretti, the Prophet of Monte Amiata, was born at Arcidosso in 1834. He was by occupation a barrocciaio or wine carrier. When a boy of fourteen, a friar prophesied to him that the true direction of his life would be revealed to him; but it was not until he was thirty-four years old that the vision appeared. He went to Rome, told the Pope what he had seen, gave himself to penitence, retired to a cave at Subiaco, and had further revelations.

In 1870-1871 he became famous in Monte Amiata as a prophet. His Society of Christian Families had goods in common. They were divided into three grades, the third and highest congregation (that of Faith) consisting of penitents and hermits who were bound to go on pilgrimage to the Seven Churches of Rome and to the grotto in which David had begun his new life.

In 1873 the prophet was arrested by the secular authorities, who were suspicious of his unguarded speech, of the possible unrest arising from his prophecies, and perhaps also of the practical application of the idea that all things should be in common.

In 1876 David fell under ecclesiastical censure, and in 1877 the use of the chapel on Monte Labbro, which had been originally consecrated by the Bishop of Montalcino, was forbidden. The writings of the prophet at this time included ideas analogous to the Joachimism of the thirteenth century. The reign of the Father (the rule of law), which had been followed by the reign of the Son (the rule of grace) was to be followed by the reign of the Spirit (the rule of justice). His cry of "Viva la repubblica di Dio" gave as little satisfaction to the secular authorities as his denunciation of the "Chiesa bottega" could have given to the ecclesiastics.

The end came in 1878. The festival of the Assumption was celebrated in abstinence and with prayer. A crowd, said to have numbered 3000 persons, followed David and his disciples from Monte Labbro in procession to Arcidosso. The prophet appeared as the new Redeemer, the reign of justice was to begin. In the wide avenue which leads into the town the procession was met by the delegate of Public Safety and the Syndic; the prophet refused to stop at the order of the authorities, and was shot down by the Carabinieri. He died a few days later, and was buried at Santa Fiora. The simple tragedy was perhaps the natural result of contact between the callous insensibility of the official mind and the spiritual idealism of the peasant. His sufficient epitaph is found in words

ascribed to the Bishop of Montalcino, "Would that our believers had the faith of the Lazzarettisti."

The ascent of Monte Amiata may be made from various points; from the western side, five hours on foot, and from Abbadia S. Salvatore, three or three and a half hours may be allowed.

The upper valleys of the Orcia and the Paglia differ from the valleys of Northern and Eastern Tuscany such as the Garfagnana and the Casentino. In Southern Tuscany creta is seldom far away; this difficult and hitherto infertile country has, however, a charm of its own: the charm of a desolate land, remote and wild, a land that has yielded but little to the hand of man but much to the spirit of those who have learned to love it.

VALLEYS OF THE ALBENGA AND FIORA

The writers have been prevented from visiting some interesting places in the most southern part of Tuscany; they add the following notes, and references to sources of information, for anyone wishing to see a comparatively unvisited country which has aroused the enthusiasm of those who have travelled in it.

Most of the towns are built on Etruscan sites. Many of them have picturesque remains of castles and walls built by the Aldobrandeschi, the commune of Siena and the Orsini; all of them have excited admiration by the beauty or the magnificence of their situation.

The best guide for the Etruscan sites is "The Cities and Cemeteries of Etruria," an account of the travels of Dennis between 1842 and 1847. A revision of the original edition was made by the author in 1878, and although sites have been more precisely identified since that time, and other discoveries have been made, the freshness of first impression and the romance of discovery still makes the book the best introduction for the ordinary traveller to the sites of ancient civilisation in Etruria.

The mediæval and Renaissance remains in the district

have been exceedingly well illustrated in a monograph by Sig. C. A. Nicolosi, "La Montagna Maremmana," being vol. ix. of the series published at Bergamo known as "Italia Artistica." The photographic reproductions will leave no one in doubt as to the charm of the country.

The two principal centres from which excursions may be made are the towns of **Manciano** and **Pitigliano**. These places are on the route of the motor omnibus, which runs from Albenga, a railway station between Grosseto and Orbetello.

Manciano (about 1440 feet). The journey from Albegna to Manciano takes two and a quarter hours. Manciano is described by Dennis as standing "on a height commanding one of those glorious and varied panoramas which give such a charm to Italy." Sig. Nicolosi tells us that the Rocca was built by the Sienese in 1424.

Excursions from Manciano

Montemerano (980 feet) lies about one hour to the north of Manciano. It was an Etruscan town, a Roman colony, and a residence of the Aldobrandeschi. It was sold to the Sienese in 1382. Sig. Nicolosi gives a number of illustrations of paintings in the Church of S. Giorgio by Sano di Pietro, Vecchietta and other Sienese artists.

Saturnia (940 feet) lies about three miles to the north of Montemerano and about two and a half hours from Manciano. The distance in miles is no measure of the time required, and it is well to remember that the post carriage between Montemerano and Saturnia takes one and a half hours on the journey. Dennis speaks enthusiastically of the situation. "Few sites in Etruria have more natural beauty." There are some remains of ancient masonry, but the interest, apart from the situation, lies in the Etruscan tombs, formed of unwrought stones of great size, found on the Piano di Palma at some distance from Saturnia. The importance of the places lies in the past; its interest is in

traditions of Sulla, of the Saracens, and of the Aldobrandeschi heiress, Margaret.

Pitigliano

Pitigliano (about 1000 feet). The motor omnibus takes about an hour between Manciano and Pitigliano. Few towns in Etruria (says Dennis) are more imposingly situated and in the midst of finer scenery. Sig. Nicolosi compares the situation to that of Orvieto. Pitigliano gave its name to a succession of counts of the Orsini family who inherited this part of the Aldobrandeschi territory by marriage with an Aldobrandeschi heiress; they ruled for about three hundred years (1297-1604). Their palace is one of the striking features in the town; it has the charm of fortress-like building with delicate Renaissance detail. At a little distance from the town, on the Poggio degli Strozzi, there are ruins of the Villa Orsini, with two colossal figures cut out of the living rock.

Excursions from Pitigliano

Sorana (about 1200 feet) is five miles from Pitigliano, or about one hour. Dennis describes the view from the mass of rock which rises in the centre of the town as the most romantic in this part of Italy; he adds that as an Etruscan site it has little antiquarian interest, but few such places have a greater claim on the artist. The Orsini fortress is the most interesting feature in the town.

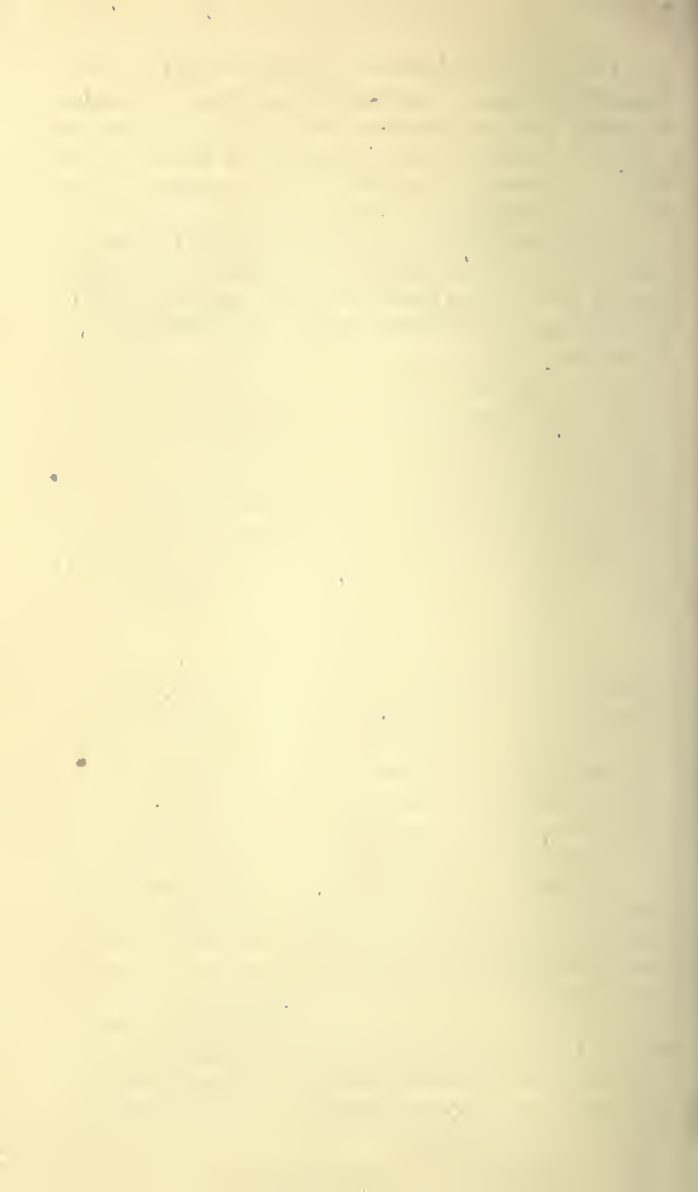
Sovana is about two and a half miles from Pitigliano. The Etruscan remains in the neighbourhood are more important than at Sorana or Pitigliano. Dennis says, "There is here a much larger number of cliff-hewn sepulchres than in any other Etruscan site; and a far greater variety of architectural decoration."

Sovana is associated with the Countess Palatine Margaret, the only daughter of the last Aldobrandeschi count of the branch of that family which ruled in this part of the country. Her first husband was Guy of Montfort. Their

daughter, Anastasia, married, in 1297, Romano Orsini. From this pair the Orsini counts of Pitigliano descended.

The Duomo of Sovana still retains some features of the original Romanesque structure. The fortunes of the town were wrecked by the Sienese in 1410.

There are many other interesting places in the district, such as Roccalbenga, Scansano, Magliano and the neighbouring ruins of S. Bruzio, the ruins of the Abazia di S. Robano, near Albarese station, and Ansedonia near Orbetello.



V

WESTERN TUSCANY

VOLTERRA

VOLTERRA may be reached by driving from Colle di Val d'Elsa, or from S. Gimignano. The approach from S. Gimignano leads over bare ridges and along deep valleys. The time required is from three and a half to four hours, but no one will regret the excursion. Volterra is seen for the greater part of the way on the sky-line. The visitor may also drive from Pontedera (on the line between Pisa and Florence), up the Valley of the Era. This road is longer; probably five and a half or six hours would have to be allowed. From Cecina (on the main line from Pisa to Rome) a branch railway runs up to Saline, and thence a steep road leads to Volterra, requiring one to one and a half hours for driving. The town is nearly 1800 feet above the sea-level; the view from the Rocca commands a vast extent of mountain country. From the terrace near the hotel, the Mediterranean seems to lie at our feet, although it is twenty-five miles away. On the eastern side of the town a number of narrow and well-wooded valleys run down into the low country. Through these valleys and over the intervening ridges there are many footpaths, giving the opportunity of a great variety of lovely walks.

[Very little is known of Volterra as an Etruscan city; but from the extent of the walls, and from the fact that she was rich in mines, forests, and territory, the city must have been one of importance, and probably formed part

of the Etruscan Federation. The records of Volterra in Roman times also are scanty. The city appears to have had command of a port at Vada (now Torre di Vada), and in the second Punic War furnished corn and wood for the fleet. In the civil wars, Volterra sided with Marius, and was besieged for two years. After her defeat she was only saved from being made a military colony by the eloquent defence made in her favour by Cicero.

In the sixth century two priests, Giusto and Clemente, fleeing from the persecutions of the Arian Vandals in Africa, were shipwrecked, together with Bishop Regulus, on the coast near Populonia. Regulus died here, and his body was afterwards carried with great honour to Lucca. Giusto and Clemente made their way, unhurt by dragons, through the savage country, until they reached Volterra, which they found besieged by hordes of barbarians. Having taken counsel with God they decided to enter the city and encourage the inhabitants. They miraculously multiplied the almost exhausted stores, and advised the citizens to throw down bread to the starving besiegers, who at sight of such abundance lost hope and withdrew. Giusto was made bishop in 530, and both saints became patrons of the city.

During the early Middle Ages supreme power was nominally in the hands of a feudatory of the Empire; it gradually passed into the hands of the Bishop. The mediæval town, about a third in extent of the ancient city, had surrounded itself with walls, probably in the tenth century. The bishops however owned much territory in the neighbourhood, including mines and forests, and had jurisdiction over San Gimignano and other small towns. During the twelfth century this power fell into the hands of one family, the Pannocchieschi. Three strong men, Galgano (1183?), Aldebrando (1186), and Pagano (1212) succeeded one another as bishops. But the desire for self-government was growing among the people. After a long and bitter struggle the power of the bishops was curbed, and the citizens, constituting them-

selves a commune, began the labour, shared by all the Italian Republics, of conquering the feudal lords of the neighbourhood, forcing them to live within the walls and to serve the city as fighting knights. During the thirteenth and fourteenth centuries the history of Volterra is a record of faction fights between the rival nobles or Grandi (who as a rule used the party names of Guelph and Ghibelline as a cover for private ambitions), of attempted reconciliations, of banishments, of the struggles of the people against the Grandi to obtain a greater share in the government, of the efforts of the larger states, Florence, Siena and Pisa, to get possession of so valuable a prize.

In the middle of the fourteenth century the family of Belforti rose to supremacy under a certain Ottaviano. The rival family of Allegretti were driven from the city and from their castle of Berignone, and the Belforti managed to make use of the interference of Florence in their own interest. In 1343, on the occasion of the marriage of his son to a daughter of the Aldobrandeschi of Santa Fiora, Ottaviano entertained in the manner of a prince. A fifteen days' banquet was held in the piazza, at which ambassadors from Florence, Pisa, Siena, the sons of the Visconti of Milan and of Mastino della Scala, as well as many lords of Lombardy, were present. The sons of Ottaviano quarrelled, and the eldest plotted to sell the city to Pisa. The citizens believed that their safety lay in the protection of Florence. The Belforti traitor was beheaded in the piazza (1361), and Florence appointed a Captain of the People. During the fifteenth century efforts towards greater liberty were made by the people, but the Florentine forces, with the help of Fortebraccio, were too strong for them, and in 1427 the heroic leader, Giusto Landini, was betrayed and thrown from the windows of the Prior's Palace. In 1472 a quarrel between certain Florentines and the citizens of Volterra on the subject of some newly discovered alum mines gave Lorenzo dei Medici the opportunity of sending a large force, under the Duke of Urbino, to take possession of the

city. In 1530, when the Florentine fortunes were adverse, Volterra made an unsuccessful but heroic attempt to regain her liberty. Much hope was based on the pieces of artillery sent by the Pope, but the Sienese saint, Brandano, who went through the city crying, "Woe to Volterra, you shall have your cannons, but the city shall be sacked," proved a true prophet.

After this date Volterra ceased to have any individual history. With the fall of the Florentine Republic she passed into the power of the Medici, and her history became part of that of Tuscany.]

The **Piazza Maggiore** is surrounded by massive mediæval buildings; there are few places in Tuscany which have seen so little change since the thirteenth century.

The **Palazzo Pretorio** has three large archways, forming a loggia, on the ground floor. In the entrance archway are the arms of the various captains who held office in Volterra in the sixteenth and seventeenth centuries. The palace was reconstructed in 1223 by the commune, who acquired private houses for the purpose; among these was the dwelling of the Topi family. It is supposed that the animal resting on a bracket on the tower of the palace is the "topo" (a rat), the ensign of this family.

The **Episcopal Palace** has only been used since 1472, when the Florentines destroyed the old Palazzo Vescovile, which stood on the site of the Fortress.

The House of the Monte Pio is a modern building, planned so as to harmonise with the ancient structures.

The Palace of the Priors. The communal palace, built between 1208 and 1254, when the short-lived commune was at the height of its power, rises on the right-hand side of the piazza, entering from the Duomo. It is a massive building, rising from the pavement like the side of a great rock, with few architectural features. The loggia which covered the front door was removed by the Florentines in 1472, when they conquered the city. The two-light windows are irregularly disposed. The tower was recon-

structed after an earthquake in the nineteenth century. It rises at a corner of the palace.

The arms of the commune and of the people are sculptured on the façade. The arms of the people show a red cross on a white shield; the arms of the commune, a griffin with a snake in its claws. At the angle of the palace is the Marzocco, on the top of a column, placed here by the Florentines at the time of their conquest, 1472.

Interior. On the upper floor is a small **Picture Gallery**. On entering turn to the r.

(7) Deposition from the Cross, by *Il Rosso*.

(No number) The Annunciation, by *Luca Signorelli*. The Virgin receives the angel's message in a Renaissance portico. In the sky the Father Eternal appears in a glory of awkwardly posed angels, sending down the Dove.

(5) Madonna and Child, with the Baptist, Joseph, and SS. Francis and Anthony of Padua.

(4) S. Sebastian between SS. Bartholomew and Nicholas of Bari, by *Neri di Bicci*, probably a votive plague picture.

(24) S. Nicholas of Tolentino, and S. Peter, by *Taddeo Bartolo*, of Siena.

An elaborate altar-piece in three parts, by *Alvaro Portoghese*. Madonna and Child, with saints.

(22) *Priamo di Piero*. Madonna and Child. An oval picture in the Sienese manner.

(21) *Taddeo di Bartolo*, Madonna and Child, with cherubim.

(19) A large altar-piece in the manner of *Taddeo Bartolo*, from the sacristy of S. Agostino. Madonna and Child, holding a sprig of olive and a goldfinch, with SS. Nicholas, James, Christopher and Anthony the Abbot.

(12) *Benvenuto di Giovanni*, a Sienese painter. The Nativity, a confused and feeble picture.

(13) A crucifix in the rude native manner, of Italo-Byzantine workmanship.

Leonardo da Pistoia. Madonna and Child, with saints. Two child angels read from a scroll, in the foreground.

(11) *Benvenuto di Giovanni*. This is the predella of
(12) Scenes from the life of the Virgin.

(8) Attributed to *Ghirlandajo*. Christ in Glory. In the foreground are two early Christian martyrs, patrons of Volterra, SS. Attinia and Greciniana.

In a smaller room. (49) Fragment of a fourteenth-century fresco. (30) Justice, a fresco, by *Daniele da Volterra*.

On the floor below is the Sala del Consiglio, a floridly decorated room, with a spacious fresco painted by *Jacopo di Cione Orgagna*, and *Niccolo di Pietro Lamberti*, in 1382. The Annunciation, with SS. Cosmo, Damiano, Giusto and Clemente.

Houses and Streets. Most of the houses are built of a brown stone in massive rugged blocks. The tower-houses (*case torre*) built for defence, by the lords of Volterra, in the time of the commune, are a marked feature. Interspersed with these great mediæval buildings are palaces of the sixteenth and seventeenth centuries. The principal tower-houses are those of the Buonparenti, Guidi and Allegretti, in the streets which lead from the Piazza Maggiore, the Via dei Guidi, Via Garibaldi, and Via Buonparenti.

In the Via Guidi there are several examples of houses with "children's windows," small openings made in the stone about two feet below the window-sill.

The sacred monogram of S. Bernardino, who came to Volterra in 1424, appears above many doorways.

The Duomo. The building, which was reconstructed in 1120, is in the Tuscan Romanesque style. It has the characteristic shallow arcading on either side of the door, an arcaded gallery running under the cornice, and a coffered ornament of black and white in the tympanum. In 1257 the church was enlarged in gratitude for deliverance from the Florentines, and, according to the tradition, handed down by Vasari. The work was done by *Niccolo Pisano*, according to tradition.

The campanile, which has two-light windows, with round

arches, is joined to the cathedral by a plain stone building with square lights.

The Interior has massive columns supporting the nave arches ; it still preserves the sombre dignity of the Romanesque style, although it was entirely remodelled in the sixteenth century, when the capitals were transformed, the walls painted and ornamented with the arms of the Bishop of Volterra, and a new roof made.

Inside the door, against the wall, are a number of fragments of sculpture, remains of the old church before its restoration. To the *right*, scenes from the life of S. Regulus. He is condemned by the judge, beaten or tortured in some fashion, and finally beheaded. In the fourth panel, his body, which had been thrown out of the town, is found guarded by two lions. These reliefs are evidently of the fourteenth century, and have been attributed to *Agostino* and *Agnolo of Siena*, who made the great tomb for the Bishop Tarlati in Arezzo. To the *left* are reliefs representing S. Ottaviano giving clothes to the poor, with his burial below, and in the third the translation of his body into the Duomo. It is supposed that all the reliefs may have formed part of the tomb of S. Ottaviano, who was one of the patron saints of Volterra.

The alter-pieces are works of the sixteenth century, and of no special interest.

The **Pulpit** is an interesting work forming one of a group of pulpits (at Barga, near Lucca, at the churches of S. Miniato and Arcetri in Florence), which date from the end of the twelfth to the early part of the thirteenth century. The oblong pulpit is supported on four lions, crushing various kinds of animals under them, and symbolising the triumph of Virtue over Vice. The ornaments are formed by inlays of black and white marbles, and there is some fine carving in the foliage scrolls. The subjects are : to the *L.*, the Annunciation and Visitation ; on the back, the Sacrifice of Isaac, typical of the Sacrifice of Christ ; on the front, the Last Supper. Christ is seated at the end. John leans against him, Judas kneels at Christ's feet and receives

the sop. Under the table is the great dragon, literally illustrating the text, "After Judas had eaten of the sop Satan entered into him."

At the entrance to the **Choir** are elaborately carved and twisted columns of the twelfth and thirteenth centuries, surmounted by candle-bearing angels, the work of *Mino da Fiesole*. The boyish kneeling figures are graceful, but they have not the delicate charm, nor the subtle sweetness that one finds in the masterpieces of this sculptor.

To the R. of the choir is the **Altar of S. Ottaviano**, the hermit saint. The richly ornamented Renaissance urn, by *Raffaello Cioli* of Settignano (1522), contains the relics.

Beyond this, above the next altar, is a Deposition from the Cross, with life-size figures carved in wood, and coloured. This is a skilful piece of carving of the Romanesque period, but the modern distaste for coloured sculpture makes it difficult to appreciate the true feeling and fine sentiment of the figures.

To the L. of the western entrance is an altar front, of carved marble panels, in the style of the font by Guido da Como, in the baptistery of Pisa.

Above the side door is a striking portrait, in terra-cotta, by *Giovanni della Robbia*, of S. Lino, Bishop of Volterra. The expression is both shrewd and saintly.

In the Cappella della Vergine, close by, are polychrome terra-cotta figures, representing the Adoration of the Magi; the background was painted by *Benozzo Gozzoli*.

The Baptistery fronting the cathedral is said to date from the time of the Karlings; it was restored probably in the thirteenth century, and partly faced with marble. It is octagonal, as was a common custom. The round-arched doorway is plain and effective; on the capitals are Romanesque carvings.

The interior is bare, and one gets the full effect of the fine masonry. Each of the eight sides has two narrow round-arched windows. In the centre is a modern font with a fifteenth-century figure of the Baptist.

The high altar is framed in a Renaissance niche by the brothers *Balsimelli* of Settignano. The elaborately carved pilasters, with fruit and flowers, should be noticed.

The ciborium or tabernacle begun by *Mino da Fiesole* (1471) is not very graceful in construction. On the top is the Baptist as a little boy, blessing; adoring angels guard the door.

In a niche to the R. is the original baptismal font, by *Sansavino* (1502). On the sides are figures of Charity, Justice, Faith and Hope, and the Baptism of Christ.

The **Fortress** dates from two periods. In 1292 the commune built a round tower and prison adjoining the Bishop's palace. In 1472 the Florentines, after their conquest, pulled down the Bishop's palace, with its adjoining church, and built a great Rocca in a style suited for the use of artillery. The central round tower was called "Il Maschio," and the old tower became known as "La Femina." The Rocca was built by the Arte della Lana of Florence, which reimbursed itself from the revenues of the Volterra copper and alum mines. The conspirators concerned in the Pazzi plot were confined in the prison of the Maschio in 1478.

* The Museum

(In the Via Settembre 31. Open every day from nine A.M. to four P.M. Admission, 1 lira.)

The museum has a splendid collection of Etruscan urns, bronzes, vases, etc., found in the neighbourhood. The collection is admirably classified and arranged so that there is no need of a detailed description of the objects.

On the **ground floor**, the funerary urns are divided into four classes.

Class I. Simple urns, with no reliefs carved on the sides. Some are in the shape of a house with a sloping roof. Many have recumbent figures on the cover, portraits of the dead person whose ashes are enclosed in the urn. The figures are of both men and women; but there are no children. Many are rudely formed, most are disproportion-

tionately short, and the head is often too large ; but they have the intimacy and the vivid personality of studies made from the life. We can learn much of the habits, manners and characters of the Etruscans from these portrait studies. Every effort is made to express a state of well-being and contentment. The men, many of whom are grossly fat, recline in easy positions and hold plates and drinking cups. They are often only partly clothed, and wear chaplets. The women have quite as large and elaborate urns as the men ; they are always clothed, and hold fans, flowers and tablets, an indication that some at least could read and write.

The faces are seldom beautiful ; they picture a race of strong and vigorous people keenly appreciative of material enjoyments. On the cover of one urn an elderly couple are represented lying side by side with unconventional ease, their eyes fixed upon one another.

Class II. Urns with symbolical figures on the sides, as shields, flowers, animals.

Class III. Urns with demons, gods of the underworld, Medusa heads, griffins, Furies, etc.

Attendant spirits, both good and evil, appear in the reliefs. Charun, a brutal man with tusks and a large nose (the prototype of the mediæval devil) is generally armed with a mallet. He strikes down his prey or drags it to the tomb. The Fates and Furies are winged females carrying torches. The Medusa heads and the griffins were regarded as guardians warding off those who might molest the dead.

Class IV. Urns with scenes of farewell, of deathbeds, and of the journey of the soul to the underworld. This collection is unusually rich in scenes of this description. The journey of the soul in a covered cart drawn by horses with drooping heads and accompanied by Furies is peculiar to Volterra.

In some cases the soul is alone on horseback, or accompanied by Furies. There are also funeral processions, and many pathetic scenes of farewell.

In the cortile there are several architectural fragments, and on the wall of the staircase Greek and Latin inscriptions.

On the first floor are a great number of urns, all of a comparatively late date (third and second century B.C.), with scenes from Greek mythology. These are divided into subjects, all as a rule describing some tragic death. The sin of presumption against the decrees of the immortals, or the bloodshed of kindred (the crime of crimes among primitive societies), are shown as receiving a just retribution. These tragic scenes of death, slaughter and sacrifice are in striking contrast to the state of luxurious repose expressed by the figures on the lids.

I. The Heroic subjects. These include the Death of Clytemnestra, the Transformation of the Companions of Ulysses by Circe, the Expiation of Orestes, and various unidentified scenes of combat and sacrifice.

II. The legend of Thebes. Include Dirce bound to the bull, Œdipus slaying Laius. The slaughter of the brothers Eteokles and Polynikes, with Furies standing guard on either side.

At the siege of Thebes, where Capaneus falls from the ladder struck by Jove's thunderbolt, the gate represented is the Porta all'Arco of Volterra.

III. The Trojan legend. The rape of Helen, where a Fury flies above their heads; the death of Troilus, and of Agamemnon; Orestes slays his mother; and the sacrifice of Iphigenia. It has been noticed that the sacrifice of Iphigenia only occurs on the tombs of women, and this may have some relation to the sacrifices of young maidens to the goddess Cupra (Juno), which continued as a practice among the Etruscans long after human sacrifices had been abandoned by the Greeks. It is probable, however, that at the date of these Volterra urns (third and second centuries, B.C.) the subjects chosen were traditional.

The remaining five rooms contain painted vases of various shapes and styles, idols and statuettes, fragments of pictures and sculpture, games, and many diverse

objects in bronze found in the tombs. Notice particularly a stele in tufo, representing a warrior, of very early date, perhaps sixth century B.C. The Greek vases found in such numbers in the Etruscan tombs were largely imported from Greece; but a certain number were evidently made in Etruria in imitation of the Greek models. These can generally be recognised by the introduction of the demons and Furies peculiar to Etruscan mythology.

On the staircase in the upper part of the museum building there are fragments sculptured in Romanesque and pointed styles which have been gathered from ancient churches destroyed by the denudation of the Balze.

S. Agostino. (Piazza Venti Settembre.) To the L. of the main entrance is a damaged fresco of the Crucifixion, of the fourteenth century.

In the sacristy there is an ancona in three parts, dated 1407. The figures of Madonna and a number of saints are on a gold background, with richly embroidered robes.

S. Michele. (In the Piazzetta di S. Michele at the beginning of the Via Guarnacci, a continuation of the Via Guidi.) This is a very ancient building, reconstructed in the thirteenth century.

The façade is arcaded in black and white marble, and the capitals are carved in the Romanesque style. Above the door is a statue of Madonna and Child, in the Pisan manner, of the fourteenth century. On the wall to the L. is the coat-of-arms of the Farnese family. To the L. of the high altar is a glazed terra-cotta statue of Madonna and Child set in a niche with a graceful Renaissance frame. The group is attributed to *Giovanni della Robbia*.

Behind the Church of S. Michele a short, steep street leads to the picturesque public fountain and washing place, the **Fonte Docciola**, built in 1245.

Near by is the Porta Docciola, a massive building, with several arches covered with wild creepers and shrubs. Paths descend at this point into one of the lovely little

valleys that run up to the walls of the town. Looking upwards there are many picturesque bits of the mediæval walls to be seen. Turning to the L. we may walk round to the Porta Fiorentina, where there are the ruins of the ancient theatre, commanding a glorious view. To the L. of the gate as one enters the town is the old fortress attributed to the Countess Matilda.

San Francesco. This church, at the end of the Via Ricciarelli, was built, it is said, in the lifetime of S. Francis, hence before 1226.

Like many other Franciscan churches, it has been the favourite burying-place for notable citizens.

The interior has been entirely transformed. Out of the R. aisle, near the high altar, a door leads into the pointed Chapel of the Cross, covered with frescoes, by *Ser Cenni* of Florence, in 1410. The paintings are not of great merit; the brilliant colouring is hard and recalls some of the poorer work in the Campo Santo at Pisa. On the apse walls: the Annunciation, Presentation, Nativity, and Massacre of the Innocents on one wall; opposite, the Flight into Egypt, the Holy Sepulchre, and the Assumption of the Virgin.

The other pictures relate to the history of the True Cross. Begin with the lunette on the R. Seth, the son of Adam, plants a branch of an apple-tree from the Garden of Eden on his father's grave. The Queen of Sheba recognises the holy wood, in use as a bridge (lunette of entrance wall). The wood, discovered in a pool, is used for the making of the cross (lunette on the L.).

S. Helena recognises the cross which works miracles (lunette of the wall to the R. of altar).

Chosroes, King of Persia, steals the cross (wall to L. of entrance).

Heraclius the Emperor has a vision (wall round the entrance door).

Heraclius, having conquered Chosroes, brings the cross to Jerusalem (wall to R. of entrance).

On the roof are the Four Evangelists, and in the frames

and dividing spaces between the frescoes are figures and busts of Franciscan saints, prophets, and martyrs.

The picture on the altar is a Crucifixion, with Mary, John, and the Magdalen, once attributed to Bazzi, perhaps the work of *Bartolommeo Neroni*.

Out of the Porta S. Francesco, by the road which leads to the best preserved remains of the **Etruscan walls**, we pass the façade of the ruined Church of S. Stefano, arcaded in the Pisan style with diagonal ornaments.

Close by, under some trees, is a worn Roman statue, popularly called "Il prete Marzio."

The Balze. Beyond the Church of S. Stefano is the famous Balze, a vast ravine where the friable soil of the mountain-side is gradually being worn away. The erosion appears to have been in progress in the twelfth century, when the old Church of S. Clemente was destroyed. In the seventeenth century another church, S. Giusto, was swallowed up, and in 1895 the Badia was completely wrecked; the ruined walls of the nave, and part of the tower are still to be seen. Attempts have been made at various times to prevent the work of destruction, but without success. The present Church of S. Giusto is an eighteenth-century building.

S. Girolamo: Less than a mile from the Porta a Selci, on the Viale dei Ponti, is the Church of S. Girolamo, founded in the fifteenth century.

In the portico are a number of carved sepulchral stones. In the chapel to the R. is a fine terra-cotta bas-relief, with white figures on a blue ground, by *Giovanni della Robbia*. In the centre, S. Francis gives the Rule of his order to S. Louis of France and to Sta. Chiara. The three Virtues of the Rule, Poverty, Chastity, and Obedience, float above S. Francis' head.

In the chapel to the L., the property of the Inghirami family, is another work, by *Giovanni della Robbia*, representing the Last Judgment. S. Michael, surrounded by a

crowd of kneeling souls, in the foreground, grasps one by the hair.

In the interior are two interesting pictures. To the L. of the high altar, an Annunciation, by *Benvenuto di Giovanni*, of Siena, a gay, decorative panel. The angel, Mary and S. Catherine are sweet and gracious figures.

To the L. is a picture of Madonna, with four saints in the background and SS. Jerome and Francis kneeling in the foreground. It is probably the work of some second-rate Florentine artist.

MASSA MARITTIMA

This town (about one and a half hours by train from Follonica, on the line between Pisa and Grosseto) has a magnificent situation on a rocky hill over 1300 feet in height, surrounded on the north and west by densely wooded heights. To the east and south lies the level stretch of Maremma, with the hills of Gavorrano and Scarlino, and beyond, the Gulf of Follonica and the island of Elba. Above the town is a vast stretch of open down which falls away to the south in precipitous rocks covered with a luxurious growth of shrubs and scented herbs. The picturesque towers and buildings of the town, the rich undergrowth, far-extending woods, and the distant view of plain, sea, and island, make this one of the most charming places in Tuscany.

In the immediate neighbourhood are mines of copper, alum, lignite and lead, which form the principal industry of the inhabitants.

[The country, which lies between Massa and the sea, was one of the important centres of Etruscan civilisation. The precise site of the two ancient cities, Populonia and Vetulonia, is a matter of controversy, but whether the modern Piombino and Massa be founded upon the ruins of these ancient cities or not, there is no doubt that they also existed as towns in Etruscan times.]

After the destruction of Populonia by the Lombards in the eighth century, according to tradition, the Bishop removed to Massa, carrying with him the relics of S. Cerbone, an African martyr.

During the tenth and eleventh centuries, the citizens were entirely in the power of the bishops, who were large feudal proprietors, and possessed a strongly fortified castle built on the highest part of the town. Massa from an early period was divided into higher and lower towns, each preserving throughout its history a separate character and interest. The upper town was the seat of the ecclesiastical power, and in later times the stronghold of the Sienese party. The lower town was the centre of the communal life, and here were built the Duomo and the palaces for the governors. The history of the commune dates from about the middle of the twelfth century, when the citizens had attained to some form of free government, and the industry from the mines had become prosperous. Early in the thirteenth century the commune began to enter into competition with the feudal owners, buying territory in the neighbourhood, and engaging troops of fighting knights. The citizens assumed the arms of a rampant lion on a red ground, and in course of time coined their own money. The power of the Prince Bishops was already declining, and in 1225 the townsmen were able to purchase their freedom in exchange for the discharge of Episcopal debts.

In her struggle against the feudal lords of the Maremma, who surrounded her on all sides, Massa obtained help by forming alliance, at one time with Pisa, and at another with Siena. During the thirteenth century the upper and lower towns were divided between the rival supporters of the two allies, those who favoured Siena in the upper and the adherents of Pisa in the lower. The Pannocchieschi, the most important of Massa's feudal neighbours, were the leaders in the upper town, and by their intrigues and interferences frequently brought about embroilments between Massa and the Sienese Republic. The Pisan faction was led by the Todini, and this party, rising to ascendancy in

1330, succeeded in driving out the supporters of Siena. The result of this was that Siena sent her troops, under the famous Captain Guido Riccio, against the commune, and although a truce was made by the intervention of Florence, the rival interests of the two factions were not satisfied, and internal disturbances continued. Finally, in 1335, the people, who were always more given to industry than to politics or war, hoping to secure peaceful conditions, placed themselves voluntarily under the protection of Siena.

Immediately afterwards Siena set about building an immense fortress, and laid a heavy tax upon the citizens. The prosperity of the town rapidly declined, the mining industry was reduced, and the heavily burdened people were still further embarrassed by repeated outbreaks of plague. In 1408, there were only 400 inhabitants left; many of the nobles had removed to Siena, and the workmen had joined the warrior companies. Devastated by marauders, the agricultural lands surrounding Massa, and in the Maremma gradually fell out of cultivation, and for lack of drainage the low-lying areas became unhealthy and infested by wolves. A report made of the state of the country to the Siennese governors, attributed the unhealthiness of the Maremma to the poison from the breath of serpents borne on the wind from Africa, and to the lack of human breath, which helped to purge the air. In 1554 Massa sustained a siege by the Spaniards and capitulated, becoming part of the estates of the Grand Dukes of Tuscany. Under the house of Lorraine the miserable condition of the country was greatly improved. Francis III. built a great hospital in 1744, and imported 146 families from Lorraine. Drainage works were undertaken, and agriculture revived. Massa is renowned as the birthplace of Bernardino Albizeschi (S. Bernardino), known throughout Italy for the saintliness of his life and his persuasive eloquence in preaching. He was born in Massa in 1380, but losing both parents in early childhood, he was brought up in the house of his Albizeschi relatives in

Siena. He frequently visited his native town, and was successful in making peace between rival factions. In almost every town in Tuscany and Umbria, one may find over the street doors the monogram of Christ which S. Bernardino in his mission against pride and vainglory persuaded people to set up in place of family arms and ensigns. A few of these may be seen in the streets of Massa, and the image of the peace-loving saint is to be found upon the walls, and on the altar-pieces of some of the churches.]

The city is surrounded by walls, and above the gate of entrance from the station are the arms of the Republic, a lion rampant.

The lower part of the town, known as Borgo and Città Vecchia, has narrow, picturesque streets and a striking piazza, in which are the principal buildings, the cathedral, Palazzo Pubblico, and Palazzo del Podestà, and some of the old private houses.

The Cathedral* stands on a platform reached by a fine flight of steps ; it is so placed that the west front, the nave wall, and the fine campanile, are all seen from the entrance to the piazza.

The building is simple and severe in the Romanesque style, and the weathered stone gives value to its age and dignified outline. The Duomo was begun in 1225 as the result of the civic pride of the newly found Republic, the land upon which it was raised having been bought by the citizens from their own Prince Bishop.

The work appears to have been due to certain Lombard master-masons from Como, Campione and elsewhere.

The façade has three ranges of arcading : the lower consists of seven large round arches, with formal sculpture on the mouldings and the usual lozenge-shaped decorations or round windows within each arch ; in the second range there are five arches veiling the western circular window ; the third range in the gable is of lighter style and later date (probably 1287) ; the columns are of red marble. Owing to the position of the building, the side wall to the north

is an important feature ; it is a fine expanse of arcading in which the material, the proportions and the sculpture contribute to a somewhat unusually grave and dignified general effect. The clerestory walling is banded in green and white material. The traditional or symbolical animals sculptured on the capitals and at the bases of the columns, the lions with their prey between their fore paws, the details of many architectural ornaments, are similar to the work found on the Romanesque buildings of Pisa, Arezzo and Pistoia. Over the lintel of the central door is the story of S. Cerbone, one of the patrons of the city.

In 515 the Bishop Regulus, with his disciple Cerbone, fled from Africa to escape from the persecutions of the Vandals. They landed at Populonia, and about thirty years afterwards Regulus was martyred by the soldiers of King Totila. Cerbone was thrown into a cave of bears, but escaped unhurt. He buried the body of his master and became Bishop in his place. Messengers came from Pope Vigilius summoning Cerbone to Rome to answer charges made against him. These men, exhausted by the perils of their journey, were fed by the saint with the milk of wild does. On his way to Rome Cerbone was met by a flock of geese, who bowed before him. The saint commanded the birds to go with him to the Pope, of whom it was said he did not willingly hear those who came empty-handed. The Pope received the gift, but when Cerbone made the sign of the cross the geese immediately flew away.

Beginning to the R., the scenes are : S. Cerbone celebrates Mass in presence of the Pope. The saint goes to Rome accompanied by the geese. He satisfies the thirst of the papal legates with does' milk. He remains unhurt by the bears. The body of the saint is brought to the mainland from the island of Elba.

The door jambs are carved with characteristic Romanesque interlacings. Several of the windows of the campanile have been unfortunately built up and altered, and the restoration of the dome over the crossing spoils the harmonious effect of the building.

The Interior in general effect is simple and spacious. The nave and aisles are covered with ungroined vaulting ; there is no triforium and no variety of colour in the stone. The massive nave columns support circular arches ; the capitals have strong bold designs, for the most part imitated from classical forms. In this church there are carvings which illustrate the development of Italian sculpture from an elementary form of Romanesque stone cutting up to the complicated handling of Renaissance artists, as follows :— (1) On the western wall, an ancient ambone (twelfth century(?)). (2) The lower basin of the font, 1267. (3) The reliquary of S. Cerbone, 1324. (4) The tabernacle over the font, 1447.

The fragments of carving placed against the western wall are parts of an ambone from the old Church of S. Cerbone.

The subjects are, on the upper line: a man laden with sacks ; Christ enthroned and giving the blessing ; Madonna crowned, between four angels ; and above Madonna, in an aureole, the two patron saints, Regulus and Cerbone. On the lower row: the Massacre of the Innocents, a number of circular leaf ornaments, and the Twelve Apostles. The figures are disproportioned, and have no power of movement. The drapery is marked by parallel lines as though drawn by a pen. It is the work of a man struggling to express himself with straightforward simplicity but having little mastery over his material.

Compare with this the font on the opposite side, which is raised upon a few steps. The lower basin, dated 1267, is the work of Magister *Girolodo di Jacopo*, of Como. The upper tabernacle, with the figures of twelve patriarchs and prophets under niches, was added in 1447. Girolodo's sculpture on the basin is extremely elaborate ; the scenes are framed in flat ornamented pilasters and arcades. The work is transitional: it has lost the simple dignity and solidity of the best Romanesque. The features are strongly marked, the draperies complicated, and the subjects are treated with romantic feeling, but the sculptor has

not yet gained command of the harmonious forms and the grace of line that we find in the work of the Pisani. The subjects are, beginning to the L.: the angel appears to Zacharias; Zacharias writes the name of the child; John baptises Christ in the Jordan; Christ visited by angels in the desert; John preaching. On the side, facing the west wall, are scenes representing John baptising and preaching to the Jews. On the back: John is taken prisoner; Herod orders his decapitation; Salome asks for the head of the Baptist; she presents the head to her mother; the saint is decapitated. On the side, to the east, Christ is seated in the centre, with the two bishop saints, Regulus and Cerbone, Madonna and John the Baptist.

Close by is a holy water stoup of the thirteenth century. The basin rests upon a capital carved with the four symbols of the Evangelists among foliage.

The third piece for comparison is the *arca* or reliquary of S. Cerbone made by Magister *Goro Gregori* of Siena (whose father had been a pupil of Niccolò Pisano), now under the high altar, together with the twelve statues of the Apostles, now arranged above the stalls in the choir.

The date of the sculptures on the *arca* is 1324. The scenes represent: S. Cerbone summoned by the Pope's messengers to go to Rome; the saint heals the sick; he presents the geese to the Pope; he celebrates Mass. On the back of the *arca*: S. Cerbone is accused before the Pope; he is exposed to the bears. On the cover are twelve medallions, with Madonna and Child, Apostles and saints. The figures of the Apostles in the choir have something of Pisan reserve and feeling for style.

The whole work, compared with the baptismal font, shows a great advance in skill of representation. The scenes are still, however, full of picturesque detail; the woods in the background, the horses, dogs, and wild animals are finished with delicacy and care.

In the chapel at the crossing of the R. aisle is a picture of the Presentation in the Temple, attributed variously to *Sano di Pietro* or *Matteo di Giovanni* of Siena.

On the wall of the L. aisle there are several fragments of frescoes, in the style of the fourteenth century.

The statues of the patron saints over the door, and the stained glass in the round window, are modern.

In the sacristy there are a number of fine vestments, and a wooden painted bust of S. Cerbone of the fourteenth century.

The **Palazzo del Podestà**, and the **Palazzo Comunale** or **Pubblico**, the outcome of the Republican feeling of the citizens marking their desire for self-government and independence, were both built in the thirteenth century. The **Palazzo del Podestà**, now the Prefecture, was built in 1230; it is a massive plain building, with a certain rugged vigorous simplicity. The **Palazzo Comunale** is surmounted with battlements which were added later.

To the L. of the Palace is a small house of three storeys, formerly belonging to the counts of Biserno, of the family of Gherardesca, who were citizens of Massa until the fall of the Republic.

The picturesque **Fonte Publica** is reached by a short street leading from the piazza.

To reach the **upper town**, Massa Nuova, mount the steep street, *Via Moncini*. A massive gateway, with the *Balzana*, the arms of Siena, above the entrance, leads into the *Piazza Vetulonia*.

Here we see the magnificent arch which the Siense built in 1336 or 1337 to connect the old tower of the town with the new fortress which they raised to "brood over the city like a falcon." The fortress was built by Siense architects; probably *Agostino di Giovanni* (operaio of the **Palazzo Pubblico** in Siena in 1339, when the tower, "La Mangia" was being built) was concerned in its design or execution.

The greater part of the fortress was pulled down in 1744, when the Grand Duke Francis III. raised the much-needed Hospital of S. Andrea.

On reaching the *Piazza Vetulonia* turn to the R. A few yards along the street is the Church of **S. Agostino**, a church

built in the pointed style between 1299 and 1312. The apse and the side chapel were built by *Domenico di Agostino*, in 1348, one of the architects of the cathedral of Siena. The interior, which consists of an aisleless nave with a high groined roof, is very striking. Near the door are two holy water stoups of the sixteenth century. Over the second altar to the l. is a picture of the Nativity; above the third, a rude wooden statue of S. Nicholas of Tolentino, of the fourteenth century. Above the next altar is the Annunciation, by *Jacopo da Empoli*. Near the choir is the chapel of Sta. Lucia, the patron saint of miners.

The cloisters, to the l. of the principal door, have stone columns with carved capitals. The campanile was built in 1627.

In the former Monastery of Sta. Chiara, now used as a school, there is a small **museum**, containing objects of historical or artistic interest. The most notable is an interesting symbolical picture by *Ambrogio Lorenzetti*. Madonna and Child are enthroned in the midst of a court of the Virtues, angels and saints. On the three steps of the throne, painted white, green and red, are Faith, Hope and Charity. The holy bishops, Regulus and Cerbone, with the symbol of the goose, stand on the l. Unfortunately the picture has been much damaged.

The Church of **S. Francesco** stands upon a little promontory. Owing to the slipping of the soil it has been almost entirely destroyed, and is only a sixth of its original size. The octagonal apse has high windows with pointed arches. On the pilasters are several coats-of-arms of various families of Massa, and in a chapel on the r. are the holy protectors of Massa, S. Cerbone and S. Bernardino.

Near to the door to the r. is a sepulchral stone recording the death of a child, Bindoccus, the son of the Countess Margherita Aldobrandeschi, and of Dominus Nello Pannocchieschi. Margherita, daughter of Ildobrandino Aldobrandeschi, the heiress of a large part of her father's territory, became the wife of Guy de Montfort (Guido di Monforte), who slew Prince Henry, the brother of King

Edward of England, in 1271. According to tradition, Nello, or Paganello of the Pannocchieschi, desiring to be free to marry the Countess Margherita, had his wife Pia thrown from the window of his castle in the Maremma in 1295. Dante places Pia in the Antepurgatory among those who delayed repentance. "Remember me, who am La Pia," she says. "Siena made me, Maremma unmade me" (Purg. v. 133).

GROSSETO

Grosseto, the capital of the province, is a pleasant, prosperous-looking town surrounded by ramparts, from whence there is a wide view over the level country beyond the town, and $\frac{3}{4}$ of the hills that circle the plain on three sides. Part of the ramparts are laid out as a public garden, open in the afternoon.

[The origin of the city is probably very ancient, but there are no remains of an Etruscan or Roman town. Its interest lies in the records of the Middle Ages. In 815 Louis the Pious granted the Church of Grosseto and a large territory around to the Abbot of S. Antimo. In 1138 Innocent II. transferred the Episcopal See from Rusellae to Grosseto. In the twelfth century the Aldobrandeschi, lords of Santa Fiora and Pitigliano, were powerful throughout the Maremma. Grosseto was one of their strongholds, which are said to have been as numerous as the days of the year. Early in the thirteenth century the Siense and Orvietans entered into an agreement to curb the power of the Aldobrandeschi. The upshot of the struggle was that the counts were obliged to pay tribute to Orvieto and to become citizens. Quarrels between Florence and Orvieto a few years later gave the Aldobrandeschi an advantage; they made alliance with Siena, gave Grosseto her liberty, and then in 1224 helped the Siense to take possession of the town, which was an important point on the seaboard and on the route to Rome. From that date until the sixteenth century the memory of ancient liberty, fanned as

a rule by the feudal lords of the Maremma in their own interest, roused the citizens of the little Republic to repeated and unavailing rebellion. In 1308 an ineffectual rising was led by Bino del' Abate, a prominent citizen. Again in 1333, on the death of a member of the Malia family, one of the most important in Grosseto, another attempt was made to recover freedom; the Sienese crushed the revolt, pulled down the city walls and built a fortress to command the people. During the years of misrule in Siena at the beginning of the sixteenth century the Maremma became infested with banditi, discharged soldiers from the mercenary troops, outlaws and exiles. The Sienese Government had no power to control lawlessness, and the towns, Grosseto, Orbetello and Massa Marittima, were reduced to a pitiable state. Under Leopold I. the town took a new lease of life. By means of canals, ditches, and dams the land was drained, and the unhealthiness of Grosseto, which had become a byword ("Grosseto ingrossa"), was reduced. In 1766 it was made the capital of the province. The streets of the bright little town have lost their mediæval character; the houses have been plastered and painted and the municipio in the piazza is a modern construction.]

The Duomo (S. Lorenzo) was built between 1190 and 1250 upon a site of an ancient church of the Assunta. A reconstruction of the façade and nave walls was begun by *Sozzo di Pace Rustichini* of Siena in 1294 and finished before 1327. The façade has undergone two restorations in modern times, and several of the statues and sculptures have been remodelled or replaced. Arches both round and pointed have been used, and there is a large round window in the upper part of the façade. The doorways, with their twisted columns of red and white marble and foliage capitals, with the carvings on the pilasters and architraves, as well as the four symbolical animals on the cornice, are believed to be the work of *Sozzo Rustichini*. The side door on the southern flank was restored in 1897, when a copy of the group of Madonna and saints by *Giovanni d'Agostino*, now in the oratory of S. Bernardino at

Siena, was placed in the tympanum, and the statues under niches at the sides were replaced by modern copies. The use of white and rose-coloured marble produces a charming effect of colour.

The Interior was restored in the seventeenth century, when walls, columns and roof were covered with plaster. It has been transformed again to its early construction, in modern times.

Over the central door is a relief of Christ in a mandorla upheld by angels, the only remains of the first building from 1190 to 1250. Near the door is a pila for holy water, dated 1506. Beside the second pilaster is a baptismal font in the style of the fifteenth century, with reliefs of John the Baptist and seven other saints on the eight sides. There are also the arms of Grosseto, adopted by the town in the fourteenth century, a griffin holding a sword; and the arms of Siena, of the Opera del Duomo, and of the donor.

The carved altar-piece is the work of *Antonio Ghini* of Siena, 1474. The picture which it surrounds, Madonna in Assumption, is by *Matteo di Giovanni*.

On the pillar to the R. of the altar is a picture of Madonna and Child, attributed to *Pietro Lorenzetti*.

Over the entrance to the sacristy is a Madonna and Child, by *Sassetta*.

In the sacristy there is a Pietà, with SS. Rocco and Crescenzo, by *Pacchiarotto*. Also a collection of illuminated choral books.

In the Church of the **Misericordia** there are two interesting pictures. On the R., Madonna and Child, by *Segna di Bonaventura*; the Child wears a little red robe, and has a full round face with curly hair. The background is gilt.

On the L. is a picture of the Last Judgment, supposed to be of the twelfth century. Christ is seated on a rainbow, showing his wounds, from which blood flows. Under his feet is a great wooden cross, upheld by two angels of Byzantine type, in deacon's robes. To the L. is a saint pointing out the stairs by which the blessed ascend to the

gate where they are received by Peter. On the R., the dead rise from their graves. In the foreground below, figures are seen climbing a hill, on one side (perhaps a representation of Purgatory); on the opposite side the damned are in torment.

In the Church of **S. Francesco** there is a crucifix of the fourteenth century over the western door, and fragments of frescoes in the style of the fifteenth century on the walls.

In the **Prefettura** (a modern building on the site of the old Palazzo del Podestà) is the **Museo**, containing a number of Etruscan antiquities and some Roman and mediæval objects of interest.

In the central corridor, Etruscan urns of stone and terracotta are ranged along the walls. Many of the urns have small sleeping figures on the lid, in the style common in the Chiusi district. Others have portrait statues in a reclining posture. The reliefs on the sides of the urns are the usual tragic scenes, such as the combat of the Theban brothers, the death of Hippolytus. Others represent the journey of the soul to the underworld, or farewell scenes where the dead person takes leave of his friends.

Room I. to the L. In cases against the wall are specimens of the unglazed ware of Grosseto and Rusellae, and also of black ware. A collection of painted vases dating from the seventh to the third century B.C.

On the window wall. Unglazed ware from the third to the first century B.C. Also the coral-red ware of Arezzo.

On the centre stand are some fragments of Roman sculpture and several Etruscan antifixes.

First room (on the R.) contains coins, seals, rings, medals of various periods. A coin of Volterra (Case 4) of 1231, and a gold coin of the last of the Medici Gian Gastone, 1723 (Case 3), may be mentioned.

Second room to the R. contains furniture, and a few panel pictures, amongst them a S. Michael, by *Segna di Bonaventura*, and Madonna and Child, by *Girolamo di Benvenuto*.

Third room. Urns from Vetulonia, vase-shaped and

with rude linear designs. In cases in the centre are bronzes ; and against the wall, specimens of glass and coins.

The library contains some manuscripts of the thirteenth and fourteenth centuries. In the courtyard is an Etruscan grain mill in very perfect condition.

Excursions from Grosseto

Rusellae, about six miles to the N.E. of the town. A level road leads through cultivated fields, the granary of Grosseto since the Middle Ages. To the r. is a line of wooded hills crowned by the mediæval fortress of the Torre Moscona. Beyond lie the remains of the Etruscan city of Rusellae. After passing the hot sulphur springs of the Bagni di Roselle, continue along the road for ten minutes ; and then strike into the fields until a couple of cottages are reached. Here the carriage must be left. A climb of about half-an-hour leads to the line of Etruscan walls ; the ground is exceedingly rough in places ; quickset hedges are common, and care should be taken to inquire about the path. The walls are built of large blocks of stone ; the best preserved construction is on the north side. Within the lines are vaults, the remains of Roman workmanship. Rusellae was one of the cities of the Etruscan confederation which, according to a doubtful tradition, made war on Tarquinius Priscus. In 301 B.C. the Etruscans were defeated by the Romans at Rusellae, and in 294 B.C. 2000 of the people were made captive. Under Augustus a Roman colony was settled in the place, but it never became of importance. In Christian times it was an Episcopal See, which was removed to Grosseto in 1138.

The view from the site of the ancient city is very fine, including the rich Valley of the Ombrone, long ranges of blue hills, and, at no great distance, the line of the Mediterranean shore.

The sea coast at **Torre S. Rocco** may be reached by a drive of about an hour and a half. The level road passes

over the plain which in Cicero's time was a lake (*Lacus Prelius*), and in the Middle Ages a malarious swamp. The road runs by the side of one of the many drainage ditches, by means of which in the course of the last century the swamp was transformed into cultivatable land. At Torre S. Rocco, now a coastguard station, a delightful walk may be made, skirting the pine woods through an undergrowth of rosemary, thyme, juniper and flowering heaths. The view seaward is very beautiful, with the islands of Il Giglio, Montecristo and Pianosa, and cloud-capped mass of Elba. Orbetello is on the mainland to the L., Castiglione della Pescaja, to the R.

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