



PIAZZA DELLA SIGNORIA

Piazza della Signoria (map p. 20, 6), the square named after Florence's republican council, is the pivotal heart of the city, and has been its political centre since the Middle Ages, with its town hall still in the splendid Palazzo Vecchio (see below). The history of the piazza has been intimately connected with this building ever since it was laid out in the first years of the 14th century as a fitting public space in front of it. During the centuries the square became a gathering place for assemblies of Florentine citizens as well as the scene of public ceremonies, and today it preserves its magnificent spacious and dignified atmosphere, although always crowded with tourists.

Sculptures in the piazza

A special feature of Florence is its outdoor sculpture, and much of it was made to adorn Piazza della Signoria. In 1504 Michelangelo's famous *David* (see p. 60) was set up outside the entrance of Palazzo Vecchio as a political symbol representing the victory of republicanism over tyranny. The original was removed to the Accademia in order to preserve it in 1873, and it was replaced by a replica *in situ*. In the late 20th century the practice of replacing originals with casts became the norm for nearly all the original sculpture which decorates the outside of buildings or the *piazze* of Florence, rendered necessary because of damage from air pollution. Forming a pair with the *David* is a colossal two-figure group of *Hercules and Cacus* by Michelangelo's rival Baccio Bandinelli—a disastrous attempt to imitate his style. The manner in which Michelangelo's influence was misapplied or misfired can also be seen in the huge flabby figure of Neptune by Ammannati, which tops the fountain in the piazza (the bronze figures by the same sculptor, surrounding the basin, are much more successful). The inscribed porphyry disc in the pavement in front of the fountain marks the spot where Savonarola was burnt at the stake on 23rd May 1498 (see p. 58). The dramatic figure of *Judith Triumphant over Holofernes*, also in front of Palazzo Vecchio, dates from the previous century and is a masterpiece by Donatello (the original is now kept inside). Duke Cosimo I is celebrated in a heroic equestrian statue by Giambologna, raised high on a plinth which is carved with scenes of his 'coronation' as duke and his conquest of Siena.

Loggia della Signoria

Another impressive group of statues is protected beneath the Loggia della Signoria. In pride of place are Cellini's magnificent *Perseus* displaying the severed head of Medusa (1545; this is not a cast, but the carefully restored original, discreetly protected from the pigeons) and Giambologna's three-figure group of the *Rape of the Sabine* (1583). Behind are Roman statues including, in the centre, *Ajax with the Body of Patroclus*. The *Rape of Polyxena*, carved from a single block of marble in 1866, is the best work of Pio Fedeli. It is a powerful four-figure group, entirely in the spirit of its Medici predecessors, showing Achilles' son Neoptolemus avenging the death of his father. Hecuba's daughter

Detail of Pio Fedeli's *Rape of Polyxena* (1866), under the Loggia della Signoria.

Michelozzo (1434–38) to fit the corner of the building, and it is protected by a charming roof. The frieze of dancing putti is a cast made in 1972 when the original was moved to the Museo dell'Opera del Duomo. It is from here that the Sacred Girdle (see box below) is displayed five times a year. The south side of the cathedral, the oldest part of the building, has beautiful blind arcading and Romanesque inlaid marble decoration, and two fine doorways. The handsome campanile also dates from the early 13th century, except for the last storey, which was added around 1356.

Interior: west end and nave

The nave is supported by massive shiny green marble columns with good capitals, and the deep arcades are decorated with green and white striped marble. Immediately to the left is the **Chapel of the Sacred Girdle**, built in 1385–90 to house the greatly revered relic, traditionally considered to be the sash or girdle (*cintola*) which the Madonna gave to St Thomas at her Assumption. It is protected by a splendid bronze screen begun in 1438 by Maso di Bartolomeo, and the chapel is entirely frescoed by Agnolo Gaddi and his *bottega* (1392–95) with beautiful scenes from the life of the Virgin and the story of the relic of the Sacred Girdle on the right wall. These are difficult to see in detail through the screen (*guided visits to the chapel are arranged by appointment at the tourist office*), but there is a good view of the statuette of the *Madonna and Child* on the altar, one of the best works of Giovanni Pisano, which he made in 1317.

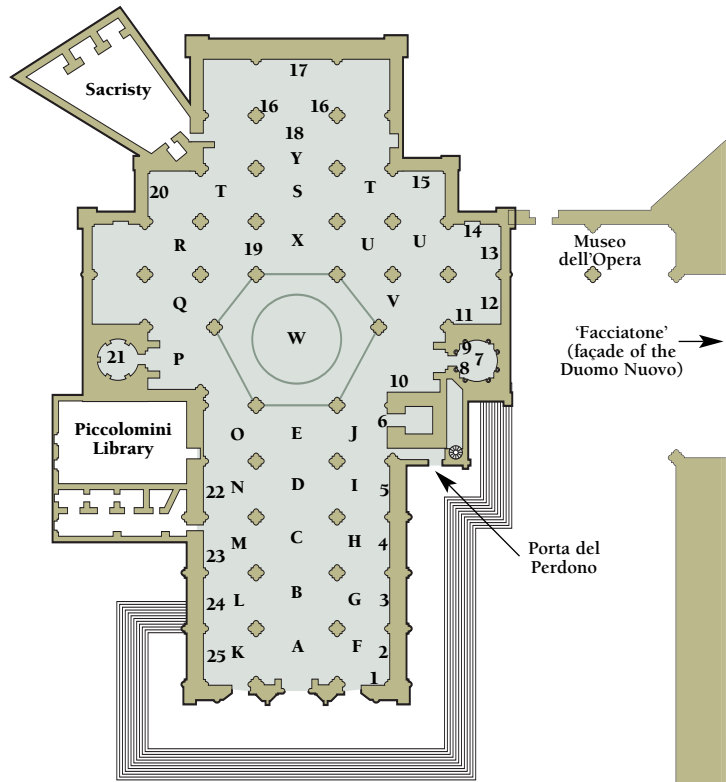
THE SACRED GIRDL

A legend relates that St Thomas gave the girdle to a friend for safe-keeping before he set out on a long sea voyage. In the 12th century a certain Michele Dagomari from Prato is said to have received it as a dowry from a girl called Maria, whom he married in Jerusalem. He brought it back to Prato in 1141, and kept it in secret, preserved in the rush basket in which he had received it, but for fear of it being stolen he is supposed to have slept on it. During the night, as a sign of their disapproval of this irreverent act, the sash was taken from him by angels while he was asleep and placed on the floor. On his deathbed, Michele finally presented the relic to the church, where it was solemnly installed after an elaborate procession in 1174. St Francis of Assisi came here to see it in 1212. After the attempted theft of the sash in 1312, its custody was disputed between the church and the *comune*, so that ever since both the canons and rulers of the city have always kept a key to the chapel. The Renaissance pulpit on the façade, which is connected to the chapel by an internal corridor, was built specifically for the display of the girdle. Pope Alexander V, St Bernardino of Siena and the Byzantine emperor John Palaeologus are all known to have made a special journey to Prato to see it. At this time an exquisite reliquary was made for it by Maso di Bartolomeo (now kept in the Museo dell'Opera del Duomo). Since 1638 it has been preserved in a crystal case.



High up above the west door is a painting of the *Assumption of the Virgin* by Ridolfo del Ghirlandaio. In the south aisle is a small wooden Crucifix by the *bottega* of Giovanni Pisano. The lovely circular **pulpit** in the nave is by Mino da Fiesole and his contemporary Antonio Rossellino.

SIENA DUOMO



THE PAVEMENT

- A *Hermes Trismegistus*
 B *She-wolf of Siena and her allies*
 C *Rose-window design*
 D *The Hill of Virtue by Pinturicchio*
 E *The Wheel of Fortune*
 F–O *Sibyls*
 P–T *Biblical scenes*
 U *Sigismund and his Ministers and Death of Absalom*
 V *Story of Jephthah*
 W *Story of Elijah, some sections by Beccafumi*
 X *Story of Moses by Beccafumi*
 Y *Sacrifice of Isaac by Beccafumi*

MAJOR MONUMENTS

- 6 *Tomb of Tommaso Piccolomini*
 7 *Chigi Chapel*
 (8) *St Jerome by Bernini*
 (9) *St Mary Magdalen by Bernini*
 10 *Organ by Bernini*
 11 *Monument to Alexander III*
 14 *Monument to Alexander VII*
 16 *Candelabra by Beccafumi*
 18 *High altar*
 19 *Pulpit by Nicola Pisano*
 20 *Tomb of Riccardo Petroni*
 21 *Chapel of St John the Baptist*
 22 *Piccolomini Altar*

with winged lions. The story is told in a cartouche held up by four putti. On the skyline is a hill town which recalls Siena. The eagle on its nest attacked by a serpent is thought to be an allusion to the expulsion from Siena of the autocrat Pandolfo Petrucci in 1482 (see p. 221). The *Massacre of the Innocents* (Q) is presumed to be by Matteo di Giovanni (1482) since there are analogies in style to the paintings by him of the same subject in a number of Sienese churches. The dramatic scene takes place beneath a portico in the presence of Herod. The *Story*

of Judith (R) is attributed to Francesco di Giorgio Martini (1473). Above a battle scene is the figure of Judith with her serving girl carrying the head of Holofernes on a hill outside a walled city with numerous towers. In front of the altar steps is a *tondo with David composing the psalms* (S) flanked by the figures of David and Goliath, by Domenico di Niccolò dei Cori, *capomaestro* of the duomo from 1413–23. On either side, poorly preserved, are two scenes from the life of Joshua and Samson (T), both attributed to Sassetta.

Pavement panels in the south transept

In the south transept are two rectangles (U), one with *Emperor Sigismund and his ministers* by Domenico di Bartolo (1434). The emperor, shown seated on a throne beneath a canopy, visited Siena in 1431 on his way to be crowned in Rome. The other scene shows the *death of Absalom* (who is hanging from a

tree by his hair), by Pietro del Minella (1447). Beneath these two panels is an oblong scene with the *story of Jephthah* (V), showing a battle taking place in front of a hilly landscape and a town on a hilltop. This is attributed to Neroccio di Bartolomeo dei Landi (1485).

Pavement panels beneath the dome and in the choir

The hexagon beneath the dome encloses seven smaller hexagons and six lozenge-shaped scenes, illustrating the *story of Elijah* (W). The most beautiful (the central scene and the three hexagons and two lozenges nearest to the altar) are by Domenico Beccafumi (1519–24), who here introduced a new technique of marble inlay. All the others, which replaced earlier works, were made by Alessandro

Franchi in 1878. In 1525–31 Beccafumi also carried out the two splendid scenes beside the pulpit illustrating the *story of Moses* (X). A long narrow panel shows Moses striking water from the rock, and the larger rectangle depicts Moses on Mount Sinai. In the choir, now between the two altars, is the *Sacrifice of Isaac* (Y), the last beautiful work for the pavement made by Beccafumi (1547).

Monuments

South aisle: The monument (1) to Paul V (Camillo Borghese) in a fine niche by

Flaminio del Turco has a statue by Domenico Cafaggi (1592). On the first

the church with light. The architecture is clearly influenced by northern European (in particular French Gothic) models. The painted ribs of the vault, fanning out from the columns, add a beautiful touch of colour and enhance the ethereal atmosphere.

The five lovely altarpieces were all painted for the church between 1461–63 by important Sienese masters: the *Madonna and Child with Sts Bernardino, Anthony Abbot, Francis and Sabina*, and a *Pietà* in the lunette, by Giovanni di Paolo; the *Madonna and Child with Sts Catherine of Alexandria, Matthew, Bartholomew and Lucy*, and the *Flagellation* in the lunette, by Matteo di Giovanni, who also painted the *Madonna and Child with Sts Jerome, Martin, Nicholas and Augustine*; the triptych of the *Assumption with Sts Agatha, Calixtus, Pius I and Catherine of Siena*, with an *Ecce Homo* in the frame, by Vecchietta; and the *Madonna and Child with Sts Mary Magdalen, Philip, James and Anne*, an *Ecce Homo* in the gable and the *Annunciation* in the predella, by Sano di Pietro.

Rossellino himself probably designed the marble tabernacle in the second chapel which contains a relic of St Andrew, and the travertine font in the crypt (*not at present open*). The choir stalls and bishop's cathedra are also contemporary with the building.

The site, on the very edge of the hillside, later proved problematic, and even though work has been carried out on the foundations in an attempt to stabilise the structure, the east end still slopes downward noticeably.

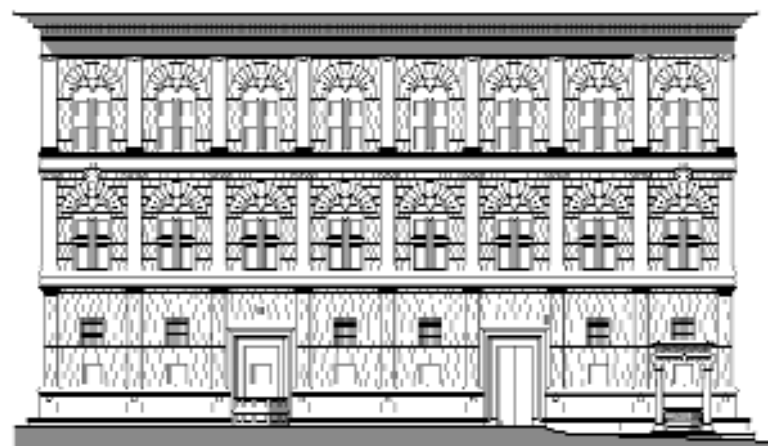
Pius II (1405–64)

When Aeneas Sylvius Piccolomini became pope he chose the name Pius, apparently after the 'Pius Aeneas' in Virgil's *Aeneid*. Educated at Siena university, he soon became attached to the papal court, but was not ordained until 1447 (he was appointed bishop of Siena and then cardinal in the 1450s). One of the great intellectual figures of his century, his writings included geographical tracts, histories, poetry and ribald tales, but his greatest literary work were his famous *Commentaries*, an account of his life and times which also provides a splendid and detailed description of Pienza itself. He decided to rebuild his native village partly because he was disappointed to see its shabby state when he stopped here on a journey to Mantua in 1459 (when Leon Battista Alberti was one of his retinue), but also with the clear intention of immortalising his name. He intervened directly in the design of the new buildings, and it was his conception of the importance of light which apparently determined the awkward site of the duomo and the provision of his palace with its unusual triple portico on the garden façade. His life is wonderfully illustrated in the famous frescoes in the Piccolomini Library in Siena cathedral (*see p. 240*), including his death in Ancona, having failed to stir up support for a crusade against the Turks after the fall of Constantinople.

Palazzo Piccolomini

Palazzo Piccolomini was begun by Pius II and finished by his nephew Pius III (*you can see the courtyard from the entrance, but the main rooms on the first floor are only shown on*

guided tours every half hour, also in English, 10–12.30 & 2–4, summer 10–12.30 & 2–6; closed Mon). The palace is considered Rossellino's masterpiece, and shows the influence of Alberti's Palazzo Rucellai in Florence, which Rossellino built (*see p. 64*). The exterior, courtyard, and garden, all of which are very well preserved, combine to make this one of the most delightful private town residences in all of Italy. The **façade** is built of sandstone with two elegant rows of arched mullioned windows alternating with pilasters, separated by horizontal cornices and simple doorways. The base becomes a projecting bench on three sides of the palace. The magnificent courtyard is surrounded by a portico supported on a splendid Corinthian order, above which are two storeys of square mullioned windows with a glazed loggia on two sides of the upper floor. The **tiny hanging garden** of double box hedges and 20 topiary laurel trees, which surround beds of roses, has remained unchanged and is still tended with great care. Seen against the backdrop of the Orcia valley, it is a supreme example of the Renaissance idea of the garden as the intermediary between architecture and nature. Above it rises the magnificent garden front of the palace, composed of three superimposed open loggias.



PALAZZO PICCOLOMINI

The **first-floor rooms** were inhabited by the Piccolomini family up until 1962 (the atmosphere today is a little forlorn, with the smell of moth-balls lingering in the air). The Sala degli Antenati is hung with family portraits. In the music room is a rare *scagliola* table representing a map of the Sienese state, and hangings of Córdoba leather. The large Sala d'Armi has an appropriate display of arms and battle paintings by Borgognone. The dining room has good furniture and tapestries. The bedroom has a 17th-century bed and a fresco over the door with a portrait of Pius II. A passage leads to the library, interesting for its furniture, carpets, books and documents. From the loggia is a view overlooking the garden and beyond, in the distance, Radicofani with Monte Cetona on the left and Monte Amiata on the right.

PRACTICAL INFORMATION

GETTING AROUND

• **By car:** Cetona is extremely well organised with numerous car parks all well signposted—one of the most convenient is 'parking 3' on the left off the approach road from Sarteano, behind the red school building (which still carries its worthy motto of 'famiglia, patria, religione'). In Chiusi there is car parking just behind the museum. At Montefollonico there is a car park outside the walls by the public gardens. Car parking in Montepulciano can be a problem: best in front of Santa Maria dei Servi (limited space), otherwise at the busy north end of the town (mostly pay parks). At the tiny town of Montisi it is best to leave your car at the beginning of the main street on the road from Trequanda. In the hamlets of the Val di Chiana it is recommended to leave your car outside the village since the streets are usually very steep and narrow and if you don't look out you can easily get stuck in them.

• **By train:** Chiusi is on the main line between Florence and Rome, although mostly only the slow trains stop here. The station is 3km south of the town, but there are buses (run by LFI; www.lfi.it) about every half hour to Chiusi, and about every hour to Montepulciano. There is a branch line between Siena and Chiusi with stations at Sinalunga, Torrita di Siena and Montepulciano Scalo, 11km north of Montepulciano.

• **By bus:** Buses run between Chiusi, Chianciano Terme and Montepulciano. Local services run by TRA-IN (www.trainspa.it) from Montepulciano to places nearby; also to Siena (except Sun).

INFORMATION OFFICES

Cetona Piazza Garibaldi, T: 0578 239143.

Chianciano Terme Via Sabatini 7, T: 0578 67111.

Chiusi Piazza Duomo, T: 0578 227667.

Montepulciano Piazza Don Minzoni 1, T: 0578 757341.

San Casciano dei Bagni Piazza Matteotti 14, T: 0578 58141.

Sarteano Corso Garibaldi 9, T: 0578 269204.

Sinalunga Piazza della Repubblica 8, T: 0577 636045.

Torrita di Siena Via O. Maestri 18, T: 0577 686571.

Trequanda Via Roma 4, T: 0577 662296.

HOTELS

Castelmuzio (map pp. 634–35, C4–D4)

€ **Sant'Anna in Camprena.** In a beautiful old convent (see p. 349), this delightful agriturismo was opened around 2000 by the local diocese. It has a very friendly atmosphere and a restaurant (for guests only). It is a few kilometres south of Castelmuzio signposted off the road to Pienza. Unbeatable position in wonderful walking country and close to some of the prettiest small towns and villages in all Italy. Closed Nov–March. *Località Sant'Anna in Camprena*, T: 0578 748037, www.camprena.it. 25 rooms and 3 apartments.

Cetona (map p. 639, F1)

€€ **La Locanda di Anita.** ■ Opened in 2001 in a delightful, small palazzo just

off the main piazza of this charming town. The manager is an enterprising young German, Franziska. The rooms, with excellent bathrooms, are very pleasant with wood floors and discreet, tasteful furnishings (the prettiest and lightest are those overlooking the piazza). Bright living room and bar, and small terrace outside for breakfast in warm weather. There is an old wine cellar underground where local wines can be tasted and purchased. *Piazza Balestrieri 4*, T: 0578 237075, www.lalocandadianita.it. 13 rooms.

€ **Podere Pernelleto.** Agriturismo on a working farm. Close to the A1 autostrada (Chiusi/Chianciano Terme exit) reached via a steep dirt road. Closed Jan and Feb. *Località Palazzo Tosoni, Via Traversa Cassia Aurelia 8*, T: 0578 222083, www.pernelleto.it. 13 rooms.

Montefollonico (map p. 635, D4)

€€€ **Locanda La Costa.** Officially classed as a 'residenza d'epoca', this is in a lovely old building (just inside the Porta del Triano) in this extremely peaceful hamlet. The position could not be better. Restaurant. *Via Coppoli 19–25*, T: 0577 669488, www.lacosta.it. 15 rooms.

Montepulciano (map p. 639, E1)

€€ **Agriturismo Ardene.** ■ In a peaceful position in lovely countryside just below Montepulciano. It can provide hospitality for up to 14 guests, in three apartments (each with just one double room and a pleasant kitchen with open fireplace), three double rooms, and a children's bedroom. Excellent spacious bathrooms. A delightful, simple place to stay run by the charming young Benedetta, a law student, who lives here with her family on the farm of 5 hectares, which produces excellent olive

oil. You can sit outside in warm weather and there is a good swimming pool. Delicious breakfast with home-made bread and jam, as well as ham cured on the premises. You can also order an evening meal, made from the farm produce. Not too easy to find: from Chianciano or Pienza it is very near the byroad for San Biagio, signposted off a secondary road up to Montepulciano. Special rates sometimes available for stays of a week or more. Access for the disabled. *Via di Valardegna 7*, T: 0578 758648, www.agriturismoardene.it. 3 apartments and 4 rooms.

€€ **Hotel Duomo.** In an old building at the upper end of the town, close to Piazza Grande. In a tranquil position, but very basic rooms. *Via San Donato 14*, T: 0578 757473. 13 rooms.

€€ **Il Marzocco.** In an old palace at the bottom of the Corso, this was first opened in the late 19th century. Today it has an old-fashioned, dated feel about it, but it offers adequate if unexciting accommodation. Family run. *Piazza Savonarola 18*, T: 0578 757262, www.albergoilmarzocco.it. 15 rooms.

€ **Meublè il Riccio.** ■ Excellent place, with its simple rooms on the first floor of a tiny cloister, just off Piazza Grande. Very peaceful. You have breakfast, and can sit and relax, in the charming reception room. There is also a little terrace. Open all year. *Via di Talosa 21*, T: 0578 757713, www.ilriccio.net. 6 rooms.

Montisi (map p. 635, D4)

€€ **La Grancia.** Agriturismo in a huge, old fortified farm building (see p. 349) which has remained largely as it was in centuries past. It is still used as a wine cellar for the farm here which produces organic olive oil. It has four apartments



View of Pitigliano on its sheer outcrop of tufa rock.

view over the Meleta valley. Steps lead down to the Porta di Sovana, built into an Etruscan section of the walls (4th century BC).

Poggio Sterzoni

Outside the town, near the ruins of the monastery of San Francesco on the road to Sorano, is a gateway which formed the entrance to Poggio Sterzoni, once a famous park with gigantic sculptures of monsters and animals. It is now a wilderness containing remains of statues, steps and niches carved out of the tufa rock.

SOVANA

Sovana (*map p. 639, E3*) is a village with just a single brick-paved street running from the castle ruins to the cathedral. It is in a beautiful position on a ridge overlooking a wide panorama. An important Etruscan settlement and later a Roman *municipium*, it became a bishopric in the 5th century. Its period of greatest importance was in the 13th century, when it was the seat of the Sovana branch of the Aldobrandeschi family. It then passed under the control of the Orsini and was conquered by Siena in 1410. Attempts to repopulate the village when under Medici rule were doomed on account of malaria. Today it is very much tidied up and given over to the reception of tourists, with many

of the old houses now turned into hotels, restaurants, and shops selling mainly tourist paraphernalia. However, the cathedral is one of the most beautiful buildings in the area.

Near the ruins of the Aldobrandeschi castle (13th–14th century) are remains of the **Etruscan walls**. The street, with herringbone paving, runs through the little piazza where the former **Palazzo del Comune**, dating from the 12th century, with a clock and bellcote, has been the local archive since the 17th century. **Palazzo Pretorio**, largely rebuilt after the town was conquered by Siena in 1410, has nine coats of arms of the Sienese governors on its façade. In the pretty interior of the church of **Santa Maria Maggiore** there is a beautiful marble ciborium dating from the 9th century, unique in Tuscany: four slender columns with elaborate capitals support the baldacchino with an octagonal pointed roof. Frescoes of the Umbrian or Sienese school of the late 15th or early 16th century have been discovered under the whitewash. Beside the church is the Palazzo Bourbon del Monte, which dates from the mid-16th century, when the Medici restored the town.

At the end of the village is the Romanesque **cathedral** (*open 10–1 & 2.30–6 or 7, in summer open all day*). The original church was probably begun during the papacy of Gregory VII (Hildebrand of Sovana; d. 1085), who was born in the town, but its present structure is thought to date from the 12th–13th century. The doorway on the south side, probably removed from the façade and put together with pre-Romanesque

MUSEO DELL'OPERA DEL DUOMO

The Museo dell'Opera del Duomo (*for admission, see p. 437 above*) is a very fine museum in the former chapter house of the cathedral, with a double loggia overlooking a little walled garden, behind the Leaning Tower. The collection includes works of art from the duomo, baptistery and Camposanto.

Rooms 2–3: In Room 2 is the cast of the first pulpit made for the duomo (1162) by Fra' Guglielmo da Pisa. Room 3 has 11th–12th-century sculpture from the duomo, showing Islamic and French influences. The intricately carved transenna (probably an altar frontal) is attributed to Rainaldo. On the left wall are capitals and inlaid marble panels from the duomo façade (their original positions are shown on a diagram). In front is a long transenna from the presbytery by the school of Guglielmo da Pisa, carved on the back of a Roman panel with a frieze of dolphins. The splendid **bronze griffin** and basin were brought to Pisa as war booty (*see box opposite*), and the remarkable polychrome wood figure of Christ descending from the Cross is attributed to a Burgundian artist.

Rooms 4–6: In Room 4, an exquisite late 12th-century capital from the Leaning Tower is displayed on its own. The worn Gothic statues in Room 6 are from the summits of the triangular tympana on the baptistery. They are by Nicola and Giovanni Pisano and assistants. Facing them are **busts by Nicola Pisano** of Christ Blessing between the Madonna and St John the Evangelist, originally above the main entrance of the baptistery.

Rooms 7–10: In the corridor and Room 7 are parts of the late 13th-century frieze with carved rectangles which ran round

the base of the exterior of the duomo. Also here are three very fine **Madonnas by Giovanni Pisano**. His pupil Tino di Camaino is well represented with works he carried out for the duomo: displayed in Room 8 are fragments of the font, statues from his **tomb of Henry VII** in the south transept, including two angels recently recognised as part of the monument but which somehow found their way onto the upper part of the cathedral façade. St Rainerius' altar tomb was his first work, dating from 1301–06. Tombs of two archbishops by Nino Pisano are in Room 9. The funerary monument of Archbishop Pietro Ricci by the Florentine sculptor Andrea di Francesco Guardi is in Room 10, along with architectural fragments by Matteo Civitali, and the workshops of Lorenzo and Stagio Stagi.

Rooms 11–12: The contents of the cathedral treasury (Room 11) are especially precious, with exquisite works from the 12th–14th centuries, including two 12th-century Limoges enamel reliquary coffers, and a beautifully embroidered altar frontal (1325). The ivory **statuette of the Madonna and Child** is a superb work by Giovanni Pisano (1299–1300), originally over the main altar in the duomo. The Crucifix is also by Giovanni Pisano. In the 17th-century chapel (Room 12) is displayed the service of gilded Church silver (French, 1616–17) given by Maria de' Medici to Archbishop Bonciani.

BYZANTIUM & THE ISLAMIC EAST IN PISA

During Pisa's heyday as a maritime republic in the 11th–13th centuries, the town had frequent contact with the Arab and Byzantine world. The influence of Byzantine art can be seen clearly in late 12th- and early 13th-century works of art produced in Pisa in the so-called *maniera greca*, such as the historiated painted Crucifixes, some of which may have been produced by Byzantine artists themselves (many are preserved in the Museo di San Matteo; *see p. 453*). Another indication of the influence of the East is to be seen in the decorative use of ceramic basins of Byzantine origin set in to church façades (these have mostly now been removed and the originals are also preserved in the Museo di San Matteo). The Pisan artist Giunta di Capitanio (Giunta Pisano) may have trained under these Byzantine artists: he produced some fine works in their style in the 13th century and art in Pisa throughout that century continued to draw on Byzantine models, as can be seen in the numerous representations of the icon of the Mother of God.

However it is in the sculptural decorations made for the duomo of Pisa that the influence of the Arab world is most clearly felt. Exhibits in the Museo dell'Opera del Duomo include 12th-century marble intarsia panels with geometric Islamic motifs formerly on the duomo façade; a 10th-century capital which was used as a decorative element on the transept roof (and was later placed inside the baptistery in the centre of the font); and a late 13th-century bronze bowl decorated with a six-pointed star in the centre and roundels with birds, which is thought to have been made in either Syria or Egypt. But the most splendid example of Islamic art is the large bronze griffin decorated with Kufic inscriptions which used to decorate the roof of the duomo (replaced there in the 1930s by a cement copy). It is a fascinating work now thought to have originated in Spain in the 11th century.

It is clear that Rainaldo in the early 12th century was already intrigued with the interlaced patterns and fretted panels of Islamic art, and that later in the same century Bonanno used Byzantine iconography in his famous bronze doors for the duomo, although the single works of art described above were presumably brought back to Pisa as war booty.

First floor: The stairs leading up to the first floor have paintings by a follower of Benozzo Gozzoli (*Madonna and Child, Four Saints, and Patrons*) and by Battista Franco and Aurelio Lomi. In Room 14 are 18th-century paintings by Giovanni Domenico Ferretti.

The last rooms on the first floor (17–19) retain their Neoclassical decorations from the time when the palace was the home of Giovanni Rosini (1776–1855), writer and publisher and curator of the Camposanto. He befriended the poet Giacomo Leopardi



Piero della Francesca: *Constantine's Dream*.

Also by Piero is the figure of a prophet at the top of the window wall on the right (the prophet on the left seems to be by an assistant) and (on the lowest band left of the window) the *Annunciation* (thought by some scholars to be St Helen receiving the news of her death and thus connected to the main cycle).

West end

The church also contains numerous other frescoes (mostly fragments) in the nave, many of them showing Piero's influence on the local school, notably on his pupil Lorentino d'Andrea. The rose window on the west wall has beautiful stained glass illustrating St Francis before Honorius III (the pope who approved his Rule) by Guillaume de Marcillat (1520), who also produced windows for the duomo (see p. 544 below). The early 15th-century frescoes here include *Supper in the House of the Pharisee* by Giovanni d'Agnolo di Balduccio, and the *Mystical Marriage of St Catherine*, an unusual scene with the figure of St Christopher attributed to Paolo Schiavo.

South side

The first chapel has frescoes by Lorentino d'Andrea, dated 1463, showing St Bernardino of Siena leading the Aretines from the church of San Francesco to destroy the Fons Tecta (connected with a pagan cult), and an early 16th-century *Sacra Conversazione* by Niccolò Soggi. The frescoes in the second chapel include scenes from the life of St Bartholomew by a follower of Piero della Francesca; a *Crucifixion*; and, above, an unusual scene of two figures in monochrome guarding a door closed with chains (from the family name Catenacci; *catena* means 'chain'). A 14th-century wooden Crucifix and a fresco fragment by Antonio d'Anghiari, Piero della Francesca's master, are surrounded by a tabernacle in *pietra serena*. Beyond the third chapel, with ruined frescoes attributed to Parri di Spinello, in a finely carved tabernacle, is a Roman sarcophagus, the tomb of Beato Benedetto Sinigardi, who was a friend of St Francis (d. 1282). The *Annunciation* at the end of this wall is by Spinello Aretino, who also carried out the frescoes in the chapel to the right of the sanctuary. In his day he was one of the most famous painters of Arezzo, but he carried out much of his work outside the city and returned to his native town only late in life. The lovely triptych here by Niccolò di Pietro Gerini dates from around the same time.

North side

The *Annunciation* altarpiece in the chapel to the left of the sanctuary is a fine 15th-century work by Neri di Bicci. The damaged fresco of the *Annunciation* is attributed to Luca Signorelli or his contemporary Bartolomeo della Gatta. In the last north chapel is a terracotta monument to Francesco Rosselli, attributed to Michele da Firenze (1439). On a pilaster is a fine fresco of St Elizabeth of Hungary, by the school of Spinello Aretino. In the middle of this wall is a chapel with delightful frescoes of St Anthony of Padua and stories from his life, and a lunette of the *Visitation*, all by Lorentino d'Andrea, clearly showing the influence of Piero della Francesca (and possibly on a cartoon by him). Beyond are remains of a fresco of St Francis and Pope Honorius III by Parri di Spinello.