





Etruscan tomb of Lartha Selanti (2nd century BC), inscribed with her name beneath the reclining effigy. (Note that Etruscan script reads from right to left.)

Second floor: On this floor (admission usually on request) is an outstanding collection of **Attic vases**, where you can study the development of black- and red-figure vases in the 6th and 5th centuries BC. They are decorated with numerous representations of the Greek myths as well as scenes of everyday life. The unique *François Vase* is displayed on its own. This huge, magnificent Attic krater is one of the earliest black-figure Attic vases known, made in Athens c. 570 BC. It was discovered in an Etruscan tomb at Fonte Rotella, Chiusi, in 1844. The decoration comprises six rows of more than 200 exquisite black-figure paintings of mythological scenes, identified by inscriptions.

Also on this floor are several rooms of Etruscan vases, and **Greek and Roman bronzes**. Highlights include a horse's head, probably from a Greek quadriga

group of the 2nd–1st century BC. Owned by Lorenzo the Magnificent, it is thought that both Verrocchio and Donatello saw it in the garden of the Palazzo Medici-Riccardi (where it was used as a fountain) before they began work on their own equestrian statues (Verrocchio's *Colleoni* in Venice, and Donatello's *Gattamelata* in Padua). The bronze torso of an athlete, found in the sea off Livorno, is thought to be a Greek original of c. 480–470 BC. Owned by Cosimo I, it is the earliest known example of a Greek bronze statue cast with the lost-wax technique. The display also includes a bronze head of Antinous, lover of Hadrian (see p. 148), the only bronze (as opposed to marble) head of Antinous to survive.

The *Idolino* is a remarkable bronze statue of a young man, thought to have been used as a lampstand at banquets.

Probably a Roman copy of a Greek original, it was found at Pesaro in the Marche in 1530 and donated to Francesco Maria della Rovere, Duke of

Urbino. It passed to the Medici—as did so much else—when Ferdinando II married Vittoria della Rovere.

SAN LORENZO & PALAZZO MEDICI-RICCARDI

The church of San Lorenzo

The Medici commissioned Brunelleschi to rebuild San Lorenzo in 1425–46 (map p. 268, 4; open 10–5 except Sun and holidays). It is the burial place of all the principal members of the family from Cosimo il Vecchio (d. 1464) to Cosimo III (d. 1723). The west front remains in rough-hewn brick, as it has been since 1480. Pope Leo X held a competition for a façade, and in 1516 Michelangelo won the commission, though his design was never executed (the model survives in the Casa Buonarroti; see p. 309).

The grey cruciform interior is one of the earliest and most harmonious architectural works of the Renaissance. Under the dome (1), three grilles in the pavement mark the grave of Cosimo il Vecchio, named *Pater Patriae* by the Signoria. To either side are two bronze pulpits (2), the last works of Donatello, made up of exquisitely sculptured panels (c. 1460), with scenes from the life of Christ and the martyrdom of saints. On the north wall is a huge fresco by Bronzino (3) of the *Martyrdom of St Lawrence*.

In the north transept is a monument to Donatello (4) (d. 1466; buried in the vault below) erected in neo-Renaissance style in 1896. The marble sarcophagus opposite of Niccolò and Fioretta Martelli (c. 1464) in the form of a wicker basket, is probably by Donatello. The *Annunciation* is a beautiful early work by Filippo Lippi.



- 1 Tomb of Cosimo il Vecchio
- 2 Pulpits by Donatello
- 3 Fresco by Bronzino
- 4 Monument to Donatello
- 5 Old Sacristy
- 6 Laurentian Library
- 7 Cappella dei Principi
- 8 New Sacristy

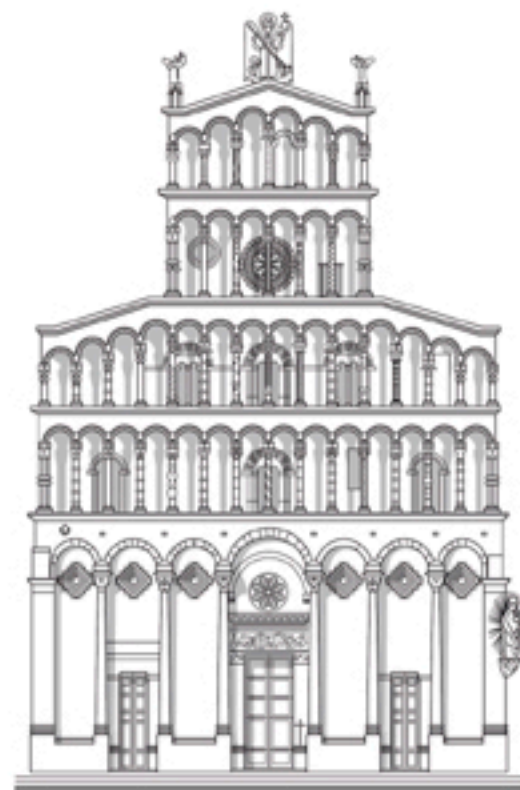
Lucca (pop. 80,000; map p. 264, B2) is one of the most beautiful small towns in Italy. It is surrounded by magnificently preserved 16th–17th-century ramparts: the broad avenues which surmount them, planted with trees, provide a spectacular walk of over 4km around the entire town. It is especially rich in Romanesque churches, with beautiful sculptural decoration on their façades, and the tradition of excellence in carving found its culmination in the work of Matteo Civitali, born in the town in 1435. Lucca conserves much of its Roman street plan, with most of its streets still paved or cobbled. Many of its palaces have walled gardens, and numerous handsome old shop-fronts survive. The inhabitants mostly use bicycles to get around, which means that the old city is especially peaceful. It has lots of good cake shops and pleasant restaurants.

HISTORY OF LUCCA

Stone implements discovered in the plain of Lucca show that it was inhabited some 50,000 years ago. The Roman colony of *Luca* was the scene in 56 BC of the meeting of Caesar, Pompey and Crassus which led to their political alliance two years later, known as the First Triumvirate. In 552 the Goths were besieged here by the Byzantine general Narses, who two years later, after their defeat, was appointed prefect of Italy by Justinian. In the Middle Ages Lucca was an important city under the Lombard marquesses of Tuscany, but thereafter was constantly at war with Pisa and Florence. Under the rule of Castruccio Castracani (1316–28), Lucca achieved supremacy in western Tuscany, but Castracani's death was followed by a period of subjection to Pisa (1343–69). Later in the century the Holy Roman Emperor Charles IV gave the Lucchesi a charter of independence, and it maintained its freedom, often under the suzerainty of noble families, until 1799. In 1805 Napoleon presented the city as a principality to his sister Elisa Bacciocchi, and in 1815, after Napoleon's exile, it was given to Maria Louisa of Bourbon as a duchy. The city was the birthplace of the great musician Giacomo Puccini (1858–1924).

San Michele in Foro

The delightful Piazza San Michele, on the site of the Roman forum, is still the centre of city life. The raised pavement and low columns, linked with chains resting on the ground, date from 1705. San Michele in Foro was mentioned as early as 795, but the present church was largely constructed in the 11th and 12th centuries, though work continued until the 14th century. The beautiful exterior has blind arcading and a loggia above, and carefully incorporates the rectangular campanile in its design.



LUCCA: SAN MICHELE IN FORO

The façade is a wonderful example of the richly decorated Pisan Romanesque style which developed in Lucca: the lower part, dressed in grey and white stone has geometric decoration with the central doorway surmounted by a tiny rose window, a classical architrave and an intricately carved panel with symbolic beasts. Above are four tiers of arcading remarkable for the variety of the little columns, some of them carved, some inlaid, and others in coloured marble, and all with elaborate capitals. Between each tier there is a frieze of grey and white marble inlay decorated with all kinds of animals. On the tympanum at the top is a huge statue of *St Michael*. The façade was often sketched by Ruskin. Puccini was a chorister here.

In the interior (closed 12–3) the marble columns have Corinthian capitals and the old grey-and-white pavement survives. In the apse hangs a very well-preserved Crucifix, with the mourning Madonna and St John and scenes in the terminals, painted for the church in the late 12th century by a local master. At the beginning of the



Krater (kelebe) with winged Victory, in the Museo Etrusco Guarnacci.

silver reliquary bust of St Octavianus by Antonio Pollaiuolo. The most important painting is a panel of the *Madonna and Child with St John the Baptist and St John the Evangelist* (1521) by Rosso Fiorentino.

Porta all'Arco and the west

The famous **Porta all'Arco**, the main gateway to the Etruscan town (4th–3rd centuries BC), was partly rebuilt by the Romans in the 1st century BC. The splendid round arch is decorated with three monumental heads, supposed to be of Etruscan divinities. A plaque records how the citizens of Volterra saved it from destruction in 1944 by undertaking to fill it with paving stones overnight. The inscription translates thus: 'Dear visitor, this arch, one of the greatest of our monuments, was preserved single-handed for your admiration from the threat of a barbarous war by ourselves, the citizens of Volterra'.

The oldest district of the town, with some lovely little streets, can be explored off Via Franceschini and Via San Lino. The church of **San Lino** has an unusual painted vault and lunettes by Cosimo Daddi (1618). At the bottom of the street, just before the 14th-century **Porta San Francesco**, one of the grandest and best-preserved gateways of the town, is the 13th-century church of **San Francesco** (open 9–12 & 2.30–5.30), which has a chapel entirely covered with frescoes by Cenni di Francesco in 1410, representing the *Legend of the True Cross* and the *Infancy of Christ*, commissioned by the Conti Guidi family. This is not only a rare and fascinating example of a narrative cycle, but it is also a description, in countless details, of the architecture and costumes of the period.

trave, carved with tiny heads of Christ, the Madonna and Apostles, is inscribed with the date 1283. The dome was added in the 16th century, when the walls had to be heightened to counteract the thrust. Inside, the holy water stoup is made from an Etruscan funerary urn, and the original baptismal font by Andrea Sansovino (1502) bears five carved panels. The altarpiece of the *Ascension*, by Niccolò Circignani, was damaged in the Second World War.

The Palazzo Vescovile (formerly the town granary) now houses the **Museo d'Arte Sacra** (open 9–1 & 3–6; Nov–March only 9–1), a charmingly displayed collection of works of art from the cathedral and other churches of the diocese. Some of the most precious possessions are a bust of St Linus, the reputed successor of St Peter in the papal chair, by Andrea (or Giovanni) della Robbia; and a

Museo Etrusco Guarnacci

A lovely building with a garden on Via Don Minzoni houses the Museo Etrusco Guarnacci, one of the most interesting Etruscan collections in Italy (open 9–7; winter 9–1.30). The nucleus of the collection was donated in 1732 by Canon Pietro Franceschini, who was the first to discover Etruscan urns in the area. It was subsequently enriched by Monsignor Mario Guarnacci (1701–85), a wealthy prelate of Volterra who financed local excavations and bequeathed his archaeological collection and library to his native city.

The arrangement begins on the ground floor with a prehistoric section demonstrating the existence of primitive communities in this territory. Finds from the Roman period include portrait heads, reliefs, fragments of murals, and several mosaic floors from the theatre and baths.

The Etruscan civilisation, from the 10th century BC onwards, is magnificently documented. Entire finds from local tombs dating from the 8th–7th centuries BC are exhibited, with weapons, household objects, fibulae and bronzes. From the 6th century BC there are stelae and fragments with inscriptions. The collection is particularly famous for its Etruscan cinerary urns, in alabaster or terracotta, mostly dating from the 3rd century BC, found locally and numbering over 600. The terracotta urns are probably the oldest. Many are sculpted with fine reliefs, and the lids generally bear the recumbent figures of the dead, holding water vessels upturned or on their sides, symbols of the cup of life reversed. Particularly memorable is the terracotta tomb cover with strikingly realistic portraits of an elderly husband and wife (early 1st century BC). Perhaps the most famous piece in the collection is the elongated bronze votive figure known as the *Ombra della Sera* ('Evening Shadow'; illustrated right). It dates from the early 3rd century BC and is a superbly evocative example of the skill, artistry and inventiveness of Etruscan artists.

The Fortezza and Parco Archeologico

The Fortezza is a massive structure composed of the Rocca Vecchia, with a semicircular tower, built by Walter de Brienne in 1343, joined by a double rampart to the Rocca Nuova, which was added by Lorenzo the Magnificent in 1472–75 and is rectangular with circular towers at each corner, surrounding a battlemented tower. The Fortezza has always been a prison, and is still used as such; a prisoner rehabilitation programme includes an on-site restaurant open to outside guests and a renowned theatre company, which presents plays in the prison yard.

The celebrated *Ombra della Sera*, an Etruscan bronze of the 3rd century BC.



SIENA & ITS TERRITORY

Siena (pop. 60,000; map p. 266, C2) is a brick-built medieval town of superlative beauty and interest. The Campo, the main square, is one of the most satisfying urban spaces ever built, remarkable above all for its scallop shape; it is here that both the Sienese and visitors come most often to meet, or rest or pass the time of day. The Sienese school of painting is one of the most colourful and joyous in all Italy, and its masterpieces are preserved in the great buildings of the town. Cars are not permitted in the old town, so most Sienese get around on foot—which means there is an industrious atmosphere in the streets and an air of a well-run, busy little place which can afford not to make a fuss of its tourists. The Sienese are proud of their city, and take care to preserve its beauty, from the paving of the streets to the old lanterns which illuminate them, and even, to a great extent, the immediate environs, where the lovely countryside reaches right up to many of the old gates in the town walls. The 17 *contrade*, or wards into which the town is divided (see p. 430 below), still play an active part in the life of the city, culminating in the famous Palio horse race, which has survived as perhaps the most spectacular annual festival in Italy.

Senus and Aschius, supposedly the twin sons of Remus, who shared an infancy similar to their father's, and founded the city of Siena. Inlaid marble floor in the duomo.



Madonna, who is enveloped in a magnificent deep blue cloak. The most memorable figures in the crowd of angels and saints are perhaps the four angels leaning dreamily over the back of the throne, and St Agnes and St Catherine who stand at either side.

On the opposite wall are displayed 26 scenes with the story of Christ's Passion, formerly on the back of the main panel. Along the wall between them are panels from the predella and cimasa, with scenes from the life of Christ and the last days and death of the Virgin. Each tells a story, and some of the most striking details are the wonderful heavy catch of fish which is being drawn up by the apostles humped over the side of their little round boat as Peter walks on the water; the angel sitting on Christ's empty tomb; and the discarded black sandals in the *Washing of the Feet*. Duccio took some three years to paint this great work, and it was at once recognised as a masterpiece by the Sienese, who were so pleased with it that they declared a public holiday.

Also exhibited in this room is the *Birth of the Virgin* (1342), a beautiful painting full of marvellous detail, by Pietro Lorenzetti. The Master of the Osservanza's later rendering of the same subject in Asciano (shown on p. 438) seems to owe a debt to this work.

Duccio di Buoninsegna (c. 1260–1319)

Duccio di Buoninsegna was greatly admired by his contemporaries, although little else is known about his life, and very few works definitely by his hand have survived. His *bottega* was in Via di Stalloreggi just inside the Arco delle Due Porte (map p. 410, 13), where from 1313 he lived with his wife Taviana and their eight children. He is recorded as having worked as a young man for the *comune* of Siena decorating their statute-books and store chests. His first important commission was in 1285, when the Florentine Laudesi confraternity ordered a *Madonna* for their chapel in Santa Maria Novella. This work, known as the *Rucellai Madonna*, is now in the Uffizi (see p. 282). His masterpiece, however, was the *Siena Maestà*, which established him as the greatest painter of his time.

Another exquisite work preserved in Siena is his *Madonna 'dei Francescani'*, a tiny painting now in the Pinacoteca Nazionale. The cartoon for the round stained glass window in the *duomo* is also by his hand. Nothing is known of his life after 1313, and it seems that he never worked in fresco. There are works, mostly *Madonnas*, all over Tuscany attributed to his school. Simone Martini was his greatest follower. Although Lorenzo Ghiberti mentions him with great admiration, he was later forgotten and his importance ignored.

Top floor

In the room at the head of the stairs is the *Madonna dagli Occhi Grossi*, a rather forbidding icon, partly in relief, by a Sienese painter known as the Maestro di Tressa (1220–30). It used to adorn the high altar of the cathedral before Duccio's *Maestà*. The *St Bernardino of Siena* is by Sano di Pietro, flanked by two delightful paintings also credited to Sano showing the saint preaching in the Campo and in Piazza San Francesco.



The Marys at the Sepulchre, with an angel sitting on the empty tomb. Panel from Duccio's *Maestà* (1308–11).

In the room off to the right as you come upstairs there is a very fine painting of *St Paul* by Beccafumi. At the far end of the room is the *Scala del Facciato*, a narrow stairway which winds up to the top of the unfinished nave façade of the *Duomo Nuovo*, from where there are extensive views of the city and countryside.

The crypt and baptistery

The side door of the *Duomo Nuovo*, between the incomplete nave and the cathedral, is a beautiful Gothic portal. From here steep steps, constructed in 1451, descend to the baptistery. Halfway down is the entrance to the crypt (open 10.30–6.30; 7.30 in summer; Sun and holidays 1.30–5.30), with remains of extremely important frescoes of c. 1270, some of the earliest known works of the Sienese school. They are variously attributed to masters working with Guido da Siena and Duccio. The largest composition (still being restored) depicts the *Crucifixion*, the *Descent from the Cross* and the *Burial of Christ*.



works, including the *Miracle of the Profaned Host* by Paolo Uccello, and the famous *View of the Ideal City*. Authorship is disputed between Luciano Laurana, Piero della Francesca, and Fra' Carnevale, though it is most usually attributed to Laurana. Apart from a couple of pigeons on the building on the right, no living creature is in sight, but the half-open door of the church in the centre seems to invite us to enter.

(4) Appartamento della Duchessa:

Devoted to 16th-century works, including *La Muta* (1507) by Raphael, one of his finest (and most discussed) paintings, dating to the period when he had returned from his stay in Florence. Little is known about the sitter, but nowadays many scholars believe her to be Giovanna Feltria della Rovere, daughter of Duke Federico da

Montefeltro, who lost her husband in 1501. Analysis of the work shows that the original drawing was of a younger version of the lady, made at the start of Raphael's career; he painted her later with a slightly different attire, before completing the portrait probably in about 1507, ageing her features each time. Her recent widowhood would explain her sad expression. Also by Raphael is the earlier *St Catherine of Alexandria*. The magnetic image of *Christ Blessing* is by Bramantino. More splendid works are in the **Duchess's bedroom**, including the *Last Supper* and the *Resurrection* by Titian.

(5) Sala del Trono: This imposing apartment, used by the duke as a setting for his parties, has another series of Flemish tapestries on the walls, the famous *Acts of the Apostles*, for which Raphael provided the designs.

The duomo and San Domenico

Next to the palace, in Piazza Federico, is Giuseppe Valadier's Neoclassical **duomo** (1802; open 8–12 & 2.30–6.30), which replaces Duke Federico's cathedral, destroyed by an earthquake in 1789. The only part of the building to survive the earthquake is the Chapel of the Sacrament, to the left; on the left-hand wall is a painting of the *Last Supper* by Federico Barocci. In the chapel to the right of the main altar, on the right-hand wall, is a painting of the *Madonna* by Carlo Maratta.

Opposite Palazzo Ducale, in Piazza Rinascimento, by the Egyptian obelisk brought here from Rome by Cardinal Albani in 1737, is the church of **San Domenico**. The superb stone portal of 1451 is by Maso di Bartolomeo, commissioned by Duke Federico. In the interior, in the apse, is a magnificent canvas of the *Madonna with Sts Dominic and Catherine of Siena* by Giovanni Conca. To the left of the church is Via San Domenico, leading east to the remains of the **Roman theatre** which came to light in 1943.

The enormous monastery of Santa Chiara was probably built by Francesco di Giorgio Martini for Duke Federico (or his daughter Elisabetta). It is now an applied arts institute. The round **church of Santa Chiara** was unfortunately spoilt in the early 19th century when it became the vestibule for the hospital; buried inside are Francesco Maria I della Rovere, his wife Eleonora Gonzaga, his son Cardinal Giulio and his niece Lavinia.

Bramantino: *Christ Blessing* (late 15th century), in the Galleria Nazionale delle Marche.