

ARTISTICAL GUIDE

TO

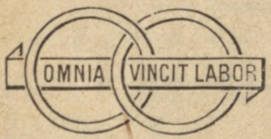
FLORENCE

AND DISTRICT

Embellished with historical notes on the city and the principal monuments, views, topographical maps, catalogues of the galleries, etc. :: :: ::

TWENTETH ONE EDITION

from 71st to 80th thousand
(revised and enlarged)



FLORENCE
SOCIETÀ EDITRICE FIORENTINA

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1924. — Prato, Tip. Giachetti, Figlio e C.

FLORENCE

ARRIVAL

Florence has two railroad stations. The Central, in the Station Square (see map 4 G) chief entrance to which is in that square; the other is in Via Mannelli near the Campo di Marte (see map 7-T).

Tickets are sold at the Central, for all lines, in the building at the left of the entrance Hall. Tickets may also be obtained from the city Agency of the Railways, which is situated at the corner of Via Roma and Via Tosinghi, and at the Associazione per il movimento dei forestieri in Via Strozzi, and at the American Express Co, or at Cook's.

At the Central Station, departure and arrival platforms are both entered from the square, and are distinguished by large notices placed above the gates.

Tariff for horse cabs with taximeter.

The taximeter will work on the 1st tariff during the daytime, and within the old barriers: the 2nd tariff will be applicable by night, and beyond the old barriers during the daytime also.

1st TARIFF. — For the first 500 meters covered, or 12 minutes waiting. . . . . L. 1,50

For every 166,65 meters successively covered or 4 minutes of waiting. . . . . » 0,25

2nd TARIFF. — For the 1st 375 meters covered or 9 minutes waiting. . . . . » 1,50

For every 125 meters successively covered or 3 minutes waiting . . . . . » 0,25

Night time from 1st April to 30th September, from 8 p. m. to 6 a. m.
» » » 1st October to 31st March, from 7 p. m. to 7 a. m.

Extras. — Fixed extra for every journey . . . . . L. 0,50

» For each person beyond three . . . . . » 1,00

If the carriage is sent back empty:

From the Indiano, and from the new Barriers on the level. » 2,00

From Via Bolognese - Via della Piazzola - Via S. Domenico - Viale dei Colli - Poggio Imperiale - Via Senese - Via Ugo Foscolo e Via Benedetto Fortini, if the carriage shall have covered at least 300 meters along these said roads on the hill . . . . . » 3,00

In the afternoons of race days:

From the Hipodrome of gallopping races . . . . . » 3,00

From the Hipodrome of trotting races . . . . . » 4,00

Luggage. — For a suitcase or military kit bag which exceeds cm. 30 × 30 × 50. . . . . » 1,00

» Every large trunk or case. . . . . » 2,00

*

Tariff for motor taximeters

(not belonging to the War Veterans Cooperative).

The taximeter will work on the 2nd tariff both by day and by night:
For the 1st 250 meters covered or 9 minutes waiting . . . L. 1,50
For every 83 meters successively covered or 3 minutes of waiting. . . . . » 0,25
Extras. — If the conveyance is sent back empty:
From the old barriers. . . . . » 2,00
From the Indiano, or Piazzale Michelangiolo. . . . . » 4,00
On the afternoons of race days:
From the Hipodrome of gallopping races . . . . . » 5,00
From the Hipodrome of trotting races . . . . . » 7,00
For every person beyond three. . . . . » 2,00
Luggage. — For a suitcase which cannot be placed inside the conveyance . . . . . » 1,00
» For every large trunk or package. . . . . » 2,00

Service of "Ceirano" Taxis.

The taximeter will work on the 2nd tariff both by day and by night:
For the 1st 300 meters covered or 9 minutes waiting . . . L. 1,50
For every 100 meters successively covered or 3 minutes of waiting . . . . . » 0,25
Extras. — Returning empty from the old barriers. . . . . » 2,00
» From the hipodromes, on the afternoons of race days. . . . . » 4,00
Luggage. — For every suitcase or package over 30 × 50 × 50 in size . . . . . » 1,00

Service of Side-cars furnished with taximeters.

The taximeter will work on the 1st tariff whether by day or by night:
For the 1st 500 meters covered, or 12 minutes waiting . . . L. 1,50
For every 166,65 meters successively covered or 4 minutes waiting. . . . . » 0,25
Extras. — If the Sidecar is sent back empty:
From the old Barriers. . . . . » 1,00
From the Hipodromes on race days . . . . . » 3,00
These tariffs are valid as far as the Customs Circle; beyond these arrangement is free.

Public porters.

For service within the old Customs Circle. For service of messages or carrying weights not exceeding Kgs. 15 without interruption or stop. . . . . L. 1,00
For every hour, or fraction of an hour of work accompanying visitors about the city. . . . . » 1,50
For carrying a load of from Kgs. 15 to 40. . . . . » 1,50
» » 40 » 70. . . . . » 2,00
» » 70 » 100. . . . . » 4,00
» » 100 » 200. . . . . » 6,00
» » 200 » 300. . . . . » 9,00

For service outside the old Customs Circle. For carrying not more than Kgs. 100, for every kilometer or fraction of a kilometer:
On the level . . . . . » 2,00
Climbing or descending. . . . . » 3,00
N. B. For the transport of loads which require the use of a handcart the tariff is not changed.

COMMUNAL AND INTERCOMMUNAL ELECTRIC TRAMS

NOTICE. — The service on all lines begins in Summer at 6 a. m., in winter at 6.30 a. m., and stops for the Barriers at 12.30 p. m.
Departures take place every 5 or 10 minutes, according to the importance of the district.
For the first two hours of the morning the tickets for the Barriers are reduced to the price of Cent. 25, for successive hours, 50 cent every journey.

From Piazza della Signoria.

Line N. 1. Barriera delle Cure. — By Via Calimala - Piazza Vittorio Emanuele - Via Roma - Piazza S. Giovanni - Via Martelli - Via Cavour - Piazza Cavour - Viale Regina Vittoria - Piazzale delle Cure - Via Firenzuola and Via Boccaccio. Kilometers 2.700. Price Cent. 50.

Line N. 2. Barriera del Ponte Rosso. — By Via Calimala - Piazza Vittorio Emanuele - Via Roma - Piazza S. Giovanni - Via Martelli - Via Cavour - Piazza Cavour - Via del Ponte Rosso - Via Vittorio Emanuele up to the level crossing. Kilometers 2.400. Price Cent. 50.

Line N. 6. Piazza d'Azeglio - Via del Cenacolo. — By Via Calimala - Piazza Vittorio Emanuele - Via Roma - Piazza S. Giovanni - Via SS. Annunziata - Via della Colonna - Piazza d'Azeglio - Via Niccolini - Via della Mattonaia - Via Bernardo Segni - Viale Mazzini - Via Robbia - Piazza Oberdan - Via Campanella and stops at the end of Via del Cenacolo in front of the new railway crossing. Kilometers 3. Price Cent. 50.

From the Gallery of the Mercato Nuovo.

(The side of Via Porta Rossa).

Line N. 19. Piazza Beccaria. — Via Calimala - Piazza Vittorio Emanuele - Via Roma - Piazza S. Giovanni - Via Cerretani - Via Panzani - Piazza dell'Unità - Via Valfonda - Via Nazionale - Piazza Indipendenza - Via S. Caterina - Viale Margherita - Piazza Cavour - Viale Principe Amedeo - Piazza Donatello - Viale Principe Eugenio - Piazza Beccaria. Kilometers 3.500. Price Cent. 60.

Line N. 5. Porta a Prato - Velodromo. — By Via Calimala - Piazza Vittorio Emanuele - Via Roma - Piazza S. Giovanni - Via Cerretani - Via dei Banchi - Piazza S. Maria Novella - Via dei Fossi - Borgognissanti - Via del Prato - Porta al Prato - Viale Principe Umberto - Cascine - Velodromo. Kilometers 2.300. Price Cent. 50.

Line N. 14. Porta Romana - Certosa - Tavarnuzze. — By Via Calimala - Piazza Vittorio Emanuele - Piazza S. Giovanni - Via Cerretani - Via de' Banchi - Piazza S. Maria Novella - Via dei Fossi - Ponte alla Carraia - Piazza Soderini - Via de' Serragli up to the Gate of the same name: then on to Galluzzo, Certosa and Tavarnuzze. Kilometers 8.600. Prices: Porta Romana, Cent. 50, Tavarnuzze, Lire 1,55.

From Piazza del Duomo (Side of the Bottegone and Campanile).

Line N. 7. Barriera della Querce - Fiesole. — By Via de' Servi - Piazza della SS. Annunziata - Via Gino Capponi - Piazza Torino - Via G. Benivieni - Piazza Savonarola - Via Masaccio - Barriera della Querce and on by the Viale dei Mille and Via Cento Stelle arrives at S. Gervasio, S. Domenico and Fiesole. Kilometers 8. Prices: Barriera della Querce, Cent. 50, and Fiesole, Lire 2.

Line N. 8. Macelli - Rifredi. — By Via Cerretani - Via Panzani - Piazza della Stazione - Via Luigi Alamanni - Via Iacopo da Diacceto - Viale Principe Umberto - Via del Ponte alle Mosse - Via Spontini - Piazza S. Iacopino - Via del Ponte all' Asse - Barriera dei Macelli and Via di Rifredi up to level crossing. Kilometers 3.700. Price Cent. 50.

Line N. 8. Campo di Marte Station - Barriera della Querce. — By Via del Proconsolo - Via Ghibellina - Viale Duca di Genova - Piazza Beccaria - Viale Principe Eugenio - Viale Mazzini - Railway Station Campo di Marte and then by Via Masaccio and degli Artisti reaches the Barriera della Querce. Kilometers 4.200. Price Cent. 50.

Line N. 9. Barriera Africo - Settignano. — By Via del Proconsolo - Via Ghibellina - Viale Duca di Genova - Via Fra Gio. Angelico and Via Lungo l'Africo reaches the old Barrier, from there going on by the Viale De Amicis to the Ponte a Mensola and from there to Settignano. Distance kilometers 6.700. Prices: Barriera, Cent. 50, Settignano, Lire 1,30.

Line N. 10. Barriera Aretina - Rovezzano. — By Via del Proconsolo - Via Ghibellina - Viale Duca di Genova - Via Fra Gio. Angelico - Via Lungo l'Africo reaches the old Barrier, and continues by the Via Aretina, Madonnone, Varlungo to Rovezzano. Distance kilometers 5.100. Prices: Barriera, Cent. 50, Rovezzano, Cent. 95.

Line N. 11. Barriera S. Niccolò - Bagno a Ripoli. — By Via del Proconsolo - Piazza S. Firenze - Via dei Leoni - Piazza dei Giudici - Lung' Arno delle Grazie - Ponte alle Grazie - Lung' Arno Serristori - Piazza Giuseppe Poggi - Lung' Arno Cellini and Piazza Francesco Ferrucci, then by Via Ripoli, Colonna, Bandino, Badia a Ripoli, reaches Bagno a Ripoli. Distance kilometers 6.700. Prices: To Colonna, Cent. 50, Bandino and Bagno a Ripoli, Lire 1,10.

Line N. 12. Barriera S. Niccolò - Badia a Ripoli - Grassina. — The same route as N 11 as far as Badia a Ripoli, then turning to the right goes on by Ponte to Ema and Grassina. Distance kilometers 9. Prices: to the Colonna, Cent. 50, Grassina, Lire 1,45.

Line N. 13. Barriera S. Niccolò - Viale dei Colli - Gelsomino. — Covers the same ground as Nos. 11 and 12 up to the demolished Barriera S. Niccolò, now Piazza Francesco Ferrucci, then by Viale Michelangelo reaches the Piazzale of the same name, goes on by Viale Galileo Piazzale of the same name, and by Viale Torricelli reaches the Gelsomino Station. Distance kilometers 6.900. Prices: Barriera S. Niccolò, Cent. 50, Piazzale Michelangelo, Lire 1.00, Gelsomino, Lire 1,30.

Line N. 20. Barriera della Querce. — By Via dei Servi - Piazza della SS. Annunziata - Piazza Torino - Piazza Savonarola - Via Masaccio - Viale dei Mille. Kilometers 2 400, Cent. 50.

Line N. 21. Filarocca. — By Via del Proconsolo - Via Ghibellina - Via Fra G. Angelico - Viale De Amicis. Kilometers 3, Cent. 50.

Line N. 22. Bellariva. — By Via del Proconsolo - Via Ghibellina - Via Fra Giovanni Angelico - Via Aretina up to Via Bellariva. Kilometers 3, Cent. 50.

Line N. 23. Colonna. — By Via del Proconsolo - Ponte alle Grazie - Lung'Arno Serristori - Piazza F. Ferrucci - Via Ripoli up to Colonna. Kilometers 3, Cent. 50.

From Piazza del Duomo (Side of Via de' Pecori).

Line N. 4. Porta Romana - Via Dante da Castiglione. — By Via Cerretani - Via de' Banchi - Piazza S. Maria Novella - Via de' Fossi - Ponte alla Carraia - Via de' Serragli - Porta Romana - Via Senese up to the corner of the Via Dante da Castiglione, Cent. 50.

Line N. 15. Casellina. — By Via de' Cerretani - Via de' Banchi - Piazza di S. Maria Novella - Via de' Fossi - Ponte alla Carraia - Piazza Soderini - Borgo S. Frediano - Porta S. Frediano - Via Pisana and by the suburbs of Monticelli, Legnaia, Ponte a Greve arrives at Casellina e Torri. Distance kilometers 7.600. Prices: Suspension Bridge, Cent. 50, Casellina, Lire 1,30.

Line N. 16. Vingone. — The same route as the N. 15 line up to Legnaia and there turns up Via di Scandicci and reaches the village of that name, and from there to Vingone. Distance kilometers 7.900 Prices: Via del Ponte sospeso, Cent. 50, Vingone, Lire 1,30.

Line N. 17. Barriera del Ponte alle Mosse - Cascine. — By Via Cerretani - Via Panzani - Piazza della Stazione - Via Luigi Alamanni - Via Jacopo da Diacceto - Viale Principe Umberto - Via del Ponte alle Mosse - Barriera Ponte alle Mosse, and going on along Via delle Cascine reaches, Piazzale del Re which is in the middle of the Promenade. Distance kilometers 3.700. Prices: Barriera, Cent. 50, Cascine, Cent. 60.

Line N. 18. Barriera del Romito - Sesto Fiorentino. — By Via Cerretani - Via de' Panzani - Piazza della Stazione - Via Luigi Alamanni - Viale Filippo Strozzi - Rampa del Romito and Via del Romito and then going on by Rifredi and Castello reaches Sesto Fiorentino. Distance kilometers 9.600. Prices: Barriera, Cent. 50, Sesto, Lire 1,40.

Line N. 24. Rifredi. — By Via Cerretani - Piazza della Stazione - Via Luigi Alamanni - Viale Filippo Strozzi - Via del Romito - Piazza Ettore Socci. Kilometers 3.400 Price Cent. 50

On Sundays these fares are increased by Cent. 20 up to the price of Lire 1, and Cent. 40 on tickets of over Lire 1.

Autobus service from Porta Romana to Porta alla Croce (Piazza Beccaria) with the following course - Porta Romana - Via Romana - Piazza S. Felice - Via Maggio - Ponte S. Trinita - Via Tornabuoni - Via Strozzi - Piazza Vittorio Emanuele, Cent. 50. Via Roma - Piazza del Duomo - Via dell'Orivolo - Via Folco Portinari - Via S. Egidio - Canto alle Rondini - Via Fiesolana - Via dei Pilastri - Piazza S. Ambrogio - Borgo la Croce - Piazza Beccaria, Cent. 50.

For the return journey the same itinerary.

AUTOMOBILE SERVICES FOR ITALY AND THE ISLANDS, CARRIED OUT BY THE "SITA" ITALIAN AUTOMOBILE TRANSPORT COMPANY WITH HEAD OFFICE AT TURIN.

GROUP OF MOTOR SERVICES FOR TUSCANY

FLORENCE OFFICE

Via Maso Finiguerra, 5 (Own Garage).

TIME TABLE

Leave Florence for		*Arrive in Florence from*
5.— a. m. and 5 p. m.	SIENA (Via Greve)	8.15 a. m. 10.30 p. m.
6.— a. m.	VOLTERRA	10.30 p. m.
	(Via Poggibonsi - S. Gimignano)	
6.30 a. m. 4 p. m.	BOLOGNA	9.15 a. m. 10.20 p. m.
8.16 a. m.	BIBBIENA	9.30 a. m. 5.— p. m.
3.— p. m.	S. GIUSTINO	10.— a. m.
5.— p. m.	STIA	8.30 a. m.
6.— a. m. 5. p. m.	FIRENZUOLA	9.— a. m. 10.30 p. m.
3.40 p. m.	VOLTERRA	10.20 a. m.
	(Via Poggibonsi - Colle Elsa)	
6.— p. m.	REGGELLO	8.20 a. m.
6.— p. m.	MONTESPERTOLI	8.— a. m.
5.— p. m.	SIENA	8.15 a. m.
	(Via S. Casciano)	
12.— noon	CARMIGNANO	8.20 a. m.
5.30 a. m.	FORLÌ	1.— p. m.
7.— p. m.	S. GODENZO	8.— a. m.
8.20 a. m. - 2.— p. m. 4.50 p. m. *	TRESPIANO / PRATOLINO	10.— a. m. - 12.— noon 4.30 p. m. - 6.30 p. m.

* Timetable varies according to season. Service is increased in the week preceding the commemoration of the dead.

* Departures take place from the Piazza delle Pallottole (beside the Duomo).

In the Garage in Via Maso Finiguerra there is a convenient waiting room with Buffet, and there is a special office for the despatch and deposit of baggage.

Tickets are issued by the office for that purpose, with preference for the longest journey.

The "SITA" carries out the numerous Tuscan services with the "Fiat" material, safe and confortable, and has a well equipped workshop, with a carriagebuilding Department, for repairs to its own stock.

It also has detatched Garages with little workshops at Pontedera, Bibbiena, Mercato Saraceno, and Monghidoro and Agencies in Bologna (Piazza Mercanzia) and Massa Marittima.

The Tuscan lines include, besides the above, services to S. Gimignano — Poggibonsi, Colle Elsa, Massa Marittima — Casole d'Elsa, Colle — Siena — Bibbiena, S. Piero in Bagno — Cesena, Cesenatico — Cesena,

S. Piero in Bagno — Barberino di Mugello, S. Piero a Sieve — Bologna, Monghidoro — Pontedera, Lucca, Camaiore — Pontedera, La Sterza — Pontedera, Massa Marittima — Saline, Pomarance — Volterra, Massa Marittima.

In all the Garages of the "SITA" there is a time table of all the lines of Central Italy.

USEFUL INFORMATION

Stefani Telegraph Agency. — *Director Jean de Joan is avv. Masmiliano*, Via del Proconsolo, 17 (Telef 707).

Railway Agency. — Via Roma 2 (Telef. 648).

Transport Agency. — *Del Bene Savino*, Via Porta Rossa, 11. *Humbert F. Henry*, Via Vecchietti, 5 *Mantelli*, Via delle Farine, 1. *Mecchi A.*, Piazza della Signoria, 6. *Michelucci Tito, Agenzia Trasporti internaz.*, Via dei Pecori, 10. *Società Nazionale Internaz. Gondrand Bros*, Via dei Conti, 3.

Tourist Agencies. — *Thomas Cook e Sons*, Via Tornabuoni, 10 *Humbert F. Henry*, Via Vecchietti, 5 *Uffi io Viagg. dell' Assoc. Nazionale per il movimento dei Forestieri*, Via degli Strozzi, 2. *American Express e C.*, Via Tornabuoni, 2-4.

Principal Hotels. — *Grand Hotel Kraft*, Piazza Manin, 1. *De la Ville* (Autenrieth prop.), Piazza Manin, 2. *D'Italia* (Kraft prop.), Lung'Arno Amerigo Vespucci, 10 and Borgognissanti, 5. *Firenze and Washington*, Lung'Arno Amerigo Vespucci and Borgognissanti, 6. *Royal Gran Bretlagne*, lett. B., Lung'Arno Acciaioli, 8. *Paoli*, Lung'Arno della Zecca Vecchia, 16. *Palace Hotel*, Lung'Arno Acciaioli, 10. *Berchielli*, Lung'Arno Acciaioli, 16. *Palace Hotel*, Lung'Arno Guicciardini. *Hotel Londres Metropole*, Via Condotta.

Hotels in the centre of town. — *Hotel Savoia*, Piazza Vittorio Emanuele, 7. *Helvetia*, Via dei Pescioni, 2 *Londres et Metropole*, Via Sassetti, 3. *Porta Rossa*, Via Porta Rossa, 13. *Cavour*, Via del Proconsolo, 5. *Fenice*, Via dei Martelli, 10. *Berna and Parlamento*, Via dei Leoni, 14. *Patria*, Via Calzaiuoli, 6. *Stella d'Italia and S. Marco*, Via Calzaiuoli 8.

Hotels near the Station. — *Baglioni*, Piazza dell'Unità Italiana. *Minerva*, Piazza S. Maria Novella, 16. *Milano*, Via Cerretani, 12. *Bonciani*, Via Panzani, 13. *Rebecchino* (Bonciani prop.), Piazza della Stazione, 20. *Hotel Nazional*, Piazza S. Maria Novella, 1. *Roma*, Piazza S. Maria Novella.

Hotels near the Cascine promenade. — *Anglo-American*, Via Garibaldi, 7. *Vittoria*, Lung'Arno Amerigo Vespucci, 34 *Alleanza*, Via Curtatone, 4. *De France and Pensione Inglese*, Via Solferino, 6. *Montebello*, Via Montebello, 36.

Antiquarians and shops for artistic articles of that description. — *Bacci Giovanni*, Via Maggio, 2. *Bartolozzi Guido*, Via Tornabuoni, 1. *Baldini Stefano*, Piazza Mozzi, 1. *Calloud Oreste*, Via del Proconsolo, facing the National Museum *Ciampolini*, Via del Sole, 11. *Franciolini Leopoldo (antique musical instruments)*, Piazza S. Maria Novella, 6. *Gagliardi*, Via della Scala, 1. *Galardelli Cesare*, Via del Giglio, 11. *Laschi Emilio*, Via dei Fossi. 10. *Olivotti*, Via Tornabuoni, 14. *Pini Guido*, Piazza del Duomo, 1. *Salvadori (Restorer of Tapestries)*, Piazza Pitti and Via dei Serragli, 6. *Volterra and Melli*, Via Tornabuoni, 12. *Volpi*, Porta Rossa, 9.

Ancient and modern art, and art shops in General. — *Lisio, art of silk and artistic stuffs*, Via dei Fossi, 17 (Telephone 2430). *Florentina Ars, Limited Company for the development of Florentine artistic industries*, Piazza Antinori, 3 (Telephone 1946). *Olivotti A. e C.*, Via Tornabuoni, 14 (Tel. 1275).

Motor cars, bicycles ecc. — *Alberti G.*, Via de' Pucci, 6. *Garage riuniti Fiat-Storero Alberti*, Via Luigi Alamanni. *Nagliati*, Via Ponte alle Mosse. *Società Torinese automobili Elettrici concessionaria Brevetti Krieger* (Garage), Lung'Arno del Tempio, 2. *Brauer W. Impresa Automobili for tourist excursions.*

Banks. — *Banca d'Italia*, Via dell'Orivolo, 45. *Commerciale Italiana*, Via Bufalini, 7 and Piazza Strozzi. *Banca di Firenze*, Via del Proconsolo, 10 (own palace). *Banca Nazionale di Credito*, Via Ferdinando Zannetti and Via Cerretani (own palace). *Banco di Napoli*, Via de' Pecori, 6. *Credito Italiano*, Via Vecchietti (own palace), 9. *Piccolo Credito Toscano*, Via del Corso, 3 *Cassa di Risparmio and discount office*, Via Bufalini, 6. *Banco di Roma*, Via Vecchietti. *Monte dei Paschi*, Piazza S M. Maggiore.

Bankers. — *Bondi*, Via Vecchietti, 2. *Borri*, Via F. Zanetti, 3. *Cook*, Via Tornabuoni, 2. *Haskard*, Piazza Antinori, 3. *Levi*, Piazza Vittorio Emanuele, 1. *Conti e C. successors*, Via Vecchietti, 6. *Steinhauslin e C.*, Via Monalda, 2. *Maquay*, Via Tornabuoni, 5. *American Express*, Via Tornabuoni, 2.

Baths. — *Nuovo Stabilimento Balneare*, Via Cavour. 19. *Gabinetto Aereotherapico*, Borgo de' Greci, 8. *Bagni Centrali*, Via Cimatori, 4. *Stabilimento balneario idroterapico*, Via della Mattonaia, 24. *Stabilimento balneario idroyrtapico di S. Maria Nuova*, Via Bonifacio Lupi, 2. *Stabilimento balneario*, Via de' Pecori, 3.

Communal baths. — Via Giuseppe Parini, 1. Via S. Agostino, 6. Prices: bath, cent. 50; Shower bath, cent. 25.

Bar. — *Roma*, Via degli Speziali, 1. *Bar Fiorenza*, Via Calzaiuoli, 1. *Imperial Bar Donnini*, Piazza Vittorio Emanuele, 4. *Manaresi*, Via Lamberti, 3. *American Bar*, Via Brunelleschi, *Bar Italia*, Via Roma, 4. *Bar Il Duomo*, Piazza del Duomo. *Gran Bar*, Piazza Vittorio Emanuele. *Gambrinus*, Piazza Vittorio Emanuele. *Bar Bruzzichelli*, Via dei Pecori, 1.

Circulating library. — *Vieusseux*, Piazza di Parte Guelfa. *Corsi Ulerigo*, Piazza del Duomo, 17. *Luchetti Ernesto*, Piazza del Duomo, 18. *Petrai Alfredo*, Via de' Pucci, 19. *Tilli Giuseppe*, Via de' Servi, 2.

Public libraries. — See pages 12 and 14.

Beer shops. — *Paskowski*, Piazza Vittorio Emanuele, 6 (Grand concert daily). *Antico Bottegone*, Via Martelli, 2. *Birreria " La Loggia "*, Piazzale Michelangiolo. *Caffè Moderno*, Via Lamberti.

Biscuits. — *Balboni et Muller*, Via della Vigna Nuova, 5. *Digerini e Marinai*, Via Vecchietti, 5. *Minal*, Via della Vigna Nuova, 3.

Caffes. — *Bottegone*, Piazza del Duomo, 12. *Doney* (Restaurant), Central Station and Via Tornabuoni. *Giappone*, Piazza della Signoria. *La Rosa*, Piazza del Duomo (open all night). *Savoia* (Concert), Piazza Vittorio Emanuele. *S. Gallo* (Concert), Piazza Cavour.

Exchange office. — *Banca di Firenze*, Piazza Vittorio Emanuele, 6 (Tel. 29 67). *Banco di Roma*, Via Vecchietti, 5 (30.87) 2 (8.09). *Credito Italiano*, Via Vecchietti, 7 (6.44) (9.31) (11.83). *Donati Leopoldo*, Via Roma, 3 (11.84). *Forzoni e C.*, Via Ghibellina, 31 (31.44). *Maquay e C.*, Via Tornabuoni, 5 (2). *Monte de' Paschi*, Piazza S. M. Maggiore, 1.

Chamber of Commerce and Arts. — Piazza dei Giudici.

Stationers. — *Baussano succ. Vestrini*, Via del Proconsolo, 20. *Chiesi*, Via Martelli, 8. *Carlo Cocci*, Via Condotta, 6. *Del Conte*, Via Panzani, 6. *Frangini Ettore*, Via Por S. Maria, 5. *Mazzoni*, Via Martelli, 4. *Miniati*, Stationers Hope, Via G. Verdi, 17. *Pineider F.*, Piazza della Signoria, Via Cerretani and Via Tornabuoni, 20. *Del Re*, Via dei Pucci, 17. *Sestini*, Via della Vigna Nuova, 21. *Zini*, Via Bufalini, 14. *Calvani Bros.*, Via Cavour, 9. *Giannini Giuseppe*, Piazza Pitti, 17 e Via Tornabuoni, 13. *Del Lungo Amalia*, Ponte Vecchio.

Potteries. — *Fabbrica di Signa, Prop. Bondi*, Via Vecchietti, 2. *Dini e Cellai*, Via dei Fossi, 2 *Cantagalli*, Via Senese, 19. *Florentina Ars.* Piazza Antinori (Antinori Palace). *Janetti e Son*, Piazza Antinori, 1, *Palagi Luigi*, Lung'Arno Acciaioli, 24.

Fancy ware shops. — *Bianchelli Bros. (Limited Company)*, Via Vecchietti, 7. *Botto*, Via Strozzi, 2. *Ferrata Bros*, Via Rondinelli, 1. *Fontana R.*, Via Porta Rossa, 5. *Fontana (Widow)*, Via Tornabuoni, 3. *Janetti e Son*, Piazza Antinori, 1. *Bazar Europeo*, Por S. Maria, 5. *Emporio Duilio*, Via del Corso, 15.

Cinematographs. — *Edison*, Piazza Vittorio Emanuele. *Sala Volta*, Via de' Pecori. *Excelsior*, Via Cerretani. *Sala Marconi*, Piazza Strozzi. *Libia*, Via Cavour. *Fulgor*, Via Maso Finiguerra. *Galileo*, Borgo degli Albizzi, 29. *Garibaldi*, Via Pietrapiana, 46. *Alhambra*, Piazza Beccaria. *Savoia*, Via Vecchietti. *Gambrinus*, Piazza Vittorio Emanuele.

Clubs ecc. — *Circolo Artistico*, Via dei Pucci, 2. *Circolo Fiorentino* Via Cavour, 2. *Florence Club*, Piazza Vittorio Emanuele, 2. *Filologico*, Via Tornabuoni, 4. *Casino di Firenze (Borghesi)*, Via Ghibellina, 110. *Impiegati civili*, Via S. Gallo, 10.

Confectioners. — *Dosio*, Via Maggio, 52. *Gilli*, Via Calzaiuoli, 10. *Savoia*, Piazza Vittorio Emanuele. *Giacosa*, Via Tornabuoni, 11. *Fabbrica Fiorentina*, Via dell'Anguillara. *Chiappella Francesco*, Via 27 Aprile, 2. *Torricelli Andrea*, Via Cerretani. *Viola Luigi*, Via Roma, 4 and Via Panzani, 10.

Consulates. — *Argentine*, Romieux Augusto, Vice Consul, Piazza del Duomo, 10. *Belgium*, Via Fra Bartolomeo, 32. *Bolivia*, Servadio Cortesi Avv. Arthur, Via Alfieri, 3. *Brasile*, Krauss Bar. Uff. Alessandro, Via Cerretani, 10 *Chili*, Testa Conte Guglielmo. Piazza d'Azeglio, 10. *Colombo*, Lima Carlos B., Via Cavour, 79. *Costa Rica*, Capra Avv. Attilio, Via Masaccio, 51. *Denmark*, Mecchi Antonio, Via Calimala, 1. *Domenica*, Nencioni Avv. Guido, Via Valfonda, 35. *France*, Colonna Cesari Comm. Sebastiano, Via Tornabuoni, 17. *Germany*, Via Lorenzo il Magnifico, 6. *Great Britain*, Maclean Major, Via Tornabuoni, 4. *Greece*, Olivetti Cav. Uff. Nino, Piazza Indipendenza, 23. *Guatemala*, Niccolai Odoardo, Via del Prato, 4. *Liberia*, Modigliani Marco, Via Niccolini, 9. *Montecarlo*, Bordoni Cav. Avv. Odoardo, Via dei Rustici, 7. *Norway*, Rava Cav. Avv. Guido Piazza Indipendenza, 24. *Holland*, Zenuti Comm. Ernesto, Via della Fortezza, 4. *Paraguay*, Palermo Albano Giuseppe, Via Jacopo Nardi, 36. *Panama*, Amiconi Achille, Via Matteo Palmieri, 5. *Perù*, Giovannelli Ettore, Via Vecchietti, 3. *Portugal*, Gigliotto Prof. Carlo, Via Portarossa, 3. *Russia*, Moussine Ruckine Cav. Giovanni, Via Alfieri, 6. *Venezuela*, Riparbell Cav. Alfredo, Via Valfonda, 44. *S. Marino*, Kraus Bar. Alessandro, Via Cerretani, 10. *Serbia*, Riparbelli Cav. Alfredo, Via Valfonda, 44. *Siam*, Zeggio Comm. Vittorio, Via Lamarmora, 10. *Spain*, Alli Maccarani M. Giuseppe, Lung'Arno del Tempio, 2. *United States of America*, Joseph E. Haven, Via Tornabuoni, 4. *Sweden*, Via Ricasoli, 24. *Switzerland*, Steinauslin Carlo, Via Monalda, 2. *Turkey* (vacant), Via de' Saponai, 12. *Uruguay*, Via Ricasoli, 36.

Dentists. — *Benvenuti*, Via Orsanmichele, 6. *Campani*, Piazza della Signoria, 5. *Marasco e C.*, Via Por S. Maria, 14. *Schaffner H. L.*, Via Cerretani, 8. *Simmons-Henry*, Borgognissanti, 3. *Venturi*, Piazza Madonna degli Aldobrandini, 6. *Codeca dott. Marcello*, Via Por S. Maria, 12. *Fabbri Pilade*, Via Calimala. *Dott. Finelli*, Via Cavour, 35. *Fontana dott. Pietro*, Via Vecchietti, 2. *Guazzini cav E. C.*, Via de' Banchi, 4-6.

Illustrated post card shops. — *Galleria Artistica Fiorentina*, Via della Vigna Nuova, 19. *Garavelli*, Via Por S. Maria. *Barocchi*, Via Panzani. *Bertoli*, Piazza S. Firenze. *Gabbrielli*, Piazza Stazione. *Stecchi e C.*, Via Calzaiuoli.

Photographs (Sale of). — *Alinari*, Via Strozzi. *Brogi*, Via Tornabuoni (near Ponte S. Trinita). *Galleria fiorentina*, Via della Vigna Nuova, 19. *Stecchi e C.*, Via Calzaiuoli. *Jacquer*, Via Guicciardini. *Pini*, Via Tornabuoni, 20.

Photographers. — *Alinari*, Via Nazionale, 8 and Via Strozzi. *Brogi*, Via Tornabuoni, 1 and Lung' Arno delle Grazie Lett. B. *Montabone*, Via de' Branchi, 3. *Schemboche*, Borgognissanti, 36. *Alvino*, Via Nazionale, 3. *Benvenuti*, Piazza S Marco. *Zaccaria*, Via Pietrapiana. *Petrelli*, Via S. Zanobi, 34. *Cav. Cattani e Bros*, Via Martelli, 4 *Moretti*, Via della Scala, 15.

Chemists. — *Roberts*, Via Tornabuoni, 17. *Farmacia di S. Maria Novella*, Via della Scala, 12. *Margarolo and Astorri*, Via del Proconsolo, 16. *Anglo American Supply Stores*, Via Cavour, 43. *Astrua Carlo*, Via Martelli, 8. *Farmacia Cooperativa (Limited Share Company)*, Piazza S. Lorenzo, 1. *Molteni*, Piazza Cavour, 1. *Ciuti*, Via del Corso, 3. *Molteni* (Old Farmacy of Piazza della Signoria). *Malesci dott. Pietro*, Borgo SS. Apostoli, 18.

Stamps for collectors. — *Petrai Alfredo*, Via Martelli, 3. *Frangini Giuseppe*, Via Ricasoli. *Emilio Neri*, Via de' Saponai, 5. *Ponticelli Silvestro*, Via S. Monaca, 39 p. 2nd floor. *Folchi Giuseppe*, Borgo S. Croce, 10 1st floor. *Agenzia filatelica toscana*, Via Bufalini, 12. *Emporio Filatelico*, Via Vecchietti. *Picchi*, Via del Corso.

Galleries. — See Diary of page XIV.

Jewellers. — *Berchielli*, Lung' Arno Acciaioli, 12. *Bettini*, Via Cerretani, 10. *T. Croisier*, Piazza della Signoria, 4. *Legnaioli*, Via Roma, 3. *Settepassi*, Ponte Vecchio *Ricci*, Ponte Vecchio. *Marchesini (Succ. Ciuti Bros)*, Via Tornabuoni. *Colombini (Succ. Dante Gori)*, Via Por S. Maria. *Boncinelli*, Via Por S. Maria. *Ditta A. Pesaresi*, Via Tornabuoni, 1 - speciality jewellery in Byzantine mosaics.

Guides. — Many foreigners reach Florence and go away again without having been able to admire the beauties of this important City, which are so numerous.

To avoid this inconvenience, foreigners can apply to the *Office of Movimento Forestieri*, Via Strozzi, 2 - Tel. 19-58, where there are always authorised expert guide interpreters available, who have a perfect knowledge of the principal languages.

Lavatories. — Piazzale di Porta Romana, Piazza dei Peruzzi, Via dei Pecori, 3, Via della Madonna della Tosse, Via dello Sprone, Via del Castellaccio, Via del Corso, Via Taddea, Viale Machiavelli, Viale Galileo. Chiasso dei Lanzi.

Booksellers. — *B. Baccani*, Via Portarossa, 15. *Beltrami Alfonso*, Via Martelli, 4. *Bemporad R.*, Via del Proconsolo, 7. *Bencini Gino* Via Condotta 2. *Chiesi Pietro*, Via Martelli, 8. *Cini Egisto*, Via Ghibellina, 114. *Frangini Giuseppe (Succ. Danti)*, Via Ricasoli, 16. *Gonnelli Ferranti*, Via Ricasoli, 57. *Libreria Editrice Fiorentina*, Via del Corso, 3. *Lumachi Francesco*, Via Cavour, 30. *Paggi (Succ. Rossini)*, Via Panzani, 26. *Pa-*

ravia e C., Via Tornabuoni, 9. *Petrai Alfredo*, Via Martelli, 3. *Pratesi Carlo*, Piazza del Duomo, 15. *Seeber, Succ.*, Via Tornabuoni, 20. *Wieusseux (Scientific literary Society)*, Piazza di Parte Guelfa.

Printers. — *Tilli Luigi*, Via Cavour, 84. *Cocchi e Chiti*, Via Iacopo da Diacceto, 10. *Pineider*, Via Tornabuoni, 20. *Stabilimento Borrani*, Via del Castellaccio. *Stabilimento A. Gambi*, Piazza del Duomo, 10. *Tassini*, Via Cavour, 29. *Arrigo*, Vicolo della Pergola. *Spinelli*, Via S. Reparata, 89. *Stabilimento Materassi*, Piazza della Zecca Vecchia, lett. A.

Doctors. — *Arias*, Via Pippo Spano, 11 (Tel. 290). *Bacci S.*, Via S. Gallo, 81 (Tel. 1076). *Banti*, Borgo Pinti, 32 (Tel. 276). *Burci Prof Enrico*, Via Bernardo Segni, 3 (Tel. 22.). *Castelli Guido*, Via Nazionale, 20 (Tel 125). *Frugoni Prof. C.*, Piazza Indipendenza, 18. *Giglioli Prof. G. Y.*, Via della Robbia, 2. *Chiarugi Prof. Giulio*, Via Montughi, 52 (Tel. 107). *Giannattasio*, Ospedale Amerigo Vespucci. *Lustig Prof. Alessandro*, Via Venti Settembre, 52. *Monselles Salvadore*, Via Alfani, 50 (Tel. 217). *Pellizzari Prof. Celso*, Via della Colonna, 2 (Tel. 99). *Pieraccini Prof. Gaetano*, Via Bufalini, 10 (Tel. 43). *Stori Teodoro*, Piazza del Duomo, 7 (Tel. 870). *Tanzi Prof. Eugenio*, Via Bernardo Segni, 1 (Tel. 393). *Dott. Pugliese.*

Dressmakers. — *A la Ville de Lyon*, Piazza Antinori, 2 *Au bon Marché*, Via Cerretani, 12. *Bellom's*, Via Tornabuoni, 2. *Bossi*, Via Rondinelli, 2. *Cardoso*, Via Calzaiuoli, 10. *Ciatti*, Via Calzaiuoli, 17. *Vezzain*, Via Por S. Maria, 5. *Catastini Silvio*, Via Calimara. *Papini*, Via Calimara

Milliners. — *A la Ville de Lyon*, Piazza Antinori, 2 *Bossi*, Via Rondinelli, 2. *M. Ferrand*, Via Rondinelli 4. *Ceccherini*, Via Calzaiuoli, 17. *Rinaldi*, Piazza S. Trinita (Palazzo Salimbeni). *Sabatelli*, Via Pellicceria, 2. *Salvadori*, Via Pellicceria, 1 *Ciottoli Bianucci*, Via Tornabuoni.

Mosaics. — *Berchielli Bros*, Lung' Arno Acciaioli, 12 and 16. *Boncinelli Giovanni*, Via Por S Maria, 2. *Francolini Tito*, Via Borgognissanti, 24. *R. Manifattura delle Pietre Dure*, Via Alfani, 82. *Sandrini Alfonso*, Via de' Fossi, 3 e 4. *Ugolini G.*, Via de' Fossi, 11 and Lung' Arno Acciaioli, 18. *Vivaldi G.*, Lung' Arno Acciaioli, 10. *Bencini*, Via Leopardi, 2.

Museums. — See Diary on page XVII.

Music. — *Bellenghi*, Via Roma, 2. *Brizzi e Niccolai*, Via Cerretani, 12. *Bratti e C.*, Via Martelli, 7. *Ceccherini e C.*, Piazza Antinori, 2. *Lapini Adolfo*, Via del Giglio, 9. *Mauri R.*, Via del Corso, 3.

Pensions (right bank of the Arno). — *Excelsior (Bellini)*, Lung'Arno Vespucci, 10. *Lottini*, Lung' Arno Corsini, 6. *Ravasso*, Via Curtatone, 5. *Girard*, Via Montebello, 31. *Piccioli*, Via Tornabuoni, 1. *Balestri*, Piazza Mentana, 5. *Simi (English Pension)*, Piazza Donatello, 12. *Lucchesi (Quisisana)*, Lung' Arno della Borsa, 6. *Lucchesi Ermenegildo*, Lung' Arno della Zecca Vecchia, 20. *Riccioli*, Lung' Arno delle Grazie and Corso dei Tintori, 9 *Rigatti (Family Boarding house)*, Lung' Arno Diaz, 2 bis (Palazzo Alberti). *Berchielli*, Lung'Arno Acciaioli, 16. *Rodriguez-Chapmann* Via Montebello, 19.

(Left bank of Arno). — *Clark-Morini Barbensi*, Lung' Arno Guicciardini, 13. *Francioli Crocini*, Lung' Arno Guicciardini, 9. *Kirch-Casali*, Lung' Arno Serristori, 11. *Benoit Luigi*, Lung' Arno Serristori, 13. *Giannini*, Lung' Arno Serristori, 1.

Pensions in central district. — *Nardini*, Piazza S. Giovanni, 7, *Pendini*, Via Strozzi, 2. *Solifehn*, Via Cavour, 2. *Morini*, Via S. Antonino, 8. *Muke*, Via Lamberti, 5. *Fondini*, Via Cavour, 11. *M. Laurent*, Via del Presto, 7. *Gonnelli Domenico*, Via Montebello, 36.

Pensions near Piazza Indipendenza. — *Moggi*, Piazza dell' Indipendenza, 3. *Gozzoli*, Piazza dell' Indipendenza, 9. *Giotti*, Via Ventisette

Aprile, 18. *Champendal*, Via Nazionale, 10. *Borgagni*, Viale Principe Amedeo, 18.

Pensions near Piazza d'Azeglio and Beccaria. — *Les Palmes*, Lungarno della Zecca Vecchia, 2. *Il Sorriso*, Via Gustavo Modena, 7. *(Russian Pension)*, Piazza d'Azeglio, 3.

Pensions in suburbs. — *Grand Hotel and Pension le Lune*, Colline di S. Gervasio, Via S. Domenico, 10 (Tel. 12-07).

Perfumery. — *Bernini*, Via Rondinelli, 2. *Casoni*, Via Tornabuoni, 15. *Farmacia di S. Maria Novella*, Via della Scala, 12. *Pierrugues*, Via Vaccherecia, 3. *Plebani*, Via Calzaiuoli, 5. *Bancalari*, Piazza della Signoria, 4. *Carocci*, Via Calzaiuoli, 4. *Bertelli A. e C.*, Via Calzaiuoli corner of Via Speziali. *Giacosa Margherita*, Via Cavour, 4.

Pictures and sculptures (Shopkeepers). — *Bazzanti*, Via Parione, 12. *Frilli*, Via de' Fossi, 4. *Lapini*, Piazza Manin, 2 (Sculpture). *Baldini*, Piazza Mozzi, 2. *Candida*, Piazza del Ponte alla Carraia. *Costa e Conti*, Borgognissanti, 20. *Pugi Bros*, Viale in Curva, 11 (Shop, Borgognissanti, 14). *Fiorentina Ars*, Piazza Antinori, 3 (Palazzo of the same name).

Embroideries. — *Alle Città della Svizzera*, Via Tornabuoni, 20. *Navone F.*, Via della Vigna Nuova, 2 e Via Vecchietti, 1. *Conti Giulia (Embroideries in gold and silk)*, Via Guelfa, 37. *Del Buono Giuseppina*, Lung'Arno Acciaioli, 12. *Grossenbacher (the City of St. Gallo)*, Borgognissanti, 28.

Restaurants. — *Doney e Neveux*, Via Tornabuoni, 16 and Buffet at the Central Station. *Bono*, late *Capitani*, Via Tornabuoni, 11. *Melini*, Via Calzaiuoli, 15. *Patria*, Via Calzaiuoli, 6. *Stella d'Italia*, Via Calzaiuoli, 8. *Bonciani*, Via Panzani, 23. *Sport*, Via Orsanmichele. *Bonazza (French cooking)*, Via del Proconsolo, 5 (Hotel Cavour). *Portarossa*, Via Portarossa, 15. *Comparini Eugenio*, Via del Corso, 3. *Zamboni*, Via Martelli, 9. *Mondo*, Via Martelli, 4. *Ristorante Cooperativo*, Via Nazionale and Piazza Strozzi. **Restaurant Bologna** *(Buca di St. Ruffillo)*, Piazza dell'Olio, 1 — English spoken — Prop. Lelli e Venturi.

Tea rooms. — *Doney*, Via Tornabuoni, 16. *Giacosa*, Via Tornabuoni, 11. *Savoia*, Piazza Vittorio Emanuele. *Gigli*, Piazza Vittorio Emanuele, 7. *The Albion*, Via Vecchietti, 5.

Shipping agents. — *Alfani e Fantoni*, Via dei Pecori, 4. *Anglo American Agency*, Via della Vigna Nuova, 26. *Arcangeli, Gatti e C.*, Via Vecchietti, 3. *Humbert*, Via Roma. *Humbert*, Via Vecchietti, 5. *American Express*, Via Tornabuoni, 4. *Gondrand*, Via dei Conti, 3. *Mantellini*, Via delle Farine, 1. *Mecchi*, Piazza della Signoria, 6.

Theatres. — See page XV

Steamships (Company Agencies). — *Anglo-Italian Agency*, Via della Vigna Nuova, 25. *Cook*, Via Tornabuoni, 10. *Humbert*, Via Vecchietti, 5. *Tosi*, Piazza della Signoria, 7. *Navigazione Generale Italiana*, Via degli Speziali, 2.

Tuscan wines. — *Melini*, Via Calzaiuoli, 13. *Aglietti*, Piazza Vittorio Emanuele. *Barile*, Via de' Cerchi, 10. *Paoli*, Via de' Tavolini. *Pollastri*, Via della Vigna Nuova.

Information regarding Societies, Academies, public establishments etc.

Academies. — *Della Crusca*, Via Cavour, Palazzo Riccardi, 1. *Dei Georgofili*, Piazza delle Belle Arti. *Delle Belle Arti*, Via Ricasoli, 54. *Medico fisica*, Via Alfani, 33.

Literary Societies. — *French Alliance*, Borgo degli Albizi, 23. *Circolo filologico*, Via Tornabuoni, 4. *R. Deputation on studies of national history*,

Via de' Vecchietti, 5. *Pro Cultura*, Via Vagellai, 1. *Italian Dante Society*, Via della Dogana, 1. *Popular University*, Via dei Serragli, 1. *Philosophic Library*, Piazza Donatello. *Lyceum Club*, Via Ricasoli, 28. *Leonardo da Vinci*, Via Strozzi, 4. *Summer University*, Via Tornabuoni, 4.

Artistic Societies. — *Friends of the Monuments*, Piazza S. Lorenzo, 3. *For the defence of Ancient Florence*, Lung' Arno Corsini, 10. *For the Statues in the Loggia of the New Market*, Via de' Servi, 9. *College of Architects and Engineers*, Via Benci, 10. *Fiesole Archaeological Commission*, Fiesole. *Italian Photographic*, Via degli Alfani, 50. *Italian Society for public art*, Piazza Mozzi.

Charitable Societies. — *Charitable Brotherhood*, Piazza del Duomo, 35 (See tour for the second day). *For schoolchildrens meals*, Via Orsanmichele, 4. *For Poor Houses*, Via Ginori, 11 bis. *Congregation of charity*, Via Orsanmichele, 4. *Public kitchens*, Borgo SS. Apostoli, 4. *Institute for blind children*, Via della Colonna, 4. *Jewish charity*, Via Ricasoli, 17. *Bigallo Orphanage*, Piazza del Duomo, 1. *Seaside Hospitals*, Via de' Pecori, 1. *Charitable Work House*, Via Malcontenti, 2. *Society of the Managers of S. Martino*, Piazza S. Martino. *Of S. Vincenzo de' Paoli*, Chiostri di S. Lorenzo. *Italian Protector of children*, Via delle Belle Donne, 9.

Librairies. — *Of the Academy of Fine Arts*, Via Ricasoli, 54. *Of the Chamber of Commerce*, Piazza dei Giudici. *Of Higher Studies*, Piazza S. Marco, 2. *Of the Musical Institute*, Via degli Alfani, 84. *Marucelliana*, Via Cavour, 45. *Medici*, Via degli Alfani, 35. *Medici Laurenziana*, Piazza S. Lorenzo, 3. *Moreniana*, Via Ginori, 4. *National*, Loggiato degli Uffizi. *Riccardiana*, Via Ginori, 4.

Churches (various forms of religion). — *American Episcopal*, Via Bernardo Rucellai. *Anglican Episcopal*, Via Micheli, 14 (*English Church*). *Free Church*, Via della Vigna Vecchia, 17. *Evangelical Baptist Mission*, Lung' Arno Guicciardini, 7. *Evangelical Baptist*, Via Borgognissanti, 6. *Italian Evangelical*, Via Benci, 7. *Methodist Evangelical*, Via S. Gallo, 3. *Reformed Evangelical*, Lung' Arno Guicciardini, 2. *Valdese Evangelical*, Via de' Serragli, 51. *English Church of St. Mark's*, Via Maggio, 18. *Jewish Synagogue*, Via Farini, 6. *Russian Church*, Via Lungo il Mugnone, 33. *German*, Lung' Arno Torrigiani.

Galleries (not described in the Guide). — *Antinori* (excavated antiques), Via dei Serragli, 5. *Borg de Balzan*, Piazza Savonarola, 1. *Lelli* (Sculpture), Via dei Serragli, 60. *Frescobaldi*, Piazza S. Spirito, 13. *Kraus* (Museum of antique musical instruments), Via Cerretani, 19. *Volpini*, Piazza S Firenze, 3.

Theatres. — *Pergola*, Via della Pergola, 12. *Niccolini*, Via Ricasoli, 8. *Verdi*, Via Giuseppe Verdi. *Politeama*, Corso Regina Elena. *Politeama Nazionale*, Via Nazionale. *National Theatre*, Via dei Cimatori. *Goldoni*, Via S. Maria. *Alfieri*, Via Pietra Piana. *Salvini* (Follie Bergere), Via dei Neri.

Telegraph Offices. — *Central Office*, Via Pellicceria (New palace).

Branch offices only for postal services, Via del Proconsolo, 15. Borgo S. Lorenzo, 24.

Branch offices only for telegraph service, Via Roma, corner of Via dei Tosinghi (City Agency). Via Bellariva, 8. Via S. Jacopo da Diacceto letter A and Central Station.

Branch offices with both services, Piazza della Stazione, 10. Via della Vigna Nuova, corner of Piazza Rucellai. Via del Prato, 65. Via Giuseppe Verdi, 14. Piazza Cavour, 5. Piazza Beccaria. Piazza dell' Olio. Piazza S. Felice, 9. Via Rossini, 1. Via Pisana, 28. Piazza Porta Romana, 1.

Via Ripoli, 77. Piazza Leon Battista Alberti, 1. Piazza S. Marco, 4. Viale dei Mille, 110.

Telephones. — *District Management of Florence*, Via degli Alfani, 94. *Management*, Via dei Pecori, 6. *Public Telephone offices for payment*, Piazza S. Giovanni, Caffè la Nuova Rosa.
» S. Felice 3, Ufficio Postale.
Via Ghibellina, 98.
Central Post Office.
Società Telefoni Italia Centrale, *Management*, Via Ricasoli, 5. *Inspectors office*, Via de' Pescioni, 5 *Central acceptance Office*, Via Pellicceria (New Post and Telegraph Building).
Public call boxes, Via del Proconsolo, 12. Canto de' Nelli, 12. *Drogheria Gaudenzi*, Piazza Beccaria, 4. *Farmacia Targioni*, Via Saponai, 3. *Florence Stock Exchange.*

Post Offices. — *Central Office* (New palace), Via Pellicceria, open from 8 a. m. to 9 p. m. 1st *Branch Office* at the Central Station open until 10 p. m. All the other offices situated in the above indicated districts open until 7 p. m.

Municipality. — Piazza della Signoria (Palazzo Vecchio).

Prefecture. — Via Cavour (Palazzo Riccardi).

Various Offices.

Via Cavour, 1:
Provincial Health Board.
Royal Consultative Commission of Fine Arts.
Provincial School Board.
Provincial Commission of appeal for Customs and Income Tax, manufacturies etc.
Administrative Provincial Board.
Forestry Consortium for the Province of Florence and Arezzo.

Royal Inspector of Schools, Via Martelli, 4.

Courts.

Royal Court of Criminal Appeal,	Via Cavour, 63
Royal Court of Appeal,	» 63
Royal Assize Court,	» 67
King's Council,	» 65

Civil and Penal Courts and Office of Penal Instruction, Piazza S. Firenze, 5.

Questura. — Via S. Reparata.

Public Holidays.

5th January, Eve of *Epiphany*, commonly called " la Befana ". — It is on this occasion that there are mass meetings of men in the districts, who, furnished with torches, and blowing long trumpets, carry around the streets, dummies representing for the most part ugly old women called the Befana, making a fiendish noise accompanied by shrill blasts. During the night, all the children without exception receive from their families toys and sweets, and they are given to understand that the Befana has left them, coming down the chimney in the dark to do so. This day is the beginning of Carnival — unfortunately very much neglected now, more especially of late — as nothing remains of the great public holidays but the usual masked balls, fairs with lotteries and other minor amusements.

Holy Saturday. " Lo scoppio del Carro " (letting off fireworks). — It is a very high car of an original shape and made of fireworks.

On the day of Holy Saturday it is drawn by two pairs of white bullocks richly caparisoned, up to the main entrance of the Cathedral, and precisely at mid day, at the moment of the " Gloria in excelsis " a fuse in the form of a dove is lighted by means of a stone belonging to the sepulchre of Christ, brought to Florence by Pazzino dei Pazzi in the year 1099; this, running along a wire, goes from the High Altar to light the little mortars placed in the said car. If all goes well, the countrymen take it as a good omen for the crops of the whole year.

Ascension. " Feast of the Crickets ". — On this day a large part of the population goes to the Cascine Park early in the morning and there take their luncheon on the grass, and amuse themselves generally.

First Sunday in June. " Holiday of the Statute ". — In the morning military review in the Cascine. In the evening illuminations and music in the main squares of the city.

24th June, S. Giovanni, Patron of the city. — In ancient times this was a sumptuous feast which lasted for eight days. It is now limited to the actual day of memorial, and there is a rich pontifical mass performed in the Cathedral and a solemn fete in the Baptistery in the morning. In the evening fireworks are let off on the Carraia Bridge, and various Musical Bands play in the main squares until a late hour.

26th July, feast of St. Anna, anniversary of the driving out of the Duke of Athens. The Temple of St. Michael in the fields is decorated on the outside pillars, with the banners of the Arts, to the statues of the Patron Saints of the same. This custom goes back to the XIVth century.

20th September, anniversary of the taking of Rome (20th September 1870, national holiday). In the afternoon great military Review in the field of the Cascine dell' Isola. After sunset, musical Concerts in the main squares. In the evening illumination of all the principal public buildings.

Diary.

Perugino fresco at Santa Maria Maddalena de' Pazzi, Via della Colonna, 5. — Times: holidays from 9 a. m. to 1 p. m. other days from 10 a. m. to 4 p. m. Tram N. 6. — Entrance L. 1.

Frescoes by Andrea del Sarto in the Cloister of the Scalzo, Via Cavour, 69. — Time: as above. Tram N 1-2 — Entrance L. 1.

Medici Laurenziana Library: Exhibition of miniatures, Manuscripts and curios, Piazza S Lorenzo, 3. — Times: week days from 10 a. m. to 4 p. m. (November-April) from 8 a. m. to 2 p. m. (May-October), closed on Sundays. — Entrance free.

Medici Chapels, Piazza S. Lorenzo, 3. — Times: holidays from 9 a. m. to 12,30 p. m. week days from 9 a. m. to 4 p. m. (November-February) from 9 a. m. to 5 p. m. (March-October). — Entrance L. 2.

Last supper by Perugino at Foligno and Ferroni Gallery, Via Faenza, 42. — Time: holidays from 9 a. m. to 1 p. m., week-days 10 a. m. to 6 p. m. Tram N. 3. — Entrance L. 1.

Last supper of Andrea del Sarto at S. Salvi, Via San Salvi, 12. — Time: holidays from 9 a. m. to 1 p. m., week-days from 10 a. m. to 4 p. m. (October-March) from 10 a. m. to 6 p. m. (April-September). Tram N. 9-10. — Entrance L. 1.

Last supper by Ghirlandaio at Ognisanti, Via Borgognissanti, 32. — Time: holidays as above. Week-days from 10 a. m. to 4 p. m. Tram N, 5. — Entrance L. 1.

Last supper of Santa Appollonia and Museum of Andrea del Castagno, Via 27 April A. — Time: as above. Tram N. 1-2-3. — Entrance L. 1.

Monumental Cloister of Santa Maria Novella, large Chapel of the Spaniards, Museum of the Renaissance and Theatral Collection, Piazza S. Maria Novella. — Time: holidays from 9 a. m. to 12 noon. Week-days from 9 a. m. to 4 p. m. Tram N. 4-14 and 5-16. — Entrance L. 1.

Uffizi Gallery and Cabinet of Drawings and Prints, Uffizi lunghi. — Time: holidays from 9 a. m. to 1 p. m., week-days from 10 a. m. to 4 p. m. — Entrance L. 2.

Palatina Gallery, Palace Pitti. — Time: as above. — Entrance L. 2.

Academy Gallery, Via Ricasoli, 52. — Time: as above. Tram 1-2. — Entrance L. 2.

Corsini Gallery, Via Parione, 7. — Time: week-days from 10 a. m. to 3 p. m., closed on Sunday. Tram 5-14. — Entrance free. (Open Tuesday, Thursday and Saturday).

Buonarroti Gallery, Curios and Relics of Michelangelo, Via Ghibellina, 64. — Time: holidays from 9 a. m. to 1 p. m., week-days from 9 a. m. to 4 p. m. (November-February), from 9 a. m. to 1 and from 3 p. m. to 5 p. m. (March-October). Tram 9-10. — Entrance L. 1. (Can be seen on the same ticket as for the Historical topographical museum from 12 noon to sunset on Thursday and Sunday).

Boboli Garden. — Entrance free Thursday and Sunday.

Topographical Historical Museum of Florence. — Time: holidays from 9 a. m. to 1 p. m., week-days from 9 a. m. to 1 and from 3 p. m. to 5 p. m. (Can be seen on the same ticket as the Buonarroti Gallery).

Archaeological Museum, Topographical Museum of Etruria. Archaeological Garden with the Etruscan Tombs, Egyptian-Etruscan-Greek-Roman Museum. Numismatic and Glyptic Cabinet, Via della Colonna, 28. — Time: as above. Tram N. 6. — Entrance L. 2.

National Museum, Via del Proconsolo, 4. — Time: as above. Tram N. 8-9-10-19. — Entrance L. 2.

Museum of San Marco and Museum of Ancient Florence, Piazza S. Marco, 1. — Time: as above. Tram N. 1-2-6. — Entrance L. 2.

Museum of the Workshop of Hard Stones, Via degli Alfani, 82. — Time: week-days from 9-13 and 3-5 p. m., closed on Sundays. Tram N. 1-2. — Entrance free.

Stibbert Museum: Arms, pictures, bronzes, pottery, stuffs, costumes, furniture etc. Via Montughi, Villa Stibbert. — Time: holidays from 9 a. m. to 12 noon, week-days from 9 a. m. to 3-5 p. m. Tram N. 2-3. — Entrance L. 2.

Museum of the work of Santa Maria del Fiore, Piazza del Duomo, 12. — Time: holidays from 9 a. m. to 1 p. m., week-days from 10 a. m. to 3 p. m. (November-February), from 10 a. m. to 4 p. m. (March October). Tram N. 7-8-12-24-20. — Entrance L. 2.

Museum of the work of S. Croce and Chapels of the Pazzi, Corsini and Medici, Piazza S. Croce, 16. — Time: holidays from 10 a. m. to 12 noon, week days from 9 a. m. to 12 noon and 2 p. m. to 7 p. m. — Entrance L. 1.

Museum of Natural Science and History, Via Romana, 19. — Time: week-days from 10 a. m. to 3 p. m., closed on Sundays. Tram 4-14. — Entrance free. (Open Tuesday, Thursday and Saturday).

Palazzo Medici Riccardi: Chapel of Benozzo Gozzoli, Hall of Duke Giordano and Madonna by Fra Filippo Lippi, Via Cavour, 1. — Time: holidays from 10 a. m. to 12 noon, week-days from 9 a. m. to 5 p. m.

Tram N. 1-2-6. — Entrance L. 1. (Entrance free on the first Sunday of every month).

Palazzo Vecchio: Treasury of Cosimo I, and study of Prince Francesco. Rooms of the Elements of Leonora da Toledo, the Priori, of Cosimo I, of Leon X etc., Piazza della Signoria. — Time: holidays from 9 a. m. to 12 noon, week-days from 9 a. m. to 4 p. m. — Entrance L. 2.

Piazza Pitti. — Time: from 9 a. m. to 6 p. m. — Entrance free. (Open Thursday and Sunday).

Palazzo Davanzati, Via Porta Rossa. — Time: holidays from 9 a. m. to 12 noon, week-days from 9 a. m. to 5 p. m. — Entrance L. 2. (By payment on Sundays also).

Hospital of the Innocenti: Gallery with the Adoration of the Magi by Ghirlandaio, Piazza SS. Annunziata. — Time: holidays from 10 a. m. to 12 noon, week-days from 10 a. m. to 4 p. m. Tram N. 6-7. — Entrance L. 1.

NEIGHBOURHOOD OF FLORENCE

Certosa del Galluzzo. — Time: from 9 a. m. to sunset. Tram N. 14. — Entrance free.

Fiesole: Civic Museum and Communal archaeological district with the Roman Theatre, baths and other edifices and monuments of the Etruscan Roman period. — Time: holidays from 9 a. m. to 12 noon and from 2 p. m. to 5 p. m., week-days the same. Tram N. 7. — Entrance L. 2.

Fiesole: Bandini Museum. — Time: as above. Tram N. 7. — Entrance L. 0,60.

On Sundays when none of the religious or civil holidays given below occur, entrance to the Museums is free.

All the institutes are closed on the holidays here given: 1. New Year. 2. Epiphany. 3. Last Sunday of Carnival. 4. Easter of the Resurrection. 5 Statute day. (First Sunday of June). 6 The Assumption of Mary Virgin (15 August). 7. XX September. 8. All Saints. 9. 4th November. 10. Christmas. All Sundays on which political or administrative elections take place.

NUMBRES GIVEN TO ITALIAN MOTOR CARS
to distinguish the Province to which they belong:

1 Alexandria	18 Catanzaro	35 Mantoa	52 Ravenna
2 Ancona	19 Chieti	36 Massa	53 Reggio Cal.
3 Aquila	20 Como	37 Messina	54 Reggio Em.
4 Arezzo	21 Cosenza	38 Milan	55 Rome
5 Ascoli	22 Cremona	39 Modena	56 Rovigo
6 Avellino	23 Cuneo	40 Naples	57 Salerno
7 Bari	24 Ferrara	41 Novara	58 Sassari
8 Belluno	25 Florence	42 Padua	59 Siena
9 Benevento	26 Foggia	43 Palermo	60 Siracusa
10 Bergamo	27 Forlì	44 Parma	61 Sondrio
11 Bologna	28 Genoa	45 Pavia	62 Teramo
12 Brescia	29 Girgenti	46 Perugia	63 Turin
13 Cagliari	30 Grosseto	47 Pesaro	64 Trapani
14 Caltanisetta	31 Lecce	48 Piacenza	65 Treviso
15 Campobasso	32 Livorno	49 Pisa	66 Udine
16 Caserta	33 Lucca	50 Porto Mauriz.	67 Venice
17 Catania	34 Macerata	51 Potenza	68 Verona
			69 Vicenza

Countersign of foreign motor cars:

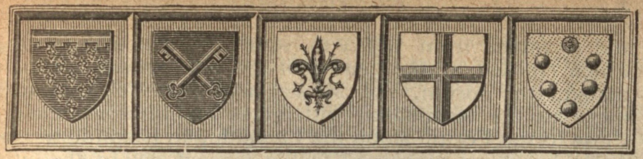
Italy (I) — Germany (D) — Hungary (H) — Belgium (B) — Spain (E) — Russia (R) — Bulgaria (BG) — England, Barbados, Gibraltar, Windward Islands, Malta, Northern Nigeria, Seychelles, Sierra Leone and Southern Nigeria (GB) — India (Bi) — Luxemburg (L) — Holland (NL) — Sweden (S) — Switzerland (CH) — Portugal (P) — Roumania (RM) — France (F).

DISTANCES BETWEEN THE PRINCIPAL CITIES OF ITALY
and the time necessary to journey between them by express train:

JOURNEY	Km.	Hrs.	JOURNEY	Km.	Hrs.
Florence to Bologna . .	133	3 10	Genoa to Florence . . .	244	5 25
» Turin. . . .	410	8 50	» Rome.	498	10 50
» Genoa . . .	244	5 25	Turin to Venice.	415	8 —
» Naples . . .	565	10 35	» Bologna. . . .	335	6 02
» Rome. . . .	316	5 30	» Naples	916	17 55
Milan to Venice	265	4 10	» Florence. . . .	410	8 50
» Bologna	216	3 30	» Rome.	667	13 —
» Genoa	151	2 50	Venice to Bologna . . .	160	3 05
» Turin.	150	2 37	» Genoa. . . .	416	8 05
» Naples	914	17 —	» Naples	858	16 17
» Florence . . .	349	6 55	» Florence. . .	298	6 50
» Rome.	665	11 52	» Rome.	609	12 02
Bologna to Venice . . .	160	3 05	Rome to Venice	609	12 02
» Turin. . . .	335	6 02	» Turin.	667	13 —
» Genoa. . . .	294	6 45	» Genoa.	498	10 50
» Naples . . .	698	13 55	» Bologna	449	8 40
» Florence. .	133	3 10	» Florence. . . .	316	5 30
» Rome	449	8 40	Naples to Bologna. . . .	698	13 55
Genoa to Venice.	416	8 05	» Turin	916	17 55
» Turin.	189	3 30	» Genoa.	747	14 05
» Bologna	294	6 45	» Florence. . .	565	10 35
» Naples	747	14 05	» Rome	249	4 36



PALAZZO FERRONI (Pag. 25)



HISTORICAL SKETCH

The fair city of Florence, with its bright skies, the beauty of its surrounding landscape, the harmonious accents of its language and the world renowned artistic value of its monuments, which all unite in lending to it a special charm, can, like many other great cities, boast of but a very modest origin. Some declare that in very early times a Roman colony was founded in this part of the Valdarno, named by the Romans *Villa Arnina,* others maintain that it owes its origin to the Etruscans, or to speak more exactly, to the inhabitants of the hill city of *Faesulae* (Fiesole) who having established their market in the plain of the Arno, below their city for the convenience of traders, this gradually developed into a village, and from that into a town, but whichever of these two versions is correct the fact remains, that the Colony did not attain to any real importance until about 187 B. C., when the road which led north from Rome (the *Via Cassia*) was put into repair, and prolonged to Florence. In B. C. 90, Florentia and Fiesole were accorded the rights of Roman Citizenship, and later under Sulla they became military colonies, proving that at that time, towards the end of the Republic, Florentia possessed public buildings as well as habitations. Tacitus records that in the time of Tiberius the city had attained a certain reputation, which is proved by the remains of Roman monuments such as a Capitol, a temple to Jupiter and Juno, Thermae, and an Amphitheatre and Aqueduct.

The city had thus become large and important as well as beautiful, surrounded by solid brick walls with towers,

and traversed from north to south by two wide stree which crossed at the centre of the city, where were s tuated, the Forum, the Market and the Tribunal, an these streets terminated with gates at either extremit Close to the Forum stood the Campidoglio (Capitol) whos name has been preserved to the present day in the litt church of Sta. Maria in Campidoglio in the old marke where Piazza Vittorio Emanuele now is. Outside th walls was the Amphitheatre capable of holding 15000 spe tators, the Thermae, the temple of Isis and the Basilic which later in christian times became the Church of San L renzo.

Of the history of Florence at the beginning of the Middl Ages very little is known. According to tradition it wa dismantled and reduced to ruins by the Huns, and th Goths, and remained neglected and almost abandoned t the time of Charlemagne, who was said to be in Floren at Christmas in 786, but this is problematical as well a the right said to have been assumed by Otho I of layn excise duty on the city, but what is quite certain is th establishment of German feudatories in the Florentin territory and the region around so that until 1115 Flo ence and the cities of Tuscany continued to be und the feudal yoke, governed by Dukes and Counts, b after the death of the Countess Matilda, Florence free herself from feudalism and became in time a free Com mune electing her own magistrates, and ruling herse under her self imposed laws, making rapid advance i her commerce, manufacturies and wealth, enlarging he borders and engaging in petty wars against feudalism forcing the feudal nobles to leave their strong holds an to transfer themselves to the city. In 1207 they institu ted the office of Podestà in order to keep a check on th nobles, and for this office, of the nature of a Mayor, foreign noble of legal erudition was appointed at first fo a period of six months which was later increased to on year. The government was further assisted by the electio of 100 Buonomini (Good men). The nobles however re belled against the tyranny of the popular yoke when th people began to put a price on the hands of tyrants, an civic struggles soon began to disturb the peace, and was then that the two political parties of the Guelphs an

Ghibellines arose, whose quarrels devasted the whole of Italy, augmented considerably by the assassination of the young Buondelmonte on the Ponte Vecchio in 1215.

But Florence was Guelph in spirit, and the Ghibellines could never for long establish themselves there, though by the famous battle of Monte Aperto (1260) they became arbiters of the city's fate, in which days Florence would have been destroyed but for the help of Farinata degli Uberti who alone at the Council of Empoli openly defended its cause (« la difese a viso aperto »).

Charles of Anjou, brother of the King of France, invaded Italy and having conquered Manfredi on the battle field of Benevento the fate ot the Ghibellines was sealed; the spirit of the Guelphs returned to them and they boldly strengthened the Republic with free Institutions, electing in 1282 the Priors of Industries, 1293 the Standard bearer of justice, persecuting the Ghibellines every where without ceasing and without pity, till at length in 1287 the last remnant of their forces was defeated at Campaldino and the few survivors being led captive into the city, the Ghibelline cause was finally crushed and scattered.

At this epoch the Florentine traders had agents and bankers in Venice, Paris, London, Byzantium, and Bruges: the people now grouped themselves in corporations, or Guilds of Arts and Crafts. Amongst the Guilds of the Arts were the doctors and apothecaries, lawyers and notaries, the clothworkers *(Arte di Calimala)*, bankers and money changers *(Arte del Cambio)*, woolweavers *(Arte della Lana)*, silk workers and goldsmiths *(Arte della Seta* or *di Por S. Maria)*. There were several minor Guilds of Crafts, shoemakers, tanners, masons, etc., but these later ceased to exist. In 1282 the corporations of the Arts appointed *Priori delle Arti* charged with the execution of the laws that governed them, and in 1293 they vere assisted by the *Gonfalonieri of Justice*. But the civic strife continued for the Guelphs split up into two parties, the Whites and the Blacks and so violent was their animosity that the city once more found itself disturbed by terrible riots followed by cruel massacres, incendiary fires and proscription of citizens. Among the numerous victims we should mention the immortal Dante Alighieri, who was driven into exile and condemned

to death, thus adding to the misfortunes of the Republic, which with empty coffers and deprived of its best citizens was truly in evil case when Uguccione della Faggiola and Castruccio Castracani attempted its conquest. To add to these misfortunes the Pisans, perennial foes of the Florentines, now invaded their territory and the Republic was constrained to apply for aid to Robert, King of Naples, who in 1322 sent Walter di Brienne, Duke of Athens, as his viceroy, and he governing at the outset with kindness and good-will so won the hearts both of the people and the nobility that they appointed him for life, Lord of the Commune. History has recorded the wicked acts that disgraced this abhorred tyrant whose name is still remembered with horror and loathing by the Florentines. Everyone has heard of the sudden and unpremeditated revolt of July 27th 1343, when the whole populace forced the tyrant to resign the Governorship and to flee ignominiously. Even at the present time on St. Ann's Day (26th July) the banners of the Industries are displayed in the tower of Or San Michele as a memorial of the liberties then regained. Hardly had the Republic returned to its former system of free Government than the Civic quarrels between the nobility and the people threatened to burst forth anew.

In 1304 a great part of the city was destroyed by fire, the result of a violent quarrel between the Blacks and the Whites of de Guelph party. Later the Plague broke out, of which Boccaccio has left a description, and the terrible inundation of the Arno produced considerable damage, but in spite of these scourges, trade and industries still continued to flourish and to increase in wealth, so that many public monuments famous throughout the world were erected, such as *Santa Maria del Fiore* (Cathedral), *Santa Croce*, *Santa Maria Novella*, *Palazzo Vecchio*, and others, and there arose several of the great families such as the Bardi, the Peruzzi, and later the Strozzi, the Medici, and the Albizzi. Already the third circle of the city increased in size and became divided into sections *(rioni)*. The silver florin had already been struck. The imposts gradually yielded considerable sums, enabling the raising of hospitals, convents and churches in great numbers, which last besides being used for public religious services,

served the political parties for places of reunion for settling their disputes, as well as for refuge. The fortified walls of the city had 12 gates with numerous towers and beyond, deep ditches or moats. But with all this increasing prosperity the Ghibellines who had been driven from the city and whose cause had been defeated and crushed at the battle of Campaldino in 1287, the poet Dante being among those driven into exile, returned to the city after the inhabitants had been reduced in numbers by the Plague and the flame of war blazed up afresh.

In 1378 the famous revolt of the Ciompi took place, and it was at this moment that the name of the Medici first appeared in the history of the Florentine Republic with Silvestro, Standard bearer of Justice. Little by little, favoured by fortune and cunning, this man contrived to gain the hearts of the people, a grace which was shared by his descendants. Acclaimed by the populace as the best, the most powerful and famous citizen of this time, Cosimo his son set himself to build on the foundation laid by his predecessor the monumental authority that his grandson Lorenzo il Magnifico raised to the height of absolute control of the Communal Government, and though at the death of Lorenzo in 1492 Savonarola made great efforts to destroy the power of the Medici, he met with no success, on the contrary, the proud monk of San Marco himself with his companions was tried and sentenced to death and it seemed as though Florentine liberty must perish with him on the funeralpile (1498). In 1512 the party of the Medici had completely gained the upperhand and recolled the brothers Giuliano and Giovanni who had been banished. The latter became Pope Leo X, but Giuliano was assassinated and his son Giulio was elected Pope as Clement VII in 1523. Alessandro de' Medici, to whom the Emperor Charles V gave a daughter of his in marriage, was created Duke of Florence. Charles V then besieged the city and took it 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the Republic, and the brave partisan Ferruccio greatly distinguished themselves. Alessandro was succeeded by Cosimo II, son of the famous Giovanni delle Bande Nere, whose statue stands at the corner of Piazza San Lorenzo and who was the only sol-

dier of the Medici family. Cosimo in 1569 obtained the title of Grand Duke of Tuscany. The state continued to be governed by Medicean rulers, whose sway was mild and paternal and to them succeeded the Dukes of Lorraine for 122 years with the exception of short intervals when Republican and Imperial France governed under the first Napoleon.

It is to be noted that under the rule of Lorenzo the Magnifico, who as statesman, poet, and patron of art and science attained a very high reputation, Florence became the great centre of the Renaissance. Lorenzo invited to his court those Greek philosophers and philologists whom the Fall of Constantinople in 1453 had sent wandering over the world and who together with the eminent Florentine Artists of this period made the court of Lorenzo the most brilliant in Europe. The poetry, art, and science of antiquity were revised, and thus began the re-birth of the Greek drama and the most famous works of the Latin authors which gave an impetus to that New Learning which gradually spread to other countries of Europe opening up new fields of knowledge and a new epoch of learning. Lorenzo himself was no mean poet, but the highest service he rendered to the world was his encouragement of Poetry and eloquence and his magnificence at his brilliant court to which learned men of other European countries, Erasmus and others repaired to receive inspiration, and spread the new doctrines and learning in their own countries.

After the Medicean rule finally came to an end the Emperor of Germany took possession of the country as a vacant fief and established an Austrian principality in 1737 65, afterwards reserved for the younger sons of the house of Austria. The Grand Duke Peter Leopold called to be Governor in 1765 proved a wise and intelligent reformer, and charitable institutions established. This prince unfortunately died in 1790, and during the succession of his son the Grand Duke Ferdinand III England obliged him to sign a treaty of alliance, thus resigning the neutrality of the Duchey to enter into the struggle between Great Britain and France, but this treaty ended when the French army was victorious and Ferdinand was able to become once more neutral. This however did not pre-

vent Napoleon then Consul, following the order of the Directoire, from seizing Livorno under the pretext that this port was still in the power of the English, and on the 30 th. June 1796 the Consul with his dragoons arrived in Florence by the gate of San Frediano, to present his homage (so it was expressed) to the Grand Duke who received him vith eagerness. In spite of these good relations with the French Republic, three years after an army under General Gaultier, invaded Tuscany and on the 26th. of March 1799 entered Florence by the gate of San Gallo as conqueror.

Under the Directoire Tuscany now became a mere province of France, was divided into three departments, and was placed under the laws known as the Code Napoleon. In March 1809 Napoleon, now emperor, made Tuscany a Grand Duchy naming his sister Elise Bonaparte the ruler of it, and thus it remained till 1814 when Napoleon was sent to Elba after which Joachin Murat, king of Naples, occupied Tuscany till 1815 when Napoleon escaped from Elba and marched on Paris, and then ensued the Hundred Days' campaign which ended in the Battle of Waterloo (June 18th. 1815) and the downfall of the Empire. When the French at last abandoned Florence, the Grand Duke Ferdinand III once more resumed the sceptre and began to carry out many public works such as the repairing and prolonging of roads connecting various important towns, the founding of lyceums, and institutes for the relief of the poor and the sick, archives for the preserving of documents, the completion of Palazzo Pitti. In 1824 he was succeeded by his son Leopold II, who followed the example of his father by granting to the people the liberty of the press and a representative government (1848). The population of the city having increased to 100.000 inhabitants, amongst other important public works, the *Via Larga* (now Via Cavour) was prolonged from the Piazza of San Marco as far as to the gate of San Gallo, the prolongation of the quay of the Arno from the Ponte alla Carraia to the Cascine, called the new Lungarno (*Lungarno Nuovo*, now *Vespucci*), and the enlargement of the Via Calzaioli. He was however unsuccessful in a campaign against Austria in aid of the Piedmontese the result of which drove him from Florence. In 1859 (April 27th.) the people by

a memorable and a peaceful revolution signified their desire that Tuscany should be united to the new Kingdom of Italy according to the will of the nation, under Victor-Emanuel II.

In 1865 Florence became the provisional capital of the Kingdom of Italy, and began the transformation and embellishment of the city by constructing the magnificent *Viale dei Colli*, by demolishing the old centre leaving only the gates standing and replacing it by the boulevards known as the *Viali:* various new quarters arose, such as the *Porta al Prato*, the *Maglio*, the *Cure*, the *Mattonaia*, etc., and the enlargement of the bridges *alla Carraia* and *alle Grazie* was undertaken. After the occupation of Rome by the Italian troops in 1870, the Capital of Italy was transferred to the Eternal City. Florence then set to work to demolish the vast labyrinth of unsanitary streets and courts which occupied the central square and which in course of time was transformed into the Piazza Vittorio Emanuele as it is known to-day.

The traveller interested in the history of Florence should not omit to observe the many memorial tablets in different parts of the city recording important events from early times, nor should he omit to notice the numerous inscriptions from the « Divina Commedia » referring to facts connected with the earliest time in the city as Dante knew it.

FLORENTINE ART

It was affirmed by GHIBERTI and repeated by VASARI and BALDINUCCI that the art of Painting when all but dead in Italy, owed its revival solely to the work of CIMABUE the Florentine, asserting that this master was a disciple of the Greeks whom the Signoria had caused to settle in Florence — an assertion unsupported by any documentary evidence and also rendered doubtful by the fact that it would have been unreasonable to seek aid from foreign artists when a little previously there had been artists of great merit practising their art with credit in Lucca, Pisa, and Siena while in Florence itself Bartolomeo Fiorentino, Fidanza, Coppo di Marcovalde and Giunta

Pisano were at work, who, albeit timidly, were trying to free themselves from the fetters of the Greek manner.

CIMABUE, an elect spirit, strove to break away from the ring of servile imitators and to lead his art in paths other than those trodden by his contemporaries. His painting, of the Virgin, now in S. Maria Novella, is a standing proof that he was the first to combine force of expression with fulness of form.

GIOTTO his disciple (1276-1337) so far surpassed his master as to become the founder of a school which produced distinguished pupils and imitators such as Gaddi, Giovanni of Milan, Puccio Capanna, Cavallini, Avanzi, Giottino etc. Friend of Dante and aided by him in the interpretation of the Beautiful and the True, his ardent genius turned into the way trodden by his master Cimabue, and so far did he advance along it that, as Ghiberti writes, « He changed the art of painting from Greek to Latin and finally rendered it modern ». Through him art made the triumphal tour of all Italy, for he was beloved by the greatest geniuses such as Dante and Petrarch, dear to Princes, and many times called in request by Popes for works in which he expressed his strong individuality always inspired by sweet and gentle ideas.

ANDREW ORCAGNA (1308?-1375) broke away from the ring of the servile imitators of Giotto, giving to his figures greater nobility and movement; he was painter, sculptor and architect, and famous in each branch, so that « We know not whether to admire him most in the frescoes of the Campo Santo at Pisa or in the church of Or San Michele in Florence and the Sculptures which adorn it ».

ANGELICO (1387-1455) may be called par excellence the Mystic Painter. In his miniatures, in his frescoes and in his pictures there breathes such an ineffable calm, such a Spirit of Divine happiness, such an expression of profound religious feeling that one wonderingly comprehends how pure must be that mind to be able to compose, in the rapture of delightful vision, figures clothed with the sweetness of Paradise.

To PAOLO UCCELLO (1397-1475) a clever mathematician if an indifferent painter, is due the application of perspective to the art of painting, a study which Pier della Francesca and afterwards Brunellesco brought to perfec-

tion, an immense advantage thus accruing to the painter's art because, up to that time, although in the work of Giotto, Orcagna and Angelico it had arrived, so to speak, at perfection in the representation of figures so far as drawing and colour went, there yet was wanting « that scientific certainty by which alone it could be made to represent natural objects as they really appear ».

But we must consider as the true founders of Italian painting MASOLINO DA PANICALE (1383-1447?), MASACCIO (1401-1428), and FRA FILIPPO LIPPI (1406?-1469). With them a new tendency manifested itself; the faces are more true, more real, the illusion is more perfect. Proof of extraordinary skill of artists is shown in the frescoes of the Brancacci chapel at the Carmine.

Once started on the path of Naturalism the art of Painting soon found notable followers, such for instance as FILIPPINO LIPPI (1457-1504), FRA DIAMANTE (1430?-1495?), PESELLINO (1422-1457), and SANDRO BOTTICELLI (1447-1510). And among the best in this 16th century were COSIMO ROSSELLI (1439-1507), BENOZZO GOZZOLI (1420-1498), DOMENICO GHIRLANDAIO (1409-1494), LORENZO DI CREDI (1459-1537), LEONARDO DA VINCI (1452-1519), the greatest artist of his age, ALESSIO BALDOVINETTI (1427-1499), PIER DI COSIMO (1462-1521) etc. The 16th century was for Italy, the golden age. RAPHAEL (1483-1520), MICHELANGELO (1475-1564) and the aged LEONARDO were immortalising themselves by their works. And others also were worthy: for instance, ANDREA DEL SARTO (1486-1531), FRA BARTOLOMEO (1475-1517), MARIOTTO ALBERTINELLI (1474-1515), RODOLFO DEL GHIRLANDAIO (1483-1561), PONTORMO (1494-1557) and many others. With them the splendid period of art came to an end, and there set in the unhappy diversion of aim which led the Tuscan school to the foolish and baroque styles of the centuries of decadence.

The art of Sculpture that owed its existence in Florence to the famous artists NICOLÒ PISANO (1206-1278) and his grandson and successor ANDREW (1273-1319), was also studied with enthusiasm by ANDREW ORCAGNA before mentioned, and had arrived at a high degree of excellence when LORENZO GHIBERTI (1378-1455), entering into the competition for the gates of San Giovanni, surpassed all rivals. DONATELLO (1386-1466), LUCA DELLA ROBBIA

(1399-1482), Rossellino (1427-1479), Benedetto da Maiano (1442-1497), Desiderio da Settignano (1428-1464), Mino da Fiesole (1431-1484), and Verrocchio (1435-1488) came after, followed by Michelangelo the last and greatest of all.

After him, in the 16th century, works of merit were produced by G. da San Gallo, Cellini, Montorsoli, Sansovino, Rustici, and Giambologna. The art fell into decadence, and so remained during the 17th century. To Lorenzo Bartolini, a sculptor of the 19th century, the glory of having revived the art of sculpture is due.

The masters of Architecture during the 11th, 12th, 13th, and 14th centuries were Lapo, Arnolfo di Cambio, Giotto, Taddeo Gaddi, Niccolò Pisano, Benci di Cione, Talenti, Andrea Orcagna, etc. In the 15th century, Brunellesco who had abandoned the German style, and laid the foundations of modern architecture, was followed by Leon Battista Alberti (1404-1472), Michelozzo (1391-1472), Benedetto da Maiano (1442-1497), and Simone del Pollaiolo called the "Chronicle" (1457-1508). After Michelangelo, Architecture, like its sister arts, fell into decadence, although still cultivated by men of mind such as Vasari, Sansovino, Ammannati, Buontalenti, etc.

TOPOGRAPHICAL NOTES

Delightful is the panorama of Florence: the city, as it were, reclines languidly on the plain of the verdant and flower bedecked valley. To the North, the beautiful hills are framed in by the chain of the Apennines with hundreds of magnificent villas, some of them even princely mansions, and castles whose feudal towers have stood for centuries amidst a luxurious vegetation, rich in colour and perfume. To the East lie the mountains of the *Casentino* and *Vallombrosa;* to the South, hills and vineyards with here and there patches of dark green in the midst of bright colours: little copses and chestnut plantations, churches lost amongst olives and cypresses, groups of rustic and fanciful houses, half-hidden in the apple orchards, whose walls show themselves wreathed with vines and roses between the trees

The city thus situated, about 50 metres above sea-level, in latitude 43° 46' North, and longitude 8° 55' East, is divided into unequal parts by the River Arno, which rising in the Casentino, and fed along its course by tributary streams flows more than a hundred miles before its waters join the sea between Pisa and Leghorn. The climate of Florence is salubrious, though subject to sudden changes, which have been more noticeable since 1860, when to allow for the enlargement of the city, it was decided to demolish the town walls, which fortified with gates and posterns (many of them walled up as will be mentioned further on), closed it in on every side.

The most ancient circuit of walls dates back to the ninth century. The great walls began at Piazza Castellani, now dei Giudici, where the castle of *Altafronte* stood, passed by what is now the Via dei Leoni, arrived at the North side of Piazza S. Reparata, following the street, called dei Balestrieri, near the Badia, continued by S. Maria Maggiore and Via Tornabuoni to Borgo SS. Apostoli as far as Via Lambertesca, and then, making an angle, returned to the point of departure.

The second circuit, begun in 1078, started in the same way from the right bank of the Arno, where was the Rubaconte Bridge, now *alle Grazie*, and going northward arrived at a point near *Piazza S. Maria Nuova* (see St. Peters' Arch), and going behind the Church of San Lorenzo, passing by Via del Giglio and del Moro, came to an end where is now the *Ponte alla Carraia*. The ancient topography of the city will be better understood by observing the names attached to the different roads which in those days where outside the walls, Borgo Santa Croce, Borgo Pinti, Borgo la Noce, Borgo San Lorenzo, Borgo Ognissanti, showing that these were the suburbs of the city.

From 1260 to 1266 this circuit was continued along the left bank of the Arno enclosing the suburb called Piazza S. Jacopo and Pidocchioso (now Via de' Bardi). This was the early republican city in the days of Dante.

The third, or as some say, the fourth circuit was begun by a decree of the Republic in 1285, and was rendered necessary by the increase of the city. In 1324 it was further decreed that the walls should be surrounded by ditches and strengthened with barbicans, and that at every 116 metres there should be planted a tower forty metres

high and fourteen metres in breadth. This circuit, which was the last one built, had sixteen entrances, reckoning gates and posterns, six being on the left bank of the Arno, and six on the right. The wall was 9350, 62 metres in length.

The Medicean Government caused eight out of the sixteen gates to be either walled up or destroyed: among them the Porta alla Giustizia (by the meadows of Zecca Vecchia at the end of the Via dei Malcontenti); Porta Guelfa, facing Via Ghibellina; the Postierla dei Servi (at the end of Via S. Sebastiano); Porta a Faenza and Porta Polverosa (enclosed 1534, in the Fortress da Basso); the Postierla di Camaldoli and later on Porta S. Giorgio, which has since been re-opened.

The walls thus having been thrown down there remain at the present time, though for the most part reduced in height, the following towers of the principal ancient gates, namely: Alla Croce, San Gallo and al Prato, which was one time thirty-eight metres high, and on which may still be seen paintings by Michele di Ridolfo del Ghirlandaio.

It is supposed that these gates were built by Arnolfo di Cambio. The one called San Frediano was erected in 1324 by Andrea Pisano; the Porta Romana, built in 1328, after the designs of Orcagna has a fresco by Franciabigio. At the Porta San Giorgio to the South, near the fortress of Belvedere may be seen a painting by Bernardo Daddi: at the foot of San Miniato's Hill stands the gate of the same name, and a fresco on the Porta San Niccolò, now somewhat damaged, is attributed to B. Daddi: this is the only gate which has been left at its original height. Historians relate that the ancient city when seen from afar, resembled a forest of tall towers, many of them rising to a height of seventy metres, and which served during the time of the Factions as dwellinghouses and fortresses. *These towers had a great influence on the nature and duration of the civil discords of the Florentines, and also on the grave and gloomy character of their architecture.* They were all lowered in 1250, when after the discomfiture and dispersion of the Ghibellines, the Guelph party having finally become masters of the Florentine city and state, it was commanded that the towers of the nobles should be cut down to a level

of twenty-nine metres. There still remain standing: The Torre dei Girolami in Mercato Nuovo, towards the V. Lamberteſca; one near by, dei Gherardini; another, dei Lamberteschi; dei Baldovinetti, in Borgo SS. Apostoli, and further on in the Borgo, one dei Buondelmonti and one belonging to the Amedei. Crossing the Ponte Vecchio, one comes upon the towers of Mannelli and of Rossi to the left: not far off in Borgo San Jacopo stands the tower of the Ramaglianti. On the right bank of the Arno in the Via del Corso, facing Via dello Studio is the tower of the Donati, and that of the Adimari in Via Calzaioli, while the tower of the Davanzati is seen in the Piazzetta of that name near the Porta Rossa. Traces of other towers are incorporated in the buildings formerly belonging to the families of the Corsi, Soldanieri, Monaldi, Foresi, Cerchi, Alberti, etc.

A special feature of the houses of the Nobles was the Loggia sometimes at the side of the Mediaeval palace but often at some distance. Here marriages were arranged, business was transacted and here they played at chess, a favourite game of the Florentines at this period. Few of these loggias now remain, that of the Rucellai being turned into a cafè, while that of the Alberti in Via Benci, has met the same fate. Rings and lanterns of wrought iron were placed on the palaces and loggias, as may still be seen; they served to hold lighted torches and banners on days of public feasting and were granted to the chief citizens as a mark of distinction.

The Bridges of stone which unite the two parts of the city on the right and left banks of the Arno are four in number. The most ancient is the one formerly called Rubaconte (now **delle Grazie**) named after the Podestà Rubaconte da Mandella, who laid the first stone in 1237. The name of Rubaconte was changed to that of Delle Grazie in the middle of the fifteenth century, when Jacopo degli Alberti built an oratory dedicated to the Virgin under that name, on a pier to the east side of the bridge.

The arches were originally ten in number, but two of them towards Piazza dei Mozzi were filled up in 1346, when the locality was developed; and a fourth of those on the opposite side were filled in when the ground was evelled to make a street in 1345. Owing to the inun-

dations, principally those of 1333 and 1557, all the bridges of the city, with the exception of this one, were destroyed, so that even if the Ponte Vecchio was the first to be constructed in stone (1177), and before that time existed as a wooden structure as far back (so it is believed) as the time of the Romans, yet this alle Grazie is actually the most ancient of the existing bridges, it having resisted all the inundations without receiving any injury except that the huts built on it were slightly damaged during the floods of 1557. These huts were removed when the bridge was rebuilt in 1874. Chapels dedicated to S. Barnaba, S. Paul, and S. Lorenzo were built on the east pile: two nunneries were also established here, one called delle Romite (hermits) of the bridge, the other Delle Murate. It should be noted that the poet Benedetto Menzini was born (1646) in the first house to the west. It was near this bridge on the sand-banks of the Arno, that on the 18th June, 1273, Pope Gregory XIII, who was then residing at the Palazzo dei Mozzi called together the leading citizens, and in the presence of the Emperor of Constantinople and the King of Naples, implored them to cease their fratricidal contests and to make a peace that should be lasting: this noble effort unhappily missed its aim and the conciliatory meausures came to nought, upon which the Pope, being indignant, departed, leaving the city under an interdict.

Of the **Ponte Vecchio** there are no records earlier than the year 966 After being built in stone it suffered much both from floods and fires, and was several times restored. Carried away by the terrible inundation of 1333, it was rebuilt twelve years later by Taddeo Gaddi, according to Vasari, but more probably by Neri di Fioravanti. The shops which flank the bridge were occupied until 1563 by butchers, who had to give place to the goldsmiths collected here by the order of the Grand Duke Cosimo I. The corridor connecting the Pitti palace with that of the Signoria, which was completed by Giorgio Vasari in March 1564, passed over these shops on the South East side of the bridge.

The **Ponte a S. Trinita** built in 1252 after the request of the Frescobaldi. Having fallen down in 1260, it was rebuilt by Fra Sisto and Fra Ristoro, Dominican monks

of S. Maria Novella, but was destroyed again by the flood of 1333, and so successively in 1346 and 1557. Finally built on a new foundation in 1567 the sculptor architect Bartolomeo Ammannati brought it to completion in 1570.

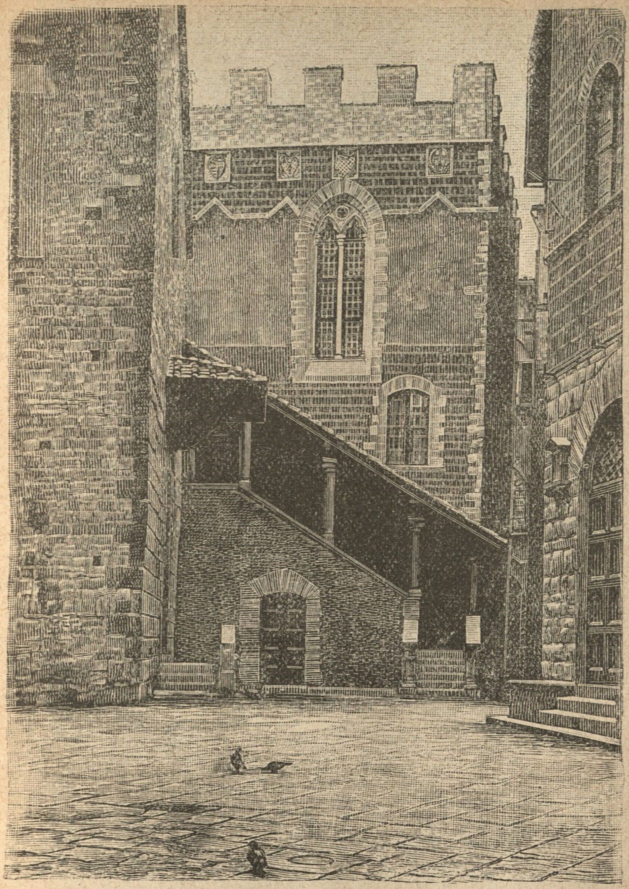
The visitor should carefully observe:

The curve of the arches and the form of the piers showing a mastery of architecture which strikes an intelligent mind with wonder.

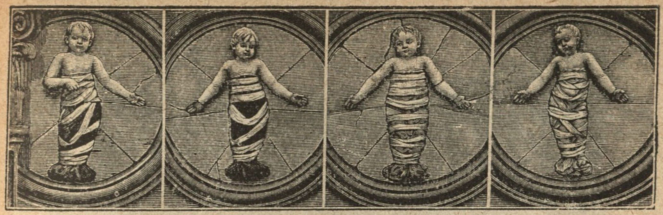
The arches are formed by six arcs of circles, of which the two larger meet at a point hidden, in the case of the central arch, by a Ram's head, and in the side arches by a shield. Paleocapa believes that Ammannati " was the first to design and execute polygonal bridge-cores free from all intermediate support ".

The ends of the bridge are adorned by four statues representing the four seasons: Spring: Pietro Francavilla. — Summer: G. Caccini. — Autumn: The same. — Winter: Taddeo Landini.

The **Ponte alla Carraia** was the second of the walled bridges of Florence. It is not known by whom it was first built, though many believe it was by the architect Arnolfo. Begun in 1218 and completed in 1220 it was called the " Ponte Nuovo " and afterwards the " Carraia " from the gate of that name which stood near by. It was reduced to a ruin in 1269, then rebuilt by Fra Sisto and Fra Ristoro, and broken down again in 1304 while a popular pageant was being celebrated on the Arno, causing the death of a great number of victims: it was carried away completely by the water in 1333, rebuilt from the foundations in 1335 by Fra Giovanni Brachetti da Campi the Dominican: after having been much demaged in 1557 Bartolomeo Ammannati restored some of the arches and in 1867 Cav. del Sarto added the footpaths which rest on brackets of cast iron.



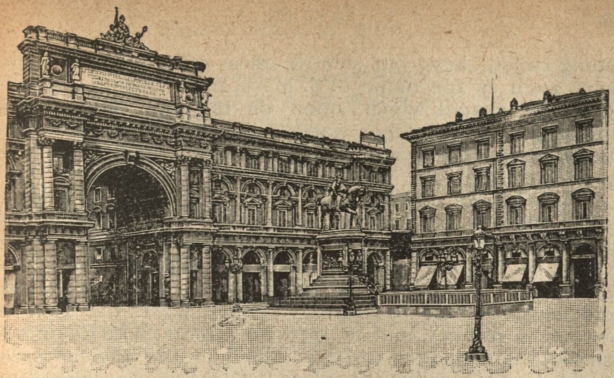
PALAZZO DI PARTE GUELFA (Pag. 23)



VISIT TO THE MONUMENTS OF THE CITY

NOTICE

For the convenience of the foreigner and for greater clearness in following out the scheme drawn up for visiting the principal Monuments, Galleries, etc. we have divided the visit into eight excursions to occupy as many days, by which time the visitor, if he will follow our instructions, will have seen everything in Florence that is worthy of notice.



FIRST DAY

1. Piazza Vittorio Emanuele; a few words on the Mercato Vecchio and the ancient Foro del Re. — Via Kalimala; Palazzo dell'Arte della Lana. — 2. Loggia di Mercato Nuovo. — Via Por S. Maria. — S. Stefano in Capite Pontis. — S. Biagio. — Arte della Seta (Silk Industries), Via Capaccio and Loggia del Vasari. — 3. Via delle Terme (Hot baths): Palace of the Captains of the Guelph party. — 4. Borgo SS. Apostoli: Palace of the Buondelmonti and of Del Turco. — Church of SS. Apostoli. — 5. Piazza S. Trinita: Palazzo Feroni. — Church of S. Trinita, Column, Palazzo Bartolini-Salimbeni. — 6. Porta Rossa: Palace of Davanzati. — 7. Via Tornabuoni: Palazzo Corsi, Palazzo Larderel, Palazzo Antinori, Church of S. Gaetano of Thiene, Compagnia di Bertello. — 8. Via Rondinelli, Via Cerretani: Church of S. Maria Maggiore. — 9. Via dei Conti: The house of Corilla. — Piazza Madonna: Medicean Chapel. — Via dell'Ariento: Mercato Centrale; (Society of the Stigmata). — 10. Church of S. Lorenzo: Vaults; Society of the Blessed Sacrament, Society of S. Anna; The Carnaio, where Bianca Cappello is buried; Biblioteca Laurenziana (Laurentian Library); Cloisters; Piazza.

The site now occupied by the Piazza Vittorio Emanuele, with its statue to the first King of Italy, was anciently if not from the most remote times, the centre of the city of Florence. Here in Roman times, was the Capitol, afterwards, under the Lombard rule, called the King's Forum.

As the topography of the city changed with the lapse of time, the " Centre " as the piazza came to be com-

monly called, kept but slender traces of its pristine gr deur, such as the name of S. Maria in the Capitol, gi to a little chapel which stood on the west side of piazza, and a few other names, showing in their de the sites of once magnificent piles now crumbled to ground through the work of time and of man.

When Florence advanced step by step towards libe till it attained the independence of a free Republic, th stood on and around this piazza the houses, loggias a towers of the chief citizens, such as the Medici, the La berti, the Tosinghi, the Anselmi, the Sassetti, the Ami and many others. As the city grew larger, the Cen became a market, and in 1576 the Grand Duke Cosim caused the Israelites to be confined to the ancient a of the Capitol, calling the place the *Ghetto,* as was cust in other cities.

To-day on the area of the Ghetto rise the palaces L and Ceci & Rossi, divided by the Via dei Tosinghi the north side of the piazza.

The Statue of Victor Emanuel is the work of Profess Emilio Zocchi. On the pedestal are two admirable bas liefs, one representing the Tuscan deputation presenti to the King the result of the plebiscite, the other t demonstration made by the people of Florence to Vict Emanuel when he left Florence to occupy Rome as t Capital of Italy. The monument was inaugurated in 18 To the East of the Piazza is the Via Calimara, named fr the ancient Kalimala *(Calle mala),* where were situat the shops for cloth and wool of foreign origin: there the **Palazzo dell'Arte della Lana** (Palace of the Wool-co bers), the ancient residence of the Consuls of this Co poration, the most important in Florence, which in t 17th Century counted 200 shops with about 50.000 pe sons employed. Restored to its ancient form after t design and under the direction of the architect Lusi who carried on the restoration both external and intern from 1903 to 1905, with excellent judgement, it was so emnly inaugurated on May 9, 1905.

To avoid giving to this palace an outline too muc resembling that of Orsanmichele, the building adjoinin it on the South Side was made use of for a new Staircas of which great need was felt.

This addition also had the advantage of preserving the beautiful wooden roof with its ceiling and sculptured lacunas of the XIVth century.

Having moreover sufficient space at the corner of the new building, it was decided to make use of it to restore for the admiration of the public the celebrated Shrine of S. Maria delle Trombe (of the trumpets) formerly placed at the corner of the piazza of the Mercato Vecchio.

Among the various Coats of Arms which appear in it is that of Palmiero Altoviti, an ancient Florentine patrician and celebrated lawyer who shared with Dante his condemnation to exile. (He died at Pisa and was buried in the Church of S. Francesco).

History records that this tabernacle, together with the picture, representing the Virgin, was placed in the Piazza to the right of Via dei Ferravecchi as a memorial of the sermons that were here preached by the Dominican friar Pietro da Verona, a bitter persecutor of the heretics or Paterini and who afterwards built an oratory at the corner of the Piazza and of Via Calimara and there placed the picture that was being damaged by the weather. It was renovated by the hand of Jacopo da Casentino at the expense of the Republic.

On this side ran a lane called Della Tromba, from which the oratory took its name.

At the opposite corner of Via Calimara is seen one of those elegant loggettas, which according to ancient custom were annexed to the dwellings of the Florentine nobility, a loggetta with round arches, supported on columns and crowned with capitals minutely inlaid with foliage according to the taste and character of the second half of the fourteenth century. On the first floor of the loggetta are two roundneaded windows, diveded by a central column supporting the two arches, while above is a frieze painted in ornamental geometrical patterns, in which are two round openings. Here also are fixed the wooden brackets which support the ample roof. The part of the building at the back of the loggetta, is carried higher than the roof before mentioned, so as to make room for the broad flight of stairs constructed in 1569 by Buontalenti and which leads to the second floor, where the *Lectura Dantis* Society resides, and is ornamented in a different

style. Devoid of ornament in its lower part, it is e
vened above by line drawings and paintings, which sh
out well on a thin layer of plaster, thus recalling the
our note given by the architects in the brick work
the neighbouring Palazzo, and repeating pictorially a the
frequently used in Florence.

On the side towards Via dell'Arte della Lana, the r
has been restored in sculptured wood.

Via Calimara is at the head of **Piazza del Mercato Nuo**
which Piazza encloses a space of 2415 mètres. It w
originally the Piazza of the silk market, and moneycha
gers transacted their business there. No citizen mig
carry arms in this place, except when war was declar
and the *Carroccio* was brought here with care, wh
around it at the moment of departure for the battlefie
there gathered the troops of Florence. For the conv
nience of the market Cosimo I de' Medici had the pre
ent loggia built after the design of Giovanni Battista d
Tasso; the first stone was laid on Ist August 1549, a
the building was completed in 1551. An inscription
the East side attributes the architecture of the buildi
to Buontalenti, we do not know with what justice,
according to incontrovertible documents it was Giov. Ba
tista del Tasso who was the author, and not Bernard
The rooms above the loggia were formerly used for th
storing of notarial deeds.

A marble disc in the centre of the loggia, marks the spot where th
Carroccio was halted, and also where a humiliating punishment was i
flicted upon bankrupts in the sight of the populace. The fountain con
monly called *the Porcellino*, is the work of Pietro Tacca, sculptor, pup
of Giambologna, and was made by order of the Grand Duke Ferdinand I
The Boar *(Porcellino)* of molten bronze is from a cast of the one i
the Uffizi, the work of a Greek sculptor: the pedestal being worn awa
by age, was renewed in 1858 after the design of Giovanni Benelli, an
cast by Clemente Papi who also restored the Boar in the same year.

Continuing along the Por S. Maria one comes on th
left to the Via Lambertesca, at the corner of which stand
the tower of the Girolami, where S. Zanobi lived being
Bishop of Florence (see the inscription at the first floo
of the tower), and near by those of the Gherardini and
Lamberteschi, great families in the times of the Republic.
Farther on, through the narrow alley of S. Stefano and

Cecilia, one reaches the church of that name, which was counted among the 36 Parish churches into which the city was anciently divided. Some authorities place the date of its foundation as far back as Charlemagne. It is, however, certain that it was founded by the Lamberteschi, a family which, as we have said, had houses and towers in the vicinity.

It was anciently called " Ad pontem veterem " (By the old Bridge) or " De capite pontis " (At the Head of the Bridge), being placed as it were at the head of the Ponte Vecchio: the name of S. Cecilia was added to that of S. Stefano in 1783 when the Grand Duke Pietro Leopoldo suppressed, together with other Parish Churches, the chapel of S. Cecilia then standing in a little piazza behind the site of the old Post office in Vaccherecia, near Piazza della Signoria.

The church originally had three naves. Desecrated in 1656, it was restored to its present condition at the cost of the Bartolomei family, but the works of A. VENEZIANI, TADDEO GADDI and GIOTTINO have been destroyed or lost.

It is recorded that the assassination of Buondelmonte (1215) was planned in this very church and that on the third of October 1373 Boccaccio began to explain to the people his commentary on the *Divina Commedia* of Dante, as was decreed by the Government of the Republic in August of the same year. In the XIXth Century, in making restorations, the tomb stones on its walls and on that of the adjoining cloister were removed. It contains the chapel of S. Eligio belonging to the Society of Goldsmiths and that of the Society of the Blessed Sacrament. Of works of art may be noticed in the church a mantel in bronze over the high altar by F. TACCA, a " St. Cecilia " by CURRADI and a " St. Nicola and S. Sebastian " by M. ROSSELLI, " S. Zanobi's miracle " by MAURO SODERINI, the " Lady of the Belt " by SANTI di TITO; in the choir the Statue of *S. Stefano* by the blind artist *Da Gambassi;* the holy water basin is by *Benedetto da Rovezzano.*

Returning to the loggia of the Mercato Nuovo, from the west side, and going through the short Via Val di Lamona, we come on the ancient church of S. Biagio, suppressed in 1783 and lately used by the Pompieri (fire brigade) as their head quarters. This was another of the 36 city parishes and its congregation was made over to the adjoining parish of SS. Apostoli.

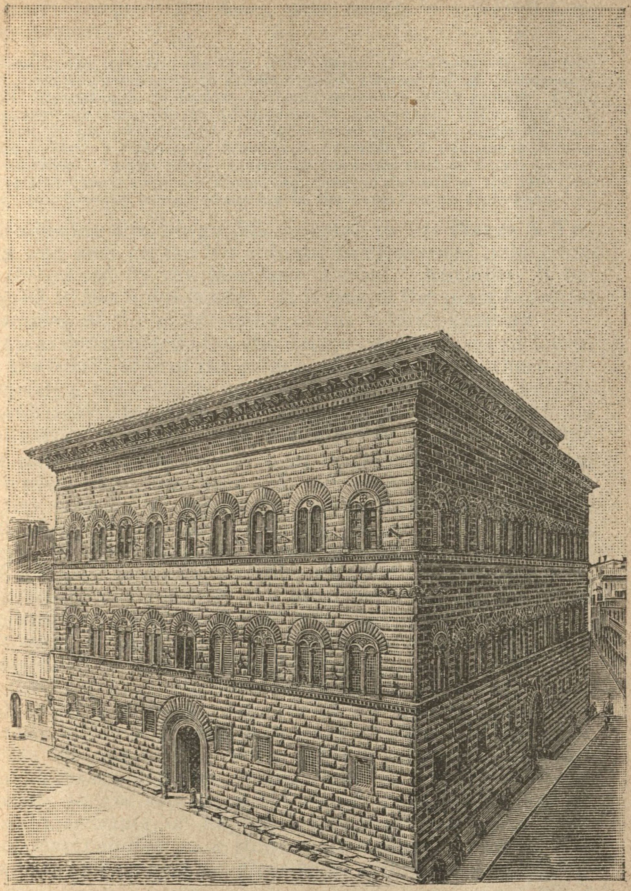
The remains of this church are where the chapel of S. Maria sopra Porta (St. Mary above the Gate) used to stand which was built on the supposed site of the Roman hot baths.

Adjoining this building is the **Palazzo dell'Arte della Seta** (silk weavers) which is reached from the Via di Capaccio through the Vicolo della Seta (Silk Alley).

Built in the XIVth Century by order of the Mayors of Por S. Maria by which name the craft came to be called it underwent several socalled restorations which so far defaced it, that nothing remains to be seen at present but the arms of the craft finely carved in stone close to the gate on the right hand side and the balcony with the gate itself designed by Vasari in the XVIth Century.

Close to this building is the ancient palace of the Captains of the Guelph party, having its principal entrance in the Via delle Terme. On the front are the remains of a fresco painted by GHERARDO STARNINA to commemorate the Victory gained by the Florentines over the Pisans. Brunellesco designed the modern part of the palace facing the Via delle Terme, and Francesco della Luna executed the work in the XVth century. It has been suitably restored.

The Via delle Terme (Street of the Hot Baths) is the one parallel to that of the SS. Apostoli, and to which access is gained by the Por S. Maria and several cross lanes: these with the Via Lambertesca and other neighbouring ones are the oldest Streets of the city. In the Street of the SS. Apostoli stand the house and tower of the Buondelmonti, and the palace " Del Turco ". **The Church of the SS. Apostoli** which according to tradition was built by Charlemagne, if it does not go back to such a remote date, is yet one of the oldest in Florence and certainly anterior to the XIth Century. It has three Naves in Corinthian style and is believed to have served Brunelleschi as a model for the churches of S. Spirito and of S. Lorenzo. Like many other buildings it underwent such alterations in successive restorations that its effect was completely spoiled. Giann' Antonio Dosio by promiscuously ornamenting the Gallery destroyed the simplicity of style with which it was instinct ; the windows of the Nave too were walled up and others opened, and so the admirable harmony of proportion was lost. In 1884 and 1900 important restorations have been made which have helped to express in the best manner the ancient architectural style. Benedetto da Ro-



PALAZZO STROZZI (Pag. 29)

vezzano designed the door, over which is a XIVth Century picture.

Note in the interior: the holy water Basin by *Antonio di Riccardo Del Bene*, the monument to Bindo Altoviti (*School of B. Ammannati*, 1578); Sarcophagus of Donato Acciaioli (*unknown XVth century*, 1333); monument to Otto Altoviti (*Benedetto da Rovezzano*, 1507); the Conception, *G. Vasari* chapel 3d; the tabernache of glazed pottery by *Luca Della Robbia;* a Nativity by *Maso da S. Frediano;* S. Francesco di Sales by *Gabbiani.* In the vestry, a fire-lock the lower part of which belongs to the 13th Century and the *Colombina* (dove) to the end of the 14th Century: this fire-lock is used to set fire to the Great Car on Holy Saturday.

Following the Borgo SS. Apostoli to the **Piazza S. Trinita** one sees on the left side the battlemented palace formerly owned by the Marchese Feroni. Anciently it belonged to the Spini family. It is one of the most beautiful examples of the architecture of the XIIIth Century.

It was constructed after the design of ARNOLFO DI LAPO. At the South Side of the palace, along the Arno, there was formerly a tower with an arch below called *Arco dei Pizzicotti* (and later *Arco murato*) through which passed the Lungarno Acciaioli; it was destroyed in 1824. In 1838 the palace was the residence of the Hotel d'Europe; then it was used as the Municipal offices from 1846 to 1871. It has undergone restoration by the Municipal Architects Gatteschi and Del Sarto in 1874. Presently it is the residence of the *Circolo Filologico* (Philological Society).

Facing the said palace is the *palazzo Gianfigliazzi* (N. 1. Via Tornabuoni) one of the most beautiful specimens of Florentine palaces in the Middle Ages, habitations and fortresses at one time. This palace was erected by the powerful family of the Ruggerini; then it was purchased by the Fastelli or Petriboni, and, at the beginning of the 15th century, become property of the Gianfigliazzi, who already possessed several houses thereabout, amongst others the one at the corner of Lungarno Corsini and Via Tornabuoni, at the ground-floor of which there was a pretty loggia supported by elegant columns. Later or some merchants of Ragusa (Dalmatia) used to lay out their marchandise on a stone stall along the base of the façade, which caused the place to be called *pancone de' Ragusei.*

Palazzo Gianfigliazzi has undergone restoration in 1841 by the architect *Bartolommeo Silvestri.*

formerly belonged to the Baths of Antonine and was given to Cosimo I by Pope Pius IV in 1563. The Duke about two years after, had it set up in this place as a perpetual memorial of the Victory of Monte Murlo and of Marciano. The statue is by *Francesco Ferrucci* called *il Tadda* (1581).

In the Piazza Santa Trinita the *palazzo Bartolini-Salimbeni* (N. 8) deserves notice: it was designed by BACCIO D'AGNOLO, 1520, his work being severely criticized by his contemporaries on account of its new style called " alla romana ", but which soon afterwards become so fashionable as to induce the Duke of Retz (Paolo da Gondi, cardinal) to reproduce the same design for his palace in Paris, rue Montmartre (16th century).

In the same square, N. 6, there is the Palace Buondelmonti, constructed in the 13th century, and thought to have belonged to Buondelmonte Buondelmonti, whose murder (1215) caused the rising of the Guelph and the Ghibelline parties. In any case the palace, as it may be seen at present, goes back in time to the 15th century, and no trace is now preserved of the frescos there once existing showing the deeds of Filippo Scolari Count of Ozora, surnamed *Pippo Spano* (died 1426) in Servia, Friuli, and Turkey.

At the head of the small and irregular Piazza of Santa Trinita on the east side is the Via di Porta Rossa (Red Gate) so called because of a postern gate of that name which was there when the wall of the second circuit curved round tho where is now the Via Tornabuoni.

According to tradition the Porta Rossa was called so on account of its being constructed with red bricks coming from a brick-kiln on the bank of the Arno, in the suburb of Parione.

At N. 13 Via Porta Rossa is the *palazzo Torrigiani*, at present Hotel Porta Rossa, where the Florentine way of jutting out the upper stories in a building may still be observed. In this same street (N. 9) is the *palazzo Davanzati*, formerly Davizzi, built in the 14th century. It was formerly provided with towers. The coat of arms on the front was by DONATELLO. It has been completely restored by the actual owner, prof Elia Volpi, scrupulously following the original construction, and it has been soberly adorned with classical furniture and masterpieces,

so that it is perhaps the sole Italian example of a collection of art having character of an industrial Museum.

Open daily from 10 to 16,30.

On Sundays, from 10 to 12.

Entrance 1 Lira.

At N. 5, Via Porta Rossa, there was the workhouse of BERNARDO CENNINI, who introduced in Florence the art of printing in 1471. The group of houses in front belonged formerly to the powerful family of the Cavalcanti, extinguished in 1727.

Proceeding along the splendid Via Tornabuoni one observes: *palazzo Giaconi* (N. 5) constructed by GERARDO SILVANI (17th century) for the poet J. B. Strozzi called *il cieco* (the blind man).

At N. 18, the great **palace Strozzi** a splendid monument of the 15th century. Filippo Strozzi laid the first stone of this palace in August 6, 1489 at daybreak; the palace was planned by BENEDETTO DA MAIANO, who directed the labours; after his death (1497) the CRONACA succeeded to him and gave the design of the courtyard and of the cornice which was accomplished from 1533 to 1536, and which may be compared with that of Palazzo Farnese in Rome. It may be asserted that Palazzo Strozzi is one of the most beatiful monument in Florence. With Benedetto da Maiano and the Cronaca other celebrated artists concurred in its construction, such as GIULIANO DA SAN GALLO and the blacksmith CAPARRA, author of the corner lanterns, and of the rings and flambeau-bearers, which are of the best forged works made in Italy in the 15th century.

The palace was not achieved, notwithstanding the desire expressed in his testament by the son of the illustrions rebel, the second Filippo Strozzi, called "the younger" assassinated in his prison at the *Fortezza da Basso* by order of Cosimo I. Confiscated at his death (1568) the palace was offered to the Cardinal Lorenzo and to his nephew Leone Strozzi, and it was never finished, always remaining bare of the fourth façade. Piero Strozzi, at his death (1913), bequeathed the palace to the Italian Government, who refused the inheritance. The actual owner of the palace is Prince Leone Strozzi.

Proceeding along the splendid Via Tornabuoni one observes: the **palazzo Corsi** (N. 20). The architect was

MICHELOZZO. It was altered to its present state by Telemachus Bonaiuti when the road was widened. The *small loggia* was rebuilt to resemble that erected by CIGOLI on the apposite side. In this palace the first Philharmonic Academy formed in Italy had a room. The first musical drama, " Dafne " of Peri, was sung in 1595.

Palazzo Larderel (N. 19) formerly *Michelozzi*. Architect GIOVANNI ANTONIO DOSIO (1580).

Palazzo Antinori (N. 2, Piazza Antinori) thought to be by BACCIO D'AGNOLO, but ascribed by Fantozzi to GIULIANO DA SAN GALLO from its likeness to the palazzo Gondi.

The church dedicated to S. Gaetano, in the same Piazza degli Antinori, formerly of S. Michele Bertelde or Bertilde, and called by the people " S. Michael of the Devils " from a figure of the Archangel vanquisher of the Demons, has existed since 1195. In 1592 it was acquired by the Theatin monks who built here their convent in addition, and dedicated the curch to S. Cajetan. The old church was pulled down and rebuilt from 1604 to 1648, after the designs of Don Giovanni de' Medici and P. Anselmo Cangiano, by the architects SILVANI and NIGETTI.

Façade. Statues of Faith and Charity, *Baldassarre Fiammingo*. S. Gaetano da Tiene, ascribed to *Marcellini*. S. Andrew, *F. Andreozzi*. Boys supporting the arms of the Medici, *C. Marcellini*.

Interior. On the right S. Peter, *O. Vannini;* S. John, *by The Same ;* S. Michael. *Vignali*. The paintings on the ceiling are by *Metelli* and *Colonna*. Those on the side walls, the Story of S. Peter, by *Vignali*. The Trinity, *Rosselli M.* The Visitation and the Annunciation, *F. Boschi*. High altar in marble, surmounted with a Silver Shrine, offered to the church by the Torrigiani (1671), *B. Petrucci*. Crucifixion (in the choir), *F. Susini*. The Invention of the Cross, *Vignali*. Two other pictures of the same subject, *M. Rosselli* and *Giov. Bilivert*. Frescoes in the lunettes, *F. Vignali*. The Exaltation of the Cross, *Bilivert*. The Presentation in the Temple, *F. Boschi*. The frescoes of the vault are by *Lorenzo Lippi*. St. Francis, by *Jacopo da Empoli*. Martyrdom of St Laurence, *Pietro da Cortona*. St. Laurence distributing the treasures of the church to the poor, *M. Rosselli*. Statues by *Foggini, Cateni, Novelli, Piamontini, Pettirossi, Fortini*. Near the door to the left: Monument to Orazio Pieteti, *Volterrano*. The holy water basins are by *Pieratti*.

At the corner of the Via degli Agli is the entrance to an underground church and other chambers and chapels, used for meetings by the Bertello branch of the Society of the perpetual Adoration, founded in the XIVth century.

From the Piazza degli Antinori, following Via Rondinelli, and Via Cerretani, and going sideways the palace called " of the *cento finestre* " (the residence of the Siennese Bank " Monte dei Paschi ", constructed in 1720) one comes tho the church of **S. Maria Maggiore,** in the piazza of that name, a very ancient building (XIIth century), brought to its present form by the work of SILVANI and BUONTALENTI, who constructed the convent in 1588 for the reformed carmelite monks coming from Signa.

The façade, coated with rough-cast, was built in the first year of the XIVth century at the cost of Terrino de' Mannelli. Statue of the Virgin and child, *unknown* XIVth century.

At the last restoration the principal chapel was restored to its original form, and its large window reopened. In the chapel to the left is preserved a small marble column which used to rest on the tomb of Brunetto Latini, the master of Dante (1230-1294), and the Monument of Savino di Armato degli Armati, who died in 1317, wrongly thought to be the inventor of spectacles.

In this church are paintings by *Dandini*, *Pugliani*, *Bilivert*, *Volterrano*, *Matteo Rosselli*, *Vannini* and *Passignano*. The only ancient frescoes remaining are those on the first pilaster to the right, *unknown* artist of the XIVth century.

In the cloister is a fresco representing St. Francis and St. Dominic, *Bernardino Monaldi* (1612). The lunette is by another artist. The blind alley to the left of the church (vicolo di S. Maria Maggiore) was once in communication with the small piazza dei Cavalcanti (see piazza dell'Olio) where resided the couriers of the Seigniory.

Near the façade of the church, at the corner of Via Cerretani, there is the ancient steeple in the form of a tower, with above, facing Via Cerretani, a marble head, called by the people " *le Berta* ", in remembrance of a noble lady who offered the bell for the church, on which bell her name may be seen.

From the Piazza S. Maria Maggiore, crossing Via Cerretani and going down Via dei Conti (which derives its name from the palace of this ancient florentine family) one reaches to the left Via dell'Alloro, where one sees, at N. 13, the house of Giovanni Nardi, the physician of Ferdinando II, decorated with a bust of this prince, a work of *Novelli*. Thereabout once existed the houses of the Lapi. At the end of this street there was in the middle ages a postern called the *postierla dell'Alloro*.

Continuing down Via dei Conti one comes to the short Via Zannetti, after crossing the place once called *forca di Campo Corbolini*. At N. 8, Via Zannetti, is the **palazzo Martelli** containing a gallery with some remarkable

pictures, and sculptures by Donatello ; on the façade there is a tabernacle with a figure of the Virgin, by *Mino da Fiesole*. At N. 2, is the house where Magdalen Morelli of Pistoia *(Corilla Olimpica)* the extemporary poetess, lived in the XVIIIth century.

From Via Zannetti we reach Piazza Madonna degli Aldobrandini where are the funeral Chapels of the Princes Medici.

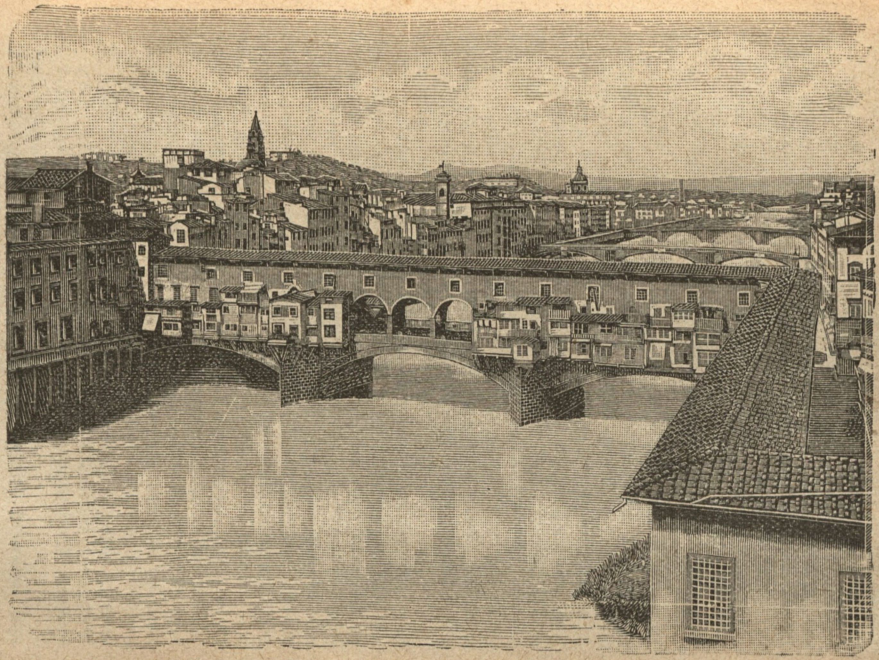
The main entrance to these chapels was formerly in the aforesaid Piazza, behind the church of S. Lorenzo, but now it is closed and a new one has been opened in the Cloister of the Church.

Turning tho the Chapels side and going down to the end of the Piazza, we reach the junction of Via del Canto dei Nelli, on the right, and Via dell'Ariento, on the left. Here is the **Central Market,** erected in 1874 by Architect *Mengoni*. This Market is 118 metres long and 69 wide.

Turning to the left from the Canto de' Nelli, we enter the Piazzetta delle Stimate so called from the very ancient compagnia stimata that has residence there, one of the most flourishing and well ordered in the city and second to none, except perhaps the Compagnia della Misericordia. (May be seen in the early morning on festival days and after the *Ave Maria* on Sunday and Friday evenings).

It is rich in ancient furniture and hangings. On the altar to the left of the great chapel there is preserved an image of the Virgin ascribed to *Botticelli*. On the altar in the corridor, S. Giovannino, *Luca Della Robbia*. Room of the chests, two pictures; S. Francesco and S. Chiara, *unknown* (XVIIth century). A Pietà, *unknown* (XVIIth century). In the very ancient pavement sepulchral inscription dating back to the XIVth century. The tombs of the Marchesi della Stufa may be seen in the Sacristy. By underground chambers access is gained to the ancient burying place of the company in the Catacombs of S. Lorenzo.

Ascending a stairway tho the left of the Piazza delle Stimate we arrive by a side door at the **Church of San Lorenzo.** This Church is a thousand years old. It is believed that in the year 390 the widow Giuliana, a noble florentine lady founded here a small church in which her son had a post as reader, and that in 393 S. Ambrogio consecrated it at her request. It was greatly enlarged in 1059 but in 1423 was completely destroyed by a fire which broke out at the time of a solemn festival. FILIPPO BRU-



PONTE VECCHIO (Page 15).

NELLESCHI having approved of the rebuilding of the church the task of making the plans was entrusted to him but the parishioners about that time were of divided opinions, some of them approving the designs of Brunelleschi, the others opposing their being put into execution: hence arose such tumults and riots that the Magistrates of the Republic were forced to interfere, and with no less a penalty than death threatened the individual who by violence and menace should oppose the building of the new Basilica.

Giovanni di Bicci de' Medici with his own patrimony helped to advance the work of the Sacristy and of the contiguous chapel, dedicated to his family (1428); whilst the clergy had commenced to construct the tribune and the transept, which Cosimo the Elder (Pater Patriae) took charge of terminating, together with the cloister (1442-1461), always after the designs of BRUNELLESCHI. Some other families took charge of the chapels; but the body of the church still remained the Medici's work; so that, when Cosimo I died in 1464, he was buried before the high altar, as a patron of the whole church.

Brunelleschi followed in his drawings the new style of the classic renaissance, using in the decoration the columns, pilasters and cornices which he had studied in the ancient Roman monuments. ANTONIO MANETTI and the others who succeeded to him in the directing of the whorks altered the designs he had left; so that the temple has not on the whole kept the pure architectural style that the artist intended. His successors, to quote Vasari, in a spirit of spite desired to reverge themselves on one who in his lifetime had often put them to the blush. Michelangelo designed the terrace supported with columns above the principal door, in which terrace were to be kept and exhibited the relics offered to the church by Pope Clement VII. The basilica was created a papal chapel in 1515 by Pope Leo X (formerly Cardinal Giovanni de' Medici) who granted to the parson the pontifical honours *(abate mitrato)*.

Michelangelo designed the façade, which however has never been executed.

Some other projects were planned by *Giuliano da*

Chapel XVI *(of the Aldobrandini di Madonna)*. Altar piece: The martyrdom of S. Sebastian, by *Jacopo Chimenti* (Empoli).

Chapel XVII *(of the Taddei)*. Altar piece: The martyrdom of S. Matthew, by *Marchesini*.

Chapel XVIII *(of the Cambini)*. A wooden Crucifix, by author *unknown*.

Chapel XIX *(of the Dell'Antella)*. Altar piece: The Virgin in throne with S. Ambrose and S. Laurence, by *Sogliani* (1530).

Chapel XXI *(of the Marignolli)*. Here was formerly the very old stone sarcophagus which is at present in the Vestibule of the Cloister.

New Sacristy and Medici's Chapels. On week days entrance by the door of the Cloister annexed to the church. On Sundays: free. Entrance by New Sacristy door, on the right of the crossing arm, in the church.

Chapel called **dei Depositi**, or New Sacristy. It was ordered of Michelangelo in the XVIth century by Cardinal Giovanni de' Medici (afterwards Pope Leo X) as a resting place for the mortal remains of all his kinsfolk. In this chapel are buried the corpses of Giuliano, the brother of Leo X, and of Lorenzo his nephew, which were formerly buried in the church.

The recumbent statues represent Day and Night, Dawn and Dusk *(Aurora* and *Crepuscule)*.

Michelangelo, who had begun his work in 1519, was compelled to suspend it during the famous siege of the town, from 1529 to 1531.

The New Sacristy was finished in 1555 by the disciples of Michael Angelo, the great artist having left Florence two years before the death of Clement VII (1534), leaving the chapel unfinished. The monuments, however, were already achieved in 1536, when Charles V visited them.

The first Monument to the right is the one dedicated to Giuliano De' Medici, Duc de Nemours (1479-1516). He is represented armed, with a staff in his hands; below it his sarcophagus with the two admirable statues of Day and Night.

Opposite is the Monument of Lorenzo De' Medici, Duc de Urbino (1492-1519) who in contrast to Giuliano is represented in profound meditation (hence called il *Penseroso*).

The head of the statue remained unfinished; the body, on the contrary, is quite a finished work. Recumbent Statues representing Dawn and Dusk.

Altar. Madonna and Child, an unfinished work by *Michelangelo*; S. Cosimo, by *Fra G. Angio o Montorsoli*; S. Damiano, by *Raffael.o da Montelupo*. Decoration: *Giovanni da Udine*. Chandeliers, *Michelangelo*.

In the passage leading from this Chapel to the Princes, Chapel, to be remarked: some portraits of Medici's personages, and the studies and plans for the erection of the princely construction.

Princes' Chapel (Cappella dei Principi). It has been erected in 1604, together with the rest of the building, by Architect *Nigetti* on designs of Giovanni de' Medici (died 1621).

This Chapel, unique in the world for its style and for the magnificence and the richness of its decorations, is all incrusted with precious marbles and stones; commenced, as we said, in 1604, it is not yet finished, as the fine pavement is not complete and the altar executed by the pietra-dura laboratory is ready but not yet at its place.

Pictures in the compartments of the dome, by *S. Benvenuti* (1837). Ornaments, executed by *Marucelli* on designs of *Catani*.

This chapel was intended by Cosimo II to receive the Holy Sepulchre, which the Emir Fakreddin had promised to cede to him and which Inghirami, the commander of the tuscan galleys, had in vain tried to carry off from Jerusalem; but Cosimo returned to his grand-father's project to devote the Chapel to the burial of the ducal family.

This Chapel is said to have cost the Medicis about 23 millions of Florentine Liras.

Very beautiful, besides the other ornaments in precious stone, inlaid work, the Coats of arms of the Grand Duchy trons, embellishing the basis of some monuments.

The mortal bodies of the Princes are in the subterranean of the Chapel.

Cloister annexed to the Churh; architecture ascribed to *Brunellesco*. Monument of Mons. Giovio by *Francesco da S. Gallo* (1560).

Before reaching the entrance to the cloister one comes to a staircase leading to the floor above giving access to the **Mediceo Laurentian Library** (open from 9 to 4) of the origin and history of which we here give a short sketch.

The first Cosimo had already laid the foundation of a rich library in his magnificent palace, when at the death of Messer Niccolò Niccoli (1439), a very learned man for those times, his collection of codices and manuscripts numbering 600 was put up for sale and acquired by the Medici: Cosmo made a selection of these, keeping two hundred himself, and making a present of the rest to the Monks of S. Mark. When the Medici were banished in 1496, their library which had been greatly added to by Lorenzo the Magnificent was confiscated by the Commune and straightway sold to the Monks of S. Mark for 3000 gold florins, which they succeeded in getting together by selling their possessions and raising a loan at a great sacrifice, in order that such a treasure should not be allowed to cross the Alps and fall into the hands of Charles VIIIth of France, who, for some reason or other, claimed certain right over these codices and manuscripts. And truly these good Fathers were deserving

of thanks, though they did not long remain in possession of their trea sure because in 1508 their affairs were so embarrassed and they were s heavily in debt that they were obliged to sell the collection again, whe it was promptly acquired by Cardinal Giovanni de' Medici who had i transferred to Rome. Afterwards Giulio de' Medici brought it back agai to Florence, and Cosmo Ist, now secure on his throne, had this superl building erected to accommodate it.

Vestibule. Architect, *Michelangelo.* Staircase, *Vasari.*

Library. 46 metres by 11. 67. Ceiling, designed by *Buonarroti,* exe cuted by *Carota* and *G. B. del Tasso.* The pavement repeats exactl the design of the ceiling: it was designed by *Tribolo* and executed b *Brigliоni.* The 88 cases containing the manuscripts were carved by *Cia pino* and *Battista Del Cinque* after the design of *Buonarroti.*

The Libray contains more than 10000 manuscripts, including, amongs others, a *Virgilio,* of the 5th century, the most anciently known; th celebrated *Pandects* of Justinian, composed in 533 and taken from Amalf in 1135; two exemplars of the works of *Tacitus* (IXth and Xth centu ries); an *Horace* transcribed by Petrarch; the *Bible* transcribed from 6 to 716 by Ceolfrid of Wearmouth (Northumberland); the famous codic called *Biadaiolo,* a very important one for the economical history of Flor ence; a copious collection of the first printed *Bibles;* a Boccaccio's *De camerone* written in 1384; an autographical letter of Dante, who, afte five years of exile, refuses to submit for being recalled; a great deal o autographs of Petrarch, Ficino, Poliziano, Machiavelli, etc.; the sole existing ancient codice of Sophocles' and Eschylo's tragedies; the *Quin tilian* found by Poggio Bracciolini in a convent near Constance in 1418; a fine collection of very ancient naval charts, beginning with the book of sea ports by Perino Visconte, about 1327; illuminated books of chants, by *Attavante, Don Lorenzo Monaco, Fra Benedetto, Zanobi Strozzi, Francesco di Antonio;* some Gospels in Syriac; the famous manuscript of *Longus,* with the spot which caused the long disputes between Cou rier and Del Furia (1810); a French prayer-book by the *Monk des Iles d'or,* etc.

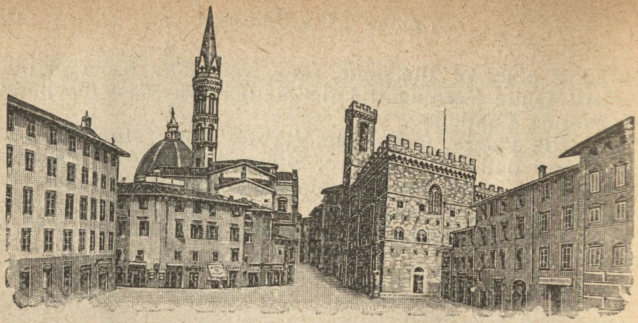
From the Cloister, near the monument to Paolo Jovio, one can descend into the vaults of the Basilica where the Societies of the Blessed Sacrament and of S. Anna hold their meetings. In the quarters of the first named, and just at the foot of the grating on the rigth, near the en trance to the second room, one may see amongst the other tomb-stones with which the floor is covered that which marks the resting place of Donatello.

Near the door leading to the Chapel of the Society of S. Anna is an opening in the wall giving access to the S pulchre of the Princes of Lorena, Grand Dukes of Tuscany.

In the great vault, dimly lighted, and covered like the others with funeral inscriptions, there is visible in a corner a walled-up opening above which a black cross is painted on the wall; it was, and is still, the **Carnaio,** the generla

burying place of the poor, into which, by order of the Grand Duke Ferdinand I de' Medici, was cast the body of Bianca Cappello.

On the Piazza, facing the Via dei Gori: Monument to Giovanni dalle Bande Nere, father of Cosmo Ist; *Baccio Bandinelli.* The pedestal of the Statue, called *base di S. Lorenzo*, was formerly in the Chapel Neroni, in the church. The statue was kept in the hall of Palazzo Vecchio until 1850.



SECOND DAY

1. Cathedral **(Santa Maria del Fiore).** Façade. Campanile. — 2. Society of the Misericordia. — 3. Loggia del Bigallo. — 4. S. Giovanni. — 5. Column of S. Zanobi. — 6. L'opera di S. Giovanni (Works Department). — 7. Archbishop's Palace. — 8. Museum of the Cathedral works' Department. — 9. Houses of the Canons and Monumets. — 10. Dante's stone. — 11. Via Calzaioli. St. Christopher of the Adimari. Memorial tablets in Via Calzaioli. S. Carlo dei Lombardi. S. Michele in Orto (garden) and the banners of S. Anna. — 12. Via della Condotta. Piazza S. Firenze. Church, Convent and Oratory of S. Firenze. Palazzo Gondi. — 13. Palazzo of the Podestà (Bargello): National Museum. — 14. Badia. Street and House of Dante Alighieri. Society of the Buonomini. Church of S. Margherita. Corso. The Madonna de' Ricci and S. Maria degli Alberighi. — 15. Via del Proconsolo. Palazzo " non finito " (unfinished). — 16. Borgo degli Albizi. Palazzo Albizi. Palazzo Altoviti. — 17. S. Maria in Campo (in the field).

S. Maria del Fiore (St. Mary of the Flower). In the year 1298 on the 8th September, when Borgo Migliorati was Gonfaloniere of justice, the Legate of Pope Boniface VIII, in the presence of many Bishops, the Civil and Ecclesiastical Authorities of Florence, the Presidents of the Trade societies and the Nobles and Church Dignitaries of the Republic as they were then called, blessed the foundations of the Great Temple to be, concerning which the instructions given to the architect were that he should " make it of such lofty and splendid magnificence as could not possibly be surpassed ", nor could ARNOLFO DI CAMBIO da Colle the Architect of the Commune, when he presented to the Signoria the design and model of the

new building call to mind any structure vaster or more majestic amongst all those which were erected in the XIIIth century. In the year 1294 the excavations for the foundations of the new buildings were begun on the site of the former parish church of S. Reparata, — a church which both in length and breadth could bel contained in the central nave of the present Cathedral from the great doors as far as the choir. These works were carried on with vigour until the year 1310 when Arnolfo died, after which nothing was done for some years till GIOTTO, who was appointed to succeed him, assumed the command. The naves were covered in about the year 1355, but owing to wars, civil discords and finally the dreadful pestilence of 1348 preceded by another less destructive in 1325, the fabric rose but slowly , and at times the work was entirely suspended, so that one after another TADDEO GADDI, ANDREA ORCAGNA, and FILIPPO DI LORENZO undertook the superintendence and were succeeded by FILIPPO BRUNELLESCHI who carried out the vaulting of the Cupola.

The construction of the naves being completed, in the year 1357 the apse and Chapels were to be put in hand after the designs of FRANCESCO TALENTI, but when the models were made it appeared to all that the Temple was not of sufficient size and it was unanimously resolved to make it higher and proportionately longer. Accordingly twenty four of the best mechanics were set to build the octagon which was finished in 1421, the year before Brunelleschi began the work of the Cupola, that marvel of boldness and genius which, to make no farther digression, was covered in with great ceremony the year 1434. Two years later the Temple was consecrated on Ascension Day by Pope Eugenio IV.

BRUNELLESCHI also designed the Lantern which was completed after his death in 1444, though Vasari gives the date as 1446. To him sacceeded Michelozzi and other masters who carried on the work though with alterations. The copper ball which was put into place May 22, 1472 was cast by VERROCCHIO. Being thrown down by a thunder bolt on the night of Jan. I, 1600, another ball of a slightly larger size was put in its place on the 21st October two years afterwards.

Interior: in the lunette over the central door: Coronation of the Vir gin, Mosaic by *Taddeo Gaddi* (some say *Gaddo Gaddi*). At the sides angels painted on a gold background, *Santi di Tito.* Corners of the frame of the Clock: Heads of prophets, *Paolo Uccello.* Equestrian figure representing John Hawkwood, called l'Acuto, captain of the Florentine militia, died 1434, *Paolo Uccello.* Another equestrian figure to the left representing Niccolò Marrucci da Tolentino, died 1434, *Andrea del Castagno.* These two frescoes were both painted on the left wall but in 1845 Rizzoli conveyed them to their present position.

Right Wall. Monument to Filippo Brunelleschi: *Lorenzo Cavalcanti* called il *Buggiano* (1447). Effigy of Giannozzo Manetti. Statue of Joshua *Donatello.* Shrines in the Cathedral containing statues: *Bartolommeo Ammannati.* Monument to Giotto: *Benedetto da Maiano* (1490). Monument to Pietro da Farnese (over the door oalled "del Campanile" designed by *Angiolo Gaddi*, sculptured by *Pesello* (1395). Monument to Marsilio Ficino, florentine canon and Platonic academician, *Ferrucci Andrea* (1521). Statue of Ezechias, *Nanni di Antonio di Banco.* Monument to Bishop Orso over the door dei Canonici: *Tino di Camaino, senese* (1331). Statue of S. Matthew; *Vincenzo de' Rossi* (1525-1587). Statue of S. Philip *Giovanni dell' Opera.* Chapel of S. Antonio's gallery; frescoes, representing the apostles; *Bicci di Lorenzo* (1427). Statues of S. James; *Giovanni dell' Opera.* Stained window glass after the design of various Florentine masters, such as *Gaddi, Paolo Uccello, Donatello, Ghiberti,* etc.

Old Sacristy. Over the door: The Ascension, bas-relief by *Luca della Robbia* (1446).

Interior. Picture representing S. Michael: *Lorenzo di Credi* (1523). Marble conduit; *Lazzaro Cavalcanti* called *Buggiano* (1412-1462).

It was in this Sacristy that Lorenzo de' Medici managed to conceal himself on Easter morning 1478, when the Salviati and Pazzi factions had conspired against his life and the life of Giuliano.

Organ singing galleries: designed by *Baccani* (1842): these were substituted for others placed here in 1688, when out of sheer vandalism those executed in marble by *Donatello* and *Luca Della Robbia* were removed.

Statue of S. John; *Benedetto da Rovezzano* (1474-1552).

Gallery of S. Zanobi.

Chapel I. Statue of S. Luke, *Nanni di Banco* (1415).

Chapel II. Statue of S. John, *Donatello* (1415). Part of the frieze with which Brunellesco adorned the Dome, was removed by Baccio d'Agnolo and used to decorate the floor of this chapel.

Chapel III. To S. Zanobi. Silver Shrine, *Giuseppe Cambi.* Last Supper *Giovanni Balducci.* Pictures at the side, *Bernardino Poccetti.* Under the altar is the bronze coffer containing the relics of S. Zanobi: a magnificent work by *Lorenzo Ghiberti* (1441).

Chapel IV. Statue of S. Matthew, *Niccola d'Arezzo.* Flooring as in Chapel II.

Chapel V. Statue of S. Mark: *Bernardo Ciuffagni* (1416). Statue of S. Peter, *Baccio Bandinelli* (1547). The statues in the first three chapels for many years adorned the façade of the Cathedral until 1688 when the façade was demolished.

Paintings on the dome, executed by *Don Vincenzo Borghini* at the request of *G. Vasari.* The former commenced the work June 11, 1572 and carried it on as far as the circle of Prophets and Evangelists round the opening of the Lantern; it was continued by *Federico Zuccari*, by *Passignano*, by *Boscoli* and by *Bartolommeo Carducci*, being completed

August 1579, having cost lire 70,000. A work below mediocrity, which Cellini and Lasca have severely criticised.

The choir was formerly in wood, the design of Brunelleschi, *Baccio Bandinelli* and *Giuliano di Baccio d' Agnolo* erected one, in the Ionic style, vaster and grander, with columns of marble and serpentine. This colonnade was pulled down in 1842, leaving intact the basement on which are carved figures in bas-relief by *Giovanni dell'Opera* and *Bandinelli*.

Behind the high altar: Pietà; *Michelangelo Buonarroti* (unfinished).

New Sacristy: Lunette over the door, the Resurrection, *Luca Della Robbia* (1454). Bronze door, by *the same* (1465).

Interior. Inlaid cupboards, *Giuliano di Maiano, Scheggione, Angiolo di Lazzaro, Bernardo di Tommaso*, executed after the designs of *Baldovinetti, Finiguerri*, and others. The boys holding garlands of flowers; *Giuliano da Maiano*. Marble pillars, *Buggiano*.

Tribune of S. Croce: Statue of S. Andrew, *A. Ferrucci*. Monument to Fra Luigi Marsili, *Bicci di Lorenzo* (1373-1452). Monument to Pietro Corsini by *the same*. Saints painted at the bases of the window, *Bicci di Lorenzo*.

On the pavement of the Tribuna, near the middle, may be noticed a disc of marble which *Paolo Toscanelli* placed there in the first half of the Fifteenth Century. The sun shining through a circular opening in the Dome, when at its greatest altitude, falls exactly on this spot. This astronomical monument is called the *Gnomon;* it was repareid and corrected in 1755, by Padre Leonardo Ximenes.

Music Books in the Choir.

Antifonario A. At leaf 5. Miniature by *Frate Eustachio, the Dominican*.

Graduale F. At leaves 1. 60. 66. 73. 77. 79. 93. Miniatures by *Monte* et *Giovanni Fiorentino*.

Grad. D. 2. At leaf 1. Miniature by *Frate Eustachio*.

Ant. B. Miniatures by *the same*, at leaves 1. 7. 39. 61. 84. At leaf 113. Miniature by *Monte di Giovanni*.

Ant. C. Miniatures by *Monte di Giovanni* at leaves 1. 4. 39. 87. 110.

Ant. D. Miniatures by *the same*, on leaves 1. 2. 64. 75. 112. 146.

Ant. E. Miniatures by *Frate Eustachio*, on leaves 1. 2. 50. 93.

Ant. F. Miniatures by *Frate Eustachio*, on leaves 1. 45. 79. 111.

Ant. G. Miniatures by *Frate Eustachio*, on leaves 1. 3. 54. 108.

Ant. H. Miniatures by *Antonio di Girolamo*, on leaves 5. 11. 100. 140.

Ant. I. Miniatures by *Attavante degli Attavanti*, Florentine at pp. 4. 41. 132; and at pp. 91 and 125 *unknown*.

Ant. K. Miniatures by *Attavante* at pp. 1. 43. 71.

Ant. L. Miniatures by *Antonio di Girolamo*, at pp. 2. 18. 26. 60.

Ant. N. Miniatures by *Monte di Giovanni*, at pp. 1. 4. 40. 57. 94. 124. 135.

Ant. O. Miniatures by *Frate Eustachio*, on pag. 1, 5. 41. 71. 112; by *Monte di Giovanni*, on pag. 34. 95. 101.

Ant. P. Miniatures by *Frate Eustachio*, on pag. 2. 5. 38. 77; by *Monte di Giovanni*, 140.

Grad. R. Miniatures by *Monte di Giovanni*, 1. 3. 9. 11. 12. 13. 43. 49. 50. 52. 53. 88. in *dedicatione ecclesiae*. The interior of the Cathedral very imposing, shows the ancient choir in its original form and the presbitery; there is to be observed the figure of Pope Leo X, pag. 96. 97. 104 117.

Cod. S. Miniatures by *Attavante*, pag. 1. 5; *Monte di Giovanni*, 11. 23. 31. 46. 54. 70. 73. 90. 100. 106. 113. 114. 136.

Grad. V. Miniatures, *Giovan Francesco di Mariotto, Florentine*, on pag. 2. 13. 21. 30.

Grad. F. 2 Miniatures, *Monte di Giovanni*, on pag. 2. 28. 39. 43. 48. 53. 63. 70. 77. 86. 91. 99. 113. 121.

Grad. G. *By the same*, on pag. 1. 7. 15. 23. 40. 52. 62. 70. 78. 84. 93. 105. 113. 119. 127. 136. 144.

Ant. K. 2 Books bound together *by the same*, 1. 51. 55. 68. 76. 83. 84. 92.

Grad. C. 2 *By the same*, on pag. 1. 10. 60. 76.

Grad. E. 2 *By the same*, on pag. 65. 124.

Grad. B. 2 *By the same*, on pag. 1. 28. 82. 106.

Over the door of the so-called Mandorla (Almond): Monument to Aldobrandino Ottobuoni: *unknown*. Painting representing Dante Alighieri: *Domenico di Michelino*, 1465. Statue of King David, *Ciuffagni Benedetto*, 1434. Monument of Arnolfo, *Lorenzo Bartolini*. Monument to Poggio Bracciolini, State Secretary of the Republic, *Donatello*. Monument to Antonio Squarcialupi, *Benedetto da Maiano*. Monument to De Fabris, designer of the Facade, *Corsani*, 1887. Tabernacles attached to the first pillars of the Church, to the left, *S. Zanobi*. XVth century: *unknown*. To the right, S. Antonino: predella, modern, *Antonio Morini*. The Holy-water stoup beneath this latter, attributed to *Giotto*. To the right of the main door; Statue of Bonifacio VII, formerly in the old façade, from thence transported to the " Orti Oricellari ", and lastly placed where it now is. Design of the pavement, executed in coloured marbles: *Baccio d'Agnolo, Michelangelo, Francesco da S. Gallo*. Measurements of the temple: Lenght 148. 43 metres: Height of Central Nave 66. 67 metres: Heigh of lateral Naves as far as the setting of the arches, 28. 32 metres: Width of the Octagon 94 metres: Superficies of the Church, including Campanile, 16 075. 14 metres.

Underground. The entrance is by the circular stone placed in the central nave. This was the Sepulture of the Florentine Bishops, whose remains are still to be seen enclosed in almost crumbling coffins. The burial place of the Canons is under the Choir. Behind the altar of S. Zanobi, is a stairway leading to a subterranean chapel, where lie the bones of three Florentine Bishops in three sarcophagi.

Little information, and that mostly confused, remains regarding the polychromatic decorations of the Cathedral. It is believed that which was executed for the first half of the Temple, was from designs of *Giotto*, especially because in this part there is found a difference in style from that of the remaining arrangement of the marbles, which was probably designed by the twentyfour architects who drew up the plan of the Cathedral in 1367. Whilst this external decoration was being carried out, in 1359, work was going on with the rebuilding of the interior, under the direction of *Alberto Arnoldi* and of *Francesco Talenti*. It is also believed that *Brunellesco* designed the decorations of the middle nave. The entablature was completed in 1507. Between the lateral doors of the temple, that so-called the **Mandorla** (Almond) on the South side, is the most beautiful as regards the richness of the bas-reliefs and ornaments. *Giovanni d'Ambrogio* designed and mostly completed the ornamental friezes, and *Niccolò di Pietro Lamberti*, who was working there till 1408, terminated the work.

Bas-relief representing The Virgin Mary in Heaven and upper friezes, *Nanni di Antonio di Banco*, 1413-20; he died before completing the work, which was believed to have been finished by *Donatello*. The two heads of Prophets and the Statuettes, on the pilasters of the gables, *Donatello* (1407). Mosaic of the lunette, representing the Annunciation, *Domenico* and *David del Ghirlandaio* (1490). The architect *Emilio De Fabris* restored the door in 1872.

Second Door, facing Via Ricasoli, constructed in 1395, the design of which is attributed to *Pietro di Giovanni Tedesco* and the decorations to *Lorenzo di Giovanni d'Ambrogio*. Madonna with Angels, in the lunette: attributed to the same, 1402. Of the other portions, only doubtful and confused information exists.

Façade. In the several centuries which passed before the structure of the Cathedral could be said to have been completed, many plans were made for the construction of a Façade, but without any decision being come to *Jacopo Sansovino*, three centuries ago, executed it in wood, — when Pope Leo X, came to Florence, — after the designs of *Lorenzo de' Medici*, and *Andrea del Sarto*. It was painted in chiaroscuro afresh on two other occasions, 1589-1688. Victor Emanuel II, 1860, at last laid the first stone, and, from the design of *Emilio De Fabris*, 1875, work was commenced and concluded in 1885 by the architect *Luigi del Moro*, who succeeded *De Fabris* on the latter's death in 1883.

Pediment of the main door; Madonna surrounded by Angels, by the Gonfalonier of Justice of the Republic (which ordered the erection of the temple), by Pope Callisto III, S. Pio V, S. Caterina da Siena, etc.; *Passaglia*. Lunette in mosaic: The Virgin before Christ; lower down, the patron Saints of the city. St. John Baptist, S. Lorenzo, S. Anna, S. Maria Maddalena de' Pazzi, and S. Giuliana Falconieri, *Niccolò Barabino*.

Ornaments of the main door: by *Passaglia, Giovannetti, Romanelli, Raffaele, Galli Fortunato*. Statues: S. Zanobi, *Dante Sodini;* S. Reparata, *Amalia Duprè*.

Right lateral door: Mosaic of the Lunette, reproducing the coats-of-arms of the major arts and the artisans. Sculptures of *Tassara, C. Zocchi, A. Cecconi, E. Gallori*. On the Pillars to the Right, Statue of S. Antonino, *Bortone*. Pope Eugenio IV, *V. Cassani*. The first is in memory of the benediction that he gave, 1416, to the façade, then being constructed but afterwards abandoned; the other, the Benediction of the Cathedral in 1436, when the Oecumenical Council was held and the union of the Greek and Latin churches was declared. To the Left: Statue of Cardinal Valeriani, *Salvini*. This Cardinal legate of Pope Boniface VIII blessed the foundations of the edifice, on the 8th August 1298. Statue of Agostino Tinacci, Bishop of Narni, who blessed the first pilaster, on the 5th July 1357, *U. Cambi*.

Above the main door: The Virgin enthroned with the divine Child in her arms. The Twelve Apostles: to the right S. Giovanni, *C. Zocchi;* S. Tommaso, *Paganucci;* S. Giacomo Minore, *A. Bortone;* S. Simone, *R. Carmelo;* S. Giuda, *V. Lucchesi;* S. Mattia, *E. Ximenes*. To the left: S. Pietro. *F. Gallori;* S. Andrea, *Pagliaccetti;* S. Giacomo, *Costa;* S. Filippo, *Cartei;* S. Bartolomeo, *Fantacchiotti;* S. Matteo, *Passaglia*.

Tympanum. In the triangles of the division into squares: half figures of *Galileo, Paolo Toscanelli del Pozzo, Marsilio Ficino, Amerigo Vespucci, Adolfo Galducci*. Lateral divisions to the right: *Pippo Spano* (Filippo Scolari); to the left; *Niccolò Acciaioli, Passaglia*. Upper zone of the major Tympanum, in the fourteen divisions: half figures in bas-relief of famous painter and sculptors.

Mosaic in the middle gable: Dante, Tasso, Petrarca, etc. At the points of the gables: S. Maria Maddalena, S. Elena, Queen Teodolinda. Left lateral door: Mosaic of the lunette: Charity enthroned, surrounded by Piero di Luca Borsi, founder of the famous Company of Pity (Compagnia di Misericordia) of Florence (1240); Fra Pietro da Verona, founded of the Foundling Hospital (Capitani del Bigallo); Filippo Franci, who instituted the Quarconia Refuge; Fra Bernardino da Feltre, who founded the Pawnbrokers (Monti di Pietà); Simone Vespucci, founder of God's Hospital

(Ospedale di Dio); Bonifacio Lupi, Marquis of Lavagna, who founded the Bonifazio Hospital; and Folco Portinari, father of Beatrice, who founded the Hospital of S. Maria Nuova. Sculptures; *Passaglia, Tassara, Paganucci* and *Torelli*.

The Bronze Gates. On the 11th January 1886, the programme of the competition for Bronze Gates ornamented with historical figures was published. There were five competitors, whose plans were exhibited in the ex-refectory of S. Croce. The sixteen gentlemen forming the Commission selected from these five, the one bearing the motto " S. Maria del Fiore ", which was found to have been Professor Passaglia's. The sketches of the minor doors were selected *en masse*. On the 12th June 1888, Professor Passaglia was entrusted with the modelling of the main portal, which was completed in July 1897, and was solemnly unveiled on the 12th May 1903, in the presence of the Italian Soverigns and of the Ecclesiastical and Civil Authorities. The casting was very excellently done by Galli Bros, of Florence.

The doors weigh fourteen tons and measure 7.85 metres, in height by 3.84 metres in width. The cost of this notable work was entirely covered by voluntary subscriptions. It amounted to 367,188,25 lire, nearly L. 15,000). The late King Humbert subscribed 100.000 lire. Archbishop Cecconi, 5000 the Cons. Temple Leader 180.000.

Main door. (*A. Passaglia*, b. 1838).

Subject: Mary glorified by God.

Left half door. The Immaculate Conception. The figure of the Virgin is enclosed in an almond. Seventeen Seraphim form a wreath of which the lower two bear censers symbolizing prayer.

Below the Virgin: symbol of the World with the Serpent: at the sides St. Peter and St. Paul with several theologians of the Church.

Below: Bas-relief: Half figure of an Angel bearing a Scroll on wich inscribed: *Maria sine labe originali concepta*.

At the bottom: Group of Angels representing Sacred Music.

Right half door. The coronation of the Virgin *(Regina Cœli)*.

The Eternal Father, bearing the Pope's Crown, in the act of Crowning Mary. Around are 17 Seraphim as in the other half door. Above is depicted the Holy Spirit. Below are various Saints, protectors of Tuscany.

The Angel, as in the other half door; beats a Scroll with the writing: *Coronavit eam Dominus corona aurea*.

Fascia. Vertical: Twenty small Shrines, on which are represented the twelve Prophets and the eight Sibyls.

Horizontal: Eight groups of Angels, in various attitudes, and twelve niches on which are represented the figures of the four Doctors of the Latin Church; of the four principal Prophets; of the two Sibyls and of two Saints.

In the angles where the squares meet are 26 discs containing the heads of angels.

On the braket supporting the groups of Angels are two coats of arms one with the purple Fleur-de-lis of the City, and the other with the Red Cross of the Florentine People.

The small doors. The new competition for these doors was opened on the 9th July 1897. There were three competitors. The two plans one bearing the motto " S. Maria del Fiore e Giotto ", the work of *Passaglia* and the other by Giuseppe and Amos Cassioli were selected.

The order to commence the model was given on the 5th August 1889. Professor Passaglia completed his model on the 30th January 1894: it



PALAZZO DELL'ARTE DELLA LANA (Page 20)

was for the Small Door to the left of Via dei Martelli. The casting was entrusted to Galli Brothers.

Small door to the left *(A. Passaglia).*

Subject: The Virginity and virtue of Mary.

Left half-door. The presentation of the Virgin at the Temple.

The scene represents the back of the Temple. On the steps of the altar the Priest receives the Virgin. At the sides are various witnesses of the scene.

Right fold. The Nuptials of the Virgin.

The same background of the temple. The Virgin is giving her hand to St. Joseph, whilst the High Priest pronounces the benediction over them.

In this composition also, there are various spectators of the scene.

At the side of the gables: The four holy Evangelists.

Tympani of the gables: A Star. Surrounded by Angels.

Lesser bas-reliefs. Four niches containing four symbolical statues, seated, representing: Temperance, Faith, Humility, and Strength.

Fascia. Vertical, 1st to the left: Five shrines containing the statues of as many Saints; 2nd; Five shrines with Saints; 3rd, to the right, with Saints; 4th, with Saints.

Horizontal: Eight hexagon frames with heads of angels.

Small door to the right. Was completed in June 1899 and unveiled on the 24th of the same month. The Act of delivery, drawn up by Notary Tafani, was signed on the 14th July. This door corresponds to the first as regards dimensions and weight.

Right half door. Bas-relief in the central shrine: The Birth of Mary.

Frame of the gable; The Contemplation.

Lesser bas-reliefs. Above; Mary promised by God to our forefathers, Below, The Flight into Egypt.

Left half door. Bas-relief of the central shrine: The Assumption.

Frame of the gable: A symbolical figure representing Prayer.

Lesser bas-reliefs. Above: The Virgin's visit to Elisabeth. Below: Annunciation of the Virgin.

Six vertical Fascia. Twelve tabernacles with small statues representing several saints.

At the point where the squares meet: Sixteen compartments with busts of men and women.

Between these heads and the tabernacles (central zone) are the heads of eight children (putti).

Campanile. " It is our will that, as an architect has been found whose genius surpasses that of the most highly qualified ones, therefore there should be constructed an edifice which in height and in beauty of workmanship shall surpass everything of the kind which has been achieved by the Greeks and by the Romans even in the heyday of their power ".

Thus spoke the Magistrates of the Florentine Republic and decreed the task of constructing the tower of St. Mary of the Flower to Master GIOTTO DI BONDONE. Nor did the vote of the Fathers of the Republic turn out badly, for of all the wonders of the world, this tower, which Charles the fifth would have preserved, had he been able,

under glass has been by every generation the most n
ticed and admired.

The design being completed, on the ninth July 1334 t
foundation stone was laid with great ceremony. Litt
more than half of the basement had been finished wh
Giotto, died, Jan 8 1337; he was succeeded in the wo
of construction by FRANCESCO TALENTI, ANDREA PISAN
and NERI DI FIORAVANTE. The work was resumed aft
a brief interval, but was not completed till 1389, wh
the tower was covered in with a pointed roof.

The decoration of the exterior too proceeded leisurel
ANDREA PISANO and GHIBERTI worked at the insert
bas reliefs, and LUCA DELLA ROBBIA, on those of t
North Side. GIOTTO himself is believed to have carve
the first two stories.

Im the first compartment above the basement; Sixteen statues, mos
by unknown artists; to the west, the first three are by *Donatello*, t
fourth representing the Prophet Obadiah; *Nanni di Bartolo, Calle'd*
Red. 1420. To the South: the first three attributed to *Niccola Pisa*
the fourth to *Giottino*. To the East; the first and fourth attributed
Niccolò di Piero, the second Habbakkuk, *Donatello*. The third, Abraha
and Isaac; *Donatello* and *Nanni di Banco*, 1425.

The bas-reliefs, round the Campanile, 28 in number, representing
the west) old testament scenes from Adam and Eve to Noah. On t
East: the progress of Civilization. On the North: the seven liberal a
in Greece, from Phidias the Sculptor to Euclid the Mathematician.

In the upper row are the Seven works of Mercy, the Cardinal Virtu
the Seven Beatitudes and the Seven Sacraments.

Height of the Campanile: 84 metres Length of each Sid
m. 14.59, circumference, m. 58.36. Four hundred ste
lead to the platform of the Campanile, for visiting whic
a fee of 50 c. is charged.

Facing the Campanile on the South is the Oratory an
Palazzo of the celebrated *Society of the Misericordia*, just
renowned in the history of Florence for its services re
dered, a living monument to the glory of its Citizens, th
one institution in the world which, seven centuries, or s
after its foundation has wisely kept intact the principle o
which it was founded and those sage laws and custom
which were left as a heritage by the sturdy Republica
of the Thirteenth Century.

Whatever truth there may be in the tradition which ha
come down without alteration to our time, that this So
ciety was founded by Piero di Luca Vorsi, head of th

corporation of Porters of the Woollen Industries, no one can say; the truth is lost in the mists of time. It is said however, and every Florentine invariably assertsit, that in the year 1240 this man intelligent and kindhearted, being grieved at hearing the name of *God* constantly blasphemed by his companions, led them to recognize the evil they were doing; and to put an end to it altogether, proposed with his comrades' consent that every time they fell into this fault they should be fined a *Grosso da venti,* a coin corresponding to « Crazia » and to our seven centesimi. The sum collected became in a short time very considerable and it was then that Piero Vorsi made appeal to the liberality of his fellow citizens and having provided with this money several ambulances fit for receiving a sick man, prepared them with judicious exhortation for the performance of works of mercy, such as carrying infirm people from their homes to the hospitals, or picking up anyone seized with sudden illness in the streets. They continued in these works of charity for about sixty years when the Laudesi, which held its meetings in S. Reparata, also began to perform works of mercy and, not to encroach on the sphere of the Society of Porters, began to give relief to children, to search out neglected orphans and to carry to the grave with due ceremony all the deceased poor of the city. Little by little the members who gave their personal services separated themselves from the rest of the Company, forming another independent one and calling itself:

« The burying Society of S. Maria della Misericordia ». In a short time the two associations amalgamated (1325), and the Porters, who undertook one branch only of their work, were admitted to the new fraternity as Carriers or Servitors, as from thence forward they were called.

In a short time the principal citizens and artizans of all classes above that of butchers, barbers, domestic servants, peddlers, cobblers, etc. had enrolled themselves in the Society, and from that time there sprang up an emulation, a passionate attachment among the members for their institution.

It soon became a kind of power in Florence, so much so that Cosimo the Elder, said to be working in secret against the liberal governement, cast an eye on it as being

an association eminently Republican, plotted its downfal and used his influence with the Lords of the Republic t extract from them a decree that the company of the Mi sericordia should be amalgamated with that of the Bigall of which company the Medici were the governors an which had as its object the maintenance of certain Hospitals All the property of the Misericordia amounting to 25.00 gold fiorins was thus confiscated as well as the house an loggia built by the fraternity in 1351 on the site of th Guardamorto (keeper of the dead) tower which may stil be seen.

The members revolted against this decree and entere into a compact by which they swore to withdraw thei services until the liberty of their association had bee restored. One there was who, with a too hasty hand preferred to burn the house and loggia, rather than giv them up to the hated Cosimo « l'odiato Cosimo » (at an rate the learned professor Jacopo Cavallucci declares tha the loggia in question shows traces of burning); hence arose grave questionings and dreadful riots between the Republicans proper and the numerous partisans of the Medici, so that by the space of fifty years this struggle fo release continued without either party gaining a complete victory. About this time Cosimo died.

The death of the Medicean was the signal for the re surrection of the Confraternity. Want of space prevents our describing as we should like to do, all that the few and aged survivors of the ancient brotherhood did to re gain their sphere of action. We will only say that on the 14th Jan. in 1475 finding Via dei Macci the body of a poor old man who had died suddenly and had been left lying in the street (for during the time of the struggle the com voyance of sick persons and corpses was left to the ser vitors of the hospitals) they made it the occasion for a demonstration and laying the corpse across the shoulders of the son of one among them (probably Antonio di Be nedetto di Goro, a consul of Por S. Maria), carried it round the town to arouse people to follow and then bore it in the midst of a cheering crowd to the very room in the Palazzo della Signoria where the gonfalonier Ales sandro da Filicaia and the priors were giving audience to the people.

& gradually they came again into their independent rel

The scandal that ensued brought matters to a successful issue. The populace in a tumult seizing the bell ropes rang wild peals and, in a moment, the whole city was in turmoil. The Priors and Gonfalonier were obliged in order to appease the tumult, to sanction the reinstatement of the Society and the triumphant survivors of the brotherhood, weeping with joy, were carried to their loggia on the shoulders of the people amidst cheers that rent the sky.

A few days later, the Society being reconstituted, the lists opened for the entry of the members, and it soon resumed its old methods and work, but as the Society of the Bigallo were not willing to give up the house and loggia where they were installed, and the members of the Misericordia would not go elsewhere, fresh quarrels and disputes arose which the Captains of that hallowed spot determined to bring to end when in 1525 the Society abandoning their old quarters, established themselves in the church and annexes of S. Cristofano degli Adimari in the Via Calzaioli, and there remained till the year 1575 when the Grand Duke Francis I de' Medici, desiring that a Brotherhood « which sheds so much honour on the City of Florence should be.... in a commanding and conspicuous situation, made a gift to it of the quarters which it still occupies, and which have been slightly enlarged in the last restorations.

We should mention here another tradition not so well known as that about Borsi. From its foundation down to about 1530, the members of the Society wore a uniform of scarlet, but after the fall of the Republic they charged the colour of their costume to black, in mourning, it is said, for their irreparable loss.

We cannot say how much truth there is in this, but the fact remains that the change in the colour of their uniform did take place about this time.

Great has ever been the love of the members for their Institution, and very great services have been rendered by it to the citizens; in times of public calamity, and signally when the most virulent pestilences were raging, it has surpassed itself, as writers of all ages have testified.

And always it carries on the old traditions with many works of charity which it would be too long to enumerate.

It was this Society which took the initiative in the in-

sented by the figure of a Woman bearing a Mitre on her head, on wh is written "*Misericordia Domini*": around are Saints. In the med lions on the figure's large mantle the Works of Pity are represent The symbolic figure of the City of Florence is at its feet with perso of both sexes, kneeling around: attributed to *Giottino* and bearing date 1342. Under the lodge and house are the famous cellars of Adimari, an illustrious Florentine family whose palace and towers at this spot and it is in these very cellars still existing, that tradit lays the scene of Piero Borsi urging his comrades to the exercise charity.

Facing the loggia on the side towards the Piazza the **Baptistery** or *Church of S. Giovanni,* the origin of whi is unknown. It is believed to have been in Roman tim a temple dedicated to Mars, while some say it was bu by the Lombards, The form is octagonal and it is st believed that a Staircase used to vind round it, althou inspite of many investigations no trace of this has be found. It was a cathedral church until the year 112 when the baptismal font was brought here from the Chur of S. Reparata.

The entrance to the temple was formerly on the We side, where there is now the High Altar, and the upp window of the cupola was open.

Arnolfo began to overlay it with white and grean ma bles in 1289. Documents have been found mentioni such a work dated 1458 and 1471, in which year t marble cornice was added. The magnificence of the temp had already been exhalted by Dante, who calls it " mio bel San Giovanni " (my beautiful St. John) (*Infern* XIX, 17).

In 1514, threatening cracks appeared in the temple an Michelangelo caused it to be encircled with a heavy iro chain.

The Gallery was constructed in 1202.

Bronze doors. The three bronze gates of this temple are celebrat in the history of fine arts. The oldest one, facing the loggia of the P gallo, was modelled by *Andrea Pisano*, assisted by *Lippo Dini* and *Piet di Jacopo* (1330-1336); it was cast by *Leonardo da Venezia* in 1332. T bas-reliefs represent events in the life of the Baptist and eight alleg rical figures of virtues. At first the door was placed at the side facin the Cathedral, whence it was removed in 1424 to make room for *Gh berti's* doors which were set up where they now stand. The ornament tion of the door-posts, architrave and of the doors themselves are by *L renzo* and *Vittorio Ghiberti* (1452-62). The bronze statues above the doo representing the decollation of St. John, are by *Vincenzo Danti* (1571

To the North, facing the column of S. Zanobi, is to be seen the first door executed by *Lorenzo Ghiberti* in 21 years (1403-1424), assisted by his disciples *Donatello*, *Michelozzo*, *Paolo Uccello*, *Bernardo Cennini*. When the design of this door was decided upon, numbers of artists competed for this work. The judges were soon embarrassed to choose between Ghiberti's and Brunelleschi's designs, but Brunelleschi, acknowledging the pre-eminence of his competitor, then aged 23, withdrew.

The door is divided into 28 compartments, after the style of that of Andrea Pisano, and represents scenes from the New Testament, the four Evangelists and the Doctors of the Church. By *Ghiberti* are also the decorations of the architrave and door-posts, placed where they now are, in 1452; statues over the door, *Giov. Francesco Rustici*, cast by *Bernardino da Milano* (1511).

The third door, facing the Cathedral, is also by *Lorenzo Ghiberti* (1424 1452). It is divided into 10 compartments in which are represented: 1. The Creation of Man; 2. Adam and Eve driven out of Paradise; 3. Noah after the Flood; 4. Abraham's Sacrifice on the mountain; 5. Esau selling his birth-right; 6. Joseph and his Brothers; 7. Moses on Mount Sinai; 8. Joshua before Jericho; 9. David cutting off Goliath's head; 10. Queen of Sheba before Solomon. The supports of the door are ornamented with very beautiful statues of prophets and sibyls, heads of men and women, amongst which Ghiberti placed his own portrait, which is to be seen in that head which lies to the left of the middle support of the door when it is closed. In the corresponding part is the portrait of his father Bartolomeo. Near these two portraits are inscribed the following words: "*Laurentii Cionis de Ghiberti opus mira arte fabricatum*". Ribbons, flowers, and on door-frieze, birds, *Lorenzo Ghiberti*.

Such is the artistic beauty of this door, that Michelangelo said it was worthy of Paradise.

Marble Statues above the door, *Andrea Contucci*, called *Sansovino* (1520), completed by *Vincenzo Danti* (1529), save that of the Angel, which was repaired at the end of the XVIIIth. Century by *Innocenzo Spinazzi*, and represents the baptism of Christ. This group is one the most beautiful works of the Renaissance.

The columns in porphyry, at the sides of the door, were presented by the Pisans to the Florentines as a reward for the latter having defended the City of Pisa, when its citizens went to conquer the Baleares (1117): One collapsed in 1424 and the other in 1429 and they were then restored and encircled with iron, as they now are.

The church of S. Giovanni has always been one of the most cherished by the Florentines, first because it was a cathedral, and secondly the sole baptistery of the town. Dante ardently wished to receive his crown of laurels there, and it was in S. Giovanni that the most important trophies of war were kept.

Interior. 18 Columns with corinthian capitals support the Gallery and the arches of the lodges; 12 are made of oriental granite and 6 are in oriental marble.

The **Tribune** was erected in 1202. It occupies the place where the portico or **atrium** stood (the old entrance to the church) and was completed in 1336. Above it there is a Gallery with corinthian pilasters and doubled windows.

The top of the **cupola** was formerly open: the lantern which now closes it was constructed in 1550.

The **High altar,** a work of the XIIIth century, had been pulled down and substituted in 1731 for a very old one by *Ticciati*; in 1914 the il-

lustrious Architect *Giuseppe Castellucci* reconstituted and replaced th old one.

The **chandelier** to the right represents a lion bearing a slender colum ornamented with bas-reliefs and surmounted by an angel holding up th candlestick. This admirable work of art dates back to the early part o the thirteenth century and was designed by an *unknown artist*.

Behind the High Altar, a marble statue of St. John, by *Giuseppe Pi montini*; to the left, facing the high altar, a sarcophagus of the Roma times, very remarkable for the finish of its bas-reliefs, containing th body of the Bishop of Florence Giovanni da Velletri, died 1230.

On the righ of the high altar there is the monument to bishop Ra nieri, who died in 1113, and to Cardinal Baldassarre Cossa (formerl Pope John XXIII, deposed by the Council of Constance and died in 141 The tomb of Pope John was completed by *Donatello* and *Michelozz* (1420-1427). The bronze statue of the Pope and the marble ones belo the arch representing the three theological virtues, are by *Donatell* except the figure of Faith, less fine than the others, attributed by Va sari to *Michelozzo*. The figure of Hope is beautiful because of th graceful position of the clasped hands and the head turned toward Heaven.—The architecture of this monument deserves special mentio because it is one of the first works in which the style of the Renai sance may be recognized.

Between the south door and the east one, there is there is the bapt smal Font a pisan work (1370?). It is an isolated marble pile of onl one piece.

On the six sides of the hexagon the following bas-reliefs are to b seen: Children baptised by the priests; Jesus Christ baptising; St. Joh baptising Jesus Christ; St. John baptising the people Pope Silveste baptising Constantine.

Flooring. A mosaic-work of 1200 (?). Near the door facing the Ca thedral, square Disc with radiating sun and signs of the Zodiac. Th author is believed to have been the celebrated astronomer and poe Strozzo Strozzi, of the XIth century, and the Disc is said to have serve to determine the summer solstice. It was removed in the XIVth century so that its value is now merely historical.

Near the south door facing the Bigallo there is a round in porphyr upon which children were laid before they were paptised.

In the centre of the Church is to be seen the baptismal font built agai on the spot where the previous one was built and barbarously destroye in 1576 by Bernardo Buontalenti on the occasion of the baptism of Fi lippo, the eldest son of Francesco I de' Medici, Grand Duke. In ou time architect Castellucci, already mentioned, has erected a facsimile o it, making use of the design traced by Buontalenti for his monument.

The **mosaics** decorating the Tribuna and Cupula are the work o *Fra Jacopo da Turrita, Andrea Tafi, Apollonio Greco, Gaddo, Taddeo* and *Angiolo Gaddi, Alessio Baldovinetti*, they were executed from 127 to 1325, and their restoration was completed in 1908.

The organ is the work of the celebrated musician *Antonio Squarcia lupi* (1476).

Diameter of the Church: 28 metres. Height from the ground to th spring of the arches, 25,88 metres; from the ground to the gable of th lantern, 68,75 metres.

Leaving the temple by Ghiberti's first door, on the north side is seen **S. Zanobi's Column.** Pious tradition has it

that when the body of S. Zanobi was being removed from S. Lorenzo to S. Reparata, the prelates who were bearing it on their shoulders knocked the bier against a dead elm-tree which happened to be in the Piazza S. Giovanni, and at the touch of the bier, although it was the depth of winter (Jan. 26, 429), the tree burst into blossom. The column inscribed with a record of the fact was set up for a perpetual memorial of the miracle and a little elmtree in iron, the work of *Migliore di Niccolò* (1384), hung on it as a symbol. The column was washed down by the great flood of 1333 but was set up again in the same position, at a cost of 10 florins. The monument dates from about 431 A. D.

At N. 7 of the same square (at the corner of Borgo S. Lorenzo) there is the old pharmacy *Del Moro* (Taverna) already open in the XVIth century, carried on later by Anton Francesco Grazzini, surnamed *il Lasca,* a facetious poet and good story-teller.

At N. 10, facing the column of S Zanobi, stands the Office of the Cathedral works (**Opera di S. Giovanni**) the handsome door of wich is the work of *Michelozzi.* Over the door: Statue of S. John Baptist as a child, by *Antonio Gamberelli* called *il Rossellino* (1477). The two side eagles are the device of the *Arte di Calimala,* a merchant corporation which had the custody of the basilica of S. John, the patron of the town.

To the West of the Piazza S. Giovanni is the **Archbishop's Palace,** partly reconstructed in 1895 by *Francolini,* in the same style as the older portion. This palace dates back to the Xth century. In 1207, it was occupied by the first Podestà of Florence and in 1273 the Emperor Baldovino stayed there. It shows no traces of its antiquity, having been almost entirely destroyed by fire in 1533. In 1573-1584 it was rebuilt almost entirely, with the beautiful courtyard by *G. A. Dosio,* chiefly owing to the wish of Archbishop Alessandro de' Medici (afterwards Pope Leo XI).

On the back part of the palace (Piazza dell'Olio) there is the *Church of San Salvatore.* It is a XIIIth century building but all that remains of the ancient structure is half of the façade, very remarkable for its many-colored

marbles, after Roman style, with its three arcades and the representation of seven apocalyptic chandeliers.

It is related that the church of S. Reparata, in older times, was called after S. Salvatore and that it changed its name on the occasion of the victory gained by Stilicone against Radagaise on the festival of the aforesaid Saint. The parish of S. Salvatore was then transferred to the archiepiscopal palace (IVth century). In 1441, the church of S. Salvatore ceased to be a parish church and its parishioners were assigned to the church of S. Ruffillo whilst S. Salvatore became the chief chapel of the Archiepiscopric (which had already an internal oratory consecrated to St. Vincent). The church was once the residence of the *Società dei Cherici* (confraternity of the ecclesiastical clerks), which possessed a house near S. Salvatore, and which in 1689 was removed to the convent of the *Calzaioli* at the Porta Romana. The interior of the church was modernised by *Bernardo Cuirini* in 1737. In contains frescoes by *Ferretti*, *Meucci*, *Soderini*, and *Anderlini*.

The Piazza del Duomo was originally very small, and quite close to the first circuit of the town. In 1390 the Commune ordered the tombs which formed a cemetery between the cathedral and the baptistery to be removed. At the corner of Via Ricasoli (North side) there were the houses of the Ughi and Rinieri families; some way off behind the Dome, there were those of the Berardi (N. 19), the old residence of the Cathedral works. Departments shown by scutcheons with the arms of the *Arte della Lana*, the Guelphs, the People, the Church, Anjou, Florence and Liberty. At the corner of *Via dei Servi* (formerly Via dei Tedaldi), there were the houses of the Tedaldi and the Falconieri (at present Naldini), in which (N. 21) was the studio of Donatello. One may see his bronze bust in a stone medallion, the work of *Marcucci Mancini* and *Baldancoli*, inaugurated in May 1887, although it was constructed in 1886. Continuing along one reaches the palazzo Tedaldi, bought by the Works department in 1398; at present it is the residence of the Museum of the Opera del Duomo.

The Museum of the Opera contains principally works of art belonging to the Cathedral and the Baptistery and very important archives where documents are kept respecting the construction of these monuments.

Entrance door: Bust of Cosimo I dei Medici, *Giovanni Bandini* called *dell' Opera* (1574).

A marble group of S. John and two chandeliers with angels, *Ticciati* (1732). This group was formerly on the high altar of the Baptistery.

Monument to the Architect *Del Moro* (by *Edoardo Gelli*, 1902), who was the fellow-labourer of De-Fabris (together with Angiolo Marucelli, the chief of the marble-cutters) in the construction of the façade of the Dome, and who succeeded him in the works, after his death.

Marble inscription, formerly placed in the Baptistery (XIIIth century).

Vestibule: Bust of Filippo Brunelleschi, taken from his mask, *Buggianino*. Bust of Bandinelli, *Bandinelli*.

First Room. Holy water basin, XVIIth century. Fragments of colored glass windows, formerly in the Cathedral (XVth century). Statue of the Madonna and Child, Pisan School. Expiation of Orestes at Delphi, ancient sculpture. Fragment of the decoration of the door "of the Mandorla", *Lambati d'Arezzo*. S. Zanobi between two Angels, bas-relief by *Andrea della Robbia*.

Staircase. Marble busts of ancient Romans. Bas-reliefs in marble of Saints, formerly in the balustrade of the Choir in the Cathedral, *Baccio Bandinelli* and *Giovanni dell' Opera*. Two Apostles, frescoes by *unknown artist*.

Second room. On the walls, right and left hand sides, are to be seen the two *Cantorie* (Singing galleries), removed from the organs of the Cathedral in 1688. The first one on the right is by *Luca della Robbia* and represents a scene of childhood; it was finished in 1438; the second one on the left, not less beautiful, is by *Donatello* (1433). Decapitation of St. John the Baptist: picture of the Florentine School, of the XIVth century. S. Zanobi between two deacons: mosaic by *Giuliano da Maiano*. Bust in painted plaster: Florentine School. Madonna and Child, bas-relief in marble, *Agostino di Duccio*. Marble Bust, school of *Andrea Pisano*. Tablets in mosaic, mounted in silver: Byzantine School. The Martyrdom of S. Sebastiano. Altar front in solid silver which, for many centuries, used to be shown in S. Giovanni on the festival day of the patron Saint. It is considered to be the most important master-piece in Silversmith's work.

The eight bas reliefs on the front façade represent various events in the life of St. John the Baptist, and are the work of *Betto di Geri*, *Leonardo di Giovanni Geri*, *Cristoforo di Paolo* (from 1336 to the end of the XIVth century); in the middle a small statue of St. John the Baptist, by *Michelozzo* (1452); at the sides, on the left, the Visitation by *Bernardo Cennini*; St. John's Nativity, by *Antonio Pollaiolo*; on the right, the Decollation, by *Andrea del Verrocchio*; the Banquet at Herod's, by *Antonio di Salvi* and *Francesco di Giovanni*. These last four works were all executed from 1477 to 1480. Silver Crucifix, enamelled (1457-1459): the base, by *Antonio Pollaiolo* and *Miliano Dei*; the cross, by *Betto Betti*; the sphinx on the base and the small statues of Christ, the Virgin and St. John were adjoined in the XVIIIth. century.

Weight of the altar, 107 kilogrammes; height 1.15 metres; width, in front, 2.63 metres, at the sides, 53 centimetres. The crucifix weighs 47 kilograms. Divers silk sacerdotal ornaments woven in gold representing events in the life of St. John, after the designs of *Antonio del Pollaiolo*; on the left wall, entering, design of the plan for the façade of the Cathedral. Bas-reliefs by *Della Robbia* and other objects by divers authors. Statues of Christ and S. Reparata, *Andrea Pisano*. Madonna, bas-relief, *Portigiani*. The Annunciation, *Niccolò Lamberti*.

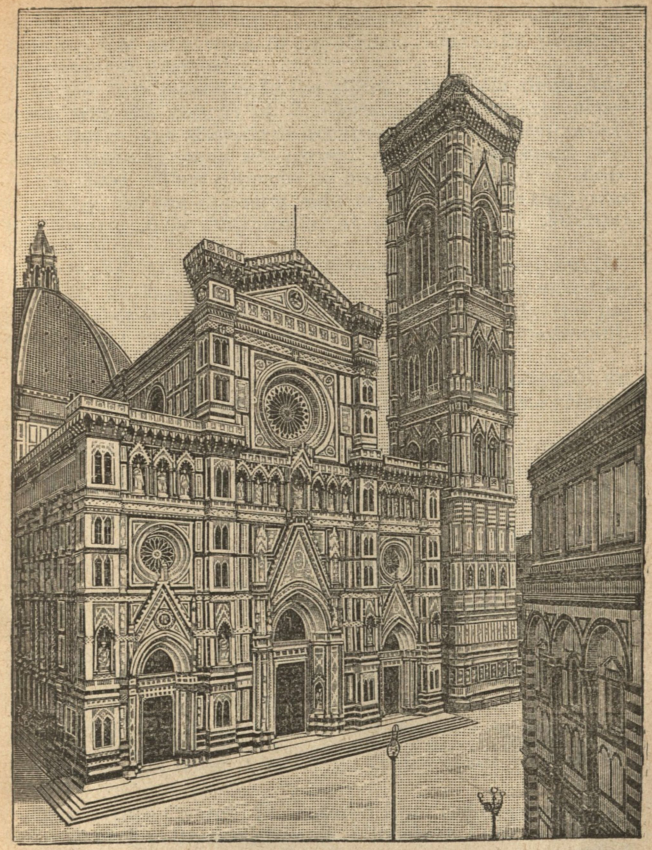
Passage between the 2nd and 3rd Rooms. Inscription on pewter slab; bronze measures bearing the date 1615; utensils and instruments which were used when the first stone of the Façade of the Cathedral was laid.

Third room. Here there is a valuable collection of the different models and plans for the Façade of the Cathedral. The works of the following are to be seen: *Andrea da Venezia, Scala, Botto, Cipolla, Barbetti, Matas, Antonelli, De Fabris, Buontalenti, Silvani,* etc. There are also many models of the Dome executed by *Brunellesco*, others of the lantern, of mosaics, etc. On leaving the Opera del Duomo one observes at the corner of Via dell' Orivolo, the Riccardi Palace, formerly Guadagni, and in front, almost at the door of the latter, distant a few metres behind the postern of the Cathedral, is a marble disc indicating the spot where, on the night of the 14th January 1600, the bronze ball of the Dome, struck by a thunderbolt fell to the ground.

Continuing the circuit of the Piazza we see the new houses of the Canons; architect, *Baccani*. — Statues of Filippo Brunelleschi and Arnolfo di Cambio, by *Luigi Pampaloni* (1830). Close by is Dante's Stone (" Sasso di Dante "), marking the spot where Dante used to come and rest on summer evenings to enjoy the fresh air.

We follow along the same side of the Piazza till we come to the palazzo of the Misericordia at which corner is the Via Calzaioli, but before entering this street the visitor should be told that the Piazza del Duomo was originally much smaller than it is now and it was not till 1380 when the enlargement of the Cathedral was decided upon that the area of the Piazza was increased. We have already related that all the tombs that surrounded S. Giovanni were removed in 1390 by order of the Commune the Canons' houses on the South side then came much nearer to the Duomo, so much so as to form in the space between the Via della Morte and the Campanile a piazzetta called degli Adimari. We must add that the Via della Morte (originally called " del Campanile ") received its name in 1400, at the time of the pestilence, when Ginevra of the Amieri family, being seized with illness and buried as dead, succeeded during the night in escaping from the tomb, wich was near the Campanile, and passing along the street of that name reached the house of the Agolanti which are still to be seen in the Via Calzaioli.

The **Via dei Calzaioli,** once very narrow, but widened in 1844, leads in a straight line from Piazza del Duomo to Piazza della Signoria. It may be called the main artery of the city. Along the street front are seen on the



CHURCH OF S. MARIA DEL FIORE (Page 42).

walls of palaces, towers or churches, marble tablets recording that they were in republican times the property of merchant princes.

In the first piazzetta to the right, called Via degli Adimari, was the church of S. Christopher, formerly a parish church but afterwards occupied by the Misericordia, whose arms in stone are carved on the right hand side of the door. This Church is now turned into a shop. Close by, on the opposite side of the Via Calzaioli, was the *Loggia della Neghittosa,* at the corner of Adimari Palace.

At N. 17, Donatello and Michelozzo had their Studio.

At N. 15, there is a marble inscription, surmounted by the arms of the Duke of Athens, which records the palace having been the property of Cerrettieri Visdomini, a partisan of the Duke of Brienne.

At the corner of Via del Corso *(Canto del Giglio)*, on the left, was once the small church of S. Maria Nepotecosa.

Proceeding along one finds to the right the *Vicolo dell' Onestà,* so called because of the ancient police station there, where the police, responsible for the good conduct of the public, used to live.

The Church of St. Charles of the Lombards, which stands to the left in the portion of the street between the Via dei Tavolini and the Via dei Cimatori, was built in 1284 at the cost of the Commune, after the design of *Simone di Francesco Talenti.* It was anciently dedicated to S. Michael, but having been made over to a Lombard brotherhood in 1616, the church was given the name of S. Carlo. It contains the following works of art:

High Altar: The glorification of S. Carlo Borromeo, by *Matteo Rosselli.* The presentation in the Temple, *Fabrizio Boschi.* Frescoes in the Tribuna, *Rosselli's school.* Recess of the Church, *unknown* XVIIth century.

Facing this Church, but entered from the opposite side, is the **Church of Orsanmichele** (S. Michele in Orto — St. Michael's in the garden). From remote times there stood here a little Oratory dedicated to St. Michael. In 1284 *Arnolfo di Cambio* erected the Loggia for the use of the provision merchants; this was completed in 1290, and it is said that over one of the pillars *Ugolino Sanese* painted

a Madonna, which was soon credited with miraculous powers. The building, having been half destroyed by an incendiary, Neri degli Abati, 1304, seems to have been rebuilt in wood, until in 1337 *Taddeo Gaddi* (assisted by *Orcagna*, *Neri Fioravanti* and *Benci di Cione*), cased the pillars in stone, putting in new foundations to support the weight of two extra stories meant to serve as granaries. In 1348, when the terrible pestilence had ceased, a public collection was made, and the erection of the gothic shrine inside the Church was taken in hand, on which *Andrea Orcagna* and his brother *Jacopo* laboured for 12 years. As early as 1349 the Magistrates of the Republic had decreed that the loggia should be turned into a Church, in order to perpetuate the memory of the expulsion of the Duke of Athens, which took place on the day of S. Annn, the Virgin's mother, in 1343. Accordingly, the shrine was dedicated to S. Anna. The trade Guilds were compelled by a legal decree to contribute to the cost of the fabric, and each one to set up in its proper niche between the pilasters the statue of their Patron Saint and the arms of their guild. In 1378 the arcades were walled up by *Simone di Francesco Talenti*, who finished the work in 1412. In 1556 the granaries were turned into notarial Archives.

Interior. This magnificent work is one of the masterpieces of architecture and sculpture of the XIVth century, built and fitted together without cement, with copper rivets set in lead so as to appear as if carved out of one block. Behind the shrine are two bas-reliefs representing the passing of the Virgin and her ascension into Heaven. Inside the shrine, to the right, is the birth of the Virgin, her entrance into the temple, and in a little recessed frame "Faith". In front: The Betrothal and the Annunciation; between these is sculptured "Hope". To the left: The Nativity of Christ, "Charity" and the Adoration of the Magi. At the back: The Presentation in the Temple and the Angel foretelling to the Virgin the flight into Egypt. At the base of the monument is the legend: "*Andreas Cionius pictor florentinus oratorii archimagister existit hujus*, MCCCLIX". The interior of the church was painted by *Jacopo da Casentino*, *Agnolo Gaddi*, *Albertinelli* and other Artists. The pictures were whitewashed over in the 16th century but were partially uncovered in the last restoration carried out by *Gaetano Bianchi* in 1882.

The vaulted ceiling is blue with gold stars.

On the High Altar: Group of S. Anna with the Virgin and the Child Jesus. *Francesco da S. Gallo* 1526). On the Altar of SS Sacramento: the Virgin and the Holy Child, *Mino da Fiesole*. This statue used to stand in the outside niche devoted to the Art of Doctors and Apothecaries; a Jew who in a moment of anger, by way of showing his contempt threw a handful of dung at it, was killed by the infuriated populace, and the statue was removed to its present position inside the Church.

Niches outside the Church: on the West, Guilds of:

Money changers: Statues of S. Matthew, *Michelozzo Michelozzi* (1420). The shrine is sculptured by *Niccolò Aretino*.

Wool combers: Statue of S. Stefano, *Lorenzo Ghiberti*.

Blacksmiths: Statue of S. Eligio, *Nanni di Antonio di Banco*. On the South:

Linen weavers: Statue of S. Mark, *Donatello*.

Potters: Statue of S. Jacopo, *Nanni di Banco*.

Doctors and Chemists: Empty niche. The aforesaid statue of the Virgin and the Child, by *Mino da Fiesole*, used to stand here; later it contained *Donatello's* S. Giorgio until 1893, in which year it was removed to the National Museum (Bargello).

Silk Weavers: S. Giovanni Evangelista, *Baccio da Montelupo*. On the East:

Cloth and Wool Merchants *(Arte di Calimala)*: St. John Baptist, *Ghiberti* (1414).

Trade courts *(Magistrati della Mercanzia)*: S. Thomas and Jesus, bronze statue by *Verrocchio* (1483). Niche ornamented and designed by *Donatello*.

Lawyers and Notaries: S. Luke (bronze), *Giambologna* (1562). On the North.

Butchers: S. Peter, *Donatello*.

Shoemakers: S. Philip, *Nanni di Banco*.

Masons, Carpenters and Kindred Crafts: Four Saints, by *the same* (1408).

Armourers and Sworders: S. Giorgio, *Donatello* (copy). Above each shrine are the Arms of the Guild. Since 1343 every year on S. Anne's Day, July 26, the flags of the guilds, each in its own ring, are displayed round the church, to commemorate the expulsion of the Duke of Athens.

Coming out of the Church we follow the Via Calzaioli as far as the Via Condotta, on the left, at the end of which we find ourselves in the *Piazza S. Firenze*, where there are the Church and Convent of the same name. This great edifice, which stands on the East side of the piazza, was built by *Silvani*, at citizen Giuliano Serragli's expense in the XVIIIth century. At Silvani's death the work was carried on by *Antonio Ferri* and *Ferdinando Ruggeri* to whom is due the design of the façade which, as well as the whole structure, was completed by *Del Rosso*. After the suppression of the Religious Orders, the Convent was turned into a Court of Justice, the Oratory being used as a Criminal Court. Notice in the Church (dedicated to S. Filippo Neri): a picture by *Stradano* representing the 40 martyrs. The Cupola of the Chapel of the Blessed Sacrament is by *Sabatelli* (1842), and the Virgin on the Altar by *Maratta*. In the Oratory, Chapel painted in fresco by *Traballesi*.

Opposite this edifice is the **Palazzo Gondi,** designed and built by *Giuliano da S. Gallo* at the order of Giuliano Gondi. It was begun July 20, 1490, and the side facing the Via dei Gondi was completed in 1874 under the direction of *Giuseppe Poggi.*

A memorial tablet, fixed at the entrance of the Palazzo records that one of the houses demolished to make room for it was occupied for a long time by Leonardo da Vinci.

At the northern extremity of the Piazza S. Firenze, where the Via del Proconsolo begins, is situated the **Palace of the Podestà** *(Bargello),* now used as the National Museum (open daily from 10 to 4; Sundays free). It is one of the chief monuments of the city: a witness to the grandeur of Republican times. The Podestà of Florence and the Captains of the People had their quarters here. Of severe style, built of massive stone, with battlements and towers, it was begun between 1250 and 1255, though historians differ as to the exact date. The name of the architect is likewise uncertain, although Vasari maintains that it was *Lapo Tedesco,* father of Arnolfo. It is certain however that the palace was at various periods much added to and enlarged, and it was not till many years after its foundation that it was brought to its present state.

Fra Sisto and *Fra Ristoro,* the Monks of S. Maria Novella, also executed important works there, including several great vaulted ceilings, and it is not improbable that they even had a hand in the general design of the building. The most ancient part (1250) is the one which faces the Via del Proconsolo, opposite the Badia; the lower one, which looks on the Via Ghibellina, Via dell'Acqua, and Via della Vigna Vecchia, dates back to 1255. The works, if we should not rather call them repairs, were continued till the XIVth century, when *Fino di Tedaldo* painted some allegorical figures in the room where justice was administered.

In 1302, according to Villani, the roof of the Palace and part of the walls were destroyed by fire, and just at this time begins the authentic record of the works. *Benci di Cione* and *Neri di Fioravante* were employed to rebuild the parts which had fallen and repair what was still standing. In 1345 the palace was adorned with battlements supported

on brackets, in the spaces between which were painted the coats of arms of the Church, the People, the Commune and France. In 1367, *Neri di Fioravante* built the new Staircase in the courtyard, new doors and windows were pierced and the great Saloon constructed, which was painted and decorated by *Jacopo di Baldo* and *Bartolo di Corso.* After the fall of the Republic the palace served for the " Giudici di Ruota " (Judges of the circuit) appointed in 1562, and as a residence for the Captain of Justice (Bargello), for the Eight " di Guardia e Balia " (of safeguard and authority), for the Officials of the Tower, and at one time for the Captains of the Guelph party; after that time it was degraded to prison use. In 1857 restorations were taken in hand under the architect *Francesco Mazzei* and the painter *Gaetano Bianchi,* with the aid of *Luigi Passerini,* a learned archeologist. It was made into a Museum and opened to the public in 1865.

The Tower is thought to be of earlier date than the palace, because it is entirely detached from it; it was anciently called the " Volognana " or " Torre di S. Apollinare " on account of a small church dedicated to this Saint, which stood hard by the Bargello, at the beginning of the Via della Vigna Vecchia. The tower is believed to have belonged to the family of the Riccomanni or that of the Boscoli, who owned houses and towers near by. When the Signoria could not lay hands on rebels or traitors they used to paint pictures of them on this tower. In fact, *Giottino* made a picture of the Duke of Athens there in 1343, *Andrea del Castagno* painted the adversaries of Cosimo the Elder, *Sandro Botticelli,* the members of the Pazzi, *Andrea del Sarto* (or rather a pupil of his), the magistrates and citizens escaped during the siege (1529).

Interior of the Palace (entering from Via del Proconsolo). *Armoury.* Arms and armour of several kinds: Cannon of S. Paolo so-called, cast by *Cenni* in 1638; small cannon in wrought iron, of the XVth century; cuirass and helmet by *Gian Bologna;* shield and helmet, believed to be by *Cellini;* shield by *Tacca;* German, Spanish, French and Italian firearms formerly belonging to the collection of the Medici; armour which belonged to the *Della Rovere;* a child's armour; armour of the XVIth century, with figures, foliage, and animals in repoussé work: believed to have been the armour of Charles V, by *Pirro Sirico.* In a glass case there is the so-called infernal machine surmounted by mine pistol barrels in fan-shape, with two charges for each. In another glass case: swords with embossed hilts by *Pietro Ancini;* helmet of rolled iron embossed

by *Gasparo Melici;* iron collar for torture, etc. On the pillars: trophies of arms, halberds, cuirasses, pikes and flags (reproductions) of the ancient Florentine militia. In the small room under the tower: a very rich saddle and harness embroidered in gold and silver, said to have belonged to Giovanni Sobiesky. King of Poland, the conqueror of the Turks in 1683 (an Italian work of the XVIIth century); cuirasses, coats of mail, halberds, arms, etc.

Courtyard, a very picturesque place, surrounded by balustrades on three sides supported by octagonal pillars: there are to be seen the arms ot the quarters and wards of the City. Outer staircase. Many coats-of-arms of the Podestas on the walls. Under the covered gallery: Bacchus drunk, by *Michelangelo;* statue carved by the artist at the age of 22 years; sepulchre of M. Nari, *B. Ammannati;* St. Luke the Evangelist, *N. Lamberti;* festoons of iron work from the palace, *Serafini;* St. John the Baptist, *unknown* (XVIth century); Virtue triumphing over Vice, *V. Danti;* Clio, *Poggini;* baptismal fonts, *Tuscan art* of the XIIIth century; Magdalen, *unknown* (XVIIth century); stone door formerly in Via dell'Agnolo, with a lunette in glazed earthenware, by *Luca della Robbia;* the Ocean, a colossal statue by *Gian Bologna;* formerly in the Boboli gardens; Adam and Eve, *Baccio Bandinelli;* these statues were formerly placed in S. Maria del Fiore from where they were removed in 1722 on account of their nudity; Adonis dying, formerly in the Villa del Poggio Imperiale, by *V. De Rossi;* Paris and Helen, by *the same* (formerly in the Boboli gardens); door of the craft of the Linaioli and Rigattieri, which had its residence in the small piazza near the church of S. Andrea, in the old Market (XVth century); the triumphing Virtue, by *Gian Bologna* (formerly in the Palazzo Vecchio); young Fisherman, a modern bronze statue, by *V. Gemito* (1877).

The loggia, where the beautiful staircase terminates, was formerly used for the counsels of the *Ninety* and for the Consuls of Crafts presided by the Podestà; at present there is to be seen a stone Marzocco (the emblem of the Florentine Republic), supposed to be by *Donatello,* and many bronze statues, masterpieces of *Gian Bologna.*

At the end of the staircase, to the right, there is **Donatello's Room,** in which are collected the principal works of the master and of his pupils In this room General Counsels were held. In the middle is to be seen a copy in plaster of the equestrian Statue of Erasmo da Narni called the "Gattamelata" the bronze original of which is at Padua, near the Church of St. Anthony.

Every object in this room and in the following ones bears a label showing the title of the works and the names of their authors. *(See the special catalogue at the end of the Guide).*

Second Room *(of the tower).* Valuable tapestries and arras.

Carrand's Room. The Carrand Collection, left to the Museum in 1889 by the antiquarian Carrand of Lyons. In this room the Podestà administered justice; it was also called the Duke of Athens's room because of his coats-of arms, which were then scratched out owing to his expulsion in 1343.

Chapel of S. Maria Maddalena, where the Brethren of the Company of the Cross at the Temple, the Comforters, took those condemned to death to spend their last hours in prayer. The frescoes, endamaged, are the work of *Giotto:* they represent, above the entrance, Hell; in front, Paradise; at the back, Carlo di Valois, and Dante at the age of 35 years, Corso Donati and Brunetto Latini. Choir stalls of the end of the XVth century. Two enamelled crosses: *Maso Finiguerra;* shrine and bust of S. Ignazio, formerly in S. Maria Novella; Dante's mask; singing-books, illuminated by *Lorenzo Monaco.*

Sacristy. Frescoes, one of which is attributed to *Cimabue,* the other to *Gaddi.* In the glass cases: stuffs, brocades and shrines.

Armoury. Contains the rich collection of arms left tho the City of Florence by N. Ressmann (an Italian Ambassador in France) on condition that they should be kept in the Bargello. Works in ivory and engraved pieces of jewellery.

Room of bronzes. Masterpieces by *Verrocchio, Donatello, Gian Bologna, Ghiberti, Brunelleschi,* etc.

The second Floor. 1st. Room. Glass cases: Tuscan coins, seals. On the walls: works by the *Della Robbia.* Worthy of note the Madonna of the Stonecutters, by *Andrea della Robbia,* 1475, destinated to the residence of the guild of the Masons; the fine base in gritstone is by *Francesco di Simone.*

2nd. Room. On the walls: glazed earthenware by *Luca, Andrea* and *Giovanni della Robbia and their pupils.* (See the labels). In the glass cases: superb majolica ware of the manufactories of Urbino, Gubbio and Faenza (XVIth century), vases, chalices, enamels, etc. A Venetian chalice with enamelling representing the Triumph of Justice. Small model in wax of the Statue of Alessandro Farnese, by *F. Mochi* (1612-25).

3rd. Room (of the tower). Medicean tapestries. Rich collection of stuffs, left by G. Franchetti (died 1909). Bronze bust of *the same.* Furniture of the XVIth century. In the next cabinet: groups in wax representing scenes of the pestilence and the death of Jesus, by *G. Zummo* (XVIIth century). In the glass cases: a rich collection of cameos.

4th. Room (to be reached through the 1st. room). **Marbles and Earthenware of the Renaissance.** In the middle: bust of Piero de' Medici, by *Verrocchio;* young warrior, *A. del Pollaiolo;* Madonne in painted terracotta (Florentine art of the XVth century); busts in marble.

5th. Room. Works by *Mino da Fiesole, Rossellino, Niccòla da Guardiagrele, Desiderio da Settignano, Alessandro Vittoria, Francesco Laurano,* etc.

6th. Room. Valuable collection of Medals (XVth-XIXth centuries).

Facing the National Museum on the Via del Proconsolo is the church of the **Badia Fiorentina,** built at the order of the Countess Willa, daughter of Boniface, Marquis of Tuscany, and mother of Count Ugo (of the German house of the Andebourgs), at the end of the Xth century. In 978 it was enlarged and with a convent added was constituted the Badia (Abbey) of the Benedectine Monks of Cluny. It was the first residence of the Priori (Magistrates of the Commune) in 1282. As the church was falling into ruin, it was rebuilt in the gothic style by *Arnolfo* (?) in 1284 at the order of the Signoria; it was damaged several times by flod and fire. In 1625 the Badia was restored by *Matteo Segaloni.* The Campanile, after having been destroyed by the fury of the people in 1307, on the Monks' refusal to pay the war taxes, was rebuilt on the same site in 1330, at the request of the Abbot-Cardinal Orsini. It was restored in 1900.

The entrance-door from the Via del Proconsolo by *Be-*

nedetto da Rovezzano (1495). It was renovated in 1870. Over the door is to be seen a circular representation of the Virgin and the Child in glazed earthenware, by *Benedetto Buglioni*, a pupil of the *Della Robbia's* (1504).

In the corridor along the cloister, restored in 1921 in reopening the old entrance-door to the church, there are the Bensi Chapel, containing a picture in Giotto's style, and the Pandolfini Chapel, constructed by *Benedetto da Rovezzano*.

Interior. On the right: Monument to G. Pandolfini (XVth century). Carved tablet representing the Virgin, S. Lorenzo and S. Leonardo, by *Mino da Fiesole*. Monument to B. Giugni, by *the same* (1466). On the left: Monument to Count Ugo of Tuscany, son of the foundress of the Convent, by *the same* (1469-1481). In the chapel to the left of this tomb: the Apparition of the Virgin to S. Bernardo, masterpiece of *Filippino Lippi* in his youth (1480-1482), removed here from the "Campora". The Virgin, bas-relief, by *Baccio Buglioni;* at the end there is the chapel Del Bianco. On the cloth cover of the organ there is painted the Assumption of the Virgin, by *Vasari;* Christ climbing up Calvary, by *G. B. Naldini*. The ceiling is carved by *Gamberai*.

It is to be lamented that the Architect Matthew Segaloni and the Abbot Serafino Casolani have destroyed this monument, one of the most beautiful examples of the architecture of the XIVth century, and that the frescoes by *Puccio Capanna*, *Giotto* and *Masaccio* have undergone the same fate. The magnificent Chapel Del Bianco, constructed by *Benedetto da Rovezzano*, was a work of art, so it is said, uncomparable for the richness and elegance of the decorative part as well as for the harmony of the whole. The rich sepulchral inscriptions, of which the pavement of the church was covered, are to be found now in the cloister "degli Aranci". The onlyl part of this church which has remained intact is the outer part facing the Palazzo del Podestà.

In the Cloister "degli Aranci" is to be found a S. Benedetto which is thought to have been the work of *Beato Angelico*. Below the porch: a few remains of paintings of the XVth century representing events during the life of S. Benedetto. Monument to Lorenzo Valori, killed in the defense of the Convent of St. Mark; this monument was formerly to be found in the Church of St. Pancras which was suppressed.

Leaving the church by the door in Via Dante Alighieri (corridor of the cloister), and turning to the left, after a few paces one comes to the **Piazza S. Martino,** where one sees the Oratory dedicated to S. Martino, Bishop in 986, and where the Society of the Buonomini have their quarters since 1470. This institution founded by S. Antonino Bishop, is used for providing help to poor families of the humble classes of the city. It is composed only of 12 members, the majority belonging to the Florentine Aristocracy. It is said that in this church Dante married Gemma Donati.

In the interior one can see ten lunettes containing some pictures representing the charitable works executed by the Society; these frescoes, by an *unknown* artist, have been attributed either to *Raffaellino del Garbo* or to *Filippino Lippi*.

To the south of the small square, Mariotto Albertinelli, after having given up painting, disgusted with the criticisms which were made about his paintings, began to paint pictures of Inns and became a dealer in wine; many of his pupils and his former companions became his regular clients.

At the beginning of Via Dante Alighieri there is a group of houses which belonged to the Alighieri and Elisei families, houses which were restored to their primitive style in 1910. Now on the ground floor there is the "Scuola Fiorentina del Libro".

In the same piazzetta, N. 2, is the reputed *House of Dante,* opposite the high old tower "della Castagna", in which tower the *Priori delle Arti* (1282) had their quarters, previously to the construction of the "Palazzo dei Priori" or "della Signoria" (1299), "so that they should be protected from the threats of the more powerful classes". It has been restored in 1922, and the doors and windows which had been formerly closed have been re-opened.

At the side of Dante's and Elisei's house is the Via S. Margherita, where is seen the church of S. Margherita de' Ricci. It was formerly a Parish church to which Dante belonged and which was under the patronage of the Donati family. Over an altar one can see the arms of the Portinary family, to whom Beatrice, immortalised by Dante's love, belonged.

Passing the arch at the end of this narrow lane, one enters Via del Corso, so called because of its being run over by the *Barberi* (riderless horses) which, starting from the "Ponte alle Mosse", crossed the town from the Prato as far as S. Pier Maggiore. Half way along this street the church of S. Maria de' Ricci (Madonna dei Ricci) stands. It was constructed in 1501 as an act of atonement for the fact that a certain Rinaldeschi had thrown a handful of dung at an image of the Virgin which stood there, and was hanged. The houses demolished for making room for the church belonged to the Ricci family. The porch was constructed by *Gherardo Silvani* in 1640 at the expense of the Landini family.

The Interior of this church was remodelled in 1769 by the architect *Zanobi del Rosso*. The spacious Sacristy was once the very ancient parish church of S. Maria degli Alberighi.

First altar to the right: S. Margherita, *unknown*, XIVth century. The frame enclosing the likeness of the Saint is a work by *Cosimo Gamberucci*. Side paintings by *G. Sagrestani*. Second altar: S. Agostino distributing the riches of his church to the poor, by *Francesco Mati*. Side paintings by *Sagrestani*. Shrine over the High Altar: painting of the Virgin, ascribed to *Giovanni da Milano*. Side frescoes by *Stefano Amigoli*.

Sacristy. Step which formerly belonged to the altar in the first chapel: The martyrdom of S. Margherita, *unknown*, XIVth century; God sending the Archangel Gabriel to make the announcement to the Virgin, by *F. Mati;* Crucifix on the altar, *unknown*. Side paintings by *G. Sagrestani* Baptism of our Lord, by *Filippo Tarchiani*. Side paintings by *G. Sagrestani*. Ceiling: The Virgin in Glory, by *Lorenzo del Moro*.

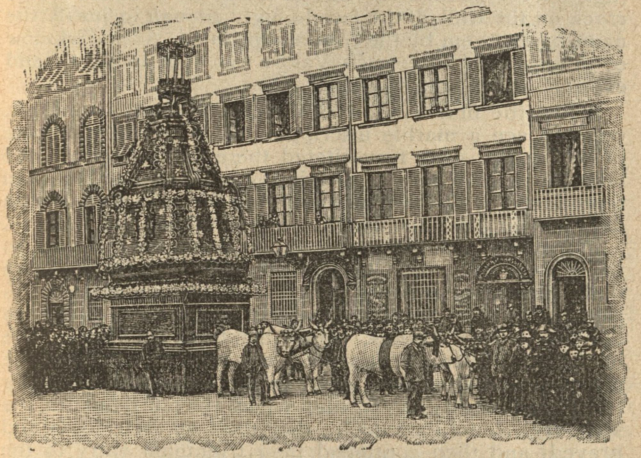
Leaving the church and turning to the left one comes to the corner of Via dello Studio, so called because of the *Studio Fiorentino* (N. 1), that is to say the University founded in 1348 and transferred to Pisa in 1472, now *Collegio Eugeniano*. At N. 4 there is the Palazzo Salviati, or *Cepparello*, transformed to its present state by the architect *Bramante Lazzari* (XVIth Century). It was once occupied by the Portinari, and it was there where Beatrice, so beloved by our Dante, was born. Giovanni delle Bande Nere lived there for some time and Cosimo I was educated there by his mother Maria Salviati; Frederic IV, King of Denmark, stayed there in 1708.

Turning into the Via del Proconsolo the visitor will notice, at the left hand corner of the Borgo degli Albizi, the palazzo known as " Non finito " (unfinished), built at the end of the XVIth Century (1592) by *Buontalenti*, at the order of Camillo Strozzi. It is said that owing to the proprietor and the architect quarrelling this building remained uncompleted. The main door was designed by *Caccini;* the first floor was erected by *Vignola;* the main staircase by *Santi di Tito* and the courtyard by *Cigoli*.

At the other corner of Via del Proconsolo and Borgo degli Albizi there is the **Quaratesi Palace** built for the Pazzi family towards the middle of the XVth Century, one of the most notable of the commencement of the Renaissance; the design is ascribed to *Brunellesco;* the courtyard is said to have been constructed after the design of *Giuliano da Maiano*.

In 1478 after the failure of the Pazzi plot, Jacopo was hanged and his body dragged along by the mob until his

head was banged against the door of his own palace, which was confiscated and which served for some time as a store house for pawnbrokers; and afterwards belonged to the Marchioness Cybo of Massa (so called the *Marchesane*, who introduced the use of carriages in Florence), then to the Strozzi, to the Quaratesi, to Baron de Rest and to the Tuscan Bank of Credit; now it belongs to the Bank of Florence.



In the same Via del Proconsolo (which owes its name to the magistrate, elected by the Committee of the Judges and Notaries, who presided over the Consuls of all Crafts and whose residence was at N. 6) there is the small church of **S. Maria in Campo** (S. Mary in the Fields), on the piazza with the same name. It was constructed in the XIth century and belongs to the Diocese of Fiesole from the year 1227. On its façade one used to see, up to the middle of the XVIth century, some sepulchres of medioeval times.

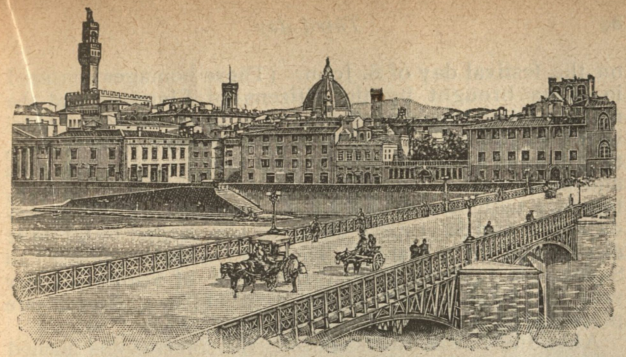
In the interior, behind the step of the High Altar, there is a magnificent sepulchral urn in marble containing the ashes of S. Giulio, a Roman soldier (302), a work attributed to *Benedetto da Rovezzano*.

Returning to Borgo degli Albizi, to the left, at N. 25, there is the **Palazzo Vital** (formerly of the Pazzi), of the end of the XVIth century, attributed to Ammannati: at N. 24, **Ramirez de Montalvo Palace,** begun in 1568, attributed to *Ammannati;* with frescoes attributed to *Poccetti;* at N. 20, **Pazzi Palace,** with the ground floor of the XIVth century. This palace was transformed in the middle of the XVI century, and nicknamed " **dei Visacci** " (ugly faces) because of fifteen busts of celebrated men stuck on the wall of the façade, ugly enough to justify the name given them by the common people. At one window of this palace Francesco Valori was shot to death and expired in his wife's arms.

Below the first window of the ground floor, to the left, one can see a marble inscription which records a miracle of S. Zanobi, who resuscitated there the son of a Galic lady going to Rome in pilgrimage. (This scene has been reproduced by *Ghiberti* on the bronze shrine in Santa Maria del Fiore, and painted by *Ghirlandaio*, in the Uffizi Gallery).

Florentine bishops in the olden times used to go to the church of S. Pier Maggiore in order to celebrate there their allegorical nuptials with the Florentine church, represented by the Abbess of the nearest convent; they gave the ring to the Abbess, whose hand was held out by one of the Albizi family; luncheon was served to them in the convent, and then they went to the Cathedral, following the Borgo degli Albizi, and when they arrived on the spot of S. Zanobi's miracle, they took off their shoes and prayed, and then continued their triumphal entry to the Duomo. The same evening the Abbess sent the bishop a state bed and other presents.

At N. 14, the ancient **Albizi Tower;** at N. 12, **Albizi Palace;** in front, in the small piazza *delle Seggiole,* one can see traces of the *Loggia* of this powerful Florentine family; on the other side of the street, N. 15, there is **Alessandri Palace,** one of the most beautiful constructions in the style of the XIVth century. Antonio Canova, used to live there during his various sojourns in Florence; at N. 9 **Casuccini Palace,** which, in the XIVth century, belonged to the Donati family; the bust of Cosimo II, over the coach-gate, is by *Fancelli.*



THIRD DAY

1. Piazza della Signoria. — 2. Palazzo Vecchio. — 3. The Uffizi. — Picture Gallery. — National Library. — State Archives. — 4. Piazza de' Giudici. — The Exchange. — Palazzo of the ancient Tiratoi (wool drying). — Piazza Mentana. — 5. The little church « delle Grazie ». — Palazzo Alberti. — Palazzo Coppi. — Loggia degli Alberti. — 6. Via dei Neri. — Palazzo dei Neri. — 7. The church of S. Remigio. — Loggie del Grano (Corn Exchange).

Piazza della Signoria. — This piazza, the most important in Florence, not only for the works of art which it contains, but also for the historical events of which it has been the theatre, began to be enlarged in the year 1258. The Guelphs, the victorious faction, razed to the ground the houses of the Uberti, which stood on the N.-E. side of the piazza; on the site of the Foraboschi and Ormanni's houses they raised later, in 1298, the Palazzo of the Signoria or of the Priori. Other enlargements were made in 1307 and 1308. The Duke of Athens, in 1343, ordered new demolitions to be made in order tho isolate the palace.

It was in this piazza that popular meetings were held; the Priori spoke to the people from the tribune *(ringhiera)* outside the palace, later on in 1349 under the south portico (Loggia de' Lanzi); from the XIIIth century to the XIXth century, the feast of *homages* was celebrated there,

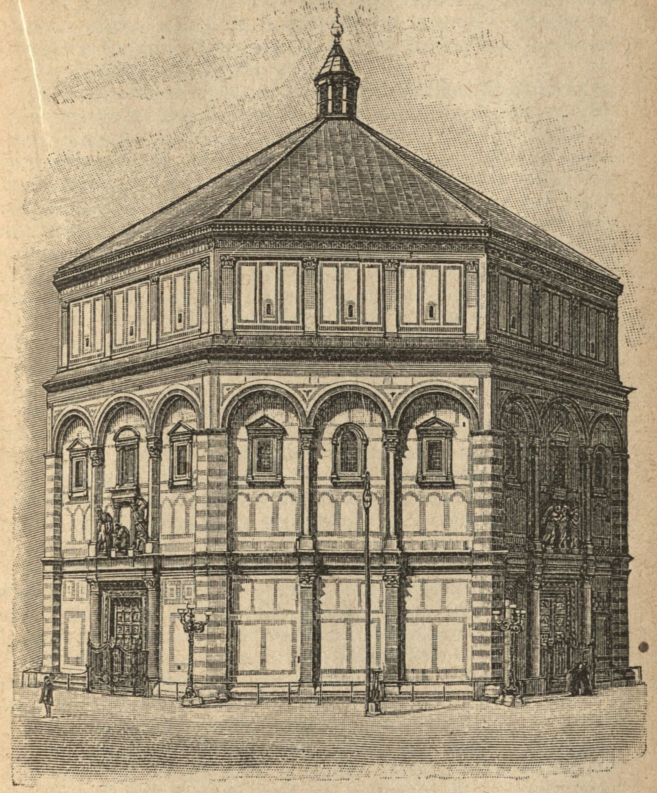
on the festival day of S. John. (These homages consisted in offers brought by the citizens of Florence and the neighbouring towns to the church of S. Romolo, afterwards St. John's). It was there that Gerolamo Savonarola, the Dominican Monk, a rare spirit both as a religious man and as a citizen, was hanged and burnt on May 23, 1498, together with two of his faithful companions, Domenico da Pescia and Silvestro Maruffi, as is recorded by a **bronze disc** placed on the spot. The disc, with the portrait of Savonarola in bas-relief, is the work of SODINI. Every year, on the morning of the 23rd of May, flowers are placed upon the slab in the piazza.

After the fall of the Republic the piazza was named *del Granduca,* and during the French republican occupation in 1799 it was called *piazza Nazionale;* from March 15, 1860, on which day the result of the plebiscite annexing Tuscany to the kingdom of Italy was proclaimed from the terrace of the Palazzo dei Signori, it has resumed its former name.

The great **fountain of Neptune,** the work of BARTOLOMMEO AMMANNATI (1564 1575), was constructed by the order of Cosimo I de' Medici. The colossal Neptune (called by the people il *Biancone*), about 6 metres high, and the tritons at his feet, are carved from a single marble block. Four bronze statues represent sea-gods; beneath that there are children in bronze medallions; eight Satyrs in bronze, around the basin, are the wort of GIAMBOLOGNA (1575); the one opposite the corner of the palazzo is by *F. Pozzi* (1831). At the corner of the palace, behind the fountain, there is a marble inscription forbidding the throwing of rubbish into the water of the basin.

The equestrian statue of Cosimo I, the work of GIAMBOLOGNA, (1587-1594), was built by order of Francesco I. Giovanni Alberghetti, chief founder of the Grand Ducal Arsenal, cast the monument in 1594; the marble basis of it is ornamented with bas-reliefs in bronze representing: The Senate conferring on Cosimo the title of Duke of Tuscany (1537); Cosimo's entry into Sienna (1560); Cosimo receiving the Grand Ducal insignia from Pius V (1570).

On the east side of the piazza, behind the statue of Cosmo I, at N. 8, one can see the old **Palazzo della Mercatanzia** (the ancient Tribunal of Commerce). It origi-



CHTRCH OF S. GIOVANNI (Page 58).

nally had a porch under which TADDEO GADDI painted " Truth tearing ont the tongue of Falsehood ". Notice on the façade a stone bas-relief representing the Eternal Father, under which is inscribed the legend " Omnis sapientia a Domino Deo est ". Lower down are the arms of the greater and lesser crafts.

On the north side, N. 6, **Palazzo Uguccioni** built in 1550. The design of the façade is attributed by some to *Michael Angelo*, by others either to *Raffaello* or to *Palladio*. According to M. Milanesi it was the work of a Florentine carpenter *(Mariotto di Zanobi Folfi)* nicknamed *l'Ammogliato;* (the Married man). As a matter of fact it is doubtful to whom its construction may be ascribed ; one would surely think the bust below the door to be by GIAMBOLOGNA. Three orders of architecture are represented on the façade, Jonic, Corinthian and Rustic.

At the corner of Via Calzaioli and Piazza della Signoria (N. 5) there used to stand the very ancient church of *S. Romolo*, constructed in 900 and annexed to the Bombicci houses in 1786. Of this church no traces nuw remain.

In the palace at the corner of Via Calimaruzza (or Calimara Francesca), to the rigth, the very rich Guild of Merchants *(Arte di Calimala)* used to have their residence. The entrance door was at N. 2 of this street; and there is still to be seen, above the side shops, and at the extremities of the façade, a scutcheon with the arms of the Arte di Calimala.

All the west side of the Piazza is occupied by **Lawyson Palace** (N. 4), built in 1871 by the architect *Landi* on the spot where te *loggia dei Pisani* used to stand. This loggia was executed in wood by the forced work of the Pisan prisoners in 1362. The palace was a Post office residence until 1865; in the present days it belongs to the Insurance Company of Venice.

The south side of the Piazza is almost entirely occupied by the **Loggia dei Priori,** also called **dei Lanzi** or **Orcagna.** The need of a loggia as a shelter from the weather for the Priors when they had to address the people was recognised as far back as the first half of the XIIIth century, but it was not until the resolution passed by the General Council on Nov. 21, 1356 that the erection of one was decreed, which decree, however, was not carried

out for more than 20 years, owing to the continuous struggles which the Florentines had to sustain, specially the one aganist Pisa. It is therefore doubtful whether the designs of the loggia were the work of ANDREA ORCAGNA, who died in 1368. In 1376 BENCI DI CIONE and SIMONE DI FRANCESCO TALENTI began the work by the order of the Signoria. The coat-of-arms under the parapet of the terrace are the work of NICCOLÒ LAMBERTI of Arezzo, nicknamed *il Pela* (1390); symbolical figures of the cardinal and theological Virtues were sculptured by GIOVANNI FETTI, GIOVANNI D'AMBROGIO, and JACOPO DI PIERO GUIDI after the design of AGNOLO GADDI; charity, high-relief in the tabernacle on the Eastern side, the work of LUCA DI GIOVANNI DA SIENA, PIERO TEDESCO and JACOPO GUIDI; the backgrounds of the lunettes were decorated by LEONARDO, a Vallombrosan Monk. BENCI DI CIONE was busy modelling the Capitals of the columns and other ornamental parts, while LORENZO DI FILIPPO and JACOPO DI PAOLO superintended the construction of the walls. At the head of the masons was master ANTONIO DI PUCCIO BENINTENDI and he it was who constructed the vaulted roof. The works were finished in 1387.

The terrace surrounding the portico was repared in 1840 by the architect POCCIANTI. The lion cubs on the pilasters are the work of JACOPO DI PIERO GUIDI.

The marble Lion on the right of the flight of steps is modern and was sculptured by *Flaminio Vacca*, of Rome in 1600; the other one and the six statues at the back of the Gallery, representing Roman women are antique and were brought here from Rome, where they formerly decorated the Villa Medici, in 1788.

Statues in the Gallery: To the right, **Rape of the Sabines,** a marble group by *Gianbologna* (1583). When the great French Artist (Jean de Bologne was born at Douai in 1525 and lived in Florence until his death in 1608) made this group, the subject of it was not in the least intended to be the rape of the Sabines, but merely "Youth taking possession of feminine beauty and triumphing over Old Age". When this marvelous work was finished, it was judged worthy of decorating the Loggia dei Lanzi, but the subject of it being rather licentious, Monsignor Vincent Borghini suggested its being changed into the other of the rape of a Sabine, the most haudsome of all, the one destined for Romulus: Gianbologna agreed with this idea and completed the group by representing the whole historical episode of the rape on the bronze bas-relief of the base; the group was then placed under the Loggia dei Lanzi. Under the arcade to the left there is to be seen **Perseus brandishing the head of Medusa,** a bronze statue, the most celebrated work of *Benvenuto Cellini* (1553), by whom are also the base, the bronze ornaments and the bas-relief representing the deliverance of Andromeda.

In the interior of the Gallery, from left to right: the **Rape of Polyxena,** by *Pio Fedi* (1866), a genuine masterpiece of modern sculpture; **Menelaus bearing the body of Patroclus,** an ancient group largely restored by *Stefano Ricci*. This group (said also to represent *Ajax with the body of Achilles*) is a Grecian work, a present of Pius V to Cosmo I de'Medici, who caused it to be brought from Rome to Florence in 1579; it was placed here in 1841; — **Hercules struggling with the Centaur Nessus,** a marble group by *Gianbologna*. This group was once at the Canto dei Carnesecchi (the crossway formed by the Via Cerretani, Panzani, Banchi and Rondinelli); later on it was carried under the portico of the Uffizi, south side; henceforth it was brought to the piazza beyond the Old Bridge, and finally it was placed under the Loggia dei Lanzi, in 1842.

Of the six Statues in the back of the Gallery, only the third, beginning from the left, is somewhat interesting: it is supposed to represent a *captive barbarian* (either German or Gallic, Thusnelda or Germania vanquished.

On the wall to the west side a Latin inscription relates how, in the year 1750, Tuscany adopted the Gregorian Calendar. Up to that time the year began on the 25th of March, according to the old Florentine Style. Notice also several other stones commemorative of memorable dates in the history of Italian Unity. On the front wall there is also to be seen a Barometer and a Thermometer placed there in 1860.

Below the façade of Palazzo Vecchio there was once the tribune for harangues, called the *aringhiera* or *ringhiera* (balustrade), erected in 1323. (It was destroyed in 1813, during the French domination). When the Signoria entered into function the Podestà mounted the pulpit and addressed the people from there; the captain of war was there given his staff, chevaliers were armed, etc.

Ou September 8, 1342, the Duke of Athens took possession of Palazzo Vecchio and ordered the windows of the lower room (where the Council was held) to be barred and the palace to be turned into a fortress, with posterns which were destroyed in 1349 after the flight of the tyrant. The *ringhiera* was then restored consisting of a platform with six steps, on the level of the threshold of the main door, with a Stone parapet, with the pedestal of Michael-Angelo's David. (See in the church of *S. Trinita Ghirlandaio's* fresco representing Pope Honorius III approving the rule of St. Francis).

To-day, on the outside staircase of the Palazzo Vecchio, are to be seen, commencing from the right side: the group of **Hercules and Cacus,** a very mediocre work of BACCIO BANDINELLI (1534); behind this group, against the wall of the Palace is to be seen a profite drawn on the stone; it is said that one day Michel-Angelo, chatting with one of his friends with his shoulders against the wall, drew

this profile without turning round, and almost without thinking of what he was doing.

On the left of the door there is a copy of the **David**, Michel-Angelo's master-piece (1503), the original of which has been in the Gallery of the Academy of Fine Arts since 1873. Buonarroti was not thirty years old when, from a block of marble badly started by Bartolommeo di Pietro, he produced this admirable figure of the young shepherd, statue which was placed, in 1504, before the door of the Old Palace, and for the period of four centuries it recalled to the Governors their duty to defend the city and to rule it fairly, just as the Biblical hero had done for his people.

The base was made on the design of **Cronaca** and ANTONIO DA SAN GALLO.

In another block of marble, Michel-Angelo had intended to carve Hercules seizing Cacus, to make a pair for the David and thus have the two heroes as insignia of the Palace. In fact the Florentine seal has the figure of Hercules chiselled in emerald, with the words: *Sigillum Florentinorum*. Unfortunately the Pope Clement VII (Jules de Medicis) managed so that this marble was given to Bardinelli, who convinced in his vanity that he could produce a work which would far surpass the David, carved the atrocious group of which we have already spoken, which has vulgarly been termed « a sack of melons ».

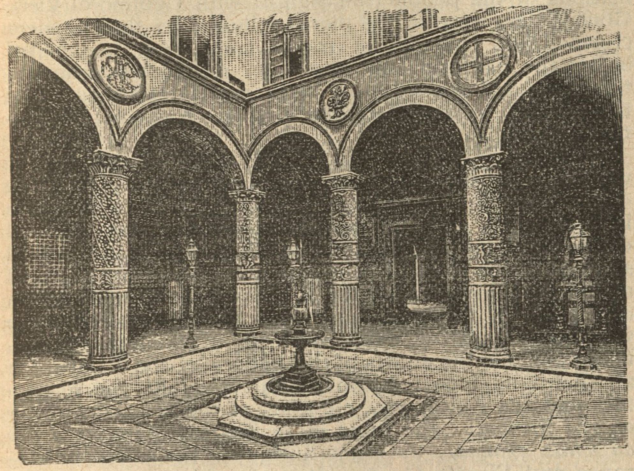
At the two sides of the door, later were placed two boundaries, a man by BANDINELLI, and a woman by VINCENT ROSSI. Formerly a chain was suspended between these two statues, (perhaps Philemon and Baucis), which closed the entrance to the Palace.

Above the door, there is a marble pediment (with two lions carved in stone at the sides) where one can read, under a star with flaming rays, bearing the monogram of Christ (I. H. S.).

REX REGUM ET
DOMINUS
DOMINANTIUM.

Above, the arms of the city are to be seen. This inscription substitutes, by order of the Medicis, the other dictated by the Gonfalonier Niccolò Capponi: *Jesus Christus Rex Florentini Populi S. P. Decreto electus,* which was publicy uncovered on 10th June 1528, following on a decree of the Council of the Grandees, by which the Fiorentines elected Christ, son of God, as their king.

Further on (always on the left of the staircase), there is the bronze group: **Judith and Holopherne,** made by DONATELLO for Cosmo the Elder, and destined to serve as a fountain (1343). This group remained at the home of Pietro



PALAZZO VECCHIO (court-yard)

de' Medici until 1495; and when the Medicis were sent from the town, it was placed on the platform (vhere the group of Hercules and Caccus was later placed) to recall the banishment of this powerful family; and on the marble pedestal was carved the verse: « Exemplum Sal. Pub. Cives posuere. MCCCCXCV ». Later, in 1504, the group was transferred to a position under the first arcade on the right of the Loggia of the Priori, then under the left arcade, facing the Via della Ninna, and finally, in 1919, it was replaced on the staircase in the place which it occupies now.

At a short distance away, there is the **Marzocco** lion, in bronze, seated, holding the escutcheon with the lily (complete coat-of-arms of the city), a copy by CLEMENTE PAPI (1885), of the old stone lion which is supposed to have been made by DONATELLO, now in the National Museum. With respect to this emblem of Florence, it is told that in 1346 the Florentine armies, having discomfited the Pisans, defiled under the platform to the acclamations of the people (the Signori with Ugolino di Vieri, Gonfalonier, were seated there) followed by the prisoners crowded and chained on rough carts. As they halted before the platform, the populace, drunk with triumph, threw them down from the carts and forced them, as a humiliation, to kiss Marzocco's back. A thoroughly Florentine idea!

Towards 1350, the Signori had the first door on the north side of the palace repaired and ornamented *(Sala dell' armi)*, by placing there this sort of frontispice which is to be seen, with two lateral tabernacles, the arms and emblems of the People and the Commune, and the field sown with the lilies of Anjou. (The other door is called of the Customs). Under the arches of the machicolation of the tower, they had the ensigns of the quarters of the City hung (1353) with the emblems of the various gonfalons; under the arches of the gallery of the Palace, the alternate and repeated arms of the Republic, the Protectors and the Allies, viz., old arms of the town *(white lily on red ground)*; the same more modern, 1251 *(red lily on white ground)*; the same antique of the union of Florence and Fiesole *(parts white and red)*: the same of the Republic or the Priori *(azure with the word « Libertas » in gold, saltier-wise)*; the same of the people, 1293 *(red cross on white ground)*; the same of the Church *(gold keys on azure ground)*; idem of the Guelf Party 1262 *(red eagle with little golden lily on its head and green dragon between its claws)*; idem of Charles d'Anjou *(golden lilies on azure ground, with red rake)*; idem of Robert, King of Naples *(parts azure and red, goldeu lily and sable cotices)*. It is known that the Medicis had six raised balls, red, on golden field. In 1465 they obtained from Louis XI of France the honour to mark with a fleur-de-lis one of these balls, which they added in the midst of the other six; but later they returned to the six balls, making with the fleur-de-lis the top one wins gold, on azure.

In 1840, the blazons painted under the overhanging eaves of the tower and the gallery of the Palace were restored; unfortunately the painter *Antonio Martini,* charged with this work, repainted the arms without the slightest care as to the manner nor the design of the old artists.

On the façade of the Palace, beside the main door, is to be seen a **bronze plaque** recalling the solemn plebiscite of 15th March 1860, sanctioning the union of Tuscany to the constitutional monarchy of the King Victor Emanuel II.

The tower is a masterpiece of architecture, whether for its marvelous slenderness, or for the audacious style of the construction, as it is built on projecting supports and off the centre of the Palace. Its height is 94 metres; the Ghibelin battlements (in double points) which crown it, date from a restoration of the XVIIth century. The tower had various bells. Since 1304, the great bell, which was formerly in the houses of the Cerchi, had been carried into the old tower of the Foraboschi, called the *tower of the cow;* hence the common expression of the people then: « the cow bel lows », every time they heard the call to arms, or that they were called to an assembly. Another bell was placed on the tower in 1307, and replaced in 1373 by the one which was constructed by *Ricco di Lapo,* whilst the oldest one was recast larger in 1430 and substituted in 1615 by that which is still used now. There are now four bells on the tower. The antique **clock** which struck for the first time on the 25th March 1353, and which since then has never ceased to strike the hours, was constructed by *Niccolò di Bernardo,* of the people of San Friano, for which he was paid three hundred golden florins; it was recast by *Viviani,* the disciple of Galileo, in 1667.

On the embattled walls, on the south side, a prayer is engraved to Christ and Saint Barbara. In August 1453, a beam was placed on the tower bearing a gilded copper sphere, a lily and a lion of the same metal, " so that, as a cross on a church shows that the place is consecrated to God, this lion attests the liberty and independence of the Florentine Republic ".

In the XVIIIth century they had the absurd idea of withe washing this marvelous tower; but in 1840 the ar-

chitect *Giuseppe Martelli* had the honour of cleaning the magnificent edifice from this unworthy paint, and to restore it to its previous elegance of appearance, so severe in its simplicity.

The lower part of the tower forms part of the Palace; one can be shown a little prison called the *Alberghettino* (the little inn, the little house) where Cosimo the Elder was shut up in 1433, and where Savonarola lived in 1498 during the forty days of his trial (8th April-23rd May 1498).

The Courtyard. It was restored in 1434 by *Michelozzo Michelozzi* who made the window-frames; and the stuccoes which decorate the columns, as well as the views of Austrian towns which cover the walls were added by *Marco da Faenza, Stefano Vettori, Cecchino Salviati* etc. who worked under the direction of *Vasari*, at the time of the marriage of Francesco de Medici and Giovanna d'Austria in 1565.

On that occasion they also placed in the centre, an admirable **Fountain** formed of a porphyre cup, worked by *Battista del Tadda*, surmonted by a little winged Cupid who is blinding a frisky dauphin, veritable marvel executed, for the Magnificent, by *Andrea del Verrocchio* (1476), and which was previously in the villa of Careggi. In a niche there is a Samson and a Philistine, by *Rossi*, the philistine is a caricature of Michel-Angelo whom the author of the group hated.

Arms Room. From the time of the Republic, arms were kept there for the defence of the Palace; sometimes it served for popular meetings. Cosmo Ist of the Medici established a guardroom and in 1908 it still served as a barracks for the Guards of the Commune, when the Chamber of Arms was reconstructed and the north door was opened again, which had been walled up for more than five centuries.

Ist Floor. Salon of the Grand Council called " **dei Cinquecento** ". When the Medicis were turned out for the second time in 1494, Savonarola presented a scheme of Government reform to the Signoria (1494). The General Council of the people was first composed of 230 and later of 1735 citizens; and as the assemblies were nul and void if at least 1,000 councillors were not present, it was necessary to construct a hall large enough to contain at least two thousand people. The *Cronaca (Simone di Tommaso del Pollaiolo)* was charged with the work, with *Francesco di Domenico* carpenter (1495). The place chosen for this construction was the place where it had previously been built (on the old tower called the Captain's and on the blind alley, called street of the Manieri which ran along the eastern side of the old Palace) a place reserved for the Customs. Pierre Soderini, Gonfalonier of Justice, charged Michel-Angelo and Leonardo da Vinci with the decoration of this hall with paintings; Leonardo drew for this work his famous cartoon representing the defeat of Niccolò Piccinino at Anghiari, and Michel-Angelo an episode of the Pisan war (1505). But these designs were never carried out in painting, since the former was called to Milan by the King of France, and the latter to Rome by Jules II; the Medicis, who had just re-entered Florence, naturally abolished these assemblies. Thus until 1527 the Hall of the Five Hundred became a guard room for the soldiers. After 1512, the cartoons of Michel-Angelo andLeonardo could not be found; Benvenuto Cellini accused Bandinelli of having destroyed that of Michel-Angelo for jealousy.

Later, in 1567, this place was converted into a Hall for audiences;

Vasari was charged with the modifications to be carried out, and he made it as it is found at present. The Grand Council met in the hall on 26th April 1496; on the 20th August of the same year, Fra Girolamo Savonarola preached there; in 1859, on the 20th August, the Tuscan Assembly decreed the forfeiture of the house of Lorraine. During the time for which Florence was the capital of Italy (1865-1871), the Chamber of Deputies held its meetings there.

Around the hall, there are statues of Leon X, Clement VII Alexander of the Medicis and John of the Black Bands, by *Bandinelli;* Cosmo Ist by *Danti*. Hercules and Cacus, Hercules and Hippolyte, Hercules and the Centaur, Hercules and Anthea, Hercules and the Wild Boar, Hercules and Diomedes, by *Vincent Rossi;* on the south wall the group of " Victory " by Michel-Angelo transferred here after the Italian victory of the Piave (1918). This group, carved for the tomb of Jules II was here from 1565 to 1862; then it was transferred to the Ancient and Modern Gallery to replace a mediocre statue by *Pazzi* of Fra Girolamo Savonarola. Now " Victory " has been put back in its place and the statue of Savonarola has been placed in the square of the same name.

The Ceiling is divided into thirtynine subdivisions, with oil paintings by *Vasari*, arranged in the following manner:

Southern extremity: a round picture, bearing the arms of the quarters of Santo Spirito (scutcheon with dove) and Santa Croce (golden cross on azure ground); on the right; Volterra, S. Geminiano and Colle, Chianti, Certaldo; on the left, Arezzo, Cortona and Montepulciano, Borgo S. Sepolcro, S. Giovanni.

Northern extremity: a round picture with the arms of the quarters of San Giovanni (escutcheon with the Church of St. John), and of St. Maria Novella (golden sun on azure ground); on the right, Fiesole, Castrocaro, Casentino, Scarperia; on the left, Pistoia, Prato, Pescia, Valdarno.

In order to correct the defect of the wall, which is not at right angles, *Vasari* painted a corridor, where some people seem to be looking down on the hall; these are the portraits of his collaborators: Bernardo di Monna Mattea, the mason who raised the walls and roof of the Hall, Battista Botticelli, the carpenter who carved the wood-work of the ceiling, Stefano Veltroni, who gilded and coloured the cornices and Marco di Faenza, who modelled the stuccoes.

In the centre: a round picture in which is represented Cosimo Ist of the Medici crowned by the town of Florence and surrounded by the major and minor arts; around this medallion there are 21 pictures the subjects of which are: 1. Defeat of the Turkish army in the canal of Piombino. — 2. The Gonfaloniers of Florence and Fiesole stop the union of the two peoples. — 3. The Florentine vessels take possession of the Pisan ships loaded with grain. — 4. Battle of Marciano. — 5. Enlargement of Florence; Arnolfo presents the new plan of the city. — 6. Defeat of the Venetians at Varnia as they marched to the assistance of the Pisans. — 7. Taking of Monte Riggioni. — 8. Disembarkment of Pope Eugene IV at Leghorn, who had fled from Rome (1444). — 9. The Florentines defeat the French troups come to the aid of the Pisans. — 10. Pisan prisoners defile over the Carraia Bridge after their defeat (1364). — 11. Triumphal reentry to Florence of the Marquis of Marignano after the fall of Sienna. In the lower part of this picture are seen the portraits of Vincent Borghini and John Baptist Adriani, who chose the subject of the ceiling pictures, and those of Vasari himself and his collaborators Baptist Naldini, John Stradano (John Van der Straat), born at Leige in 1523, and of Jacopo Zucchi. — 12. Taking of Casole by the Marquis of Marignano. — 13. Clement IV distributing the standards to the Captains

of the *Guelf Party*. — 14. Taking of Vico Pisano. — 15. Antonio Gi comini harangues the Florentine people to make them engage in a wa against Pisa. — 16. Foundation of Florence under the seal of the ran 70 years B C. and *conducted* Roman colony with the ensign of the whit lily on red field. — 17. Cosimo Ist studies a plan of Sienna in order t study the surest way to render himself master of it (the figures surrou ding him represent Vigilance, Patience, Force, Prudence and Silence). - 18. Taking of Monastero. — 19. Defeat of Radagaise who beseiged Fl rence (415?) — 20. Taking of Càscina by the Florentine General Pa Vitelli.

The Frescoes of the Walls represent: those on the wall facing yo as you enter the hall, the battle of Marciano in Val di Chiana betwee the ducal troops and the rebel armies commanded by Pietro Strozzi; th taking of Porto Ercole in Maremme and the flight of Strozzi; the takin during the night, of the forts of Sienna. On the wall at the weste end; the defeat of the Pisans near the tower of San Vincenzo, in Ma remme; the assault of Pisa by the Florentine troops, under the comma of Antonio Giacomini. On the doors at the two ends there are pain the paintings on which (on slate) represent: Pius V crowning Cosmo I grand-duke of Tuscany; by *Jacopo Ligozzi*, Cosmo instituting the orde of the Cavaliers of Santo Stefano, by *Passignano;* Cosmo made duke, b *Cigoli;* Boniface VIII, receiving the ambassadors of twelve Europe and Asiatic powers, found to his surprise that they were all Florentins work of *Lieozzi*.

Vasari also constructed the terrace with Tuscan columns at the northe extremity of the hall, on the platform which was formerly called « th Auditorium »: at the other end, there was to have been a rich and hand some ornamentation of columns and marble and bronze statues, for whic *Bartolommeo Ammannati* had designed the plan, which was never ca ried out. In there place a wooden model was erected, replaced in 18 by a stone one which is nov to be seen.

Under the frescoes of the lateral walls, there are **gobelins** of the Fl rentine Medici School of *Arazzi* (tapestries); they represent episodes fro the life of John the Baptist.

In the corner of the Hall of the Grand Council, on the left of the gro of Victory, there is the entrance to the **apartment of Leo X,** constructe towards 1560 by *Vasari* and decorated under his direction. It is co posed of six rooms respectively devoted to Leo X, Clement VII, Joh of the Black Bands, Cosimo Ist, Lorenzo the Magnificent and Cosim the Elder.

1st Hall, called Leo Xth's (John of the Medici). Although this is th richest of all the rooms of the apartment, it nevertheless has the appe rance of being really an antichamber on account of the numerous doo by which it communicates with the salon of the Five Hundred and wi the other rooms of Lorenzo. Cosimo, Clement, and the Chapel; furth it is in this room that the stair leading to the upper story (Suite of th Elements). In the middle of the wall, between the doors of the Chap and Clement's room, there is a fine chimney flanked by red marble co lumns, with base and capital of white marble; above, in a great fresco Leo X is creating twentyone cardinals. Isolated froom the ranks of th Consistory are to be seen Duke Julien des Medici, his nephew and th Duke Laurence, Leonardo da Vinci and Michel-Angelo. In the empt spaces between the three windows, have been painted standing, an armed in the antique style, Duke Alexander and Duke Cosimo abov them. in two medallions, their wives, Marguerite of Austria and Leonor of Toledo; in the embrasure of the architraves of the windows there ar

also the portraits of Cardinal Giovanni, Catherine Queen of France, and Cardinal Hyppolite.

On the next wall has been represented the passage of Pope Leo X through Florence. The papal procession is passing through the Square of the Signoria; in the background is to be seen the Loggia of the Priori, the Church of St. Piero Scheraggio and the old Palace. In front, are to be seen the macebearers on horseback and the German soldiers of the guard; beside Francesco da Castiglione (the person carrying the Papal cross) are Pietro Bembo and Arioste who are talking to Aretino. The gonfalonier and the priors are carrying the pope on his chair under the baldaquin.

Above, there is a painting in chiaro-scuro representing the replacing of the ensigns of the defenders of the Church in the Signoria; the cap and sword.

On the last wall, are to be seen the papal troops assaulting Saint Leo, and lower, in chiaro scuro, the construction of St. Peter's at Rome.

Four busts complete the mural decoration: Julian Medici, Laurence, Duke of Urbino, Clement VII and Leo X.

Episodes taken from the life of Leo X are represented on the rich ceiling, divided into squares and octagons. In the centre, the deliverance of Milan by the Spaniards who expelled the French; on the fireplace side is the Battle of Ravenna. The figure in white armour riding a white horse richly caparisoned, is Monseigneur de Foix and the man who is looking at him with an eye glass in his hand is Leo X.

The Chapel. The entrance of the Chapel is from the Leo X room. This is a little room of which Vasari has made a real jewel of decoration. The cupola shaped vault rests on beautiful cornices of stucco and gold; the pavement is in squares of coloured enamel majolica. On the walls are suspended: a beautiful reproduction of the painting by Raphael of Urbino, the Holy Family (the original has been transferred to the Pitti Gallery), commonly called the "Madonna dell'Impannata", and two pictures by Vasari showing Cosimo the Elder and Duke Cosimo the Ist as St. Cosimo and St. Damiano.

2nd Hall. Hall of Clement VII. Here the painter *Aretin*, without stopping to reflect that it was shaming his country to celebrate the man who had destroyed its ancient liberty (Giulio, natural son of Julian Medici, and Pope under the name of Clement VII), obtained an effect absolutely contrary to what he expected by his decoration; in fact, the record of the siege of Florence which he represents here, far from honouring Pope Clement VII, perpetuates his infamy. Above the door: Clement opening the "Holy Door", having near him the poet Francesco Berni; the sending of Cardinal Hyppolite to Hungary as legate; bestowal of the Cardinal's hat on the same personage; Clement VII's return to Rome; betrothal of Alexander Medici to Margaret of Austria; Alexander reentering Florence after his visit to the Imperial court; Alexander receiving the Ducal crown from Charles the Fifth; betrothal of Catherine Medici to Henry II of France.

The great central rectangle, which contains more than one hundred personages, represents Clement VII crowning Charles V at Bologna, 24th February 1530; amongst the notables who surround the Pontiff, the five who are at one corner of the picture are: Francesco-Maria, Duke of Urbino, the gentlemen Atonio di Leva, Andrea Doria, Alexander Medici and Pietro of Toledo, vice-roy of Naples. The frescoes which fill the spaces between the three doors, have above them two pictures representing: the interview between Clement VII and Francis Ist. and the Pope chatting with Charles the Fifth.

The wall facing the bays has a panorama of the siege of Florence, with the city surrounded by the tents of the Imperial Army camped on the Plains of Giullari; there are the ramparts flanked by towers, the old gates, the bastions of San Miniato, the fort and the gate of St. George, the lodgings of the Prince of Orange, the place of the Italian camp with the stalls, tents and gallows; the field of Lanzi, near the Monastery of San Matteo, the Baroncelli Palace (Poggio Imperiale) with the Spanish tents; finally the lists where the famous duels between Ludovic Martelli, John Bandini, Dante da Castiglione and Bertino Aldobrandini took place. The other pictures represent some incidents of the siege; the attack on the bastions of Saint George, a fight in the plain of San Salvi, Lastra's assault on Signa, the taking of Empoli, the procession in their shirts to San Donato in Polverosa, and finally the battle of Gavinana.

3rd Hall. Room of Giovanni Medici, captain of the bands which after his death, were called the « Black Bands ». On the ceiling: in the centre John passing Adda with his troops; defence of Ponte Rosso, Between the Tessin and Biagrassa; conquest of San Secondo; taking of Caravaggio; fight between John and a Spaniard. In the medallions: the portraits of John and Maria Salviati. his wife, of Cosmo as a child and his master Pier-Francesco Del Riccio.

4th Hall. Room of Cosmo il Vecchio. The gilded ceiling, enriched with stuccoes, is divided into four squares, enclosing a central square. In the latter, Cosmo is represented returning from exile, mounted on a dappled grey horse, and surrounded by his sons Peter and John; the chief citizens of Florence are coming to meet him, Maso degli Albizi, on horseback, Tommaso Soderini and Niccolò da Uzzano; behind Cosmo is Neri di Gino Capponi.

The first square represents the departure of Cosmo in exile. In the second square Cosmo is seen surrounded by artists and students of his time; Marsilio Ficino, Paolo Toscanelli, Angelico, Luca della Robbia, Ghiberti and Andrea del Castagno. In the third square, Filippo Brunelleschi (kneeling) and Ghiberti (standing) presenting the models of the Church of St. Lorenzo to Cosmo; behind Cosmo, Donatello and Michelozzo. In the fourth square, Cosmo seated encouraging Santi Bentivoglio to go to Bologna to take over the government.

In the triangles of the corners are figures: Craft, with a lighted torch; Courage, symbolised by Samson: Diligence, holding two clubs in his hand; Religion, with the signs of the papal power; Eternity, with a flaming torch; Fame, with a trumpet, with open wings; Prudence, with a mirror; Power, armed and helmeted, holding an oaken branch.

In the frieze, which runs round the room, there are four medallions with the portraits of Giovanni Medici, father of Cosmo and of his sons: Piero (husband of Lucrezia Tornabuoni and father of the Magnificent), Julian and John, who married Cornelia of the Alessandri.

5th Halle. Room of Lorenzo the Magnificent. The decoration of the vault constitutes a masterpiece of decorative art: it is divided into four half-medallions and eight triangles which surround a central square, the whole surrounded by superb cornices in stucco relieved with gold.

In the first half medallion King Ferdinand is receiving Lorenzo at Naples, accompanied by Piero Capponi and John Medici; in the second part is seen Lorenzo at the Diet of Cremona, in front beside him Ercole d'Este (the figure with the red cap) and before him Ludovic Sforza armed with a blue cuirasse; in the 3rd division Lorenzo is receiving the inhabitants of Sarzana who are presenting to him their chief citizens; in the 4th semi-circle, Lorenzo is seated, an open book in his hand, surrounded by the most illustrious men of his time, viz., Pic de la Mirandole, with long hair and a red gown; Agnolo Poliziano, holding a book in his hand; Luigi Pulci, in profile, behind Poliziano; Marsile Ficino near the Magnificent; Cristofano Landino, holding a globe of the world in his hand, and lastly, in profile, Leon Battista Alberti.

In the centre square, the Magnificent is represented seated, surrounded by the ambassadors of various nations who are offering him horses, animals, jewels and arms. In the triangles: Faith with thesacraments of the Church, Charity embracing some naked children; Force, Hercules attacking the hydra of Lerne, Success, poor and naked; Good judgement regarding himself in the mirror: Clemency throwing away his weapons; Virtue leaning on a vase of flovers; Fame with a golden trumpet to his mouth.

The sons of the Magnificent are painted in the medallions; the eldest Peter, in white armour; John later becoming Leo X, and Julian. The other person is Julian, brother of the Magnificent.

6th Room. Room of Cosmo Ist. The first medallion is of Cosmo as a young man at the moment of his nomination as Duke by the Council of the Forty eight. In the second medallion, Cosmo is seated amongst the best artists of his time. amongst others: Tribolo, holding the model of fountains for the Villa of Castello, the Tasse with the rough sketch of the *Loggia* of the Marketplace, Vasari, Ammannati, Cellini, etc. In the third, Cosmo is commanding his Captains to go to the rescue of Serravalle. In the last, Cosmo is seen with Giovanni Camerini, architect, Luca Martini, contractor for the Fortresses of the Island of Elba. Laurence Pagni, secretary, and the Morgante; in the background are seen the fortresses of the Island.

In the center picture Cosmo is seen armed in the old style, and before him the rebels who had been taken prisoner at Montemurlo; Baccio Valori, Filippo Strozzi, Anton Francesco degli Albizi and others, conducted by Alessandro Vitelli and Ridolfo Baglioni.

In the corner triangles, there are allegorical figures of the fortified cities and lands of Tuscany; in the medallions, the portraits of the Duchess Eleonore, Cosmo's wife, and of his sons Francesco, Giovanni and Garzia.

In the frieze are represented views of eight fortified towns; Antignano, Piombino, Empoli, Scarperia, Montecarlo, Lucignano, Florence and Siena.

On the walls are to be seen three pictures: Ist the defeat of the Turks at Piombino; 2nd the rout of Peter Strozzi at Marciano; 3rd the taking of Port' Ercole; and eight medallions in which have been painted « little stories », amongst others the arrival of the Duchess Eleonora at Poggio a Caiano, and the baptism of Don Francesco.

In the corners of the ceiling are the emblems of the Medici and Toledo equally divided; in the centre are the emblems of the Duke: the capricorn and the tortoise with the veil.

Facing the entrance of the apartment of Leo X on the other side of the Hall of the Cinquecento, opens the **Studiolo di Francesco de' Medici,** a study constructed for Duke Francis Ist by *Vasari* in 1573, and restored in 1911; it is decorated with paintings by *Francesco da Poppi*, who decorated the ceiling, and by *Bronzino* (portraits of Cosmo Ist and Eleonora of Toledo).

In the ceiling: Nature with Prometheus and the four elements. Above the marble cornice the walls were divided into two parts; on the lower part were placed cupboards closed with twenty wooden doors; above, fourteen pictures were arranged, forming as it were a frieze, wit a bronze statuette at each corner. On one of the walls *Vasari* had his disciples

paint; pearl fishing, whale fishing, formation of amber and coral, the passage of the Red Sea, carding of wool; and on the opposite wall: the invention of gunpowder, a cannon foundry, a glass factory, the laboratories of an alchemist and of a gold and silversmith, the baths of Pouzzoles. On the narrowest walls: diamond mine and gold mine. In the eight niches, bronze statues of Pluto, Cybele, Amphitrite, Venus, Juno, Zephyr, Apollo and Vulcan.

On the doors of the cupboards are represented events of mythology or historic episodes, or subjects relating to alchemy or sorcery.

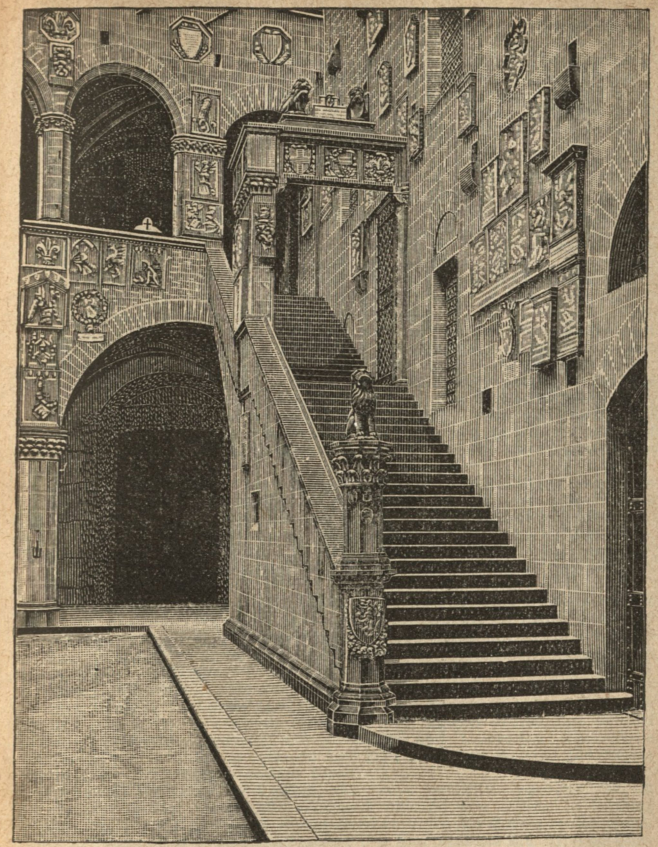
All these paintings were done by the best pupils of Vasari, viz., *Santi di Tito, Stradano, Valdini, Cavalori*, etc.; the statuettes in the niches were modelled by *Gianbologna, Ammannati, De Rossi, Lorenzi, Bandini*, etc.; the woodwork and carving war done by the master *Dionigi di Matteo*.

The strange and precious room, mysterious and magnificent, in is communication with the celebrated « Treasury »; a staircase, which was called « the snail » gave exit there, and by this staircase it was possible to leave the Palace secretly.

Mounting a few steps, — on which a subterranean corridor opens (possibly an antique hiding place for money and precious articles), whilst facing the entrance to this hiding place a wooden door opens on the mouth of a well which, starting from the top stories goes down to the cellars of the Palace (perhaps an old oubliette) — we reach the **Treasury**, a little square room lit by a tiny window on the street Ninna. The walls are decorated up to the ceiling with cupboards with carved walnut doors; the ceiling is decorated with stuccoes, in cornices, festoons, gold relief, which frame nine pictures representing the arts and sciences. The pavement is of white and red marble tiles, and stone flags. *Vasari* constructed this little jewel of architecture and decoration which served as a private office for Cosmo Ist.

Returning to the Hall of the Cinquecento by the door on the left of the Udienza, we enter a vestibule called the **Ricetto**, the ceiling of which was painted by *Lorenzo Sabatini* (1565); on the left is to be seen the marble door which was formerly in the Palace of the Guelf Party, and by it we enter the **Hall of the Eight** (Priors of the Guard) with a wooden ceiling by *Benedetto da Maiano* and *Marco del Tasso*, the paintings on the walls representing a view of Florence (1490) and the topographical plan of the town (1783).

At the other end of the Ricetto, is the **Room of the Two Hundred** *(Sala dei Dugento)* in the first place the audience room of the Council of the two hundred citizens charged to look after leagues, wars, confederacies, and enrollment of troops; now the Board Room of the Municipal Council. The ceiling in sunk panels was made by the brothers *Del Tasso*, under the direction of *Benedetto da Maiano;* doors by *Baccio d' Agnolo*; walls decorated with Florentine hangings, woven by *Giovanni Rost* and *Niccolajo Carcher* (Flemish master weavers, who organised the tapestry manufactory founded at Florence by Cosmo Ist in 1546) after the sketches of *Bronzino, Salviati* and *Pontormo*. These tapestries, twenty in number, represent the history of Joseph. It is extraordinary that so much tapestry should have been made when half the amount would have been sufficient to completely cover the walls of the room; but it was desired to make a show of magnificence by changing the decorations from time to time. The marble statue representing *Tuscan civilization* is by *Pio Fedi* and was given to the town by Prince Eugene of Carignano in 1861, as a remembrance of the Plebiscite.



PALACE OF THE PODESTÀ (Page 70).

(Court-yard)

Returning to the room of Leo X, in the corner on the right of the windows, there is a door giving on a little staircase leading to the second floor; on the first landing there is a fresco of the end of 1500, representing the *Nocturnal festival of St. John* in the Square of the Signoria.

2nd Floor. Suite of the Elements, which is composed of five rooms, constructed by *Bernardo del Tasso* (1550), the ceilings of which were altered and painted by *Vasari* (1555-59). The hangings are of Florentine manufacture from the drawings of *G. Stradano*.

Room of the Elements. On the ceiling, in the centre: Uranus mutilated by the Titans at the instigation of the Earth, their mother; in the four octagonals of the corners; Faith, Truth, Charity and Hope; in the rectangles: the sun, moon, day and night; the joists of the ceiling are decorated with festoons, fruits and flowers, painted by *Gherardi*. The paintings on the walls are by the same artist, viz., the element of water (birth of Venus), the element of fire (Vulcan and the Cyclops), the element of the earth (Saturn); over the doors, in the six oval panels, mythological scenes; between the windows, Mercury and Pluto. A handsome marble fireplace completes the decoration of the room.

Saturn's Terrace. Vast covered terrace, from which a magnificent panorama of the hill of San Miniato is obtained, the promenade of the Colli, the gate of S. Niccolò, Church of S. Croce and the Jewish Temple. There is a bronze standard bearer, called *Diavolino* (little devil), in a corner, original work of *Giambologna*, which was formerly on the Vecchietti palace, at the corner of the street of that name and the Strozzi street. In the centre of the ceiling of the terrace is painted the god Saturn engaged in eating his children; all around run the figures of the twelve hours.

Room of Hercules. This is entered through a little *loggia* beside the Terrace of Saturn; the subject of the ceiling is a representation of the infant god strangling the serpents in the presence of Jupiter and Alcmene; all around, in eight sections, are represented the prowess of the hero, by *Gherardi*. On the walls Florentine draperies of the XVIth century, carried out on the design of *Stradano*, representing the victory of Hercules over the Centaure.

After crossing a little place decorated in grotesque style with the emblems of Cosmo, we come out on the little **Terrace of Juno** (since 1864 converted into a room), painted by *Gherardi* with stories of Juno, and richly decorated in stone and stucco; there is also a niche in the form of a tabernacle destined to receive a statue of the goddess.

Room of Jupiter. This god, as a child, is seen on the ceiling, served by the nymphs Amalthea and Melhuish who are feeding him, one with honey, the other with goat's milk; the four figures around the central square, represent: Cunning, Glory, Honor and Liberality; the whole is framed in a luxurious cornice of views and figures. On the walls; hangings representing a badger hunt.

Room of Beresina or Cybele, the most beautiful, perhaps, for its decorative grace; *Vasari* and *Gherardi* painted the ceiling in frescoes where the goddess Cybele is represented on a chariot drawn by her lions, and surrounded by armed Corybants; the four seasons are by *Gherardi*, as well as the twelve months painted in the frieze. On the walls: Florentine tapestries representing: Justice, Purity, Truth, Faith, Charity and Fame.

Room of Ceres. On the ceiling of this room, *Gherardi* painted this goddess who, on a chariot drawn by serpents, a torch in her hand, is going in search of Proserpine; on the walls: tapestries of badger hunting and porcupine hunting.

The little room beside this is called the **Scrittoio** (the study) and on the ceiling is painted Calliope; on the stained glass windows Venus in the midst of her Graces. If we return to the landing, and follow on, we cross the Gallery over the Hall of the Cinquecento and enter the four rooms comprising the **Apartment of Eleonore of Toledo,** wife of Cosmo Ist. In this apartment, the Grand Duchess gave birth to the hereditary Prince Francis, in 1541; but before her, in 1502, the beautiful and worthy Argentina of the Marquis Malaspini, wife of the Gonfalonier Piero Soderini, had lived there; in the time of the Republic, these rooms were used by the Gonfalonier of Justice and the Priors.

Crossing a little hall, we reach the **Camera verde** (green room) and, on the right, to the **Chapel,** very small but of singular beauty; on the vault, *Bronzino* painted St. Francis, St. Jerome, St. Michael and St. John, and on three of the walls he painted three events in the history of Moses, namely, the rain of adders on the people, the rain of manna, and the passage of the Red Sea. On the altar-screne, painted by the same artist for this chapel, used to be seen the Christ descended from the Cross; but this picture was given to Cardinal Granvelle, Minister of Charles Fifth, by Cosmo, and was replaced by a copy, placed on the altar between two other pictures representing the Angel Gabriel and the Virgin of the Annunciation.

Room of the Sabines. In this room lived the maids of honour of the Grand Duchess. On the ceiling, constructed by *Tasso* and *Stradano Vasari* painted the Sabines intervening between their parents and the Romans; on the walls: a tapestry with the Aurora, and two medallions; the Virgin and Child, by *Lorenzo di Credi,* and another Virgin and Child, by a *pupil of Botticelli.*

Room of Esther (Old dining room). On the ceiling: King Assuerus crowning the Queen Esther; a splendid marble *lavabo* (basin) (1400) and three tapestries: Spring, Autumn, and the Chariot of the Sun.

Room of Penelope, at the corner of the Palace (fine view over the Square of the Signoria). On the ceiling; Penelope, seated at her work, weaves her cloth; on the frieze, some adventures of Ulysses; a fine fireplace and two tapestries; Summer and Winter. The adoration of the Infant Jesus, by *Botticelli;* a Madonna with Child, and an enamelled terracotta.

Room of Gualdrada. On the ceiling, we see the beautiful Gualdrada, daughter of Bellincion Berti degli Adimari, represented at the very moment when she replies to the Emperor Othon Ist " that she would kiss no man in the world except her husband "; on which the Emperor would have betrothed her to Count Guido, giving her as a marriage portion the domain of Casentino. On the frieze are reproduced views of the old Florence squares, with the fêtes which were given there, viz., the Square of the Signoria at the " Fête of Homage "; Square of S. Croce at " Horse Tournament "; Square of S. M. Novella at the " Game of Kicking "; Via Larga (now Via Cavour) during the " Joust of the Sarrasin "; Square of the Cathedral with a " procession "; square of Santo Spirito in a " popular holiday "; further two views of the bridge Santa Trinita and the square of the Mercato Vecchio. These paintings are by *Stradano.*

On the walls, tapestries representing: Wolf hunt, and David anointing King Solomon.

Madam's Chapel. In olden times (in the time of the Republic) it was the Chapel of the Priors; it was dedicated to St. Bernard of the Ubertis; but the Uberti being Ghibelines, when the Guelphs became absolute masters of the State, they substituted the Ghibeline protector Saint Bernard of Clairvaux. It is in this Chapel that Savonarola took communion before going to execution. It was constructed in 1511 and painted, in 1514, by *Ridolfo Ghirlandaio.* Over the High Altar there is a Holy Family, picture by *Mariano da Pescia;* on the end wall, an Annunciation, by *Ghirlandaio.*

Sala dell' Udienza (Audience Chamber). It is situated at the left extremity of the Palace, on the Square of the Signoria. The splendid ceiling is by *Giuliano da Majano, Francione,* and perhaps also the brothers *Marco, Domenico and Giuliano del Tasso;* the frescoes are by *Salviati* (1550-60) and represent the story of Camille; the entrance door, with marble jambs, is surmounted by a façade with three cherubims heads and a sun, with the monogram of Christ and this inscription (1529):

SOL JUSTITIAE
CHRISTUS DEUS NOSTER
REGNAT IN AETERNUM

(Sun of justice, Jesus Christ, our God, reign for all eternity).

The internal door, in white marble and porphyry, surmounted by the seated statue of Justice, the terrestrial globe on the left hand, is a masterpiece of *Giuliano* and *Benedetto da Majano;* this last began to carve, on the wooden panels of the door, the portraits of Dante and Petrarch, and the work was finished by *Giuliano* and *Francione da Majano.*

Room of the Lilies *(Sala dei Gigli).* The entrance door in marble and porphyry, is decorated with four children who hold beautiful festoons, and in the middle there is an adolescent St. John which is a veritable masterpiece of *Benedetto da Majano.*

Formerly this room was called the Clock Room, as the clock constructed by *Lorenzo della Volpaia,* given to the Signoria by the Captains of the Guelph party (1510) was kept there. This clock indicated not only the hours, but also the movements of the planets and the ascension of the signs of the Zodaic with their degrees, and the rising and setting of the stars of our hemisphere.

The ceiling in sunk sections was constructed by *Domenico del Tasso.* The walls are painted in golden lilies on an azure ground. In the one facing the entrance a large fresco by *Domenico Ghirlandaio* (1481) representing (from the left): Brutus, Mucius Scoevola and Camille, Saint Zanobi, between St. Laurence and St. Stephen, Decius, Scipio and Ciceron. Along the walls, on the right, is to be seen a bust, in coloured stucco, of Nicholas Machiaveli; two lions painted in chiaro-scuro, bearing the arms of the town and the people, painted by *Rodolfo del Ghirlandaio.*

By the door in the right hand wall, one passes to the staircase which communicates with the roof and the tower, a very interesting ascension, both from the point of view of architecture and for the fine panorama to be obtained from the summit. It is worth while to go all round the gallery which crowns the Palace in order to admire the panorama of the town. On the side of the façade there are holes from which were thrown stones, arrows, or greek fire, on those who attacked the doors of the Palace.

The tower, the marvellous slenderness of which is united with a surprising solidity of construction, was commenced on the design of Arnolfo, in the first years of the XIVth century, but it was completed much later, since, even towards 1340, the bells of the Council and the fire-guard were on the battlements of the Palace.

Thus we arrive at the last but one story of the battlements of the tower, and from there to the summit by a little stair case, winding round one of

the four columns which support the roof, from whence a splendid view of Florence and its surroundings is enjoyed.

In descending again to the Room of the Lilies, entry is made by the door under the frescoes of Ghirlandaio, in the **Guardaroba** the walls of which are covered with cupboards (where formerly precious articles of the court of the Grand-Dukes were kept) carried out and painted by *Dionigi di Matteo* with 53 geographic pictures; it is a very interesting work commenced towards 1563 by the Dominican Father *Ignazio Danti* and finished by the Olivetan Father *Stefano Buonsignori* in 1575, and very much appreciated even by modern geographers, especially for the nautical maps.

At the south of the Old Palace opens the *Piazza degli Uffizi*, surrounded on three sides by the double and long **Palazzo degli Uffizi** *(Palace of the Offices)* and by the old building of the *Zecca* (the Mint) which joins the Loggia dei Lanzi.

Cosmo Ist, wishing to collect all his administrative and judicial offices in a central position, the Courts, the Archives, the banks etc., (see the writing over each door), ordered GEORGE VASARI to construct *(publicae utilitati)* this building. The foundations were laid in 1560 and it was finished in 1580. Part of the old Church of San Piero Scheraggio (one nave of which had been destroyed to open the Via della Ninna on the left side of the Old Palace) was incorporated in this construction. After the death of Vasari (1574), ALPHONSE PARIGI succeeded him, and completed the building in 1580. Unless it be at Venice, Italy has nothing more beautiful of this nature. In this monument, Vasari has shown himself to be an artist of the first order.

On the western side he ended his design by joining up with the old Mint, and he finished the whole with a terrace, of which the Grand Duke Francis Ist, who succeeded Cosmo, took advantage to transform it into a long gallery, having BUONTALENTI constructed the adjoining rooms on the second floor, in order to place there the artistic treasures which his father had collected.

Later, the Grand-Dukes Ferdinand Ist and Cosmo II had these works finished; the first floor was subsequently dedicated exclusively to the Archives; a Court theatre was also constructed (in 1585, on the occasion of the marriage of Virginia dei Medici to Don Cesare d'Este) the space occupied by which was destined later to serve, partly for the Magliabechiana library, partly for the Hall which

served for the meetings of the Italian Senate; then it was demolished in order to form seven new rooms attached to the Gallery.

Under the right hand portico, at the beginning of the Via Lambertesca, over the door called *delle Suppliche* (petitions), there is a bust of Francis Ist, the work of BUONTALENTI. Above the great arcade which looks on the Arno, on the inner side, is the statue of Cosmo Ist (by GIAMBOLOGNA) between Justice and Force (otherwise Equity and Severity) Michelangelesque imitation by VINCENZO DANTI.

In the niches of all the pillars there are 28 mediocre statues in marble of Tuscan celebrities; they were made between 1842 and 1856 by subscription; on the pedestals are the names of the persons represented. Cosimo the Elder, father of his country (by MAGI) aud Lorenzo the Magnificent (by GRAZZINI), the two most celebrated of the Medici, are beside the first door under the portico; Farinata degli Uberti (by POZZI), who prevented the destruction of Florence, Piero Capponi (by BACCI), who was able to resist the claims of Charles VIII of France, Ferruccio Ferrucci (by ROMANELLO), the valiant hero of the defence of 1530, Giovanni delle Bande Nere (by GUERRAZZI), the brilliant *condottiere*, are on the outside, on the Arno side. Within, the artists: Andrea Orcagna (by BAZZANTI), Niccolò Pisano (by FEDI), Giotto (by DUPRÈ), Donatello (by TORRINI), Leon Battista Alberti (by LUSINI), Leonardo da Vinci (by PAMPALONI), Michelangelo Buonarroti (by SANTARELLI) and Benvenuto Cellini (by CAMBI); celebrated writers: Dante Alighieri (by DEMI) Francesco Petrarca (by LEONI) and Giovanni Boccaccio (by FANTACCHIOTTI); the historians Niccolò Machiavelli (by BARTOLINI) and Francesco Guicciardini (by CARTEI); the sailor Amerigo Vespucci (by GRAZZINI); for the sciences; the astronomer Galileo Galilei (by COSTOLI), the botanist and geologist Antonio Micheli (by CONSANI), the doctor, naturalist and poet Francesco Redi (by COSTA), the anatomists Paolo Mascagni (by CASELLI) and Andrea Cesalpino (by FEDI), the jurist Francesco Accursio (by FANTACCHIOTTI), the inventor of musical notes Guido Aretino (by NENCINI), and finally the learned and saintly archbishop of Florence, Antonino (by DUPRÈ).

Under the left portico of the Uffizi, the eighth door, coming from the square of the Signoria, gives access to the National Library and the State Archives.

The **Central National Library** is on the first floor. Begun in 1714 by the legacy « to the poor » of 30,000 volumes collected by the Florentine goldsmith and book-lover ANTONIO MAGLIABECHI, it was opened to the public in 1747, increased by the purchase of the Gaddi and Biscioni libraries; the Grand-Duke Pietro-Leopoldo annexed the Medici Library (17,000 volumes) and the Lami and Strozzi, and that of the Crusca Academy; later it was increased by the funds coming from monastic corporations which were suppressed during the French regime; under Leopold II, it was increased still further to 90,000 volumes; after 1860, the annexation of the Palatine Library (from the Pitti palace) founded by Ferdinand III, and comprising 70,000 volumes, gave it such importance that it deserved its new title of National. Since 1865, a copy of every Italian publication is sent to the Central National Library by right.

To day the Central National Library contains more than 1,500,000 volumes, of which 3,500 are incunabuli, 20.000 manuscripts, 400,000 autographs, geographical maps, mort maps, engravings and antique bindings; a large number of rare books and pamphlets; 280 books dedicated to the Medici and bound with their arms; the *Dante* printed in 1481, offered to the Signoria by its commentator Landino; a very large collection of books printed by the Elzevirs, Grifi, Aldi, Gioliti; many books *ad usum Delphini;* vast collection of comedies and popular publications of the XVIth century; manuscript codes of the XIVth century abound, amongst others the oldest Dante code (1329). It also possesses the famous Pandectes illuminated by *Boccardino*, by order of the Republic, and the first editions; *Ad familiares*, by Cicero, two *Bibles* printed at Mayence in 1462, *Homer* printed at Florence in 1488, *Antologia Greca* by Lascaris. It also contains the autographs of Salutati, Machiavelli *(The art of war)*, of Savonarola (two annotated breviaries), of Tasso, Ghiberti, Cellini, Galileo, Alfieri, Foscolo, Leopardi, etc. In the large reading room, there is a bust of the founder, A. Magliabechi.

The National Library will be transferred to the new Palace, at present being constructed in the Via Tripoli, which is to become the magnificent home of the numerous treasures which it contains.

On the second floor are the **Archives of the State**, founded in 1778 by Grand Duke Pietro-Leopold by collecting 142.000 parchments of the middle ages, bock to the VIIIth century; in 1852 the archives of the Medicis were added, those of the *Riformagioni* (deliberations) and of all the Magistrates and Offices of the Republic of the

Grand Duchy, those of the suppressed religious orders, and those of the Duchy of Urbino and the Principality of Piombino. The arrangement of this mass of material is due to the archivist Bonaini and his successors Guasti, Milanesi, Gherardi, Marzi etc.

The classification is perfect; the colossal work of the Index is well advanced; the special historical library, the palæographic school and the well equipped study rooms help in research.

In the exhibition room, can be admired; the *Fiorinaio* or register of the Mint, containing the impressions of the gold and silver coins struck from 1318 to 1859; manuscripts on papyrus, on bark, and on was tablets (and amongst these the daily list of the expenses of King Philip the Beautiful and his queen, in 1301, during their journey across France); the original deed of union of the Greek and Latin Churches and the Council of Florence in 1439; the book *del Chiodo* (of the nail) containing the condemnations of the Ghibelines, including that of Dante; a register of the Florentine *Consulte* (meetings) with accounts dated 1300, in wich. Dante figured as a Counsellor; there is a drawing to show the defects (!) of the plan of Brunellesco for the cupola of Santa Maria del Fiore; a bull of Pope Benedict VIII (1012-1024); the *libro di Monteaperti* record of the army administration during the campaign against the Siennese (1260); a diploma of the German Emperor Louis le Debonnaire (816); various diplomas of Sultans to the Florentine Republic; various nautical and geographic maps amongst which the oldest that is known dated 1311; the Statute of the Guelph Party (1420): was tablets with merchants notes of the middle ages, etc. In the centre of the hall is a glass cabinet with autographs by artists, humanists, Medicean and foreign Princes. The Archives also contain a printing press in Eastern characters, set up by Grand Duke Ferdinand Ist. transferred to Paris during the Napoleonic regime, and recovered in 1815.

On the other side, the portico of the Uffizi stops at Via Lambertesca (named thus for the family Lamberti which had its palace there, at present Bartolommei). The little street of the *Carrozze* owes its name to the coach-houses of Cosmo Ist when he lived in the Palazzo Vecchio; the street of the Carrozze opens into the Square del Pesce (of fish), near the Old Bridge, thus called on account of the old fish market *(Forum Piscarium, 1296)*, transferred to the Square of the Old Market in 1568.

Gallery of the Uffizi. — The first door under the portico on the East of the Palace of the Offices, coming from the Square of the Signoria, (door which formerly belonged to the church of San Piero Scheraggio), gives access to this gallery, open during the week from 9 a. m. to 4 p. m.

(Lire 2 entrance) and Sundays from 9 a. m. to 1 p. m. (entrance free). There is an elevator.

The Gallery of the Uffizi, together with the Palatine of the Pitti Palace, is the most important collection of paintings in Italy, and one of the richest of the whole world. As a base they have the beautiful art collections made by the Medici since the XVth century. Cosmo the Elder, Lorenzo the Magnificent had gathered, for the ornamentation of their palaces, precious collections of works of art, increased later by Cosmo Ist. Ferdinand Ist, wishing to assemble all these works, instructed BUONTALENTI to transform the old *loggia* of the south-eastern side into a long and wide corridor with fine rooms alongside (1574-87).

It was there that the works of art distributed in the Old Palace and in the Grand-Ducal furniture depositories, and those which Ferdinand Ist had collected at Rome in the Villa Medici, were placed. BUONTALENTI also constructed the Tribune in 1610, fine octagonal room with a cupola. Ferdinand II had ULIVELLI and others build the corridors on the south and west of the adjoining rooms (1658); he made the cabinet for precious stones and gave to the Gallery the collection which came from the inheritance of the Della Rovere, Dukes of Urbino (Victoria, wife of Ferdinand II, belonged to this family) and Cardinal Leopold of the Medici also gave his gallery of pictures (portraits and engravings); Cosmo III gave medals, coins and antique statues which were previously in the Boboli garden, and the celebrated Venus of the Medici, the wrestlers and the knife-grinder, which where in Rome.

Princess Palatine Anna-Maria, the last of the Medici, after having given to the Gallery the Flemish and German pictures purchased abroad, left all her lesser treasures to the State and city of Florence, by the agreement of 31st October 1737 with Francis, first Grand-Duke of the House of Lorraine; agreement in which it is expressly forbidden to transport them elsewhere.

Francis II and Leopold Ist of Lorraine further increased the Gallery; the latter had a room constructed to receive the group of the *Niobidi* (from the Villa Medici at Rome) and opened the Gallery to the public.

After the end of the XVIIIth century, the greater number of additions come from suppressed churches, and by the application of the law on public property. In 1810, Napoleon took possession of certain works of art in the Uffizi Gallery, and had them taken to Paris, to the Louvre Museum; after his defeat, some of these were restored (amongst others the Venus of the Medici), but pictures by Gentile da Fabriano, Beato Angelico, Filippo Lippi, Botticelli and Ghirlandaio, remained in Paris and are still in the magnificent Louvre Museum.

After the restoration of the House of Lorraine in Tuscany, the Grand-Dukes, and above all Leopold II, still further increased the wealth of the Gallery of the Uffizi.

When it became the property of the Italian State, the Gallery was cleared, transferring to the National Museum (1864) the works of Giambologna, Donatello, Cellini, etc., and the enamelled terra-cottas of Della Robbia, whilst the Etruscan and Egyptian collections made the Archaeological Museum; in 1886 the corridor was opened, which had been constructed by Vasari, joining the Gallery of the Uffizi to the Pitti Palace; in 1890 the Italian Government had ten new rooms built, pulling down part of the old theatre of the Medici, and placed there the collection of self-portraits, of artists, (now transferred to the gallery of the Pitti Palace) and that of Francis Bartolozzi's prints (1737-1815); the pictures of Beato Angelico were sent to the Museum of San Marco, whilst those of Botticelli, Ghirlandaio and Gentile da Fabriano, formerly in the Gallery of the Academy of Fine Arts, passed to that of the Uffizi.

The placing of the works of art in the Gallery, commenced at the end of the 1914-1918 war, is still being carried out.

In the Gallery are magnificently represented the Florentine, Umbia and Siena schools of painting, and those of North Italy, and Flanders. The foundation of antique marbles is due above all to Grand Duke Ferdinand Ist of the Medici, wise and fortunate purchaser; amongst other things he bought for 4,000 ecus all the Capranica statues and other marbles in Rome; in his purchases he was much helped by the advice and intervention of Emilio Cavalieri, Roman gentleman, whom he later named his superin-

tendant of the artistic personal working in his Palaces and Galleries.

The decoration of the corridors with grotesque paintings recall in a modest way the Logge of the Vatican at Rome. In the part of the ceiling at the southern extremity of the first corridor, the date 1581 proves that at this date the Gallery commenced to be used; the second and the third date from Ferdinand II and were finished towards 1658; but the last twelve sections, have been redone since the fire of 1762; the subjects recall some points of the history of Florence. The **Tribune** was erected in 1610 by *Buontalenti*, and decorated (the cupola is encrusted with mother-of-pearl after a design by *Poccetti*) with the intention of collecting there rarest masterpieces and articles. Ferdinand I had placed there the *Tuscan diamond*, valued by Tavernier (1605-1689 at 2 million 600 thousand liras and subsequently sent abroad.

(See detailled and Illustrated Catalogue of the Uffizi and Pitti Galleries at the end of this Guide).

Passing under the portico of the Uffizi as far as the river and turning to the left, a short way off is found the **Piazza dei Giudici** (Judges) thus called after the palace built by the Castellani on the spot where the inundation of the Arno in 1333 had ruined the old palace of Altafronte; in 1574 was installed the civil tribunal of the Auditors of the Ruota, which, instituted in 1502, at first sat in the Palace of the Podestà; this magistracy, composed of five strangers, doctors of Law, and known under the name of *Ruota Fiorentina,* was suppressed in 1841. The palace was restored in 1839 by the architect FRANCIS LEONI, and in 1885 adapted to receive the manuscripts of the National Library.

Opposite, are the **Stock Exchange** and the **Chamber of Commerce** (façade on the Lung'Arno Diaz) constructed in 1860, by MICHEL MAJORFI, on the spot where formerly there was one of the great drying grounds of the wool-makers art which is said to have been built by ARNOLFO DI CAMPIO.

In the parapet on the Lungarno, facing the Stock Exchange, is a marble inscription to recall that on this spot, during the seige of Florence (1530), Charles Cappello, Venetian Ambassador, had his favourite horse buried whith its very rich harness, dedicating to him a latin distich testifying to the good service which had rendered him so dear to his master.

Then we find **Piazza Mentana,** formerly *Piazza delle Travi* (beams), because in this place the slope which runs

down to the river served to drag up the construction wood brought from the forests of Casentino on floats. In this square there is a monument to the memory of the Garibaldians killed in the battle of Mentana, work by ORESTE CALZOLARI (1902); the bas-relief of the pedestal representing the battle was given by the inhabitants of Trent, that representing the battle of Monterotondo by the Triestines.

At N. 14 there is an oratory called the **Madonna delle Grazie** (formerly on the bridge of the Graces) containing an old picture and a Roman cinerary-urn which serves as a Holy-water basin.

At the corner of the quay and the Via dei Benci, there is the **Palazzo Alberti** (now Malenchini), splendid in its exquisite elegance and simplicity, in which lived and died, in 1478, Leone Baptista Alberti, celebrated poet and artist, of whom one sees a modern statue at the foot of the great staircase. The palace has been restored to its present state by the architect RAZZI in 1849.

At N. 3 of the same Via dei Benci there is the **Palazzo Bardi** built in the XVth century.

On the corner of the Corso dei Tintori (so called because there where situated the most important workshops and drying grounds of dying wool and silk cloths), on the right, is the **Palazzo Horne** made over into its present state by GIULIANO DA S. GALLO (?) in 1489, for the Corsi family, who had bought it from the Albertis, its former owners. In 1892, Mr. Herbert Percy Horne (born in London in 1864) became the owner of the palace and turned it into a Museum of Antiquities, especially for antique Florentine furniture and drawings; at his death, in 1916, he left the Palace and all its contents to the city of Florence.

In **the courtyard,** there is a portico with beautiful columns surmounted by capitals which are presumed to have been carved by *Giuliano da San Gallo* with the help of *Andrea Sansovino*.

First floor. — 1st Room. Paintings: N. 62, Adoration of the infant Jesus, *Florentine school of the XVIth century;* Adoration of the shepherds, by *Lelio da Novellara;* 80, Allegory of Music, by *G. Luteri* called the *Dosso;* 51, Saint Catherine of Alexandria, by *Luca Signorelli;* 31, Madonna between St. Jerome and Mary Magdalen, by *Neroccio di Lando;* 78, Exorcism of a mad woman, *school of Ercole Ferrarese;* on the cupboard, 58, Crucifix, *school of Duccio;* 73-31, St. Ursula and St. Appolin, by *Sassetta;* 55-56, Virgin with child and Pietà, by *Simone Martini;*

57, Crucifix, *Siennese school of the XIVth century;* 31, St. Jerome, by *Piero di Cosimo;* 47-48-49, St. Benoit, St. Catherine of Alexandria and another saint, by *Pietro Lorenzetti;* 42-43, Madonna with Saints and Crucifix, by *Bernardo Daddi;* 84, Deposition from the cross, by *Benozzo Gozzoli* (work which was unfinished when the painter died, at Pistoia in 1497).

Sculptures: 110, Madonna, terra cotta, school of *Benedetto da Maiano;* 116-101, Torso of an athlete and Venus Anodyomene, terra cotta by *Gian-bologna;* 108, Bust of St. John the Baptist, terra cotta by *Michelozzo* (?)

Amongst the furniture is to be remarked (695) a seat like a little well, very rare example of Itatian art of the XIVth century. In glass cases, there are medals, seals, little plaques, little bronzes (special note should be taken of an Angel holy-water vessel (938), *Siennese art of the XVth century),* articles of domestic and toilet use, instruments for physic, mathematics, surgery etc. Notably, a grafite astrolabe with figure of a naked woman, *Florentine art of the XVth century.*

II Room. Paintings: 86-59, Dying woman and the queen Tomiri leaving for the war, by *Francesco Furini;* 30, The Redeemer, *school of Piero della Francesca;* 79, Deucalion and Pyrrha, by *Domenico Beccafumi;* 8, the Redeemer, by *Boccaccino;* 52, St. Etienne, attributed either to *Giotto* or to *Bernard or Taddeo Gaddi;* 41, Esther, by *Filippo Lippi* (?)

Furniture: Buffet of the XVIIth century (11) with 2 napkins by Perouse, glass, mortars in bronze, mill for pepper etc.; 693, walnut table, *Tuscan art* of the XVth century, with a Faience vase on it (224), *Siena or Orvieto art of XIVth century;* several glass cases containing little squares from the floor of the Piccolomini Library of Siena, various Faience, collection of cloths, forks etc.

III Room. Paintings etc.: 64, Peace, by *Filippo Lippi;* 77, Madonna, by *Taddeo Gaddi;* 122, St. John as an infant, in marble, copy of the stone sculpture in the National Museum, attributed to *Desiderio da Settignano;* 633, Masque of dead child, marble sculpture attributed to *Francesco Laurana;* 16, St. Paul, statue in polychrome wood, copy of the marble one in the Loggia degli Nobili at Siena, by *Lorenzo Vecchietta;* 105, Cavalier trampling on his vanquished enemy, terra cotta, attributed to *Francesco Rustici;* such Florentine artistic articles of the XIVth century as Reliquaries, seats, mirrors, tables, carpets etc.

II Floor. IV Room. 24, St. Roch, by *Bartolommeo della Gatta;* painting carried out for the Church of Saint-Piero-il-Piccolo in Arezzo; 60, History of St. Julian, fragment of painting attributed to *Masaccio;* 124, 123, St. Petrone and St. Domenico, marbles by *Alfonso Lombardi;* 97, Crucifix, by *Lorenzo Monaco;* 102, Madonna and Angels, terra cotta by *Lorenzo Ghiberti;* 106, The Virgin and Angels, terra cotta of *Luca della Robbia;* 72, Madonna and Saints, attributed to *Matteo di Giovanni;* various pieces of furniture, collections of coins, drawings, prints etc.

V Room. 98, Crucifix and Saints, by *Filippo Lippi;* Horne Library containing collections of English classics, works on the history of art, various pamphlets, codes and antique books with engravings and illuminations, registers of the Archives of *Sant' Onofrio.*

VI Room. 95, The supper at Emmaus, by *Francesco Curradi;* Sketch of the chiaro-scuro of the picture by the same artist in the church of San Marco; 971, History of the family Piccolomini, work of the *Siennese school* of the XVIth century; 19, Madonna and Saints, *Florentine school* of the XIVth century; 91, St. Francis with nuns, attributed to *Giovanni dal Ponte* (the date of 1277 is false); furniture, manuscripts etc.

At the corner of the borgo S. Croce and the Via dei Benci is to be seen the old **Loggia degli Alberti** at present occupied by a coffee house; a little further on, in the via dei Benci, is found the **Arco de' Peruzzi** which was a secondary gate of the city when the walls of the second circle passed along this street. At N. 20 is the **Palazzo Coppi** decorated with the frescoes of SALVIATI, the architecture of which is attributed to MICHELANGELO.

Turning back this street as far as the corner of the Via dei Neri, at N. 4 is to be seen the **Palazzo dei Neri** (or better Nori) where S. Philip was born in 1515.

At the corner of the Via S. Remigio there is a marble inscription recalling the flood of the Arno of 1333; and continuing along this little street we find the little church of SAN REMIGIO remarkable for its XVIIIth century gothic architecture with octagonal pillars and capitals of foliage. Formerly this church was outside the town and possessed a hostel where the French pilgrims were lodged when they passed through Florence on the way to Rome. The little temple was erected after the design of FRA SISTO and FRA RISTORO who, it seems, were thus inspired for the project of the church of Santa Maria Novella.

Inside, the Chapel of the Sacrament was under the patronage of the Alighieri and later by the Gaddi who had *Empoli* paint the Conception, according to the idea of Dante (XXIIIrd song of *Paradise*). There are some reliquiaries of the XIVth century and an altar piece in carved silver.

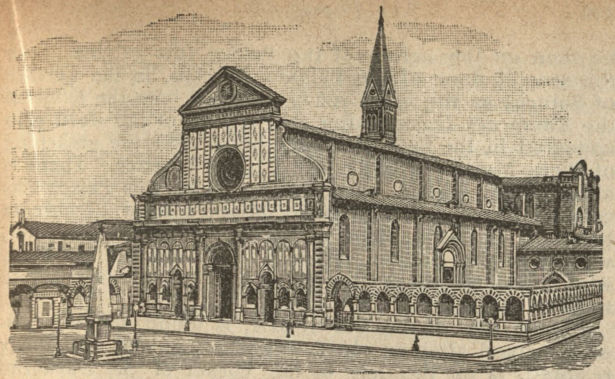
The little cloister, half blended with the edifice, is of the same architecture as the Church.

At N. 25 of the via dei Neri, is the **Palace** whith belonged to the **Bagnesi,** at present the head office of the Lyonnaise Gas Company; at the western end of the street, is the **Loggia del Grano,** erected in 1619 by Cosmo Ist on the design of J. PARIGI, and intended for the market in the lower part, and warehouses and corn reserves above. The marble basin was added later; above the central arch is the bust of Cosmo II, by FANCELLI. In 1867, the upper floors and houses at the back were transformed into a theatre (by the architect Scala) called *Salvini* after the name of the owner, the illustrious actor Tommaso Salvini. There is now a café-chantant there.

The street behind the Palazzo Vecchio is called **dei Leoni** because until 1550 there was a house there, adjoining the Palace, where lions were kept, and fed by the Commune, as a living sign of power and grandeur, just as they had lions carved in stone on the public buildings (on the steps and at the corners of the façade of the Old Palace, at the base of the columns of the Loggia de' Lanzi, outside the gates of the town, etc.) and in iron banderols at the summit of its towers. In the XIIIth century they were kept in the Piazza S. Giovanni, where the Bigallo is at present. There where as many as 24 at one time, and there was a great rejoicing at their increase by birth.



PALAZZO VECCHIO (Page 79)



FOURTH DAY

1. Piazza Victor-Emanuel. — 2. Via Strozzi, Vecchietti Palace, Sassetti, Strozzino and Strozzi. — 3. Street of the Vigna Nuova. Rucellai Palace and Loggia. — 4. Piazza Goldoni, Goldoni Monument. Ricasoli Palace. — 5. Borgo Ognissanti. Amerigo Vespucci Hospital. Church of Ognissanti. Monuments to D. Manin and J. Garibaldi. — 6. The Prato and Via della Scala. Ripoli Church. The Orti Oricellari and Oricellari Palace. Church of St. Benedict-the-White. Church of Saint Lucia. House of Hippolitus Galantini. Church of St. Paulin of the Carmelites. Former church of St. Pancrace (Tobacco Factory). — 7. Santa Maria Novella (church and monastery). Lodge of St. Paul. — 8. Croce al Trebbio. — 9. Piazza dell'Unità Italiana. Obelisque. — 10. Via Sant'Antonino. — 11. Church of St. Peter Corbolino *(I cancelli)*. Fuligno meeting house and Feroni gallery. Fortress of St. John. — 12. Piazza Indipendenza and its monuments. Church and street of St. Catherine. — 13. Piazza Cavour. Porta San Gallo. Arch of Triumph, the gardens and Exhibition Building. Via San Gallo. Bonifazio Lupi Hospital. San Giovanni of the Knigths. Church of the Pretoni. Meeting house of Andrea del Castagno.

Taking the Square of Victor-Emanuel II as the place of departure and passing along the Via Strozzi, we see, on the right, the **Palazzo Vecchietti** which is at the corner of the street of that name and Via Strozzi. Bernardo Vecchietti entertained GIAMBOLOGNA there for three years, and the latter gave to the palace its fine architectural style (1584) and made the charming bronze standard bearer in the form of a little devil, reproduction of which is to

be seen on the corner of the Palace (the original is o the second floor of the Palazzo Vecchio, in the Terra of Saturn) as the cross-roads formerly bore the name o the *Canto dei Diavoli* after the legend of the devil wh appeared in the form of a black horse after the preachin of Piero Martire against the Patarin heretics. There i also another legend according to which this Palace wa called *Palazzo della Cavolaia* (cabbage market) because i the time of Totila, King of the Goths, a cabbage selle woman of the people, revealed the doings of the kin who attracted there the Florentine nobles in order t murder them.

On the left of the Via Strozzi, is found the Via Sa setti, named after an old family whose palace, complete restored, is on the left of the corner of the Davanza Square.

Further on, Via Strozzi enters **Piazza Strozzi,** on whi is the main façade of the palace of that name of whi mention has been made in the first day of our book. I was Philip Strozzi who, in 1533, had this square opene at a heavy cost for expropriation, in order to give a su table entrance to his magnificent palace which he ha built. In this square was formerly the market of veg tables and onions: in the neighbourhood, the 30 Stro families, in the first half of the XVth century, owned 5 houses. The other palace, almost facing this, also belong to a Strozzi who was called **Strozzino** as he belonged t a younger branch of the Strozzi family which gave to Fl rence the illustrious Palla Strozzi. Its beautiful architectu (1460) is attributed to MICHELOZZO. In our day it has be restored and enlarged (only the façade on the Piazza Stro and the portico of the courtyard belong to the origin edifice) in order to make a cinema there.

At the end of Via Strozzi is the Via Tornabuoni whi is crossed in order to enter the Via della Vigna Nuov in which, at N. 2, is the palace which used to be calle Rucellai and rebuilt, in 1613 by **sir Robert Dudley,** s of Leicester (lover of Elizabeth of England), soldier a sailor, who died in 1649 and was buried at San Pancrazi Now the Palace belongs to the firm of Navone (laces).

At N. 10, curious architrave of the XVth century, be ring the escutcheon of the Minerbetti on a field of lilie

At N. 20, is the **Rucellai palace** constructed in 1446 to 1451 by order of John Rucellai, by B. ROSSELLINO on a design by LEON-BATTISTA ALBERTI. Though this palace cannot rival the more grandiose ones of the Strozzi, Medici and Pitti, it is nevertheless amongst the most beautiful in Florence, and is very important in the architectural history of the city. For the first time Alberti put into practice the combination of rustic style with pillars on all three floors; the pillars are Doric on the first floor, composite above and are but little projecting save for the rustic bosses; he kept to the bifurcated semi-circular windows, but added the architrave which was the prelude of the future square windows. The device of the Rucellai are repeated in the decorations (similar to those of the Medici; the initials of Giovanni Rucellai are also seen (G. R.) inscribed in the diamond-point ring on the wall of the Palchetti Lane, on the left of the Palace.

Inside, the courtyard with corinthian columns is worthy of note. In the upper rooms there are good pictures and family busts; the ceilings are decorated with frescoes.

In the Square is seen the **loggia** which John Rucellai had built *in honour of the family, to be used in happiness and in sorrow* (that is, for weddings and funerals), begun in 1468 by L. B. ALBERTI the three arcades of which were closed in 1667; it is now occupied by an ironmongery shop.

The Via della Vigna Nuova gives onto the **Piazza Goldoni** (formerly Carraia Bridge) croosroads, from which branch to the north the streets of Parione, Vigna Nuova, Moro and Fossi (ditches, so called from the time when the moats passed outside the wall of the second circle), to the West the Borgo Ognissanti (Suburb of All Saints), to the south the Lung'Arno (quays) Corsini and Vespucci.

On the terrace of the Carraia Bridge Square was erected in 1873, a **statue to Charles Goldoni,** the famous author of comedies of the XVIIIth century, work of U. CAMBI.

The old palace which is to be seen on the east of the Square (N. 1) formerly belonged to the Ricasoli family. Beyond it is the Lung'Arno with the **Corsini palace** dating from 1648, which was enlarged by SILVANI in 1656; the monumental staircase was built by CIRO FERRI. This Palace was built on the old houses of the family of the Chro-

nicler Dino Compagni and the Casino where Prince Don Lorenzo dei Medici had founded a first dramatic school. A vast hall decorated with marbles, stucco and frescoes by Gabbiani is to be admired, also a **picture gallery,** one of the most important private collections in Florence.

The gallery can be seen on Tuesday, Thursday and Saturday from 10 a. m. to 3 p. m.; tip. You can also enter from the Via Parione N. 7. There is a catalogue in each of the thirteen rooms.

Entrance Hall. (1st Floor). The **throne** (the Princes Corsini are Grandees of Spain, Princes of Sismano, Counts Palatine, etc.). Against the walls, antique statues; on the ceiling is painted an Apotheosis, frescoe by *A. D. Gabbiani.*

The thirteen following rooms have painted ceilings, and are sumptuously furnished in the XVIIIth century style with Murano chandeliers, stuffs, marbles, bronzes etc.

Ist Room. 1, The Eternal Father, by *G. Lanfranco;* 5, St. Andrew Corsini, by *F. Gessi;* 13, 14, 16, 18, 20, Marie-Magdlene of Austria Cosimo II, Ferdinand of the Medici, the younger, Victoria de la Rovere, Christine of Lorraine, portraits by *Sustermans;* 15, 40, Venus dressing the wound of Enneas, and Enneas conqueror of Turno, by *Luca Giordano;* 26, Young Prince of the Medici, by *Bronzino;* 32, Grottaferra's Fair, by *A. Tassi;* in the middle of the room is an antique vessel, restored.

II Room. The frescoes on the ceiling represent Ceres and Pan, by *A. Gherardini;* 47, 54, Battles, by the *Borgognone;* 49, 51, 74, 76, 82, Battles, by *Salvator Rosa;* 55, Ships, by the *same author;* 48, Siege of Barcellona (1651), by *Pandolfo Reschi,* pupil of Borgognone; 56, 57 Figures with villages in the background, by *Pierre van Laer,* of Haarlem, called the *Bamboccio;* 58, 59, Rest of the Hunters and Mascarade, by *M. Cerquozzi;* 64, 68, Ruins, by *G. P. Pannini;* bronze group, Nessus and Dejanire, *school of Giambologna;* Bronze Vessel, *school of Cellini.*

III Room. On the ceilling: Apotheosis of Hercules, fresco of *A. D. Gabbiani;* on an easel: Portrait of Geri de la Rena, by *Sustermans;* 94, Portrait of Flemish tapestry-maker, by the *same author;* 95, Madonna, by *C. Dolci;* 98, Portrait of a woman, falsely attributed to *Caravaggio,* 104, Virgin and Child, St. John and angels, by *Domenico Puligo;* 195, antique copies of the Violinist, by *Sebastiano del Piombo,* formerly attributed to Raffaello Sanzio da Urbino; 108, Madonna in a wreath of flowers, by *C. Maratta;* 107, Martyrdom of St. Andrew, by *Spagnoletto;* 114, Venus and Adonis dead, by *A. Carracci;* 199. The Duke Octavio Piccolomini, by *A. Van Dyck;* 117, Charity, by *Salviati;* 156, Portrait of a man, by *Bronzino;* 158, St. Lucy, by *C. Dolci;* 124, St. Andrew Corsini, by *Guercino;* 126, Men with fish, *school of Caravaggio;* 127, Portrait of a man, by *Ridolfo Ghirlandaio;* 132, 134, Landscapes, by *Paul Brill;* 131, 136, Landscapes with bathers and hunters, by *C. Agricole.*

IV Room. On the ceiling; Night and the Muses, fresco by *Gabbriani;* from right to left; 141, Madonna with Child and St. John, by *Rosso;* 142, Portrait of Cardinal Filomarino, by *Domenichino;* 146, 150, Peace and the Madelaine, by *C. Dolci;* 148, Sketch by *Raphael* for the portrait of Jules II; 144, Portrait of a woman, by *F. Furini;* 153, Perseus freeing Andromeda, by *F. Zuccari.* Within the alcove, amongst various

important works, there is a series of pictures on wood representing Apollon and the Muses, painted for the Ducal Palace of Urbino, by *Giovanni Santi* (father of Raphael) with the assistance of *Evangelista di Pian di Meleto* and continued by *Timoteo Viti;* these pictures are numbered 408, 410, 411, 412, 413, 414 (Clio, Terpsichore, Erato, Calliope, Melpomene and Polymnie); 407, 409, Thalie and Apollo, by *Viti;* 157, Madonna with Child and Saints, by *Luca Signorelli;* 176, Virgin and Child, *school of Botticelli;* 340, Back of bridal coffer with a painting representing Philosophy between the Sciences, *school of Botticelli;* 162, Madonna and Child with angels, large round picture, one of the most delightful creations of *Filippino Lippi* (youthful work); 163, Madonna with Child and St. John, by *Pontormo;* 160, Holy Family, work of *Fra Bartolomeo;* 173, Hope, by *C. Dolci;* 167, Madonna and Child and Angels, large round picture, *school of Botticelli.* Outside the alcove; 172, Virgin with Child and St. John, by sister *Plautilla Nelli,* pupil of Fra Bartolommeo; 360, Madonna and Saints, tryptique of *John de Milano* or his pupils; 416, Crucifix, attributed to *Antonello da Messina* (more probably by a Venetian artist); 240, Madonna with Child, *school of Botticelli;* 180, Judith, by *C. Allori,* (wrongly attributed to Caravaggio). Small model of statue of Pope Clement XII (Lorenzo Corsini) at Ravenna, by *P. Bracci.*

V Room. Ceiling fresco (Fortune), by *Gabbiani;* Marble bust of Cardinal Neri Corsini. From right to left; 430, Neri, son of Marquis Philip Corsini, by *G. Rigaud;* 191, Clement XII, by an *unknown artist* of the Roman school; 194, The sons of Prince Thomas Corsini, by the *same artist;* 200, Madonna with Child, angels and saints, by *Raffaellino del Garbo;* 430, Marquis Philip Corsini, by *Maratta;* 99, Marquis Neri Corsini, by *Sustermans;* 434, Marbre bust of Clement XII, by *E. Bouchardon;* three Saxe vases.

VI Room. On the ceiling, the Triumph of Hercules, by *P. Dandini.* From right to left; 205, Poultrywoman, *school of Caravaggio;* 206, Portrait of man, by *Bronzino;* 208, Portrait of man, by *A. Moro;* 209, Another portrait, by *Hans Memlin* 210, Portrait of a goldsmith (so named because he is holding a ring in his hand, but probably it is a personage of the Medici family) of the *Botticelli school;* 211, Old woman with a lamp, *school of Caravaggio;* 215, St. Sebastian, by *C. Dolci;* 218, 217, 228, 235, 236, Witches, soldiers on horseback, two ships and Terraciua, by *Salvator Rosa;* 232, Roman Matron, by *Guido Reni;* 230, Concert, attributedu to *J. Ligozzi;* 176, Poetry, the masterpiece of *C. Dolci;* 241, Apollo and Daphne, by *Andrea del Sarto;* Under a crystal bell; Genius of Harmony, cheik by *L. Pampaloni.*

VII Room. Ceiling; The Horse of Troy, by *A. Bimbocci;* 246, St. John Baptist in the desert, by *A. Caracci;* 248, 252, Ships, by *Salvator Rosa;* 250, St. Francis, by Cigoli.

VIII Room. Ceiling: Hercules killing a lion, by *A. Bimbocci;* Bed in XVIIth century style, carried out after the design of *F. Albani;* 260, Silenus and Bacchantes, *school of Rubens;* 259, Madonna and Child, *school of Piero di Cosimo;* 303, Holy Family, by *Mariotto Albertinelli.*

IX Room. Ceiling: War and Peace, by *P. Dandini;* 266, Isabella, Zerbin and a dying hermit, by *M. Rosselli;* 453, 454, 455, 458, 459, 462, views of Florence, Naples and other Italian towns; by *G. Vanvitelli;* 270, Fiordispina and Bradamante, by *G. Reni.*

X Room. Ceiling; Vulcan and Venus, by *M. Bonechi;* 465, Fruits and Flowers, by *G. B. Blain de Fontenay;* 467, Landscape, by *G. Vanvitelli;* Martyrdom of Savonarola on the Square of the Signoria, work

by *unknown author* of the time of the event; 292, 294, Battles, by *Borgognone.*

Return to the 3rd room and enter the.

XI Room. Ceiling; Youth and Idleness, by *Gherardini;* 295, Last Supper, by *Baroccio;* 296, Holy Family, by *Raffaellino del Garbo;* 323, Miracle of St. Nicholas da Tolentino, by *Luc Giordano;* in a glass case, ladies' gowns and embroideries of the XVIIth and XVIIIth centuries.

XII Room. Frescoes by *Lotti and Landini;* 479, Neptune and Europa, Bas-relief in bronze, by *A. Montauti;* 481, Saint in extasy before a Crucifix, bas relief bronze of *M. Soldani;* 483, Clement VII, by *Sebastiano del Piombo;* (blackened picture); 339, Madonna and angels who adore the Infant, by *C. Rosselli.*

XIII Room. Ceiling: Virtue and Vice, by *P. Dandini;* 362, Autumn, by *J. Bassano;* large bronze bust of Paul V; 377, Cleopatra, by *A. Allori;* 379, Ships, by *G. Vanvitelli;* 395, Triumph of David, by *M. Rosselli.* In the middle of the room; equestrian statue attributed to *Susini* and antique persian embroidery.

Two palaces follow, formerly belonging to the Gianfigliazzi; at N. 4 **Gerini Palace** (formerly Hogwoorst) where, in 1027, lived A. Manzoni and later Louis Bonaparte (the escutcheon with the lion of the Gianfigliazzi is by DESIDERIO DA SETTIGNANO); at N. 2, the **Masetti Palace,** where an inscription recalls the residence and death (1803) of Vittorio Alfieri. This inscription, where one read that Alfieri: *wrote with lofty daring for the glory and regeneration of Italy,* was effaced, in 1848, by an order of the granducal government, and was only replaced in 1859, after the fall of the House of Lorraine.

Returning to Piazza Goldoni, take the Via Borgognissanti and at N. 4 can be seen the Fossombroni Palace and at the corner of the first street on the right the **Hospital Amerigo Vespucci** (formerly called St. John-di-Dio or *Fate bene fratelli*), constructed by Simon de Piero Vespucci in 1400, on the old houses of the Vespucci where the navigator who gave his name to America was born.

On the other side, at N. 3, is the palace where lived, until her death (1839), Caroline Bonaparte, ex-queen of Naples, widow of Murat, under the name of the Countess of Lipona.

A short way off, this street debuts into **Piazza Manin,** which opens into Lung'Arno Vespucci. The ground of this square served in ancient times, as a washing ground for the monks called the *Umiliati* (Humbled), who carried on a large industry of woollen stuffs in a place situated at St. Donato in Polverosa *(S. Jacopino);* and it was in

the interests of the large number of workpeople whom they employed that the Magistrates of the Republic invited them to establish themselves in the monastery of the Church of Saint Lucie *(sul Prato)* and later in the monastery of Ognissanti where they lived until 1532.

The bronze statue in the middle of the Square, represents the patriot and dictator of Venice in 1849, **Daniel Manin;** it was cast by URBANO NONO, in 1889, at the expense of the old Venetian refugees.

On the same Square, at N. 2, there is the palace formerly belonging to the Busini, later to the Quaratesi, now to the picture dealer Pisani, the architecture of which, of the XVth century, is by BRUNELLESCHI (restored in 1887); the graphite decoration (the first of the kind in Florence), was carried out by A. FELTRINI. The palace, which on the Borgognissanti side has a characteristic facade rising on supporting brackets, is the home of the French Institute, founded by the University of Grenoble.

Of the antique **Church of all Saints,** dedicated to the Holy Saviour, founded in 1239, there is nothing left but the gothic arch and the two columns which are to be seen in the cloister, facing a little secondary door of the church; all the rest disappeared during the restoration work which the architect SEBASTIAN PETTIROSSI undertook in 1627 at the expense of the Florentine court and nobility, who helped to enlarge, renovate and beautify the church and convent. Thus the Franciscan monks who succeeded the Umiliati in 1554, could afford the luxury of a walk under a tunnel of vines supported on 34 pillars of *serena* stone. The baroque facade of the church was constructed by M. NIGETTI in 1637, at the expense of Alexander and Antonio de Medici and rebuilt, in 1882, in travertine stone. In the lunette, the Coronation of the Virgin, terra cotta attributed to B. BUGLIONI

The inside too was rebuilt in 1627. Entering by the small door on the right, above the main entrance: The appearance of the Virgin to St. Francis painting by *C. Olivelli.* Above the cornish another painting, St. Francis and St. Domenico, by an *unknown author;* behind this picture, a fresco of the XIVth century representing the Virgin with the saint.

Ist Altar *(Giuntini).* Altar picture: Ascension of our Saviour by Buti.

IInd Altar *(Vespucci).* Double fresco: Above, the Madonna of Mercy with her mantle over the members of the Vespucci family (the portrait of the famous navigator Amerigo, junior is on the right of the Virgin); below, a Pieta. It is believed that these frescoes were painted by *D. Ghirlandaio;*

they can certainly not be other than his school. For a long time they were covered by a picture by *C. Rosselli*, representing Saint Elizabeth of Portugal.

On the floor on the left, stone tomb of the Vespucci family, which had its houses in the Borgognissanti.

IIIrd Altar *(Aldana)*. Picture: Madonna with saints, one of the best works of *Santi di Tito*. This altar was constructed at the expense of Don Antonio Aldana, Spaniard, capitain of the Guard of Charles V, General of Cosimo Ist.

Between the 3rd and 4th altars, on the right: **Saint Augustin** in meditation, very expressive fresco by *Botticelli*, making a singular contrast with the ingenious **Saint Jerome**, by *Ghirlandaio* (youthful work) on the opposite wall. These two frescoes were on the old ambon from which they were taken in 1565.

A **stone pulpit** follows, supported by seraphins, and decorated by three bas-reliefs in marble, work of a pupil of *Benedetto da Rovezzano*.

IVth Altar *(Carloni)*. Picture: St. Francis receiving the stigmata, by *N. Ferrucci*.

Vth Altar *(Tappia)*. Picture: the Conception, by *N. Dandini*.

In the transept, on the right, elegant baroque of St. Peter of Alcantara.

VIth Altar *(Milani)*. Picture: St. James of Alcala healing the sick, by *J. Ligozzi*.

XIIth Altar *(Pacioni)*. Picture: St. Peter of Alcantara and St. Theresa, by *L. Bardi*. Frescoes of the cupola and brackets, by *M. Bonechi*. Lateral pictures by *V. Meucci*.

VIIIth Altar *(Vespucci)*. Altar Picture: St. Bernardin of Siena, by *N. Dandini;* cupola; the glorification of St. Bernard. by *I. Ferretti*; on the side walls there are two pictures formerly attributed to Andrea del Castagno, now interesting because they originally represented: St. Francis presenting the rules of his monastic order to Pope Innocent III and St. Francis on his deathbed; later, they were changed into St. Bernardin of Siena offering a *Name of Jesus* to Pope Marcin V, and to St. Bernardin on his bier. As a fact, this altar has the letters I. H. S. on it which St. Bernardin used in his sermons.

On the floor, stone sepulchre of the Vespucci.

IXth Altar *(Lenzi* and later *Marzichi)*. This Chapel is the oldest in the Church, and they say that it existed already in the year 1000; the walls were painted by *Neri di Bicci* and *Biccio Bicci* in 1351; but these frescoes were destroyed in 1750. The altar picture St. Elizabeth is by *G. Pinzani;* on the walls; on the left the martyrdom of St. Andrew, by *M. Rosselli*.

X Altar *(Porcellini)*. Picture; St. Rose of Viterbo, by *G. Pinzani*, who also painted the frescoes of the cupola. The paintings on the side walls are by *G. Cinqui*.

XI Altar *(Bartoli-Agorai)*. Picture: St. Pasquale Baylon, by *P. Dandini*.

The *Tribune* is sumptuously decorated in polycrome marbles. At the top, arms of the family Bardi di Vernio; in the niches, statues of St. Francis, St. Anthony of Padua, St. Bernardin of Siena and St. Diego d'Alcantara, by *F. Gargiolli;* the fresco of the cupola. four young seraphins (female) and choruses of little angels in merriment, and other figures represent Glory of Paradise, and were painted by *Giovanni da S. Giovanni*. On the Main Altar: a bronze Crucifix, work of *B. Cennini;* on the side walls, on the righ: St. Clair putting the Saracen to flight, by *C. Gamberucci*; on the left: St. Bonaventura receiving communion from the angels, work of *F. Boschi*. On the end wall of the choir there is

a large unfinished fresco: Jesus Christ chasing the money-changers out of the temple, by *G. Pinzani*. Behind the Main Altar, is to be seen the **reliquary** containing the habit which St. Francis wore when he received the stigmata, confiscated by the Florentines from the Counts of Montauto in 1502.

XII Altar *(Marinozzi)*. Picture; St. John of Capistrano, by *P. Dandini*. On the side walls; John of Capistrano fighting a monster (allusion to his crusade against the Turks) and the Virgin giving a drink to the same saint, by *Ciceri*.

XIII Altar. Nothing very remarkable.

In the **Sacristy,** on the wall facing the entrance. fresco; Crucifixion, attributed to *T. Gaddi*, and on the right wall; a Crucifix. painting on carved wood, with angel heads, saints and monks, work of a *pupil of Giotto*.

In the **cloister** are still to be seen two arcades (three pillars) of the antique building of the Umiliati; the other columns, in the renaissance style, are attributed to *Michelozzo;* on the walls under the arcades, there are portraits of illustrious Franciscans, frescoes of the *three Boschi*, and 29 episodes of the life of St Francis, by *J. Ligozzi*, the 15 of the south and west sides and the 2 of the North-east corner; by *Giovanni da S. Giovanni*, the five beginning at the door which gives access to the famous **Cenacle** masterpiece of *D. Ghirlandaio*; above the door, terracotta tabernacle, by *A. di Duccio*.

The cloister may be entered either from the church, or from the square (N. 32). where the arms of the Medici are to be seen, and the latin inscription saying: " Duke Alexander dei Medici will live through all the centuries ", perhaps placed there by the Franciscans who were very devoted to the Medici.

Returning tho the church, after the door which gives access to the Cloister, at the foot of a staircase giving into a Chapel (remains of the old church) there is the tomb of Gondi Dini, with a fresco by an *unknown author*, of the XIIIth century.

XIVth Altar *(Bargellini)*. Picture: St. Margaret of Cortone, by *P. Marchesini*.

Returning to the nave, on the wall; St. Bernardino of Siena, by *F. Boschi*. Below, the tomb of St. Valentin martyre; above, beside the organ, the monument to Lucas Manzuoli, of the order of the Umiliati, Bishop of Fiesole and cardinal, died in 1411.

XVth Altar *(Mannucci)*. Tabernacle: a Crucifix, in relief, by an *unknown author;* it existed in the time of the Umiliati.

Above, the organ supported by two figures (by *Lorenzi*, pupil of *Bandinelli*), more coquettish than well made.

XVIth Altar *(Triesi)*. Nothing particular. The statue of St. Antonio of Padua is by *Baldassare*, Flemish.

At the side, on the wall, fresco by *Domenico Ghirlandaio*, representing St. Jerome.

XVIIth Altar *(Castelli)*. Picture: Assumption of the Virgin by *Tomaso di San Friano;* at the top of the picture there is a chorus of angels, by *Santi di Tito*.

XVIIIth Altar (Chapel of the *Carloni de Marradi*). Picture: Annunciation of the Virgin, by *Traballesi*.

Fresco of the ceiling: Coronation of the Virgin, in the midst of a glory of angels and saints. The perspective was carried out by *G. Benucci*, the figures by *G. Romei*.

If this fresco is looked at from either end of the church, on account of a well known perspective effect, one has the impression that the lines

of the columns, porticos and terraces, are not perpendicular; whilst looking at it from the centre of the nave it is clearly seen that the same lines are straight and the perspective is perfect.

On the floor, facing the main entrance, there is a weird epigraph on polychrome marble and surmounted by the arms of the Medici, in honour of Doctor Anthony Medici, the pretended son of Bianca Capello and Francis 1st, Grand Duke of Tuscany; and an inscription on white marble with the information that the floor of the church was restored in 1897.

On the right, fresco representing the Annunciation, work of the XIVth century, of the *Giotto school*, attributed to *P. Cavallini*.

Leaving the church by the side opposite that by which we entered is found a little chapel called *Delle Partorienti* (of women delivered of a child). The altar pictures represent the Madonna and Child, worshipped by women who have just been delivered of child; this picture and the frescoes on the walls and the ceiling are attributed to *Giovanni da San Giovanni*.

The quay, along the Arno, on the right of the Piazza Manin, if called Lungarno Amerigo Vespucci. At N. 22 the palace which was built by the famous tragedian Adelaide Ristori, and there are little bas reliefs on it, alluding to her interpretations of celebrated dramas. Further on, on the Piazza Garibaldi, the pretty **Villa Favard,** built (by POGGI) for the late Madam Favard de l'Anglade, who made her fortune by rendering important services to Louis-Napoleon when he was exiled in London. On the same square, bronze statue of **G. Garibaldi,** by C. ZOCCHI (1890). In the street parallel to Lungarno *(Corso Regina Elena)* is the **Politeama Vittorio Emanuele,** the largest theatre in Florence.

At the bottom of the Corso Regina Elena, is the main entrance of the **Cascine,** vast extent of park, wood and fields, cut up by fine avenues and pretty paths, favourite promenade of Society and even of the middle classes. The entirely bucolic name of this park (farms, dairies), is in accordance with its origin; it was formed little by little by the Medici, when the walls of the town reached the Arno a little downstream from the Carraia bridge. Two main alleys running parallel go through it, starting from the Piazza of the Zouaves (in memory of the French troops of the Division of Prince Napoleon, camped in the Cascino in 1859): the *Viale della Regina,* along the Arno in full sunlight, and preferred in winter, and the *Viale del Re,* well shaded and popular in summer, having on the left a coppice of old oaks and on the right the great meadow which is used for military reviews and horse ra-

ces. Almost in the middle of the park, is the building of the *School of Pomology.* The two great avenues run onto the *Piazzale del Re,* where, in 1787, the Court of Lorraine had constructed, by the architect MANETTI, a rest *club-house* (today the seat of the *Forestry School*). On the same square is the *Tiro a Segno Nazionale* (National target shooting). All the avenues which continue beyond the Piazzale del Re, come out at the confluence of the Mugnone and the Arno (three and a half kilometers from the Piazza of the Zouaves) where is the funeral monument called the *Indiano.* Under a canopy in Hindu style, glittering with gilding, is the polychrome bust of the Majarajah of Kolapoor, Cutraputti (work of the sculptor *Füller*), who died in Florence in 1870, and whose corpse was burnt here according to the Brahman rites, instead of being taken to the Ganges and burnt there.

Return to the entrance to the Cascine, turn to the left down the Viale Principe Umberto and leaving on the right the old tower of the Serpent, which formed part of the walls of the city, and on the left the workshops of the railway, in the buildings of the old Leopoldine station (at present the freight station) which lodged the first National Italian Exhibition in 1861, we find the old **Porta al Prato,** constructed by ARNOLFO in 1284. The painting of the lunette, work of M. DEL GHIRLANDAIO, represents the protective saints of the town and the Medici, viz., The Virgin, St. John Baptist and St. Cosimo; there is also an inscription in marble to be seen, dated 1311, stating the thickness of the walls, the dimensions of the moat, the esplanades, the streets, within and without for the town boundaries.

Continuing, on the right is found the Via della Scala (the steps) so called on account of the Hospital della Scala, founded by Cione Pollini. (Some historians are of opinion that this name comes from a very pretty winding staircase still in existence in the Convent of S. M. Novella).

At N. 64, was formerly the **Convent** of the order of **Ripoli,** now barracks of the 3rd Regiment of Engineers. The nuns of the Convent of St. James, in the Plain of Ripoli (the *Pian di Ripoli*) were transferred to this building in 1902 and they lived there until 1787. From the middle of 1476, until the month of November 1484, they had a

famous printing press set up in their Convent, the third Florentine printing press after that of B. Cellini (1471) and Giovanni di Pietro of Mayence (1472) and the fifth printing press founded in Europe. Already at this time, these Nuns had a great reputation as copyists and illuminators of Codes. In 1787, the convent, enlarged and repaired by the architect G. SALVETTI, was destined to serve as an educational establishment for young girls, and the direction was entrusted to the nuns of the Holy Trinity called the Dames Montalves, after their foundress the Venerable Eleonora Ramirez de Montalvo.

The convent church, constructed at the expense of the family Antinori (1458) and dedicated to St. James, is closed, and the only artistic object still to be seen, above the door, is the lunette in terra cotta representing the Virgin and Saints James and Dominic, work of GIOVANNI DELLA ROBBIA. The other terra cottas and the pictures (some very important) were transferred (in 1886) to the Villa della Quieta, near Castello (constructed for the Grand duchess Christina of Lorraine and which had been bought by the Montalvos in 1650) where at present resides the Boarding school of the Dames Montalves.

At N. 75 of the Via Scala, is the **Palazzo Ginori-Venturi** formerly Strozzi, constructed at the expense of Bernardo Rucellai, after 1498, and enlarged by PETER FRANCIS STROZZANI in the XVIIth century, when it was bought by the Marquis Ridolfi. Bernard Rucellai (or Oricellari because his ancestors had made their fortune by discovering and applying to cloth the dye of the oriental herb *oricello* which, dipped in urine, gives a fine violet) Bernard Rucellai who had married Nannina dei Medici, sister of Lorenzo il Magnifico, had the palace and the park constructed, peopling them with antique statues saved from the pillage of the Medici houses, in 1494. Bernard was a scholar, and a Platonic philosopher; he was the host of his fellows of the Platonic Academy scattered after the expulsion of the Medici; his gardens, known under the name of the **Orti Oricellari**, served as a residence for the Academy, where Machiavelli, Alamanni, Vettori, Diacceto, Landino, Cavalcanti and others figured. The literary traditions of Bernard were followed by his heirs, the young Rucellai; their cousin, Pope Leo X, was received in 1515

after 1520, the Academy became political, showing opposition to Cardinal Giulio (afterwards Clement VII) and to the power of the Medici. Several academicians plotted the death of the Cardinal; but the plot being discovered, many of them had to fly, whilst one of the Alamanni and Jacopo da Diacceto were beheaded on June 6th 1522; the others were banished and their property were confiscated. The Academy was disolved. Palla Rucellai was not one of the conspirators; on the contrary, he maintained his relations with the Medici and in 1527, when they were expelled, his palace was burnt and his gardens were destroyed, by the people; he returned to Florence with the Medici in 1530; he was able to do the honours of his garden to Charles V in 1534, and he passed the property to his children, who sold it to Bianca Cappello, mistress and later the wife of the Grand Duke Francis 1st, in 1573. Bianca Cappello gave to her lover (before becoming Grand Duchess) and to his courtiers, splendid entertainments, where there were strange amusements, necromancers, and the lasciviousness of dances with young girls in the costume of Eve.

After the death of Bianca Cappello, the palace passed to Cardinal Gian Carlo of the Medici, who took advantage of it to wallow in debauchery, and who had the gardens arranged in Italian fashion with grotesque caprices and plenty of fountains. On his death, in 1663, the Grand Duke Ferdinand sold the property for the benefit of the Cardinal's creditors; it was bought by the Marquis Ridolfi de Montescudaio; later, by inheritance, it passed to the Strozzi, who had the gardens laid out in English fashion; later, the palace was bought by the Prince of Piombino, then, in 1861, by the Princess Orloff, and today it belongs to Marquis Ginori-Venturi. Recently, with the opening of the Via Bernard Rucellai (from Prato to the Via della Scala) a large part of the Orti Oricellai (which occupied the place of the street of the same name to the Sonnino Palace) has disappeared, and in its place have been constructed villas and two churches: that of the nuns of the Perpetual Adoration and the American Church.

The marquis Ginori-Venturi kindly permits that his gardens be visited simply on presentation of a visiting card to the porter (tip to the guide). In the centre of the park is a great statue of the giant **Polyphemus**

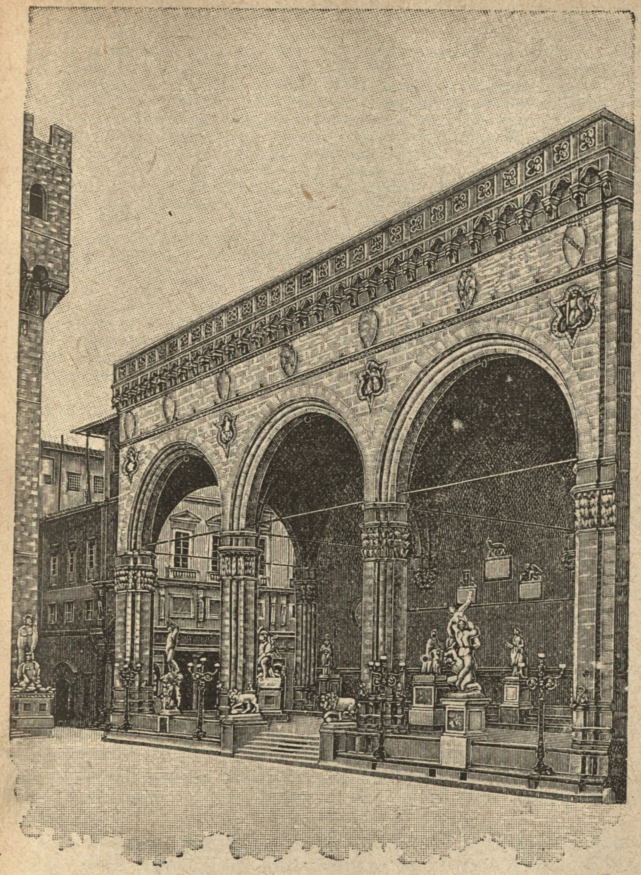
drinking (4 meters 80 cent. high), work of *Antonio Novelli*, pupil of Gia bologna; at the end of the garden, beyond the fence, are the old *Gr toes*. In order to visit them you must leave the palace and take the V Orti Oricellari; the entrance is at N. 3, free on Thursday from 10 a. to 4 p. m. This garden preserves its appearance of the XVIIth centu On the left is the opening of the **Cave of Polyphemus**, a grotto wi stalactites, amongst which can be seen statues of the Cyclops; on t right, a smaller cave, with paintings representing Venus. A large rou room follows, in the form of a pantheon, with imitation antique tomb which were to receive the mortal remains of the academicians; the wh was constructed by *E. Ricci*. In the garden, there is the largest Ce of Lebanon to be found in Tuscany, and a tower from which is to had a fine view on clear Thursdays.

At the corner of the Via della Scala and the Via de Orti Oricellari, is to be seen the entrance to the c church of the convent and hospital of **San Martino del Scala**, at present the head quarters of the Institut of **Minorenni Corrigendi** (Reformatory for bad boys). A inscription of the old hospital (now in the Museum San Marco), says that in the cemetery of the convent we interred more than 20,000 corpses merely during the p gue of 1479.

Below the condemned *loggia* has been found a ve beautiful fresco, representing the Annunciation, attribut to BOTTICELLI.

The frescoes which were in the small chapel of St. Be nard degli Uberti (annexed to the hospital of the Sca and later pulled down) were transferred to the villa Vincigliata where they can be seen; they were made a pupil of AGNOLO GADDI, in 1390.

Continuing along the Via Orti Oricellari in the directi of the Arno, one comes to the parish church of San **Lucia in Prato**. Originally a little chapel, in 1251 it w given to the Umiliati monks; in 1547 it passed to t Scopetini canons, in 1703 to the Mission Brothers. F nally, in 1720 it was ceded to the family of the Marqu Torrigiani and returned to the management of the secul priests. In 1838, the facade was decorated with pilla and large cornices in Doric style, after the design of MANNAIONI, whilst the original architecture was in t Gothic style, and the church rose at the end of an encl sure of walls bounding the cemetery, the entrance to whic was opposite the church, on the Prato side.



LOGGIA DEI LANZI (Page 83).

Interior. I Chapel (to the left): *Giottesque* fresco, attributed to the Roman *Pietro Cavallini*, representing the Annunciation. The Virgin's face is of such sweet beauty, that one never tires of admiring it. The main altar in marble, is very beautiful, and there are two bas-reliefs by *S. Buongiovanni*; behind the altar, there is a very beautiful copy of the birth of Our Saviour, by *Ghirlandaio*; Ciborium in marble to *Benedetto da Maiano*. The other chapels have nothing very remarkable in them.

In this chapel were interred several *Imperatori* (Emperors) of the Prato; they were the chiefs of certain companies, called *potenze* (powers) established in each quarter of the city; these powers, which lasted from the XIVth to the XVIIIth centuries, organished public rejoicings; in 1616 there were, in Florence, forty nine; their chiefs took fancy titles; there was the *Great Lord of Dyers*, *King of the Mill-stone* (canto Mill-stone) *King of the Cock* (district of San Gallo), *Lord of the Grill* (district of San Lorenzo) *Prince of Plenty* (district Old Market). the *Tiny Little King* (il re piccinino, of the Lily Corner), *Count of the Mud* (district of Renai), *Duke of the Arno*, *Duke of the street gutters* (Piazza del Domo), etc. The powers of the different quarters often fought amongst themselves with stones, and the Prato was the favourite battleground. This is why, outside the church of Santa Lucia, can be read on a tombstone: " Imperator ego vici praeliando lapidibus. A. D. 1591 " Emperor, I myself won fighting with stones).

Before turning back up the street to return to the Via Scala, we will give a glance at the **Prato** the name of which goes back to the time when there was a field where the citizen soldiers came to drill, or which served as a jousting ground for the said powers, included in the ground bought between the Church of Santa Lucia and the ancient Gate of Prato.

It is also from the Prato that the *Barberi* (riderless horses) races started, passing through the streets between the Prato Gate and that of the Croce. In the time of the Grand Duchy, the sovereigns assisted at these races from the royal balcony, constructed in 1837 by L. DIGNY, on the right hand corner of the Via Curtatone. This little loggia is now walled up and forms part of the residence.

On the right of the Via Prato, the **Sonnino Palace** (N. 38) constructed on the spot formerly occupied by the Hospital of St. Eusebio (founded in 1186) and in 1534 turned into a convent of the Nuns of St. Ann, who lived there until 1808.

The chapel of the convent contained a picture. Our Lady with the Child and Saints, by PONTORMO. This picture was sent to Paris in 1812 and is now in the Louvre Museum.

The **fountain** which was originally erected in the Piazza

dei Mozzi was in 1810 transferred to the middle of the Piazza, during the French domination.

Further on, always on the right, alongside the Sonnino Palace at N. 44, is seen the hangar where the car of Holy Saturday is kept (see page 35); further on, at N. 50–52, is the **Corsini Palace,** constructed for Alessandro Acciaioli after the design of B. BUONTALENTI and later restored by G. SILVANI; finally, in 1837, it was again restored under the direction of U. FALDI. A large and beautiful garden (which extends to the via della Scala) is attached to it.

Now let us return, and take the Via della Scala.

At N. 38, home of the beatus *Hippolite Galantini* (died in 1619), founder of the work of the Christian Doctrine, or Compania di Vanchetoni, established for the benefit of artisans and above all for silk-weavers, of which we will shortly speak; over the entrance there is a bronze bust of that monk.

Almost opposite, at N. 29, is the house in which lived *Dominique Sestini* (died in 1632) learned traveller who was known as the " Prince of Numismats ".

At N. 30 is the palace in which the **convent** of the **Cavaliere** is housed, affiliated to the Cavalieri of the order of **St. Stephen,** and founded by Eleonora of Toledo, wife of Cosimo Ist. The architect JULES PARIGI had the direction of the work, in 1588, and later the architect JULES MARTELLI enlarged the palace and embellished it with a beautiful staircase. In 1823, the Grand Duke Ferdinand III alloted this building as the headquarters of the **Royal Boarding school of the Very Holy Annunciation** (*Istituto della SS. Annunziata,* now at the Villa of Poggio Imperiale). It was on this occasion that the hall belonging to the Convent of Santa Maria Novella was incorporated in the edifice, the one called the Salone del Consiglio because it was actually there that, in July of the year 1439, the XVIIth Ecumenical Council was closed, which had been opened at Ferrara the previous year. The hall was constructed by the Florentine Republic in the year 1418; seven hundred prelates and theologians took part in the Council, and the Pope Eugenio IV was also seen there, besides the Emperor and the Patriarch of Constantinople. Now

the Palace serves as a barracks for the school of Non-commissioned officers of the Royal Carabineers.

At N. 16 Via Scala, is the **Pharmacy** which was once the property of the monks of Santa Maria Novella, and whose *alchermes* liquor and the delicate perfume of *Florentine Oris* (giaggiolo) are very well known.

Inside, the rooms of this establishment, which became secular after 1868, are decorated with great luxury of paintings, gilding, stucco, etc. Amongst the pictures, there is a Holy Family by F. Brini. The room on the right of the entrance, has splendid frescoes, representing stories of the Passion of Our Lord, by *Spinello Aretino*, but disfigured by modern restoration. This hall and these frescoes are all that remain of the Chapel founded by D. Acciaiuoli (d. in 1334, and painted by L. Acciaiuoli (d. 1405) and to a great extent destroyed by the fire in the XVIth century.

Almost opposite, on the corner of the Via Porcellana (family name of Brother Guccio, founder of the Hospital which bore his name), is the **little church of the Conception,** belonging to the Company of Barelloni (the stretcher bearers charged with the transport of sick people). In the middle ages there was the Porcellana Hospital here, founded in 1300 and closed in 1504; in 1589, this building was destined to serve as a refuge for honest and poor young girls, called the *Stabilite* Sisters; this order was suppressed in 1908. The present church was reconstructed at the expense of the archbishop Marzi-Medici, after a design by M. NIGETTI. It is small but pretty.

Inside it has three altars in Serena stone in ionic architecture; on the first of these altars there is a Crucifix in relief, which is wery much venerated; the main altar is surmounted by a little painting representing the Conception; on the third altar a Holy Virgin in Glory. St. Gerard of Villamagna near her; all these pictures are by *unknown artist.* In the vault of the church, paintings by *Cosimo Ulivelli.*

In the Via Palazzuolo, at N. 13, is the **church of St. Francis of Vanchetoni** (entered by the Via Porcellana at N. 37). The Brotherhood of the Christian Doctrine, to which the church belongs, was founded by the blessed Ippolito Galantini (of whom we have already spoken) and the building was constructed, after the design of M. NIGETTI, at the expense of Cardinal Alexander of the Medici, archbishop of Florence, in 1602.

There are two sacristies inside, containing very beautiful carved and inlaid woodwork, in the renaissance style, and an altar front with silk and gold embroideries, work of an *unknown artist* in the year 1400; a

head of Christ, in a gilded frame, which is thought to be the work of *Salvator Rosa;* over the door of the church a good picture, Ecce Homo, in the realistic style of the XVIIth century; in the centre of the ceiling: Triumph of the Medici arms, and a Renoun by *P. Libri* of Padua; on the right a St. Joan the Baptist, a St John the Evangelist and a St. Philip Neri, by the *Volterrano;* on the left: St. Charles Borromee etc., by *Cecco Bravo;* the frieze all around the church, was painted by *N. Nannetti;* the stalls intended for the monks were carried out by *G. B. Paolesi,* the marble busts on the side doors of the altar, are sculptures of the *Donatello* school; the glory of St. Francis, the Assumption of the Virgin, the Sermon and the death of Galantini, by *Giovanni da S. Giovanni.*

Every Sunday, lessons of the Catechism are given in the large hall, which contains the portraits of all the Presidents of the Confraternity; every year, the Wednesday before Sexagesima, a big dinner is given to 100 poor people.

Via Palazzuolo (old suburb of St. Paul) on the east runs into the square where there is the **church of Saint Paul** (San Paolino) of the Carmelites, which it is said dates back to the year 335. In any case it was ceded to the Dominican Fathers in 1217, and kept by them until 1221; then the Dominicans having taken possession of the monastery of Santa Maria Novella, the church of St. Paul passed to secular priests. Pope Leo X gave it to the Canons of Santa Maria del Fiore, and finally, in 1618, Cosimo II assigned it to the Carmelite Brothers. These monks, in 1669, did over the old church entirely, giving the work into the hands of the architect BALATRI.

Interior. I Chapel, on the right on entering: funeral monuments of the Albizzi family, which were formerly in the church of St. Peter the Major, demolished in 1783. The altar, in marble, is surmounted by a fine picture representing the Martyrdom of Santa Cecilia, by *Volterrano.*

II Chapel. Marble altar with columns; Picture; The Annunciation, attributed to *B. Angelico.*

In a small chapel, between the two formerly described, and of most graceful architecture, is to be seen e Pieta also from the church of St. Peter Major.

III Chapel. Magnificently inlaid in marbles; the picture over the altar (Death of St. John) is by *J. Ferretti;* the Marriage of the Virgin is by *Meucci,* and the Holy Family is by Ignace Hugford.

The **main altar** is also enriched with beautiful marble inlay; above is a Crucifix in relief. Frescoes of the Choir (Conversion and martyrdom of St. Paul) by Domenico Nenni d'Urbino. In the centre, picture by *Currado Gianquinto* (or *Giaquinto*) representing the same saint ravished in extasy. In the Sacristy, the ceiling is decorated with an antique fresco and seven half moons, modern paintings by *P. Sarti.*

In the inner chapel of the monastery, are to be seen two ovals and a picture (Adoration of the Virgin and St. Joseph before the sleeping Jesus), by *D. Nanni.*

Returning to the church:

IV Chapel (on the left of the main altar). Picture of the altar: Holy Virgin and Child, surrounded by saints, by *Giaquinto;* the altar picture (the Virgin placing a necklace on the neck of St. Theresa), is by *P. Marchesini;* and that which has as subject, the Christ carrying the cross, and appearing to the Apostle St. John, is by *Hugford.* After this chapel comes another with an Adoration by the Magi, by *J. Ferretti.* The next chapel has mediocre paintings by *Gherardini.* The ovals above the confessionals were painted by *P. Dandini.*

Now part of the Monastery of St. Paul is occupied by the **Monte di Pietà,** or State loan office.

Continuing our road straight ahead, we enter the Via della Spada (Sword). On the right, on the little **Square of Saint Pancrace** thus named on account of the Convent and Church of that name, the foundation of which goes back to before the year 1078, which proves in fact that the town gate which was at the Tornaquinci crossroads (now Via Strozzi) and demolished in 1078, was already called Porta San Pancrazio. In 1157, the Convent belonged to the Benedictine nuns; in 1216, the fathers of the order of St. Domenico were granted an alms-house existing in the Convent; towards the middle of the XIIIth century, the convent passed to the Vallombrosa monks, and remained theirs until 1808; in 1480, the church was rebuilt at the expense of the Rucellai and the Federighi families, after the designs of L.-B. ALBERTI, who constructed the facade with a magnificent portico. In the cloister, very much damaged by the fire of 1921, there is a fresco, masterpiece of NERI DI BICCI, representing St. John Gualbert and other saints of the Vallombrosa order. The church, after 1808, was adapted as offices of the Great Lottery Office (Direzione del Lotto) and later for Tribunal; now, church and convent are occupied as a tobacco factory, and in the temple is a cigarette factory.

Beside the old church, on the Via della Spada, is the **Rucellai Chapel** or **St. Sepulchre,** in which Giovanni Rucellai, in 1467, had the idea of having the holy tomb of Our Saviour reproduced by L.-B. ALBERTI, after measurements which he had taken in Jerusalem fitting up two galleys for this purpose.

The chapel is rectangular, decorated with fluted pillars, and a stone cornice of corinthian architecture. The altar is of marble, and it is supposed to be the work of *F. Brunelleschi;* in the centre, is a monument all in marble, decorated with pillars and a cornice on which rests a crown of lilies also carved in marble; inside, blackened by the smoke of candles, are two Angels painted, and the fragments of a Resurrection, attributed to *A. Baldovinetti*, and the reclining figure of Christ, in enamelled terra cotta. In the construction of this chapel, Leon-Baptist Alberti, whilst remaning faithful to the dimensione of the tomb at Jerusalem, adopted a decorative architecture, partly polychrome, in the Florentine style of the XIIth century but with some details of Arab style in harmony with in harmony with the decoration of the chapel enclosing the Simulacrum.

Going back on the to the Piazza Ottaviani and turning to the right, one reaches the **Piazza Santa Maria Novella.** The old square on the east of the church (now the Piazza dell'Unità Italiana) is mentioned for the first time under this name in 1201; but it owes its formation (1230) to the widening of a street which ended at this temple. In 1244, it was enlarged to receive the crowd which were present at the sermons of Brother Peter of Verona against the religious sect of the Patarins. The present square, facing the church, was constructed in 1324, enlarged and reduced to its present form in 1563.

In the number of feasts and spectacles which this square has witnessed, should be mentioned the Four-in hand races *(Palio dei cocchi)* instituted by Cosimo Ist in 1563. Montaigne witnessed it. and in 1580 described it *(Journey in Italy)*. It was celebrated each year on the eve of St. John; all round the square were raised seats in an amphitheatre for the spectators; the two little pyramids of mixed marble of Serravezza served as the boundaries for this race; they were made in 1608 and the bronze tortoises on which they rest were modelled by GIAMBOLOGNA.

The palace on the corner between the Via del Sole (on the right) and the Via dei Fossi, belonged to Benvenuto Cellini.

The southern side of the square is taken up by the **Loggia** (portico) of **San Paolo,** because it formed te façade of an antique hospital of that name. The portico was built in 1451, after the design which it is said was left by BRUNELLESCHI; this source is very doubtful, though the portico greatly resembles that of the *Innocenti* (see

Piazza della Santissima Annunziata) work of Brunelleschi. On the façade the portico of St. Paul has medallions in enamelled terra cotta, *in the style of* JOHN DELLA ROBBIA; the two corners bear the notice: *from the year 1451 to the year 1495;* that on the right is a portrait of Luca della Robbia; who is said to have commenced, and that on the left, Andrea, who is said to have finished the work of decoration; these two medallions are by ANDREA DELLA ROBBIA; the bust of Ferdinand I of the Medici, in the centre, is by JOHN DE L'OPERA; above the door at the right extremity of the portico, pretty lunette in terra cotta representing the Meeting between St. Francis and St. Domenico, by ANDREA DELLA ROBBIA.

On the corner, on the right, in the Via della Scala, is a **tabernacle** with a fresco (the Virgin and Child) which FRANCESCO FIORENTINO, pupil of Lorenzo Monaco, carried out for the corporation of Doctors and Apothecaries; although very much damaged, the fresco must be of extraordinary beauty; above the tabernacle, arms ot the Latini family, which succeeded the above named corporation in patronage of the tabernacle.

In the house at N. 16, now containing the Hotel Minerva, the Confraternity of the Angel Raphael formerly lived (1541) and in their oratory there was once a painting: The Christ with the Virgin, St. John the Evangelist and the Madelain, masterpiece by LORENZO LIPPI, which was carried out in 1647, and which is now to be found in the Museum of St. Marco.

At N. 21, an inscription recalls that from there, in 1867, Giuseppe Garibaldi gave the historic phrase to the people *"o Roma o morte!"* (Rome or death), when leaving for the unfortunate Mentana expedition.

On the East side of the square, is found a lane called Croce al Trebbio, which leads to a little square in the middle of which rises a granite column surmounted by a cross of Pisan work (XIVth century) in memory of the battle between the *Knights of St. Mary* commanded by Brother Peter of Verona, and the Paterins, of whom we have already spoken. The latin inscription says that the cross was placed and reconsecrated in 1338 on the very place where St. Zanobi and St. Ambrose had erected one in 1244.

Church of Santa Maria Novella. In 1221, when it was ceded to the Dominican monks or *Preaching Brothers* (religious order instituted in Tolosa in 1215), who still officiate there today it was only a little church, built outside the walls of the town, the entrance to which was in the Old Square of Santa Maria Novella Vecchia (now Piazza dell'Unità Italiana). The date of its foundation is not known; but it is known that the Emperor Othon II granted it to the Chapter of Florence in 983, under the name of Santa Maria of the Vines. The first stone of the present basilica was laid by Cardinal Latino degli Orsini Malabranca on 8th October in the year 1278. Fra RISTORO and FRA SISTO, Dominican monks, were the architects, but it seems that they died when the church was hardly above the level of the foundations. FRA GIOVANNI DA CAMPI and FRA JACOPO TALENTI DA NIPOZZANO succeeded them in the management of the work, and finished the building in 1348.

The **Facade** was begun in 1350, at the cost of the Ricci family; a legacy left by Turino Baldesi allowed of its being decorated up to the cornice; in 1448 Giovanni Rucellai undertook to finish it and asked for designs from his architect *L. B. Alberti;* the work, under the direction of *Giovanni di Bertino,* marble worker of his age, lasted from 1456 to 1470. In 1575-1574, the Dominican *Ignacio Danti,* astronomer and cosmographer of Cosimo I, added two astronomical instruments: on the left (high up), an armillary sphere in bronze, on the right a gnomon. It is said that the Dominican savant wanted to determine the size of the rainbow between the two tropics according to the theory of Ptolomee; with the other he made preliminary observations on 11th March 1574, but as he left Florence the same year, this prevented him from completing the tracing of the gnomon inside the church.

On the cornice of the facade, the wind-filled sail is repeated, device of the Rucellai. There is a tradition that a manuscript of the history of Florence, written by Bernardo Rucellai, a copy of which is preserved in the Lorenziana Library, is buried under the porphyre circle which is to be seen on the door sill.

Above the central door is a lunette with fresco; the Crucifix speaking to St. Thomas, by U. CIOCCHI; the painting on the back represented the procession of *Corpus Domini,* which took place every year from the Cathedral to Santa Maria Novella; above the side doors, there are two frescoes by the SAME AUTHOR, representing Aaron holding manna, and Melchisedech with the loaves.

All the magnificent and majestic facade is constructed in black and white marble forming two kinds of corinthian architecture, divided from each other by a fine cornice and an attic; two voluted walls (that on the right was covered with marble in 1921) flank the top of the facade to mask the roof, an ingenious invention of Alberti to bring the side capitals into harmony with the centre.

On the right of the facade, along the old cemetery, on the Via degli Avelli (Tombs), are a number of arcades in the form of large niches, made in the walls and constructed after the main building, to serve as tombs for the first Florentine families; Boccaccio talks of it as of a thing done in his time; each arch, gothic and polychrome, contains a marble tomb, countersigned by the people's cross flanked, by the arms of the family to which it belonged. The sepulchral arcades on the facade are antique; the other were restored in 1870. On the left of the facade is the entrance to the Monastery.

Interior. The church, in the shape of an Egyptian cross, has three naves, is 99 meters 20 long and 28 m. 30 wide (in the transept 61 m. 54); it is of ogival style, distinguished chiefly by pillars composed of four thin columns; the arcades, boldly placed, without chains or counterpiece, have not all the same sized opening: with the desire of obtaining a perspective effect, their openings gradually diminish so that those which are against the facade are very much larger than these towards the choir (which is naturally the oldest part of the church) thus obtaining the optical illusion that things are a great deal farther off than they really are, as they become smaller.

The whole construction is very full of harmony, majesty, elegance and good taste. Michel-Angelo called this church: " my affianced ", that of Santa Trinita: " my lady " and that of St. Francis at the Monte alle Croci: my pretty villager *(ma bella vilanelle)*.

In 1565, *Vasari*, by order of Cosimo Ist demolished the partition with giottesque paintings, which divided the church at the point where the bench remains, and allowed persons of both sexes to take part in the religious functions together, without any communication between them; he further added the side altars in *Serena* stone, destroying all the wall paintings, not even respecting a fresco by *Masaccio*, which he covered with one of his pictures (Our Lady of the Rosary), which fresco has fortunately been preserved, and removed to the right of the main entrance.

In 1858-61, the altars constructed by Vasari were replaced by others of imitation Gothic style, whilst the windows of the nave were enlarged, the organ-loft was moved, and some of the tombstones in the pavement were destroyed. Those which are to be seen now bear the names of the most distinguished Florentine families, such as the Della-Tosa, Buondelmonti, Tornaquinci, Rondinelli, Agli, Giunti, etc. Above the main door: Crucifix, of the *Giotto school;* in the lunette of the portal: the Nativity, by the *school* of *Filippino Lippi;* in the rose window; stained glass representing the coronation of the Virgin (1400) on the right of the portal; fresco of the *Florentine school*, at the end of the XIVth century, interesting on account of the decoration which sets forth an Annunciation: on the left; a Trinity, the Virgin and St. John Evangelist and the patron and his wife, fresco by *Masaccio* (1428).

Right Nave. Ist Chapel (of the Ginocchi, later of the Company of St. Lorenzo in Palco). Altar picture: the Martyrdom of St. Lawrence, by *G. Marchetti*, pupil of Ghirlandaio.

On the wall on the right of the altar, memorial monument to Senator Ippolito Venturi (d. 1817); on the left that of his wife, Mariana; the two monuments are by *Stephen Ricci.*

Cenotaph of the Beata (Blessed) Villana delle Botti, wife of Pierre Benintendi (d. in 1360), by *Bernard Rossellino;* the Saint seems to be sleeping on the pall; two angels are raising the sides of the canopy which lies on the sarcophagus: a very remarkable monument.

IInd Chapel (of the Mazzinghi). Altar picture: Madonna adoring her son, and Angels, by *J.-B. Naldini.*

Monument to the blessed John of Salerno.

IIIrd Chapel (of the Da Sommaia). Altar picture, the Purification of the Virgin, by *J.-B. Naldini.*

Monument to Rufferino Minerbetti (d. 1280), by *Silvio Cosini* of Pisa, pupil of A. Ferrucci of Fiesole.

IVth Chapel (of the Minerbetti). Altar picture: the Descent from the Cross, painting on wood by *J.-B. Naldini.* Here are two steps to mount (it was here that the choir partition used to be).

Monument to Thomas Minerbetti (d. 1499), by *Silvio Cosini.* Cenotaph to Zanobi del Rosso.

Vth Chapel (of the Company of Pilgrim). Altar picture: Sermon by St. Francis, by *J. Del Meglio.*

The door which is found here gives admission to the **Chapel** called **della Pura,** built in 1474, and restored under the direction of *Baccani,* in 1841. On the corner altar on the left: a Madonna and Child, fresco of the XIVth century; *Giovanni Montini* is the author of the painting which serves as an ornament to the holy statue. On the main altar, in a great niche, is to be seen a very antique Crucifix, in the byzantine style; on the wood of the cross little historic subjects are represented, but only the author of the one immediately under the Christ's feet is known, and he is *Raphael Zimenes.* It is said that it was before this statue that the Blessed Villana (whose tomb we have seen in the church) was in the habit of praying.

One door opens on the old cemetery alongside the church (along the Via Avelli), now planted with roses and cypresses.

VIth Chapel (of the Ricasoli). Altar picture: St. Raymond resuscitating a little boy, by *J. Ligozzi.*

Monument to G.-B. Ricasoli, Bishop of Cortone and Pistoia, and of Cardinal A. Bausa (d. in 1899) archbishop of Florence.

Transept *(On the Right).* Little chapel of the end of XVIth century, containing a pretty terra cotta bust, representing St. Antonio (XVth century art).

Against the wall, and much above the ground, is the tomb of Tedice Aliotti, Bishop of Fiesole (d. in 1336) work of *Tino di Camaino;* on the left the tomb of Brother Aldovrando Cavalcanti, bishop of Orvieto, died at Florence in 1279. This dominican had been the chief procurer of money for the construction of the church, of which he saw hardly the first stone laid; Under the arch of the tomb; Madonna and Child, by *Nino son of Andrea Pisano.*

Above: Memorial raised to the memory of Joseph, Patriarch of Constantinople, who died at Florence, in the monastery of S. Maria Novella, in 1440, during the Oecumenical Council convoked by Pope Eugene IV.

VIIth Chapel. At the far end of the transept, is the **Rucellai Chapel,** reached by a stairway. On he stairs: fluted sarcophagus of the XVth century; tomb of Paul Oricellari. On the right; the celebrated Madonna enthroned with Angels, work of the end of the XIIIth century attributed formerly to *Cimabue,* later to *Duccio di Buoninsegna,* a Siennese (1285); St. Lucy by *Ghirlandaio;* Christ, Virgin and Dominican saints, by *A. Orcagna;* Descent from the Cross, by *Bramante;* Nativity by *C. Dura.*

On the left wall; The martyrdom of St. Catherine, painting on wood carried out by *John Bugiardini,* with the assistance (so they say) of Michel-Angelo and Tribolo. On the altar, a triptych the Archangel Raphael and Toby, Saint Dominic and another saint, work by an *unknown author* of the XIVth century; on the wall: traces of frescoes of the XIVth century.

Leaving the Rucellai Chapel, we find; Jesus in a cradle, terra cotta of the XVIIIth century; above is the tomb of Currado della Penna, Bishop of Fiesole (d. in 1413), work of a *pupil of Arnolfo.*

VIII Chapel (the Bardi and Larioni, called " Chapel of the Holy Sacrament "). One of the first chapels of the church to be historied; it is closed by iron gates; there are still vestiges of frescoes to be seen (Life of St. Gregory) prior to Giotto, attributed to *Spinello Aretino.* On the Altar an Assumption, by *Vasari;* on the right column: St. Gregory blessing the founder of the chapel, high relief of the end of the XIIIth century; the paintings on the roof are by *Pietro Dandini.*

IXth Chapel (the Strozzis). Constructed at the expense of Filippo Strozzi the elder. The affected frescoes of this chapel formed one of the last of work of *Filippino Lippi* (1502).

In the roof: Adam, Noah, Abraham etc., on the right wall: St. Philip the Apostle casting the devil out of the Idol of Mars at Jerapole (Phrygia), in the lunet: the martyrdom of St. Philip; on the left wall; St. John the Evangelist resuscitating Drusciana; in the lunet, the martyrdom of the Saint. The ornaments, symbols, allegories etc., the figures in chiaroscuro on the back wall and the drawings for the windows are by the *same artist.* Behind the altar, the tomb of Philip Strozzi, masterpiece of *Benedetto da Maiano* (1491-93), who had also made a bust of Philip which the Strozzi kept in their Palace till 1878; it was then sold to the Louvre Museum.

Xth Principal chapel *(Main Altar)* (of the Ricci, then the Tornaquinci). In the middle of the nave there is a memorial tablet in bronze (in the pavement) to Brother Lionardo Dati (d. in 1424) which was decreed by the Republic in recognition of the diplomatic services which the Monk had rendered, work of *Lorenzo Ghiberti* (1425).

The main altar is modern: it was constructed in 1858 in the place of the one erected in 1804 by *Joseph del Rosso,* the style of which was entirely different from that of the church. Two marble candelabras are placed at each side of the altar: that on the right is antique; it is attri-

buted to *Pietro di Giovanni Tedesco* (end of the 1300); the other on the left is modern.

On the main-altar: Large bronze Crucifix, masterpiece by *Gianbologna*. Below, relics of the Blessed Giovanni di Salerne, who founded the order of Dominicans in Florence.

The Choir was formerly painted by *Orcagna;* but the frescoes to be admired there now are a real masterpiece by *Domenico Ghirlandaio* (1485-90) who executed them at the order of Giovanni Tornabuoni, cousin of Lorenzo the Magnificent, for a price of 1200 golden ducats: the stories of the Virgin, John the Baptist and other saints are presented with the freedom of anachronism which gives us a very good idea of the XVth century Florence, by clothing Biblical personages in the costumes of the period in which the painter carried out his work. *David*, brother of Domenico *Ghirlandaio*, *Bastiano Mainardi*, his brother-in-law, *Michel-Angelo*, a young man of fifteen, and other pupils of Ghirlandaio collaborated in these frescoes.

These frescoes constitute the most perfect and the most famous work of the XVth century Florentine painting.

The windows are by *Alexander Agolanti*, called the *Bidello* (1492), probably from drawings by *Ghirlandaio*, his master; some of the stalls, in marquetery and arabesque, are by *Baccio d'Agnolo* (1496) and the benches by *Giovanni Gargiolli* who made them from designs by *Vasari* (1500).

The mural paintings of the **Apsis** are divided into six main subjects on ach side, without counting the lunets in the curve of the roof. On the right, beside the large window, is the portrait of John Tornabuoni and on the left that of his wife Frances, daughter of Lucca Pitti.

Left wall (Life of the Holy Virgin). It commences (at the bottom) with the moment when St. Joachim is driven from the Temple because he had no children and consequently he could not offer a sacrifice. The painter has taken himself for a model for the figure wrapped in a red mantle, with a cowl on his head, and with his hand on his hip. Beside him he has placed a portrait of his father, then that of Alexis Baldovinetti, his master, that of Mico Ghirlandaio and even one of his servants; the other portraits are: of P. Tornabuoni, C. Bartolini-Salimbeni, A. Nasi and F. Tornabuoni.

2. Birth of Mary; at the bottom, the painter signs himself with the christian name of *Bigordi* and the surname of *Ghirlandaio*.

The figure of a young girl tastefully dressed, arrayed with jewels and followed by two servants, and who seems to be going towards St. Elizabeth, is the portrait of Ginevra Benci-Niccolini, the most beautiful child of her century.

Above, in the second row of paintings, there is a (3): Presentation of Mary in the Temple; amongst the various peoples to be seen a naked man, seated on the a stairway; it might be said that this is the first instance of a nude school in painting, since the old painters were by no means in the habit of representing unclothed people in their works. 4. Marriage of the Virgin. 5. Epiphany. 6. Massacre of the Innocents. In the lunette and Assumption.

End wall. In the lunette; Coronation of Our Lady; at the sides of the window; St. Domenico burning the idolators books and Death of St. Peter Martyr; Annunciation and St. John going into the desert.

Right wall. (From the end, the right). 1. Appearance of the Angel to the Patriarch Zacharia (at the bottom the date 1490). The four people on the left are the portraits of celebrated scholars and humanists: Agnolo Poliziano (who is raising his hand), Marsilio Ficino (who is dressed as a Canon), Master Gentil dei Becchi (who is turning towards Ficino) and

Cristopher Landino (inared mantle with a black tie); then, on the left, there are; Benedetto Dei, Federico Sassetti. Andrea dei Medici, Master Rodolfo Ridolfi (three celebrated Florentine merchants) and various members the Tornabuoni Family. 2. Mary's visit to St. Elizabeth. In the distance several men are to be seen apparently leaning on a balcony; these men were painted by *Michel Angelo*, who was at that time a pupil of Ghirlandaio.

3. Birth of St. John the Baptist. 4. Zacharia turned dumb, writing the name to be given to the newborn child. 5. St. John preaching to the multitude. 6. St. John baptising Jesus. 7. (In the lunette) Herodias dancing at Herod's banquet.

The inscription (which is thought to be by Politien) " Anno 1490, *quo pulcherrima civitas opibus, victoriis, artibus aedificiisque nobilis, copia, salubritate, pace perfruebatur* " is also interesting because it says that at that period, Florence " was very beautiful, very noble for its works, its arts, its monuments and that it enjoyed abundance, health and peace ".

XIth Chapel (of the Gondi). The architectural decorations, in black and white marble and porphyre, are by *Juliano da Sangallo:* at the end, on the altar the celebrated wooden Crucifix which *Filippo Brunelleschi* made to prove to Donatello that he was not merely good at criticising the work of others, as the other sculptor pretended, but that he could show how the Redeemer should be represented on the cross (with reference to criticisms that Brunelleschi had made of the Crucifix by Donatello which is to be seen in the chapel at the left extremity of the transept in the church of Santa Croce). On the walls: An Annunciation and the Resurrection of Lazarus *unknown author* of the XVIII century).

XIIth Chapel (of the Gaddi). Nicolò Gaddi ordered the erection of this chapel dedicated to St. Jerome) to *Giovanni Antonio Dosio*, who constructed it entirely in *Serena* stone, in the corinthian style; the altar has a double table according to the customs of the Basiliani monks. The painting on the end wall, representing: Jesus Christ resuscitating the daughter of the Ruler of the Synagogue, is a masterpiece by *Alessandro Allori* called the *Bronzino;* the statues in the roof are by *Dosio;* on the walls, two bas-reliefs, by *Giovanni dell'Opera;* the Purification and Marriage of Our Lady, and two carved tombs carved in Rome after the designs of Michel-Angelo; that on the left is dedicated to Niccolo and Giovanni Taddei, that on the right to Sinibaldo and Taddeo Taddei. On the left pillar, inscription in honour of Remis Girolami, master and friend of Dante.

In the western wall of the transept there is a little door, low down, leading to the crypt. It is thought that the roof was long ago painted by the bysantine artists who came to Florence about the year 1225 and who where the masters of Cimabue; a few traces of these paintings can still be made out on the ceiling, viz., a St. Anthony and some incidents of the life of St. Benedict; then in the curve of the vaulting of a tomb, is seen the portrait, from nature, of Monsignor Foligno, Bishop of Fiesole (d. 1348).

XIIIth Chapel (the Strozzi). Which is reached by mounting a little stone stairway.

The chapel is placed under the protection of St. Thomas of Aquino; in the crypt the body of the Blessed Alexis Strozzi is preserved (1383), he had this family chapel paved with marble; the walls are covered with frescoes (very much damaged by dampness and restorations) by *Nardo* (Bernard) and *Andrea* di Cione *Orcagna*. The right hand wall has Hell for a subject, a figurative commentary of " The Divine Co-

medy " by Dante Alighieri; that on the left, wich is perhaps the most mystic work of Florentine religious painting, depicts Paradise where the saints are clothed and wear their hair in the fashion of the time.

On the end wall; the last Judgment. Amongst the elect, of the left of the window, the portrait of Dante, seen in profile.

On the altar; picture on wood, by *Andrea Orcagna*, wonderful work which still preserves its original frame and which represents; the Redeemer in glory surrounded by angels and saints (1349-1357); on the bench; three monastic stories; the window was made after a design by *Nando di Cione*.

Then comes the door of the bell tower, on which is seen a fresco of the XIVth century *(Buffalmacco?)* representing the Coronation of the Virgin. **The bell tower** was constructed at the expense of the Blessed Simon Saltarelli, Archbishop of Pisa, in the first half of the XIVth century, and it is said that Brother *Giacomo di Nipozzano* directed the work; it is 70 meters high. including the spire.

After the door of the bell tower, there is another beautiful one, designed by *Fabrice Boschi* (XVIIth century), which leads to the **Sacristy**, built in 1350 after the design of Brother *Giacomo Talenti* di Nipozzano, in the spot where there was formerly the ancient chapel of the Cavalcanti.

The magnificent cupboards, in walnut, which surround the Sacristy, are by *Guerrino Veneziani;* that which contains the relics (at the end Sacristy) is all in lime wood, carved and gilded, and was made after a drawing by *Buontalenti;* the paintings which adorn it are by *Camille Perini*, pupil of Pignoni; amongst the reliquaries there are three painted by *Beato Angelico*.

On e ther side of the door, there are two basins; that on the right, in varnished terra cotta, is by *Giovanni della Robbia* (1497) the other in marble is by *Joachim Fortuni;* above the door; Supper, by *Alexandro Allori;* the large window in the end wall, work of the XVth century, has been recently restored. On the right wall; Baptism of Jesus Christ. by *Stradano;* the Conversion of St Paul by *Paolo Veronese;* (or *Sebastian de Cortone?*); left wall; the Crucifixion, by *Vasari;* St. Vincent Ferreri, by *Pietro Dandini*.

Returning to the nave, in the corner there is a granite vase by *Impruneta*, supported on a white marble Carytad, which is thought to be the work of *Buonarroti;* on the wall of the nave, high up, funeral monument to Anna Pandolfini (d. 1802).

XVIth Chapel (the Strozzi). Painting: St. Hyacinth, by *A. Bronzino*, under the altar a reliquary is kept which contains the bones and skull of the blessed Villana Benintendi whose monument we have seen on the other wide of the nave. As to this skull, we might say that in 1579 the monks of S. M. Novella, in agreement whith the Brotherhood of St. Pelerin and St. Maria del Tempio, had a reliquary in gilded bronze constructed, in the shape of a head, to contain it; nothing is now known of this reliquary.

XVth Chapel. St. Catherine of Siena, statue in plaster; wall paintings (History of the Saint) by *B. Poccetti*.

Above: on the left and right of this altar: there are two memorials in memory of the two architects Del Rosso, and above the altar there is an **Organ,** work of a dominican monk, the famous *Brother Bernardo Argentino;* the old tribune, attributed to *Baccio d'Agnolo*, charming and elegant marble work constructed at the expense of the Republic, is now in the South Kensington Museum in London, and it has been substituted by a very mediocre work in stone; a Madonna, which was commenced by *Andrea* and finished by *Nino Pisano*, and which was a formerly under the organ, has also disappeared.

Door giving onto the green cloister now closed).

XVIth Chapel (the Capponi). Altar picture: the Resurrection, by *Vasari*.

XVIIth Chapel (the Capponi). Altar picture, Annunciation, by *Santi di Tito*.

The **pulpit** attached to the pillar of the central nave, was constructed after the design by *Brunelleschi*, at the expense of Cardinal Rucellai; the cornice of laurel wreaths is to be admired, an imitation of that on the Trajan column at Rome; the bas reliefs (from left to right). Annunciation, Nativity, Presentation in the Temple, Assumption of Our Lady) are by *Buggiano*.

XVIIIth Chapel (the Ricci). Altar picture: Jesus and the Samaritan woman, by *Angiolo Allori (Bronzino)*.

There follows a mausoleum erected to the memory of Antonio Strozzi (1523); this monument was commenced by *Andrea di Fiesole* who made the sarcophagus; but death prevented this artist from finishing it; therefore the statue of the Virgin, which surmounts it, is by *Silvio Cosini*, of Pisa; the two angels are by *Maso Boscoli*, of Fiesole.

XIXth Chapel. Altar picture: the Resurrection of Lazarus, by *Santi di Tito*.

Monument of Francesco Fontani (d. in 1821).

On the right of the end wall: Monument to Pietro Kulely, of Constantinople (d. in 1769).

On the left of the church facade, at N. 17, is the entrance to the cloister and the Spanish Chapel.

Green Cloister, so called on account of the frescoes in green camaien which decorate it: it was constructed by Brother *Giovanni da Campi*, between the end of the thirteenth and the beginning of the fourteenth centuries, at the expense of Guidalotto Bombaroni, the Linalberti and the Castellini da Castiglione. This cloister, which is very interesting, was restored in 1895. The masculine and severe architecture makes one understand, from the first moment, that this place is consecrated to solitude and serene peace, increased by the dark green of the little central plot of grass which is enlivened by flowering rose bushes.

On the church side: Frescoes by *Paolo de Dono* (barber) called *Paolo Uccello*, a name which was given him on account of his gift for painting birds *(uccelli);* scenes from Genesis; the Deluge, Sacrifice of Noah, and Drunkenness of Noah, are very much spoiled; this does not prevent one from feeling a sense of lively astonishment when one sees in the *Ark* an old man who is telling his *rosary!* The Creation, the Expulsion from Paradise, etc., are, perhaps, youthful works by the same artist; the other walls of the cloister are decorated with giottesque frescoes without much value, with the exception of the Birth of Job and Esau, and the Benediction of Jacob attributed to *Dello di Nicola Delli*.

Near the door which faces that of the church, is an altar of the XIVth century, with gilded background, with a Virgin and Child and four saints, attributed to *Simon Memmi;* above a lunette with fresco (Madonna with Child) carried out in the Byzantine style; beside the altar, *Poccetti* has painted two saints in fresco; above the door on the left, is a Christ, work of *Stephen* of *Uccoldbridge*. On the north of the cloister is the **Cappellone** (large chapel) **degli Spagnoli,** so called because Cosimo Ist, in 1566 granted it (on the request of his wife Eleonore di To-

ledo) to the brotherhood of the numerous Spaniards who were then residing in Florence. Formerly, the Chapter of the monks was there; the chapel was projected and constructed towards 1350, by brother *Giacomo Talenti;* the two brothers Guidalotti, in 1357, gave 417 florins for the completion of the wall paintings. Vasari assigned these frescoes to *Taddeo Gaddi* and *Simone di Martino*, called *Simone Memmi*, of Siena; but Cavalcaselle has shown, by dates, that this is absurd as regards Simone, and that the greater part of the paintings must be attributed to the artist *Andrea da Firenze* and to his pupils (about 1355).

East wall (on the right). Fresco by *Andrea da Firenze* representing: the Church militant and triumphant, or the mission, activity and triumph of the Dominican order. One sees the Cathedral (Santa Maria del Fiore), according to the drawing, which was lost, of Arnolfo, or more probably that of Andrea da Firenze (with the facade and the bell tower of Giotto, on the left), modified by T. Gaddi. On a throne, the protectors and defenders of the Church: the sovereign pontiff, the emperor, the king, the cardinals, the bishops, the commanders of the army and a crowd of people. Among the religious orders of the church, the dominicans (*Dominicanes* = hounds of the Lord) are represented in the form of white dogs with black spots (allusion to the frock which the monks of this order wear) defending the sheep and putting to flight the wolves (heretics). Above this sort of allegory, the artist has placed several figures which allude to wordly pleasures; then the confession, repentance of lost souls, and their entrance into paradise.

Some people claim that they see in these figures the portraits of some important personages who were contemporaries of the artist, or who had not long died: Pope Benedict XI, Emperor Henry VII, King Philippe le Bel, Cardinal Albertini del Prato (the first cardinal who came from the monastery of Santa Maria Novella), the architects Lapo and Arnolfo, the painter Cimabue (the figure dressed in white) seen in profile, with the short red beard, and a cowl on his head), the poet Francesco Petrarca (the person with a white cowl and red skull-cap, beside a knight of Rhodes), and finally the celebrated Laura, who would be the woman depicting voluptuousness, dressed in green sprinkled with violets, from whose breast a bright flame seems to spring.

West Wall (on the left). The triumph of St. Thomas of Aquino surrounded by angels, patriarchs and saints; at his feet, three vanquished heretics: Arius, Sabellius and Averrhoes: beside the throne, the ten most important doctors of the Old and New Testaments; above the inspiring virtues (theologians and cardinals) and below, seated on magnificent stalls, fourteen female figures representing the liberal sciences and arts, each one having at her feet the respective most celebrated personage; that is to say, commencing from the right: Grammar, and Donat (or Priscien?); Rhetoric and Cicero (the third hand which is seen issuing from below the garment, near the chin of the great Latin orator, is, up to the present, an unexplainable puzzle): Dialectics and Zenon d'Elia; Music and Tubalcain; Astronomy and Ptolomian (or Zoroastre?); Geometry and Euclid; Arithmetic and Pithagoras; Mystical Inspiration and St. Augustin; Ethics and St. John Chrysostome; Dogmatics and St. Denis the Areopagite; History and St. Jerome; Physics and Hippocrates; Ecclesiastical Law and Clement VI; Civil Law and Justinian.

South Wall (above the door). History of St. Dominic and St. Peter Martyr (dominicans) and some sacred subjects. These paintings are very much damaged.

North Wall (facing the door). Calvary, the Crucifixion and the Descent to the Limbo; in this fine composition a considerable number of people are to be seen.

The vaulted roof is divided into four sections; St. Peter in his boat amongst the waves; then: Our Saviour who is saving him from drowning; the Resurrection of Jesus Christ; his Ascension into Heaven; the descent of the Holy Spirit on the Apostles.

All these paintings were repaired by *Veracini* in the middle of the XVIIIth century. Whilst the Chapel belonged to and was used by the Spaniards, especially those who formed the court of Eleonora of Toledo, they asserted themselves by the picture behind the altar, representing their St. James, by *Bronzino*, having on the right the arms of Castille and on the left those of Salinas (their Consul in 1592). The roof was painted by *Poccetti;* on the right, on the wall, is represented the battle of King Ramiro, painting attributed to the *pupils of Bronzino.* The marble Crucifix on the altar is by *Pieratti.*

Above the door, a Cenacle by Sister *Plautilla Nelli*, at the sides, two windows decorated with marble and columns.

Little Cloister of the Dead. Leaving the Spanish Chapel, turning to the left and following a long corridor, on the walls of which are a large number of coats of arms and memorial inscriptions of the XIVth and XVth centuries, the little Cloister called of the Dead is reached, which was repaired in the second half of the XIXth century. On the left, is the funeral chapel of the Strozzi, with frescoes of the Giottesque school. On the right, on the walls and in the recesses in the walls: stories of Our Lady, attributed to *Nardo di Cione;* and in the lunetta of a portal a fine image of St. Thomas of Aquino; high up, a terra cotte polychrome, of the Della Robbia school.

The great Cloister, the largest and most magnificent in the town, is at present occupied by the School of Non-commissioned officers of the Royal Carabineers. It was constructed at the expense of several Florentine families. All round is a gallery with columns, with 56 arcades. In 1334, Brother *John de Campi* had to reinforce the columns to support the superstructure. Above the north gallery, and towards the middle of the western one, is a second gallery made with fine columns of ionic architecture. The frescoes below the arcades represent Dominican stories and are due to *Santi di Tito*, *Bronzino*, *Gamberucci*, *Poccetti*, *Cigoli*, *Butteri*, *Balducci*, etc. In the old Refectory is to be seen a Last Supper attributed to *Bronzino.* The portraits on the curve of the roof represent Florentines who threw lustre on the order of Dominicans.

Beside the entrance to the Cloister, is that of the **Museum del Risorgimento Italiano** (Italian Independence) where there is a fine collection of flags, decorations, and historical things, arms portraits, pictures etc. referring to the war of Italian Independence (1848-1918).

Amongst the works of art, worthy of note are: The Battle of St. Martin, by *C. Ademollo;* the entrance of the French army into Rubuera, by *T. Signorini;* an Episode of the taking of Santa Maria di Capua, by *G. Faltori;* Bust of Joseph Mazzini, by *A. Cecioni;* there is also a complete collection of the portraits of all the Florentines who fell or who were decorated during the war of 1915-1918, and the banners given to the town of Florence by the Italian towns on the occasion of the Dante centenary

in 1865. A rich specialised library and many Archives, complete this Museum. Soon the Salvini and Saccenti Theatrical collections will be opened to the public.

In the cellars under the Rucellai chapel (the right extremity of the transept), there is an oratory dedicated to **Saint Benedict the White**; this chapel, the entrance to which is on the Piazza dell'Unità Italiana was constructed in 1570 and restored by *Nigetti* in 1604; it is almost always closed.

The obelisc in the middle of the Piazza dell'Unità Italiana was constructed in 1882, by the Engineer John Pini, in honour of these who died for Italian Independence.

At N. 6 is the Palace which belonged to the Cerretani (1650), now occupied by some offices of the Railroad; in the entrance hall, on the ceiling, the Judgment of Paris, by *V. Meucci;* in the gallery, the fresco of the roof is of the Interview, at Venice, between Frederick Barbarossa and Pope Alexander III, in 1178. The great hall (also decorated by *Meucci* in 1743) can give some idea of the magnificence of the interiors of the Florentine aristocracy of the XVIIIth century.

In the Via Sant'Antonino, on the north of the Square, at N. 11, is the palace called dei Cartelloni (posters) which once belonged to the mathematician Vincenzo Viviani, last disciple of Galileo; the bronze bust of the great Florentine astronomer and the two mural inscriptions were placed in the middle of the facade by Viviani himself to honour the memory of his master. The bust is the work of *J. B. Foggini.*

Reaching the corner of the Via Faenza, turn to the left and at N. 39 will be seen the old church of S. Jacopo in Campo Corbolini; it is preceded by a little peristyle closed by wooden gates, which has caused the people to give it the name of St. James of the Gates (S. Jacopo dei Cancelli). The origin of this church goes back to the year 1000, and the chains of the arms emblazoned on the capitals of the columns of the peristyle lead one to suppose that it was an antique dependance of the Alberti family; in 1206, it passed into the possession of the Knights of Jerusalem (several tombs of whom are inside it) and it still bears the simple ancient cross, as well as the more

modern Maltese cross. Leonardo Strozzi, later Prior of Capua, was the titulary in 1524, at the age of nine years.

In the XIIIth century, a convent of nuns was added, and in 1311 a small military hospital was annexed by Lippo Forese. The church is no longer in use.

The interior, as well as the portal, is of gothic architecture, and the pillars near the apsis are surmounted by two great lions' heads instead of by capitals.

Ist Altar (on the right). Picture: the marriage of St. Catherine, of the *Ghirlandaio school;* at the bottom is seen the face of the donor Regonili (1501). Under the altar, on the left, curious Florentine inscription of 1351, explaining that the altar was founded by a brotherhood of poor cripples (a Florentine Court of Miracles?).

Main altar. Nothing of note; beneath; the urn enclosing the body of the Blessed prior Pietro d'Imola; on the left, memorial inscription in honour of Prior Benini (d. in 1453); on the right: tombstone which Brother Louis Tornabuoni, grand-Prior of Pisa, himself prepared, in 1515, the artist being from Fiesole. His surname of *Cecilia* only is known, perhaps because he had worked in Sicily. This tombstone constitutes a real artistic marvel; the energy of the carved figure, the drapery, the accessories and all the decoration in marquetry, perfectly preserved, make it an exceedingly fine piece of work.

III Altar. In the midst of a painting where several saints are represented, is seen a Virgin of the Lily, by *unknown artist.*

On the floor there are a large number of tomb stones marking the place where the tombs of many knights of Jerusalem are.

In order to visit the church, application must be made at N. 39, where there are cupboards holding the archives of the Knights in a hall on the ground floor.

A little further on, on the right, in the same street, at N. 42, is the ex-convent of the nuns of **Fuligno.** It was founded before the year 1390.

In 1845, the **Refectory** had been let to a coachbuilder, when the fresco of the Last Supper was discovered, first attributed to Perugino; in cleaning it, it was thought that the portrait of Raphael was recognised (first figure on the left) and that his signature could be read with the date 1505; some art critics have attributed this painting to Neri di Bicci, others to Andrea d'Assisi and others again to Eusebe de S. Georgio; it can only be said that it is of the Umbrian-Tuscan school. As to disposal of the figures, it has a good deal of affinity with the suppers of Andrea del Castagno (see Cenacle of Saint Apollonia) and of Ghirlandaio (see the church of Ognissanti), but in this painting there is more sweetness; at the end of the fresco, beyond

the pillars, is seen the pretty country of Umbria where the Prayer in the Garden of Gethsamene is represented.

Along the walls of the Hall of the Last Supper are found drawings and engravings of famous cenacles, such as those of Giotto, Angelico, Ghirlandaio, Andrea del Sarto, Leonardo da Vinci etc.

Several rooms are devoted to accommodating the pictures of the *Feroni Collection*, left to the Town of Florence by the Marquis Feroni. **In the Vestibule,** pictures of the XVIIth and XVIIIth centuries, viz.; 3, Massacre of the Innocents, by *M. Benefial;* 5, Santa Cecilia, by *Furini;* 8, Battle and 36, fight between Cavaliers, *Bourguignon school;* 14, Landscape, *Poussin school.* **Drawing room:** 20, Eneus in the Elysian Fields, by *S. Conca;* 21, Saint Charles, by *C. Maratta;* 31, Portrait of a man, *German school of the XVth century;* 34, Flowers and Fruits, by *Gaspardo dei Fiori;* 42, Portrait of a man, attributed to *Dürer;* 43, Portrait of a woman, by *Sustermans;* 48, Country Hostelry by *D. Teniers;* 50, Return of Jacob, by il *Grechetto;* 51, Battle of cavaliers, by *A. Cuyp;* 55, Lot and his daughters, by *Lorenzo Lippi;* 60, Head of Christ, by *Maratta;* 61-62, The Annunciation, by *C. Dolci;* 56, Half figure of man with spectacles, by *M. da Caravaggio;* 63, Diogene, by *Salvator Rosa;* 65, Our Lady of the finger, and 69, St. Philiph Neri, by *C. Dolci;* 83, Venus and Cupid, by *Volterrano;* 113, Jesus falling beneath the Cross, by *Luca Giordano;* 114, Adoration of the Infant, *School of Filippino Lippi;* 122, Menelaus and Helen of troy, painting on slate from the quarries of Herculanium; 124, Portrait, by *Del Rosso;* 125, Portrait of a man, *Florentine school of the XVth century* (attributed formerly to *Masaccio*); 126, Jesus on the Cross, by *Lorenzo Monaco.*

Via Faenza comes out on the Viale Filippo Strozzi, facing the Fortress of St. John Baptist, more commonly known as the Fortress da Basso (low, in contrast to the other of St. George, high up), constructed at the order of Duke Alexandro di Medici in order to insure himself a place of refuge in case the population should rise. On the 15th July, 1534, Brother Giuliano Buonamici, a very famous astrologer, made a horoscope to choose the exact spot on which the fortress should be built; and on the same day the first stone was solemnly blessed, and the work of construction commenced, directed by ALEXANDRO VITELLI and ANTONIO PICCONI, whilst the design for the building was made by PIER FRANCESCO DA VITERBO, when Michel Angelo refused to lend his talent as an instrument for a construction which would contribute to the enslavement of his country. On the 5th December of the following year (1535), the fortress was entirely completed, and an inaugural Mass wass celebrated over the moat, facing the entrance door.

The walls are beautiful and solid: and the stones of the facade on the Viale are cut in rustic style or in diamond points mingled with others in ball shapes, an allusion to the device and arms of the Medicis. Only traces of the ornamental escutchons and arms, supported by two Victories, which the Duke ordered from RAFFAELLO DA MONTELUPO and TRIBOLO, in 1537, can now be seen.

Continue along the Viale on the right as far as the Via Cosimo Ridolfi, which leads to **Piazza dell' Indipendenza,** laid out by the Grand Duke Leopoldo II on the waste ground which was called the Barbano; for some time it was known under the name of the Grand-Duchess Maria Antonia; its present name was given toit because the troops and the people met there on the 27th april 1859, and fraternised there; which marked the beginning of the peaceable revolution that resulted in the fall of the House of Lorraine.

There are two monuments on the Square; the bronze statues of Ubaldino Peruzzi and Bettino Ricasoli; the first by ROMANELLI (1896) and the second by RIVALTA (1897).

In the Via Santa Caterina (north-east corner of the square) on the left there is a church of the same name, the construction of which, commenced from a design by the architect JOSEPH MARTELLI (author of the Tribune of Galilee, the monument to Demidov, the statues of Arnolfo and Brunelleschi in the square beside the Cathedral etc.), who died in 1876, was not completed on acount of the annoyances caused by the Florentine Municipality; of the facade only the fine columns (in Corinthian style) of the vestibule were raised; the interior was never finished. In the Gallery of the Uffizi the plans for this Church are preserved.

Continuing our road, further on, on the right, at the left hand corner of the Via delle Ruote, there is the little church dedicated to **St. Joseph,** very old, but rebuilt, in 1867, in the style of the XIVth century.

Facing the Church of St. Joseph, at N. 9, is the old **Convent of Saint Catherine.** When this Convent was suppressed in 1570, the building became, the property of the order of St. Stephen; later, in 1591 it passed to the Captains of the Bigallo, and in 1778 the Grand Duke Peter Leopold Ist allocated part of the old convent as a school for poor young girls, which is still in existence (No. 5);

the other part was occupied by the *General Stores for the deposit and sale of Tobacco and Salt Monopoly*. With respect to salt which was formerly refined at Florence, it is known that Queen Elizabeth of England granted to a Florentine, Thomas Baroncelli, by a privilege of the 16th of november 1564: *the power and privilege of introducing into her Kingdom the art of refining and bleaching salt like that of Florence, for a period of 20 years.*

Continuing, one comes out on the Viale Principessa Margarita; turn to the left and, a short way off, is found on the right the Via Leo X, at the end of which rises the elegant and characteristic **Russian Church** (greek orthodox), which was built under the direction of the architect Boccini in 1902.

Returning to Viale Margarita and following it towards the north-east we come to the great square of **Piazza Cavour**, large, busy, gay, surrounded by fine houses with porticoes, except part of the north side which is occupied by a public garden called the Parterre, where there was formerly the Convent of St. Gallo (pulled down on the occasion of the seige of 1529) which had been rebuilt in 1488 after designs by Giuliano Giamberti, which from that time was known as Sangallo. Documents in the archives of the Brotherhood of the Misericordia, prove that during the plague of 1630-33 this space served as a cemetery. In 1922, an Exhibition building was inaugurated, constructed in the middle of the parterre by the architect Coppede.

The Piazza Cavour was given its present aspect in 1865, on the designs of the architect Poggi. The old **Gate of San Gallo** which is to be seen in the square, was constructed in 1283, whilst Rolandino de Canossa was Captain of the People (see marble inscription on the nork side); during the siege of 1529-30, it was walled up, and in order to replace it a postern was pierced in the city walls, at a short distance; at the end of the war, the great gate was opened again until 1552, the year in which Cosimo I had it walled up a second time to strengthen the town on that side; it remained closed for a long time; it was only in 1661 that it was reopened. A marble inscription, on the middle of the north facade recalls the entrance of Frederick IV, King of Denmarck, in 1708; the fresco of the inside lunette is by Michel son of Rodolfo del Ghirlandaio;

it represents the Virgin, St. John Baptist and St. Cosimo; the two stone lions, (modern) have taken the place of the antique lions which were outside every gate of the city.

The Arco di Triumfo was built in 1739, by the Lorrain architect *Jadod*, for the entrance of the Grand Duke Francis II of Lorraine, with his wife Marie Therese of Austria, coming to take the extinct Medici succession. The carvings in very bad taste which burden it are by Ticciati, Barbieri, Bruschi, Masoni, etc.; the stone equestrian statue surmounting it, is by V. Foggini. In 1745, an inscription was added celebrating the election of Francis, Emperor of Germany and in 1916 that relating to the victory of Vittorio Veneto, which ended the great war of 1914-1918.

The little church beyond the Parterre (in the via Pancani) was constructed to give shelter to a Madonna, debris of the destruction of the Convent of St. Gallo, which was very popular as a protector against coughs, and called **Madonna della Tosse**; in 1596, the Grand Duchess Christine de Lorraine had it rebuilt, and Marquis Fabrizio Colloredo in 1640 added the portico, work of Matteo Nigetti; the whole was restored in 1857, at the charge of Domenico Pancani, under the direction of the architect Galanti. The church does not contain anything remarkable, except a picture (Virgin and Child) by an *unkonown painter*.

Returning to Piazza Cavour, beyond the old gate the Via San Gallo commences, which was once one of the main arteries of the city.

At No. 105 on the right, was once the Convent called Chiarito, from the name of the blessed person who founded it in 1340; this convent was famous for its Crucifix, to which Lorenzo the Magnificent considered himself indebted for the fact that he had escaped from the poignards of the Pazzi, and the Grand Duchess Maria Madaleina for her motherhood; in 1787 it was turned into a boarding school for young girls, managed by the Nuns called **Mantellate** (entrance on the viale Margarita side No. 12 and 13).

Opposite, at No. 106, is the **Military Hospital**, called **Sant' Agata**, as it occupies the former monastery of that name, founded in 1185 and used in 1200 by the Nuns of Saint Andrea of Bibbiena. Beside the Hopital is the Church the facade of which, in Doric style, was constructed in 1392 at the expense of Senator Lorenzo Pucci (see the

arms of that family, consisting of a Moor's head, in the middle of the facade). The church which is almost always closed, contains pictures by BIGELLI, MACCHIETTI, PERUGINO, etc.

Continuing along Via San Gallo, we find on the right (No. 87) the **Hospital of Bonifazio,** founded in 1376 by Bonifazio Lupi, Marquis of Soragna, podestà and captain of the people of Florence. Later the Hospital for Incurables was joined to it, opened in 1552 to receive patients with Syphylis, which had been spread in Florence in 1496 by the troops of Charles VIII on their return from Naples. Increased by various legacies, it was reorganised by the last Grand Duke of the Medicis. Giovani Gastone; in 1787, the Grand Duke Pierre Leopold of Lorraine destined it expecially for incurable patients and lunatics; as the latter were later transferred to the new hospital of San Salvi, the Hospital of Bonifazio now receives old people with incurable diseases.

The design of the portico on the facade is by JOSEPH SALVETTI; and the little church of St. Anna, attached to the hospital, was modernised by the architect C.-B. PIERATTI, in 1787; the beautiful painting which it possessed (the Conception of the Virgin, by SOGLIANI) has been transferred to the gallery of the Hospital of Santa Maria Nuova.

Almost facing the hospital of Bonifazio, at N. 74, is seen **Palazzo Pandolfini,** built for Giannozzo Pandolfini, Bishop of Troy, by GIOVANNI FRANCESCO DA SAN GALLO (1516), after designs by RAPHAEL D'URBINO; but the building was only finished in 1528 by ARISTOTLE DI SAN GALLO.

It seems that Raphael's design was not entirely carried out on the street side; because on the right of the door there is only the ground floor with a terrace above it: beautiful and rare example of symetrical independance. In 1875, Count Allessio Pandolfini had his palace restored, not touching the antique wooden cornice which protects the freeze, where an old inscription commemorates the builders of this jewel of the Renaissance, in which the corners of the door, in rustic Florentine style, harmonise very well with the windows of modern style, with a frontispiece, and flanked by pillars on the ground floor and colonades on the upper story.

Further on, at N. 68, is the church of **San Giovannino dei Cavalieri** (in olden times: St. Maria-Madelena Penitente) erected, in 1321, by Sapia, wife of Gello Sacchetti, and by Cambio dei Cambi; in 1552 the church and convent (formerly allocated to repentant girls) passed to Nuns of the Order of the Knights of Jerusalem by a decree of Cosimo I. They remained there until 1808, when their order was suppressed. Santa Maria Madelena dei Pazzi was brought up in this convent.

Interior. The church, is entered by a sort of vestibule, has three naves; the apsis as well as the roof have been painted in frescoes by *A. Gherardini.* The first and second altars on the left and the right, of Corinthian architecture, have very remarkable stone frames attributed to *Pietro di Giovanni Tedesco.* On the Ist altar (on the right) a Crucifix in relief, to which many miracles have been attributed; on the second altar there is a Birth of St. John the Baptist, by *Santi di Tito;* the 3rd altar, in wood, is of a very graceful style; the painting decorating it represents an Annunciation, attributed to *Jacobo del Sellaio;* in the altar at the extreme end of the nave on the right, is an admirable painting on wood (the Coronation of the Virgin) formerly attributed to *Andrea Orcagna,* but which is more probably the work of *Neri di Bicci;* the main altar, in magnificent marble, has a picture over it the Crucifixion, by *Pietro Dandini;* the frescoes of the side walls are by the *same artist;* in the choir is a splendid painting on wood; the Crucifixion by *Lorenzo Monaco;* there is a picture on the altar at the extreme left of the nave, painted on wood, representing the birth of our Lord, attributed to *Bicci di Lorenzo;* on the altar before the last on the left, there is an Annunciation of the Virgin, of the *Giottesque school.*

Continuing along the via San Gallo, on the right is the via delle Ruote (wheels) in which, on the left (N. 17) is the little church of the Assumption of the Virgin (**Santa Maria Assunta dei Battilani**), where in the XIVth century the guild of the Ciompi met (wool carders) under the direction of Michele di Lando, chief and organiser of the famous revolt of 1378 called " il tumulto dei Ciompi ".

Further on (in the via San Gallo), on the left, between the houses at N. 40 and 42, is seen a **beautiful portico** with five arcades (one of the pillars has the imperial eagle on it, indication of state property under the Napoleonic regime), the old home of the Corporation of Weavers.

On the left hand corner of the via degli Arazzieri (which recalls the workshops of Florentine tapestries founded in Florence by Cosimo I of the Medici, in 1545, where there was the old hospital of homeless priests) is the little church of Jesus Pilgrim, called the **Pretoni;** this church

was founded in 1313 and annexed to the above mentioned hospital; in 1588, it was rebuilt on the present design attributed to GIOVANNI ANTONIO DOSIO; — the interior was delightfully decorated with frescoes and oil paneling by GIOVANNI BALDUCCI named COSCI; it it said that the design for the side door of the church is by BUONARROTI; on the ground near the main entrance, is to be seen the memorial stone under which is buried the famous *Piovano Arlotto* (the parish priest Arlotto Mainardi, died in 1484, celebrated for his gay farces); on the marble the following inscription is to be read:

QUESTA SEPOLTURA IL PIOVANO ARLOTTO LA FECE FARE PER SE E PER CHI CI VUOLE ENTRARE.

(The Perish Priest Arlotto had this tomb made for himself and for whoever wishes to enter it).

Facing the church of Jesus Pilgrim, on the right of the via San Gallo, and at the corner on the left, is the convent of **Sant'Apollonia** (Via XXVII Aprile A) founded in 1339 by a Buonarroti (Michel-Angelo had a niece among the Nuns), now a military clothing store; in the old refectory is to be admired a **Last Supper** called the **Cenacle of Andrea del Castagno** since it is the masterpiece of that painter.

Vestibule. Paintings from the church and convent of St. Apolline and the Abbey of Settimo; commencing on the right; Birth of Jesus and descent from the Cross, *Ghirlandaio school;* Justice, *Pollaiolo school;* Saint Yve, patron of lawyers, *Florentine school of the XVth century;* Assumption by *Vincent Tamagni;* Our Lady, Child and Saints, by *Neri di Bicci*.

Refectory. On the right. Supper (last meal of Jesus Christ with his Apostles), masterpiece by *Andrea del Castagno* (1457); above: Crucifixion; of the *same artist*. On the left of the Last Supper, St. Eustace and a decorative painting from Villa Pandolfini, at Legnaia; on the right; Boccaccio, Petrarca, Dante, Queen Tamiri and Esther, the Sibyl of Cumes, Nicolas Acciaioli, Farinata degli Uberti, Pippo Spano (Filippo dei Scolari), and then: Crucifix, Virgin and saints John the Evangelist, Benedict and Romuald, Pieta, by *Andrea del Castagno;* Crucifix and nuns praying, by *Paul Stephen Badaloni* (called *Paolo Schiavo*), and a large Crucifix in coloured carving by *Raphael Sinibaldi da Montelupo*.

Continuing along the Via S. Gallo, on the right hand corner of the Via degli Arazzieri, is the palace where the

Headquarters of the Army Corps has its offices (see Via Cavour); at N. 12, **Palazzo Fenzi**, built in 1534, from a design by G. SILVANI; the large cornice was added in 1835, by the architect G. MARTELLI; as to the charming ornament over the door, this is the work of R. CURRADI. On the left hand corner of the Via Guelfa, there was formerly a millstone (which gave to the cross roads the name of *Canto alla Macine*) which often served as a platform for public orators; later a church was built there dedicated to St. Basil with a monastery of Basilian monks; now there is an evangelical church there.



FIFTH DAY

1. Via dei Martelli. — Church of St. John Evangelist. — 2. Via Cavour. — Palaces, Riccardi, Panciatichi, Milanesi, Capponi, etc. — Corner of Bernadetto dei Medici. — Marucelliana Library. — 3. Casino dei Medici. — 4. Scalzo Cloister. — 5. Semplici Garden. — 6. Square, Church and Convent of St. Mark. — 7. Institute of Higher Studies. — 8. Academy of Fine Arts. — Gallery of the Academy of Fine Arts. — Musical Institute. — 9. Academy of the Georgofili. — 10. Work shops and galleries of precious stones. — 11. Via Batisti. — 12. Piazza of the very Holy Annunciation, monuments, Church and convent.

Via dei Martelli (formerly Via Largo degli Spadai, armourers, who had a number of shops) is the street which runs between the Cathedral Square (Piazza del Duomo) and the commencement of the Via Cavour. On the corner of the Via dei Gori, is seen the church of **San Giovanni degli Scolopi** (St John Evangelist of the School Fathers. In the beginning it was only a little oratory to which a modest house was joined for the chaplain: it had been constructed, in 1351-52, at the expense of Sandro Gori. Giovanni de' Medici, invested with the frock of a Prelate at the early age of seven, commenced there the career which was to make him Pope Leo X. The corpse of Duke Alexander de' Medici who was murdered, was placed there temporarily. In 1557 it passed to the Jesuit

Fathers (protected by the Grand Duchess Eleonore of Toledo), who rebuilt the church and erected the convent by buying the houses surrounding the Vicolo des Biffoli (or Biffi) which went from the Via Ricasoli to Piazza San Lorenzo. This work was directed by BARTHELEMY AMMANNATI, who spent a large proportion of his patrimony on it; commenced in 1559, it was only finished in 1661 : the completion took place under the direction of the architect ALFONSO PARIGI. In 1775, after the suppression of the Jesuits, the church and convent passed to the Scolopi Fathers of St. Joseph Calasance, who always rendered excellent service for the instruction of Florentine youth. The Commune had occasion to be so well pleased with these monks, (amongst whom there have been, and always are, some celebrated scholars, such as Father Settimi, Father Corsini, Fathers Papiani, Inghirami, Canovai, Caldana, Farnocchia, Manni, Catani, Alfani, Giovannozzi, etc.) that in 1836 it purchased the house next door to the convent, belonging to the Martelli family, and gave it to the Scolopi Fathers, together with a money gift to cover the cost of renovation, which were carried out under the control of the architect LEOPOLD PASQUI (1836-38). Later, following on new laws for the secularization of studies, the Scolopi had to emigrate to Palazzo Cepparello, in the Corso, wilst the Minister for Public Education assigned the ground floor of the establishment in Via dei Martelli to the Liceo Ginnasio Galileo Galilei, and the first floor and the part on the Borgo San Lorenzo are occupied by the Commercial School.

For some time, the old church served as barracks for the Guard of Cosimo Ist, called Lansquenets. Now, the Scolopi Fathers, during Lent, give good recitals of religious music in their church.

The facade is of *Serena* stone. It has been restored in 1843, at the expense of Cavalier M. Guintini, respecting the design of Ammannati.

Interior. Four chapels decorate each of the lateral parts; they are separated from each other by Ionic pillars and in the spaces between the pillars there are statues in stucco (of the Apostles) executed by *C. Cateni;* above the pillars is seen a large cornice surmounted by caryatides supporting the roof; the frescoes decorating the latter are by *A. Veracini;* the frescoes between the second line of pillars are by *Passignano, Santi di Tito, Ligozzi, Curradi,* and *Bronzino.* In the first chapel, on

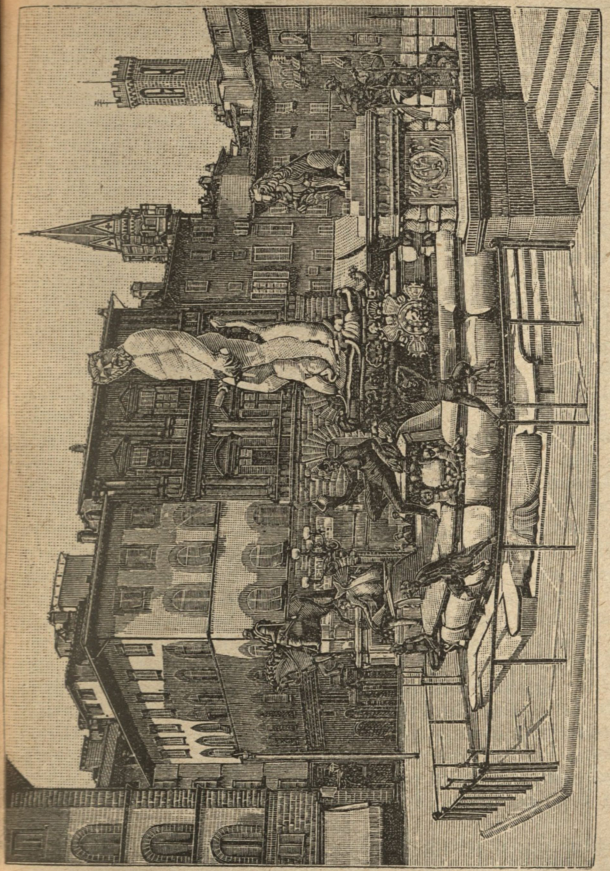
the right, is a picture on wood, by *A. Allori*, representing Jesus Christ listening to the Chaldean woman. The figure of an old man leaning on a stick is the portrait of Ammannati, and that of the old woman, with a white veil on her head, is the portrait of Laura Battiferra, his wife. The tomb of Ammannati is here. In the second chapel, are to be seen St. Louis Gonzague and St. Stanislas, by *O. Dandini*. The third chapel, all encrusted with marble, was constructed at the expense of the Marquis Arnaldi; the altar picture (St. Nicolas di Bari) is by *G. D Campiglia*. The fourth chapel, to a great extent built at the cost of Cosimo III, contains a picture on wood, representing: St. Francis Xavier preaching to the Indians, due to the brush of *Curradi*, and it is one of the most admired works of this artist. The walls are painted by *Bamberini* and the roof by *Pietro Dandini*. In the sacristy is to be seen: a St. William supported by angels, work of *Ligozzi*. and a St. Helen in adoration before the Cross, by *G. Pizzetti*. The Main altar, in *Serena* stone, is by *C. Marteltini*, and the picture surmounting it (Jesus Crucified, by *G. Machietti*. The fifth chapel was constructed and ornamented with marble by the care of Father Tommaso Capeci; the picture on the altar, representing St. Ignazio, is by *Puglieschi*. The Convention of the Virgin, which is seen on the altar of the sixth chapel, is by *Curradi;* and that of the seventh (St. Joseph Calasanzio), is by *A. Franchi*. Lastly, the eight chapel has an altar picture by an unknown artist, and the two others, which have as subject: Jacob's dream and the Fall of Lucifer, are by *J. Ligozzi*.

An **Astronomical Observatory** forms an important part of the convent, provided with excellent sismographic and astronomical material, etc., and connected, by wireless telegraphy, with the international office of the Eiffel Tower in Paris; this Observatory, called Ximenian because it was founded by Father Ximenes, is now managed by the famous Father Guido Alfani, very learned astronomer and sismographer.

In 1907, whilst the outside wall of this church was being repaired, on the side of the Via Gori, some old windows were discovered, in Gothic style, and a walled up side door.

At the beginning of Via Cavour (formerly Via Larga) on the left, one of the most sumptuous houses in Florence is to be seen: this is the **Medici Palace**, (later **Riccardi**).

It was Cosimo the Elder who had it erected by Michelozzo, between 1440 and 1460. In 1659, the Grand Duke Ferdinand II sold this palace to the Marquis Gabriel Riccardi, who improved and enlarged it considerably without spoiling the original style; at this time the old Via del Traditore (of the Traitor) so called because here stood the house of Lorenzino dei Medici who treacherously murdered the Duke Alexander, during the night of 6th Ja-



Fountain of Neptune (Page 80).

nuary 1536, was incorporated in the building. On the space occupied by this street, was constructed the terrace which is seen on the right ot the facade. In 1814, the Palace passed into the possession of the Tuscan Government from 1865 to 1871, the Ministry for the Interior was domiciled there, together with the Telegraph Offices, during the period when Florence was the capital of Italy; now it is occupied by the Prefecture, the Provincial Deputation, the Academy of the Crusca, the Riccardiana Library (of the Riccardi), etc.

Without question this is the most famous of all the Florentine palaces, whether for the illustrious people who have been born there, or for those who have lived there, or for the historic events of which it was witness.

Cosimo the Elder *(Father of his Country),* who had the Palace built, made it his residence, and welcomed all the illustrious men there of his period and his States, and the famous Greek scholars who were forced to leave the East by the fall of Constantinople. It was here that Lorenzo the Magnificent was born (1449); it was there that Charles VIII of France lodged in 1494, when he passed through on his way to the conquest of Naples; and it was there that, having the intention of proposing shameful terms to the town (Peter II of the Medici had already given up the towns of Pisa and Leghorn) threatening to enforce them by arms, Pietro Capponi, tearing up the shameful treaty, made the famous reply: "Blow your trumpets; we will have our bells sound the tocsin"; peace was concluded on more just conditions, and Charles left Florence with a haste very like flight. It was in this Palace that were born Giovanni dei Medici (Leon X) Giuliano (Duke de Nemours), besides the bastards: Jules (Clement VII), Ippolito (the Cardinal) and Alexander, the first Duke of Florence, murdered by his cousin Lorenzino. This palace was the seat of art and letters, and the cradle of the Medici dynasty; it was first the home of illustrious men and virtuous citizens, then of depravation and tyranny.

The outside of the palace is covered for its whole length by cut stones in the Tuscan style; their rustic style decreased as they approach the cornice of Corinthian architecture, which crowns the building. Originally, there were

only then windows in the facade and there was an open *loggia* at the corner of the via dei Gori; this *loggia* was closed towards 1517 and the two windows which fill its arches were made at that time, after the designs of MICHEL ANGELO. The Riccardi, in 1659, enlarged the Palace on the side of the Via dei Ginori and prolonged the facade of the via Cavour by seven windows.

The **courtyard** has some graphites by *Maso di Bartolommeo*, and eight medallions, copied from antique cameos, by *Donatello;* four schutcheons in marble, one in the centre of each facade, bear the arms of the Medici; the windows of the first floor are *bifore;* the second floor is in portico in Ionic style. Under the portico of the ground floor, on the walls, are attached several marble inscriptions (most of them, memorial tablets and in Latin), placed formerly in the Riccardi gardens, in Via Valfonda, and were moved here in 1718, and four statues in the niches which were formerly on the facade of the Duomo. The second court, recently restored and converted into a garden, contains ornamental statues, and on the right a fountain surmounted by a statue of Hercules, which is said to be the portrait of Alexander dei Medici; on the left, a restored portico

The stairway, on the right of the first court leads to the **first floor** where is the **chapel** constructed by *Michelozzo*, who also designed the ceiling, the stalls and the floor. The wall frescoes are a masterpiece by *Benozzo Gozzoli*. He worked at them from 1459 to 1463; his composition develops on three walls the journey of the kings to Bethlehem: very interesting paintings because they constitute a representation of the Signiorial life in Italy in the XVth century. In this procession, the painter wished to represent the solemn cavalcade and magnificent train of the Greek Emperor John Paleologue coming to Florence, to hold the Council there in 1439. We find there (commencing with the right wall, on the window side) the portraits of: Sigismondo Malatesta, Lord of Rimini (the first horseman in the corner:) the painter, who represented himself in the person with the red cap bearing the inscription: *opus Benotii;* Peter the Gouty, son of Cosimo Medici (in the first row, the fourth horseman seen in profile); his son Laurence, still a child (before him, the 3rd King Magus); Cosimo the Elder, whose horse is held by a negro page; Cardinal Salviati; on the wall facing the altar; the second of the Magi is the Emperor Paleologue; then, in the corner, are Nannina, Blanche and Marie, daughters of Peter the Gouty. On the two sides of the window angels in adoration in the midst of a paradise like landscape. On the wall in which the altar opens (the picture of which representing the Nativity, by *F. Lippi*, is in the Berlin Museum), on the right, on the door of the sacristy, St. Matthew; on the left St. Luke.

Descending to the courtyard again and taking the second stairway, one reaches, on the first floor, the **Gallery**, the ceiling of which is decorated with frescoes by *Luke Giordano* (1683) representing: Apotheosis of the Medici dynasty and the advantages of their power for commerce, industry, letters, art, etc.

This chorographic and brilliant composition, painted with marvellous animation and pleasing vivacity, is the apotheosis of Cardinal Leopold, Cosimo III and others of the Medici, surrounded by all the charming mythological fictions of Olympia; a real orgy of picturesque talent.

The mirrors on the walls are painted by *Gabbiani;* in the middle of the hall, on an easel, is a picture on wood; Our Lady and Child, painted by Brother *Filippo Lippi* (on the back of the board; Saints head drawn in crayons by the *same artist*).

From the antechamber of the Gallery one passes into the Hall of the Provincial Council where one admires beautiful Florentine Tapestries of the XVIIth century representing the seasons, and a bust of Giulio Medici.

In the same Palazzo Riccardi is the **Academy of the Crusca** (entrance at N. 3) founded in 1582 for the publication of the *Dictionary of the Italian Language;* up to date five editions have been made; it comprises 20 volumes, eleven of which have already appeared (up to the letter N.). The Academy is composed of 12 resident Academicians and 30 correspondents. It possesses a little Museum, in the hall of which are portraits of illustrious Academicians (Tommaseo, Guasti, Giusti, Rigutini, Capponi, etc.). In the hall, in a glass case, are preserved the autographs of Manzoni, Giordani, Pindemonte, Carducci, etc.; there is also the standard of the Academy, and also wo thy of attention is the old furniture, and especially the chairs in basket shape, and the 200 tablets with an allegorical figure and the device of the academicians.

Behind the Palace, is the **Riccardiana Library** (entrance, Via dei Ginori 4, second floor) founded towards 1600 by Riccardo Riccardi, sumptiously installed here at the end of the XVIIth century and opened to the public in 1715. In 1812, it was in danger of being sold at auction, but the Municipality obtained from Napoleon's Government permission to buy it at a price of 131.000 francs. It contains more than 30.000 volumes and 4000 manuscripts; it is above all important for Florentine history and that of antique literature. Amongst its wealth may be mentioned: the Manuscript of *Pline the Younger*, of the Xth century; the French manuscript of the *History of Venice* up to 1275; the original of the Florentine Histories by *Machiavelli;* the voyage of Brother *Odorico da Pordenone* to the Indies in 1318; the code of the Divine Comedy N. 1040, with *the portrait of Dante*, recognised as authentic, and the other N. 1010, written by *Francesco di Ser Nardo*, in the first half of the XIVth century, bearing the arms of the Alighieri; the manuscript of the Chronicles by *Giovanni Villani* transcribed by order of Matteo Villani in 1377 and bought by Bernard Davanzati in 1588; the *Convivio* with notes by Torquato Tasso; the *Trionfi* of Petrarch; an Aristotle with illuminations by *Attavante*. Further, this Library possesses very rare illuminated codes, of the XIVth and XVth centuries, originals of incunables (amongst others the Dante with commentary by *Landino* and illustrated by *Sandro Botticelli*), etc. Alongside the Riccardiana is the **Moreniana Library**, founded by the learned D. Moreni and very important for Florentine history and art; it belongs to the Provincial Administration.

Facing the Riccardi Palace, at N. 2 of via Cavour, is the **Panciatichi Palace,** constructed at the end of the XVIIth century by the architect CHARLES FONTANA, at the order of Cardinal Bandino Panciatichi. The architecture of this palace has nothing to make it remarkable; and Florentines, whose criticism was always so biting, when it was completed, called it the " Palace in bas-relief ".

At the south corner of the Panciatichi Palace, on the via dei Pucci side, is a fine marble sculpture representing Our Lady and the Child, work of *Desiderio da Settignano*. On the place where the Panciatichi Palace was built there used to be a house where Monsignor Della Casa was born, the author of "*Galateo*" (book on the ways of the world).

At N. 4 is the **Covoni Palace**, built by GERARDO SILVANI, in the middle of the XVIIth century, for Pietro Capponi; and therefore there are bronze capons on the railings, and stone ones on the balcony.

The former **Palace Averardo of the Medici**, built by G. SILVANI, is at N. 22.

On the left, at the corner of the via Guelfa is seen the **Palazzetto** (little palace) of **Bernardetto dei Medici**; there was a *loggia* on the ground floor originally, now walled up. There have lived in this Palace: the painter P. Bonaiuti, the engravers Perfetti and Garavaglia, and Prince Jerome Bonaparte.

In the house at N. 37, the tragic poet John Baptist Niccolini died in 1861.

At Nos. 45-47 it the **Marucelliana Library**. Francis Marucelli, who died at Rome in 1703, left his books and part of his property to the city of Florence to found in the Via Larga (now Via Cavour), behind the **Palazzo Marucelli** (then Fenzi) in the via Gallo, a public Library. The executor of this Will and legacy, Alexander Marucelli, his nephew, laid the first stone of the new building in 1747. In 1751, the palace, constructed from a design by the Roman architect A. DORIA, was finished, and in 1752, the new Library was opened to the public.

It has a very important collection of more than 30,000 engravings, 300,000 printed volumes, 50,000 pamphlets, 2,000 manuscripts, 600 incunables, 10,000 autobiographies, and a bibliography of 112 volumes, called the *Mare Magnum*, written to a great extent by the hand of the founder himself, containing a list of all the works known at his day. It his also rich in foreign works, and contains the library bequeathed by Henry Nencioni, literary critic of the XIXth century. There is also to be seen there the Buonamici collection of theatrical works.

Then at N. 57, in Piazza San Marco, comes the building where the **Headquarters of the Army Corps** is established; originally it was a convent of Dominican nuns, called of

St. Catherine, and founded, in 1500, by Camilla Bartolini, wife of Ridolfo Rucellai, the couple, moved by the preaching of Savonarola, divorced each other solemnly in the Church of St. Mark in 1496.

At the other corner of the via degli Arazzieri, at N. 59, is seen the pretty **Casino di San Marco** or of the **Livia**, constructed in 1775 by order of the Grand Duke Peter Leopold after a design by BERNARD FALLANI. A garden separates this pleasure house from the **Casino Medici** (N. 67) now the seat of the Courts of Justice, the tribunals, and the offices of mortgages, stamped paper, taxes, public registers etc.

Lorenzo de' Medici has brought together in this garden many objects of art to serve as models for the young artists, opening a kind of academy directed by Bertoldo, pupil of Donatello, where Lorenzo di Credi, Bugiardini, Sansovino, Michel Angelo, and Leonardo da Vinci, Granacci etc., were first trained. It is said that as a result of a dispute which took place in this garden, Torrigiani broke Michel Angelo's nose. All these objects of art were later taken, by the order of Cosimo Ist, to the Gallery of the Uffizi.

Under the reign of the Grand Duke Francis 1st, the Casino Medici and the garden were enlarged after a design by BUONTALENTI; Antonio Medici, son of the grand duke Francis, had the inside of the Casino beautified in 1578, by G. SILVANI, and had constructed, in the middle of the courtyard, a fountain with a statue of Diana, work of the pupils of GIANBOLOGNA.

Further on, at N. 69, is the **cloister** called of the **Scalzo** (barefooted) so called because it was the home of a religious confraternity established in 1376 and suppressed in 1785, in which the brother who carried the Crucifix in processions always went bare foot.

The little rectangular court is surrounded by a very elegant portico built in the beginning of the XVIth century; the walls are decorated by frescoes painted in gray by *Andrea del Sarto*, from 1514 to 1526, assisted by *Franciabigio*, who painted two stories, during the absence of his master who was in Paris (1518-19); it is one of Andrea's most powerful works, which conquers the difficulties presented by painting in chiaro-scuro.

On the entrance door is the bust of Andrea del Sarto and a Christ adored by the Brothers of the Company. The frescoes, commencing from the right, represent: — 1. Faith. — 2. The appearance of the Angel to Zacharias. — 3. Visit of the Virgin to St. Elizabeth. — 4. Birth of St. John

Baptist (this painting is the last that Andrea carried out in this cloister, in 1526; it is very remarkable). — 5 and 6. St. John leaving for the desert, and his first meeting with Jesus Christ (these two frescoes are by Franciabigio). — 7. Baptism of Jesus (this is the first fresco painted by Andrea del Sarto). — 8. Charity. — 9. Justice. — 10. St. Johnpreaching to the multitude. — 11. St. John baptising a multitude of people. — 12. St. John in the presence of Herod. — 13. The daughter of Herod dancing during the banquet. — 14 Decapitation of St. John the Baptist. — 15. Presentation of the Saint's head to Herodias. — 16. Hope. The friezes were carried out by *Franciabigio*.

Continuing along the Via Cavour, we find on the right, the Via Michelli, where, at the corner of the Via Lamarmora, is the **Anglican Episcopal Church** (dedicated to the Trinity) which the architect BODLEY commenced building in 1892 and which was finished in 1904. It is in the so-called Anglo Saxon style; the statues of the bell tower are said to represent: St. John, St. George, St. Alban, St. Andrew, St. Antiochus, St. Augustin, St. David and St. Stephen.

In the same Via Lamarmora, at No. 6, is the entrance to the **Botanical garden,** called of the **Semplici** (simples, medicinal plants and herbs) one of the oldest botanical gardens in Europe, founded in 1543 by Cosimo Ist and designed by **Tribolo;** it precedes the planting of the one at Padua by three years, and that at Bologna by ten years, that at Montpellier by 54 years and that at Paris by 83 years; there are a large number of rare plants there. Come Ist entrusted the management to Cesalpino; in the XVIIth century it was managed by P. A. Micheli, another celebrated botanist; the jolly Cardinal Giovanni Carlo of the Medici gave night parties there; one morning, after one of these orgies, they found Niccolo dela Luna, rival of Giovanni Carlo with Margaret Cepparello, drowned in the central fountain.

Now the garden is closed to the public, and forms part of the University, " Institute for Superior Studies; " in a short time, the plants and cultivation which it contains will be transferred to the Boboli gardens, together with the Botanical Museum which is now attached to it.

At No. 4, is the old building of the Medici stables and coachhouses, constructed in 1515 under Lorenzo duke of Urbino. Cosimo I later established a Cavalry School to exercise the young Florentine nobility; later a cavalry barraks, today it is attached to the **Institute of Superior Studies,** the main entrance to which is in Piazza San Marco at No. 2. In this place, already in 1429, the eminent citizen Nicolas da Uzzano had undertaken to found a Florentine University (his arms are on the facade of the Via Battisti), but after his death (1433) the construction was interrupted; in 1515, Lorenzo de' Medici, as we have said, fitted up his stables there; in 1550, Cosimo I kept the lions that the Republic had always kept in captivity, there, with almost superstitious care, behind the old Palace; the Grand Duke Peter Leopold, after a design by the architect GASPARE PAOLETTI, transformed it to its present use.

The Royal Institute of Superior Studies possesses Faculties of letters, and philosophy of natural and absolute science, medicine, surgery and pharmacy; a Geological and Paleontological museum; an Indian museum (founded in 1886 by the orientalist De Gubernatis) which has been moved elsewhere.

In the middle of the **Piazza San Marco** is a monument to General Fanti, commander in chief of the Italian troops who, in 1860, occupied the Marches and Umbria; the bronze statue is by PIO FEDI (1872); the statuettes of the base represent: Politics, strategy, tactics and fortifications; the bas-relief represents an episode of the battle of San Martino.

On this Square (at No. 8) lived Bianca Cappello, who, after the death of her first husband, Peter Bonaventuri (1574), became the mistress and then the wife of the Grand Duke Francis I of the Medici (1578).

It is in a house (No. 10) on this square, that in 1630 a woman of the district succeeded in hiding herself, having on her a germ of the plague; a few days later, struck down by the epidemic, she died of it: then the terrible sickness broke out in the town and ravaged it from end to end.

The **Church of St. Mark,** on the north of the Square, replaced a modest oratory which belonged to the monks of Vallombrosa; the Salvestrini monks, who succeeded them, enlarged the monastery and church (1250), the Dominicans took possession of it in 1436, by order of Pope Eugenio IV, at the instance of Cosimo the Elder, and St. Antonin was the first Prior. Cosimo had the church and monastery rebuilt by MICHELOZZO (1436-1443), whilst

he provided for the keep of the monks; the latter however did not stretch their gratitude so far as to favour the invading politics of the Medici: on the contrary, the Monastery of St. Mark was the home of the republican opposition against the intrigues of Cosimo's successors; Cardinal Giovanni dei Medici (afterwards Pope Leo X), found a momentary refuge there in 1494; but it is from there that Savonarola directed public opinion against the Medici; he was ardently seconded by a great number of his brother monks, for instance by the illustrious painter Fra Bartolommeo. The castastrophe of Savonarola besieged in his monastery, imprisonned and executed, and finally the final triumph of the Medici, did not extinguish the Savonarolesque spirit of these monks; their temporary expulsion resulted, and they only recovered their monastery through the intervention of Pope Paul III, when the principality of the Medici had no longer anything to fear (1545). In 1867, this monastery became public property and was transformed into a Museum. Here the works of Fra Beato Angelico, Fra Bartolommeo and other Dominican artists have been collected.

The **facade** of the church, in the finicky baroque style, dates from 1780 and was built after a design of JOACHIM PRONTI, dominican monk. The statue of St. Dominio and the large bas-relief are by NOBILI; the statue of St. Vincent Ferreri is by CAPEZZOLI.

Interior. Architecture of *Silvani;* the altars have been constructed after a design by *Gianbologna;* in the centre of the ceiling of carved wood, is painted a Glory of the Virgin, by *G. A. Pucci.* Over the doorway: large Crucifix, painting on wood of the *Giottesque school.* Commencing at the right and making the tour of the church

I Chapel *(of the Becchi).* Altar picture: Annunciation of the Virgin, copy (of the XIVth century) of the famous fresco of the SS. Annunziata; the "artist" has added, on the left, the portrait of the two principals. Right wall; tabernacle with image of Jesus, by *Susini.*

II Chapel *(of the Pacalli').* Altar picture; St. Thomas of Aquin offering his writings at the foot the Cross, by *Santi di Tito.* At the side, on the wall, memorial stone of Guidotti (d. 1555).

III Chapel *(of the Del Turco).* On the altar; Madonna on the throne with Child and 6 saints, large picture of the second manner of *Fra Bartolommeo* (1509) with colouring with golden reflection. If we are to believe in an old tradition, there was formerly in this spot the tomb of Nicolas dei Lapi.

IV Chapel *(of the Cambi).* Altar picture; Virgin praying, large mosaic (1705-1707) coming from the antique oratory of Pope John VII, at Rome. Following the Eastern manner the Virgin is represented as an Empress. At the side, on the wall, memorial stone of Philip Lorini (d. 1520).

V Chapel *(of the Ricci).* Altar picture: Our Lady who is carrying to Heaven the image of St. Dominic, by *Rosselli.* Above the arch of this chapel, *Gianbologna* has represented Saint Zanobi. On the right of the main altar, a little doorway in marble gives access to the sacristy. In the passage, on the left, monument of the Resurrection of Christ (the central statue, by *Novelli,* is flanked by two bas-reliefs on bronze, by *F. Conti*), made at the expense of one Ganucci who wished thus to celebrate his journey to Palestine in 1840.

In the **Sacristy,** on the left under a large cupboard, is the black marble sarcophagus of St. Antonin, with a recumbent figure, by *D. Portignani,* from a model by *Giambologna.*

VI Chapel *(Principal).* Architecture by *Silvani* (1678). Paintings on the side walls of the Choir (the Epiphany and the Marriage at Cana) by the French painter *Ignatius Parrocel,* (1712). Fresco in the cupola (Glorification of the Order of St. Dominic), by *Gherardini* (1717).

On the left of the principal chapel, marble portal by *Cigoli,* making a counterpart of the other in the sacristy, which gives access to the Serragli Chapel or the Chapel of the Sacrament. Altar picture, Communion of the Apostles, begun by *Santi di Tito,* and finished by *Tiberio,* his son. Two statues of the Evangelists, by *Pieratti and Salvetti.* Opposite the altar: monument of Stanislas Poniatowsky (died 1833); paintings in the vault by *Poccetti.* Pictures on the walls, the sacrifice of Isaac, by *Empoli.* Manna, by *Passignano;* the Supper at Emmaus, by *Curradi;* a Miracle of St. Paul, by *Bilivert;* Jesus and his apostles, by *Santi di Tito* and the Children of Israel in the Wilderness, by *Curradi.*

VII Chapel *(Salviati).* Architecture, by *Giambologna.* Statue of St. Antonin at the triumphal arch *by the same;* The frescoes on the side walls are by *Passignano;* that on the right represents the Exhibion of the body of St. Antoninus at St. Mark's. In it are the portraits of Everard and Antoine Salviati who founded the chapel in 1588, and are buried in the crypt. The other fresco on the left represents the Procession of the body of the saint through the town; among the bearers of the baldaquin the first is the Grand Duke Ferdinand I, the second is the Duke of Manna. Passignano was knighted by the Pope for this work, which scandalized the devotés of the time of Cosimo III on account of the nude figures he introduced. The chapel is rich in marbles and bronzes, the latter models of *Giambologna* and *Francavilla,* collected by *D. Portigiani* At the side of the altar, statues of St. John the Baptist and St. Philip; on the wall on the right, St. Antony and St. Thomas Aquinas. On the left, Saints Everard and Dominic; bas reliefs; episodes from the life of St. Antonin, by *Portigiani.* Picture on the altar; Descent into Hell, by *Bronzino;* on the right, Conversion of St. Matthew, by *J. B. Naldini;* on the left, The healing of the leper, by *F. Morandini,* called Francesco da Poppi. The shading of the border is by *Bronzino;* the frescoes in the vault are by *Poccetti.*

The little side door on the left leads to the crypt.

VIIIth Chapel *(Silk Weavers).* Altar picture. The Transfiguration, by *Paggi.* On the wall. Tomb-stone of Giovanni Pico de la Mirandola (1463-1494), the celebrated savant in all the sciences known to the world at his time. Above, remains of paintings of the XIVth century.

IXth Chapel *(del Milanese).* Altar picture, Saint Vincent Ferreri, begun by *Vannini,* and finished by *Passignano.* Tomb stone on the humanist A. Ambrogini, called "the Poliziano", (1454-1494), and of the poet Jerome Benivieni (1453-1542). Above, remains of mural paintings of the 14th century.

Xth Chapel *(Turriti)*. On the altar, a copy of the Marriage of S. Catherine, by *Fra Bartolommeo*, the original of which is in the Pitti Gallery. On the wall behind the facade, tomb-stone of Violante-Almena Sforza (died 1597).

XIth Chapel *(Brandoli)*. At the right of the entrance, picture of the Virgin by *Bronzino*.

At the right of the facade of the church (N. 1), is the entrance to the Convent of S. Mark, since 1869 the site of the Museum of S. Mark and Ancient Florence.

The old convent of the Silvestrian monks was enlarged, by order of Cosimo the Elder by MICHELOZZI (1437-1452), to welcome the Dominicans from the monastery at Fiesole; the unpretentious architecture is charming, and preserves the monastic character; Cloisters, porticoes, cells, halls, all remind one of the story of the mystical Fra Beato Angelico, who for ten years (1435-1445) created incomparable treasures; of S. Antonin, (1389-1459) the first prior, afterwards Archbishop of Florence, who dedicated himself to works of charity and love; of Savonarola, who was called to the monastery in 1489, became prior, and preached vehemently against the decadence of the life of the Florentines, and was burnt on ths Piazza della Signoria in 1498; also of Fra Bartolommeo, (died 1517) one of the greatest masters of the Renaissance.

After having gone through the hall and the vestibule we enter the **cloister of S. Antonin,** in the middle of which is an old cedar. On the walls, there are frescoes representing the life of S. Antonin, different portraits of popes, cardinals, bishops, and saints who have distinguished the order of the Dominicans. These frescoes are painted by VANNI, CINGANELLI, POCCETTI, CERRINI, TIARINI, ROSSELLI, DANDINI, COCCAPANI, BOSCHI, and BEATO ANGELICO. The following are the most important: 1, Saint Thomas Aquinas whom one sees in the painting is by BEATO ANGELICO, although the subject, representing the miracle of the fish which swallowed the key which was found in the Arno, is by VANNI. 11, Saint Antonin rescuing the canon Buoninsegna Machiavelli from being drowned in the Sieve, is by POCCETTI. 9, Saint Antonin's solemn entrance into Florence to be crowned bishop (observe the facade of the Duomo as it was before its destruction in 1587) is by POCCETTI. 8, Christ appearing

to two Domenicans, by BEATO ANGELICO; the angels round this oval are by VANNI.

Under this fresco is the door leading into the ancient guest hall, or **Hostel of the Pilgrims,** where are gathered all the most delicate and mystical works of the most spiritualistic painter of the Florentine school, *Guido de Pietro*, in religion known as Brother Giovanni di Fiesole, or the Blessed Angelico, *Beato Angelico* (born near Vicchio de Mugello in 1387, died in Florence, 1445).

Beginning at the right; — Virgin and Child on throne, angels and saints. Two episodes in the life of S. Cosimo and S. Damian. Pieta and Epiphany *(by a pupil of Fra Angelico)*. Marriage and Death of the Virgin, pictures for altar steps; Crucifix, (round plaque). 35, Episodes in the life of Christ, in six tables, some painted by his pupils. Saint Zacharias naming his son John. Coronation of the Virgin (small round picture). Coronation of the Virgin and a number of angels and saints, small picture painted on wood, covered with glass. Our Lady of the Stars, shrine with perforated stars. Annunciation and Epiphany, groundwork of roses and golden stars. Our Lady with Child and six saints. Altar piece with six episodes from the life of Saints Cosimo and Damian. The Last Judgment (Hell is painted *by his pupils*). Virgin enthroned and Child, two angels, and six saints. Descent from the Cross, under glass. Coronation of the Virgin (probably by a pupil), and Christ carried to the Tomb. Madonna and Child and four Saints (work of pupil) Virgin and Child on Throne and four angels, *work of the school of Fra Angelico*. Finally the work of the "shrine of the Weavers" (1433), in which we admire the large Madonna and Child on Throne, surrounded by a dozen musician angels and on the shutters four saints. On the altar piece between the Sermon of S. Peter and the Martyrdom of S. Mark, is the Birth of Christ; the angels are particulaly beautiful, never has such softness been combined with such purity of mind, and it has been rightly said that in this work, the artist drew with the finest point, and coloured his light and shade with a light feather and painted as with a breath". The marble frame is by *Bartolommeo di Jacopo da Settignano*, and *Simone di Giovanni da Firenze* from a design by *Ghiberti* (1433). The shrine was formerly in the house of the corporation of the Weavers and Clothes' dealers which disappeared when the Old Market was demolished, and of which the door is at the Bargello, (see Page 83).

Returning into the portico, we observe, on the right; 5, Voyages of S. Antoninus by *A. Fiorini;* 3, Saint Antoninus as a youth welcomed in the Convent of S. Dominic, by *Poccetti;* 2, Saint Antoninus as a youth praying in the church of Orsanmichele, by *the same;* 1, Pieta, by *Fra Angelico;* the two angels on the sides are by *G. B. Vanni;* Underneath, entrance to **the Lavabo**. In the middle of the room; Baptismal font in terracotta, *della Robbia school*. On the walls, beginning on the right; Assumption and five saints, by *Brother Paolino del Signoraccio de Pistoia;* Descent from the Cross, by *Plautilla Nelli;* Our Lady and Child and seven saints, by *Sogliani;* The Dead Christ, by *Fra Bartolommeo* and *Fra Paulino;* Madonna and Child, sketch in clair-obscuro, by *Fra Bartolommeo*.

The Great Refectory of the old Monastery follows. On the wall of the end is the large fresco: Saint Dominic and his monks fed by angels, by *Sogliani;* above, the Crucifixion, by *Fra Bartolommeo;* On the walls facing the windows, two Madonnas, heads of Jesus and saints and the last Judgment by *Fra Bartolommeo*. The positions of the personages

in the upper group suggested to Raphael his " Dispute ober the Sacrament ".

Returning into the cloister, note the Death of S. Antoninus, by *M. Rosselli* (N. 8).

Hall of the Chapter. The large wall at the back is entirely filled with the celebrated Crucifixion, the master-piece of *Fra Angelico*. This fresco was painted by order of Cosimo the Elder; the well-known scene has for its spectators, Saints Cosimo and Damian, Lawrence Mark, John the Baptist, Dominic, Ambrose, Augustine, Jerome, Francis, Benedict, Bernard, Romuald, Jean-Gualbert, Peter the Martyr, Thomas Aquinas, there are also the Medici, the patrons of the monastery, the protectors of Florence, the doctors of the doctors of the Church, the founders of the religious orders, several Dominican saints. Around the arch, half-figures of Prophets and Sybils, below, Saint Dominic holding a branch which encircles sixteen saints and beatified Dominicans. On the wall on the right, large Crucifix of wood, by *Bacchio da Montelupo ;* on the left wall, painting on linen, S. Antoninus adoring the Cross, by *A. Baldovinetti*.

Returning to the cloister, we see immediately on the right a marble inscription with the history of the monastery. Above, 25, Saint Antoninus healing the pest-stricken, by *Landini*.

At the end of the portico, on this side is a large fresco under glass representing S. Dominic at the foot of the Crucifix, by *Fra Angelico*, a work of great beauty.

Retracing our steps a short distance, under lunette 24, we find the entrance into the corridor where is (N. 4) the Crucifixion of *Laurent Lippi*. 8, Jesus in the garden of olives, by *M. Rosselli*, and the Glory of S. Catherine, a fresco by *Sebastian Galeotto* (beginning of the XVIII century).

On the right, is the staircase leading to the corridors and cells of the monks, where Angelico, during his stay of 10 years (1435-1445), decorated the cells with homely and refreshing pictures of sacred subjects, in which his pupils aided him, and imitated him.

In front of the stairs: the Annunciation, by *Fra Angelico*.

Turning down the corridor on the left, we pass 42 cells, containing nearly all the most beautiful frescoes of *Angelico*. In the first on the left : Jesus appearing to the Magdalene; 2, Descent from the Cross, by *a pupil;* 3, The Annunciation; 4, Jesus on the Cross; 5, Nativity, by *a pupil;* 6 Transfiguration; 7, The Crown of Thorns; 8, The Maries at the sepulchre and S. Dominic; 9, Crowning of the Virgin and six saints; 10 the presentation of Christ in the temple; 11 Madonna and Child enthroned, and saints, by *a pupil*.

Entering the cell facing cell 11 at the far end of the corridor, we find ourselves in the **Prior's Apartments** formerly occupied by Savonarola (N. 12). Copy of a picture in the Corsini Gallery (see page 126) — the Execution of Savonarola and his two companions on the Piazza della Signoria on May 23rd, 1498. Terra-cotta bust of Jerome Benivieni, friend and admirer of Savonarola by *Bastianini* (XIX century). Madonna and Child and Jesus as pilgrim welcomed by two monks, fresco by *Fra Bartolommeo*. Portrait of Savonarola, by the same. It a little chapel is the bust of Savonarola by *Dupré* (1873). In N. 13, in the cell of the famous Dominican is his portrait bust in profile, his crucifix (attrib. to *Baccio da Montelupo*). On an imitation writingdesk are two Bibles, sketches of his sermons and political addresses, etc. On the wall, original chair, and little cupboard of the XVI century and some articles belonging to Savonarola (chaplet, mortifiers, tunic, cape, etc.). N. 14, is a little cell in which Savonarola slept, where is the ancient banner which was carried before him when he preached and on which is painted a Christ, attrib. to *Fra Angelico*.

Returning into the corridor, we find cells 15-21 with crucifixions painted by his *pupils*. N. 22, Crucifixion and Mary Magdalene; N. 23, Jesus on the Cross, angels with symbols of the passion, the Virgin and Dominican Saint; N. 24, the Baptism of Christ, by a *pupil;* N. 25, Crucifixion and S. Dominic, by *a pupil;* On the wall outside, in the corridor, Our Lady enthroned and Child, and eight saints; N. 26, Pieta; N. 27. The Flaggelation; N. 28, The road to Calvary; N. 29, 30, Crucifixion, the Virgin, and Madeleine and Saint Dominic, by *a pupil.* Turning to the entrance corridor; N. 31, Celle of S. Antoninus. Descent into Hell, death mask of the saint, glass case containing his manuscripts, his portrait, geneological tree of the Dominican saints, reliques, etc. N. 32, Double cell in which one sees: Jesus preaching to the Apostles, the Temptation and the Descent from the Cross, by *a pupil;* N. 33, Double cell said to have belonged to *Fra Angelico;* Jesus taken prisoner; V. 34, Prayer in the garden of Gethsemane, the Virgin and Saint Martha; N. 35, Communion of the Apostles; N. 36, 37, Jesus Crocified, on the other side; N. 38 and 39, cells reserved for Cosimo the Elder where it is said, he used to commune with S. Antoninus and *Fra Angelico;* In this cell Pope Eugene IV lodged in 1443. In the vestibule, Jesus crucified, our Lady, Saint Dominic and S. Peter Martyr, by *a pupil of Benozzo Gozzoli;* in the following cell; birth of Jesus, bust in terra cotta of S. Antoninus; portrait of Cosimo I. (copy); N. 42, Longin's lance thrust, and the saints Paul, Dominic, Martha and the Virgin. Then follows the **Library,** planned by *Michelozzo* (1441), founded by *Tommaso da Sarzana,* (Pope Nicholas V), and which was the first public library in Italy. This large and beautiful room is divided by Ionic columns into three naves; along the middle are arranged long glass cases containing a precious collection of missals and antiphonaries illuminated by *Brother Eustache, Bartolommeo di Frosino, Zanobi Strozzi, Filippo Torelli, Giuliano degli Amidei,* etc. pupils of Fra Angelico. Benedetto, his brother was employed as caligraphist at the expense of Cosimo de Medici.

Returning into the corridor, N. 43, the Crucifixion.

On returning to the ground-floor, at the foot of the stairs, is the **little Refectory;** on the wall facing the window is a Last Supper, by large fresco by *Ghirlandaio,* less perfect than the other by the same painter in the Borgo Ognissanti, but nevertheless interesting for the expressions of the faces, especially that of S. Peter looking at Judas in great anger. On the wall on the right. Our Lady and Child enthroned and four saints, by *Sebastian Mainardi*. On the wall on the left; N. 6, Pieta, altar decoration in terra cotta by the *school of the della Robbia*.

In the middle of the **cloister ot S. Dominic,** built by *Michelozzo,* is the statue of S. Dominic, by *Andre Baratta* (1700) the well of the Monastery and the terra-cotta vessel are of the XVIIth century. In the lunettes of the portico are the frescoes, much damaged, representing episodes in the life of S. Dominic, by *Cosimo Ulivelli, A. Gherardini, S. Galeotti, Alexandre Allori,* etc.

Under the portico of this cloister and of the one adjacent, (named after the Silvestrini monks who occupied this place before the Dominicans, are arranged sculptures, paintings, fragments of architecture, etc., coming from the centre of the town and constituting the Museum of Ancient Florence, inaugurated in 1903, an inscription on a marble medallion records the founder of this museum, *Guido Carocci*. This museum contains capitols, columns, inscriptions, bells, the most ancient of which is

of 1184; there is also the historical bell of S. Mark's, called the " Piagnona ", or the " Weeping Bell ", made in 1400. There are also fragments of the portico from the Fish market, built by *Vasari*, in 1567, which used to be in the Old Market. There is also the statue of Abundance by *Foggini* (1722), formerly in the same place in the exact centre of the town. Also the original base of the fountain in the New Market, a work by *Pierre Tacca* (see page 31); in the cells are marble vases, chimney places, windows, etc.

At the south-east corner of the Piazza S. Marco, at N. 51 in the Via Ricasoli, is the Academy and **Institute delle Belle Arti,** founded by the company of Saint Luke, composed of Italian and foreign artists in the former hospital and convent of S. Matthew, (1330). Cosimo I gave it the title of " Academy ,,. The prince regent was by right the supreme head and chose his representative; then came the office of the President, and this was held for some time by Michelangelo; but as he was then living in Rome, the savant, Vincent Borghini, director of the Hospital of the Innocents, undertook his duties. When Pietro Leopold of Lorraine wished to join the crafts to the arts, he put the house which they now occupy at the disposal of the Academy.

At the time of the French occupation was founded the Conservatory of Music, (Cherubini Institute), the ancient and modern gallery and the Library. The Academy was divided into three sections, art, music, and mechanics. In 1859, the organisation of this school was modernised; it was exclusively devoted to art, that is, figure, ornamentation, architecture, perspective, anatomy, the nude, sculpture and history. The study of painting and engraving on copper is optional; the pupil may chose his master among those the government has nominated, the fees are relatively gratuitous, and a small sum is put at the disposal of the pupils for paying the models.

The entrance door was built from a design by *Gaspare Maria Paoletti*. In the **vestibule**, above the doors, there are three lunettes of enamelled terra cotta, by *Della Robbia*, representing: (facing) Our Lady and Child and two saints; on the left and right: Our Lady of the Girdle, and a Resurrection. In the sculpter room of the school, a large fresco of *Giovanni da S. Giovanni* (the flight from Egypt).

The **Library** contains about 14000 volumes on art, history and archeology.

At N. 52 in the Via Ricasoli is the Gallery of the **Academy of Fine arts.** This gallery is the most important in Florence, after the Uffizi and Pitti on account of its collection of pictures of Tuscan artists, and above all of Florence of the XIII to XVIII century.

Crossing the vestibule, we enter the large **Hall** of which the walls are covered with very beautiful tapestries (story of Adam and Eve), of Florentine manufacture and which contains the works of Michelangelo. On the right: 1, Statue of a prisoner; this statue, as well as the others we shall describe, was to decorate the base of the tomb of Pope Julius II in Rome; these chained figures symbolise the reconquered provinces, and remained for a long time in the Boboli Gardens; 2, S. Matthew, statue so unfinished that it is difficult to divine the idea of the artist, but important as an example as to how the master set about his work. Michelangelo was asked to execute twelve statues of the apostles for the Duomo of Florence, and the " Opera " had built a studio for him in the Via Pinti; but he did not work there since the beginning of the rough draughts; 3, Prisoner; 4, Prisoner; 5, 6, Casts of two prisoners of which the originals are in the Louvre; 7, Prisoner.

Casts of monuments of Julian and Lorenzo de Medici at the Church of S. Lorenzo.

At the end of the Hall is the **Tribune of David,** erected specially by *De Fabris*, in 1882, for Michelangelo's David, his famous master-piece which he carved out a block of marble (1502-1503) scarce'y shaped by *Agostino di Duccio* in 1465, who had been commanded to by the " Opera del Duomo " to do a carved gigantic statue of the great prophet. but had not been successful. In 1501, Michelangelo obtained the marble which had been abandoned in the courtyard of the " Opera ", and in 1503 he had finished his " David " which was placed in front of the Palazzo Vecchio (1504). In 1527, during a revolt of the people, this statue had its arm broken in three places, but Cosimo had them readjusted by means of copper wedges. In the year 1837, the statue was removed to the Academy, to protect it from the weather, which had begun to damage the left foot. This statue is admirable for its perfect anatomy, for the nobility of its aspect, and for its latent strength.

In the same tribune, we see the original model of a river divinity. Two casts: the Christ of the Minerva in Rome, and Moses, in the Church of S. Peter ad Vincula. A bronze bust of Michelangelo by *Volterra* (copy in the Gallery of the Buonarroti). In the room at the left: Casts of the Pietà Rondanini, at Rome; of the pietà which in the Church of S. Peter in Rome; and models of the Rape of the Sabine Women, and the Victory by *Giambologna*.

Through the door at the right of the Tribune are three rooms.

Room I (On the right). Crucifix with the scenes of the Passion, *Tuscan work of the second half of the XIIIth century*. Our Lady enthroned, *Greek Byzantine school of the XIVth century*. Madonna enthroned, *Tuscan school of the XIIIth century*. Crucifixion with the story of the Passion, *first half of XIIIth century*. Our Lady enthroned, *in the manner of Guido de Siena (end of the XIIIth century)*. On the pillar, the Madeleine, and episodes from her life, *Tuscan school of the XIIIth century*. S. Francis stigmatised, *attrib. to the school of B. Berlinghieri*. Large Crucifix, *attrib. to Puccio Capanna, pupil of Giotto*. The Crucifixion, *Florentine school of the XIVth century* (dated 1342). Behind the door, Portion of a dyptich with Crucifixion, *attrib. to B. Berlingieri (Tuscan school of the XIIIth century)*. Large Crucifix with the Last Judgment and History of the Passion, *in the manner of B. Daddi (first half of the XIVth century)*. Another portion of a dyptich with Madonna

and saints. Between the two windows; Virgin enthroned and Saints, *Florentine school of the first half of the XIVth century.*

Room II (To the right). Our Lady of Mercy, *Florentine school of the XIVth century, attrib. to A. Gaddi.* Two altar pieces of Madonna enthroned and saints, *by the school of A. Gaddi.* Crucifix and S. Christopher, by *B. Daddi.* Two pictures on wood, Christ on the Cross, and the Virgin enthroned, by the *school of B. Daddi.* Altar piece with Madonna enthroned and saints, by *the same* (signed by the artist). Predella in three parts, with Saint Frediano stigmatised, the Nativity, and the Conversion of S. Paul, *Florentine school of the XIVth century, attrib. to A. Gaddi.* Above, Virgin and Child, in the frame, the Eternal Father, by *T. Gaddi and his pupils.* Near the window, on an easel. the Annunciation, and in the predella, scenes from the life of Jesus, *School of Orcagna, formerly attrib to A. Gaddi.* On the wall, Crowning of the Virgin. *school of Giovanni da Milano.* Pietà, by *Giovanni da Milano* (signed and dated 1365). Small tryptich of Madonna enthroned, and on the shutters. the Crucifixion and Annunciation, S. John the Baptist, Saint Catherine and the archangel Gabriel. by *Giovanni da Milano* (dated 1370). Crowning of the Virgin, *Florentine school of the XIVth century.*

Room III. On the left of the door; Madonna enthroned between Saints Peter and Paul, *Florentine school of the XIVth century.* On the right, Virgin and Child enthroned, by *Bernardo Gaddi.* Polyptich with Crucifixion and Saints, by *Pacino di Bonaguida* (signed and dated 1310). Polyptich with Our Lady enthroned and Saints, by *Puccio de Simone,* and *his pupils (signed).* Crowning of the Virgin and Saints, *Florentine school of the XIVth century.* Large tryptich with the coronation of the Virgin and Saints, *School of B. Daddi* (attrib. formerly to Hugolino da Siena). Our Lady in the midst of various saints. *Florentine school of the beginning of the XIVth century.* Above, S. John Baptist and S. Nicholas de Bari. parts of a polyptich of the *Sienese school of the XIVth century.* On the wall at the end, large and beautiful Annunciation in an original tabernacle of the *Florentine school of the XIVth century.* On the wall between the windows, Crowning of the Virgin, *Florentine school of the XIVth century,* completely repainted. Crucifixion, *idem.* The wood of the Cross, *Florentine school of the beginning of the XIVth century* (attrib. to Pacino di Bonaguida). History of the life of Christ and of S. Frediano (formerly in the sacristy of Santa Croce), by *Taddeo Gaddi* (and not by Giotto as was long supposed).

In the left wall of the room, to the left of the Tribune, is the entrance to three rooms

Room IV. On the right of the door: Crowning of the Virgin and Saints; above, Annunciation and Descent to Hell, by *Giovanni da Ponte* (end of XIVth century). By the door: polyptich with Madonna and Saints, *work from Orcagna's studio.* Facing: Presentation of Christ in the Temple, between S John the Baptist and Saint Benedict, *idem.* By the door; Our Lady appearing to Saint Bernard and Saints, *attrib. to Andrea Orcagna.* Trinity and Saints, by *Nardo de Cione.*

On the right, **Room V.** Beginning on the right: Crowning of the Virgin and 10 Patron Saints of Florence, picture on wood by *N. Gerini, finished by Jacopo di Cione.* Saint-Caius. Pope, *Florentine school of the XIVth century,* as is also the picture of S. Catherine, its counterpart. In the middle of the room: Descent from the Cross, by *Nicholas Gerini.* On the adjacent wall, the Doubting of S. Thomas, *Florentine school of the XIVth century.* Large polyptich with the Annunciation and Saints, by *Giovanni del Bondo.* Saint Lawrence and on the step, two scenes of his life, by

Zanobi Strozzi (first half of the XVth century). Opposite, *Polyptich of Florentine school of the beginning of the XVth century.*

Crossing the Fourth room, we enter **Room VI.** On the right, tryptich with Madonna enthroned and Saints, by *Rossello di Jacopo Franchi.* Opposite. painting on wood. Our Lady and Saints. by *Mariotto di Nardo* (dated 1417). Polyptich with Coronation of the Virgin and Saints, by *Rossello Franchi* (dated 1420) Picture on wood, Our Lady and Saints, by *Mariotto di Nardo.* On the opposite side of the window, Polyptich with Crowning of the Virgin and Saints, by *Spinello Aretino and Nicolas and Laurent Gerini* (1401). Tryptich with Madonna enthroned and Saints, by *Spinello Aretino* (the tryptich is signed and dated 1391).

Returning to the Room on the left of the Tribune, we enter by the door in the wall at the end into **Room VII.** On the right, Marriage of S. Catherine, *Florentine school of the first half of the XVth century.* Crucifixion, by *Paolo di Stefano,* called the *Schiavo.* Dyptich with five saints. *by the same.* In the middle of the wall, under the window, tryptich with Ascension and five saints, *by the same.* Between two paintings on wood (S. Bartholomew on the left, and S. Julian on the right). there is a picture on wood representing S. Michael Archangel; at the side, we see the Resurrection. *school of Peter della Francesca.* North wall, Madonna enthroned with Child and four saints, *Florentine school of the XIVth century.* Virgin and Child enthroned and angels, work *of the XIVth century.* Tryptich: Madonna enthroned and saints. *Lorenzo di Niccolò.* Virgin and Child and saints, *Florentine school of the XIVth century.* Annunciation, by *Mariotto di Nardo* (XVth century). Madonna and Child and saints, by *Lorenzo di Niccolò di Pietro Gerini.* Beneath, Altar piece, by *unknown painter,* of XIVth century. Tabernacle, Madonna enthroned with the Infant Jesus and Saints, *the same of XVth century.* Virgin and Son, 4 angels and two saints, by artist surnamed the *Maestro del Bambino Vispo (the master of the joyous child, perhaps Parri, 1378 1453?).* Virgin and Child and 8 Saints, *Florentine school of the XVth century.* Madonna and Child and Angels, *Florentine school of the first part of the XVth century.* S. Benedict and one of his devotees, school of *Bicci di Lorenzo.* Madonna and Child enthroned and saints, *Florentine school of the second half of the XIVth century.* Tryptich, Crucifixion and 6 saints, with four evangelists. At the side of the door, on the right; two tablets of the XIVth century. On the left, Madonna and Child enthroned, *Florentine school of the XIVth century;* observe the beauty of the Virgin's face. Six stories of the Virgin, large wooden picture *in the manner of Fra Angelico.* Virgin and Son, angels and Saints, *Tuscan school of the XVth century.* Saint Caius, Pope, *Florentine school of the XIVth century.* Tryptich Madonna enthroned and saints, *Florentine school of the XVth century.* The Prayer in the Garden, by *Lorenzo Monaco.* On the wall above, Crucifix painted on wood. *by the same.* Beneath, S. John the Evangelist and Jesus Christ and Pietà, *by the same* (the Pietà is dated 1404). At the side, above. another Christ, *by the same,* and below: Madonna and Crucifixion and saints, lunette painted on wood representing the Virgin and Child with the inscription "See the other side". Underneath, fresco in chiaroscuro and predella with history of Saint Nicolas de Bari and Saint Onofrio, and in the middle, the Birth of Christ, by *Lorenzo Monaco.* Large painting on wood, *by the same,* representing the Annunciation, with, on the right, Saint Proclus and Saint Francis, and on the left, Saint Catherine and Saint Antonio.

Room VIII. On the right, Crowning of the Virgin and saints, by *Neri di Bicci.* Coronation *by the same,* and altar piece with the Eternal Father and Annunciation, by *unknown painter* of XVth century. Virgin and

Child, by *Neri di Bicci*. Annunciation. Madonna enthroned and 6 saints, magnificent painting on wood, by *Giusto di Andrea Manzini* (XVth century). Annunciation, by *Neri di Bicci*. Jesus, the Virgin and Saint John, painting on wood by *unknown painter*.

At the right of the door, Saint Jerome in the desert, by *Filippo Lippi*. Above, lunette with the Eternal Father. Beneath, Altar piece with Saint Francis and Saint Julian and Descent from the Cross. On the left, Saint Monica, by *Francesco di Giovanni Botticini* (XVth century). On the right, Saint Augustine, by *Pollaiolo*. On the left of the door, Marriage procession, representing the marriage of Baccace Adimari with Lisa Rocasoli, *Florentine art of the end of the XVth century*, and interesting for the costumes of Burgundian fashion and for the view of the Baptistery. Hermits, *school of Paolo Uccello*. Virgin and Child and saints, *school of Verrocchio*. Madonna and Child, by *Andrea di Giusto* (XVth century). Trinity and Saint, large picture on wood, by *Alex. Baldovinetti* (XVth century). Trinity, *by the same*. Very charming, Madonna adoring the Child, and S. John, by *unknown painter*. Saint Barbara, Saint Matthew Apostle, and S. John the Baptist, large picture, by *Cosimo Rossetti*. Trinity, shrine, of *Florentine school of XVth century*. Madonna of the Girdle between Saint Catherine and S. Francis, by *Andrea di Giusto*.

Room IX. On the right, very beautiful Virgin and Child, by an *unknown painter*. Annunciation, *Florentine school of the XVth century*. The Deposition and saints, Madonna and four saints and half figure below on the left. Annunciation, by *Michele Tosini (Ghirlandaio)*. Virgin and Child, Saint Francis and Saint Mary Magdalene, attrib. to *Julian Bargiardini*. Anchorite and a saint (XVIth century). Virgin of the Girdle and five saints. Madonna and Saint Thomas, by *Sogliani*. Above, Pieta and Annunciation, by *Fra Bartolommeo*. Apparition of the Virgin to Saint Bernard, *by the same*. Above; Saint Vincent Ferreri, *by the same*. Madonna enthroned and four saints, attrib. to *M. Albertinelli*. Birth of Jesus, by *Lorenzo di Credi*. Marriage of S. Catherine, by *M. Ghirlandaio*. Trinity, by *Mariotto Albertinelli*. Above, two groups of angels by *Ridolfo del Ghirlandaio*. Assumption, by *Francis Granucci* (XVIth century). Saint Jerome, by *Filippo Lippi*. On the right, and left, two pictures of *the same painter*, representing Saint John the Baptist and Saint Mary Magdalene. Descent into the Tomb, by *Jacopo del Sellaio*. On the left, Visit of the Virgin to Saint Elisabeth, *by the same*. The Virgin enthroned and six saints, by *Sandro Botticelli*.

At N. 1 in the little square at the corner of the Via Ricasoli and the via de Alfani, (Piazzetta delle Belle Arti) is the **Academy dei Georgofili,** founded in 1753 by Canon Ubaldo Montelatici, for the study of Economics and Agriculture in Tuscany, it is the oldest academy of its kind in Europe; in 1783, the Government granted it an annual endowment and quarters. Its first acts date from 1791, its statues have been frequently revised, and those in force now date from 1817. There is a large library on its special subjects.

Turning to the left, in the Via de Alfani, N. 84, is the **Academy of Music, (Cherubini)** or Conservatoire.

The **Library** of this Institute is formed from the Basevei funds and contains the music collected by the Medici since the XVIIth century and even older (40000 numbers). It possesses also the autographs of Monteverde, Della Valle, Rossini, and Cherubini, etc. the musical compositions of Cherubini, Paer, Gordigiani, Galuppi, Sacchini, Traetta, Scarlatti, Pergolese, etc. the codex containing the madrigals of the XVth and XVIth century, the songs of anceint Tuscan and Flemish composers, the masses of Palestrina and some of Landi (canticles, sacred songs.

On the first floor is the **Musical Museum** containing the famous collection of musical instruments belonging to Ferdinand, son of Cosimo III, collected by B. Cristofori, inventor of the clavecin. Among its rarities, we admire a violin, a viola and a violoncello of *Antoine Stradivarius*, specially made for the Medici court, a violin and a cello of *Nicolas Amati*, a magnificent viole of *Francois Ruggieri*. a violin and cello of *Albert Gagliono*, a violin attrib. to *Joseph Guarneri del Gesù*, a contrebasse made by *B. Cristofori*, and violins by *Carcassi. Gragnani, Gabrielli*, etc. There is also a piano which belonged to *T. Mabellini*, a Jewish chofar, and a curious indian nias-tasanga.

At N. 82 in the same street, is the **Factory and Gallery of Stone works and Mosaics,** etc. This speciality of artistic Florentine industries began in the time of the Grand Duke Ferdinand I (XVI cent.) under the direction of Constantine dei Servi, and Moniccia, whos studio was at first in the Uffizi. In 1797, they were transferred here. This is a museum of examples of all the stones used in the factory, (Rooms 1 to 3) and the mosaics made there. Now an effort is being made to add to it a section for restorers of sculptures and glass painters.

Retracing our steps as far as S. Mark's, we reach the street (formerly the Via Sapienza) now **Cesare Battisti,** after the Trentino hero of the last war. The gratitude of the Florentines is shown on a little commemoration tablet in the wall of the building. N. 8, the site of the **Institute of Military Geography,** founded in 1872 under the direction of General Hannibal Ferrero. This institute which makes and publishes the maps of the Italian State, comprises several sections. In a large hangar is the machinery for printing maps and plans; besides this are the Photo-technical section, (reproduction of maps by means of photography invented by General Gliamas), engraving, topography, astronomy, trigonometry, etc. There is also a museum for ancient and modern instruments for astronomical observations, etc. and a rich specialised Library.

The Via Battisti is at the corner of the Piazza **Santissima Annunziata,** one of the most beautiful and harmonious in the town. It is surrounded on three sides by porticoes.

In the middle is the bronze **equestrian statue** of the Grand Duke Ferdinand I, by GIAMBOLOGNA (in his old age) 1608, from the bronze of the canons taken at Bona by the knights of the order of S. Stephen from the Moors or Barbaresques, (pirates who infested the Mediterranean), as one reads on the girth which surronds the body of the horse. The canons were cast by GIAMBOLOGNA'S pupil, Pietro Tacca.

Two pretty **fountains** in bronze and marble decorate the square; they, also, are the work of TACCA. They were made for the port of Livorno, and were cast and placed in 1629 by SALVINI and BANDINI, pupils of Tacca. On the right is the **Hospital of the Innocents**, or Foundling Hospital, founded by LEONARD ARETINO (1421). This institution was opened in 1444, and is thus the oldest of its kind in Europe. The parapet and the facade of this portico were designed by F. BRUNELLESCHI (1428), but FRANCESCO DELLA LUNA his pupil undertook the execution of the portico in 1429. It appears he committed some errors, and was reprimanded by his master, and yet, the portico is one of the most beautiful in Europe and worthy of the best period of the Renaissance. The fresco in the vault of the door and that at the left extremity (allegory of the Child and Aesculapius, as well as the coats of arms of the Medici in the vault of the arcade in the Via Colonna, on the left of the portico, are by POCCETTI. That in the lunette above the church door is by M. SCHEGGINI, called Graffione; that of the third door is by G. MARTELINI, the medallions in terra cotta which decorate the facade and which represent babies are the masterpiece of ANDREA DELLA ROBBIA (1463). (Note well that those at the two extremities of the portico are modern).

We enter the first courtyard by the door in the middle. On the left, under the portal of the Church, is a very pretty lunette in enemalled terra cotta representing the Annunciation, by *Andrea Della Robbia*. On the right, at the end of the corridor, is the Hall of Benefactors, containing the portraits of those who have contributed largely to the needs of the institution, and a statue of the Evangelist S. John.

Follows the **Pinacoteca Vestibule.** 7, Saint Francis, adoring the Child Jesus and the Virgin, by *Matteo Rosselli;* 8, Bronze bust of Leopold II, by *Laurent Bartolini* (1844); 9, Copy of the Madonna of the Harpies (of And. del Sarto), by *Curradi;* 10, Magdalene, terra cotta, *Florentine art of the XVIIth century*. **Room of Ghirlandaio.** 2, Our Lady of the Veil, copy of *unknown painter* from the picture of Raphael; 10, Tomb stone of Francesco Tesori (XVth century); 11, Virgin and child, and angel, painting on wood of the XVth century; 14, Epiphany,

master piece of *Dominico Ghirlandaio* (1488). It is said that the artist is the fourth figure on the left, and that the predella is by his pupil *Bartolommeo di Giovanni*, who aided him in the above picture; 16 and 18, Sainte Jerome and Sainte Catherine, *Florentine school of the XVth century;* 17, Our Lady and Son and saints Dominic and Francis, shrine by *Della Robbia* (1520); 21, Virgin and Child, very beautiful group, by *Luca della Robbia* (1446); Marble head of a Woman by *G. Sermei* (1572); 25, Bas relief in coloured stucco, in the manner of *Antonio Rossellino;* 33, Child in stone (XVth century), two chimney pieces. **Poccetti Room.** Saint Thomas Aquinas and Angels, by *Jacopo Vignali;* 6, Massacre of the Innocents, large fresco, by *Poccetti* (1610). On the wall at the end: in the middle, the Virgin and Child and Angels. On the left, the Massacre of the Innocents; on the right, life in the Hospital; 11, Annunciation, Saint Nicholas de Bari and Saint Antony the Abbot, by *Giovanni dei Biondo* (1385); 12, Our Lady receiving the Foundlings under her cloak, by *Pontormo;* 13, Saint Sebastian, *Florentine school of the XVIIth century;* 14, Descent from the Cross, by *G. B Mallinti* (XVI century); 16, Virgin and Child and an Angel, a very beautiful picture on wood, by *Fra Filippo Lippi;* 21, Coronation of the Virgin, by *Neri di Bicci;* 23 Marriage of S. Catherine and Saints, by *Piero di Cosimo* (XVI century); In the artistic bindings, papal bulls, parchments, little bells, etc. a fragment of the Divine Comedy, and a book on the art of Silks, (1421). **De Sanctis Room.** 3, Autographs, pictures, portraits, exquisite historical compositions, by *Guillaume de Canctis;* Roman painter (1829-1011); Remarkable are: — N. 46, Queen Marguerite, 55, 61, Studies of S. Francis de Sales, executed for the cathedral of Port Maurice; Glass case with a large Crucifix, silver bells, two chalices, etc.

The palace at the corner of the via dei Servi and the Piazza della SS. Annunziata, was built by UGOLINO GRIFONI, after 1550, replacing the old houses of the Ricci where S. Catherine was born. The architecture by AMMANNATI, with the combination of grey stone and red tiles among the brick masonry, was a novelty for Florence, as well as the balcony made for the Medicis after a design by GIAMBOLOGNA. This palace was restored by the architect BOCCINI of the present time.

The building near was built by the Order of the Servi of Maria, who assigned the direction of to it ANTOINE DA SAN GALLO, from a design by BRUNELLESCHI. The Facade is like that of the hospital at the other side of the square.

The Basilica of the Annunciation (SS. Annunziata). The founding of this church celebrated throughtout the world took place on the 17th of March 1250. On the same day the blessed *Bonfiglio,* one of the seven Florentine citizens who founded it, (1234) of the Order of the Servi of Mary, (in the hermitage of Monte Senario) blessed and laid the first stone of the church and of the monastery of the

Annunciation, on the site of the ancient oratory called the Cafaggio (or Santa Maria della Pace), which Chiarissimo Falconieri had given to the Servi. This temple has been frequently subjected to repairs ans modifications; in 1300, lateral chapels were erected, and in 1451, MICHELOZZO helped by PAGNO PORTIGIANI and ANTOINE MANETTI, modified the general structure; the decorations, gold work and stucco date from the second half of the XVII cent.

The outside portico is formed in seven arcades in Corinthian style, elegant and graceful, of which the middle one was erected by ANTOINE DA SAN GALLO THE ELDER (1454): the others by GIOVANNI CACCINI (1601), at the cost of the Pucci, whose arms are seen above the central arcade. On the facade is a fresco by PONTORMO. Three doors conduct us to the Basilica; that on the left, (of the monastery and the cloisters), that on the right, generally closed, leads to the chapel of San Sebastian (of the Pucci), and that in the middle of which the lunette contains an Annunciation, a mosaic of GHIRLANDAIO (DAVID) 1509. This door leads into the atrium where is the:

Cloister of the Vows. Built by *Antonio Manetti* in 1447 from a design by *Michelozzo*, and restored in 1885, and again recently. It is called the Cloister of the Vows because formerly all the objects and vows of the faithful for benefits received, were presented here. It is decorated with extremely valuable frescoes.

Beginning on the right. 1, Assumption, by *J. B. del Rosso;* 2, (1513, the first work of this artist, executed at the age of 17), it is said that the smiling head of the Apostle Saint James on the left in the portrait of the poet Francois Berni); 2, The Visitation, by *Pontormo* (1516): 3, The Marriage of our Lady, by *Franciabigio* 1513. The head of the Virgin was hammered in by the artist himself because the monks wished to uncover the fresco before it was finisded, and no artist has ever undertaken to repaint it; 4, The Nativity of the Virgin, master piece of *Andre del Sarto* (1513), the most perfect of this artist, representing his wife, Lucrezia del Fede, the proud figure in the middle of the fresco. 5, The Adoration of the Magi, by the *same artist* (1513), with J. Sansovino turned towards the spectator on the right, in front, and the artist himself in front of him. It is said that the third person is the portrait of F Aiole, celebrated musician, and that the child with the delicious smile is the portrait of Henry II of France. Then comes the principal door of the church, with two holy water spouts in bronze by *Antony Susini* (1615). Continuing, 6, Adoration of the shepherds, by *Alex. Baldovineeti* (1460-62). This fresco is very much damaged by the weather, and on account of the Inferior varnish used by the artist; 7, Saint Phillip Benezzi taking the habit of the order of the Servi, by *Cosimo Rosselli* (1476). Then five frescoes by *Andrea del Sarto* (1509-1510); 8, Saint Phillip Benizzi giving his habit to a Leper whom he meets when about to visit

the Pope at Viterbo. At the side, bust of Andrea del Sarto by *G. Caccini* (1606); 9, Card players struck by a thunderbolt under a tree where they were mocking a saint; 10, Saint Phillip curing a woman possessed of the devil; 11, Funeral of Saint Phillip and the resurrection of a dead child; 12, Child cured by the contact of the Saint's garment (1510), the person bending on the right is Andrea della Robbia.

Above the door we see the arms of the Falconieri. The **interior** is very vast, very rich, with one nave in the shape of a Latin Cross, with ceilings rich in sculptures of gilt wood on white background, built at the expense of Prince Mathias de' Medici, after designs by *Cirus Ferri*. The large painting in the middle representing the Assumption of the Virgin was painted by *Balthasar Franceschini* (says Volterrano) and was executed in this position with great difficulty: the pictures between the windows are, by *Charles Ulivelli*, the medallions and angels in gilt stucco between the cornices and the vaults of the chapels were designed by *F. Silvani*, and the apiniings are by *P. Dandini* and *T. Redi*. Picture by the organ, Birth of the Virgin and the Presentation in the Temple, by *Puglieschi*. The rich balustrade on the consoles and triumphal arches are by *Nanni Unghero* (1509).

Directly on entering, we find the rich marble **chapel,** called the Chapel of the Virgin of the Annunciation, erected against the inner wall of the facade to protect the fresco of the miraculous Virgin of the Annunciation, attrib. to *Bartolommeo Florentineo,* artist of the XIIIth century. The legend relates that the painter did not know how to paint the face of the Virgin in a worthy manner, and on awaking from his sleep, he found the face already painted by an angel. The chapel was built by order of Cosimo de' Medici, in 1448 lo 1461, and was consacrated by Cardinal d'Estouteville in 1452. The architecture with the coloured freize and carved ceiling is by *Giovanni di Bettino*, perhaps approved by Michelozzo executed by *Pagno Portigiani*, but unfortunately over decorated by Baroque ornamentations of the XVIth century, when a Baroque platform was added. The ornamentation in fine stone and pietra dura is of the same period, as well as the little chapel adjacent, used for the choir (constructed by *Francione and Giuliano da San Gallo*), in which there is a Crucifix of *G. and A. da San Gallo*. The bronze grill and the bronze candelabras of the chapel of the Annunciation are by *Maso di Bartolommeo*, called Masaccio, who must not be confused with the celebrated painter (1447). The silver votive lamps were given by sovereigns by the Grand Dukes and by the town of Florence. Cosimo I had 42 of these lamps re-made, which were melted during the siege of Florence. At the end of the XVIIIth century they were again melted and re-cast into a more modern shape. The silver design of the altar were made, by *Matteo Nigetti* by command of Grand Duke Ferdinand I, who is represented in prayer there. Prince Lorenzo de' Medici presented the marvellous head of Christ (by *A. del Sarto*), the silver altar-piece on the ciborium. The miraculous image of the virgin is protected and hidden by a precious gold and silver covering of cloth and by a grill made of silver. It is very rarely uncovered, only in time of war, pestilence and famine or earthquakes, etc. It was in front of this altar that Louis de Gonzague made his vows of chastity.

IInd Chapel (Feroni). This chapel is a real paradise for the admirers of Roccoco; its Berninisque decoration leaves nothing to be desired *(Foggini)*. It is the burial place of Francesco Feroni, Florentine merchant who made his money in Amsterdam. The two tombstones, for the same person, are surrounded on one side, by the statues of Saint Francis (by *G. F. Catani)*, Fidelity and Navigation (by *Andreozzi* and *Franchi*), and

the portrait of the defunct in a medallion (by *Soldani*). On the other side, Saint Dominic, by *Charles Marcellini.* Thought and Maritime Abundance, by *Piamonti.* Altar Picture, Death of Saint Joseph, by *C. Loth;* behind this picture were discovered magnificent frescoes by *Andrea del Castagno,* the Eternal Father and Saint Julian. The little angels of Saint Francis, above are by *P. Fiammingo.* Those above Saint Dominic are by *Vacca.* The Angels on the consoles are by *Fortini d'Andreozzi,* and *Franchi.* The cherubim in the clouds, by *P. Fiammingo;* the group of angels on the right is by *Vacca,* those on the left by *Merlini.*

IIIrd Chapel (Ciani da Montarto, then da Verrazzano). The altar picture: Last Judgment, and the frescoes on the walls and in the vault are by *Alexander Allori.* Behind the picture, on the wall, is a marvellous fresco, by *Andrea del Castagno:* Trinity and Saint Jerome between the two Maries (of Magdela and Cleophas). In the scene of the Dispute (wall on the left, among the doctors, are the portraits of Pontormo, Bronzino, Michelangelo, and Cosimo I.

IVth Chapel (Galli). Altar picture: Crucifixion, by *Stradano,* one of the best works of this artist. Wall on the right, Resurrection of Lazarus, by *N. Monti,* 1836.

Vth Chapel (Da Rabatta). Altar picture: Assumption of the Virgin, by *Perugino,* aided by his pupil *Ingegno* (1506), frescoes by *Volterrano.*

VIth Chapel (Palli). Nothing remarkable.

Transept. VIIth Chapel (of the Buti, then of Masi da Foiano). Altar picture: Martyrdom of the Saints Ignatius, Blasius, and Erasmus, by *unknown painter.* Fresco in the vault, Saint Cecilia, by *Volterrano.*

VIIIth Chapel (Villani, then of the Guadagni). Altar picture: Descent from the Cross, by *F. Folchi.* In this chapel are buried the celebrated Florentine historians Giovanni, Matteo and Filippo Villani. Frescoes on the vault, by *Meucci.*

Sacristy. Vestibule: Chapel of the Passignani where is buried Domenico Cresti, called "Da Passignani" (died 1638), the celebrated painter. The frescoes on the walls and the vault are by this artist. The Sacristy was built by *Pagno Portigiani,* from a design by *Michelozzo,* the marble door has a very delicate ornamentation, arms of the Guelfs, work of the *Florentine school* of the XVth century.

IXth Chapel (of the Tedaldi). Altar picture: Saint John the Evangelist, by *B. Franceschino* (le Volterrano). Fresco on the vault, by *C. Ulivelli.*

Choir. Having discarded the first design of Michelozzo, the monks adopted in 1444 the circular model of *Manetti;* lack of money obliged them to stop at the foundations just at the time 1470 when Ludovic de Gonzague, duke of Mantua, affected the arrears of payment of which he was creditor as Captain of the Republic, commissioning Leon Baptist Alberti to continue the work. The latter died in 1472, and the choir was finished in 1476 by *Luca Fancelli.*

At the entrance of the choir, on the right, is the tombstone of the senator Donato dell'Antella 1666, and the statue of Saint Paul, by *Foggini.* On the left, the tomb of Mgr. Angelo Marzi-Medici 1546, by *Fr. de San Gallo,* and Saint Peter, by *F. Silvani.* At the foot of this statue is the tomb of *Andrea del Sarto.* The fresco of the large cupola coronation of the Virgin surrounded by Servites, is by *Volterrano,* 1683. The interior woodwork is by *Nanni Unghero,* and contains a superb desk, although the designs of the choir stalls are by *Baccio d'Agnolo* Around the choir are statues of the Servite saints. In the middle, we see the **High Altar,** with the rich ciborium of chiselled silver, by *A. Merlini, of Bergamot* 1565,

given to the church by Alexander de Medici, of which the modern lock is by *Thorwaldsen.*

Xth Chapel (Antelli). Altar picture: Nativity of the Virgin, by *A. Allori* (1603). The paintings on the wall (Stories from the life of the Blessed Manetto, are by *the same artist,* as well as those in the vault.

XIth Chapel (formerly of the Benivieni, then of the Capponi, now of the Uguccioni). Altar picture: Virgin and Child, and side paintings, by *Simon Pignoni;* Paintings in the vault, the cardinal virtues, by *Cosimo Ulivelli.*

XIIth Chapel (formerly of the Romoli, then of the Malaspina, now of the Barbolani da Montauto). Altar picture: Virgin and four saints, *painting of the school of Perugino,* as are the side ones.

XIIIth Chapel (of the Guadagni). Altar picture: Resurrection, by *A. Bronzino.* Statues on the left, Saint Francis of Paola, *unknown painter,* on the right, Saint Rochus, by *Ianni.*

XIVth Chapel (formerly of the Del Dolce, then of Gianbologna, at present of the Rondinelli). This has been modified and enlarged in 1594-1598 form the design and at the cost of *Gianbologna,* who decorated it with a beautiful Crucifix of bronze and reliefs and statues by his pupils, *Francavilla* and *Tacca.* The Pietà one sees there is by *Ligozzi.* The Nativity, by *J. B. Paggi.* The Resurrection, by *Passignano.* The Altar picture is by an *unknown painter* of the XIVth century (The Madonna of Refuge), and was given to *Gianbologna* by *Paolo Falconieri,* in 1599. This chapel contains the sepulchre of the great Douennais artist which he made for himself and for the Flemish artists who died in Florence.

XVth Chapel (of the del Giocondo, then of the Anforti). Altar picture, the seven founders of the Order of the Servites, by *Nicholas Nannetti.*

XVIth Chapel (formerly of the Scali, then of the Brunacconi, and now of the Compagni). Altar picture, Christ healing the Blind, by *Passignano.* Side pictures, Saint Peter receiving the keys, by *Empoli,* and a story of S. Peter, by *Pietro Sorri.*

XVIIth Chapel (of the Bardi, then of the Accolti and Buontalenti). Altar Picture: Marriage of S. Catherine, by *C. Bilivert.* Side pictures, Saint Mary Magdalene, by *I. Vignali.* Saint Marguerite de Cortona, by *the same artist.* Frescoes on the vault, by *the same.*

XVIIIth Chapel (of the Giacomini). Nothing remarkable.

XIXth Chapel (of the Bandinelli). Pietà Jesus dead, and Nicodemus), large group begun by Clement, natural son of Bandinelli, and finished by himself. It is said that Baccio sculptured his own portrait in the face of Nicodemus, and in the medallions we see also the portrait of his wife, Giacoma Doni (1559). In this chapel are buried Baccio Bandinelli, his wife, and father, Michelangelo da Gaiole. The architecture is by *G. Fortini.*

XXth Chapel (of the Falconieri). Altar picture: The Virgin, by *Vincent Meucci.* Side pictures, by *Grisoni,* frescoes on the cupola, by *Meussi.* Under the table is the tomb of the Blessed Giuliana Falconieri. The chapel has been in its present condition since 1768, when it was built by the architect *Ferdinand Fuga,* of Rome.

XXIth Chapel (of the company of the Germans and Flemish). Altar picture: The Virgin, by *Vincent Meucci.* Side pictures, Saint Barbara, by *G. Grisoni.* On the left, monument of Giov. Stradano (van der Straat), painter and engraver of Bruges. On the right, monument of Laurent Palmieri; Annexed to this chapel is a smaller one, named "of the Wedded", which contains a large number of little sepulchres of Germans and Flemish.

XXIIth Chapel, under the organ (of the Billi). Altar picture: Resurrection by *Empoli* (copy of a picture by *Fra Bartolommeo*). Architecture by *Silvani*.

XXIIIth Chapel (of the Medici, then of the Lenzoni). Altar picture: Saint Philip Benizzi, by *R. Sorbi* (1885). Frescoes on the walls, by *Ulivelli*. On the left, Monument of Roland Medici, knighted in the cathedral of S. M. del Fiore, by Frederick IV, in 1386, by *Bernard Rossellino* (?). On the right, monument to Thomas Medici (1583).

XXIVth Chapel (of the Peruzzi). Altar picture (Christ healing Saint Pellegrino Lazioso), by *Cosimo Ulivelli*. On the right, monument of Prof Nespoli, by *A. Nencetti;* the bust by *Laurent Bartolini* (1841). On the left. Monument of the Engraver Giovita Garavaglia, by *Laurent Nencini* (1838).

XXVth Chapel (of the Cresci, then of the Da Colloredo). Altar picture, the Glory of the Madonna, Saint Nicholas, and several other saints, by *Empoli*. Architecture by *M. Nigetti*. On the right, monument to the founders of the order of the Servites. On the left, tomb of the marquis Fabrice Colloredo (1652). The fresco in the vault is by *Volterrano*.

XXVIth Chapel (of the Macinghi). Altar picture: The Blessed Joachim Piccolomini. by *P. Dandini*. On the right, monument of Marquis Louis Tempi Marzi-Medici, by *U. Cambi* (1849).

XXVIIth Chapel (of the Del Palagio). Altar picture: Our Lady and Saints, by *Empoli*. On the walls, frescoes by *Matteo Rosselli*. On the left, sarcophagus of the XIVth century. On the right, tomb of Thomas Palagi.

The Cloister of the Dead, may be entered by either the outside door on the left of the central entrance, or by the door in the church near the Sacristy. The architecture is by *Cronaca* and *Baglioni* (XVth century). Entering by the door in the square, in the corridor on the left, we find a beautiful portal in marble and pietra serena, which gives access to the chapel of Our Lady of the Angels, built in 1635 at the cost of Alexander and Antonio, sons of Vitale Medici. On the walls of the cloister, under the arcade, there are twenty-five lunettes decorated with frescoes of the history of the order of the Servites, executed by *Poccetti, Rossellini, Salimbeni,* and *Mascagni*. In the lunette above the door to the church is the celebrated frescoes, by *Andrea del Sarto*, called the Madonna of the sack (1525), a master-piece of the artist. Above, on the left of the door, we see the sarcophagus, the arms with falcon of Chiarissimo Falconieri, benefactor of the convent, brother of one of the founders and father of the Blessed Giuliana. On the East wall, between numerous sepulchres, is the tomb stone of Guilielmo Berardi, bailif of Americ de Narbonne, who died at the battle of Campaldino in 1289, on horseback and in complete armour. Among the frescoes in the lunettes are remarkable; the 8th, beginning from the left, in which is represented the miracle of the painter who found the Virgin's face painted by angels (see the chapel of the annunciation in the church), this fresco is by *Arsenio Mascagni*. The fresco in the 14th lunette, by *Poccetti*, represents Ardingo, bishop of Florence who instituted the order of the Servites in 1234. Notice that the painter shows in the background the cupola of the Duomo as it was at that time. It was finished in 1434. We note the same anomaly in the 10th lunette, the Laying of the first stone of the monastery of SS. Annunziata, facing the porta de Balla, in 1250. A beautiful fresco is the one by *Poccetti* which represents the Blessed Amadia Amidei bringing to life a child who was drowned.

On the wall on the north of the cloister, a little door bearing the inscription " Bonarum Artium " leads into the **chapel of the Brotherhood of S. Luke.** (Apply to the sacristan for the key), where the Florentine Painters transferred here from Santa Maria Nuova, organized under the patronage of Cosimo I the Academy of arts and Drawing (see page 182). In this chapel are buried: *Benvenuto Cellini, Pontormo, Franciabigio, the architect Parigi, Laurent Bartolini*, etc. In the vestibule is a wooden crucifix, attrib. to *Antonio da San Gallo* (1514), and two terra-cottas. the Baptist and Saint Luke, protector of Artists, by *Della Robbia*. In the chapel, fresco in the vault (Assumption), by *Luca Giordano*. Altar picture, Saint Luke and the Virgin, by *Vasari*. The light and shade frescoes on the walls (Stories from the Bible), are by *the same*. On the right wall, the Trinity, by *Bronzino*. On the left, Virgin and Child and Saints, by *Pontormo*. On the entrance wall, Solomon directing the building of the Temple at Jerusalem, by *Santo di Tito*. The three other stucco statues; Moses, David and Saint Paul, are by *Montorsoli*. On the entrance door, bust of Jesus, *school of Verrocchio*.

At the beginning of the next wall is the **chapel of the Chapter.** Altar picture, the seven founders of the Order of the Servitors of Mary, painting of the XIIth century. On the pavement, tomb-stone of the merchant Macinghi, died 1388, decorated with beautiful marqueterie work.

There is also a third cloister, occupied nowadays by the Geographical Military Institute. We see there, a fine clay statue of S. John, which *Michelozzo* made in alloy and silver for the altar of the Baptistery (see the museum of the Opera on page 75). A Virgin and Child, bas-relief in marble by *Michelozzo*.

In a house near, Giov. Francesco Rustici, Florentine sculptor (1474-1554), had his studio, and there presided the celebrated societies of art, called the Paiolo (kettles) and Cazzuola (trowels).

The door on the right under the outside portico of the Annunziata, facing the East is the chapel of the Pucci, rebuilt in 1615 by CACCINI and dedicated to Saint Sebastian.

In the via Gino Capponi, on the right of the church of the Annunciation is the chapel of the Brotherhood of Saint Peter Martyr, or of the holy Sacrament, which, in 1793 took the name of Saint Peter the Greater after the latter was burnt down.

The frescoes of the cloister and in the vestibule are by *Poccetti*. In the church, an Annunciation by *A. Allori*.

At N. 3 in the same street, is the palace which was from 1811 to 1913 the residence of the archbishop, (Napoleonic) of Florence, Eustache Osmond. Today, it is the National Anthropological and Ethnographical Museum, founded in 1869 by Paul Mantegazza, and the Chemistry and Physics rooms of the Institute for advanced Courses.

At N. 28, of the same street is the palace built in 1705 by the Marquis Alessandro Capponi, where the celebrated

historian Gino Capponi lived (died 1876). In this palace died also in 1850 the satirical poet Joseph Giusti.

Retracing our steps, on the left is the via Giusti, where in N. 25, we see the house which the painter Frederick Zuccari bougth in 1578 and decorated in the fantastic style which has been maintained.

Returning to the Via Capponi, and N. 24, there is the house bought by Andrea del Sarto on his return from France, and in which he died in 1530.



SIXTH DAY

1. Via dei Servi. — Palazzo Tedaldi, Antinori, Mannelli, Riccardi, Pucci, etc. — Church of Saint Michel Visdomini. — 2. Via Bufalini. — Hospital of S. Maria Nuova. — 3. Pergola Theatre. — 4. Arch of S. Peter the Greater. — 5. Brotherhood of Saint Nicholas del Ceppo. — 6. Church of S. Simon. — 7. Verdi Theater. Buonarroti Gallery. — 8. Church of Santa Croce, crypts, cloisters and square — 9. Church of S. Joseph. — Pia casa da Lavoro — 10. Church of Saint Ambrose. — Piazza d'Azeglio. — Jewish Synagogue. — 11. Convent of S. Maria dei Pazzi, last, Supper and Church. — 12. Dupré Gallery. — Former cemetery of the Misericordia. — English cemetery. - Palace of the Gherardesca. — Palace Panciatichi. — Shrine of Cafaggio. — 13. Saint Mary of the Angels. — 14. Archeological, Egyptian, Etruscan Museums.

Going up the street which follows the northern side of the Cathedral, we see the ancient Palace of the Tedaldi, N. 2, on the facade of which on the square is the bronze bust of Donatello, executed at the cost of the Artists Club in 1887.

On the right, in the via dei Servi, we find the church of **Saint Michel Visdomini**; This was built in 1368 from a design of GIOV. DI LAPO GHINI on the site of an ancient oratory dedicated to the above saint, and which was torn down when the Cathedral was built. In 1553, MICHELANGELO PACINI completely altered the architecture of the old church, reducing it from its original beauty and destroying a magnificent fresco, said to have been painted by Andrea Orcagna, representing the Duke of Athens.

The **interior** with only one nave, is in the form of a Latin Cross.
Altar. Begining on the right. 1st the Birth of Jesus, by *Empoli*. 2nd The Holy Family, Saint John the Evangelist and Saint Francis, masterpiece of *Pontormo* (1518), well restored in 1832. 3rd Altar, on the left, the

Crucifixion, by *Fr. Brini* (1570). 5th The Crucifix of the Brotherhood of the Bianchi, *unknown artist* of the XIVth century, which because of its miraculous reputation figured at the head of Florentine processions.

On the entrance wall on the right of the door, is a very fine cenotaph of the cavalier Schilbitz of Silesia, died in Florence in1631, after a voyage of six years. Bust of Marquis Incontri, died 1680. Near the High altar four tomb-stones of the Visdomini, with their figures in sculpture. In the corridor of the Sacristy, inscription to Francesco Corsignani de Poppi, died 1725, compiler of the laws of Victor Amedeus, King of Sardinia.

It is said that Filippino Lippi is buried in this church, but the pl e is not known.

The frescoes on the cupola are by *N. Lapi*.

At N. 8 in the via dei Servi, is a group of houses in which were the studios of Benedetto da Maiano, Leonardo del Tasso, and Empoli, at the corner of the via del Castellaccio, which almost joins the almost formless remains of the church called « the Rotunda of Santa Maria of the Angels (degli Angeli). This was begun in 1428 from a design by Brunelleschi, at the cost of Pippo Spano and his brother Matteo Scolari. But the Republic diverted the funds to war expenses, and the building fell into ruins. In 1866 it was covered with a temporary roof.

Re-entering the via dei Servi, we find on the right, at N. 10, the Palazzo Fiaschi, with two beautiful windows on the ground floor by AMMANNATI. On the other side of the street, is the palace begun in 1555 for the Montauto, later Niccolini, then Boutourline, to-day Pinucci family, from a design of Dominico de Baccio d'Agnolo, 1550. The painters of the facade, recently restored are SARTI and BANDINELLI, 1856. The courtyard with twelve columns of the Renaissance style is splendid.

At N. 57, we see the Palace Mannelli Riccardi, to-day the Budini Gattai, built after 1565 by AMMANNATI.

Turning back as far as the church of Saint Michael Visdomini, we observe the palace of the Pucci at the corner of the street of that name. The outside of the palace was rebuilt in the XVI cent. by FALCONIERI. Facing, is the palace of the Piccolellis, fromerly Incontri, in the Renaissance style.

In the via Bufalini, which begins on the left of the Church of the Visdomini, at N. 3, we see the house where the doctor savant Maurizio Bufalini of Cesena died (1787–1875). He was the founder of Experimental Patho-



PIAZZA AND ARCADE OF THE UFFIZI (Page 102)

logy in Italy. At N. 6, is the palace of the Savings Bank, a building of the XVI cent.

The via Bufalini leads into the Square of the Hospital of Santa Maria Nuova, which is the most ancient in Florence. In 1288, Monna (abbreviation of Madonna, = Mistress) Tessa, governess in the house of Folca Portinari, father of Dante's Beatrice, gave her master the idea to found an asylum for the poor of the town. This hospital was built along the via Folco Portinari. In 1334, the convent of S. Egidio was bought and the hospital transfered there. Later in 1574-1612, BERNARD BUONTALENTI and PARIGI enlarged it and constructed the portico and the facade on the square, occupying also the Convent of Santa Maria degli Angeli, and the first floor was added in 1708. This hospital possesses at present three important sections for Physiology, Pathology, etc.; and a special Library, all in the annexes of the Institute of Advanced Studies.

Under the portico begun in 1611 by GIULIO PARIGI, we see two frescoes on the sides of the entrance door of the hospital. On the left, Pope Martin V consecrating the church in 1420 by BICCI DI LORENZO (1420). On the right, the same Pope confirming the privileges of the hospital, by ANDREA DE GIUSTO (1435). In the lunette of the portal, Coronation of the Virgin, terra-cotta by LORENZO DI BICCI (1420). The bust of Cosimo II is by CACCINI. That of Ferdinand II by B. CENNINI, and that of Giovanni-Gàstone by A. MONTAUTI.

In the interior of the church, built in 1418 to 1420 by *Lorenzo di Bicci*, on the right: remains of a Gothic tomb by Folco Portinari, of the XVIth century. On the High altar, a large Crucifix. imitation bronze, executed from a design by *J. B. d'Antoine Susini* (1594). Behind the Choir, pretty tabernacle (Virgin and Child) in terra cotta enamelled, by *Andrea della Robbia*. On the left, of the High altar, an elegant marble shrine for Holy Oil, by *B. Rossellino*, with bronze lock ornamented with Christ enthroned, by *Ghiberti*. This is a copy, the original in gilt bronze is in the Administration Block of the Hospital. On the left of the Entrance door, a sepulchral memorial tablet to Lemmo di Balduccio, by *F. Ferrucci*.

Returning to the portico, the first door on the right (shut) is surrounded by a charming frame in the style of Donatello. The following door gives access to a little cloister of the XIVth century, where we see on the left, a Pietà, of enamelled terra cotta by the *della Robbias*. A little in front, on the lunette over the door, Our Lady and Child and two Angels, stucco of the XVth century, attrib. to *Michelozzo*. In the courtyard which follows, the Samaritan Woman at the Well, by *A. Allori*. The door on the left of the Church door leads, crossing the corridor, to a little cloister,

where we see on the right, a tomb-stone dated 1288 representing in bas-relief Monna Tessa, the inspirer of the founder of the hospital. Then, Charity, a magnificent fresco of *Giov. da Giovanni*, and on the right, the statue of Colonel Count Galli-Tassi, who bequeathed his inheritance to the hospital. The statue is by *L. Costoli* (1873). At the end of the portico, on the left, on the first landing of the staircase, which leads to the Administration Offices, is the Virgin Clelia of the Sieve, by *Raffaello Petrucci*, called the Deaf (1662).

In the part of the Hospital formerly occupied by the convent of Santa Maria degli Angeli, on the side of the Via degli Alfani, we see a cloister surrounded with a charming portico, and friezes of the Geniuses, by *Matteo Nigetti* (1621) and a Crucifixion, a fresco by *Andrea del Castagno*.

The ex-Refectory, transformed into a Grand Hall, contains a copy by *Ghirlandaio* of the Last Supper, of Andrea del Sarto which we see at San Salvi.

The church of **Santa Maria degli Angeli** in the via degli Alfani was built in 1295 by the Gay Cavaliers (Gaudenti) so called on account of their joyous life, or the Cappon di Cristo, (Capons of Christ), but their object was to protect the poor and the feeble. Guittone de Viva d'Antoni d'Arezzo, a "Gay Cavalier", founded the convent, of which the first stone was solemnly blessed in the presence of the Lords of the Council and the Magistrates, who gave 250 Pisan coins. Enlarged in the XV century by the monks of the Camaldoli, it was made into one of the most flourishing centres of the time. Don Lorenzo Monaco professed there, Cosimo I and Giovanni (Pope Leo X de Medici) attended there. It was there that the monk Traversari, Toscanelli, Niccoli and many other humanists united to superintend the production and illumination of ancient codici executed by the monks.

In the cloisters are paintings by Poccetti, (History of the Order of the Camalduli, by A. Mascagni, etc. The Church was restored in 1676 by F. Franchi. The works of art it contained are at present in the Ufizzi.

Returning to the Piazza Santa Maria Nuova, we take the street on the left, (via Saint Egidio) and find ourselves in the via della Pergola, where is a beautiful theatre of the same name, which dates from 1652, but which was rebuilt in masonry in 1738 from a design by Tacca. The architect Baccani modernised it and added the foyer in 1837. It is the principal lyric theatre in Florence.

At the end the via S. Egidio, we arrive at a square from which opens a covered passage called Saint Peter's Arcade (Arco di San Piero). Here used to be the second

circle of city walls, and the church of Saint Peter the Greater, and the Gate of Saint Peter the Greater near it. In the XIII century this church was destroyed by fire; there only remains on the left of the Piazza de San Piero Maggiore the arcades of the portico erected in 1638 at the expense of Luca degli Albizi.

Every new bishop of Florence presented himself at this church to celebrate symbolically his marriage with the Florentine church, represented on this occasion by the Abbess of the neighbouring monastery of the Benedictines. A magnificent procession, whose organization was the privilege of the families of Visdomini and Della Tosa, accompanied the new priest of the diocese seated on a white mule; on arriving at the church, the bishop gave a ring to the abbess, whose hand was held by a member of the Albizi family. Then a luncheon was served in the convent, and he was installed in the bishop's palace. In the evening, the abbess sent him a state bed and other gifts.

On account of the fire, all the objects of art and tombs which were in this church were destroyed. Only two marble tombs spared by the fire, were taken to the Church of S. Paul, in the via Palazzolo.

On the north side of the square, is one of the palaces of the Albizi, built about 1400, altered at the end of the XVI cent. On the west side is the tower of the Donati.

Beyond from the central arcade of the Church of Saint Peter the Greater, on the right, a small street leads straight into the via Pandolfini, and faces the oratory of the company of **Saint Nicholas del Ceppo.** To visit this church which contains some remarkable frescoes and splendid silver objects, apply to the verger who lives in N. 3.

Turning to the right, down the via Pandolfini, on the left in the via Matteo Palmieri, we arrive at the church of **Saint Simon and Judas,** built in 1243 by the monks of the Badia on a piece of ground which belonged to them. In 1247, this church was enlarged by Bishop Ardingo, who made it into a parish church. The architect, G. Silvani reduced it to its present state in 1698. It is said that in 1551, on a little square opposite this church, was celebrated en *auto da-fé* of women condemned as heretics. Near the front of the church, we see in N. 5, the

Palace Salviati, a characteristic building of the XIV century, with the upper part of lead.

In the interior, on the first altar on the right, we see a picture representing Saint Peter, work of an *unknown* contemporary of Cimabue, still reflecting the Byzantine influence. On the third Altar, a Conception, by *N. Ferrucci.*

At the side of the church, is the via dei Lavatoi, where the drapers had their wool workshops, which leads into the Via Verdi. On the left is the theatre which bears the name of the great musician, Giuseppe Verdi. This theatre was built by Jerome Pagliano, inventor of a patent medicine, in 1854, from a design by T. BUONAIUTI, on the site of the former prisons, erected in 1299 and called the *Stinche.* In 1304, the prisoners were removed to the palazzo of the Stinche, belonging to the Cavalcanti. There were imprisoned the insolvent debtors, among whom the most celebrated are: — Giovanni Villani, Guido Cavalcanti, Cennino Cennini, Machiavelli, etc. Most interesting is the fresco which Cennini painted there, representing the expulsion of the Duke of Athens, where ve see the Palazzo Vecchio, which the Duke fortified in 1443. To see this fresco, apply to the porter of the Sala Filarmonica in the via Ghibellina, N. 83.

In the above street, at N. 64, is the **house of Michelangelo Buonarroti** which the great artist bought for his nephew Leonard, and which his descendants, especially the poet Michelangelo the Younger enlarged and transformed into a museum. Cosimo Buonarroti, the last of the Buonarroti-Simoni, in 1858 bequeathed it to the city. At present, it contains the **Buonarroti Gallery and the Topographical Museum** of Florence.

At the end of the first courtyard, we see inscriptions on marble and on three Roman statues. On the right, is a room containing a collection of topographical plans and views of Florence.

First Floor. Buonarroti Gallery. In the vestibule: View of the Piazza della Signoria. On the left: **Ist Room.** Works of Michelangelo. Two wax models of David. Virgin and Child, terra cotta model. Virgin and Child, bas-relief in marble and copy in bronze. Descent from the Cross, bas-relief. Wooden model for the facade of the church of San Lorenzo. Battle between the Centaurs and the Lapiti, bas-relief in marble (1492), executed by the master at the age of 19 years.

IInd Room (Drawings). Note chiefly the Madonna and Child, which served as model for the one in the sacristy in San Lorenzo (see page 38).

In this room we see sketches for the Sistine Chapel in Rome, for the facade and library of San Lorenzo, for the story of Ghita, the tapestry, the sacrifice of his son for his country, etc.

IIIrd Room. On the walls and on the ceiling, stories from the life of Michelangelo, painted on linen. Noteworthy are those of Michelangelo presenting to Leo Xth the design of the facade of Saint Lorenzo, by *Empoli.* Michelangelo surveying the building of the walls of defence of Florence, by *Matteo Rosselli.* Michelangelo receiving Francesco de' Medici in Rome, by *Gamberucci.* Michelangelo refusing the money offered to him for continuing the basilica of Saint Peter, by *Furini.* Marble statue of the artist, by *A. Novelli* (1620).

IVth Room. Frescoes and little pictures by various artists, with the history and portraits of the Buonarroti family, and marble bust of Michelangelo the Younger, by *G. Finelli.* Through an armoury on the right, we enter into a curious little room containing several objects belonging to the Buonarroti family.

Vth Room (Ancient Chapel). The ceiling was painted and ornamented by *I. Cinganelli.* Bronze bust of Michelangelo, by *Daniello da Volterra,* from his death mask. Terra cottas by the *della Robbias.* Holy Family, marqueterie by *B. Calenzuoli,* from a design, by *Piero de Cortone.*

VIth Room *(Library).* In the cupboards are the archives of the Buonarroti family, with historical documents of great importance. On the walls, portraits of the Florentine celebrities, by *Rosselli, Cecco Bravo,* ecc. Three autographic letters of Michelangelo.

VIIth Room. Glass case containing models and copies of the works of Michelangelo. Faiences, with the arms of the Buonarroti of the XVIth and XVIIth century.

Returning to the first room to the right, we enter **VIIIth Room.** It contains various portraits of Michelangelo. Portrait of Victor Colonna, attrib. to *Pontormo.* Cupid, marble statue begun by *V. Cioli* and finished by *A. Ferrucci.*

IXth Room. On the left, four pictures of the *Florentine school* of the XVIth century, copies of the works of Michelangelo. Portrait of the artist by *Cristophe Allori.* Head of Saint Paul, attrib. to *Guido Reni.* Portrait of Michelangelo with a turban by *Giulio Bugiardini.* Portrait of Buonarroti by *Marcel Venusti.* Altar piece with the history of Saint Nicholas de Bari, attrib. to *Pesello.* Little Roman statue of Apollo, much restored. The Venetian Lovers, copy of the celebrated picture of *Giorgione.* Saint Antony, sketch by *Cigoli.*

Xth Room. Copy of the figure of Christ in the "Universal Judgment". Two paintings of *J. B. Franco* and *Marcel Venusti* after the composition of Michelangelo's "Noli me Tangere". In a glass case, are several souvenirs of the fourth centenary of the death of the master.

Second Floor. Above the Buonarroti Museum, there is a precious collection of documents constituting the **Historical and Topographical Museum of Florence,** a completion of the Museum of Ancient Florence.

Ist Room contains the plans and panoramic views of Florence. Topographic plans of the XVth and XVIth century. **IInd Room** contains all information procurable concerning the walls and gates of the town. Very interesting water-colour paintings by *Biagini.* In **IIIrd Room** is a beautiful collection of drawings and paintings of the River Arno, with its bridges, floods and banks, etc. **IVth Room** is dedicated to the squares, and loggias of the town. **Vth Room** to the civil buildings, streets, palaces and towers. **VIth Room** to all that pertains to the Mercato Vecchio (Old Market). **VIIth Room** to Churches and oratories. **VIIIth Room** contains documents relating to popular festivals, religious and civil ce-

remonies, country feasts, processions, etc. In **IXth Room** is everything that concerns the surroundings of Florence, villas, caricatures of Florentine wags, etc.

Just in front of the entrance to the Buonarroti house, a small street, Via delle Pinzochere, leads to the **Piazza Santa Croce** (Square of the Holy Cross), which in the time of the Republic was the favourite spot for public feasts, tourneys, jousts, races, etc., and for popular meetings. In 1312, the Duke of Florence was proclaimed Lord of Florence, and in 1326, the excommunication of Castruccio Castracani, Lord of Lucca and head of the Ghibellines was published here. Here also Saint Bernard of Siena preached. Among the numerous jousts, the most celebrated was in 1468, in which Lorenzo and Giuliano figured. It was also the popular ball game ground, (giuoco del calcio). A disc still to be seen under the third window of the Antella palace, marks the center of the course.

In the middle of the square is the statue of **Dante Alighieri,** by HENRI PAZZI (1865). On the South west side, at N. 23 is the **palace of the Antella,** formerly of the Cerchi, then of the Del Borgo, build by GIULIO PARIGI in 1619, and of which the facade was decorated by 13 painters in 20 days. (BOSCHI, VANNINI, FERRUCCI, PASSIGNANO, CUNGANELLI, TARCHIANI, RUFFINI, DA QUINTO, GUERRINI, DEL BELLO, MILANESI, and ROSSELLI, under the direction of GIOV. DA GIOVANNI, after the design of GIULIO PARIGI.

On the west side, at N. Q, we see the **Palazzo Serristori,** formerly of the Cocchi, a pretty building, attrib. formerly to BACCIO D'AGNOLO (1462–1543), but really built during the years 1469 to 1474.

The Fountain in front of the palace, by PIERO MARIE BALDI, was originally of stone. It was re-made in marble in 1816.

At the corner of the Via Verdi, on the right, there is a marble inscription showing where the River Arno reached on September 13th, 1557.

On the left of the square, is a small street named via da Verrazzano, formerly Via della Fogna, at the end of which, at the corner of the Via Ghibellina, we see the old palace which was formerly inhabited by Giov. da Verrazzano, a celebrated navigator, who explored the northern coasts of North America. The commemorative inscription

on the facade of the palace was placed there in October 1909, on the fifth centenary of the navigator.

Santa Croce, the greatest church of the Franciscans in Florence, is one of the most magnificent in the town. Its construction dates from 1228, when the monks of the Franciscan Order obtained ad this place the most ancient existing church and the hospice attached to it; it was formerly on an island formed by the Arno of which one arm, coming from the Cross of Gorgo, joined the river near the palace of Altafronte, now the Piazza dei Giudici, after having circled the Piazza Santa Croce. Then the Franciscans rebuilt the whole on a large scale, with a big convent, giving it a rude but simple appearance but big enough to hold a great number of people. In 1294, the first stone was laid, and the church was finished a century later. It is said that ARNOLFO DI CAMBIO was the architect.

This was the beginning of a very wonderful epoch. The Florentines combined love and veneration of the Divine with that of patriotism, and to this period belong the Church of Santa Maria del Fiore (The Duomo), Santa Maria Novella, Santa Croce, San Lorenzo and San Spirito, the Palazzo Vecchio (the Old Palace), and the Church Or San Michele, these superb monuments which the centuries cannot destroy, and which form the most eloquent documents of the power and past grandeur of Florence.

In 1320, the first offices were read in Santa Croce, and in 1442 Cardinal Bessarione consecrated it officially in the presence if Pope Eugene IV.

The facade was finally completed in 1863, Pope Pius IX having laid the first stone in 1857; it was constructed by NICHOLAS MATAS, of Ancona, at the cost of an Englishman, Francis Sloane, died in 1871. Castello Quaratesi, in 1443, had begun to make a facade, and the work had really made a start; but the members of the Committee *(Operai dell'Opera)* and the Commune refused to place the arms of the Quaratesi on it, and the latter refused to continues the work. The whiteness of the Carrara marble contrasts strikingly with the grey severity of the rest. The bas-relief on the portal in the centre, representing the Triumph of the Cross, and the statue of the Virgin on the summit of the arch, are by JEAN DUPRÉ. The bas-relief of the door on the right — the Vision of Constantine — is by

EMILIO ZOCCHI. That on the left — the Cross — is by TITUS SARROCCHI. The ornaments on the portal are by GIOV. CASAGLIA; those of the side doors by GIUSTI and MACCARI; the statues on the facade are by LUSINI, SALVINI, CAIFASSI, BILANCINI, CAMBI and FABRUCCI. The group on the summit (two angels adoring the Cross), is by U. MEDICI.

The portico along the left of the church, (looking at the facade) was closed to serve as offices under the French administration of Tuscany. At present, it contains the tomb of Alamanno Caviccioli (1337), and another at the end of Francesco Pazzi, of which the design is attributed to NINO PISANO or to TINO DI CAMAINO (XIVth century). On the walls, tomb stones and coats of arms which were formerly on the pavement of the church.

The base of the ancien bell-tower, which was at the side of the facade, and which was destroyed by lightening in 1512, wass demolished in 1855. The beautiful Bell tower was rebuilt in 1865 by GAETANO BACCANI, in the same Gothic style as the Church.

Interior. The interior of this church is 117 metres long, 38 metres wide in the nave, and 59 in the transept. It is a manifestation of the religious and ascetic Christian faith of the XIIIth century uniting with the popular conscience. Until 1567, the temple was cut into two divisions by a screen which the catachumens and unbelievers might not pass through, and which was ornamented by paintings by *Giotto*, *Cimabue*, *Lippo Memmi* and *Gaddi*. The Gothic chapels were against this wall and two doors lead to the upper part of the Church. Beyond the cloister are the organ and the monks' choir, a work in marqueterie and arabesques by *Manno dei Cori*. Around the choir, Florentine families had built chapels, closed with iron grills, and painted by the best artists of the period. Since 1134, the walls and the beams were decorated with banners and other trophies which the Florentines had won in battle. These tombs belong to 43 of the most noble Florentine families. In 1560, Cosimo I, who did not love the aneient glories of the Republic, had them destroyed when he put the re-organisation of the church into Vasari's hands. Then the screen was destroyed, the choir suppressed, the monuments of the Alamanni, of Francesco dei Pazzi, of the Patriarch Gaston were removed and unfortunately the side naves were decorated (!) with Corinthian altars of " Pietra serena ", quite out of harmony with the style of the church, effacing the paintings with which the best artists of the XIVth century had covered the walls. It goes without saying that the same fate befell the pictures in the Transept. The greater part of the sepulchral stones carved on to the pavement have been respected; there are at present 200 (XIVth to XIXth century); unfortunately the most ancient are half erased by wear; the custom to bury the most important people there, or to erect monuments to them, has made Santa Croce a Pantheon of national glory.

The rose window on the entrance wall has a painting on glass of the Crucifixion, attrib. to *Ghiberti*. On the right of the portal (see N. 1 in the plan of the church) is a monument to G. B. Nicolini (1782-1861), patriot and poet of tragedy, by *F. Fedi* (1883).

Right Nave (N. 2) Cenotaph and medallion of Daniel Manin, dictator of Venice during the siege of 1848-1849, buried in S. Mark's in Venice.

Ist Chapel *(of the Alamanneschi, Adimari, then of the Antellesi)*. Altar picture, Jesus and the three Maries, by *Santi di Tito*. On the pillar facing (N. 3 of the plan), bas relief of the Virgin, called of the Milk, by *A. Rossellino* (1468), made for the tomb of Fr. Nori, killed in the conspiracy of the Pazzi; the holy, water stoup is by *the same artist*. Monument (N. 4), to Michelangelo, designed by *Vasari* (1570). The statues of Painting, Sculpture, and Architecture are by *J. B. Lorenzi*, *V. Cioli*, *Giov. de l'Opera*. The bust of Buonarroti is by *Lorenzi*, the fresco by *Naldini*. Michelangelo died in Rome on the 17th of February, 1563. Cosimo had the body exhumed and brought here on the 12 March following.

IInd Chapel *(of the Buonarroti)*. Altar picture. Christ on the way to Calvary, by *Vasari* (N. 5). Monument to Dante Alighieri, died and buried at Ravenna, in 1321, by *Etienne Ricci* (1829). This monument was erected by public subscription. On the right and left of Dante's cenotaph, are the cenotaphs of Garibaldi (buried on the island of the Madeleine), and of Mazzini (buried in Staglieno, Genoa), two of the great patriots to whom Italy owes her liberty.

IIIrd Chapel *(of the Zati)*. Altar picture. Ecce Homo, by *G. Coppi del Meglio*. On the left of the altar, memorial to *F. D. Guerrazzi* (buried at Monte Nero Livorno). On the pavement, before the altar under the arcade, is a little stone where reposes the poet Ugo Foscolo. Between the third and fourth chapel is the monument to Vittorio Alfieri, by *Canova* (1810), executed at the cost of the Countess of Albany. On the pillar facing, inlaid door from the studio of da Maiano, which gives access to the very beautiful chair (N. 7) scenes from the life of S. Francis, by *Benedetto da Maiano* (1470).

IVth Chapel *(of the Corsi)*. On the left, large bronze plaque in honour of the poet Josue Carducci (1908). Altar picture, the Flagellation of our Saviour, by *A. del Barbiere*. Between the fourth and fifth chapels (N. 8), Monument to Nicholas Machiavelli (1527), by *I. Spinazzi* (1787).

Vth Chapel *(of the Pazzi)*. Altar picture. Jesus in the Garden of Gethsemane, by *Andrea del Minga*. Behind this picture, which turns on a pivot, are the remains of a fresco by *Andrea Orcagna*, the Triumph of the Dead (N. 9). Monument to Luigi Lanzi, archeological savant and historian of the Etruscan language, and Italian painting, died in Florence in 1810 (N. 10). Fresco representing S. John the Baptist and Saint Francis, formerly attrib. to *Andrea del Castagno*, but probably by *Dominic Veneziano* (XVth century). These are all that remain of the paintings which decorated all the walls of the nave. We know that Orcagna painted there the history of S. Macaria, and of others (N. 11). Shrine in stone with two angels in terra cotta and a bas-relief of the Annunciation by *Donatello* (1430). Then comes the door which gives access to the cloister (N. 12). Monument to Leonard Bruni of Arezzo, humanist and historiam, one of the most celebrated secretaries of the Florentine Republic (1369-1441), by *Rossellino;* the monument is one of the most perfect of the typical Florentine sepulchres of the XVth century (N. 13). Monument to J. Rossini, the celebrated musician, who died in Paris in 1866, and whose ashes were brought here in 1886; the monument is by *Joseph Cassioli* (1887).

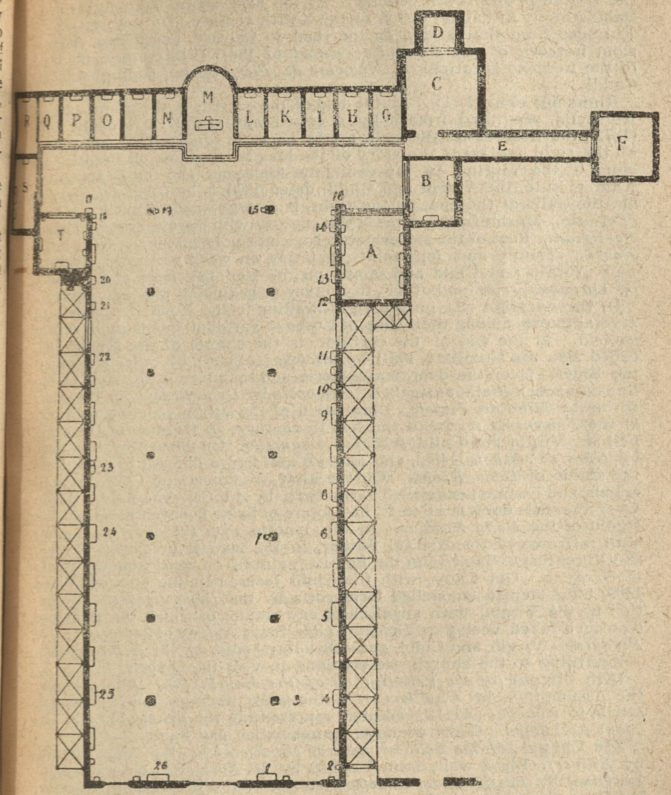
VIth Chapel *(of the Serristori)*. Altar picture: Entry of Christ into Jerusalem, begun by *Cigoli*, and finished by *Bilivert*. Altar-piece, copy of the Virgin of Sassoferrato, attrib. to *Guercino* (N. 14). Monument to Leopold Nobili (1835) celebrated physician, member of the Institute of France, by *F. Pozzi*. Observe in the corner of this nave, the sepulchral inscription of Ludovic dei Opizi, a Luccan, a captain in the Florentine army, who in the fight in 1424 at Zagonara against the Duke of Milan, preferred death to captivity. Bronze tablet in remembrance of the Italian soldiers who died in 1889 at Saati and Dogali in Abyssinia. On the pillar opposite, statue of Senator Vincent Alberti, by *T. Santarelli* (1836).

Arms of the Transept (N. 16). Monument by *Fantacchiotti* of Prince Neri Corsini, Marquis of Laiatico, died, said to be poisoned, in 1859 in London, where he had been sent as Tuscan representative.

VIIth Chapel *(of the Castellani)*. See Letter A. in the plan. Right wall, Scenes from the life of Saint Nicholas and Saint John the Baptist; on the left wall, scenes from the life of Saint Antony and Saint John the Evangelist. These frescoes, formerly covered with chalk, were discovered in 1870, and are by *A. Gaddi*. The paintings in the vault are by *G. Starnina*. Monuments of the Polish Michel Bogorvia Skotniki (1808) by *S. Ricci*. Also of the Polish prince Michel Kozielski, by *F. Pozzi*; of Bartolommeo Castellani, *school of Donatello*; of Francesco Castellani and of his wife, style of the XVIth century, of the botanist Joseph Raddi (1829); of the countess Louise Stolberg of Albany (1824), architecture of the French artist *Percier*, sculptures of *Santarelli* and *Giovannozzi*, statues of Franciscan saints, by *della Robbia*, large Crucifix, painting on wood by *N. Gerini*, bronze tablet in honour of the historian Benedetto Varchi.

VIIIth Chapel *(of the Baroncelli)* (B). Outside on the pavement, tomb stone with the figure of Biordo Ubertini, died in 1358. Above, on the right, two prophets, fresco by *Taddeo Gaddi*. Underneath, in a niche in the wall, marble sarcophagus of a Baroncelli, by a pupil of *Tino da Camaino*, and a shrine with the Virgin and Child, fresco attrib. to *Taddeo Gaddi*, with open background, and a very beautiful frieze and iron grill (the bas-relief of the sarcophagus represents the Pietà, 1327). On the pillars at the entrance to the chapel are the statues of the archangel Gabriel and the Annunciation, *Pisan school* of the XIVth century. Left Wall; fresco by *Taddeo Gaddi*, representing stories of the life of the Virgin. Right wall, the Virgin of the Girdle, fresco by *B. Mainardi*. Below, statue of the Madonna and Child (colossal), by *V. Danti*. On the altar, large Pietà by *Baccio Bandinelli* (1549), brought here in 1843 from Santa Maria del Fiore, and which will be shortly transferred to the cloister to make room for the Coronation of the Virgin by *Taddeo Gaddi*, wrongly attrib. to *Giotto*.

The Sacristy (C), was founded by the family of the Peruzzi in the XIVth century. Over the entrance door is a Virgin and Child, painting on wood of the *Florentine school* of the XIVth century. In the interior are glass cupboards with precious corals with alluminiuries of the XIVth and XVth century, ancient stuffs, embroidered vestments, reliquaries, as small bell, the hammer and trowel used by Pius IX to lay the first stone of the facade. etc.; very beautiful woodwork in marqueterie, by *Giovanni di Michele* (1440-1450); coffer by *the same artist*, with portfolio decorated with marqueterie by *Nanni Unghero* (1520-1530). On the left, a magnificent cupboard, above which are: Saint Bonaventura between two angels, painting on wood, of the XVth century. Madonna and Saint Gregory the Great, and Jacob, tryptich by *Nardo di Cione*, 1365. Saint



PLANS OF THE CHURCH OF S. CROCE

Bernard of Siena among Angels and two devotes, painting on wood of the middle of the XVth century. At the side, above, Saint Agnes and Saint Antony of Padua, fresco of the XVIth century. On the next wall, Episodes from the passion on the road to Calvary, Crucifixion, Ascension, frescoes of the *Florentine school* of the XIVth century, the last of the frescoes is attrib. to *Nicholas de Piero Gerini*, pupil of Agnolo Gaddi.

Rinuccini chapel (D). At the end of the sacristy is the chapel of the Rinuccini, separated from it by a very beautiful grill in wrought iron (1372), the frescoes on the walls are by *Giov. da Milano* (1366), and those on the right represent the story of the Magdalene, those on the left the story of the Virgin. In the vault, the Redeemer and the Evangelists. Altar picture, the Virgin and Child, dated 1379, is by *Giov. del Biondo*. On the walls at the end, on the right, is a large wooden Crucifix, *school of Giotto*. Marble basin of the XVth century with marqueterie, by *Pagno Portigiani*. Bust of the Redeemer, terra cotta polychrome, by *Giov. della Robbia*. Trinity and four saints, painting on wood with gold background. Virgin and Child and saints, on the step, half faces of the saints by *Lorenzo Gerini* (end of XIVth century or beginning of XVth century).

In the corridor (E), on the right, leading to the Novitiate Chapel are several tombs, among them that of Lorenzo Bartolini, by his pupil *P. Emanelli*. At the end of the corridor, is the **chapel of the Medici** (F) called also the Novitiate, built by *Michelozzo* (1434), by order of Cosimo the Elder. Over the door, marqueterie and sculpture in the style of the Renaissance, a Pietà, enamelled terra cotta by *Della Robbia*, on the wall, shrine by *Mino da Fiesole*. Coronation of the Virgin, painting on wood of the *Florentine school* of the XIVth century. A tryptich of the same period. Virgin and Child, *school of Donatello*. On the next wall, a door by *Giov. di Michele* (1450), and above a half figure of Saint Francis, from the studio of *Della Robbia*. On the altar, Madonna and Child between angels and 6 saints, enamelled terra cotta by *Andrea della Robbia* (1488). Over the little door next to it, half figure of Saint Bonaventure, from the studio of the *Della Robbias*. In the lunette over the door on the left wall, a fresco of the Eternal Father, in the manner of *Cosimo Rosselli* (XVth century). Saint John the Baptist, painting on wood from the studio of *Orcagna*. Our Lady, with the Child Jesus, painting on wood dated 1409, altar step in enamelled terra cotta by the *Della Robbia*. Coronation of the Virgin, with angel choir and saints, of which the signature (Giotto) is faked, beeing by *Taddeo Gaddi*. Saint Antony of Padua, *school of Perugino*. Virgin and Child, enamelled terra cotta by the *Della Robbias*.

Returning to the church, we continue to visit the chapels.

IXth Chapel *(of the Velluti, then of the Morelli)* (G). Altar picture, the Assumption, by *C. Allori*. On the walls, frescoes much damaged, attrib. to *Cimabue* (XIIIth century), representing the history of Saint Michael Archangel. Glass window, Annunciation and Saints.

Xth Chapel *(of the Bellacci, then of the Riccardi)* (H). Altar picture, by *Bilivert*. Right wall, Saint Francis by *M. Rosselli*. Left wall, Saint Lorenzo, by *Passignano*. Lunettes, stories of the life of Saint Andrew, by *Giov. di Giovanni*. Bronze memorial to the musician Joseph Verdi (1814-1901).

XIth Chapel *(of the Giugni, then of the Bonaparte)* (I). Ancient glass window; altar design by *L. Bartolini*, and picture, the Assumption, by *G. Bezzuoli*. On the right, monument of Julia Calry-Bonaparte (died 1839), by *L. Pampaloni*. On the left, monument to Charlotte Bonaparte (died in 1839), by *Bartolini*. On the pillars, souvenirs of Napoleon III and Humbert I.

XIIth Chapel *(of the Peruzzi)* (K). Altar picture, the Eternal Father, the Virgin and Saint Sebastian, attrib. to *Andrea del Sarto*. On the walls, frescoes by *Giotto* (1315 or 1320), very beautiful and perfect. They were whitewashed in 1714, and discovered in 1841 and 1863, and unfortunately very badly restored. They represent episodes from the life of Saint John the Baptist; on the left, above, Saint Zacharias in the temple; lower, the Birth of Saint John, underneath, the dance of Salome. On the right, above, Saint John on the island of Patmos; lower, the Raising of Drusiana; underneath, the Assumption of Saint John. On the pillars, memorial to the mayor of Florence, Ubaldino Peruzzi, died 1891, and buried in this chapel, and of the Florentines who died in 1848 at Curtatone and Montanara.

XIIIth Chapel *(of the Bardi di Vernio, then of the Guicciardini)*. Altar picture, Saint Francis of Assisi, and around, 20 scenes of his life, painted on wood by an *unknown artist*. The walls of this chapel, like that of the preceding one, are painted by *Giotto* (1318?). Later, these precious pictures were covered with whitewash, then uncovered and restored by *Gaetan Bianchi*, in 1852. On the right, Foundation of the order of the Franciscans. Ordeal by fire in the presence of the Sultan. Vision of Brother Augustine and the bishop of Assisi. On the left, Translation of Saint Mary of the Angels, the Appearance at Arles. The Funeral of Saint Francis. On the ceiling, Saint Francis in Glory. Chastity, Poverty and Obedience.

XIVth Chapel. Principal *(of the Albertis del Giudice)* (M). The altar picture is composed of several ancient paintings from the chapel of the Novitiate. In the middle, Virgin and Child, from the studio of the *Gerini* (end of XIVth century). On the sides, Doctors of the Church, by *J. de Cione* (1363). The frescoes in the vault and on the walls are by *Agnolo Gaddi* (end of XIVth century), and represent legends of the Cross. On the walls, the Redeemer, the Evangelist; and Saint Francis, in the vault. These frescoes were restored in 1870. The glass windows of the chapel were restored by *N. de Matteis*. The choir stalls were repaired at the cost of the family of the *Alberti*. On the pillars, memorials of the kings Charles Albert and Victor Emmanuel II. On the left of the choir, behind the stalls, is a little staircase leading to the crypt. Between the seventh and eighth stall, on the right, is an ancient monument built into the wall.

XVth Chapel *(formerly of the Tosinghi, then of the Spinelli, now the Sloane)* (N). This chapel was formerly quite covered with frescoes by *Giotto*, who had painted there episodes from the life of the Virgin; at present, we see on the walls two frescoes painted by *G. Martellini* (1837). On the altar, picture by *Giov. del Biondo* (second half of the (XIVth century). On the right, vows of the Florentines to keep the vigil of the Conception, made in 1633, for the deliverance from the plague. To the left: Crowning of the Virgin. Ceiling: the Holy Ghost. The altar painting is of the *school of Giotto*, the grading, by *Neri di Bicci*. Pillar: In memory of the Florentines who died fighting for Italian Independance, 1848.

XVIth Chapel *(of the Benci dell' Osanna, then of the Capponi)*. Nothing very remarkable, except the monuments to Caterina Alamaneschi and to Piero Nardini, violinist and famous composer of the XVIIIth century. In memoriam to Camillo Benso, Conte di Cavour (1809-1861), the very great Italian statesman, who organized the Italian Unity.

XVIIth Chapel *(of the Ricasoli)* (O). Restaured by *Veneziani*. Wall paintings: Story of the life of Saint Antony di Padua, by *Louis, Joseph*, and *François Sabatelli*, XIXth century. Pillar: In Memoriam to Bettino Ricasoli, Italian Statesman (1809-1880).

XVIIIth Chapel *(of the Pulci and Berardi, now of the Bardi of Libertas)* (P). On the altar, bas-reliefs in enamelled terra-cotta (Madonna with child, between Magdalen and John the Evangelist) by *Giovanni della Robbia*. Gradin: the Announciation and 4 saints. Sides: Frescoes by *Bernardo Daddi*, disciple of *Giotto* (1330). Right: Saint Lawrence's Martyrdom; left: Sentencing and Martyrdom of Saint Stephen. The large stone tied to the pillar by a chain, fell from the ceiling in 1698. In Memoriam to Vincent Gioberti and Alexander Manzoni.

XIXth Chapel *(of the Bardi di Vernio)* (Q). Altar painting: Saint John Gualbert and 4 episodes of his life, tryptic by *Jacopo di Cione* (second half of XIVth century). On the walls, Story of Saint Sylvester, painted by *unknown artist*, of the *school of Giotto*, shortly after 1367 (perhaps *Maso di Banco* or *Giottino*). Left: tomb of Ubertino son of Andrea dei Bardi (died 1367), where the man is shown kneeling; in the niche: the last judgment, by *Giottino;* tomb of Thomas, son of Jacopo dei Bardi; in the niche, the placing in the tomb, by a pupil of *Taddeo Gaddi*.

XXth Chapel *(of the Niccolini)* (R). This chapel was erected by *Antonio Bosio* (XVIth century). It is very rich in polychromic marbles. Portal with Corynthian columns (if the iron gate is shut, apply to the Sexton). Frescoes of the Cupola by *Volterrano;* Wall on the right: monument to Matthew Niccolini (d. 1591) with statue of Aaron, by *Francavilla;* then comes the statue of Saint Agnes, by the *same artist*, and those of Prudence and Chastity, and that of Moses which is seen on the monument of Angelo Niccolini, left wall. Altar painting: Assumption of the Virgin, by *Alexander Allori*. Opposite the altar: monument to Francesco Niccolini; above: Crowning of the Virgin, by *Bronzino*.

XXIth Chapel *(of the Bardi di Vernio)* (S). On the altar: Wood Crucifix by *Donatello* (1425). This is the Cross which was so much criticized by *Brunelleschi*, and which gave origin to the other one, very famous, very wonderfully carved by the latter artist (See, Gondi Chapel in the Church of Santa Maria Novella, page 143). The walls of this Chapel had once frescoes by *Agnolo Gaddi*, but no trace is left of these paintings. On the right wall, tomb of one of the Bardi, Ogyval style, *Pisan School* of the XIVth century. Monuments to Antonio Cocchi and Alessandro Galilei, by *Ticciati*, and monument to Maria Settimia Venturi-Salviati. The ornaments of the altar were designed by *Vasari* and executed by *Antonio da Verona*.

XXIIth Chapel *(of the Salviati, later of the Borghesi Aldobrandini)* (T). Altar painting: Martyrdom of Saint Lawrence, by *Jacopo Ligozzi*. Right: Monument to Macedonio Melloni, famous physician (1798-1854) and tomb with colossal statue of Atto Vannucci, writer and patriot (d. 1880) by *Enrico Pazzi* (1891). Left: monument to Princess Sophia Zamoyska Czertoryska (d. 1857) by *Lorenzo Bartolini;* monuments to Louis de Cambray-Digny, mayor of Florence, and to the architect and archeologist Luigi Canina of Casal-Monferrato; pillar (N. 17): memorial to L. Cherubini, celebrated musician, born at Florence, 1760, died at Paris, 1842, by *O. Fantacchiotti* (1869).

Left Nave. Turning in the nave, and following towards the central door: N. 18, monument to R. Morghen, famous Neapolitan engraver who lived in Florence (d. 1833), by *Fantacchiotti* (1854); pillar N. 19: monument to Leone Battista Alberti, famous architect (1404-1472) born at Venice of an exiled Florentine family, by *L. Bartolini*.

XXIIIth Chapel *(of the Cattani)*. Altar painting: Holy Ghost Visitation, by *Vasari*. N. 20: Monuments to Amerigo Vespucci and Paolo Toscanelli del Pozzo, famous Florentine navigators, by the architect

Dario Guidotti, sculptures by *R. Romanelli* (1898); memorial to Vespasiano da Bisticci, bookseller and Florentine biographer (1421-1498); N. 21: monument to Carlo Marzuppini (d. 1455), humanist and Secretary to the Republic of Florence, by *Desiderio da Settignano*, a wonderful work, especially the medallion with the Virgin and the children. On the pavement: funeral stone of Gregorio Marzuppini (father of the aforesaid Carlo, and secretary to Charles VI, King of France) by the *same artist*. Over the door, organ, by *Noferi da Cortona* (1579), with, to the left, an Assumption of Mary, frescoes by an *unknown artist* of the XIVth century, and below (N. 22) the monument to Vittorio Fossombroni (1754-1844), by *L. Bartolini;* commemorative monument to Donatello (Donato Bardi) the illustrious sculptor (1386-1466), by *Lucchesi* (1895); tomb of Carlo Botta, noted historian of S. Giorgio Canavese (1766-1837).

XXIVth Chapel *(of the Asini, later of the Canigiani)*. Altar painting: Ascension of Christ, by *Stradano*. Pillar: N. 23, Piety, by *Agnolo Allori*. Monument to Angiolo Tavanti d'Arezzo. On the pavement: tomb of Lorenzo and Vittorio Ghiberti; wall: memorial to F. Puccinotti d'Urbino (1794-1872) noted medical historian.

XXVth Chapel *(of the Guiducci, later of Rinuccini)*. Altar painting: Doubting of Saint Thomas, by *Vasari*. N. 24: tomb of Giovanni Lami, learned historian (d. 1770) and memorials to the brothers of Raffaello (d. 1920) and to Giuseppe Montanelli (d. 1862), patriot and triumvir with Guerrazzi and Mazzoni (1849).

XXVIth Chapel *(of the Berti, then of the Masetti of Bagnano)*. Altar painting: The Supper of Emmeus, by *Santi di Tito*. Monument to Pompeo Signorini da Mulazzo. Memorial to Leonardo da Vinci, inaugurated in 1919.

XXVIIth Chapel *(of the Medici, then of the Frescobaldi)*. Altar painting: The Resurrection, by *Santi di Tito*. Walls: a few traces of frescoes by *Giotto* (or *Gaddi?*), representing scenes from the Passion of Our Lord. N. 25: Monument to Galileo Galilei (1564-1642) erected in 1737, at the expense of J. B. Nelli from a design of *G. Foggini;* the bust of the great astronomer and the statue representing Astronomy are by *J. B. Foggini;* that of Geometry is by *G. Ticciati*. This is easily the ugliest monument erected in Santa Croce. With Galileo was buried his best pupil, Vincenzo Viviani (d. 1703).

XXVIIIth Chapel *(of the da Verrazzano)*. Altar painting: Descent from the Cross, by *G. B. Naldini*. Monument to the poet, Vincenzo da Filicaia (d. 1707), which was previously in the Church of Saint Peter Major; above this monument there have been recently discovered frescoes (3 saints) of the *Florentine school*, beginning of XVth century.

On the inner wall of the façade, monuments to Pio Fantoni, mathematician, and to Giovanni Targioni Tozzetti. N. 26: monument to Gino Capponi, by *G. Bertone* (1894).

On the floor of the church, are seen several tomb stones of illustrious Florentine personages, and of ancient families nearly all extinct today. There are the families: Pepi, Adimari, Caviccioli, da Uzzano, da Diacceto, Medici, Firidolfi, Pazzi, Cavalcanti, Cerchi, Alamanni, Portinari, Vasari, da Cepparello, etc. Several of these stones are historied but the text is nearly worn out. There are also some in bronze, for instance: the tomb of Gregorio Marzuppini, that of Lorenzo Ghiberti, etc. Very remarkable are the tomb stones of three famous warriors, with their relief figures: of Milano Rastrelli, of Asti, captain in the service of Florence (d. 1396); of Francesco Magalotti (d. 1377), one of the *otto santi* (eight saints), called *devils* by Gregorio XIth, because they led the war of revolt against the Church; of Ludovico degli Obizzi (see Chapel VI)

of Agostino Santucci; of a Galileo Galilei, ancestor of the great astronomer (see Chapel XXVII); of a Cavaliere Vincenzo Alberti (not to be confused with the monument of L. B. Chapel XXII), last of his family; the tomb of Fra Sansoni, General of the Franciscan Monks at the beginning of the XVIth century, with his portrait and fine bronze decorations; the tomb stone of John Ketterick, bishop of Oxford, died at Florence in 1419; Ubaldino Peruzzi is buried at the foot of the step opposite his chapel (XII) Baccio Valori in his family tomb, opposite Chapel XVI; below the third arcade of the nave on the right, on the pavement, a small tile indicates the tomb of the poet Ugo Foscolo, whose ashes were removed here from London, where he died in 1827.

It is rumored that beneath the central nave there exists an underground crypt where many famous men and women are buried; it may be that the entry to that place is opposite to the High Altar, where is the tomb stone of the bishop Alberto degli Alberti.

To the right of the Façade of the Church at N. 16, there is the entrance to the **Museo dell'Opera di Santa Croce**; and to the **Chapel of the Pazzi.**

You enter the **Cloister of the Dead,** erected in the XIVth century; the left portique, along the wall of the church, has several frescoes (Scenes of San Francesco's life). Observe, under the eight arcade, the view on the Baptistry and Santa Maria del Fiore with the façade and the belfry as they were (in construction) at the time, below the frescoes are carved or painted funeral stories. At the end of the portico, you go down a small stair case, and to the left is the tomb, resting on supports, of Gastone della Torre, Milanese, patriarch of Aquilea, died in Florence in 1317, from the fall of a horse; the tomb, of ogyval style, may be by TINO DA CAMAINO. At the back of the cloister, is the elegant belfry, XIVth century style, built in 1865, by GAETANO BACCANI.

The **Chapel of the Pazzi,** very original creation of BRUNELLESCHI (1430–1446) who displayed here all the architectural beauties compatible with the Renaissance, constitutes a marvelous monument, the true masterpiece of that artist.

Six colums of Corinthian order support the atrium, which opens with a main principal arch (unfinished, and who could think of finishing it, ignoring the master's idea on the subject?) which precedes a cupola with cassets and other decorations crowned with the coat of arms of the Pazzi; the whole in baked enamelled terra cotta, by LUCA DELLA ROBBIA, the frise with Seraphim's heads, very elegant, is attributed to DONATELLO or to DESIDERIO DA SETTIGNANO. On the portal, the circle with Saint Andrew is by LUCA DELLA ROBBIA; the magnificent wood carvings of the door are by the DA MAIANO.

The **Interior** has the shape of a rectangle, with a square abside surmounted by a greater and a smaller cupolas, with round windows. The whole is very simple, in *serena* stone, with bare white walls, but of an harmonious and rare beauty. In the medallions of the Cupola, the Evangelists are by *Luca della Robbia;* on the walls, in white or blue background, the twelve Apostles are by the *same artist.* From the inscription round the altar, in results that this Chapel was intended for the Chapters of the Franciscans.

Continuing the tour of the Cloister of the Dead (or first cloister), you see other monuments erected to: the painter J. Sabatelli (d. 1843) the inventor of the pianoforte, Cristofori (1711) the patriot and historian, LA FARINA (d. 1863), b. AUTERI; T. Gazzarini, by E. ROSSI, S. Bechi, shot by the Russians in Poland (1863); J. Pelli Fabbroni, cenotaph taken from the cathedral; J. Segato (d. 1836) inventor of the petrification of corpses, with a medalion sketched by BARTOLINI; memorial to Tuscans killed on St. John's day in the two battles of San Martino (1859) and Custoza (1866), etc. In the middle of the lawn, statue of the Eternal Father, sitting, by BACCIO BANDINELLI (1549); this statue, which pretends to imitate that of Moses by Michel Angelo, completed the group of the Dead Christ in the Chapel of the Baroncelli (VIIIth). A magnificent portal by MICHELOZZO (1450) at the S. E. angle of the portico, gives access to the second, or **Grand Cloister,** attributed to BRUNELLESCO (1453) with the help of ROSSELLINO. This cloister is one of the most remarkable of the beginning of the Renaissance by the design of the arcades and the corniches, by its medalion decorations, by the floor above, resting on pillars and graceful consols. It is at present (1923) inaccessible, being in process of restauring; it will be part of the New National Library, now being erected, one side of which faces the Arno river.

Following the portico of the first cloister, you find the **Canigiani Chapel** (closed) with polychrom altar by the DELLA ROBBIA.

Then comes the ancient **Grand Refectory,** today the *Museo dell'Opera di Santa Croce,* where are to be seen several works of art which were previously in the Church of Santa Croce. The Cenacle, on the wall at

the back, is attributed to *Taddeo Gaddi*, although Vasari asserts that it is the work of *Giotto*. Above, in the center: the Cross, with the faces of the Prophets, of Saint Francis, of the Marys, etc.; on the sides, four scenes; on the right angle, the great frescoes: Trinity, by *Cigoli;* Birth of Christ, by *Giuliano Bugiardini;* bust of a saint, *School of Giotto;* martyrdom of a saint, *unknown* of the XVth century; Saint Ludovic, of Toulouse, bronze by *Donatello* (1423) which formerly decorated the façade of the Church; the Marys at the tomb of Jesus, bas-relief of the end of the XIIIth century; Madonna with child, painting on wood attributed to *B. Daddi;* in a glassed case, medals, keys etc., found in the church and in the tombs; Descent from the Cross, by *F. Salviati;* a beautiful Crucifixion painted on wood by *unknown artist* of the XIVth century; Jesus in the Limbo, by *Bronzino*, Saint Jacques enthroned, by *Lorenzo Monaco* (beginning of XVth century); Saint John the Baptist and Saint Nicholas de Bari, by *Giuliano Bugiardini;* Our Lady, her Son and 4 saints, painting of *Sienese school* of XVth century; Madonna with Child and Saints Nicholas, John the Evangelist, Peter and Benedict, attributed to *B. Daddi.* In the center of the Refectory: large tabernacle that *Vasari* gave for the main altar, a tabernacle with Crucifix, and frescoes of the first half of the XVth century, which were formerly encased in the now demolished walls of the city, nere the S. Gallo gate.

Above the door of the **small Refectory:** tall Crucifix, painting on wood of the XIIth century, wrongly attributed to *Cimabue.* Inside, frescoe by *Giovanni da San Giovanni:* The miracle of the distribution of Loaves by St. Francis to his monks, on the occasion of the Chapter so called of the Mats *(delle stuoie)*, held at Perugia; Crucifix, *school of Florence* of XIVth century, between Saint Paul and Saint Gerome, by *Bugiardini.*

Following on the portico, you find the memorial to Florence Nightingale, Florentine lady (1820-1890) heroical nurse during the Crimean war.

Next to the door of the convent, a gate gives access to the catacomb, underground passage converted into a cemetery in the XXth century, and which until 1783 had been occupied by 17 secular confreries.

The rooms over the cloister were used to accomodate the Tribunal of the Holy-Office (or Inquisition), which in Tuscany, began to operate in 1227, and was suppressed in 1782, by the Grand Duke Peter-Leopold.

Next to the cloisters, South of the church, the building of the New National Library is being erected, plans by C. Bazzani.

At the extremity of the Piazza Santa Croce, opposite the left side of the Church, catty-corner with it, there is the little narrow street, called Borgo Allegri, which owes its name to a certain family by the name of Allegri, and not to the legend of the great rejoicing *(allegria)* of the people on account of the visit which Charles of Anjou paid to the studio of Cimabue (which was in that street,

as were also those of Rossellino and Ghiberti) while the great artist was painting his famous Madonna of the Rucellai chapel in the Church of Santa Maria Novella.

The other narrow street which runs along the left side of the church is called, by a strange contrast, of the Malcontenti (dissatisfied), thus named because those sentenced to death had to pass through it on their way to the execution, beyond the gate of Justice. In this street, to the left, is the church of **Saint Joseph,** which used to belong to the Company of Our Lady of the Lily; it was erected in 1519 in proportions reduced from those established by Michel-Angelo and Baccio d'Agnolo. In 1583, this church passed to the Minim Brothers of Saint Francis of Paule, order suppressed in 1784. Today it is a simple parish Church.

On the main altar: Saint Mary of the Lily, work of *unknown artist*, in the third chapel, a Nativity, by *Santi di Tito.* Among the relics preserved in this church is the alleged cane of the putatif husband of Mary.

In the same street, at N. 2, there is the Work asylum, called **Monte Domini** (founded by decree of the Emperor Napoleon I to commemorate the birth of the King of Rome, his heir) where poor old people are kept; near it is the Orphanage of Saint Philip Neri, where poor orphans receive an elementary education, and where they learn a trade.

The walls of the city, demolished in 1872, separated the building of Monte-Domini from that of the Mint *(Zecca)* of which there is only left today a tower, near the Arno. In the space occupied today by the new Cavalry barracks, there used to be in olden days the hospital of the Confraternity of the Misericordia, called also of Saint Sebastian of the Plague-stricken. It was with great devotion that the members of that Brotherhood carried to their hospital, and nursed the unfortunate people who had caught the plague. They had to leave for that purpose their own families, and during the whole length of the epidemies, they remained weaned of all contact with the world. That hospital was destroyed during the siege of 1529.

Continuing to the left, along the viale Carlo Alberto, there is, ahead, a more gloomy building: the **prison of the Murate** (entrance Via Ghibellina). That building dates

from the year 1424, when Monna Apollonia, who lived previously in a house erected on the Ponte alle Grazie (see this, page 15) obtained leave to transfer herself here with twelve companions, and founded thus the convent of the Murate (walled in); it was here that Caterina Sforza, grandmother or Cosimo I came to end her tormented life; it was here too that Catherine de Medici, wife of King Henri II of France, received her first education, it was here that Camilla Martelli, the young widow of Cosimo I was compelled to accept seclusion, on the very evening of the passing out of her husband. The embroidery of the Murate enjoyed a great vogue, and were sought even abroad.

At a little distance is the large **Piazza Beccaria,** in the center of which stands the ancient **Porta alla Croce,** which was part of the walls of the city, built in 1284 on a design of Arnolfo, and shortened and pierced with holes for cannons in 1529; the frescoe in the lunette below the arcade (the Virgin, Saint Ambrose and Saint John the Baptist) is by MICHEL GHIRLANDAIO; the inscription on top of the East side recalls the famine of 1817 and the public works which Ferdinand III started on that occasion to help the starving population; the other, on the West, contains a regulation, of 1310, fixing the thickness of the walls surrounding the city, the width of the ditches, etc.

Opposite the gate, to the West, there is the popular street of the Cross (Borgo la Croce); on the first corner to the left of this street, a few feet down, is the market of Saint Ambrose, where every morning is the wholesale vegetable market.

At the end of Borgo la Croce, on the right, there is the ancient church of **Saint Ambrose,** the construction of which goes back to the year 1300; but it was only in the XIIIth century that this church acquired a certain notoriety on account of a miracle that took place there on the morning of December 29, 1229: it was said that, on that morning, during mass, the vicar, Uguccione, left in the Chalice a few drops of consecrated wine, which were transformed into blood. That tradition is still preserved, and on the 29th of December of each year, a rich reliquary containing the precious chalice and its contents, is exhibited to the people, in the Chapel called of the Miracle.

In olden days, this relic was solemnly carried in procession through the streets of the city, on the occasion of the feast of Corpus Domini.

Interior. First altar on the right: The Virgin, angels and saints, by *Cosimo Rosselli* (1498). Second altar: Tobias and the Archangel, Saint Romuald and Saint Ambrose, by *Raffaellino del Garbo.* Third and fourth altars: Giotto frescoes discovered in 1830 and restaured by *A. Marini.*

Chapel of the Miracle. On the altar is the splendid tabernacle in marble enclosing the relic, which *Mino da Fiesole* executed (1481) on the order of the abbess Barbadori, and which cost 160 gold florins; the frescoe (representing a procession of Corpus Domini) dark and ill-lit, is a masterpiece by *Cosimo Rosselli* (1486); in the crowd of faces painted are several portraits of the artist's contemporaries, among them Pico della Mirandola.

In an elegant tabernacle you can see a handsome Saint Sebastian carved in colored wood, by *Leonardo del Tasso,* who is buried below, along with the other members of his family. Verrocchio also (died at Venice), and Cronaca were buried at Saint Ambrose.

In the Sacristy, altar table genre Giotto.

The ceiling was painted in 1810, by *L. Ademollo.*

Passing through the via Carducci, to the left of the Church of Saint Ambrose, you reach the **Piazza d'Azeglio,** where there is a fine square enclosed by a railing. At the N. W. corner, is the via Alfieri, where lived (N. 10) sir James Hudson, an English diplomat, to whom the gratefulness of Italians is due on account of his political friendship with Cavour.

At the S. W. corner of the same place, is the Via Farini, where, half-way down on the left appears the Jewish temple, or **Synagogue,** an ambitious modern construction of oriental style, thoroughly decorated, built in 1874, with a legacy from David Levi, by the architects FALCINI, TREVES and MICHELI.

Still at the S. W. end of the Piazza d'Azeglio, towards the West, begins the via della Colonna (of the Column), where, at N. 5, there is the famous frescoe of PERUGINO, in the refectory of the ancient convent of Santa Maria Maddalena.

It represents: in the central arcade, Christ crucified and the Maddalena; in the left one, Saint Bernard and the Virgin; in that of the right, Saint Benedict and Saint John the Evangelist; this frescoe is considered a real masterpiece of *Perugino,* and the finest of all those that are in Florence. On the left wall: Crucified Christ helping Saint Bernard, and

the Crucifixion with the Virgin and Saint John; on the right wall: a pulpit of the XVIth century; in the refectory: a large frescoe, by *Raffaellino del Garbo.*

At a little distance, to the left, is Borgo Pinti, where at N. 58, stands the Convent and the Church of **Santa Maria Maddalena dei Pazzi,** so called since the transfer (1628) of the bodies of that Saint and of her Carmelites, by request of Pope Urban VIII, who had two nieces among those nuns; but the construction of the Convent (suppressed today) dates to the year 1240.

After a little hall, you find on your right the pretty **Chapel of the Lily,** of the XVth century, the ceiling and walls of which are decorated with frescoes by *Poccetti;* on the altar: Martyrdom of the saints Nereus and Achilleus, by *Passignano.* The design of the court is by *Giuliano da San Gallo* (1479), and there are some wonderful Ionic capitols which are said to be reproductions of an ancient capitol discovered at Fiesole. The frescoes of the cloister, were transferred here in 1865, and are probably by *Giovanni da San Giovanni;* previously they were in the refectory. On the door of the Church, is a frescoe by *Poccetti.* **Interior,** in one aisle, to the right: **Ist Chapel,** Martyrdom of Saint Romulus, by Portelli; **IVth Chapel,** Virgin with Child and Saints, by *D. Puligo;* **Vth Chapel,** the frame which contained once the painting of the Annunciation by *Botticelli,* a painting which is now in the Gallery of the Uffizi, and which was replaced here by a painting on wood, of *Florence school* (1513); **Principal Chapel:** on the right, besides a painting by *Luca Giordano,* are statues of Penitence and Faith, by *I. Spinazzi;* on the left, next to another painting by *Luca Giordano,* the statues of Religion and Innocence, by *A. Montani;* the cupola was painted by *P. Dandini;* the decorative sculptures are the work of *Marcellini,* the bronzes by *Soldani;* on the altar there used to be a gilt urn, finely inlaid, containing the remains of Santa Maria Maddalena; it has been transferred to the new convent on piazza Savonarola. The organ is by *Giuliano da San Gallo;* **IVth Chapel** on the left: wooden statue of San Sebastian, by *Leonardo del Tasso,* and on the sides, Saint Roch and Saint Ignaz, painted in tempera by *Raffaellino del Garbo;* **IInd Chapel** on the left: Crowning of the Virgin, by *Cosimo Rosselli* (1505), framed in a tabernacle worthy of the masterpiece it contains.

On leaving this church, take the Borgo Pinti to your left as far as the first crossing of Borgo Pinti with via degli Alfani and via dei Pilastri; at the angle of the former there is a fine tabernacle with a frescoe of the SCHOOL OF GIOTTO (Virgin with child, Saint Peter and Saint John the Baptist).

Retracing your steps, at N. 62 of Borgo Pinti, on the right, you can observe a fine tabernacle of the SCHOOL OF THE DELLA ROBBIA; at N. 68 stands the magnificent **Palazzo Panciatichi-Ximenès,** built after 1490, by GIULIANO

and ANTONIO DA SAN GALLO, and enlarged by G. SILVANI. The French Minister lived there in 1796, and received Napoleon and Josephine; in 1816 it was inherited by the Panciatichi, a noble family from Pistoia. On the right of this street, at N. 83, is the house where died the sculptor Lorenzo Bartolini (1777-1850).

Further along, at N. 95, there stands the **Palazzo della Gherardesca,** built by the noted humanist Bartolomeo Scala (1430-1495) who was the son of a miller, from Colle, became Chancellor of the Republic, and managed to make a large fortune. Through inheritance, the Palace later passed in the hands of the Archbishop of Florence, Alessandro dei Medici (Pope Leo XI), who made some extensive improvements, as did later on the Gherardesca, a family that descends from the collaterals of Count Ugolino, of Dante's poem. The ex-Kedive of Egypt, Ismail Pasha succeeded the Gherardesca family in the ownership of this palace; and it belongs today to the society of the Adriatic Railroads.

On the ground floor, there is a very fine square court, decorated with bas-relief in terra cotta, with faces of children (style of *Bertoldo di Giovanni*) and the coat of arms of the Cardinal-Archbishop; above, a freeze, graphite imitation and 12 compositions in bronzed stucco, topped by grotesques after the style of *Poccetti.* The little chapel has a cupola with very elegant decorations in the style of *Stradano.* On the first floor: a ceiling, by *Volterrano.* Truth and Blindness, and paintings which represent scenes from the life of the family Gherardesca.

Borgo Pinti ends at Piazza Donatello, on the viale Principe Eugenio, almost opposite the old **protestant burying ground,** so-called **of the English,** beautifully shaded with cypress, rose trees and others. That cemetery was built in 1828, by a society of Swiss, on a design of Reishenmer, outside the old Porta a Pinti, on the ground where the Jesuits possessed the convent of San Giusto alle Mura, demolished in 1529, during the siege. In this cemetery are buried the poet A. Clough (1819-1869), Elizabeth Barrett-Browning, poet (1809-1861), Walter Savage Landor (1775-1864), the noted preacher T. Parker of Lexington, Mass (1810-1860). G. P. Vieusseux, editor and man of letters (1779-1863) etc.

The continuation in straight line of Borgo Pinti, beyond piazza Donatello, is called via degli Artisti (of the Artists).

In this street, at N. 9, you find the **Dupré Museum**, formerly the studio of the celebrated sculptor. A little way further, to the left, in the center of a small piazza, there is the monument erected in 1916 to the philosopher Augusto Conti (1822-1905), and to the right, the former **Cemetery of the Misericordia** where are buried artists, savants and politicians, etc. who died between 1839 and 1898, the year when the cemetery was closed to the dead; for today the Misericordia buries its dead in its new cemetery of Soffiano.

The via Marsilio Ficino, opposite the former cemetery of the Misericordia, ends in Piazza Savonarola, in the center of which stands a monument to the aggressive Dominican monk, erected in 1876, by Henri Pazzi, and which was removed there in 1921, from the *Hall of the Cinquecento* (see page 102).

Retracing your steps as far as via della Colonna, follow the latter to the first corner on the right (via della Pergola) where you will see, at N. 26, the convent and the church of **Santa Maria degli Angeli** (now school for the girls) which is called: *Educatorio degli Angiolini* (of the little angels). This convent dates back to 1509, and was built at the expense of cannon Marco Strozzi for the nuns of the Order of Saint Dominique; the church was built in 1615, at the expense of Jacopo Quaratesi and other devout men. The lunette of the entrance door has a fresco, the Assumption of the Virgin, by A. MARINI (1836).

Inside, there are the oil paintings of the five lunettes below the tribune, by *Curradi*.

To the right, on the first altar: Saint Dominique bringing back to life a nephew of Cardinal de Fosso Nuova, by *Matteo Rosselli*. The painting of the main altar, representing the Presentation at the Temple, is by *Puligo*. On the other altar, you see a Virgin in terra cotta, which was discovered in a wall of the church in 1530; Saint Michel Archangel and the Archangel Gabriel are by *Curradi;* the frescoe on the ceiling is by *Poccetti;* in the middle of the holy water-basin, there is a Saint John the Baptist in bronze, the work of *Giambologna*.

Proceeding along the via della Colonna, on the left, between N. 31 and 32, there is the house where Benvenuto Cellini modelled and cast the bronze of his Perseus. The bust of the famous artist which is seen in the middle of the façade is by COPPEDE.

Opposite, at N. 28, stands the **Archeological, Egyptian and Etruscan** etc. **Museum**, unique of its kind, the only one where can be studied from authentic documents, the Etruscan art and civilization.

The Museum occupies the main-floor and the first floor of the palace called della Crocetta, erected in 1620 by the architect GIULIO DA PARIGI, a palace which was often used as a retreat by the princesses of the house of Medici. It was enlarged under the Grand Duke Peter-Leopold, who resided there a few months every year; but the place was especially intended for the accomodation of foreign princes who were the guests of the Court of Tuscany. After the fall of the dynasty of Lorraine, it became the headquarters of the Cour des Comptes. Next to the palace, there is a pretty garden, and a passage joins it to the Church of the SS. Annunziata, passage built in 1450, by Pietro de' Medici, so as to be able to go from the Palace of the Crocetta to the apartment which he had caused to be prepared for himself above the church, where he could conveniently pay his devotions to the Madonna.

Main Floor. Antiquities of Florence and Fiesole. At the end of the hall, opposite the main entrance, there is a court, which contains the remnants of the Roman Colony of Florence, as discovered in the sub-soil of the city at different periods. Entering the court, to the right, a column found at Montepulciano, with Latin inscription to the effect that the City of Florence (The *Florentia* of the Romans) existed already in the year 119 of the Christian era; under the portic to the right, remains of one of the brick towers which stood at the end of the *Pretoria Gate* (Piazza San Giovanni, opposite Borgo San Lorenzo) of the Roman city; in the center of the court: remains of the temple of the Florentine Capitol; continuing on the right: base of a triumphal arch which was at the left extremity of the *forum* (via Calimala); near it, along the North wall: remains of the Capitoline thermes, of the *forum*, of the pavement of one street (perhaps of *cardum*) and of the Northern Gate of the City; along the Western Wall (to the left) remains of the amphitheatre; along the wall to the left of the entrance: fountain from the Middle Ages, built with the materials of a Roman Gate, and in the center of the Court, on the left, remains of a temple of Isis, found beneath the church of San Firenze.

To the right of the court there are two rooms, the first of which contains the remains of the majestic thermes which were behind the Capitol (via Vecchietti) the pavement of the *Tablinum* of a Roman house, fragments from the decoration in stucco of a hall in the Capitol, etc., the second contains Italic, Etruscan and Roman antique objects found in Florence, Fiesole or their vicinity (stelae, gods and goddesses, bronze statuettes, moneys, etc.).

To the left of the main court, there is a smaller Court, wich contains

the remains of a Roman house of the Republican period, discovered in the sub-soil of Piazza San Giovanni.

Returning to the entrance, next to the stairway which leads to the first floor, there is the entrance to the **Etruscan Topographical** etc. **Museum,** the richest existing collection of things apt to give one the knowledge of the costums of the ancient Etruscan people; this most important Museum consists of nineteen rooms on the ground floor, where the collections are classified geographically according to the different places they came from. Thus the Rooms I to IV contain the things found at *Vetulonia;* Room V those from *Volaterra* (Volterra) and *Arretium* (Arezzo); Room VI those of *Populonia;* Rooms VII those of *Marsiliana* (Grosseto); Room VIII those of *Clusium* (Chiusi); Room IX those of *Volsinium* (Orvieto); Rooms X and XI those of *Tarquinium* (Corneto Tarquinia); Room XII those of *Cortona* and *Perusia* (Perugia); Rooms XIII and XIV those of *Luni* (in Lunigiana, Massa and Carrara district); Room XV those of *Rusellae, Savana* and *Saturnia* (Grosseto); Room XVI those of *Visentia* (on the Bolsena lake); Room XVII those of *Telamon* (Talamone, between Grosseto and Orbetello); Room XVIII those of *Veii, Narce, Faleri, Capena* and *Cere* (Civita Castellana, Cerpignano, Cervetri); Room XIX those of *Vulci* (Canino), *Statonia* (Poggio Buco nere Pitigliano), *Cosa* (Ansedonia).

The explanatory writings simplify the detailed perusal of the collection and are most accurate about the places they come from.

We will limit ourselves by noticing only the most important objects in the different rooms of the Museum.

Ist Room. Tomb with skeleton, remains of a crematorium, urnes for ashes, shaped like huts and wells (VIIIth-Vth century before Christ), funeral beds, tomb furnishings, etc.

IInd Room. A very important *Tomba del Duce* (Tomb of the chief), contained in A, B and C; glass cases; in the first one, a reconstruction in wood of the tomb (which was originally in bronze with decorations in silver), remains of a burying shroud in purple linen etc.; in the second: the shield of the Chief; in the other glass case: remains of the battle chariot and harnesses; in the same room there are weapons, and ornaments in silver and gold, idols, etc., taken from the *tomba del tridente* (tomb of the trident).

IIIrd Room. The *tumulo della petriera,* other tomb in two storeys, where corpses were laid with all their clothes on stone shelves; ornaments in gold, china, fragments of Etruscan sculptures, the most ancient of this people; in glass case D: the furnishings of the tomb of the *Lictor,* in glass case E: the stela of the sepulchre of *Aulo Eloskes,* in glass case F: the flashing lance of the tomb of Poggio Pepe.

IVth Room. The *cottabo* (lovers game), in bronze, found in the sub-soil of the acropolis of Vetulonia, which they say, dates from the IVth century B. C.; bronze helmets; 2 great *lebetes* (bronze vases consecrated to the cult), decorations of griffins and lions, moneys, incense holders, etc.

Vth Room. Primitive tombs of Guerraccia (Volterra); bronze and iron furniture found in those tombs; a travertin stela showing a warrior in hetean costume; urn for ashes shaped like an Etruscan temple, found on the banks of the river Cecina; pottery from Aretium of the M. Perennio and P. Cornelio factories; shapes of Aretium vases found in the Catona road (IIIrd and IInd century B. C.).

VIth Room. Two lovely attic hydras found at Populonia (today Porto Baratti north of Piombino), one of the most important Etruscan ports; a bronze fibula with a little statue of Venus; furnishing of the well-shaped tombs of San Cerbone (VIIIth century B. C.) and of the one of Poggio

delle Granate; remains of an ivory horn set in gold; statuettes, jewels etc. In the central glass case, there are the remains of two chariots found in the San Cerbone sepulchre, which are the most ancient models found imitating the primitive Greek and Oriental chariots.

VIIth Room. Tombs from the territory of the ancient city of Heba (Grosseto district), of Banditella and Macciabuia; in the central glass case: very valuable gold work objects, notably a gold fibula (buckle) decorated with little geese (Corsini buckle) and an ivory tablet with the oldest greek-calcidian alphabet known.

VIIIth Room. Canope vases (anthropoids); black earthern vases called *bucchero nero,* bronze candle sticks with Apollo vanquishing Eurymedon; Greek-attic chalice with Ariadne presenting drunken Baccus with the *cottabo* (IVth century B. C.), furnishings of the tomb of Boncia, Chiusi district; in glass case B: a throne of the VIIIth century B. C. from a tomb at Poggio Sala (Chiusi); in glass case C: a polychrome alabaster urn on which is a married couple, the woman wearing a large gold necklet (VIIIth century B. C.) from Città della Pieve; in glass case D: a funeral statue on a throne of the Goddess mother of the Etruscans with a child (Vth century B. C.) found in Chianciano; in glass case E: a sepulchre in the shape of a coffer (ivory) with figures (the *comrades of Ulysses escaping from Cyclops)* found at Pania (VIIth century B. C.); parade hatchet with bone handle decorated in amber; in glass case F: remains of an ivory ciste with figures *(Gerion with his flock, Cyclops with his sheep and Ulysse's companions)* from that tomb at Pania; in glass case I: ossuary in stone surmonted by the statue of the Goddess of the dead (IXth century B. C.) and below, cranium with teeth bound in gold; in glass case J: anthropoid ossuary with movable arms on a terra cotta throne. By the window: tomb to *Ziro,* that is to say, enclosed in a large terra cotta stone, in which is the *canope* in human form, from Poggio Renzo; in the other glass case: and urn for ashes in polychrome terra cotta representing Cadmus and the Giants, on the lid there is the deceased holding a fan (IIIrd century B. C.); in the middle of the room: an Etruscan travertin base with bas reliefs *(funeral banquet)* from Chiusi (Vth century B. C.).

IXth Room. In the middle of the room: on a funeral cippus in stone from a tomb of Cannicella, there is seen another one shaped like a warriors head with helmet, from the necropolis of *Crocifisso di Tufo* (surroundings of Orvieto); in the second glass case: a complete armour in gilded bronze; furniture from various sepulchres, etc.; in the fourth glass case a greek cup with figures of gymnasts, by Duride the most celebrated painter of vases (Vth century B. C.); in glass case B: some vases originally gilded and silvered from a tomb in Bolsena (IInd and Ist century B. C. roman period.; in glass case D: fragments of a terra cotta arch belonging to a small Etruscan temple dedicated to the Goddess Noria (IVth, IIIrd century B. C.), etc.

Xth Room. In the central glass case: an ash urn with bronze lid representing a crested helmet, gold lamellas, leather ornaments for girdles, etc.

XIth Room. In the centre: sarcophagus in stone IVth century B. C., with bas reliefs representing: *Married couple playing cottabo in the Elysian Fields; Mercury* and *Maia; Lasa* (female genia) *conducting the departed one in the shape of a young girl to the Elysian Fields* (IVth century B. C.); on the left wall: front of a tomb with a polychrome painting representing a *funeral banquet* (Vth century B. C.); colossal head of Medusa found over a gate at Tarquinia (IVth century B. C.); sarcophagi and furnishings of Etruscan tombs.

XIIth Room. Furniture of the hypogeum of Camucia (Cortona); funeral bench with bas reliefs representing the *doleful weepers* (IXth and VIIIth century B. C.); in the central glass case: little bronze idols found at Brorio (Val di Chiana). In glase case N. 1: a big bronze vase ornamented with twelve little symbolic shields and other objects found in a tomb of a period preceeding the Etruscans; sacred objects in bronze of the IXth and VIIIth century B. C. found at Trestina (Città di Castello); in Glass case N. 2: Umbrian ash urns from *Colle del Capitano* (Monteleone); iron spear and furniture of the *Tomba della Biga* (the tomb of the chariot) which is at present in the New York Museum; bronze mirror with the *myth of the murder of Itys* from a tomb discovered in Santa Giuliana (Perugia). In the central glass case: a gold leaf diadem, an Etruscan statuette of Lasa and a bronze mirror the handle of which represents an Etruscan statuette of Adonis.

Returning to Vth Room, pass into **XIIIth Gallery** where are the terra cottas which decorated the fronts of a great votive temple (IInd century B. C.) at Luni near Carrara; in the glass cases there are domestic implements, jewels, precious stones, etc.

XIVth Room. Various casts of Etruscan monuments.

At the end of that room a corridor which to **XVth Room** which contains some remains of Etruscan cities of Roselle, Sovana and Saturia (Grosseto). Of noticeable importance: two lead statuettes of the IVth century B. C.

XVIth Room. Contains objects from an ancient Etruscan city (Visentia) on the lake of Bolsena, to be noticed in the central glass case: a goblet shaped vase with vertical handle ornamented with an Etruscan figure of venus, a brasier, some pottery, etc.

XVIIth Room. Remains of a temple erected by the Romans on the hights of Talamone (between Grosseto and Orbetello) as a remembrance of their victory over the Celts (2.5 B. C.); a most interesting collection of objects gathered on the battle field. On the wall facing the entrance the front of a temple has been recomposed and a part of the cornice in colored terra cotta with fragments of figures of the tympan representing allegorically the victory and defeat of Adraste and Anfiarao, the chiefs of the Seven at Thebes; at the centre: Thanatos, the genie of death; at the right: Anfiarao carried by the Furies precipitating in the abiss made by a thunderbolt of Jupiter; to the left: Adraste escaping on his quadrige guided by one of the Erinnes; below: arms in gilded bronze, statuette of a fallen Gaul, etc. Above, in the Vth glass case, arms and other object gathered on the battle field and kept in the temple. In the centre of the room: Artemis Laphria, ancient marble copy of the gold and ivory statue of Menechmos and Soidas (Vth century B. C.) Greek artist, a statue that Augustus brought in to Italy after the victory of Actium.

Return to XIVth Room and crossing the corridor you arrive to **XVIIIth Room** which contains some remains from the necropoles of Veio, Faleri (Civita Castellana), Capena (Ceprignano), Cere (Cervetri). In the central glass case: a bronze tripod for incense bronze girdle, etc.; in the 3rd glass case there is trunk of an oak tree which was used as a sarcophagus (VIIth century B. C.); in the glass case: terra cotta vases called *bucchero*, and other vases imitated from the Greek.

XIXth Room. To the right: remains of a tomb at Vulci (Pescia Romana e Canino) with sculpturings of animals of the first period of the Etruscan art; Corinthian capitols with heads of Juno and Venus of Feronia and the Dioscuri (IVth., IIIrd century B. C.); a little stone lion from a tomb at Vulci called the *Cucumella;* in the 2nd glass case furniture of a tomb at Subcosa (Orbetello), worthy of notice: a cup, and a mirror (IIrd century B. C.).

Retracing steps as far as the gallery, XIII, you enters the **garden** containing exact reproductions of etruscan tombs from different parts of ancient Etruria, some of them retain still their furniture and their mural paintings; at the north wall: remains of a temple to the Goddess Nostia, near Bolsena, of the roman theatre of Ferento near Viterbo, etc.; under the arcades and amongst the plants in the garded Greek-Roman sculptures (A guide accompanies visitors in groups).

Ist Floor. Egyptiam Museum (to the left). This museum contains the objects found in Egypt during the scientific espedition directed by the Egyptologist Ippolito Rosellini who in 1828-29 visited the country of the Pharaons with the expedition of the celebrated French scholar Jean-François Champollion, the first to read hyrogliphics. Later, in 1885 and in 1890-91 were added to these the objects discovered by the Egyptologist Ernesto Schiaparelli.

At the bottom of the great staircase, there is a tabernacle *(naos)* in a monolith of pink granite, from a temple at Philoe (146-130 B. C.): within here is the statue of the goddess Hathor, above, at the wall, a picture representing the scientific expedition Champollion-Rosellini during the excavations in Egypt.

Ist Room *(of the Divinities).* In the glass cases, figures of divinities (Isis, Osiris, Harachte, Socher, etc.) classified iconografically; scarabs, sacred animals, etc.; in the centre: fragment of a group in pink granite, the cow Hathor nursing the pharoe Horemheb (XVIII dynasty).

IInd Room *(inscriptions and statues).* To the left: statue of Pthamose high priest of Phtha at Memphis (XVth century B. C.); against the columns: two colored statuettes representing two women of which one grinds wheat, the other preparing the paste for making beer (2900-2475 B. C.); at the centre: a bust (fragment) in red basalt of a Pharaon (1750 years B. C.); left wall: inscription of a military campaign in Nubia, of the times of Heperkerie Sanworse; statue of Phtamose in gray granite. In the other part of the room, to the right: the scribe Hemes, sitting between two statues of his wife Boket (1380 B. C.); in glass case A: a chalk stone bust of a princess of the XVIIIth dynasty, a wonderfully finly executed work; the woman wears a wig and holds in her hand a lotus flower (1400 B. C.); a fragment of the statue of Wahabrie, priest of the goddess Neit (XXVIth dynasty); a crouching statuette of the priest Amenemehet on a graded base having before him funeral offerings (XVIIIth dynasty); sitting statue of Tut mosi (1501-1547 B. C.); behind glass case C, a sarcophagus in chalk stone of the vizir Bokenrinef (XXVI dynasty, 663-525 B. C.); on the walls, fragments of bas reliefs and of a wall which were perhaps part of the temple of Karnak; great polychrome relief of the tomb of Setti the first, the goddess Hathor giving her necklet to the Pharao, a wonderfull work of the XIXth dynasty (XVth century B. C.); to the right; a polychrome bas relief of the goddess Meit, also from the tomb of Seti First.

IIIrd Room *(mummies).* Objects taken from tombs: *ushabtis* (little figures destined to help the dead in the next world) mummy ornaments, papyrus with texts from the book of the dead, little figures in porcelaine, in terra cotta, in chalk stone, in wood, etc. In the middle of the room, the cases with the mummies, there is in a glass case the mummy of a woman of the Ptolemaique period, reclining on a funereal bed (modern imitation) with below 4 canope vases containing the bowels; in glass case V: wood coffers surmonted by a statuette of Osiris, containing the ritual funeral papyrus.

IVth Room *(sarcophagi)*. In the center: a sarcophagus in painted wood, from a tomb at Thebes (XXIVth dynasty). In a glass case: vegetables found in a tomb; in another glass case, pyramids and funereal cones, symbols of the sun.

Vth Room *(alexandrine room)*. Sarcophagus and mummies of the time of the Ptolemaique domination, coptic stuffs, and inscription Coptic, Greek and Latin found in Egypt.

VIth Room *(vases)*. Furniture from the Theban tombs (XI, XII, XVII and XVIIIth dynasty), in glass case N. 2, there are the most ancient vases, and noticably a double one in black terra cotta from Nagada; in the central glass case, jewels, amulets, lamps, etc.

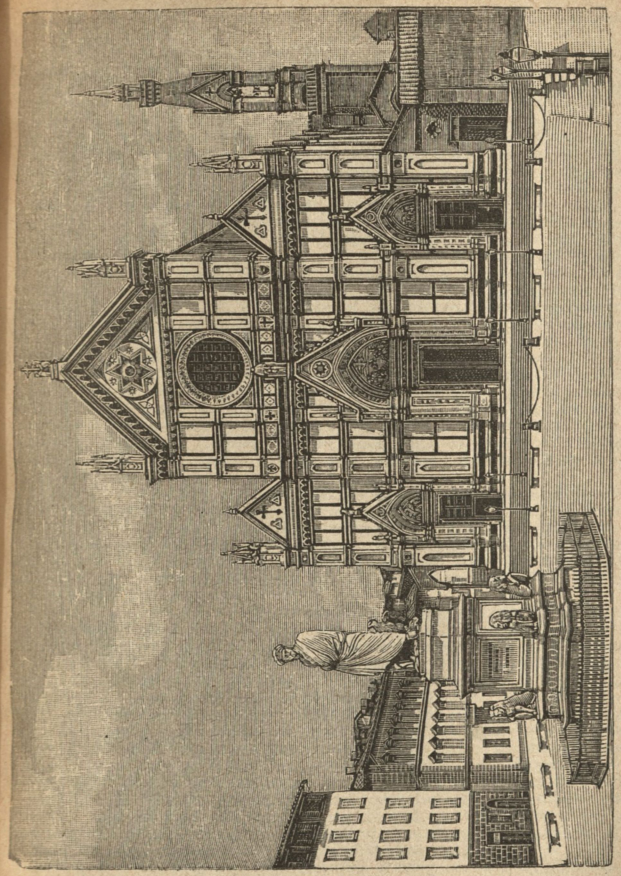
VIIth Room *(of the chariot)*. In the centre a war chariot in wood, partly restored, found with the bow seen above, in a tomb of the Theban necropolis in the time of Ramses IInd (XVth century B. C.) by Rosellini. It was made with Syrian wood and decorated with bone, its solidity, its lightness, the perfect condition increase the value of this unique and precious specimen. In the glass cases: musical instruments, porcelaine necklaces, toilet articles of arms, ropes, etc.

Etruscan Museum. In this part of the Etruscam Museum the things are grouped according to their nature; here are the most remarkable things from an artistic point of view. This collection, founded in 1780 and increased by the Grand Dukes of the Medici and of the House of Lorraine up to these days, due to a State law that recognized the rights of the city of Florence to collect the present and future excavations of all the territory of ancient Etruria, was reorganized in 1880 and in the following years, by Professor Adrien Milani. The inscription show most accurately the different places they come from,

VIIIth Room. Vases in bucchero (charcoal powder was mixed with the earth used for these vases), red and gray clay vases, in chronological order. In the glass cases, to the left, funeral vases baked in the sun from Vetulonia, Cortona and Cervetri. In the 2nd glass case funeral vases in *bucchero* pottery, of the first Etruscan civilization (IXth, VIIth century B. C.); in the 3rd, 4th, and 5th glass cases, *buccheri* of a more recent period (VIIth, VIth century B. C.); in the 6th glass case, *buccheri* from Chiusi (Ist half of the VIth century B. C.); the *buccheri* in the 8th and 9th glass cases represent the perfection of the Etruscan ceramique art (latter half of VIth and Vth century B. C.); Note N. 3190, the upper part representing the head of an with a mythological meaning (Hercules and the Creton bull or Theseus and the Bull Marathon); in glass case A. convivial vase for four persons and funeral vases with little horses on the lid; in glass case B: sacred vase *(idria)* with warrior on handle and grazing stags: oenophorous (wine vase) with religious scene; in glass case D.: oldest Etruscan vases.

IXth Room. Containing primitive vases from Etrurian tombs, but they are partly of Greek and Italo-Greek manufacture and of protocorinthian, or corinthian style; proto-attic style. In glass case 4: several attic amphoras of noticeble interest.

Xth Room. Object in metal especially in bronze, showing the Etruscan ability in that art. The models in general were Greek. Egyptian or Phenician. In the centre of the room on a alabaster column there is a *situla* (bucket) in silver gild, from Chiusi (VIIth century B. C.), a signed work by the Etruscan artist Pilcas Nas; a bronze bucket finely chiselled from Bolsena (IIIrd century B. C.); lead tablet with inscriptions to Etruscan divinities, found at Magliano (VIIth century B. C.). In the glass cases: magnificent collections of bronze articles, tripods, candela-



CHURCH OF SANTA CROCE (Page 201)

bres, incense burners, and other funeral and domestic objects, helmets, jewels, schield, etc.

XIth Room *(bronze statues and idols).* In the centre, the celebrated **Chimera** (mythological monster with the head of a lion, the body of a goat, with a rams' head on its back, the tail of a dragon, flames pouring from its mouth) found in Arezzo in 1554 and restaured by Benvenuto Cellini; Etruscan work of Greek art of the Vth century B. C.). To the right of the door: a bronze head of a boy, on a little column (IIIrd century B. C.); bronze statue of **Minerva,** also found at Arezzo in 1541, imitation from an original of the Praxitelian or Myron school. In glass case N. 2: Etruscan idols of the Goddess Tufta and of her daughter Turan. Bronze statue of the **Orator,** by an Etruscan artist, but representing Aulus Metellus addressing a crowd, a work of pure Etruscan style (IVth and IIIrd century B. C.), found at Sanguinetto on the Lake of Trasimeno in 1566. In glass case A: fragments of a statue of Apollo of archaique Greek type (Vth century B. C.) and a chariot found in a temple at Chianciano (IVth century B. C.); in glass case B, a remarkable choice of bronzes: N. 346, a statuette of *Vertumnus,* the most important Etruscan divinity, found near Fossombrone (end of VIth century B. C.), N. 74826, the same in a definite type; N. 70793, Minerva, imitation of the *Athene-Promacos* (VIth century B. C.); N. 8, Juno; N. 13, hoplite of archaic Greek style; N. 120 Apollo; N. 7, Paris; N. 79986. Jupiter; *Athene-Ergane,* imitation of a Greek original of the school of Phidias (Vth century B. C.); N. 5, Herculese; N. 23 and 4, Chimera, Apollo; in glass case N. 3: statuettes of Etruscan divinities (Mars, Hermafrodite, Proserpine, Camilla; in the other glass cases silver mirrors (note N. 74831 with Apollo, Jupiter and Mercury) objects in ivory and bone, idols, etc.

Return to Room IXth, and enter **XIIth Room** *(Etruscan and Greek vases, continuation of the collection of room IX).* The vases are in chronological order, those of Greek manufacture are in the glass cases next to the window (to the left); those of Etruscan imitation, at the opposite wall (to the right). Several of the vases are signed; there are not many original Greek paintings and these vases give one an idea of the developement of Greek mythology.

Central glass case C: N. 4209, the famous **François vase** called after its discoverer Albert François, at Fonte Rotella (Chiusi), in 1845; it is one of the choicest pieces of Athenean pottery, modelled by Ergotimos (VIth century B. C.), painted by Klitias; the subjects decorating it go back to the Greek period *(Iliad and Odissey by Homer)* and representing (beginning by the top) the hunt of Meleagre (who killed he boar of Calydon), the feast of Theseus and Ariadne after the death of the Minotaur; the games at the funeral of Patrocles and the fight between the Lapithes and the Centaurs; the marriage of Petleos (father of Achilles) and Thetis; Troilus (son of Priam), wounded by Achilles, and Vulcan recalled in the Olympus; some animals: battle beween the Cranes and the Pygmies; on the handle: Diana and Ajax over the body of Achilles. In 1900, this valuable vase was flung on the ground and broken by a guardian that had been discharged. Its perfect restauration was the work of Mr. Pietro Zei. On the lower shelves of the same glass case: N. 73131, fragments of a drinking cup with Achilles arming himself, by Durides, a celebrates vase painter; N. 75409, a polychrome cup of the Vth century B. C. (A throned Venus and two cupids) a most delicate painting on a white ground; N. 3740, funeral vase for ointments (lekythos) with Cirene between the lion and the lioness, from a greek factory of Cirenaica; in the other glass cases: cups of Etruscan, Greek and other factories.

XIIIth Room *(campano-Etruscan and Volsinian vases).* Potteries of the IIIrd and IInd centuries B. C. in red and yellow clay varnished in black; in glass case N. 29, a series of Etruscan vases from Orvieto, imitating the gold and silver Greek vases (IIIrd and IInd century B. C.); in glass case N. 30 there are terra cottas of the same period. The clay collection of rooms VIII, IX, XII and XIII will shortly be taken to the second floor.

XIVth Corridor. Amphoras for wine and oil; in the following corridor Etruscan inscription engraved on amphoras, and tomb tablets.

Returns to gallery XII.

XXIth Room *(Etruscan sculptures in stone, in alabaster and terra cotta).* Next to the entrance: two stone Hermes, one of the Goddess mother of the Etruscans and the other of her daughter (VIth century B. C.). In the middle of the room: a **sarcophagus** in polychrome terra cotta, master piece of the Etruscan funereal sculpture, discovered near Martinella (Chiusi); on the cover there is Larthia Seiantia, wife of Sveanu making her toilet for the other world, in the sarcophagus a bronze mirror was found which enabled us to establish the date of the work, between the years 217 and 147 B. C., also found next to it toilet articles in silver, bone and stone. Still in the centre of the room but a little more to the left, is N. 5501, a funeral urn in stone with bas reliefs in archaic style (funeral banquet and dancers); more to the right: N. 5591, a stone funeral cippes (procession) of the Vth century B. C.; N. 5593, acephalic statue in marble of a divinity holding in her hand a pomagranate from San Niato al Tedesco (IIIrd century B. C.); N. 559 sarcophagus with lid ornamented by a lion, masques and griffins (VIth century B. C.); N. 76 ash urn in painted alabaster from a necropolis in Orvieto. On the wall ash urns, bas reliefs, statues, etc. at the furthest wall, N. 5482, sarcophagus cover representing a stout man reclining, a very realistic work of the IIIrd century B. C., found in Chiusi (IIIrd-IInd century B. C.

XXIIth Room *(Etruscan alabaster urns and sarcophagi).* Tufo urns coming mostly from Perugia, those in Alabaster from Volterra, those in terra cotta from Chiusi. In the middle of the room: the **sarcophagus of Ramta Uzenai,** in alabaster with distemper paintings representing episodes of the fight between the Greeks and the Amazons, a most remarkable work due probably to an Etruscan artist of the IVth century B. C. an imitation of the Greek style, this sarcophagus was found at Corneto Tarquinia. To the right, above the glass case N. 76613, a terra cotta urn, with Eteocle and Polynices, two brothers, killing one another, found at Bruscalupo (Chiusi); in the glass case, urn with same subject and furniture of the tomb in which it was found in Chiusi; N. 74233, alabaster urn (Appolonian Cacus playing the harp and being assailed by Aulus and Celes the Etruscan heroes) found at Città della Pieve. At the opposite side of the painted sarcophagus and to the right of it, N. 75479 alabaster urn with bas relief of the murder of Myrtil, son of Mercury and driver of the King of Pisa; N. 77977, alabaster sarcophagus with the fight between the Celts and the Greeks in the sanctuary of Delphis, found in Chiusi. On the walls: ash urns of interest for the subjects of the bas reliefs.

Return to Gallery XII, cross room XIII and the landing.

Greek-Roman Museum. XVIth Room *(little Greek and Roman bronzes).* In glass case I: bronzes chiefly Greek; N. 2291, **Zeus** (Jupiter) with thunderbolt and scepter, very pretty bronze of the first half of the Vth century B. C. recalling the style of Phidias and Polycletus; N. 229 Bacchus, restaured by *Benvenuto Cellini;* N. 2293, Amazone, a duplicate of the celebrated work of Polycletus; N. 2336, wrestler, copy of the original of Lysippe. In the 2nd glass case; reproductions of Roman bronzes; in the 3rd glass case: Roman weights and measures; N. 1918: winged Cupid suspended by a double chain. On the glass case: a horse's head, Roman work; in the 4th glass case: Christian and Roman lamps; N. 142, a votive shield in silver of the Consul Flavius Ardaburius Aspar (434 A. D.); on the glass case: chair back in silvered bronze (bull and lion chase); *Hypnos* (slumber) rapidly walking. In the centre of the room: a faun carrying on his right shoulder the child Bacchus, a fragment of a Parian marble group; in the 5th glass case: bronzes, various utensils, theater entrance tickets in bone; on the walls, inscription tablets.

XVIIth Room *(of the little idol).* In the centre the celebrated **Statue of an Athlete** in bronze, life sized, called *Idolino,* a Greek work of the Vth century B. C. found at Pesaro in 1530 amongst the remains of a Roman building repaired in the IIIrd or IInd century B. C. probably in Etruria for adapting it to the cult of Apollo (the armes date from that period), the broken plinthe is work of the XVIth century, coming probably from Mantua (it is considered a work of Giberti). On the wall at the right of the entrance: Roman and Greek bronze works, found chiefly in the sea opposite Livorno (Leghorn) they probably decorated a Roman city on those shores; a torso of a young athlete, an archaic statue an original Greek work of the end of the VIth century or the beginning of the Vth B. C., also found near Livorno; a horse's head, a Greek work of the Roman period which was probably part of a quadrige like the Saint Mark horses in Venice; the horse's head comes from Rome and belonged to the Medici in the XVth century.

Returning to room XII enter **XVIII Room (Department of the pre-Hellenic and proto Hellenic antiquities).** This room contains the objects from the most important centers of the Eastern Mediterranean, such as Crete, Rhodes and Cyprus, they give a good idea of the Creto-Mycenian civilization and of the following period, called geometrical which was still under the oriental influence. The glass cases contain painted pottery, terra cottas, arms, idols, etc., from the palace at Festo (Crete), from Beotia, Thessalia, from the temples of Paphos, Prynia, etc.

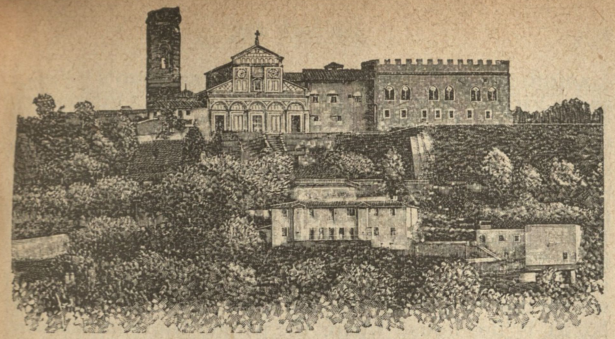
XIXth Room. Numismatic department. A wonderful collection started by Lorenzo dei Medici, increased by the grand dukes of Tuscany and by continuous legacies and acquisitions; it is one of the most important Italian numismatic collections, for Italian moneys and for the Florentine ones. One must remember that the most ancient Eastern moneys **(aes)** were in gold, as the East was rich in that metal whilst Greece used silver as it abunded in that metal, and the Italians (the Etruscan before all others, the Italics, then the Romans), used bronze.

To the right are the moneys of ancient Italy, chiefly Etruscan. The most ancient ones called *aes rude,* had no inscriptions; later when they were given an intrinsic value, they were called *aes signatum,* the most ancient one have no regular shape; later they were square shaped, then round, which shape. generally speaking, they retain to this day. In the 2nd compartment of the glass case A, there are the Roman *aes grave* weighing a pound, with its subdivisions; then the silver moneys called *denari* not to be confused with the *dinar,* gold money of the Balkan and Muslim countries, and then those in gold called *denarius aureus;* in the 3rd compartment there is a collection of *aes grave* coined in Rome, in the Campania and in Sicily; in the 4th compartment those of Picenum, of Umbria and Etruria; in glass case B, there are the rest of the Etruscan moneys and there are those in gold coined at Volterra, Vetulonia and Papulonia, these are followed by those of Greater Greece, of Sicily and of Imperial Rome, and by those of Italy of the middle ages,

of the Renaissance and of modern times. In glass case C.: a nearly completed collection of Florentine moneys, gold florin of the Republic (1300-1400) moneys of the Lorraine and Medici Principality and Grand Duchies; in the 4th compartment: two " crowns " by *Benvenuto Cellini* (1535). In glass case D.: moneys of Mediaeval Rome, of Savoy, Piedmont, Genoa, etc. In glass case E: moneys from Genoa, Milan, Mantua, Como, Brescia, Bergamo, Venice, etc., and of southern Italy.

Facing the three end windows, there is the **Glyptic Collection** founded by Lorenzo il Magnifico, composed of precious stones, cameos, gold worked objects, etc. To the left: Glass case I: Asiatic carvings, also preEllenic and Etruscan, in the 3rd Compartment: N. 48 a ring with an engraved precious stone representing the Chimera (Etruscan art of the IXth century B. C.). Glass case 2, Greek and Roman cameos. Glass case 9 and 10: a good collection of Greek and Roman precious stones presented by a Sir William Currie, containing Greek engraved precious stones signed by the artist; in the embrasure of the window: Phenician and Roman glasses, glass cases 11 and 12 contain Roman, Etruscan and barbarian gold jewelry; in the middle are Roman ones N. 4458 a ring with precious stone (jasper) on which a sphinx is engraved, formerly belonging to the emperor Augustus who used it as a signet ring; the ring was found in the mausoleum of Augustus in Rome In glass case a beautiful silver vase with the figures of Denys and Zilenus, Greek work; — Etruscan rings. In glass case 8: glass cups and ointment vases; a head of Alexander the Great in rock chrystal of Roman buckle used to fasten the imperial toga, cameos of the XVth century, etc.

At the **second floor** there was once the *Tapestry museum* (Gobelins) a most important collection, which is being taken elsewhere; the complete collection of Etruscan vases will be put there, and also the reproductions of Etruscan sepulchre painting.



SEVENTH DAY

1. From Piazza del Duomo to Porta Romana: the Gate. — 2. The Convent of the *Calza*. — 3. Via Romana. — Serumido Church (Saint Peter Gattolino). — The Natural History Museum. — San Felice Church. — 4. Piazza Pitti and Palace. — Pitti Gallery. — The *Boboli* Gardens. — 5. Church of Santa Felicità. — Inscriptions of the ancient Christian cemetery. — The column on the Piazza. — 6. San Jacopo sopr'Arno. — 7. Santa Maria sopr'Arno. — Bargagli Palace. — Via dei Bardi. — Santa Lucia dei Magnoli. — Costa San Giorgio. — 8. Galileo's house. — Porta San Giorgio. — The church of San Leonardo d'Arcetri. — 9. Piazza dei Mozzi. — Torrigiani Palace. — 10. Church of San Niccolò. — Porta San Miniato. — 11. The Church of San Salvatore al Monte. — Church of San Miniato al Monte alle Croci — Cemetery. — 12. Piazzale Michelangelo, monument, portico, — Viale dei Colli. — The *rampe*. — 13. Serristori Palace. — Demidoff monument. — Lungarni Serristori and Torrigiani.

We advise our reader to take the tram N. 4 which starts from Via de' Pecori (west side of Piazza del Duomo) and goes to **Porta Romana** (Roman gate) once called San Pietro Gattolini, a very important construction of the ancient enclosure built in 1327 on a plan by Orcagna; the fresco of the lunette representing the Virgin, Saint John the Baptist, Saint Zenoby and Saint Nicholas of Tolentino, is by FRANCIABIGIO. The inscriptions on the wall, outside the gate, recall the visits of Leo X in 1515, and of Charles V in 1536. On the piazza there is the convent of **la Calza** (of the stocking, because the monks " Ingesuati " who lived there, used to wear a hood looking like a sock) in the refectory is a " Cena " frescoed by FRAN-

CIABIGIO and in the parlour a copy of PERUGINO's "Pietà" and a Virgin with the child, terracotta of the XVth century. The front of the house, between Via Romana and Via dei Serragli, had been decorated with an allegorical frescoe by GIOVANNI DA SAN GIOVANNI by order of Cosimo II. Now only the figure of the town of Florence showing between those of Siena and Pisa, and receiving the homage of Flora, is to be seen. Going through Via Romana, there is on the left the small **church** called di **Serumido,** formerly of San Pietro Gattolini or Gattolino, two names of which the etymology is unknown. A little farther, at N. 41 is the house where the painter Giovanni Mannozzi (Giovanni da San Giovanni) lived, and where he died the 9th of December 1636. Near that house is a secondary entrance of the Boboli Garden called the "*Portone*" (gate *d'Annalena* because of the Convent (which is today the Goldoni Theatre) founded near there by Annalena, the unhappy wife of Baccio d'Anghiari. On the left, between N. 8 and 6, is the Oratorio dei Bini, of which we shall say more later.

On the right, at N. 19, there is the **Physical and Natural History Museum** in the palace where Malatesta Baglioni was traitor to the town of which he was the chief during the siege of 1529; the grand-duke Pietro Leopoldo bought this palace from the Torrigiani family and founded the Museum known also under the name of "*Specola*" because of the annexed observatory; it was enlarged and improved by Leopoldo II who, on the occasion of the Congress of Sciences in 1841, built the **Galileo Tribune** on a plans by GIUSEPPE MARTELLI and had it decorated with paintings by L. SABATELLI, G. BEZZUOLI, G. MARTELLINI, etc., with busts of celebrated scholars by B. CASTELLI, B. CAVALIERI, etc. and by a statue of Galileo by A. COSTOLI.

(See at the end of the guide the detailed description of the Museum).

On the little square which comes after, to the right, is an inscription on marble which recalls the column that Cosimo I had erected there in memory of the victory of Marciano (1554) and which had been removed by the grand-duke Leopoldo II in 1838 to make the circulation in the street easier.

The Church of **San Felice in Piazza,** which is on the left, is of the XIth century; it was rebuilt in 1457 with a portal in the Renaissance style, by MICHELOZZO.

Interior: — Ist Altar *(on the right):* Pietà, very damaged frescoe, attributed to *N. Gerini;* **IInd Altar:** Pietà; coloured terracotta by the *Cieco* (blind) *da Gambassi;* **Vth Altar:** Saint Anthony the Abbot resuscitating a young man, by *O. Vannini:* **VIth Altar:** Virgin with the child and 4 saints, by *R. Ghirlandaio and his son Michele;* **VIIth Altar** (on the left): Saint Maxime helped by Saint Felix, very discoloured frescoe, by *Giovanni da San Giovanni* (the angels are by *Volterrano;* **VIIIth Altar:** Triptich by *Neri di Bicci* (1467); above Madonna with the child and 2 saints, frescoe of the XIVth century; **VIIIth Altar:** Virgin with Saint Hyacinthe and Saint Peter the Martyr, by *Jacopo da Empoli:* Crucifix between the Virgin and Saint John, picture on wood, by *Giotto's Pupils;* **IXth Altar:** Vocation of Saint Matthew, by *M. Rosselli;* **Xth Altar:** Jesus saving Saint Peter in danger of drowning, by *Salvator Rosa;* **XIth Altar:** Triptich attributed to the so-called *Friend of Sandro,* Botticelli's pupil.

Asking the Sexton, one can visit the **Oratorio dei Bini** (see above) which contains a sarcophagus (fragment of the anterior part), of the XIth century, a Crucifixion, frescoe of the XVth century; at the right altar: a Madonna called of the Star. (XIVth century); at the main altar a Virgin with the Child, by *Rossello di J. Franchi;* on the left next to a statue in coloured wood (Saint Sebastian) of the XVIth century (?), there are two paintings on wood (Saint John Evangelist and Our Lady), of the school of *Fra Filippo Lippi.*

Taking the street on the right side of the Piazza San Felice, one comes to the **Piazza Pitti,** dominated by the imposing mass of **Palazzo Pitti,** the immense and royal dwelling of the Florentine Grand-Duke's, and, later, of the King's of Italy, which sum up the political and artistic life of the City from the XVIth century to our days.

Luca Pitti, a Florentine merchant, who could compete in riches with the Strozzi and Medici families, began to build in 1440 a palace more beautiful than any of his fellow citizens could have. According to the legend, Luca Pitti, one day at table with friends, bet that he would build a palace large enough to enclose in its courtyard the Strozzi palace and with windows of the same dimensions as the carriage-entrance of the Medici-Riccardi palace; and it is said also, that the day the new palace was inaugurated, he invited a hundred of his envious friends, and made them sit at table on sacks full of gold, showing in that way that he was not ruined as they said.

Be that as it may, the plan of the palace is by BRU-

NELLESCHI, and the works were directed by LUCA FANCELLI until 1465, at which time they were suspended.

However the expenses for the building were too much for the Pittis, ane they were overwhelmed with debts. For that reason they were compelled, in 1549, to sell their palace to the Duchess-Eleonora di Toledo, that is to say, to her husband Cosimo I, for 9000 gold florins; the ducal couple installed themselves the 15th May 1550, and had it, at different times, altered, until the palace took almost the appearance that it now has. At first the edifice had only the highest central part (3 stories); the two lateral sides were added in 1631 by GIULIO PARIGI and his son ALFONSO. Under the Lorraine dynasty were undertaken in 1764, and finished in 1783, the two wings with the long lateral porticoes, at right angle, which are prolonged on large terraces (plan of RUGGERI and POCCIANTI). The drawing of the ground-floor windows is by AMMANNATI. The front is 205 metres long, and 36,30 metres in height; the palace covers 32.000 square metres.

There is not another palace in the world where the problem of grandiosity and beauty has been attained with such simplicity of lines: the only decorative ornament is given by the crowned lions' heads, above the windows, work of R. CURRADI.

Interior: Trough the central portal one enters into the majestic atrium which has three naves in the doric style, built on a drawing by *P. Pocianti* (1850); afterwards comes the superb court surrounded on three sides, by arcades; the fourth side is limited by a terrace decorated with a fountain above a grotto, or loggia, formed by 16 doric columns. The plan of the court is by *Bartolommeo Ammannati;* the fountain on the terrace (called the fountain of the artichoke) is by *Antonio Susini* and *Francesco Ferrucci* (1639-1646) in the centre of the grotto is a gigantic Moses in porphyry by *F. Curradi,* flanked by the allegorical statues of the Law, the Zeal, the Domination and the Benignity, by *Novelli, G. B. and D. Pieratti;* under the Portico, at the ends, there are two ancient statues which have been restored; Hercules and Anthea, and a Roman copy of the Farnese Hercules (Naples Museum) above which is a bas-relief representing a mule which had worked very much in transporting materials, and below it is the inscription: "Lecticam, lapides, marmora, ligna, colomnes wexit, conduxit, traxit ista tulit".

In the chapel, at the right of the yard, there is only to be seen pietre dure, hard stones altar, and an ivory Crucifix with, at its feet, a weeping Magdalen in bronze attributed to *Gianbologna* - the frescoes on the walls are by *L. Ademollo.*

On the right side of the entrance, is a second little court, called of the *Fama* (of the Renown), with a portico decorated with pictures and

stuccoes by *Poccetti* and a group of Ajax sustaining the body of Patrocles, Greek work attributed to *Polycletes.*

From this court enter into the apartment where there are the collections of china, silver and jewels.

Silver Cabinet. The sumptuous decoration of this magnificent hall, was conceived and partly executed by the painter *Giovanni da San Giovanni* and his pupils *Furini, Vannini,* and *Cecco Bravo,* on the occasion of the wedding of Ferdinando II with Vittoria della Rovere; the alliance of the oak *(rovere)* leaves with the Medici balls is glorified on the ceiling. On the right a small room with pictures attributed to *Poccetti;* on the left three rooms decorated by *Michele Colonna* and *A. Mitelli.* At the present moment the collection is being rearanged; so that it is not yet possible to give a detailed description of the works that compose it.

I Floor: after having gone up the large modern staircase by *Pocciantì* (1852) in *serena* stone (at each landing there are statues and busts; at the third is a Medicean Genius in bronze, by *Gianbologna,* one finds the **Ballroom,** or **Stuccoes Room,** architecture by *Paoletti,* sculptures by *Spinazzi;* statues by *Albertelli* (1776-1780).

Bône Room: The frescoes (Conquest of Bône in Algeria by the galleys of the Order of Saint Stephen in 1607. Conquest of Prevesa in 1605. — Leghorn harbour — Cosimo II surrounded by his trophies) are by *Poccetti;* this room was reserved for the family dinners.

On the left, is the **apartment** called **degli Arazzi** (of the tapestries) that was reserved for the royal guests (two rooms and three drawing rooms).

On the right, is the **King's apartment,** composed of a hall (where are two superb *stipi* (Desles) in hard stone and bronze, with the Medici coat of arms) a Red Room, a Study and a Bed-Room.

The Queen's apartment, formed by a **Drawing Room,** called of the Parrots, the **Yellow Room,** the **Bed Room** (empire bed in bronze, secretary in old Saxe) the **dressing room,** (delicious elliptical room, adorned with white satin, embroidered, it is said, by royal hands) the round **music room and work room** giving on the terrace. Going back there is the old **Private Chapel** in the barocco style, and, successively, the very ornate **Light blue Room, the Throne Room** (in the Empire style) **the Green Room** (having on the ceiling a frescoe: the Medici family receiving from Jupiter the Keys of Tuscany, by *Luca Giordano*), the **Niches Room,** with frescoes by *Giuseppe Maria Terreni,* and some ancient statues, (here were given the official dinners); on the right, there is the entrance to the **Statues Gallery** (or **Guards** Room) adorned by beautiful ancient sculptures (Asclepios, Aphrodite, two Athletes, Mercury, Apollo, etc.) and a beautiful view on the Boboli Gardens: then visit the **Crown Prince** or the **Volterrano apartment,** so called because of the frescoes of the first room (five allegories) painted by *Baldassarre Franceschini,* called the *Volterrano* (1611-1689); after comes the **Fine Arts Hall** with a ceiling painted by *Podestà,* the **Hercules Hall** with large frescoes (legend of Hercules) by *P. Benvenuti,* the **Dawn Hall** with the ceiling painted by *G. Martellini,* the **Titus Hall** with frescoes by *G. Bezzuoli,* **Psyche Hall** painted by *J. Colignon* and, finally, a little **Vestibule** with, near it, the **bath-room** called of Marie Louise in the neo-classic style. On the way back visit the **Arch Hall** decorated by *Ademollo* with frescoes imitating the tabernacle of the **Holy Arch:** next to it is the **Chapel of the Relics** with frescoes in the *style of Poccetti,* and finally the **Music** or the **Drums Hall** with, on the ceiling, an Allegory and some sham bas-relief allusive to the rescue of Vienna in 1683, by *L. Ademollo.*

Going back again to the main stairs, go up to the **II floor** where, at present (1923), is being reorganized the **Modern Art Gallery** containing modern pictures and sculptures.

On the other side of the palace (on the left) approached also through the main stairs built by *Poccianti* in the XIXth century, will be placed the collection of **Painters' Portraits**, painted by themselves.

Pitti or **Palatine Gallery**. In 1640 the Medici began to distribute in the rooms of their grand ducal residence, part of the art treasures they possessed and wanted to have near them; it was then they entrusted the painters *P. Berrettini* (called *da Cortona*) and *C. Ferri*, to dispose as a gallery and to decorate, on a drawing by *Michelangelo Buonarroti* the younger, the five rooms, each one called by the name of the Olympus gods, symbolizing the virtues that Cosimo I had not. In 1815 a 6th room was decorated for the gallery with frescoes by *Sabatelli*. The proceedings of the della Rovere inheritance and of the Medici Cardinals, Leopoldo and Gian Carlo, the purchases of Cosimo II, Ferdinando II and the Palatine princess, increased this gallery as well as that of the Uffizi.

Under Francesco di Lorraine other acquisitions were made. During the French occupation 66 of the best pictures, and 22 tables in hard stones were taken away and sent to Paris; but after 1815, 56 were given back. In 1818 several pictures were bought at the Gerini Gallery; this Gallery was open to the public in 1833; it is formed by 16 rooms, containing 500 pictures; the quantity of master-pieces of the best painters here collected is so great that it can stand the comparison with any of the best galleries of the world.

The entrance is either by the main stairs built by *L. Del Moro* (1895-97) in the Brunelleschi style (under the portico of the left wing of the palace, or by the corridor which joins it to the Uffizi Gallery).

(See at the end of the Guide the detailed Catalogue).

The Boboli Gardens. — When finishing the palace begun by Luca Pitti, the Medici enlarged the garden too (it was until 1550, a nearly uncultivated ground) and made of it a magnificent park with orchards, woods, statues, fountains, etc. and, as the hill was called Boboli (or Borboli) the name remained, as well as that of Pitti to the palace. It was Cosimo I that entrusted TRIBOLO with the care of making the plan for the garden, as he had, ten years before, already made that for the first Italian garden at the Villa di Castello: the work was started in May 1550, under the direction of BUONTALENTI, and were continued by GIANBOLOGNA and PARIGI; the result was a real work of art; an exquisite example of those architectual gardens created in Italy in the XVIth century and then scattered all over Europe.

From the Piazza Pitti enter into the garden by the gate on the left called of Bacchus, under the arcade on the left corner (another entrance is half way down Via Romana). The avenue which goes along the corridor joining the palace to the Uffizi (corridor decorated with pretty grey

arabesques and hunting subjects) leads to the **grotto** of **Buontalenti**, which was conceived and built by that architect and decorated on the façade with false stalactites and the Medici coat of arms supported by two sirens; the statues in the niches near the entrance, are by *Bandinelli*. The first room of the grotto contains the moulds of the statues of prisoners, which Michelangelo sketched for the tomb of the Pope Giulio IInd in Rome (at present in the gallery of the Academy of Fine Arts); the decoration of the walls is by *Poccetti;* at the centre a fountain surrounded by maiden hair ferns. The second room nymphea is decorated with shells and frescoes (Juno and Minerva) by *Bachiacca* (?); the fountain in the middle is by *B. Lorenzi;* the third room, decorated by *Poccetti*, contains a pretty fountain and a Venus coming out from the bath, by *Gianbologna*, and is probably the one, that the Grand Duke Francis I kept in his bed-room.

The principal avenue leads to a huge **amphitheatre** surrounded by terraces of a superb effect; in the middle was put, in 1790, the Egyptian **obelisk** in red granite (perhaps the same which was in the circus of Flora, in Rome) coming from the temple of Ammon in Luxor (3500 years B. C.) and a large **basin**, also in granite, transported here in 1841 and coming from Caracalla's thermes in Rome. Above the amphitheatre, on the first terrace there are two Roman statues (a magistrate and Septimus Severo) and a Ceres, statue in Greek penthelic marble of the Phidias period. Higher up is the **basin of Neptune**, with a bronze statue of the marine god, by *Stoldo Lorenzi* (1565); on the left, there is the **coffee-house** (1776), according to the fashion of the XVIIIth century, enclosed by gigantic cypresses. On the top of the hill, there is the statue of the **Abundance**, which, at first was intended to represent the unhappy Grand Duchess Giovanna d'Austria, Francesco dei Medici's wife and was put on a column in the centre of Piazza San Marco. The primitive statue modelled by *Gianbologna* was transformed into Abundance by *Tacca* and his pupil *Salvini*, by order of Ferdinando IInd and put there in 1634, at the time of the wedding of that Grand Duke with Vittoria della Rovere. A little higher, on the right a railing shuts the stairs of a pavilion of the XVIIIth century built by the cardinal Leopoldo dei Medici, over a rampart erected by Michelangelo in 1529 for the defence of the town. The terrace, with a garden and the **fountain** called **of the monkeys**, form what is known as the **Giardino dei Cavaliere** (the garden of the Knight).

In going down again, there is near there, the meadow called " dell'Uccellare ", from where one enjoys a splendid view of the town and its surroundings; on the left, opens a majestic avenue called the " viottolone " which descends towards the south, flanked by venerable cypresses and groves. Going through it, one reaches the **Vasca dell'Isolotto**, large pound decorated with statues by *Gianbologna* (1618) and having in the centre an islet with the group of Neptune (copy: the original is at the Bargello Museum) the Nile, the Gange and the Euphrates, forming a monumental fountain (called of the Ocean) over the cup in granite of Elba, in the middle other aquatic gods (on the south Perseus, on the north Andromeda), with a pretty decoration of columns and balustrades imagined by *A. Parigi* in 1618. The grand avenue ends, on the other side of the pound, in a meadow quite near the Porta Romana, surrounded by plane-trees with, in the centre some columns in red granite, around it, old statues, and finishing in a " round-point " with statues, an ancient sarcophagus and a Pegasus.

Going back again, there is first, on the left, the issue on the Via Romana (Portone d'Annalena), then the orangery (1700) beyond it a fountain

in porphyry, with a little Bacchus sitting on a lion, and higher up the **pavilion of la Meridiana**, added to the palace in 1776, by *Paoletti*, enlarged under Leopoldo II by *Poccianti*, where the King Vittorio Emanuele IInd lived for a long time.

On the north-east side of the Piazza Pitti, at the beginning of Via Guicciardini, there stands at N. 17, the old **Guicciardini Palace**, where were born San Filippo Benizzi (1233), the celebrated historian Guicciardini (Francesco Guicciardini, 1482-1540) and Count Francesco Guicciardini, statesman, Minister of Foreign affairs of the Kingdom of Italy, very learned in economics and political sciences (1851-1915). At the left, at N. 16, is the house of the Macchiavelli (1469-1527) which has been badly modernised in the XIXth century. Afterwards come the Piazza and Church of **Santa Felicità**, which was built in 417, altered during the XIth century, almost completely done over in 1736 by F. RUGGERI. It is said that this temple used to be the meeting place of the first Christians of Florence and that the Piazza before the Church was a cemetery since the third century of the Christian era. Above the façade passes the long corridor built by VASARI and joining the Palazzo Pitti to the Uffizi Gallery and the Palazzo Vecchio. Under the portico on the right side of the façade is the tomb of Cardinal L. Rossi (d. in 1516), made by RAFFAELE DA MONTELUPO, and that of Senator F. Capponi (d. in 1688); on the left above: gothic sepulchral stone of the banker Barduccio di Chierichino, who was four times " gonfaloniere of justice " (d. in 1416); below is the monument erected by A. BUGIARDINI and A. NOVELLI, by order of the grand-duchess Maria Maddalena, to Arcangela Paladini (wife of J. Broomas of Antwerp) her private singer and a distinguished painter, died at 23 years, in 1622.

The **column** erected on the piazza in the XIVth century, recalls the victory of the Knights of Saint Mary over the Paterini (see, on the same subject, at page 144, where it is spoken of the Croce al Trebbio) who were slaughtered in several parts of the town and also in this piazza. The column, it is said, took the place of a pyramid which had been erected as an emblem of the cemetery; in the XIIIth century, a cross was put on the column and in 1406 two palms were added entwined with the letters S. F.

(Santa Felicità); in 1484 a terra cotta statue of Saint Peter the Martyr, had been put there, but it fell down in 1723 and was substituted by a stone one, sculptured by A. MONTAUTI; at present the statue has disappeared, ruined by the weather.

Interior. At the end of the nave, on the right and on the left, two tribunes reserved to the Grand Duke, his family and his court, who went there through the above mentioned corridor. Beginning at the left side.

Ist Chapel *(of the Canigiani)*. Altar picture: Assumption of the Virgin and frescoes on the walls (Our Lady of the Snow), by *Poccetti;* frescoe on the ceiling by *T. Gherardini.*

IInd Chapel *(of the Canigiani)*. Altar picture: the martyrdom of Saint Sebastian by *F. Boschi.*

IIIrd Chapel *(of the Dalle-Colombe)*. Altar picture: the Archangel Raphael who restores the sight to Tobias, by *I. Hugford.*

IVth Chapel *(of the Guicciardini family)*. Altar picture: Sain Louis, King of France and the poor, by *S. Pignoni*, this picture had the honour of being praised by Luca Giordano; it was bought for 412 doubloons (1682); behind the figure of Saint Louis, the portrait of Gian Gualberto Guicciardini, the last of his branch, is to be seen.

Vth Chapel (below the choir) *(of the Guidetti family)*. Altar picture: the Blessed Berthe receiving the obedience of the General of the Order of Vallombrosa, by *V. Dandini.* Monument to the auditor J. Conti (d. in 1738).

Transept. **VIth Chapel** *(of the Cioli family, formerly of the Frescobaldi and the Benizi family). Altar picture: Assumption of the Virgin,* by *Volterrano* (1677); monument to A. Cioli and his wife Angelica Badii.

VIIth Chapel *(of the Barberini family, formerly of the Barbadori family)*. Altar picture: the Trinity and 4 saints, by *C. Portelli*, restored by *Hugford.*

VIIIth Chapel *(of the Barducci-Chierichini family, formerly of the Rossi family)*. Altar picture: The Wedding of Our Lady by *G. Martellini.*

IX Chapel (principal) *(of the Guicciardini family, formerly of the Del-Nero family)*. Once, on the main altar, was a picture by *Spinello Aretino*, and, on the walls, frescoes by *Neri d'Antonio.* In 1620 the Chapel was reduced to its actual appearance.

The pictures on the ceiling are by *Cinganelli;* the Crucifix on the altar is attributed to *Simone di Niccolò di Betto de' Bardi,* Donatello's brother; before the main-altar, there, on the floor, the tomb of the Guicciardini family, with an inscription of Antonio Maria Salvini, in praise of Guichardin.

Xth Chapel *(of the Pitti family)*. Altar picture: The Adoration of the Magi by *Cianfanelli.*

XIth Chapel *(of the Mannelli-Portigiani family)*. It is the oldest chapel of the church; in 1753 it was reduced to its actual appearance. Altar picture: Saint John the Evangelist, by *L. Cambi* (1786).

Sacristy: XIIth Chapel *(of the Da Uzzano family)*. Erected in 1392, it was restored several times. The architecture is attributed to *Leon Battista Alberti.*

On the walls; a Descent from the Cross, picture of the *Giotto school,* made at the expense of Caterina, wife of Antonio Pitti; Santa Felicità and her seven martyr sons, in the XVth century costumes, numbered in

Arabic ciphers corresponding to the numbers inscribed below; it is one of the more accurate pictures made by *Neri di Bicci;* on the left: Our Lady with the Child, picture on wood, by *Gianini del Biondo.*

Chapter. Chapel where are kept the relics, being part of the ancient Benedictine Convent of the XIVth century annexed to the church. Frescoes on the walls: Jesus Christ and the 7 Virtues (medallions on the ceilings) on the altar a Crucifix, by *Niccola Gerini;* there are also some frescoes by *Bicci di Lorenzo.*

XIIIth Chapel (Below the choir). Monument to Count Franzi of Thurn, Counsellor to the Emperor of Austria (d. in 1766). Monument to Count Silvio Albergati, of Bologna.

XIVth Chapel *(of the Del-Nero family).* On the back wall is a fresco by *G. Servolini,* representing the Virgin, the pious women and Saint John at the foot of the Cross; Crucifix attributed to *Andrea da Fiesole* (1522).

XVth Chapel *(of the Machiavelli family).* Altar picture: the Martyrdom of the Macchabees, by *A. Ciceri* (1863). There was once in this Chapel a Descent from the Cross, by *Rodolfo Ghirlandaio.*

XVIth Chapel *(of the Nerli family).* *Neri di Bicci* had painted on a wall of this chapel a History of Santa Felicità, this frescoe was destroyed a long time ago. Altar picture: Santa Felicità assisting at the martyrdom of her children, by *G. Berti.*

XVIIth Chapel *(of the Capponi family, formerly of the Barbadori, once of the Paganelli).* The Architecture of the chapel is by *Brunelleschi.* Altar picture: Descent from the Cross, by *Pontormo.* Painting on the cupola: the four Evangelists, by *Pontormo* and *A. Bronzino.* Portrait of Saint Charles Borromeo, by an *unknown painter.* The frescoes were spoiled by the restoration of 1735.

In the corridor, between the court yard and the sacristy, are several Greek and Latin funeral inscriptions found in the Christian cemetery of the IVth century which was in that place.

The church owns some very rich and beautiful old sacerdotal ornaments. At the end of Via Guicciardini (toward the Ponte Vecchio), on the left, there is a Bacchus statue by an unknown artist of the XVIIth century, it is said he was a relation of Cellini; the statue took the place of the centaur of GIANBOLOGNA now in the Loggia dei Lanzi in 1838.

Turning on the left, one enters into the borgo di San Jacopo, where, at N. 4, is the house which belonged to Gianbologna; at N. 7 the Novellucci palace with the façade of the XVIIth century, decorated with several coats of arms, and a court-yard in the XVth century style, attributed to MICHELOZZO; at N. 12 is still existing the inferior part of the tower of the Serragli; on the left, opens the Via dei Giudei (of the Jews) where the Hebrews who came to Florence in the XVth century, were at first relegated, before going into the Ghetto.

Further on, at N. 17 is the Marsili tower (formerly of the Ramaglianti) of the XIIIth century, embellished, in 1830, by an Annunciation of the DELLA ROBBIA and some ancient iron works.

Still further, on the right, one finds the **Church of S. Jacopo sopr'Arno,** Roman Church of the XIth century, the façade adorned by a beautiful portico with three arcades, formed by very old columns and capitals, with sculptured heads serving as ledges.

It is in this church that, in the time of factions, the enemies of Giano della Bella assembled in order to find the way of upsetting the popular government.

The monks of San Donato a Scopeto, who, during the siege of 1529, were transfered from their country church to this one, in the XVIIth century, favoured by the Medici, built their convent on the Piazza Frescobaldi (behind and next to the church) giving it the gorgeous façade with the busts of grand ducs and the barocco ornament erected, as well as the steeple, by F. SILVANI, while the architect B. RADDI was enstrusted with the restoration of the church.

The interior, with three naves, was altered in the XVIth and the XVIIth century. In the IVth chapel on the right is a Trinity, by *F. Conti.* The dome of the Ridolfi chapel, at the bottom of the church, was built without scaffoldings by *Brunelleschi,* who tried, in this way to test his scheme for the Cathedral. *Pietro Dandini* painted the Mission of Saint James; the gray painting above it, is by *Ticciati, Bonechi, Ciardi, Veracini* and *Vignali.* Note also the superb lectern made at the end of the XVIth century.

Going back again, at the end of Via Guicciardini, on the right, is Via de' Bardi with its entrance flanked by two towers; the left one (on the side of the Ponte Vecchio) belongs to the Mannelli family; the right one belonged in former times to the *Capitani di parte Guelfa* (Captains of the Guelph party) and, later, the Ridolfi di Ponte. At N. 25: old house of the XVth century once of the Capponi family; the tower was built by the Barducci-Chierichini; opposite, on the Arno, a great tower, once of the Sassolini family, dismantled by the Ghibelines after the battle of Montaperti (1260). In the same street, in the little piazza of Santa Maria Sopr'Arno, there is the **Bargagli palace** (N. 1) which belonged in former times to the powerful Bardi family, which owned in this street

23 houses, destroyed and plundered in 1343, by the population insurgent against the aristocracy. This palace, one of the more important in the town, was modernized by *Nigetti,* at the expense of the Marquis Tempi family (later on, in 1770, Marzi-Medici-Tempi; see page 188: Church of the Annunziata, XXVIth chapel) to whom it belonged.

The Via de' Bardi continues beyond the Lungarno Torrigiani; at N. 26 is the **Capponi palace** built in 1400 by LORENZO DI BICCI (?) for Niccolò da Uzzano; next to it were the Bardi houses where, according to George Elliot, Romola lived in the XVth century: at N. 20 and 22 there is the **Canigiani palace** (Petrarca's mother came from this family) built in the XVth century.

Next to N. 18 see the small **church of Santa Lucia dei Magnoli,** so called after Magnolo, Uguccione Della Pressa's son, who built it in 1078. This church was also called: Santa Lucia delle Rovinate (amongst the ruined houses) when the houses which were laying at the foot of opposite hill, called la Costa (coast) dei Magnoli or Scarpuccia, fell down on account of repeated land slides. Cosimo I in 1565, renewed the prohibition to build on the coast, as it had already been done of old, according to the advice given by Arnolfo di Lapo (see the inscription on the wall opposite the church). The last falling was in 1547, and Bernardo Buontalenti, the famous architect and sculptor (then 11 years old) was nearly crushed under his collapsed house: it was however his good luck, because the boy (who howled desperately) was rescued by a groom of the Ducal house. Cosimo I took an interest in the child, had him educated and helped him to become an eminent artist.

In the lunette of the portal of Santa Lucia dei Magnoli, one sees a Saint Lucy between 2 angels surrounded by a beautiful polychrome wreath in enamelled terra-cotta, by B. BUGLIONI.

Interior. On the right: chapel of Our Lady of Loreto (imitation of the one which is in the famous sanctuary) due to the Alamanni family and to the Grand Duc Cosimo III, and an Annunciation, by *Giacomo del Sellaio;* 1st Altar: on the left: Saint Lucy, picture on wood on a gold background, by *P. Lorenzetti* and, next to it: the Archangel Gabriel and the Annunciation, attributed to *Giacomo del Sellaio;* 2nd Altar: Virgin and Saints, by *Giacomo da Empoli;* on the main-altar : the Crucifix of the Company dei Bianchi (see page 192).

The little street, nearly opposite the church, called the Costa Scarpuccia, leads to the street of Costa San Giorgio, where is, on the right, the ancient **church of San Giorgio e Mamiliano** (at present San Giorgio e Spirito Santo sulla Costa) in which, on the second altar on the right, is a beautiful picture; Saint Romuald and his brother's murderer, by PASSIGNANO.

Continuing the steep climb, at N. 11 one finds **Galileo's house,** where, in 1620 the grand duc Ferdinando II de' Medici payed him a visit.

Further up, on the right, a small street leads to the **Fortezza di Santa Maria del Belvedere,** or **Forte San Giorgio.** This fortress jutting over the town and dominating it, was projected by the Duke of Athens, who ordered ANDREA PISANO to make the plans; later on, Ferdinando de' Medici I decided to have it built by BERNARDO BUONTALENTI, in 1590, in order to protect his residence of Palazzo Pitti, and to keep his treasury (consisting of gold and silver bars) deposited in a wall dug in a rock. They climbed down in the well by stairs case shut with an door worked by a engine which killed anyone who tried to open it without knowing its secret. At present the fortress is an infantry barracks.

Continuing to follow the street of la Costa San Giorgio, one comes to the ancient **Porta San Giorgio,** of the XIVth century (1324) where there is the image of the Saint carved outside; inside there is a frescoe (Our Lady with the Child enthroned, with Saint George and Saint Leonard) by BICCI DI LORENZO.

Outside the Porta San Giorgio, at a little distance, is the **church of San Leonardo in Arcetri,** containing an old historical pulpit which was formerly in the basilica of San Piero Scheraggio (the ancient Florentine church remains which, were recently discovered in the Via della Ninna, beside the Palazzo Vecchio).

Descending the Costa San Giorgio and la Costa Scarpuccia, and following our way by Via dei Bardi, on the right, as far as Piazza Mozzi, we will find there the **Mozzi, Torrigiani** and **Bardini palaces.**

The construction of the three Mozzi palaces reaches back to the XIIIth century; they were recently restored by Princess Carolat-Beuthen: they sheltered, in 1273, the

Pope Gregorio X, who gathered the Florentine population in the Piazza Mozzi, and made it swear the appeasement of the civil dissensions, the emperor of Constantinople and King Charles I of Anjou were present; but it was a sailor's oath very quickly forgotten: notwithstanding that, in memory of the event a church to Saint Gregory of the Peace, was built: it was, later on, transformed into a house, and is, at present, the **Bardini palace** (N. 1). In it are gathered the artistic collections put together by the antiquarian of that name. Observe the framings of the hansome windows which were in former times, those of the Altars of the church of San Lorenzo, at Pistoia.

Opposite, at N. 5 and 6, are the **Torrigiani palaces**. The first (N. 5) in the XVIIth century style has the façade decorated with graffites; the other one (N. 6) was built by BACCIO D'AGNOLO, his son DOMENICO and TOMMASO DEL NERO. On the first floor of the palace is a rich private gallery, very important for the history of the Florentine painting; to visit it a special permission is required. (Apply to the agent of the palace).

At the south end of the piazza, on the left, begins the borgo of San Niccolò (Saint Nicholas). On the right, at N. 95, is the **Strozzi-Ridolfi palace**, architecture by F. BAGLIONI, with a beautiful court-yard in the style of the XIVth century.

This borgo ends in a small piazza where is (on the left) the church of **San Niccolò Oltrarno** (on the other side of the Arno); it is one of the twelve primitive churches of Florence, built in the XIth century. In this church, in 1529, on the occasion of the siege, the chiefs and the soldiers of the Florentine army, swore to defend the city; in its steeple hid Michelangelo (who, having directed the fortifications, was in danger of the Medici vengeance) when the vanquished town was occupied by the imperial troops (1530). The church has been very much spoiled by the restorations of G. VASARI, but it has also been considerably injured by the overflowings of the Arno.

Interior. Near the entrance are two holy water vessels of the XVth century: at the end, on the right side, beautiful tabernacle of the XVth century. In the sacristy, on the altar, is a beautiful tabernacle of the Renaissance containing a frescoe (The Virgin of the Girdle), by *A. Baldovinetti* (1450)? below it: a polyptyc of the XVIth century. On the right of the altar: a Trinity, by *Neri di Bicci*, with the coat of arms of the Quaratesi family; on the left: Virgin and Saints, painting on wood beginning of the XVth century). Near by on the left is the entrance to the belfry. In the abside is a polyptich of the XVth century by a *pupil of Gentile da Fabriano*.

The street opposite the church of San Niccolò, ends at the ancient **Porta di San Miniato**; the construction is of the XIIIth century; it was shut, in 1580, by order of the grand duke Francesco dei Medici, and reoponed and restored in 1840, by the grand duke Leopoldo II of Lorraine.

Outside this gate, begins the ascent of the Monte alle Croci (Mount of the Crosses); two roads, one with steps, the other, less steep, for carriages and funerals carts, lead to the churches and the cemetery on the hill. Along side the second road, at N. 14, a tabernacle with a frescoe by ULIVELLI, recalls that in this place San Giovanni Gualberto met his brother's murderer and forgave him.

At the end of the ascent, after crossing the Viale (Avenue) dei Colli, there is the church of **San Salvatore al Monte** (Saint Saviour of the Mount) graceful architectural creation calle by MICHELANGELO "my pretty country maid" (la mia bella villanella). In 1415 the Franciscan friars of Fiesole built one of their convents above an ancient oratory dedicated to Saint Damian, received by them as a present from the Della Tosa family.

Later on, in 1465, Cartello Quaratesi (the same who had offered to build, at his own expenses, the façade of the church of Santa Croce, and did not do it because the municipality denied him the permission to put on it his coat of arms; see page 201 Castello Quaratesi who could here satisfy his piety and his rather legitimate pretention, gave the necessary funds for the construction of the church; and, at his death, he left the care of finishing the work to the guild of the chants of Calimala; in 1474 the building was taken in hand again on a plan attributed to SIMONE DEL POLLAIOLO, called *Cronaca*. But the movements of the soil made the foundations of the church unsafe, so that they had to be strengthened, once in 1499, and then in 1555. Even now-a-days the bowels of the hill are tormented by the filtering waters and move very slowly towards the valley of the Arno: luckily an imme-

diate collapse is not to be feared. The church was again restored in 1881.

Interior. Simple and severe as is suited to a Basilica, it has only one nave, flanked by 12 chapels. The founder Quaratesi is buried there: of course his coat of arms is on the façade, on the arcade of the choir and elsewhere also: there is also the tomb of Tanai de' Nerli, the sworn enemy of Savonarola. It is said that, on the advice of Tanai, the bell of San Marco, called the *Piagnona* (see page 176) was pro menaded through the town on the back of a donkey, and confined for 60 years in the steeple of San Salvatore al Monte. It was given back to the church of S. Marco, by the Gonfaloniere Guasconi, in 1509. In the church of San Salvatore there is also, on the interior side of the façade, the monument to Marcello Virgilio Adriéni, secretary of the Republic (1498 1521) who signed Savonarola's sentence, and the tomb of his son Giovanni Battista, author of a Florentine history dating from 1536 to 1574. In the 2nd chapel on the left, is a Descent from the Cross, terra cotta by *Giovanni della Robbia;* the same subject, in smaller proportions, is repeated in the 6th chapel on the left.

Coming out of the church of San Salvatore al Monte, and taking a lane on the left, one climbs to the postern of the ancient fortress built by TRIBOLO (or one of the SANGALLO, or by SAMMARINO) in 1552, by order of the grand Duke Cosimo I de' Medici, on the place where Michelangiolo (chief architect of the Republic) established the fortifications for the defence of the town, during the siege of 1529-30. They consisted of a bastion which, beginning at Porta San Miniato, ascended along the Frescobaldi houses (Via dei *Bastioni*), went round the convent and then church of San Salvatore, and then turned to the west enclosing the basilica of San Miniato, the belfry, the palace of the Bishops the fortifications. Another bastion began at the church of San Salvatore, and after turning to the East, went down nearly as far as the tower of porta San Nicolò. Those ramparts, as well as many others of which one still sees the traces, were flanked by a ditch and fortified by artillery placed in casemates, batteries, decoyes, etc. and covered with bricks made of a compound of mud and pounded wadding.

It is said that, before the erection of the Basilica, that place had been for a long time occupied by a modest oratory, dedicated to the Apostle Saint Peter, and used as meeting place by the first Florentine Christians. When San Miniato, martyr of the XIIIth century, was beheaded at the *Croce al Gorgo* (porta alla Croce) his body was buried

in the oratory. Entering the domain of history, it can be said that the basilica of **San Miniato al Monte** is one of the most beautiful churches of Florence, one of the most remarkable monuments of Tuscan proto renaissance, and, without contradiction, the most ancient Christian basilica of Italy.

It was built in 1013, by the bishop Ildebrando, with funds given by the Emperor Henry II of Germany and his wife Cunegonda. They gave the church to the black Benedictine friars, and the patronage of it to the Bishops of Florence, who erected near it their embattled palace, or, better, their summer castle; in 1373, the guild of the Merchants of Calimala *(Arte di Calimala)* to which had fallen the patronage of the basilica, gave it to the Olivetani friars, who took possession of the episcopal palace also.

In 1529 knowing the siege to be inevitable, the Republic had the position fortified by MICHELANGELO, who, during eleven months directed the defence of the town, while Stefano Colonna and Maria Orsini took the command of the garrison. It is known that after the fall of Florence, Cosimo I in 1553 to better secure his power over the town, put his Spanish soldiers in the fortress and the friars retired in their convent of Monte Oliveto on the west side of the town. During the plague, from 1630 to 1633, a lay hospital with 1000 beds was established at San Miniato; in 1671, the monks of Santa Trinita obtained from Cosimo III the miraculous Crucifix of San Giovanni Gualberto : in 1697 the same Grand Duke gave the church and the convent to the Jesuits and in 1773 a lay corporation of gentlemen was formed in order to provide the expenses of the church. That corporation in 1839 adopted the plan of the architect MATAS, and built a monumental cemetery on the esplanade beside the castle of the Bishops, the revenues of it were, and still are, used to meet the expenses necessary to the up keep and restoration of the basilica.

The **façade** of the church started after 1062 and finished at the end of the XIIIth century, is a mavelous masterpiece in that Roman style which flourished in Florence until the XIII century, and of which we have magnificent samples in the basilica of San Giovanni Battista, and in the façades of San Salvatore del Vescovo, San Stefano

and Santa Cecilia, the Badia Fiesolana, the Cathedral of Empoli etc.

The façade has lovely inlay of white, black and green marble (marmo di Prato); above the large widow (imitation of those in San Giovanni Battista) is a marvellous mosaic in the Byzantine style made in 1297, restored in 1388, by Master ZACCARIA, in 1481 by BALDOVINETTI, and again, recently. In it is represented Jesus Christ, the Virgin and San Miniato. On the top of the façade is enthroned the Eagel in gilded copper (1401) of the Arte di Calimala, the guild which had the church under its protection. The decoration of the church is completed by: the zodiacal signs and a Greek Cross flanked by six Candelabra; it is said that the three doors came from the temple of Jupiter in the ancient Forum of Florence. The actual belfry (substituting the more ancient one collapsed in 1499) is the one that BACCIO D'AGNOLO began to build in 1524; and remained unfinished in 1527, when Florence started there her fortification. This belfry took a great part in the siege: Michelangelo had installed there two guns, manoeuvred by the bombardier Lupo (Giovanni d'Antonio da Firenze). It is said that, on the morning of the 25th of October 1529, at dawn, Malatesta Baglioni commander in chief of the Florentine troops, surrounded by his staff, climbed to the esplanade of the fortress of San Miniato, and lifting his baton of command gave the signal to defy the enemy to the fight. At the same moment bugles and drums resounded, while all the artillery started an infernal fire against the enemy. Lupo the gun man of whom we have spoken, fulminated with his guns the tents of the Prince of Orange's headquarters, placed at the *Pian de' Giullari*, and damaged them seriously; it was then that Philibert of Châlons, prince of Orange, swore to destroy the Belfry and the artillery, and for that purpose the imperial artillery placed at Giramonte immediately opened fire on the belfry; in the course of three days it was struck by 150 gun shots (eight shots an hour; it was considered a record! Michelangelo then had the tower covered with mattrasses and in the course of a night built at the foot of the steeple (on the side towards the enemy) an enormous rampart, which nearly

covered it entirely, it is on account of that artefice that we can behold today the tower of San Miniato.

The **interior** of the Basilica has three naves with a visible timber-work roof (1322) restored in the XIXth century; the beautiful pavement of the central nave, in marble mosaic, with the zodiacal signes, lions, doves, etc. dates from 1207. The naves are divided by alternate columns and pilasters; most of the capitals come from the Roman monuments of Florence and Fiesole, on the lateral walls are remains of frescoes; in the nave on the right: a Madonna and 6 saints by *Paolo di Stefano* (Paul of Stephen) 1426: saint Christopher, by an *unknown author* of the XVth century, the Saints Nicholas, Miniato and Pancrace, in the *fashion* of *Spinello Aretino;* Magdalen, by an *unknown author* of the XIVth century; Saint Catherine and two pious women, *unknown author* (1409) Saint Miniato and Saint Julian by *Paolo di Stefano;* another Saint Catherine by an *unknown author*, but painted at the beginning of the XVth century; Jesus Christ with the symbols of the Passion, *unknown author* (1307); 8 Saints by *unknown author;* some Saints, by *Andrea di Firenze.*

At the bottom of the nave is a **crypt** with three arcades and seven small naves supported by 38 marble columns; partly ancient ones; below the primitive altar of the XIth century, there is the tomb of San Miniato; on the vaults: very damaged frescoes by *Taddeo Gaddi* (1341): the iron gate is by *Petruccio di Betto* (1338) of Siena.

The elevated **choir,** has an enclosure with a rood-loft of the end of the XIIth century; the stalls are by *Giovanni di Domenico da Gaiola* (1466) the mosaic of the interior of the choir: a Jesus blessing between the Virgin and San Miniato, and the symbols of the Apostles, dates from 1297; it was restored by Baldovinetti in 1491; the windows are closed by fine, translucide plates of marble, called *fengite* through which a sweet and mysterious light enlightens the interior of the choir. The columns that support the halfdome are in black marble, with capitals in white marble.

On the right of the choir, is the entrance to the **sacristy,** large hall in the ogival style whith a ceiling in the shape of a cross, dating from (1387); the frescoes of the lunettes and those of the ceiling are by *Spinello Aretino*, the first ones representing the history of Saint Benedict, have been restored in 1840; the second ones represent the four Evangelists, on an azure background with gold stars; below the large window there is the statue of San Miniato and San Benedetto, of the *Della Robbia school*, the pane of the large window broken when the basilica was used as a hospital, in 1630; it represented the face and the coat-of-arm of Benedetto Alberti, a powerful and rich citizen. who perhaps repenting of having favoured the demagogical revolution of the *Ciompi* began to build the sacristy in 1385; having been exiled, he went on a pilgrimage to Jerusalem, leaving his heirs the order to finish it; that is why one sees repeated in the decorations of the sacristy the chains forming a cross of the Alberti family, and above the door the coat-of-arms of the Arte di Calimala. The inlaid wood work is by *Giovanni di Domenico da Gaiola* and *Francesco di Domenico*, called the *Manciotto*.

Going back into the church and coming down from the choir, opposite the central arcade of the crypt, is the famous **altar of the Crucifix**, that Pietro de' Medici, called the Gouty, had built by *Michelozzo* in 1448 to shelter the miraculous crucifix of San Giovanni Gualbert; the legend certifies that the Saint had the visible approbation of his sacrifice in forgiving his brother's murderer (see page 245) by a nod of the Crucifix

at present in the church of Santa Trinità. The ceiling is adorned in the interior by octagonal enamelled terracotta roses. by *Luca della Robbia* (1448); at present in the tabernacle is a Crucifix in the Byzantine style; the pictures on the shutters (San Miniato, San Giovanni Gualbert, the Annunciation and the episodes of the Passion, are by *Agnolo Gaddi*. The tabernacle a masterpiece of architecture and sculpture of an exquisite elegance, is enclosed by a wrought iron gate, with the Medici rings; behind it one sees the falcon grasping the ring with the diamont point, the three feathers and the word "Semper" motto of Cosimo il Vecchio; above it the eagles of Calimala.

On the wall of the nave on the left, are two frescoes: a Saint Jerome, by an *unknown author* of the XVth century, a Virgin and a Saint, of the XIIIth century. Still in the nave on the left is the **Chapel of the Cardinal of Portugal.** It is dedicated to Saint James, and offers one of the most charming decorations of the beginning of the Renaissance. That Cardinal was Prince James of Lusitania, archbishop of Lisbon, and nephew of King Alphonso of Portugal; he died passing through Florence as delegate of the Pope Pius II (Enea Silvio Piccolomini) to Germany in 1459. In 1460, the bishop Alviano, friend of the Cardinal, was charged by the Court of Portugal to build a monument in honor of the deceased, and he entrusted it to *Antonio Manetti*, architect of the Medici family; he chose the Corinthian style and wrought stone for the monument, and marble for the pavement, *Luca Della Robbia* decorated (1461) the ceiling, making five rounds on a background of gold dies, with the virtues of the Cardinal that is: Moderation, Wisdom, Force, and Chastity; in the centre: the dove and the symbolical candelabras. The two Brothers *Antonio* and *Pietro del Pollaiolo* made two pictures (1470); one (two angels) is still there, the other is at the Uffizi Gallery (N. 1617) and the Annunciation on the left wall, above the episcopal chair; the other frescoes (half faces of prophets, coat of arms of Portugese families; in the frieze; figures of Fathers of the Church in the lunettes; and the drapery (sustained by two angels) are by *Baldovinetti* (1467). In the niche on the right is the grave of the Cardinal, perfect work by *Antonio Rossellino* (1459-1461). It is said that the Duke of Amalfi, nephew of pope Pius II seeing the sepulcre (finished in 1416) wanted a reproduction of it for the tomb of his wife in Naples. In the same chapel was buried don Francesco, the royal Prince of Portugal, who also died passing through Florence in 1611.

Going on through the nave on the left, thare are the frescoes: Jesus and some Saints, and a Madonna and 4 saints of the XIIIth century, the tombs of the painter Giuseppe Bezzuoli (1784-1855) by *Emilio Santarelli*, and of the poet Giuseppe Giusti (1809-1850 with an epitaph dictated by Gino Capponi: "Senza togliere la fede nella virtù egli sferzò il vizio" (Without destroying faith in virtue, he derided vice).

The battlemented palace of the Bishops which flanks the basilica (on the left coming out of the church) started in 1259 by the bishop Andrea Mozzi and achieved in 1320 by his successor Antonio d'Orso (see page 44) who put there his coat of arms, was used as a summer residence by the Florentine bishops. The interior was damaged by the garrisons of the XVIth century, when it was used as a hospital during the plague of 1630-33, and when the Jesuits installed there their special *spiritual exercises*

(1703-1774) dividing the large hall in 14 cells, and walling the beautiful ogival windows. Recently the architect Enrico al Capitano restored the castle, giving it back its primitive appearance. In the large hall there are the crests of the Florentine bishops; on the ground floor is a beautiful cloister. Going back again, one goes down to the **Piazzale Michelangelo,** beautiful esplanade 104 M. above the sea, from where one enjoys a **magnificent panorama** of the town and the valley of the Arno, enclosed by a majestic circle of mountains. On the east one sees in the plain, Bagno a Ripol and Rovezzano (on the right side of the river) higher up Monte Pilli and the convent of the Incontro; on the horizon: Vallombrosa and Pratomagno. More on the left, at the last plane of the horizon: mount Falterona (source of the Arno); going still from right to left; the pretty village of Settignano; the two castles of Vincigliata and Castel di Poggio; Fiesole between Monte Ceceri and San Francesco, and at the horizon on the north the convent of Monte Senario, the calley of the Mugnone, the hills of Montughi, Careggi and Pratolino; the royal villa of La Petraia and (in the plain) the villages of Rifredi, Castello, Quinto and Sesto, dominated by the double summit of Monte Morello, the highest mountain in the immediate environs of Florence. Examining the panorama, always towards the left in the plain: Calenzano, and the town of Prato; further of the town of Pistoia surrounded by the Apennines, while on the far horizon appears the Cimone the Corno alle Scale and the majestic silhouettes of the mountains of Garfagnana and Versilia. The Mountain Albano shuts the valley on the west; beneath, Poggio a Caiano and Signa, where the Arno sinks in the picturesque defile on the Gonfolina; still on the left the hills Pian de' Cerri and those of Scandicci, Soffiano, Bello-Sguardo, Monte Oliveto, and at last the fortress of Belvedere (or San Giorgio) surrounded by the ancient wall enclosure, which rises on the hill, and the hights of Arcetri, Torre al Gallo, Pian de' Giullari and Giramonte. Quite near, beneath tthe *Piazzale,* the historical belfry of San Nicolò and the beautiful tower of the same gate; on the other side of the Arno, of which one clearly sees the bridges, the City of the red lily is displayed, with its monuments dominated by the tower of the Palazzo della

Signoria, the dome and the Campanile of the Cathedral, the steeples of the churches of Ognissanti, Santa Maria Novella, Badia, San Marco, Santa Croce, and the domes of Cestello (on the left side of the river), the tombs of the Medici, the S. S. Annunziata, the Synagogue, and the green esplanade of Campo di Marte (field of Mars).

In the centre of the *Piazzale Michelangelo,* is a **monument** erected to the famous artist in 1875, on the occasion of the IVth centenary of his birth; this monument is formed by the bronze reproduction of the David statue (see page 177) and the four allegorical statues (the Day, the Night, the Dawn, and the Evening) of the tombs of the Medici (see page 36) that is to say of the principal masterpieces of Michelangelo.

The beautiful " loggia " in the XVIth century style, that one sees on the south of the esplanade completes the decoration; this portico was built by the architect Poggi in 1873.

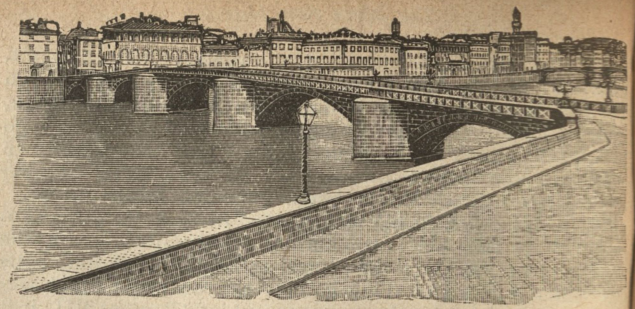
The magnificent promenade called **Viale dei Colli,** one of the most beautiful in Italy, consists of a road traced on the hills on the south side of the town in 1868–1874 when Florence was the capital of the Kingdom. It was inaugurated on the occasion of the feasts for the centenary of Michelangelo (1874). This promenade is 5760 m. long and its width is of 18 m.; it is bordered by pretty hedges of rose-bushes, plane trees, elm trees, cypresses; and on each side of the road are villas surrounded by gardens; it offers some splendid views. The Viale dei Colli has an electric tram N. 13, which starts from Piazza del Duomo (side of the Bottegone, see page VI); the walk begins at Piazza Francesco Ferrucci beyond the Porta San Niccolò and by several ascending turnings *(Viale Michelangelo)* it ends at the *Piazzale Michelangelo;* after comes the Viale Galilei and at the left of it the street of the *Torre al Gallo,* (the tower of the cock) which ascends to the hill of Arcetri, crowned by the Torre al Gallo, ancient castle of the Galli family, transformed in the XVth century by the Lanfredini family and recently restored (1904–1906) by the Antiquarian Bardini. From the top of the ancient tower, Galileo made several astronomical observations, while he was relegated at Arcetri. Following the Viale dei Colli one arrives to the *Piazzale Galileo,* and turning on the right, the road, called *Viale Machiavelli,* descends as far as Porta Romana, going through a pretty garden called Bobolino, with a beautiful basin, a small grotto and charming gardens. Let us now go back to *Piazzale Michelangelo* from where one goes down to Porta San Nicolò through the *rampe;* a zig-zagging road, bordered by flower beds, gardens, fountain, etc.

The Porta San Nicolò was started in 1327, and it is supposed that its plan is by ORCAGNA, the frescoe on the lunette (the Virgin, Saint John and Saint Nicholas) is by BERNARDO DADDI. This gate is the only one which was not modified under the government of Clement VII, it is nearly as it was at its origin; only at the time the outside battlements jutted out over ledges and the small doors on the sides (opposite the actual basin) gave admittance to the patrol paths of the walls.

On the left of the gate begins the borgo San Nicolò, where at N. 2 one sees a small church belonging to the Compagnia del Sacramento di San Nicolò, there is there an announciation, of LUCA DELLA ROBBIA and a bas relief attributed to DONATELLO.

On the quay along the Arno (Lung'Arno Serristori) is the **Serristori Palace,** in which during the siege of 1529 dwelt the traitor Malatesta Baglioni, commander of the Florentine army, with his staff. This palace was built by TADDEO GADDI (?) in 1346: the architect MARIANO FALCINI modernized and enlarged it in 1873 for Prince Peter Nicholas Nikitich, count of Demidoff, philanthropist founder of the popular schools of the district of San Nicolò; his monument mady by LORENZO BARTOLINI achieved by ROMANELLI in 1870 is beside the palace, on the **Demidoff square.**

Between the Serristori Palace and the Ponte alle Grazie, there was formerly an embankment called della Molina (of the mill) with a church dedicated to Saint Gregory where the washerwomen recited their evening prayers; this embankment went a little further than the bridge and lost itself in the grounds along the gardens belonging to the palaces of the Via de' Bardi. At present the Quay Torrigiani has been built, as well as a pretty square with the **German church** erected in 1901 on the plan of the architect MAZZANTI.



EIGHTH DAY

1. Ponte Santa Trinita. — 2. Church and Piazza Santo Spirito. — Monument to Cosimo Ridolfi. — Guadagni Palace. — 3. Santa Monica. — 4. Church of the Carmine. — 5. Church of San Frediano in Cestello. — Porta San Frediano. — 6. Monte Oliveto. — Strozzi Villa. — Bellosguardo. — San Francesco di Paola. — 7. Environs of Florence.

Beyond the Ponte Santa Trinita on the left bank of the Arno, there is found the **Piazza Frescobaldi,** where at N. 1 there is a palace built in the XVIIth century by the monks of San Jacopo sopr'Arno (see page 245). Those monks in 1703 were succeeded by the Fathers of the Mission called by the people the *cuculi* (cuckoos) because they had taken other people's nests. When Florence was the capital of the kingdom of Italy, the Ministry of the Navy resided there; afterwards it became the premises of the High School for girls.

Next to it, on the corner of Borgo San Jacopo, is the **Frescobaldi Palace** built in the XIIIth century, restored in 1921: Charles of Valois dwelt in it in 1301. Entering the via Santo Spirito (on the right) and turning immediately to the left, by the alley of the Presto di San Martino *(presto — pawn shop)* one arrives on the piazza where the temple of **Santo Spirito** is (of the Holy Ghost).

In 1250 the Hermits of Saint Augustin bought from Spinello Accolti and Amédeo di Guido, a house and a vineyard and erected there a chapel; those friars were afterwards helped by the believers who gathered by sub-

scription a sufficient amount of money to begin the building of a church and a convent (1262); already in 1343 this temple had given its name to all that part of the town. The walls of the new church were decorated by famous artists as Giotto, Simon Memmi, and others; but during the night of the 21st of March 1471, there was a terrible conflagration produced by a fire-work lighted on the occasion of a feast given to Galeazzo Maria Sforza, Duke of Milan, come to Florence in order to fulfill a vow; the church was completely destroyed. It was then that **Brunelleschi** was charged to build the temple again, after his own plan. Stoldo Frescobaldi, one of the members of the committee for the erection of the new church, promised to give the necessary funds if those of which they could dispose of were not sufficient. The works began under the direction of BRUNELLESCHI himself in 1433; after his death (1466) he was succeeded by ANTONIO MANETTI; the dome was started in 1479 after a model of SALVI D'ANDREA; the sacristy was built by GIULIANO DA SAN GALLO and CRONACA, from 1488 to 1496; the beautiful steeple by BACCIO D'AGNOLO was started in 1543, finished in 1566 and restored in 1896.

Interior. The interior, of imposing proportions with three naves, is in the shape of a latin cross; the choir, with a barrocco main-altar by *Caccini* is at the intersection of the arms of the cross beneath the dome. Eighty seven magnificent columns in corynthian style in *serena* stone form a marvellous forest full of charm, simplicity and harmonious beauty.

No other church gives the impression of such a perfect eurithmy, such grandiose solemnity as the interior of Santo Spirito. The church is 97 m. long, 36 m. wide in the large nave, and 58 m. at the transept. The central nave has a ceiling, the other two are vaulted. Along the walls are 38 chapels with the coat of arms of the more illustrious of the Florentine families; these coat of-arms are repeated even outside, on the wall of the via del Presto. These chapels had all originally small altars harmonizing with the style of the temple; later some of those altars were substituted by others, more grandiose, but less elegant.

In the centre and above on the interior wall of the façade, is a magnificent window (Descent of the Holy Ghost) of the end of the XVth century, after *Perugino* (?) The architecture of the three doors (*Brunelleschi's* original plan had four) and that of the door of the sacristy, are by *Salvi d'Andrea.*

Ist Chapel (on the right). Altar picture: Assumption, several saints, and Adam on the ground, work of *Pier Francesco Toschi* XVIth century). On the right a funeral inscription to Benedetto Corsi, of Anghiari (1803).

IInd Chapel. On the altar: Pietà by *Nanni di Baccio Bigio* (1549). Michelangelo's pupil: a copy of the one by the famous artist in the church

of San Pietro in Vaticano in Rome. On the girdle of the Virgin in written "*Io. Lippus St. ex imitatione faciebat*". Above a stucco frieze: Jesus on the Calvary.

IIIrd Chapel. San Nicola da Tolentino, a gilded wood statue by *Nanni Unghero*, after a model and with the help of *J. Sansovino;* next to it two angels painted by *Franciabigio.*

IVth Chapel. Jesus expelling the merchants from the Temple, by *Stradano.* On the right, inscription on marble to Francesco, and on the left, to Marco Setimanni.

Vth Chapel. Coronation of the Virgin and Saints, by *Gherardini.* Side portal.

VIth Chapel. Martyrdom of Santo Stefano, by *Passignano* (1602).

VIIth Chapel. Young Tobias with the Archangel, grandiose sculpture (1698) on the drawing of prince Ferdinando de' Medici, by *Giovanni Baratta*, Foggini's pupil. This chapel was erected by the Della Palla family in 1636. It belongs today to the *Buonomini di S. Martino.*

In general the pictures on the frontals of the altars in the chapels of the transept, are remarkable, and have kept their original aspect. Beneath the dome, is the main-altar, built by *Giovanni Caccini* (1599-1608) with the help of his pupils *G. Silvani* and *A. Bugiardini;* beautiful work, very rich, decorated with marbles, bronzes and wood-works, but disagreeing with the style of the temple; the "ciborio" (tabernacle) and the ornaments in mosaic are by *G. B. Cennini;* the bronzes, by the Dominican *D. Portigiani;* the two chandeleers beside and before the altar are by *Cosimo Merlini* (1708), on the back, towards the interior of the choir is a wood crucifix made by *Michelangelo* when he was twenty years old.

VIIIth Chapel (first of the transept). On altar: The Crucifix by *F. Curradi.*

IXth Chapel. Altar picture: Resurrection, by *Pier Francesco Toschi.*

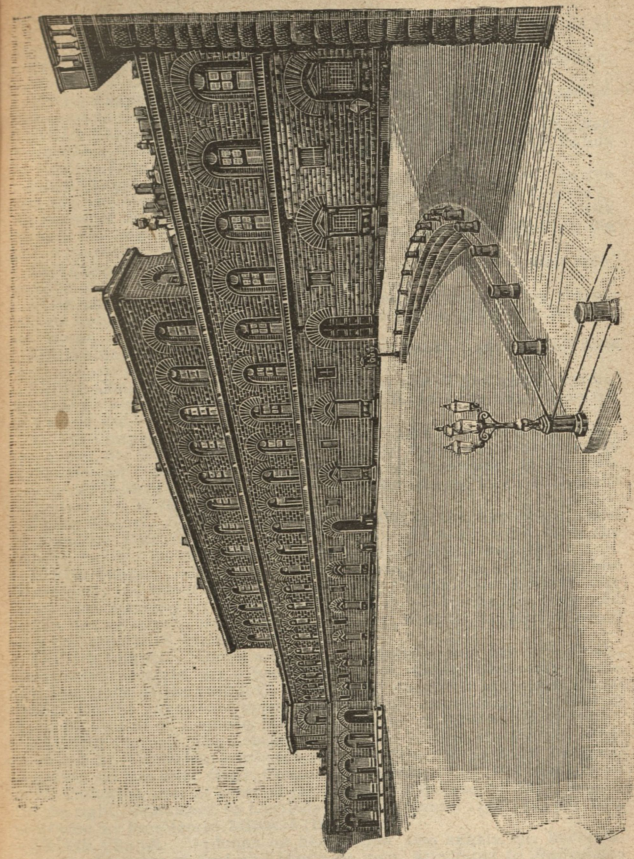
Xth Chapel. Very rich altar with sumptuous tabernacle, by *Buontalenti*, where a wood statue of the Virgin of the girdle is kept, attributed to *Donatello;* the sacred image is only visible in the first week of September; on the pavement, opposite the chapel, sepulchre of the historian Donato Velluti, with an inscription which says that the church was burnt in 1471 and that the Velluti family came to Florence from the Castle of Semifonte in the year 1202.

XIth Chapel. The Altar is by *Buontalenti;* a wood Crucifix of the XIVth century belonging formerly to the "*Compagnia dei Bianchi*" (see page 192) and rescued from the conflagration of 1471, is kept there.

XIIth Chapel. This chapel was founded by Tanai de' Nerli, Savonarolas worse enemy: he accused the Dominicans of San Marco of having sounded the alarm when the friar was arrested. The altar picture, masterpiece of *Filippino Lippi* (1490) represents: Our Lady and the Infant Jesus taking the reed cross offered him, with delicious graciousness, by little St. John; on one side St. Martin introducing Tanai de' Nerli to the Virgin, while on the other, Saint Catherine of Alexandria introduces the pious man's wife; in the charming background landscape is seen the Porta San Frediano and the Nerli Palace.

XIIIth Chapel. Saint Bernard writing under dictation of the Virgin, old copy (after the Perugino's original which is in Munich, Bavaria) by *Felice Ficherelli*, called *il Riposo.* On the wall on the right, inscription in honour of Countess Ortensia Capponi.

XIVth Chapel. The wedding of the Virgin, by *G. Sagrestani.* On the right, behind a bronze gate, the marble sarcophagus of Neri Capponi,



PALAZZO PITTI (Page 233)

by *Bernardo Rossellino* (1458) and opposite, a strange monument in marble dyed red, of Cardinal A. Capponi (died in 1639).

XVth Chapel. Altar picture by *G. Gabbiani;* near it, monuments to Vincenzo Maria and Francesca Maria Capponi Salviati (1731).

XVIth Chapel. Our Lady, St. John the Evangelist and St. Jerome, by *Lorenzo di Credi.*

XVIIth Chapel. Altar picture, polyptic (4 saints) of the *Giotto school.* Monument to Cavaliere Pietro Vettori.

XVIIIth Chapel. Virgin with the Child, St. Jerome and St. John, *Botticelli school* (?) This chapel was built at the expense of Niccolò Ridolfi da Montescudario, in 1719.

XIXth Chapel. The coronation of the Martyrs, by *A. Allori;* on the altar step one sees the Pitti palace before its enlargement by Cosimo I; the frontal of the altar is by *Neri di Bicci*, and represents: St. Luke between two angels. On the left, monument to Gian Roberto Pitti, the last of his family (1806).

XXth Chapel. Jesus and the adultress, by *A. Allori*, on the altar step, portraits of the Bagnano family (XVth century).

XXIth Chapel. The blessed Chiara da Montefalco, receiving the sacrament from Jesus, by *I. Vignali.* On the front part of the altar: St. John the Baptist.

XXIIth Chapel. The altar picture is under repair: on the left side wall, monument to Marianna Frescobaldi.

XXIIIth Chapel. Nativity of Our Lord, by one of Botticelli's pupils, beautiful picture of the XVth century; the vandalism once was committed of dressing the Virgin in real draperies.

XXIVth Chapel left side of the transept). Our lady with the Child, two angels, St. Bartholomew and St. John the Evangelist, attributed to *Raffaellino del Garbo.* On the right side wall, monument to Lucrezia Cicciaporci-Baldelli (D. in 1850,; on the left, monument to G. B. Baldelli of Cortona (D. in 1831).

XXVth Chapel. St. Monica giving the rules to the Agostinian nuns, by *Francesco Botticini*, it is said that the twelve nuns were all of the Capponi family; the magnificent frame is of the XVth century.

XXVIth Chapel. The Virgin on her throne with the Child, and the Saints James the Minor and Bartholomew, by *Cosimo Rosselli* (1482). The Infant Jesus standing on her knees takes the flower from a cup presented to him by two angels; frontal of the altar: St. Thomas, by *Neri di Bicci*, on a background of doves.

XXVIIth Chapel. Marble altar; the sculptures and the ornaments, marvellously accurate, are a juvenile work of *Andrea Sansovino;* beautiful balustrade of the year 1642. The chapel was built by the Corbinelli family. On the pavement: opposite the chapel, inscription in honour of R. G. F. Vatrini of Leghorn, wardrobe keeper of Cosimo III (1736).

XXVIIIth Chapel. The Crucifix in the arms of God the Father, Magdalen and St. Catherine, attributed to *Raffaellino del Garbo* or *Giovanni Graffione*, on the altar step: Communion of Magdalen and martyrdom of St. Catherine, coat of arms of the committer flanked by little angels. On the right, monument to Lucrezia Lorenzi Guerci (1835) on the left, monument to Bartolomeo Minucci (1837).

XXIXth Chapel. Madonna on her throne, two angels, St. Bartholomew, St. Nicholas of Bari and two pius men, attributed to *Raffaellino del Garbo;* on the altar step a Pietà.

XXXth Chapel. The Virgin on her throne, St. John, St. Stephen and St. Bernard, who holds the devil in chains, by *Raffaellino del Garbo* (1505) front of the altar (St. Lawrence) by *Jacopo del Sellaio.*

XXXIth Chapel. Jesus going to the Calvary, by *Michele del Ghirlandaio;* above it, beautiful ancient window: incredulity of St. Thomas. Monument to Gaetano Antinori.

XXXIIth Chapel (1st on the left side nave). Virgin with the child on a throne, surrounded by St. Lawrence, St. John Gualbert, St. Catherine and St. Bernard, by one of *Fra Bartolomeo's pupils;* on the right, monument (bust), to Tommaso Cavalcanti, by *Montorsoli;* on the left, monument to Giovanni Battista Cavalcanti, founder of the chapel (1562); an inscription declares that the marble used for its construction, came from England and Egypt. Because of the neighbourhood of these two chapels (the 31st of the Antinori family, and the 32nd of the Cavalcanti), Maddalena Antinori and Giovan Battista Cavalcanti, an adulterous couple, rest one near the other. They were both killed on the 25th of May 1632: Maddalena by her brother-in-law jealous of the honour of his brother, and Cavalcanti by one of the Carnesecchi family, his unlucky rival in love.

XXXIIIth Chapel. Virgin on her throne, and saints, copy by *F. Petrucci* of a picture of *F. del Rosso*, which is now at the Uffizi Gallery. The chapel, once of the Dei family, passed in 1583 to the Buonomini di S. Martino.

The chapel of the Buondelmonti family, wich was formerly beneath the organ, was suppressed to open an entrance to the **Sacristy** (preceded by a rectangular **Vestibule** with 12 stone columns in the corynthian style, sustaining the vault adorned with rosaces, very elegant work of *Andrea Sansovino*). *Giuliano da S. Gallo* began the foundations of the sacristy the 3rd of December 1489, and *Antonio del Pollaiolo* (il *Cronaca*) finished it, on the 5th of September 1496. The sculptures and the small capitols of the pilasters are by *Andrea Contucci (Sansovino)*. The sacristy is octagonal, with niches, pilasters, square windows above and round ones in the lunettes, imitating the Baptistery, but in the Renaissance style. The picture on the altar: San Fiacre nursing the sick, is by *Andrea Allori* (1596); by order of the Grand Duchess Cristina di Lorraine.

Coming back into the church:

XXXIVth Chapel. Madonna, St. Anna and saints, gorgeous picture attributed to *R. Ghirlandaio* (it is absent, at present, being restored).

XXXVth and XXXVIth Chapel. Nothing worthy of notice.

XXXVIIth Chapel. On the altar: Christ statue, by *Taddeo Landini*, after the one by Michelangelo which is in the church "della Minerva" in Rome.

XXXVIIIth Chapel. Resurrection, by *P. F. di Jacopo di Sandro.*

There are two **cloisters:** the first (entrance by the vestibule near the sacristy) was built by *Giulio* and *Alfonso Parigi* (XVIIth century) and contains some frescoes by *Ulivelli, Baldi* and *Cascetti;* the second, used as a barrack *(Distretto Militare)* on the left of the façade of the church, built by *Ammannati* (1564-1569); it is decorated with frescoes by *Poccetti* and gives entrance to the **chapel of San Jacopo** belonging to the Princes Corsini family, contains some sarcofagi over ledges, with coat-of-arms and a rich decorating scheme. Neri Corsini (d. in 1377) and Tommaso Corsini (d. in 1366) are buried there; medallion with the bust of Clemente XII (the Corsini pope) and a monument to Don Neri Corsini (d. in 1845).

In the middle of the **Piazza Santo Spirito,** is a little square with a fountain by GIUSEPPE DEL ROSSO (1812) and, on the south, the **monument to Cosimo Ridolfi,** famous agriculturist (1794-1865) by P. ROMANELLI (1896).

At N. 11, is the **Guadagni Palace,** attributed to CRONACA; the lantern on the corner, in wrought iron, is perhaps by CAPARRA, the famous smithy who had his shop in Corso degli Adimari. The Guadagni palace, is the best preserved and the most characteristic type of the grand Florentine house of the XVth century; square, with arched windows, the top floors highly developed, its *loggia*, on the top, is with columns and jutting out roof.

Taking, opposite the palace, via Sant'Agostino, and then via Santa Monica, which owes its name to the convent where Cammilla Martelli wife of Cosimo I, was educated (see page 214) one arrives at the piazza and church of **Santa Maria del Carmine.** This temple which once depended from the convent of the Carmelites, dates from 1268, epoch in which the citizen Cione di Tifa gave the Carmelites the ground necessary to its construction: it was later completely destroyed during the night of the 28th of January 1771 by a conflagration, due to the carelessness of the workmen repairing the roof; a great number of works of art were lost in that way; and the damages were so serious that all the central part had to be built again. Only the Cappella Brancacci was miraculously saved, as well as its frescoes. The next year the construction of the actual church was started, on a drawing by F. RUGGERI; at his death, G. MATTEINI took the direction of the works which were finished in 1782.

The interior has the form of a latin cross with only one nave (the beautiful perspective of the ceiling is a frescoe by *Domenico Stagi* (1780); the other frescoe: Assumption of Elijah, is by *Giuseppe Romei* (1780). Limiting ourselves to the notice of the works of art of some value, we shall mark out: the picture on the third altar on the right (The Crucifixion by *Vasari*) and that on the 4th altar (The Visitation of the Virgin, by *Aurelio Lomi*); in the choir: the honorary monument to Pietro Soderini (a little damaged by the fire, in 1771), by *Benedetto da Rovezzano* (Pietro Soderini, Gonfaloniere of Florence died banished to Rome in 1522); the beautiful mosaic desk where one sees the theological virtues and the Four Evangelists: the marble high relief on the right side wall of the second chapel, after the main one, representing Sant'Andrea Corsini putting to flight the Duke of Milan's army at the battle of Anghiari; the marble sarcophagus on the left of Sant'Andrea Corsini, representing by bas-reliefs the Apparition of the Virgin, to Sant'Andrea Corsini and the urn containing the body of the saint, are by *Foggini*; the frescoes of the dome were painted by *Luca Giordano*. On the altar of the seventh chapel, on the right, after the main one, is an Annunciation by *B. Poccetti*. On the ceiling of the transept and in the dome, the frescoes representing the Patriarchs and the Paradise are by *Stagi* and *Romei*.

At the right end of the transept is the **Brancacci chapel** built at the expense of Felice Brancacci (legacy of the 26th July 1422, and ornated with famous frescoes begun by *Masolino da Panicale* (about 1425), continued by Tommaso Guidi called *Masaccio* about 1427 and completed about 1484 by *Filippino Lippi*. These pictures are of the greatest importance, both for their intrinsic beauty and for the history of art since without this chapel, we should have hardly anything by *Masaccio*, one of the princes of the brush. *Masolino da Panicale* had already achieved some of the frescoes, when his pupil *Masaccio*, still young, but having already touched the apogee of art, worked at them (1426-27) displaying all the possibilities of his genius; so that all the great painters that came after him in Florence, could study his marvellous models. The work was achieved by *Filippino Lippi*, when Masaccio left for Rome, where he died very young, 26 years old, in a hospital. Vasari says about his death: "*.... e' si morì nel bel del fiorire, ed andossene sì di subito, che non mancò chi dubitasse di veleno,* etc." (he died in the flower of his youth and of his glory, he passed so suddenly that is was even suspected that his death was caused by poison).

In the Tabernacle on the altar, is an image of the Virgin in the Byzantine style; before that image, in 1406 were exposed the trophies and the flags conquered from the Pisani.

Frescoes on the walls: (see the plan). N. 1. Adam and Eve chased from Eden, by *Masaccio*. N. 2. Saint Peter in prison visited by Saint Paul, by *Filippino Lippi*. N. 3. Jesus commanding Saint Peter to take from the mouth of a fish the money to pay the tribute; St. Peter extracting the money, St. Peter paying the tribute. The person on the right of the visitor in the painting of the center, is the portrait of Masaccio himself, painter of the frescoe. N. 4. The Resurrection fo the Emperor's son, by *Masaccio*, and *Filippino Lippi*, who painted the group of ten persons beginning from the naked child to the profile figure (portrait of Francesco Granacci) turned towards the child; St. Peter in the chair, by *Masaccio*. N. 5. Sermon of St. Peter's, last frescoe painted by *Masolino* before leaving for Hungary, from which place he came back to Castiglione Olona, while his pupil and co-worker Masaccio continued his master's work. N. 6. St. Peter, followed by St. John, healing the sick with their shadows: in the hooded person on the left of St. Peter, *Masaccio*, painter of the frescoe represented his master Masolino. N. 7. St. Peter baptizing, by *Masaccio*. N. 8. St. Peter distributing alms to the poor. by *Masaccio*. N. 9. St. Peter healing a cripple before the door of the Temple. and Saint Peter, followed by St. John, resuscitates Tabithe: between these two frescoes, *Masolino*, the painter of them, represented a Florentine piazza with its palaces and its battlemented towers, with draperies and cages to the windows, a monkey on a terrace and people walking on the street. N. 10. Crucifixion of St. Peter; St. Peter and St. Paul before the Proconsul, by *Filippino Lippi*, with portraits of Botticelli (profile on the right of the crucifixion); Antonio del Pollaiolo (on the left of the Proconsul, the profile turned towards the left) and Filippo Lippi (on the right end of the frescoe). N. 11, Adam and Eve under the tree of science, by *Masolino*. N. 12, delivery of St. Peter, by *Filippino Lippi*.

Coming out of the Brancacci chapel, immediately to the right, one finds the entrance to the **sacristy**, recently restored; on the right of the entrance: Our Lady with the Child and 4 Saints, polyptic by *Andrea da Firenze;* beneath it: Episcopal chair of St. Andrea Corsini, of the XIVth century; on the following wall: wardrobe bench with bust, in painted stucco of St. Maria Maddalena dei Pazzi, modern work by *Dante Sodini;* above it large crucifix, picture of the end of the XIIth century; on the following wall: a Pietà, frescoe of the XIVth century; the frescoes representing the stories of the lives of Santa Cecilia and St. Urbano, are attributed to *Spinello Aretino*, though Cavalcaselle thinks that they are by *Lorenzo di Bicci*. These frescoes were discovered in 1858 by Father Mattei. On the altar is a crucifixion in the *manner* of *Filippino Lippi*. On the wall, above the door; Ancient sarcophagus which once contained the body of Saint' Andrea Corsini. In the Sacristy there is also a Madonna with the Child: picture on wood of the XVth century; Sant' Andrea Corsini healing a blind man, large picture by *Poccetti;* and at last another Madonna with her Son, picture of the XVth century. The sacristy was recently restored at the expense of the Corsini family.

The **chapel of the Compagnia di San Niccolò** da Bari, placed in the caves is abandoned since a longtime ago; there are some remains of frescoes attributed to *Cosimo Rosselli*.

The **cloister of the dead** was built in 1600-1612 with ancient material; it contains two corridors with arcades in the ionic style, and some frescoes: Our Lady with the Child, some Saints and the groom Bovarelli couple, by an *unknown author* of the second half of the XIVth century *(Giovanni da Milano?)* and the remains of a Procession of Friars, a part perhaps of a large frescoe now destroyed (representing the consacration of the church) attributed to *Masaccio*.

On the wall of a room which was part of a refectory is a large frescoe representing the Last Supper, started by *Vasari* and finished by *Poccetti* (perhaps by *Allori*).

At the end of Piazza del Carmine, on the opposite side of the church, is the borgo of San Frediano. Taking the street on the left one finds at a little distance and on the right, the church of **San Frediano in Cestello.** An ancient legend tells us that Frigdiano, bishop of Lucca in the IXth century, came to Florence to visit San Miniato, but having found it impossible to cross the Arno on account of the increase of its waters, he suceeded by his prayers in stopping the flow, and so he was able to ford the river. Later, in memory of the miracle a church was built (dedicated to that holy bishop) on the spot where at present is the east side of the piazza del Carmine and along the via Carraia, today Borgo San Frediano. The actual church which has taken the place of the ancient one, was built by FERRI, in 1680 near the convent of Cestello (of the Carmelite nuns); Santa Maria Maddalena dei Pazzi lived there (d. in 1607). In 1628, those nuns were substituted by the Citeaux friars (called di **Cestello**) who enlarged the building, since 1784 it has been occupied by the diocesan seminary (during the war of 1914-18, it was used as a war hospital). The church has a beautiful dome, work of ANTONIO FERRI (1680-1698), and a charming belfry that one admires from the "*Lung'Arni*" standing out with its red-

dish yellow colour against the beautiful Florentine sunsets.

Interior. The church has the shape of a latin cross, and only one nave. In the sacristy there is a Virgin with the Child, angels and saints by *F. Curradi* (XVIIth century) and a Crucifixion by *Jacopo del Sellaio* (XVth century). On the main altar a beautiful *Crucifix*.

Coming out from the church by the main door, on the piazza Cestello, take on the left the Lung'Arno Soderini. The building that is on the west corner of the Piazza is the ancient **Granijo** (Granary) that Cosimo III had built in 1695 to keep a store of wheat for the needs of the city during the years of scarcity. Today the granary is used as a military bakery. At the extremity of the Lung'Arno is the tower called the **Torrino di Santa Rosa** or **della Guardia**; at its foot there is a tabernacle with a frescoe representing a dead Jesus on the lap of the Virgin, surrounded by Angels, attributed to GHIRLANDAIO.

Turning to the left, along the ancient battlements one observes an other tower called **della Sardigna** (where carrions were skinned). At a little distance there is the beautiful and grandiose **Porta San Frediano,** built in 1323 by ANDREA PISANO (?). This gate was once called of the Verzaia; it took its actual name from the church near to it, dedicated to the Saint Bishop of Lucca. Charles VIII, King of France, coming from Pisa to Florence in 1494 entered the town through this gate with his lance on his hip; the powerful monarch did certainly not expect the noble historical answer given to him by Pier Capponi (see page 169). Outside the Porta San Frediano begins the road to Pisa (Via Pisana). Taking the first road to the left, (via del Monte Oliveto) which leads up the hill and entering the 2nd gate to the right, next to house N. 42, following the path across the fields, one will get to the **church** and **convent** of **Monte Oliveto**. It is said that a hermit at the end of the XIIIth century built an oratory on that spot; in 1334 the oratory passed to the Olivetani monks (Benedictines) and a century later, in 1472 the convent was built; it is used now as a convalescent hospital for soldiers.

The **church,** dedicated to St. Bartholomew, was built in 1371 and enlarged in 1472 in the style of MICHELOZZO; it was afterward restored in 1725. The monks collected there many works of art, not at all discouraged by the plunder they suffered in 1530. When the convents were abolished, a great part, the best, of those works of art, passed to the national Galleries. On the façade there is a beautiful portal of the school of MICHELOZZO, and a charming bifored window. From the esplanade opposite the church one enjoys a magnificent view of the city.

Interior. On the two sides of the door are two very remarkable holy water vessels; on the right, the vestal Tuccia carrying water in a sieve to prove her innocence. Sculpture by *G. B. Caccini;* on the pedestal the crest of the Cybo family: a peacock with the motto (in French) "*L'eau te passe tout*"; the holy water vessel was made by order of Lorenzo Cybo in 1579. The other vestal represents Claudia offering the holy water in the small boat which brought the image of Isis from Egypt to Rome, the water was taken from the Tiber with her girdle; this holy water vessel was sculptured by *Bostris* a Flemish artist (1676); on the pedestal is the crest of the Olivetani, and the motto "Olor in Olea" allusive to the blesed B. Tolomei, founder of the order.

On the main altar built by the Strozzi family, is a beautiful picture by *Santi di Tito:* Entrance of Jesus in Jerusalem; the frescoes of the choir are by *Poccetti;* on the pavement one sees the sepulchral marble of the poet Giovan Battista Strozzi, beyond the sacristy there are several rooms and in the last (The ancient refectory) there are the traces of a Last Supper, of which *Sodoma* took the inspiration from the Last Supper by Leonardo da Vinci in the convent delle Grazie in Milan.

Returning to the gate, and climbing the hill, one arrives at the small church of Sts. Vito and Modesto. On the right, one has a magnificent view over the plain as far as Prato, Pistoia, Signa, etc. Below, and a little to the right, nearly on the same level with the plain, one sees the grandiose Strozzi Villa called the **Boschetto,** (the small wood) surrounded by gardens and a beautiful park. It is said that Filippo Strozzi, the elder, when he came back after his banishment to Naples, grew in the orchards of this villa the variety of figs called *dottati,* and artichokes, which had been unknown till then to Tuscan horticulture.

On the left of the beholder and on the same level with the church of SS. Vito and Modesto is the beautiful **Villa dello Strozzino,** or **delle Lune,** because of the crescents (coat of arms of the Strozzi family) with which the frieze is decorated.

Taking to the left, across the meadow called of the Strozzino, shaded by a venerable oriental plane tree,

brought for the first time in Tuscany by Filippo Strozzi, and climbing the opposite road to the top of the hill, one enjoys two magnificent panoramas. On the left of the cross-way, before the **Piazza di Bellosguardo** (beautiful view) one has an incomparable view of the town and the eastern part of its surroundings; on the right, beyond the piazza, one sees all the plain on the west of Florence, as far as Pistoia.

Several villas are grouped on the summit of the magnificent hill of Bellosguardo; on the right: the Villa Michelozzi built by Michelozzo, crowned by a battlemented tower; on the piazza: the Villa Borgherini (actually Castellani) built by BACCIO D'AGNOLO; opposite, the house where Garibaldi dwelled in 1866; not far from there, the Villa Montauto, battlemented and dominated by a massive tower of the XIVth century; higher up, the Villa Zoumbow (l'**Ombrellino**); it belonged to the historian Bernardo Segni, and Galileo lived there in 1617-1633, when he wrote the grand *Dialogue about the systems of Ptolemew and Copernicus* which was the cause of the trial brought upon him by the Inquisition; finally it was inhabited, in 1912, by the poet Ugo Foscolo who composed there his classical *Inno alle Grazie*.

Returning, and following on the right the windings of the road of Bellosguardo, one descends to the ex-church of San Francesco di Paola, which once contained a very beautiful monument: the tomb of Benozzo Federighi, bishop of Fiesole (d. in 1450) by LUCA DELLA ROBBIA. Since 1895 the monument is in the church of Santa Trinita. In 1695, the grand duke Ferdinando II gave the order to PIAMONTINI to make a statue of San Francesco di Paola with a pedestal of an exaggerated hight, in order to see it from Palazzo Pitti, and had it placed before the church.

ENVIRONS OF FLORENCE

(Outside Porta San Gallo).

Pratolino (at 461 m. above the sea, 5 miles from Florence). Nothing very much remains of the superbe Villa anciently built by Buontalenti, for Francesco dei Medici. But its Grand Ducal park with its beautiful lake and the colossal stone statue of the Appenine, sculptured by GIAN BOLOGNA, is stil a magnificent sight. This villa belongs now to the princes Demidoff.

Montesenario (heght 838 m.) 3 miles above Pratolino, with its convent of the " Servi di Maria " monks, order founded there in 1233 by 7 Florentines. It is in the centre of a forest of high fir trees. Restored in the XVIIIth century. One enjoys from the terrace a splendid view: on the south, of the valley of Florence, on the surrounding hills, of the ravines and mountains. On Fiesole, the torrent Mugnone, and on the north, the Mugello. At the Pharmacy of the convent a very strong liqueur is sold called " Gemma d'Abeto ".

Careggi. Is a splendid villa or castle built by Michelozzi, by order of Cosimo il Vecchio de' Medici, who died there. Lorenzo il Magnifico put it at the disposal of the Academy of the Platonicians, who for a long time held there their sessions. Lorenzo died there also after the visit of Savonarola who vainly asked him to give back its liberty to Florence. There are also the beautiful villas: Salviati (old castle) Palmieri, Rinuccini, etc.

(Outside Porta al Prato).

Villa of San Donato, formerly belonging to the princes Demidoff, benefactors of Florence. One gets there with the tram from Piazza del Duomo to la Barriera del Ponte alle Mosse. Beautiful palace, built in 1828 by the architect Silvestri, where was a convent of the Fratelli Umiliati, wool manufacturers who urged the Florentines to apply themselves to industry and commerce. San Donato is the name of a very ancient and small church which was near the park and was demolished as well as the

convent, during the siege of 1529. The friars were successively transferred to Santa Lucia, to Sant'Eusebio, and to Ognissauti, which they built themselves.

Peretola. On the road from Poggio a Caiano and to Prato. There is a pretty church dedicated to the Holy Virgin, built in the XVIth century. Under the portico of the façade is a frescoe by Giusto d'Andrea 1464 (St. Anthony, St. James and St. Egidio); and above the door there is a fresco of the same period.

In the interior, on the right: baptismal font by Ferrucci; a marble tabernacle with the coat of arms of the Stiattesi family, and frescoes of the XVth century. In the choir a magnificent tabernacle by Luca della Robbia, modelled for the church of St. Egidio in Florence.

On the Piazza of Peretola: monument to Garibaldi by Garella.

Petriolo (following station on the tram line). Beautiful church of San Biagio, XIVth century. In the interior: chapel of the Sacrament, painting on wood of Bartolommeo's school. Virgin with the Child and two saints. Marble tabernacle of Desiderio da Settignano's school. In the sacristy: picture on vood: Tobias and the Archangel Gabriel, by Andrea di Giovanni.

Quaracchi. Church with a fragment of a marble altar sculptured by Giuliano da Maiano.

Brozzi (on the road to Poggio a Caiano; last station). Two churches, one dedicated to Sant'Andrea, the other to San Martino. In the first one: frescoe by Ghirlandaio (Holy Virgin and some saints). Picture on wood by Botticelli (baptism of Jesus). Noticeable also a beautiful tryptic (Annunciation of the Virgin and two Saints) and a picture on wood (Virgin with the Child and two saints) by unknown artist of the XVth century. The figure of the Christ on the wall is attributed to Pisellino. In the church of San Martino, the only things worthy of notice are a baptismal fount and a marble tabernacle of the XIVth century.

Poggio a Caiano. On that hill a castle was built in the XIIIth century for some rich Chancellors of Pistoia. Afterwards Lorenzo il Magnifico ordered Giuliano da San Gallo to build on its place the splendid villa that one sees now, baandonned but not entirely neglected. Charles V dwelled there in 1536, then the Grand Duke Cosimo I made it

his favourite abode after his abdication in favour of his son Francesco I. This princely residence calles to memory other historical happenings. Eleonora di Toledo, the unhappy wife of Cosimo I died there, as well as Francesco I and Bianca Cappello, in a tragical vay. Marguerite of Orleans, wife of Cosimo III was kept a prisoner in it for several years, before she was able to go back to the Court of France.

The façade of the villa is ornated by a portico with columns and an elegant loggia. The damaged frescoes that one sees are by Filippino Lippi. The draperies and tapestries were brought to the Uffizi in Florence, but there are still some remarkable portraits of the Medici family, by Sustermans. The apartments of Bianca Cappello and of Leo X, decorated by Giuliano da San Gallo, as well as the antichambers, the staircase, and the balustrades. There is also a large chimney superbly sculptured. The beautiful frescoes of the main staircase are by Andrea del Sarto, Pontormo and Franciabigio, on drawings by Giovi; A. Allori finished them in 1580. The park and the gardens that surround the villa offer a charming walk and picturesque views.

(Outside the Barriera del Ponte all'Asse).

Castello. One leaves Florence with the tram starting every fifteen minutes from via dei Pecori, behind the Baptistry, and passing by Romito, Rifredi, Sodo, one arrives in 20 minutes at the village of Castello, and, by a large avenue one ascends to another charming villa of the Medici family, ornamented and beautified by Cosimo I. The plans of the building were made by Buontalenti, while that of the garden is the masterpiece of Tribolo. There are several statues by well known sculptors, and lovely fountains with jets of water, the best made at the time. Cosimo I lived there until 1527. Near the villa there was the church and convent of the Carmelitani, the convent was transformed later in ordinary dwellings.

La Petraia. Another royal residence not far from Castello, towards Rifredi. It was once a fortified castle belonging to the Brunelleschi family, which resisted to the assault of the Pisani, who besieged it in 1361. Fer

dinando de' Medici had it restored by Buontalenti in 1575 and it has not changed since then. The tower is the only thing of the ancient castle which remained intact. Observe the fountain by Tribolo, surmounted by the Venus of Gian Bologna, and in the court yard, some frescoes that Volterrano painted in 1636 for Lorenzo de' Medici.

Quarto. Villa containing a gallery of Italian and foreign fine-arts (XVth and XVIth century). The portrait of the Duke de Nemours is attributed to Raffaello.

Doccia. Alighting from the tram, a little before *Sesto* (big Village), to the Villa Corsi, and going up the long avenue called the " Viottolone Ginori " one arrives at the famous Ginori china manufactory of Doccia. This factory, founded in 1735 by the Marchese Carlo Ginori, is contemporary to the famous manufactory of Sèvres in France. The first works of art issued from this factory are very much coveted by the collectors. It reached the highest period of perfection in 1842 when the Marchese Lorenzo Ginori bought all the models of the famous factory of Capodimonte (Naples) with the exclusive right of reproduction. Besides the original pieces, this factory produces at present some beautiful imitations of the della Robbia, Urbino, Gubbio, Castel Durante, Faenza crockeries. At present the china factory belongs to the firm Richard-Ginori, which has other factories in Milan, Pisa, Vado, Mondovì, and shops in all the towns of Italy. In the Doccia Gallery are exhibited the best products of the factory. In the surroundings of Sesto one can visit two other china factories: the " Society of Artistic Crockery " and the " Society of Colonnata wares ". Returning with the same tram and descending at **Rifredi,** one can visit the ancient " Pieve Santo Stefano in Pane " the recollection of which goes back as far as the year 1000, and which must have been of great importance, as in this borough were the houses and towers of the first Florentine families. One still sees some traces of the first buildings; but the prior Luca Mini spoiled very much its character in 1633 adding everywhere altars, stuccoes and his coat-of-arms. It has been recently restored.

Interior. On the main door, a frescoe of the XIVth century, Pietà; on the left above the second door, another frescoe.

Ist Chapel (the Mini family), frescoe by *B. Bandinelli:* Baptism of Jesus Christ.

IInd Chapel. Splendid bas-relief of *G. della Robbia* in a stone frame prettily sculptured; in the tabernacle: Holy Virgin, by *Gaddi.*

IIIrd Chapel. Picture: Wedding of the Virgin, XVIIth century.

IVth Chapel (of the Borghigiani family) on the left wall, fragment o a tabernacle: Wedding of the Virgin, by *Della Robbia,* and the tomb of Margherita Risaliti.

Vth Chapel (main altar) of the Martini family: nothing remarkable.

VIth Chapel (of the Armenni family of Siena). Painting: St. Christina, XVIIth century and tomb of the prior Luca Mini.

VIIth Chapel. Picture: Painting an episode of the life of San Carlo Borromeo, XVIIIth century.

VIIIth Chapel (of the Compagnia del Santo Nome di Gesù).

IXth Chapel (of the Giorgi family). Painting: Scene of the life of San Francesco, by *Santi di Tito's school.* From the IVth chapel one enters by a small door into another dark **chapel,** of the Tornabuoni family, patrons of the church, where one sees some traces of ancient frescoes.

From the Piazza of Rifredi one returns to Florence also by the via Vittorio Emanuele on the left. One will find then, half way on the left, a tabernacle at the foot of the steep little road of Santa Marta, and on the top of the hill the church and large convent of the Cappuccini. In this place, until the XVIIth century, there was a hospital of the Fratelli Umiliati, already mentioned in this guide (see the church of Ognissanti). There is nothing to see in the old church which is turned to the east, except some pictures of the XVIIIth century; but from the church-yard one enjoys a splendid panorama of the city.

By the road of Montughi a little more toward the " barriera " one reaches the Villa and museum *Stibbert.* That gentleman (D. 1906) cleverly collected there a quantity of ancient works of art, the greatest part of them are still to be arranged. There are principally some complete armours of different epochs and countries, arms, other objects and Italian, Japanese, Arabic, and Moorish costumes, many of them very beautiful and ancient.

There are also some paintings, sculptures and artistic pieces of furniture of the middle ages of a great historical value, tapestries, china, minatures, very rare manuscripts; the whole so artistically arranged although confined in a vary small space, that one cannot but admire the richness of the art-works and the taste of their arrangement.

Stibbert, the great benefactor, left at his death his magnificent museum to the city of Florence, and the muni-

cipal council allows the public to visit the collection gratuitously on Thursdays and Sundays from 9 o'clock to 1 pm.; the other days the entrance ticket is of Lire 2.

On the top of a pleasant hill near this villa there is the church of **San Martiuo a Montughi,** founded at the beginning of the XIIth century by the powerful Ughi family and since 1706 directed by a prior. It contains some works of art: the altar of the Virgin of Rosary, a Virgin with several saints, picture by Matteo Rosselli; an other altar opposite the first with a Crucifix and some saints, beautiful work by Jacopo Vignali (1631). Another bronze Crucifix by Gian Bologna; a dead Christ on the frontal of an altar by Susini, a choir and a picture by A. Veracini (Saint Martini). Descending further still along the Via Vittorio Emanuele, one finds the Villa Fabbricotti, a beautiful modern building surrounded by a pretty park and garden in the French style, well situated on a little hill beginning from the road and joining the heights on the south side of the Tuscan Appennines. Queen Victoria of England dwelled there in 1894. At a short distance towards the Ponte Rosso, the trams N, 3 – 2 take one to the center of the town.

(Outside Porta a Pinti and della Croce).

The first, which has been demolished, was at the end of Borgo Pinti on the Piazza Donatello.

FIESOLE

The tram from Florence to Fiesole starts from Piazza del Duomo, goes beyond the Barriera della Querce and passes through:

San Domenico (hight 148 m.). The church and convent of the Dominicans are at the foot of the hill where was the anciently town of the Etruscans; it was founded in 1406 and the Novitiate of the Dominican order is still there. Fra Giovanni Angelico, famous painter, lived there for a long time; he was a partisan of Savonarola and so ardent that he shared the unhappy fate of his leader, hanged and burnt on the Piazza della Signoria the 23rd of May 1498.

The little loggia before the church was built in 1635, by Alessandro and Antonio Vitale Medici.

Interior on the left:

Ist Chapel (of the Gaddi family) painting on wood: Virgin with the child and saint, by *Fra Giov. Angelico,* retouched by *Lorenzo di Credi.* Copy of the picture of the Incoronata (original in Paris). And a portrait of Beato Angelico.

IInd Chapel (of the Gaddi family). Painting: The Adoration of the Magi, sketched by Sogliani and finished by *Santi di Tito.*

IIIrd Chapel (of the Gaddi family). Painting: Annunciation of the Virgin by *Jacopo da Empoli.*

IVth Chapel (main altar). Tribune and tabernacle drawn by *Vasari.* Statues in the niches: St. Dominic, St. Peter the Martyr, St. Anthony and St. Thomas of Aquino. Frescoes of the dome, by *M. Bonechi* architect of this chapel, *G. Caccini.* Dorsals attributed to *G. da San Gallo* or to *Giuliano da Maiano.*

Choir: a copy of the Virgin of the *Perugino* and other pictures of little value.

Vth Chapel (of the Brignole family). In a large frame: Jesus crucified; was at first at the Annunziata in Florence, by an *unknown artist;* and the tomb of Carlo Mansi of Lucca.

VIth Chapel (of the martyrs of Venice, the Guadagni Family). Painting: Our Lady of Pompei, by *Gelati;* and the baptism of Jesus by *L. di Credi.*

VIIth Chapel (of the Dazzi family): nothing remarkable.

On the main door of the church, in the interior, three painting: in the middle, the Virgin appeasing Jesus irritated by the fishemen; on the left, a portrait of St. Dominic by an *unknown* painter; on the right, Saint Francis by *Cigoli.* On thet wo sides of the left door, a monument to B. A. Cattani; on the right, a monument to Simone del Nero.

Frescoes on the ceiling: in the centre: St. Dominic glorified, by *M. Bonechi,* and decorations by *R. Botti* and *L. Moro.* In the **Sacristy:** Jesus crucified, by *A. Ferrucci.*

Chapel of the Beatitudes (in the vine-yards of the convent) very deteriorated: Paintings by *L. Buti;* on the frontal of the altar: Christ preaching the beatitudes of Heaven; beside Him the Archangel Raphael, and St. Alexander, bishop of Fiesole. On the ceiling: the beatitudes; on the arcade, Peace and Victory.

Belfry built by *Matteo Nigetti.*

Chapter. Crucifix painted on the wall, by *Beato Angelico.*

Nearly opposite the church there is a little, very steep lane, which leads to the torrent Mugnone and which passes on the right of the **Badia Fiesolana.** There is a belief that in the first centuries after Christ, this was the ancient Cathedral of Fiesole. The actual church and convent were built at the expense of Cosimo il Vecchio dei Medici in 1462, on the drawings of F. Brunelleschi. Cosimo lived there several months of the year, tired by his active life, in the silence and solitude of the cloister. Also Pico della Mirandola spent many years there. In the XVIIth century Father Ubaldo Montelatici founder of the " Società dei Georgofili ", made it his residence. The tradition certifies that on the esplanade of the convent

and the church, was once a fortified castle; from there, the Florentines commanded by Stilicon, general of Honorius, fought the Goths in the year 406 of Christ. When the cathedral was transferred to Fiesole, the temple became the abbey of the Benedictine monks, and then of the Tulsanesi that were afterwards put out by the Pope Eugenius IV; so that when Cosimo the elder enlarged the monastery, it was inhabited by the Agostinian Canons. Lorenzo il Magnifico often visited those intelligent friars;



Church and Piazza S. Domenico.

and Giovanni de' Medici (Leo X) was invested there with the Cardinal's purple. At present the church is devoid of the works of art which used to embellish it. The only remaining things are:

Façade inlaid with white and black marble, style of the XIIth century.

Interior. Marble bas reliefs by *Desiderio da Settignano*. Sculptures over the door of the sacristy by *Benedetto da Maiano*. Refectory: Frescoe (Jesus served by angels) by *Giovanni da San Giovanni*.

This church and the portico were used as a cemetery by the Confraternita della Misericordia from 1813 to 1839. Since then, this abbey belongs to the R. F. Calasanziani of the **Scuole Pie,** who direct a good college and boarding school.

Returning to Florence by the via Boccaccio, one can admire the ancient and beautiful **Villa Palmieri,** where Giovanni Boccaccio sojourned; also Queen Victoria of England was there one summer.

From San Domenico one walks directly to Fiesole by the ancient road (or with the tram by the zig-zagging main road). The first brings one to an little old house which has been restored, called " the Rest of the Bishops " because the old prelates of Fiesole stopped there on returning to their bishopric, and were carried up on sedan chairs from there.

Near this little villa there is an ancient chapel of the Xth century dedicated to Sant'Ansano, where the Compagnia della SS. Trinità used to meet, afterwards it was transferred to Florence, and at present it is in the cloister of the Badia. This chapel was bought in 1795 by the canon Bandini, a very learned man who turned it into a little museum of art-works.

Interior. On the altar, painting on wood: Coronation of the Virgin, by *Cosimo Rosselli*, and two ledges by Niccolò Pisano. On the walls: The triumph of love, Chastity, Time and of the Divinity, falsely attributed to *Botticelli*. Virgin with the Child and angels attributed to *Beato Angelico;* altar frontal bas-relief by *Della Robbia* (Virgin with the child); Holy water vessel by *Della Robbia* (Visitation of the Infant Jesus, and St. John with St. Anthony).

Fiesole. At 3308 m. from Porta San Gallo. A Bishops' residence since the oldest times. The piazza Vittorio Emanuele, where the Cathedral is and the Pretorian Palace, has an irregular shape, wery large and elongated, rising towards the east, where one sees the little Communal palace (Municipio). Of its ancient Etruscan walls and fortifications only a part of them remain on the north side where one arrives descending a steep little road starting from the right side of the high belfry. Those grand ruins in enormous blocks, superposed without cement, give an idea of the gigantic cyclopic works. Near the cemetery are the remains of an ancient Roman amphitheatre disco-

vered in 1809. One visits these interesting excavations paying an entrance ticket of Lit. 0.50 which gives one also the right to enter into the little archeological Museum of the Municipio. The first excavations at Fiesole were made by the Prussian Schellarschein and under a subterranean vault three bars of gold of 30 kg. each were found. The beauty and grandeur of the amphitheatre show the importance of this town in ancient times. Many foreigners are attracted there by the *Buca delle fate* (the hole of the fairies); it consists of several subterranean rooms which sustanaid the amphitheatre and where the wild beasts were kept.

Cathedral. Erected by an unknown architect in 1028 for the bishop il Bavaro, after the destruction of the town by the Florentines; it took three centuries to achieve it.

Its style is that of the Basilica of San Miniato al Monte, of the Byzantyne type, but more simple and severe.

Façade: made at the expense of Prince Corsini in " serena " stone of Monte Ceceri, a quarry on the east side of Fiesole.

Interior: with three naves: above the door, statue of San Romolo, by one of the *Della Robbia*, made in 1521 for the bishop Folchi. On the right wall: monument tho F. Mangani, peasant, mecanician and mathematician who was much admired by Newton. Opposite: monument to F. Ferrucci.

Ist Chapel (of the Salutati family) on the right, monument to L. Salutati, by *Mino da Fiesole;* on the left, bas reliefs (Virgin adoring the divine Infant, Saint Leonard and St. Remy). On the altar: tryptic (Virgin and 4 saints) *unknown artist* of the XVth century: Some frescoes by the school of Botticelli or *Pollaiolo.*

IInd Chapel. On the right: frescoe: episode of the life of San Romolo, by *P. Pezzati.* Altar: admirable tabernacle by *T. Brazzini* on a drawing by *C. Ricci.* On the left: Martyrdom of San Romolo by *unknown artist.*

Grand Chapel. Frescoes of the dome, various episodes of the life of San Romolo by *N. Ferrucci.* On the altar, tryptic (Virgin with the Child and 4 saints), *Giotto's school.* On the two columns at the beginning of the nave: St. Anthony the Abbott, by an *unknown artist* of the XVth century, and St. Sebastian, by *Perugino.*

IVth Chapel (of the Folchi family). Monument to the bishop G. Folchi (by *F. Ferrucci*) transferred there from the church of San Girolamo in the XIXth century.

Chapel of the Chapter. Marble dorsal and altar by *A. Ferrucci.* The two angels on the sides are by the same artist. This altar was in the central nave between two stairs opposite the crypte. On the ceiling the Eternal Father.

Sacristy: containing several paintings by well known artists, a byzantine picture on wood of the Virgin, a painting by *A. Allori,* and some paintings on wood by *Ghirlandaio,* badly restored. On the ceiling: frescoe of *Giotto's school* (The Saviour).

Crypte. In the middle on the altar: an urn of San Romolo; some frescoes on the ceiling by *Benedetto di Gubbio,* of the XXth century. Chapel on the left dedicated to San Donato; on the right, chapel with baptismal font by *F. di Giovanni Ferrucci,* coming from the church of S. Alessandro (1572). Altar to San Romolo. Small statues by *Della Robbia.* Marble tabernacle by *Ferrucci.* Wrought iron grating by *Francesco* and *Petruccio Betti* of Siena (1349).

During the last restoration some frescoes and sepulchral stones were lost. It was in 1883 that the church and the bell-tower have been restored and given back their primitive character.

Archbishopric and seminary: Large building with nothing remarkable except in the chapel a painting on wood: the Coronation of the Virgin, and in the oratory of the seminary a Holy Virgin on her throne and some enammeled terra-cotta saints by the della Robbia (1520).

Opposite the cathedral, on the left of the archbishopric begins a steep paved road which leads to the church of **Sant'Alessandro.** It was formerly a pagan temple sustained by 18 oriental marble columns of which 15 are still well preserved. By an unfortunate order of Pietro Leopoldo, grand duke of Tuscany, that church was dismantelled in 1785; at present only the roof and the pavement which served as a cemetery remain. Restored by del Rosso, it has been since 1828 a branch of the Florentine Confraternita della Misericordia. Continuing the ascent, one arrives at the **convent and church of the Franciscan friars** on the top of the hill called of *San Francisco,* where in ancient times was the acropolis and the fortress of the Etruscan town. From that height one enjoys the most beautiful panorama, admired by all foreigners.

San Francesco di Fiesole. In 1333, Lapo di Guglielmo Pollini, Florentine citizen, bought with his money, and with the help of other pious benefactors, from Jacopo Frescobaldi, the ground where the ancient fort was; a hermitage for girls who wanted to live united in the religious state, was built there. The little church annexed to the convent, was called St. Maria del Fiore, it kept that name until the nuns established themselves in the convent of Lapo, near the bridge of the Badia. The friars Minori Osservanti di S. Francesco (helped by Guido del Palagio,

Florentine nobleman) enlarged the church to its actual state. It was once a beautiful building in the pure Florentine ogival style, in hard stone from the quarries of Maiano, and judged one of the best of the XIVth century. But during the centuries of decadence, the frenzy of stuccoes and Roman altars did not spare this church, which was so transformed since 1636 that it was no more possible to distinguish the traces of its first construction. Its pictures and mementoes changed place and then disappeared; the round window of the façade was walled in to open large square windows, the little roof over the side door was taken away and in the inside, on the wall of the façade, a choir gallery was made in the barocco style which quite spoils the interior; the harmonious walls were horribly covered with stucco and lime. But at last, in 1905 prof. Castellucci undertook to study its primitive appearance and directed the restoration now completed, to general satisfaction.

Facade: The round window was reopened after a drawing of a plan was found in the convent. In the lunette: Frescoe (Saint Francis between two kneeling personages, benefactors of the convent: Guido del Palagio and Francesco Tanagli, so it is believed).

Interior: Ist Chapel (on the right, then going around the church). Painting on wood: Wedding of saint Catharine of Alexandria, of the XVth century. Altar drawn by *Castellucci*, as well as the following ones.

IInd Chapel. Painting on wood (Crucifixion of Our Lord, by *Neri di Bicci*).

Presbytery. Marble "pluteo" in the XVth century style, admirable modern work. Dorsals, well made in the renaissance sculpture.

IIIrd Chapel. The principal one. Picture: Annunciation, by *Filippino Lippi*. In the rounds: God the Father and the prophets Isaiah and Jeremiah. Stone chair restored in 1905.

Choir. Architecture attributed to *Benedetto da Maiano*. Round glass-stained window (Saint Francis, by *U. De Matteis* 1907).

Sacristy. Inlaid desk with dorsals; and a beautiful piece of work of the XIVth century, 4 shelves with mirrors separated by two little corinthian columns with a marvellous sculptured frieze.

On the wall of the church between the Presbytery and the Vth chapel, a picture on wood by *Piero di Cosimo* (Immaculate Conception).

Vth Chapel. Painting on wood (Virgin on her throne between St. George and St. Sebastian of *Perugino's school* (1502).

VIIth Chapel. Painting on wood (Birth of Christ by *Cosimo Rosselli*) and a subterranean chapel called of the Tomb.

Returning to the Piazza of Fiesole one remarks on the east side a modern equestrian monument to the *Re Galantuomo*, Victor Emanuel, and *Garibaldi*, the meeting at Teano; by O. Calzolai.

Small Pretorian Palace built in the year 1200 but with few traces left of its first construction. On the façade and under the portico one sees stone and marble coats of arms sculptured by order of the bailiffs who held their sessions there.

On the right of the palace is the small church of **Santa Maria Primerana**, also very old (Xth century) containing a beautiful tabernacle of the Della Robbia (the Virgin, Christ and some saints). A head in marble and some bas reliefs by Giuliano da San Gallo. In the choir: Presentation at the Temple by an unknown author of the XiVth century. That is all that remains of the frescoes.

On the left wall: a Crucifix by Taddeo Gaddi, and some altar pictures by Gabbiani and Bronzino. A sacristy desk of the XVth century. According to an old custom, the gonfaloniere and bailiffs of Florence had to go to that church before assuming their office. On the right of the Palazzo Pretorio behind the Sandrini work-shop (artistic straw works) is the Piazzetta Umberto I, with the bust of the Good King, bust made and presented by the sculptor Pugi. Going still up by the same road towards the north east of Fiesole one finds a little borough called Borg'Unto where there is an excellent subterranean fountain, precededby a kind of tunnel, work of the Etruscans. From there it is easy to go to the summit of **Monte Ceceri**, overlooking out above the convent della **Loggia**, which church was restored, it is said, by Michelangelo. At the back there are the beautiful stone quarries which supplied the material for the Florentine monuments, and for its paving. At 2 kilometres from Florence towards the east, there is a chapel called of the *hermit*, built in 1826 by an unknown stranger called Baldassarre, wandering preacher whom the population believed to be a saint.

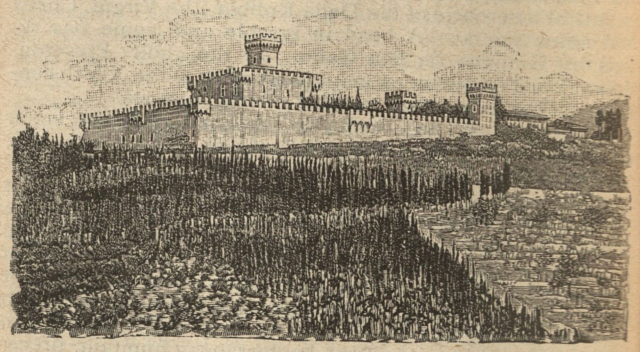
He planted large crosses here and there, inviting people to prayer and repentance. Climbing up again more on the right, one arrives at an ancient building called **Castel di Poggio**, a fortress dismantelled by the Florentines in 1348.

Fortified castle of **Vincigliata**, situated between Monte Ceceri and Settignano at 262 m. above the sea, a little

higher than Ponte a Mensola where the Settignano tram passes.

It belonged at first to the Visdomini family then to the Alessandri family, allied to the Albizi, and later to the Usimbardi's.

Dismantelled by the Pisani it remained abandonned for a long time, until the commander sir John Temple-Leader (d. in 1904) bought it from the Alessandri in 1850;



Castle of Vincigliata.

after some deep archeological studies he had it completely rebuilt by the architect of Fiesole, I. Fancelli. All foreigners visit it for its admirable position and the ancient works of art with which its rich and generous proprietor has embellished it. The frescoes of the first cloister are by G. Bianchi and represent scenes and exploits connected to the castle. In the meadow of the castle there is a sarcophagus with pagan sculptures on one side of it, of the best Roman period, and on the other, some ugly bas reliefs of the decadence. In the cloister above, many sepulchral inscriptions are collected, taken from several demolished churches; there are also some busts, bas reliefs, of the middle ages and an Egyptian hieroglyphic. In the chapel: a bas relief by Della Robbia (Annunciation, taken from the convent of Monte Domini). The armory is superb, also a man-trap is to be found there. The dining room has a wall (on the east side) covered by a large painting on wood (Last supper of Our Lord, by Santi di Tito). On the glass-protected shelves are to be seen ancient crockeries and china, and several precious works of art. Council Hall: frescoes taken from a nuns convent in Via della Scala.

Bed room of the Proprietor, decorated and furnished in the middle ages style, paintings of well known artists of the XIVth century. Only the bed is modern, magnificiently carved in wood, by Frullini.

Kitchen: rebuilt in pure XIIIth century style, furnished with objects of the same period. At the main entrance under a protecting roof, is an ancient wooden door of the Cathedral of Florence.

In order to visit this superb castle one has to ask permission at the Leader Palace in piazza Pitti.

To get there one takes the tram as far as Ponte a Mensola and then climbs a beautiful avenue through woods surrounding a hill dominated by the castle.

Every 20 minutes the tram starts from Florence, rises from Ponte a Mensola to **Settignano** (178 m. above the sea). This pleasant village admirably situated, possesses a beautiful church dedicated to the Holy Virgin and containing some masterpieces of Luca della Robbia, a chair sculptured by Buontalenti, and some pictures by Maso da S. Frediano, Curradi and Bonomi. Next to the church there is an oratory dedicated to the Holy Trinity, where the Confraternita della Misericordia resides, the same Confraternity as the Florence one

The beautiful statute of Desiderio da Settignano is in a beautiful piazza from where one enjoys the panorama of Florence and of the immense valley of the Arno. The statue of the blind Tommaseo is in the little old piazza. Half way between Settignano and Florence, one finds the **church of S. Martino a Mensola** of the VIIIth century containing some paintings on vood by Orcagna, Beato Angelico, Neri Bicci and C. Rosselli; near the Barriera Aretina there is also the ancien **church** and **convent** of **San Salvi**, worth visiting, as its origin is very remote. Father Richa says that at the time of the Norman invasion, two monks

going in pilgrimage to Rome, stopped there, near one of the Florence gates to rest under a tree for the night.

They had a relic with them of San Salvi (St. Sauve) bishop of Amiens (d. in 615) their starting place.

At dawn they rose to continue their journey, but when they wanted to lift their sacred bundle, they could not move it; it felt as if it had been attached to the ground. A crowd came from all sides to see the miracle: the bishop of Fiesole came also with great pomp, verified the miracle and decided to erect an oratory on the place at the expense of the pious people of Fiesole and at his own. It was later enlarged; the convent was first occupied by nuns, afterwards by the friars of Vallombrosa. It is there that one can admire the splendid Last Supper, by Andrea del Sarto.

It is said that the Florentines who demolished all the buildings of that locality before the seige in 1529, to prevent the imperial soldiers finding shelter, did not have the courage to destroy such a masterpiece, that even the enemy respected.

Compare this civil feeling of artistic respect, to the destructive barbarism of the unrestrained militia of Northern nations in our modern wars.

It is related also that at the siege of 1312, the emperor Arrigo, who had fallen ill in that convent, told the Prior that he had heard during the night, during a dream or a vision, a saint prophesy to him, that his conquest would only finish at the end of the world " in capo al mondo ". But the good Prior advised him smiling, to remove the siege with the greatest rapidity, because the road which led from the convent to the town was called, and is still called Via Capo di Mondo. The fact is that as soon as his convalescence was completed, the emperor removed the siege and went back to his country.

Interior. In the central nave, altar on the right: picture (Saint Humility resuscitating a child) by *Passignano*. Altar on the left: Annunciation by *G. B. Vanni*. In the cross nave on the right: painting on wood (Nativity) attributed to *Andrea del Sarto*.

Main chapel: Altar picture on wood: the Holy Virgin, St. Joseph and the Child, by *Portelli da Loro*. In the choir, paintings attributed to *J. Zocchi*.

First Sacristy: a tabernacle with relics, by *Benedetto da Rovezzano*; and a frescoe: Jesus on the cross.

New Sacristy: several pictures by well known painters.

Along the main road to Arezzo one finds successively the villages of Varlungo, Rovezzano, S. Andrea (near it the ruins of Rocca Tedalda). In the neighbourhood is the castle of Poggio Gherardo where Boccaccio took refuge during the plague of 1348.

Outside Porta S. Nicolò.

Villa of Rusciano. Architecture by Buontalenti. It belongs at present to the Pitti.

Villa of Larione: ancient possession of Larione Buonguglielmi. A picture by A. Gatti represents Alfieri and the Florentine pedants.

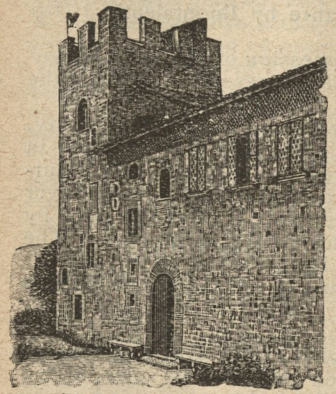
Badia a Ripoli: Beautiful church of the XIIIth century. Formerly convent of the Vallombrosa friars. Spoiled in the XIIIth century by ugly restorations, but now returned to its good style by the care and expense of a clever and generous curate. An admirable crypt is sustained by three rows of columns in the pure Tuscan style. The convent contains a beautiful Last Supper by B. Pocetti.

Viale dei Colli (grand avenue of the Hills) and **Piazzale Michelangelo.** The trams start every 10 minutes of the city by the Porta San Nicolò.

When Florence was the capital of the Kingdom of Italy, its Mayor, U. Peruzzi, planned to make this splendid and unique promenade of the Colli, and it was carried out by the famous engineer G. Poggi. It is 5 kilometers long, in three parts: ascending part, from porta San Nicolò to Piazzale Michelangelo; 2nd part: Viale Galileo (from Piazzale Michelangelo to Piazza Galileo) and 3rd part from there, descending to Porta Romana (part called Viale Machiavelli or Bobolino).

The tram stops only 20 minutes at the Piazzale Michelangelo, not long enough to give one time to admire the grandiose panorama of the town. There are two old churches to be seen above the Piazzale: The Bella Villanella and San Miniato al Monte. The tram from piazza Galileo to the Gelsomino goes through the superb avenue of the Poggio Imperiale and afterwards joins the Chianti railway line which passes, after the Galluzzo, around the hill of the convent of the **Certosa.** But let us first describe some important villas on this long road to Siena.

Villa Imperiale. It is the nearest to the city, and the largest; it belonged successively to the Baroncelli and to the Salviati families, one of whom (Alessandro) conspired against the Medici, who banished him and confiscated his estates. Cosimo I gave this villa to Giordano Orsini. Later, Maddalena, empress of Austria, bought it in the XIVth century and had it enlarged and embellished by the architect G. Parigi; from her, the name is derived: Villa del Poggio Imperiale. On the round piazza before the façade of the palace, in 1529 the famous duel was fonght between L. Martelli and G. Bandini against Dante da Castiglione and Betto Aldobrandi, in the presence of the prince of Orange. Several pictures and statues in the villa were at different periods brought to the Uffizi Gallery. A good frescoe is still to be seen there by Franceschini (Saint Mary Magdalen) and another by Rosselli (some exploits of the Medici). On the ceiling of the chapel an Assumption of the Virgin is to be seen, by F. Nenci.



Tour du Gallo.

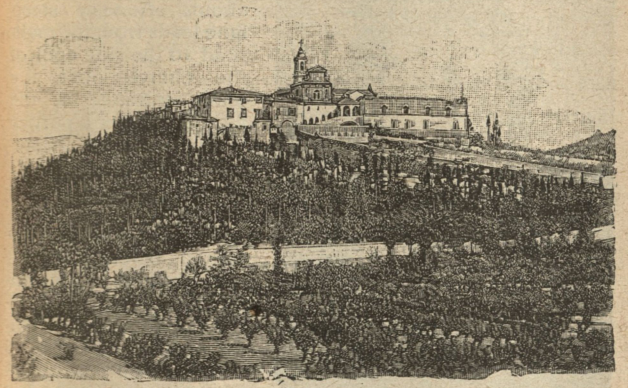
At present the Villa is turned into an excellent boarding school for young girls, called: Il conservatorio della SS. Annunziata. The two statues on the Piazza are by Novelli.

Villa d'Arcetri. Near Poggio Imperiale, on the left and a little higher with its famous *Torre del Gallo* and its Observatory. Galileo lived there after his trial in Rome until his death (1642).

The English poet Milton went there to visit him; an inscription near the door recalls this visit. In 1835 Amerigo degli Albizzi had a bust of Galileo placed there. The antiquarian Baldini has recently restored the villa giving it the aspect of a fortified castle of the middle ages. It

is near the **villa Guicciardini** where the great historian wrote his *Storia Fiorentina*. On the plateau called Pian de' Giullari is the **villa della Bugia** so called because the Florentines betrayed by Malatesta after one year of siege (1520) signed there a treaty of capitulation, treaty that the historian Varchi assures us, was very soon broken.

From Pian de' Giullari one arrives at the Piazza degli Imperiali where the Imperial army was camped in 1529,



Certosa.

taking the road on the right, one joins again the Viale dei Colli which goes through the hills of Arcetri, Montici, Giramonte, Giramontino, and San Miniato; that is why it is called the grand avenue of the hills, or Viale Poggi, after the architect. It is said to be one of the most beautiful promenades of the world.

Certosa. (Carthusian monastery). This large convent which looks more like a castle, is on the summit of a hill, called Monte Acuto, between the torrents Greve and Ema. It was founded in 1341, by the wealthy citizen Niccolò Acciaioli, grand seneschal of Giovanna, queen of Naples, the same who had already built at his own expense the Certosa of Naples, and the chapel of St. Nicholas in Bari.

It is thought, but without any certain foundation, that the architect was Orcagna. If the Ricasoli and Acciaioli families would allow the documents in their secret archives to be examined, one would know more about the subject. It seems that Niccolò wanted to found there a lyceum for 30 young men; but at his death, the idea was abandoned, and the library which had already been formed was scattered about. A very steep lane leads from the main road to the side door of the church; but the main entrance of the façade is under a portico where the bust of St. Lawrence is to be seen. He is the patron of the church.



Puits de la Certosa.

This monastery contained, before the suppression of the monastic orders, a real artistic gallery. The collections were removed later to different galleries of the city. But there are still many things of interest.

Church. On the wall above the entrance stairs there is a frescoe (Preaching of Christ) by Jacopo Empoli.

In the interior: pavement made with small polychrome marble slabs forming pretty designs. On the walls: 8 pictures (the 4 Doctors of the church and the 4 Evangelists), by *Orazio Fidaine*. Higher up, some frescoes by *Pietro di Matteo*. Statues: the Holy Virgin, St. John, St. Emmanno Tedesco, Solomon, David, by *Pinelli*. Around the main altar 12 statues by *Matteo Tedesco*. Beside the altar: frescoes (episodes of the life of St. Bruno) by *Poccetti*. Frescoes on the ceiling, by *the same author*.

Chapel of St. Brunone: Picture (St. Brunone), by *Mancini*; frescoes on the ceiling by *U. Ciocchi* and *Poccetti*.

Choir: Frescoe (a monk tempted by the devil) by *Giovanni da San Giovanni*, wood choir stalls, elegant and well ornamented by an unknown artist of the XVth century.

Chapel of St. Mary: Stained glass window; several paintings on wood of the good Florentine school, by *Frate Angelico* and a St. Francis receiving the stigma by *Cigoli*.

Chapel of St. John: Picture by *P. Benvenuti*.

Chapel of St. Lewis: Picture by *Sabatelli*.

Chapel of the blessed Nicholas: Pictures by *Sacconi*.

Crypt. On the walls of the stairs: frescoes by *U. Ciocchi* (Adam and Eve; resurrection of Jesus). In the chapel: monument to Niccolò Acciaioli (d. in 1409).

A statue of a man laying down, by *Donatello*, with ornamentations by *Giuliano da San Gallo*. On the pavement opposite the arch at the foot of the altar: long sepulchral marble slabs with sculptures: Lorenzo di Niccolò Acciaioli (d. in 1353); Donato Acciaioli the humanist (d. in 1478). Altar table by *Cosimo Gamberucci*. And frescoes by *Poccetti*.

Chapel of St. Andrew: Monument to Cardinal Angelo Acciaioli (d. in 1409) by *Donatello*.

In the corridor: Stained glass windows by the Jesuit fathers, from drawings by *Giovanni da Udine*.

Crossing a small court-yard with two porticos, one arrives at the **Chapter:** carved wooden door (episodes of the life of St. Lawrence, of the XVIth century.

Interior. Paintings on wood (Jesus crucified, the Holy Virgin with the Child, by *Andrea del Sarto* or *Puligo* or *Perugino;* the Holy Virgin and several saints, by *M. Albertinelli*): 3 others by *Ghirlandaio's school* (Virgin); 3 pictures, copied from *Rubens;* and other by *Bilivert* (St. Brunone); and a monument to Leonardo Buonafede, by *Francesco da San Gallo*, 1545.

Refectory: where the monks meet only on feast days: sculptured holy water vessel, of the XVIth century and a sculptured chair by *Mino da Fiesole*.

The cloister, which is very large, is used by the monks as a cemetery. In the centre there is a famous well, of beautiful architecture, very deep, shaped like a sarcophagus, with wrought iron ornaments on the two columns. Said to brave been designed by Michelangelo.

In 1894 several busts in bas relief ovals by Luca and Andrea della Robbia were brought to the Certosa and walled around the cloister; they were formerly in the cloister of San Matteo, where the Fine-Arts Academy is at present (Via Ricasoli).

That part of the convent suffered greatly during the earthquake of the 18th May 1895 and some of these ovals were broken.

Returning to the main road, Via Senese and taking the tram as far as Tavernuzze, one can go from there by diligence, up to the **Santuario dell'Impruneta** (or of " S. Maria in Pruneta " or " in Pineta " as it was called at first). The tradition relates that it is situated on the site of an ancient, ruined pagan temple; some shepherds found there an image of the Holy Virgin. It was then planned to build an oratory on the summit of the hill of Santa Maria to enclose the icone but the walls collapsed as soon as they were built. The image was then put on a cart driven by oxen, who were left to wander where they wished

to; the whole population followed at a distance. The cart stopped at the ruins of the pagan temple. The sanctuary was immediately built there. It was afterwards frequently restored and in the XIVth century completed, and is unchanged to the present day. Near the sanctuary there was the castle of the Buondelmonti family. Another tradition sustains that the famous image of the Virgin was painted by the Evangelist St. Luke, before the year 70 of Christ.

Exterior Loggia. Built in 1631 by the " Brothers of the Stigma " of Florence. Monument to Antonio degli Agli in the style of Benedetto da Rovezzano. Virgin with the child and 2 saints, attributed to Orcagna.

Interior. Grand chapel: the Image of the Virgin above mentionned. Tabernacle by *Luca della Robbia.* Main altar by Ancona. Episodes of the life of the Virgin by *P. Nelli* and *T. della Mazza*, of the XIVth century. On the altars and the walls: Vocation of the Apostles St. Peter and St. Andrew, by *Empoli*, in 1593. Nativity of the Virgin, by *Passignano*, in 1602. Assumption of the Virgin, by *Cigoli*. St. Sebastian, by *M. Rosselli*, and the martyrdom of St. Lawrence, by *A. Allori*. Above, on the walls: history of the Virgin of Impruneta. It is said that the sacred image was found, by *Benedetto da Rovezzano*. Baptismal fount of the XIVth century.

Choir Gallery. Finely worked balcony of the XIVth century. The altar of the Virgin, chiselled by *B. Faggini*, from 1695 to 1714, and inlaid with precious stones. The bronze crucifix is by *Gianbologna*. Tabernacle of the Chapel of the Holy Cross, by *Luca della Robbia*, who also made the friezes and the ceilings of the two chapels of the Virgin, and the crucifix and other saints on the walls. In the sacristy are many ancient pictures in wood inlay, shrines for relics, missals, etc.

The village of the Impruneta is at 11 km. from Florence: at 335 m. above the sea; and every year in October a great fair (chiefly cattle) is held there and very frequented.

The hills of Chianti. This country has many pleasant walks over sunny valleys and hights, planted with vineyards which give of the best wine exported from Tuscany. The excursionists are expecially requested to visit San Casciano, la Castellina and Greve, with Castello di Greve. More on the east side of Florence is the village of Pontassieve, the Pomino and la Rufina, Broglio; also well known places for the production of good wine. Besides these places, any locality in the environs of Florence offers the traveller varied and interesting attractions, surrounded by wonderful nature, under clear skies and on

fertile and healthy soil. It seems as if a divine and enerous hand had scattered over it fertility, abundance, ɔulence and grace.

Outside Porta San Frediano.

Visit: **Monte Uliveto, Bellosguardo, San Francesco da ıola, La Villa Capponi, Villa Strozzi, Monticelli, Scandicci, ıd the agricultural school of Count Passerini,** etc.

SANCTUARIES on the east side of Florence:

Madonna del Sasso, at the foot of Monte Giovi, 12 miles om the town, 800 m. above the sea.

Vallombrosa (957 m. above the sea, at 30 km. from Flonce). In order to go to the ex-monastery of the anent Vallombrosian monks, one takes the railway at the :tle station of Campo di Marte (Rome line) and one deends at the station of St. Ellero; then by a funicular ıe reaches Saltino, 15 minutes from Vallombrosa, a decious and famous summer resort in the midst of mounins covered with fir trees and in sight of the Val d'Arno.

Saltino, 962 m. above the sea, is placed on the top of kind of promontory jutting out over the plain and the lley.

Enchanting panorama towards the sunset, pure air, temerate climate. The old convent of friars was founded 1015 by San Giovanni Gualberto. Florentine nobleman who established himself there at first with two friars, olo and Quintelmo. This locality, rich in running water as called Acquabella; it belonged to the Counts Guidi ıo contributed, with Countess Matelda of Tuscany to und the monastery. It became little by little very maıificent, one of the richest abbeys of the country, conining, until the great Revolution of 1809, innumerable orks of art which were afterwards transferred to the Flontine galleries.

Ascending another km. one finds the little hermitage *Paradisino*, where, it is said, San Giovanni Gualberto ed.

It is from this spot that one sees the valley of the Arno far as the Tyrrhenian sea, and from the hight of Sec-

chieta, a summit of the Appenines 2 km. higher, one c scerns also on clear mornings the Adriatic sea.

The convent of Vallombrosa was secularized in 186 It is at present the summer residence of a good Forest Institute, of Florence. The locality and its surroundin are now studded with large and fairly comfortable hot and pretty villas.

The church of the ancient convent is worth visiting the rich ornamentations which it contains, and for its chitecture and masterpieces. It is still officiated by so good old Vallombrosian friars.

La Verna (at 44 miles from Florence, beyond the "C sentino" 760 m. high). St. Francis of Assisi found this convent in 1215. The country is wild but pictures q in the midst of wooded mountains looking like a he of immense ruins. The church contains some mast pieces by Della Robbia. The sanctuary of the stigm called "masso sporgente" is on a rock nearly detach from the mountain and jutting out horizontally over em space. Nearby is the source of the river Tiber (Teve The church was erected in 1260 at the expense of Florentine Republic and of its consuls of the Arte d Lana. Vasari says that Taddeo Gaddi helped by Jac da Casentino painted some frescoes on the interior w of the chapel, exactly on the spot where St. Francis recei the stigmas. No trace was found of these frescoes.

Camaldoli (821 m. above the sea). This hermitage m on the north of the same chain of Apennines, is on summit, while the real convent is two km. below in fir tree woods. It seems that San Romualdo recei this ground from a certain Mandolo, to found the he tage with 30 detached cells and surrounded by walls. wards the year 1000 the monastery was not yet erect there was only a modest hospital destroyed in 1203 conflagration. In 1220 the church, convent and to were built and were afterwards in 1498 plundered ruined by the Venetians of the Duke of Urbino calle Florence by the Medici. They had to be again reb Father Delfino established a famous printing house th The paintings on wood which embellish it are nearly by Vasari. The church of the hermitage has a vesti

and atrium ornamented by small chapels; to be noted: paintings on wood representing St. Lucy, by Naldini and the miracle of St. Lucy by the same painter. The picture on the main altar is by Gabbiani, some others are by Passignano's school.

In the Sacristy: Christ bearing his cross, by a Flemish painter. A St. Romuald and St. Joseph, by A. Veronese. A Virgin with the Child St. Bartholomew and St. Romuald, by Santi di Tito; a nativity by Ghirlandaio's school. A Saint John, by Preti (il Calabrese). A Jesus in the Garden, by Ligozzi.

One gets to these last two sanctuaries by the Casentino railway which detaches itself at Arezzo from the Roman line. One can come back again from Camaldoli, descending to Pratovecchio del Casentino, then by car through la Consuma to Pontassieve, where one again takes the train to Florence.

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UFFIZI GALLERY

This catalogue is compiled according to the latest dispositions of works of art, but, on account of other changes which may be made, we take no responsability for the correctness of the same.

Entrance Hall. — Tapestries of XVIth century. Bust of unknown Roman. Bust of Marcus Aurelius. On the staircase and landings, other busts of the Roman period.

First Floor. — Sepulchral altar of Rhodon. Statue of Venus. Bust of Fr. I de' Medici, etc.

Rooms for designs and engravings. — These contain, in frames or on suitable cards, works of the best Italian and foreign engravers, designs of the more celebrated artists, etc. etc.

This collection begun by Cardinal Leopold of Medici, was enlarged with those of Vasari, the Gaddi, and many other private persons, and with gifts from well-known patrons of art. Worthy of special attention is the exhibition of Italian designs of the XVIth and XVIIth centuries. They are arranged in different frames in numerical order, and are as follows:

Florentine School. — Frames from N. 1-4, design by *Lodovico Cardi*, called *Cigoli* (1559 to 1613). N. 5 to 11, design by *J. Chimenti*, called *Empoli* (1554 to 1640). N. 12 to 15, design by *Cristofano Allori* (1577 to 1621). N. 16, design by *Matteo Rosselli* (1578 to 1650). N. 17, design by *Lorenzo Lippi* (1606 to 1664). N. 18 to 21, design by *Giov. da San Giovanni* (1592 to 1636). N. 22 to 23, design by *Fran. Furini* (1600 to 1649). N. 24 to 25, design by *Cecco Bravo* (died 1661). N. 26 and 27, design by *Jacopo Vignali* (1592 to 1614). N. 28, design by *Carlo Dolci* (1610 to 1686). N. 29 to 31, design by *Stefano della Bella* (1610 to 1664). N. 32 to 36, design by *Pietro da Cortona* (1596 to 1669). N. 37, design of *Volterrano* (1611 to 1689).

Bologna School. — Frame N. 38 to 39, designs by *Pietro Faccini* (1562 to 1602). N. 40, design by *Guido Reni* (1535 to 1642). N. 41, design by *Ludovico Caracci* (1555 to 1680). N. 42 to 45, designs by *A. Caracci* (1560 to 1609). N. 47 to 50, designs by *G. Cavedoni* (1557 to 1660). N. 46, design by *Ag. Carracci* (1567 to 1602). N. 51, designs by *A. Tiarini* (1577 to 1668). N. 52, designs by *Domenichino* (1571 to 1641). N. 53 to 55, design by *Guercino*.

Genovese School. — Frame N. 56, designs by *Bernardino Strozzi* (1581 to 1644). N. 57 to 58, designs by *G. B. Castiglione* (died 1720?). N. 59 to 62, design by *A. Magnasco* (1681 to 1747).

Roman School. — Frame N. 63, design by *L. G. Bernini* (1598 to 1680). N. 64 to 65, designs by *Carlo Maratta* (1681 to 1741).

Neapolitan School. — Frame N. 66, designs by *Salvator Rosa* (1615 to 1673). N. 67, design by *Luca Giordano* (1626 to 1705).

Venetian School — Frame N. 63, designs by *Sebastian Ricci* (1660 to 1734). N. 69 and 70, designs by *G. B. Piazzetta* (1683 to 1754). N. 71, design by *Canaletto* (1697 to 1786). N. 72, design by *Francesco Guardi* (1713 to 1793). N. 73 to 81, designs by *Tiepoli* (1696 to 1770). N. 82, designs by *G. D. Tiepoli* (1727 to 1795). N. 83 to 89, designs by *G. B. Piranesi* (1720 to 1778).

First Vestibule of the Gallery. — N. 33, Silenus and Bacchus. Various busts. Busts of the principal Medici, Lorenzo the Magnificent Cosimo I, M. Magdalena of Austria, Ferdinand II, Victoria della Rovere, G. Gaston, etc. Bust of Ferdinand II and Leopold II of Lorraine.

Second Vestibule. - Sculpture. Statue of Emperor Augustus. Bust of Jove. Statue of Bacchus. Two Dogs. Statue of Emperor Hadrian. Statue of Emperor Trajan. Busts of the Roman period.

Room of bas-reliefs. — 319, 337 and 332: Religious Procession from the Altar of Peace in Rome. 328 Allegory of Earth Air and Water. Sarcophagus. 343 Hermaphrodite. Various bas-reliefs.

First Corridor. — So that the visit to so many works of art may be made more easily, the visitor is asked to follow our directions. We take the first corridor, starting from the wall overlooking the Via della Ninna, on the right.

First Corridor. — In the middle in front of the window, 77, Hercules overcoming the Centaur. 78, Roman sepulchral column. 311 to 379 and following: Heads and various representations of the Roman period. 84, Statue of Attis. 86, Sarcophagus with the rape of Proserpine. Various busts. 82, Sarcophagus with episodes from the life of a Roman general. 252, Esculapius? 92, Pan and Daphne. 93, Sarcophagus, Menelaus Hunting. 100, Atleta. 101, Victory. 98, Sarcophagus with Phedra and Hypollitus. 104, Rape of the Leucippidi. 120, Proserpina. 117, Muse. 110, Sarcophagus with the tasks of Hercules. 165, Pothos. 135, Sarc.-Menelaus Hunting. 138, Hercules. 136, Statue of an Hour. 129, Sarcoph. with muses. 261, Ceres. 152, Sarcophagus with triumph of Bacchus. 155, Venus. 153 and 159, Roman Sarcoph. 160 to 175, Statue of a Greek. 162, Apollo, Heads, etc. and bas-reliefs.

Ist Room *(Florentine School of the XIVth and XVth century).* — 442, S. Martin giving alm to the Poor, *unknown artist.* 449, S. Cecilia, *unknown artist.* 8345, Virgin with Child and Angels, *B. Daddi.* 8243, Virgin with Child and Angels, *Cimabue.* 3163, S. Matthew, *Orcagna.* 447, La Tebaide, *Tuscan School.* 8344, Virgin Enthroned, in glory with Angels and Saints, *Giotto.* 3073, Virgin with S. Matthew and S. Nicholas, *B. Daddi.* 454, The Deposition, *Giottino.* 468, Virgin with Child, *Lorenzo Monaco.* 3, Virgin with Child and Angels, *T. Gaddi.* 464, Crucifixion, *Spinello Aretino.*

Sienese School of the XIVth century. — 8347, Stories from the life of S. Beata Umiltà, *P. Lorenzetti.* 8346, The Presentation at the Temple, *A. Lorenzetto.* 451, 52-53, Annunciation and two Saints, *Simone Martini.* 466, Adoration of the Magi, *Lorenzo Monaco.* 3848-49, Four stories from the life of S. Niccolò da Bari, *A. Lorenzetti.* 445, Virgin with Child and Angels, *P. Lorenzetti.* 885, Coronation of the Virgin, *Lorenzo Monaco.*

IIIrd Room *(Florentine School of the XVth century).* — 486, Virgin with Child and Angels, *unknown artist.* 436, Annunciation of the Virgin, *A. Baldovinetti* (1427-1499). 884, Virgin with Child and Saints, *Domenico Veneziano* (died 1461). 487, Virgin with Child and Saints, *A. Baldovinetti.* 8386, Virgin with Child and S. Anna, *Masaccio* (1401). 479, The Battle of S. Romano, *Paolo Uccello* (died 1475).

IVth Room *(Florentine School of the XVth century).* — 1598, Virgin adoring Child, *Fra Filippo Lippi* (died 1459). 1619, Adoration of the Magi, *D. Ghirlandaio* (died 1494). 8356, Archangel Gabriel and Saint John, *Fra Filippo Lippi.* 8357, Annunciation and S. Antonio Abate, by *the same.* 504, Virgin with Child and Angels in Glory, *Botticelli.* 8354, Virgin enthroned with Saints, *Fra Filippo Lippi.* 3249, Virgin adoring Child, *Filippino Lippi.* 881, Virgin and Child, Angels and Saints, *D. Ghirlandaio.* 8338, Virgin enthroned and four Saints, by *the same.*

Vth Room *(Florentine School of the XVth century).* — 3244, Virgin and Child, S. John, and two Angels, *L. di Credi* (1459-1537). 1618, Annunciation, *L. da Vinci* (1452 to 1549). 1594, Adoration of the Magi, by *the same.* 8356, The Baptism of Christ, *A. Verrocchio* (1453 to 1488). 495, 497, 498, 496, 1610, 499, The three theological Virtues, Temperance, Justice and Prudence, *Piero* and *Antonio del Pollaiolo.* 1606, Strength, *S. Botticelli* (1444-1510). 491-493, The Banquet of Assuero, the triumph of Assuero, *Jacopo del Sellaio* (1442-1493). 1473, 1484, 1496, 1487, 1488, S. Augustine, Judith, Calumny, the Tent of Holofernes, Portrait of a Man, *S. Botticelli.*

VIth Room *(Florentine School of the XVth century).* — 1601, 8362, 8389, Virgin and Child, Coronation of the Virgin, Annunciation (altar-piece), *S. Botticelli.* 1698, 8361, 8390, Annunciation, the Virgin enthroned and S. Barbara, Saints Augustine, Catherine, John the Baptist, Ignatius and the Archangel Michael, by *the same.* 882, 8360, 4345, Adoration of the Magi, Spring, Adoration of the Magi, by *the same.* 1607, 878, 1609, Madonna with the Pomegranate, the Birth of Venus, the Magnificat, by *the same.* 8363, the Resurrection, *Raff. del Garbo* (1466-1542). 1568, Virgin enthroned with Saints, *Filippino Lippi.* 1566, Adoration of the Magi, by *the same.*

VIIth Room *(Florentine School of the XVIth century).* — 1589, 1584, Translation of the Body of S. Zanobi. S. Zanobi raising a Child, *R. del Ghirlandaio.* 1587, 1586, Visitation, Annunciation (altar-piece), *Mariotto Albertinelli* (1486-1515). 1583, 516, 783, 1577, S. Joseph delle Arpie, *A. del Sarto* (1486-1513). 8394, 8395, 8396, Two Angels, Saints Michael Archangel, Giov. Gualberto, Bernardo Uberti and Giov. Batta (John the Baptist), scenes of the lives of the saints, by *the same.* 3190, Virgin enthroned with Child and Saints, *Rosso Fiorentino* (1494-1541). 1449, 1448, 8597, Isaiah, Job, the Virgin enthroned with Child and Saints, *Fra Bartolommeo* (1474-1517). 1593, Virgin enthroned with Saints, *Franciabigio* (1482-1525). 877, Altar piece with stories from the life of S. Acacio, *Bachiacca* (1497-1557). 3094, 3099, Venus, Adoration of the Shepherds, *L. di Credi* (1459-1537). 1596, The Madonna with the Girdle, *F. Granacci* (1177-1583). 506, The Immaculate Conception, *Pier di Cosimo* (1462-1521)?

VIIIth Room *(Umbrian and Sienese School of the XVth century).* — 8364, Adoration of the Magi, *Gentile da Fabriano.* 887, Saint Mary Magdalene, *Niccola da Bari.* John and George, by *the same.* 474, Virgin and Child and Saints, *Vecchietta* (1410-1480). 8365, 8366, 8367, The Deposition, Assumption of the Virgin, Christ in the Garden, *P. Perugino* (1446-1523). 8368, 1613, 502, Crucifixion, Annunciation, the Nativity, and the Adoration of the Magi (altar-piece). The Virgin and Child, *Luca Signorelli* (died 1523). 1605, 1435, 3107, Holy Fa-

mily, the Virgin enthroned and Saints, Fecundity, by *the same*. 8370, The Deposition, *P. Perugino* and *Luca Signorelli*.

IXth Room *(of the Maps)*. — 3343, 3341, Angel and Virgin, *Melozzo da Forlì* (1438-1494). 1615, Portrait of Federigo da Montefeltro Duke of Urbino, and of his wife Battista Sforza, *Pier della Francesca* (died 1491). Sculptures. 91, Doroforo. 308, Torso of Doriforo (two copies from the original of Policleto). 932, Piece of Roman sepulchre. 114, Doriforo.

Xth Room *(Umbrian and Sienese School of the XVth and XVIth century)*. — 1474, 8375, 8376, 1700, Portraits, of unknown youth, of Baldassarre Monaco, of Francesco delle Opere, of Don Biagio Milanesi, *P. Perugino*. 1432, The Holy Family, *Umbrian Tuscan School*. 780, Holy Family, *D. Beccafumi* (1486-1551). 3441, Holy Family, *Gerol. del Pacchia*. 1418, Crucifixion, *M. Palmerano*. 3949, Virgin with Child, Saints and Angels, *Matteo di Giovanni* (died 1495). 3215, Virgin with Child, and Saints, *Giovanni di Paolo* (died 1482 ?).

XIth Room. Tribune *(Florentine School of the XVth century)*. — 1572, 741, 736, 1575, Portraits of Maria de' Medici, Bartolomeo Panciatichi, Lucrezia Panciatichi, and an unknown Man, by *Bronzino* (1502-1572). 1475, 1472, 8377, 793, Portraits, of Don Garzia de'Medici, of a princess of the house of Medici, a young woman, Eleonor of Toledo, by *the same*. 770, 1571, Portraits of a young unknown woman, of Ferdinand I de' Medici, by *the same*. 2131, Moses and the daughter of Jethro, *Rosso Fiorentino*. 2137, 1581, 201, Charity, Portrait of an unknown man, Jesus and the Cross, *Cecchino Salviati*. 1370, Venus and Cupid, *Pontormo*. 1578, Portrait of Lorenzo the Magnificent, *G. Vasari*. 1439, The Slaughter of the Innocents, *D. Ricciarelli* (died 1566). 3574, Portrait of Cosimo the Elder, *Pontormo*. Sculpture, Satyr *(Greek Sculpture of third century B. C.)* the Wrestlers, Apollino, the Man with the Strigil, Venus of Medici *(Greek sculpture)*.

XIIth Room *(Florentine School of the XVIIth century)*. — 1614, 1490, 1603, Christ and the Woman of Samaria, Portrait of an unknown man, Annunciation. Annunciation, *Lorenzo di Credi*. 2185, 1604, 1616, Portrait of an unknown Man. Virgin and S. John the Baptist, Christ appearing to the Magdalene, by *the same*. 489, Virgin and Child and two Angels, *C. Rosselli* (1438-1507). 1532, 1538, 1517, Birth of S. John the Baptist. Virgin and Child and two Saints. Adam and Eve chased from Paradise, *Pontormo*. 1536, 209, 514, 310, Perseus liberating Andromeda. Sacrifice for the liberation of Andromeda. The Wedding of Perseus, Perseus liberates Andromeda, *Piero di Cosimo*. 4336, The Archangel Raphael and Tobias, *Bachiacca*. 8378, 1485, Allegory, Portrait of an Old Man, *Filippino Lippi*. 743, Portrait of the musician Francesco dell'Ajolle, *Andrea del Sarto*. 1505, Child playing the guitar, *Rosso Fiorentino*.

XIIIth Room *(Raphael and Michelangelo)*. — 2152, 2150, 3908, Joseph presenting his Father to Pharaon. Joseph imprisoned. Entry of Charles VIII into Florence, *F. Granacci*. 8381, 1600, 1445, 888, Portrait of unknown Man. The Temple of Hercules, the Madonna of the Well. Madonna with Child, S. Joseph, and S. John, *Franciabigio*. 1489, Portrait of Pietro Carnesecchi, *Puligo*. 1456, Holy Family, *Michelangelo*. 1440, 1447, 1450, 1446, Portrait of a woman, Madonna with the Goldfinch, Portrait of Pope Julius. 888, S. John in the Desert, *Raphael*. 1347, 1483, 8379, Portrait of a Man, Virgin and Child and S. John, S. Antony, *Pontormo*. 8380, Portrait of a Woman, *G. Bugiardini* (1475-1554?). 775, Portrait of Julian de' Medici, Duke of Nemours, *A. Allori* (1535).

XIVth Room *(Lombardy, Ferrara-Bologna Schools, Parmigiana)*. — 1455, 1453, 1329, Sojourn in Egypt, Virgin adoring Child, Virgin with Child and two Angels, *Correggio* (1494-1534). 1454, S. John's Head presented to Herod, *B. Luni* (1521-1532). 1328, 1377, 782, Virgin with Child and Saints, Portrait of Man, Portrait of a Woman, *Parmigianino* (1505-1540). 1353, 1365, Christ and the Moneychangers, Annunciation, *Garofalo* (1481-1559). 2184, Narcissus at the Fountain, *Boltraffio* (1467-1516). 3348, Christ carrying the Cross, *G. Francesco Maineri* (XVIth century). 1368, Holy Family, *B. Schidone* (1560-1616). 1362, The Judgment of Paris, *Scarsellino* (1551-1620). 738, The Seizure of Jesus, *Sodoma* (1477-1549). 1352, 1355, 1350, 1317, Nativity, Circumcision, Slaughter of the Innocents, Virgin and Child, S. Anna, and various Saints.

XVth Room *(Ferrara, Bologna School)*. — 8384, Portrait of John II Bentivoglio, *I. Costa* (1460-1535). 3273, S. Dominic, *Cosme Tura* (1432-1495). 8382, 889, Sojourn in Egypt, Portrait of Warrior, Madonna in Glory and Saints, *Rosso Rossi* (died 1542). 1444, Portrait of Evangelista Scappi, *F. Francia*. 1452, 800, 799, Bacchante, Portrait of a Monk, Man with a Monkey, *A. Caracci* (1560-1609). 1461, 1430, Endymion Asleep. Sybilla Samia, *Guercino* (1561-1666). 787, 795, 3253, 3120, Brandamante and Thorn. The Virgin, a Domenican Saint, S. Peter, *Guido Reni* (1575-1642).

XVIth Room *(Italian Schools)*. — 1314, Dance of the Cupids, by *F. Albani* (1578-1660). 2194, Portrait of Cardinal Leopold de' Medici, by *Caravaggio* (d. 1699). 1381, 1364, Triumph of Tethys. The Rape of Dejanire, by *Luca Giordano* (1632-1705). 8385, 1423, A battle. Animated Landscape, by *Salvator Rosa* (1615-1673). 808, Christ and the Plarisee, by *B. Strozzi* (1581-1644). 1383, Apparition of Jesus to Magdelen, by *Lavinia Fontana* (1552-1602). 1427, Saint Jerome, by *Spagnoletto* (1588-1652). 771, Saint Peter, by *Guercino*.

XVIIth Room *(Gems, Precious stones and Goldsmiths work)*. — Closed on Sunday. *In the middle of the Room*. Crystal Box, one of the most precious in the collection: twenty four stories of the life of Christ are cut on the back. This work was executed by *Vicentino Valerio Belli* in the XVIth century for Pope Clement VII, who presented it to Francis I, King of France on the marriage of the Dauphin to Catherine of Medici; in 1635, it was presented to Florence by an unknown person.

Ist Case (on the left). — Two statuettes of the Apostles. Two vases in oriental onyx, unique for their beauty and size, and the purity of their stone. Two bas-reliefs in gold. Tobacco box composed of little pieces of agate. These pieces form a complete collection of all the specimens found in Germany. Goblet of jasper (red) in the form of a shell. Bust of Tiberius, imitation turquoise restored with gold, attrib. to *B. Cellini*.

IInd Case. — Two statues of the Apostles Peter and Paul. Cats-eye with a pearl. This eye is extraordinarily large. Goblet in red jasper having the figure of a warrior in enamelled gold on the lid. Goblet, in form of a bottle of Spanish coral with pearl and cameos. Very precious emerald vase. Picture of the Piazza della Signoria executed in pietra dura with bas-relief of gold, *Gaspare Mola*. Large beautifully cut crystal Cup with two handles in enamelled gold. Large vase in blood-red jasper. Beautiful turquoise head with diamond eyes. Jasper shield ornamented with pearls, representing the Hydra; on the lid the figure of Hercules in gold, *Mazzaferri*.

IIIrd Case. — Agate vase, etc., small Venus in porphyry with Cupids, *Pier Marino da Pescia.* Vase in jasper ornamented with pearls: on the lid very beautiful figure exquisitely worked in gold enamel and diamonds. Lapis lazuli cup with pearls, of unusual design.

Right Hand, beginning from the door:

IVth Case. — 3 little busts in jacinth, one of which is ornamented with white enamel, 2 little bas-reliefs in gold and jasper, attributed by some to *Giovanni Bologna,* by others to *Mazzaferri.* Vase with gold and agate handles, *School of Cellini.* 2 vases with handles of sardonyx, and valuable for their size and the beauty of their handles. Observe Lorenzo de' Medici's name on the bulb. Two statuettes of the Apostles in pietra dura. Crystal cup with beautiful handle in gold of exquisite design, attributed to *Benvenuto Cellini.*

Vth Case. — Plaque with portrait of Cosimo de' Medici in bas-relief with diamonds and precious stones. 3 bas-reliefs in gold, either by *G. Bologna or Mazzaferri.* Two statuettes of the Apostles in pietra dura. Cut crystal cup with enamel and gold lid, attributed to *Benvenuto Cellini;* it was made for Diane de Poitiers. Small case made of crystal with a little dog in the shape of a pearl on the lid. Above: Two crystal vases, one exquisitely carved, the other left smooth in order not to spoil its purity, richly ornamented with rubies and emeralds.

VIth Case. — Beautiful triangular shield made of one emerald. Cup of lapis lazuli. Crystal vase with agates, jasper, etc. This cabinet of the asme shape as the Tribune was built during the time of the Medici. It is adorned with four alabaster columns of oriental design and four of antique verde, 2.27 high, the others 3.32 high. In the cases along the walls are exhibited more than 400 works of art of which we have described a few.

The little agate column from Siena which we see in N. 12 and the statuette of the Apostles were to be used for the altar in the Medici Chapel in S. Lorenzo. The statues are sculptured by *Orazio Mochi.*

The room of the Gems leads into the

Second Corridor (in which are). — 251, Venus. 949. Roman sepulchral altar. 327, Bust of Antinous. 171, Roman lady. 250, Mercury? 950, Sepulchral altar. 276, Ceres. 117, Child taking a thorn from his foot, copy from original Greek. 612, Circular altar, neo-Attic art. 132, 616, Two prismatic triangular bases with bas-reliefs. 184, Bacchus. 185, Minerva. 181, Sarcophagus with the death of Fetonte. 190, Child Seated, from a Greek original. 188, Venus Bathing. 192, Mars. 196, Statue of woman seated. 197, Roman Woman. Busts, etc.

Third Corridor. — Contains the following sculptures. 199, 201, Marsia. 208, A Nereid. 212, Discobolus. 223, A Esculapius. 335, Torso of a Satyr. 337, Pedestal of a candelabra. 222, Apollo. 232, Barbarian Warrior. 147, Mercury (Roman copy from Greek original). 240, Apollo Citaredo. 239, Leda, from Greek original. 249, Apollo. 247, A. Esculapius. 253, Daphne. 258, Bacchus. 246, Bacchus with a Satyr. 256, Unknown Man. 263, Leda with the Swan. 261, Pothos. 269, A Muse. 274, Nymph Hunting. 241, Bacchus. 281, Roman statue of a Woman. 283, Head of Jove. 384, Laocoon (copy of the original in the Vatican Museum), by *Bandinelli.* 279, Cupid asleep. 973, Roman sepulchral altar. 972, Altar of the Lares of Augustus. 972, Heads, Busts, etc.

Returning to the beginning of this corridor. — All the self-portraits contained in this collection are temporarily in the Pitti Palace (Room of Hercules).

Room of Hugo van der Goes *(Flemish School and French School of the XVth century).* — 1152, Deposition from the Cross, *Gerard* (1460-1523). 1140, Portrait of a Man, *B. van Orty* (1491-1552). 1036, 8405, Portraits of Pier Ant. Baroncelli and of his wife, *Unknown Flemish artist.* 1037, Triptych. Adoration of the Magi, and two scenes of the Nativity, *Unknown Flemish artist.* 1215, Portrait of Ferdinand Infant of Spain, *Lucas van Leyden* (died 1533). 1029, Adoration of the Magi, *Gerard David.* 1237, Crucifixion, *Unknown Dutch artist.* 1101, 1100, 1090, 1034, Portrait of an unknown Man, Portrait of S. Benedetto, Portrait of *Benedetto Portinari.* Virgin adoring Child, *Hans Memling* (died 1494) 3191, 3192, 31-3, Triptych, Birth of Jesus, *Nicola Froment* (died 1478).

Rubens Room. — 835, 739, 730, 731, 772, The Last Supper, Virgin and Child. S. Joseph and two angels. Last Supper. Fortune, Adoration of the Shepherds, *Gherardo delle Notti* (1590-1656). 2251, 2249, 745, Portrait of Victoria delle Rovere, Portrait of Ferdinand II, Portrait of Galileo, *Sustermans* (1595-1681). 746, Portrait of P. Francavilla, *Pourbus* (died 1622). 722, 779, 729, Henry IV, at the Battle of Ivry. Portrait of Isabella Bracci. Henry IV entering Paris, *Rubens* (1577-1640). 1376, The Sacrifice of Abraham, *G. van Lys.* 726, 1439, Portrait of the mother of G. Sustermans. Portrait of Charles V, *Van Dyk.*

Room of Niobe. — Some of the statues which compose this collection were discovered in Rome in 1583 in a vineyard near the Lateran and were brought to Florence in 1775 from the Villa Medici. 289, Niobe dying. 291, Niobe Fleeing. 292, Dying Son of Niobe. 293, Elder daughter of Niobe. 294, Niobe with younger daughter. 294, Dead Son of Niobe. 300, Daughter of Niobe. 301, Pedagogue. 302, Elder Son of Niobe. 304, Niobe fleeing. 296, Statue of Selene. 297, Apollo, Citaredi. 299, Son of Niobe (Narcissus)? 303, Muse. 305, Psyche Tormented. 307, Large marble vase with bas-reliefs, representing the judgment of Greek heroes on Ajax. 69, Horse. 63, Wild Boar.

In the rooms which follow: *Designs, pastels and small portraits.* Drawings and sketches by *Fra Bart. della Porta, Ghirlandaio, Lorenzo di Credi, Stradano, Baroccio, Bassano, Tintoretto, Naldini, V. Salimbeni, D. Beccafumi, Vasari, Roncalli, Manetti, Sorzi, Vanni, Bronzino, S. Rosa, Poccetti,* etc.

Four little pictures by *Gaspare degli Occhiali,* representing scenes from Rome.

Sketches of *Raphael, Ligozzi, Baroccio, Parmigianino, Caravaggio,* designs by *Michelangelo,* etc.

Copies of various pictures in small frames, miniatures of *Italian School.* Portraits of *Giovanna Fratellini.* Portraits of *Flemish School.* Portraits of King of France *(Clouet).* Pictures of Clovis, etc.

During the re-printing of the Guide, many drawings have already been changed.

Passage to the Pitti Palace. — *The passage and corridor* leading from the Uffizi to the Pitti Palace was built by order of Cosimo in 1563, when his son Francesco was about to marry Joanna of Austria. Thus were united the largest palaces of Florence, the Palazzo Vecchio, the Uffizi and the Pitti Palace. In the five months of building, Vasari finished the long corridor which for three centuries after-

wards was inaccessible to the public. Vittorio Emmanuele opened in to the public in 1866, and thus the picture galleries were united. Along the gallery is a rich collection of ancient portraits.

On the first landing, at the foot of the stairway, are portraits placed there by the authorities for lack of space elsewhere. On the second landing are various portraits.

Passage over the Via degli Archibusieri: Portraits of poets, literary men, soldiers, cardinals, priests, etc. Corridor over the Ponte Vecchio.

Portraits of the Medici, and Italian personages of the house of Medici, collections of portraits of gentlewomen, cardinals, and various personages.

In the corridor which leads to the Boboli Gardens, Portraits of Knights of the first order, ecclesiastics, Spanish knights, statemen, and the Florentine lords, warriors, etc.

The last part of the corridor does not contain any works of art.

GALLERY OF THE PITTI PALACE

At the moment of compiling this catalogue, various works of art of the Pitti Palace Collection are distributed elsewhere.

Room of Venus. — On the ceiling is painted Minerva in the act of tearing Cosimo from Venus towards Hercules. Eight busts of the princes and priests of the house of Medici are on the consoles of the vaults. On the first wall, Ferdinand I and Cosimo II; on the second, Popes Leo X and Clement VII; on the third, Ferdinand II and Cosimo III (child); on the fourth, Cosimo I and Francis I. Stucco work by the Florentine *Cosimo Salvestrini*.

Ist Wall. — 1. Eve, by *A. Durer*. 2, The Lie, by *S. Rosa*. 3, Venus, Cupid and Vulcan, by *Tintoretto*. 4, Marina, by *Salvator Rosa*. 5, S. James the Greater, by *Garofalo*. 6, Fortune, by *Bartolomeo Manfredi*. 7, Portrait of a Man, by *Pourbus*.

IInd Wall. — 8, Apollo and Mars, by *Guercino*. 9, Ulysses on the island of Feaci, by *Rubens;* 15, Narcissus, by *F. Curradi;* 11, S. Catherine, by *Francesco da Ponte "il Bassano"*. 12, Reunion of the Betrothed, by *Rutilio Manetti;* 13, The Triumph of David, by *Matteo Rosselli;* 14, Country people returning from their work.

IIIrd Wall. — 15, Marina, by *Salvator Rosa*. 16, Portrait of an old Man, by *Rembrandt*. 17, The Marriage of S. Catherine, by *Titian*. 10, Portrait of a woman said to be by Titian; by others, a portrait of a Duchess of Urbino, according to others a daughter of Palma il Vecchio, by *the same*. 19, S. Bartholomew, by *Ribera*. 20, Adam, by *Albert Durer*. 21, S. Martin, by *Pietro da Cortona*.

IVth Wall. — The Chastisement of Mars, by *Bilivert*. 23, Death of S. Mary Magdalene, by *Rustichino*. 24, Portrait of an old Man, by *Guido Reni*. 25, S. Isidor, by *Simone da Pesaro*. 26, The Vintners, by *Domenico Feti*. 27, The Third Apparition to S. Peter of Jesus, by *Cigoli*. 29, S. Joseph, by *Guercino*. 30, The Parable of the Lost Coin, by *Dom. Feti*. 31, Behold the Man, by *Ottavio Vannini*. 32, The Marriage of S. Catherine, by *Raphael Vanni*.

Two tables in this **Room are made** of Porto Venere marble. One table has in the centre an oval made of Spanish Emerald ornamented with lapis lazuli and other precious stones on a foundation of

marble, the whole enclosed in a frame of black antique stone. Christopher Columbus discovering America, bronze group by *A. Costoli*, cast by *C. Papi*. Sevres Vase, given by Napoleon to the Grand Duchess Elisa Baciocchi.

Room of Apollo. — On the ceiling is represented Cosimo I conducted to Virtue and Glory by Apollo. In the corners, Justinian giving Laws, Alexander with Homer's Works, Augustus with Virgil's, Caesar listening to the reading of books.

Ist Wall. — 35, Bishop Girolamo Argentino, *Morone* (?) 36, Portrait of archbishop Bartolini-Salimbeni, *Girolamino da Campi*. 37, Portrait of the wife of Paul Veronese. 38, The Supper in Emmaas, by *Palma il Vecchio*. 39, Holy Family, by *A. Bronzino*. 40, Portrait of Pope Leo X, *Raffaello Sanzio;* the pope is seated, and at his right is Cardinal Julius de' Medici, who became Pope Clement VII, and on his left is Cardinal Luigi Rossi, secretary of the Brief. 41, Hospitality of S. Julian, by *Christopher Allori*. 42, S. Mary Magdalene, by *Perugino*, 1498. 43, Portrait of a Man, by *Franciabigio*. 44, Portrait of a Man, by *Giacomo Francia*. 45, Holy Family, by *Salimbeni*. 46, S. Francis in Adoration, by *Cigoli*.

IInd Wall. — 47, Bacchus, by *Guido Reni*. 48, S. Andrew, by *Simone da Pesaro*. 49, Portrait of Prince Leopold de' Medici, then cardinal, as Child, by *Tiberio Titi*. 50, S. Peter raising Tabitha, by *Guercino*, 1681. 51, Deposition from the Cross, by *Cigoli*. 52, Sacred Conversation, by *Pordenone*. 53, Diogenes, by *Carlo Dolci*. 54, Portrait of Pietro Aretino, by *Titian*. 55, Portrait of Federigo di Urbino, child, by *Baroccio*.

IIIrd Wall. — 56, The Madonna of the Rosary, by *Murillo*. 57, Madonna, by *Raffaello*, copy of *Guido Romano*, the original is in the Royal Palace at Madrid. 58, The Deposition from the Cross, *A. del Sarto* (1523). 59, Portrait of Maddalena Doni, by *Raphael Sanzio*. 62. Holy Family, by *Andrea del Sarto*. 60, Self-portrait, *Rembrandt*. 61, Portrait of Angelo Doni, by *Raffael Sanzio*. 63, The Virgin and Child, by *Murillo*. 64, The Deposition from the Cross, by *Fra Bartolomeo*. 65, Portrait of a Man, by *Tintoretto*. 66, Self-portrait, *Andrea del Sarto*. 67, The Magdalene, by *Titian*.

IVth Wall. — 69, 70, and 74, Portraits of Man, by *A. Schiavone*. 71, S. Philip Neri, by *C. Maratta*. 72. Portrait of a Man, by *Bronzino*. 73, S. Francis, by *Ribera*.

This room is ornamented by two porphyry tables worked in mosaic whith vases and flowers of calcedony, jasper, and other precious stones. Greek ornamentation of yellow Sicilian stone surrounds this work of art.

Room of Mars. — On the ceiling, a large coat of arms of the Medici. Mars armed with spears and lightning sets fire to earth and sea. Hercules receiving the spoils of his enemies from the Dioscuri. Near the figure of victory stands the figure of Abundance.

Ist Wall. — 75, The Assumption of Mary Magdalene, by *Cagnacci*. 76, Portrait of John, Duke of Marlborough, 1700, by *Adrian van der Werff*. 77, Virgin and Child, *Niccolo Soggi*. 78, S. Peter in tears, by *Guido Reni*. 82, Portrait of Pope Cardinal Bentivoglio, *V. Dyk*. 79, Portrait of Pope Julius II, *Raffaello*. 80, Portrait of the anatomy of Andrea Vesalio, *Titian*. 83, Portrait of Luigi Cornaro, *Tintoretto*.

IInd Wall. — 84, Holy Family, by *Palma il Vecchio*. 85, Rubens with his brother and the two philosophers Giusto Lepsio and Grozio, by *Rubens*. 86, The Consequences of War, by *Rubens*. 87, 88, The Story of Joseph, *A. del Sarto*. 89, Sojourn in Egypt, by *Paris Bordone*. 90, Behold the Man, by *Cigoli*.

IIIrd Wall. — 91, S. Peter weeping, by *Carlo Dolci*. 92, Portrait of a Man, by *Titian*. 93, S. Francis in Prayer, by *Rubens*. 94, Holy Family, by *Raffaello*. 95, Sacrifice of Abraham, by *C. Bronzino*. 96, Judith by *the same*. 97, Annunciation of Mary, by *A. del Sarto*. 98, The Magdalene, by *Cigoli*. 99, S. Sebastian, by *Guercino*.

IVth Wall. — 100, Rebecca at the Well, by *Guido Reni*. 101, The Saviour, by *Baroccio*. 102, The Magdalene, by *Aurelio Luino*. 103, Moses, by *Guercino*. 104, The Conception, by *Luca Giordano*. 105, Carnal Love, by *Volterrano*. 106, Portrait of Galileo, *School of Sustermans*. 107, Love Sleeping, by *Volterrano*.

There are three ornamental tables in this Room, two have lapis-lazuli groundwork, with white and yellow ornaments, the other has a design of Barga jasper, and is exquisitely worked in intaglio and gilt.

Room of Jupiter. — On the ceiling are represented Hercules and Fortune presenting Cosimo I to Jupiter to receive the crown of immortality. Frescoes in the Lunette, *Pietro da Cortona*, a picture of the happiness of the State in time of peace.

Ist Wall. — 108, Portrait of a Man, by *Paul Veronese*. 109, The Power of the house of Medici, by *Paris Bordone*. 110, The Three states of Man, by *Lorenzo Lotti*. 111, The Conspiracy of Cato, by *Sal. Rosa*. 112, A Battle Scene, by *Giacomo Courtois, called "il Bourgogne"*. 113, The Fates, by *Michelangelo*. 114, The Birth of Jesus, by *Lelio Orsi, called "il Novellara"* (1511-1586). 115, Christ Dead, by *Girolamo Carpi*. 116, Portrait of Vittorio della Rovere, wife of the Grand Duke Ferdinand II of Medici, *Sustermans*. 117, Portrait of Simone Paganucci, by *Ribera*. 118, Self-portrait, with his wife, Lucretia del Fede, *A del Sarto*.

IInd Wall. — 119, Portrait of Elia, *Susterman*. 120, Portrait of a Man, *Dom. Morone* (1500-1500). 122, Sybil revealing to Augustus the mystery of the Incarnation, by *Garofalo*. 123, Madonna in Glory with four Saints, by *Andrea del Sarto*. 124, The Annunciation, by *the same*. 125, S. Mario, by *Fra Bartolomeo*. 126, Portrait of a Man, by *Philip Champigne* (1602-1674). 128, Portrait of a Woman, *Morone*. 129, The Woman found in Adultery, by *Ludovico Mazzolino*.

IIIrd Wall. — 130, Portrait of a Woman, by *Bassano*. 131, Portrait of Vincenzo Zeno, by *Tintoretto*. 132, Holy Family, by *Giuseppe Crespi of Bologna*, born 1665, died 1747. 133, Battle Scene, by *Salvator Rosa*. 134, Mary at the Sepulchre, *Paul Veronese*. 137, Party of Hunters. *Giov. da S. Giovanni*. 135, Battle Scene, by *Sal. Rosa*. 136, Jesus bidding farewell to His Mother, by *P. Veronese*. 138, Portrait of Guidobaldi II, Duke of Montefeltro, *Federigo Zuccari*. 139, Holy Family, by *Rubens*. 140, The Monk, by *L. da Vinci*.

IVth Wall. — 141, Nymphs and Satyrs, *Rubens*. 142, Mary Magdalene, sister of Martha, by *Artemisia Lomi Gentileschi*. 113, David, by *Benedetto Gennari* the young, nephew of *Guercino*. 144, The Battle of Montemurlo, *G. B. Franco. called "Semolei"* (1536-1561).

Tables. Two large ones with foundation of Egyptian porphyry with calcedony and jasper and pietra dura, are surrounded with a design of lapislazzuli. A third, between the two windows, with a foundation of calcedony, jasper and amethysts, representing vases, flowers, fruit, birds, all enclosed in a frame of black oriental wood.

Room of Saturn. — The painting on the ceiling represents Saturn to whom Mars and Prudence present a victor to be crowned with Glory and Eternity.

Ist Wall. — 145, The Virgin and Child, by *Dom. Pulligo*. 146, Virgin with child, the little S. John, and S. Lorenzo, by *the same*. 147, Nymph followed by a Satyr, by *Giorgione*. 148, Children, by *Dosso Dossi*. 149, Portrait of Ippolito de' Medici at the age of 18, by *Pontormo*. 150, Portrait of Charles I of England and of Henrietta Maria of France, by *Van Dyk*. 151, The Madonna della Seggiola, *Raffaello Sanzio*. 152, Cain killing Abel, by *Andrea Schiavone*. 153, Head of a Child, by *Correggio*. 154, S. John's Dream, by *C. Dolci*. 155, S. Rosa, by *the same*. 156, The Virgin of the Rondinella, by *Guercino*. 157, Bacchanale, by *Titian*. 158, Portrait of Cardinal Bernardo Dovizi da Bibbiena, by *Raffaello*.

IInd Wall. — 159, Jesus in the middle of the Evangelists, by *Fra Bartolomeo*. 160, Head of Mary the Virgin, by *A. Van Dyk*. 161, The Finding of Moses, by *Giorgione*. 162, Portrait of Francesco Maria della Rovere, Duke of Urbino, by *Baroccio*. 163, The Annunciation, by *A. del Sarto*. 164, The Deposition, by *Perugino*. 165, The Madonna del Baldacchino, by *Raffaello*. 166, Head of a Man, by *A. Carracci*. 167, The Dance of Apollo and the Muses, by *Giulio Romano*. 168, S. Peter, study by *Guercino*.

IIIrd Wall. — 169, Holy Family, *Puligo*. 170, Adam and Eve, by *Dom. Campagnola*. 171, Portrait of Tommaso Inghirami, *Raffaello*. 172, Dispute on the Holy Trinity, by *A. del Sarto*. 173, Jesus appearing to the Virgin, *F. Albani*. 174, Vision of Ezekiel, by *Raffaello*. 176, S. Mary Magdalene, by *Domenichino*. 177, Pastoral Scene, by *L. Bassano*. 178, La Madonna della Granduca, by *Raffaello*. 179, Martyrdom of S. Agatha, *Seb. del Piombo*. 180, Holy Family, by *R. Ghirlandaio*. 181, A Poet, by *S. Rosa*. 182, Martyrdom of four Crowned Saints, *Pontormo*.

IVth Wall. — Two beautiful mirrors under which are two tables by Broccatello di Spagna ornamented with outlines in Siena black and yellow and red stones. Other tables of black paragon.

Room of the Iliad. Ist Wall. — 183, Sleeping Cupid, *Garafaggio*. 184, Self-portrait of *A. del Sarto*. 185, The Concert, by *Giorgione*. 186, Baptism of Christ, by *the same*. 187, Portrait of Eleonor of Medici, daughter of Francis I, and wife of Vincenzo I, Duke of Mantua. *Pulzone*. 188, Self-portrait, by *Salvator Rosa*. 189, Self-portrait, by *Caracci*. 190, Portrait of the son of Federigo III, King of Denmark, *Sustermans*. 191, Assumption of the Virgin, *A. del Sarto*. 193, Portrait of Maria de' Medici, Queen of France, *Pulzone*. 194, S. George, *Paris Bordone*. 195, Portrait of a Man, *G. Francia*. 196, S. Benedict, in Ecstasy with various saints. *P. Veronese*. 197, Charity, *G. Reni*. 98, Portrait of Man, *Velasquez*. 199, Holy Family, *Granacci*.

IInd Wall. — 200, Portrait of Philip II of Spain, *Titian*. 201, Portrait of Hypolito de'Medici, *Titian*. 202, The Angle Raphael rejecting the gifts of Tobias, *Bilivert*. 203, Portrait of Eleonor Gonzaga, *Sustermans*. 204, Portrait of Bianca Cappello, by *A. Bronzino*. 205, 210, 211, Portrait of a Princess, *Pulzone*. 206, Portrait of Francis I, de' Medici, by *Bronzino*. 207, Portrait of a Goldsmith, *R. del Ghirlandaio*. 208, Virgin Enthroned with Saints, by *Fra Bartolomeo*. 209, Portrait of Ferdinand II, Emperor, *Sustermans*. 210, Portrait of Cosimo I, by *A. Bronzino*. 213, Moses, *C. Dolci*. 214, Madonna and S. Girolamo, *Baroccio*. 215, Portrait of Don Diego Mendoza, Ambassador of Charles V, *Titian*. 216, Portrait of Daniele Barbaro, *Veronese*.

IIIrd Wall. — 217, S. John the Evangelist, by *Carlo Dolci*. 218, Warrior, by *S. Rosa*. 219, Adoration, *Perugino*. 220, Jesus in Glory and various Saints, *A. Carracci*. 221, Portrait of Constanza Bentivoglio, *School of Titian*. 222, Portrait of Woman, by *Giorgione*. 223, Portrait of a Man, *J. Holbein*. 224, Portrait of a Woman, *R. del Ghirlandaio*. 225, Assumption, *A. del Sarto*. 226, The Saviour, *Titian*. 229, Portrait of a Woman, by *Raffaello*. 230, Virgin and Angels (called the Longnecked), *Parmigianino*. 231, Assumption, *Lanfranco*. 232, Holy Family, *Sustermans*. 233, S. Antony, *Pontormo*.

IVth Wall. — 234, Susanna, *Guercino*. 235, Holy Family, *Rubens*. 236, Christ in Martha's House, by *Rubens*. 237, Virgin enthroned with various saints, *Rosso Fiorentino*.

In the middle of the room, Charity (statue), by *L. Bartolini*. On the sides, oriental alabaster tables with lapis lazzuli and frame of Flanders purple. Other tables of oriental granite. Square of Barga jasper. On the tables, vases of nero antico with ornaments of gilt bronze and silver.

Room (of the Stove). — The painting in the ceiling represents the four ages of Man and divers allegories on the same subject, the latter by *Michelangelo Buonarroti the Younger*. Cain and Abel, statue by *G. Dupré*. Rare green porphyry column on which is a porcelain vase on which is painted Napoleon I. Two tables of Corsican jasper framed with black petrified wood.

Room (Instruction of Jove). — Frescoes by *Catani*.

Ist Wall. — 238, Man's Portrait, by *unknown*. 239, Virgin with Child, *Carletto Cagliari*. 240, Holy Family, *Luca Penni*. 241, The Deposition (water-colour on parchment), by *Don Giulio Clovis*. Born in Croatia (died 1578). 242, Holy Family, *Puligo*. 243, Portrait of Philip IV, of Spain, *Velasquez*. 244, Portrait of a Woman, called the Veiled, *Raffaello*. 246, Gipso, *Garofalo*. 247, Holy Family, *Fr. Penni*. 248, Deposition, *Tintoretto*. 249, Portrait of a Man, *Pontormo*. 250, Portrait of a Young Man, *Bassano*. 251, Head of Angel, *Baroccio*. 252, Portrait of Claude of Lorraine, Duke of Guise *(School of Holbein)*.

IInd Wall. — 254, Holy Family, *Palma il Vecchio*. 255, Portrait of a Man, *B. Van der Helst*. 256, Holy Family, *Fra Bartolomeo*. 257, Sybil revealing the mystery of the Incarnation to Augustus, *Paris Bordone*. 258, Portrait of a Man, *Tiberio Tinelli*.

IIIrd Wall. — 259, Head of the Saviour, *Correggio*. 260, Portrait of a Woman *(School of Pourbus)*. 261, Head of the Virgin, *F. Baroccio*. 262. Portrait of Henry III, King of France, *Fr. Clouet*. 263, Christ on the Cross *(School of Bronzino)*. 265, Portrait of Prince Matteo of Medici, *Sustermans*. 266, S. Andrew before the Cross of his martyrdom, *C. Dolci*. 267, 268, Portraits of a Boy, *P. Veronese*. 269, Presentation in the Temple, by *the same*. 270, Cleopatra, *G. Reni*. 271, S. Sebastian, *unknown*. 272, S. John the Baptist, *A. del Sarto*.

IVth Wall. — 275, S. Charles Borromeo, *C. Dolci*. 276, S. Henry of Bavaria, and S. Cunigunda, *Mancini*. 277, Portrait of Lucrezia de' Medici, daughter of Cosimo I, *A. Bronzino*. 278, S. Peter, released from Prison, *F. Albani*. 279, Portrait of Don Garcia de' Medici, *A. Bronzino*. 280, San Francesco Saverio, *C. Dolci*. 281, S. Niccola da Tolentino, *C. Dolci*. 282, Virgin with Child *(School of Van Dyk)*. 284, Holy Family, *Giov. Van Aken*.

In this room is a beautiful table of nero antico, ornamented with pietra dura.

Bath Room (situated in the passage between two rooms). — The floor is of coloured marble, and there are four columns of verde antico. The Nereids, sculptured, by *Insom* and *Buongiovanni*. Small table in oriental petrified wood.

Room of Ulysses. — Frescoes by *Martellini*. The picture on the ceiling represents the return of Ulysses to Ithaca.

Ist Wall. — 285, Portrait of a Man, *Gregorio Pagani*. 286, S. Caterina, *Curradi*. 287, Portrait of a Man, *Santi di Tito*. 288, Jesus in the Garden, *C. Dolci*. 289, The Appearance of the Virgin, with the Child Jesus, and S. Francis, *Cigoli*. 291, Sermon of S. John the Baptist, *A. Bronzino*. 292, The archangel Raphael and Tobias, *School of A. del Sarto*. 293, Portrait of Edoardo I, Duke of Parma, *C. Bronzino*. 294, Holy Family, *School of A. del Sarto*. 295, S. Lucia, *School of C. Dolci*. 296, Portrait of a Man, *Porbus the younger*. 297, Temptation of S. Antony, *Salvator Rosa*. 298, Portrait of Margaret of Medici, daughter of Cosimo II, wife of Edoardo I of Parma, *Sustermans*. 299, Holy Family, *School of Lombardy*. 300, Portrait of an Old Man, *Salvator Rosa*. 301, Portrait of a Man, *Cigoli*. 302, Virgin and Child, *C. Dolci*. 303, The Supper in Emmaus, *Cigoli*. 304, Holy Family, *B. Schidone*.

IInd Wall. — 305, S. John in the Desert, *C. Bronzino*. 306, Landscape, *Sal. Rosa*. 307, Virgin with Child and various Saints, *A. del Sarto*. 308, Portrait of an Old Man, *G. M. Crespi*. 311, Portrait of Alfonso I, Duke of Ferrara, *Titian*. 312, Marine, *Sal. Rosa*.

IIIrd Wall. — 312, Virgin and Child, *Tintoretto*. 315, Portrait of a Piedmontese gentlewoman of the Ruina House, *Cristoforo del Altissimo* (il Papi). 316, Portrait of a young woman, *C. Dolci*. 317, Landscape, *Poelemborg*. 318, Ecstasy of S. Margareta da Cortona, *G. Lanfranco*. 319, The Nativity, *C. Procaccini*. 320, Landscape, *A. Carracci*. 321, Behold the Man, *C. Dolci*. 322, Behold the Man, *Del Piombo*. 323, Portrait of a Woman, *Sustermans*. 324, Portrait of the Duke of Buckingham, *Rubens*. 325, The Virgin and Child, *C. Dolci*. 326, Portrait of Paul III, *Paris Bordone*. 327, Portrait of Clarice Ridolfi Altoviti, *C. dell'Altissimo*. 328, The Same, *Bronzino*. 329, Portrait of a Man, *Velasquez*. 330, The Same, *Jacopo Bassano*.

IVth Wall. — 331, Portrait of Henrietta of France, wife of Charles I of England, style of *van Dyk*. 332, Virgin and Child, *Cesare Gennari*.

On the walls. — Along the walls is a table of pietra dura. A Chest of black ebony inlaid with oriental wood and ivory, a Sevres Vase.

Room of Prometheus. — Frescoes, by *V. Colignon*. Prometheus with the help of Minerva rises to steal the celestial fire.

Ist Wall. — 333, S. Paul, *B. Schidone*. 336, Allegorical Subject, *unknown* of the XVth century. 337, Portrait of Ferdinand I de' Medici, *Scipione-Gaetano*. 339, Portrait of a Man, *Tintoretto*. 341, Epiphany, *Pinturicchio*. 342, The Virgin, Child, S. James, and S. Catherine, *School of Gian Bellini*. 343, Madonna and Child, *Fra Filippo Lippi*. 344, Portrait of Grand Duke Cosimo III, as baby, *Sustermans*. 345, Holy Family, *B. Peruzzi*. 346, S. Mary Magdalene, taken to Heaven, *T. Zuccari*. 347, Holy Family, and Angels, *Filippino Lippi*.

IInd Wall. — 348, Holy Family and Angels, *Botticelli*. 349, Holy Family, *Gerolamo Genga*. 350, Repose in Egypt, *Caracci*. 353, La Bella Simonetta, *Botticelli*. 354, The Holy Family, *Lorenzo di Credi*. 355, Holy Family, *Luca Signorelli*. 356, S. Francis in ecstasy, *Fr. Vanni*. 357, Holy Family, *Botticelli*. 358, The Epiphany, *Dom. Ghirlandaio*. 359, Holy Family, *Beccafumi*. 360, Virgin and Child, *Schidone*. 363, Holy Family, *Garofalo*. 365, Holy Family, *M. Albertinelli*. 366, S. John preaching to the multitude, *unknown*.

IIIrd Wall. — 367, The Creation of Eve, *Del Minga*. 368, Rebecca at the Well, *G. Gimignani*. 369, Behold the Man, *Pollaiolo*. 370, A Saint, *Leonardo Manner*. 371, Portrait of a Woman, *P. della Francesca*. 372, Portrait of a Man, *Andrea del Castagno*. 373, The Virgin, Jesus and Saints, *Beato Angelico*. 374, Behold the Man, *Sodoma*. 375, Portrait of Gonzaga, *Mantegna*. 376, Portrait of a Man, *Lorenzo Costa*. 377, Behold the Man, *Fra Bartolomeo*. 378, Adam and Eve chased from the Garden of Eden, *A. del Minga*. 379, The Magi, *Pontormo*. 380, S. John the Baptist, *Giorgione*. 381, S. Caterina, *Aurelio Luini*. 382, Portrait of a Man, *Sodoma*.

IVth Wall. — 383, Pasto al Scene, *Bassano*. 384, San Sebastian, *A. del Pollaiolo*. 385, Jesus in the Garden, *G. Carpi*. 386, Rustic Scene, *Bassano*. 387, S. John's Head carried to Herod, *Cavalori*. 388, The Death of Lucrezia, *F. Lippi*.

In the middle of the Room is a table with a groundwork of lapis lazuli, which took the goldsmith fourteen years to make. The legs were made by *G. Dupré*, and represent the four seasons.

Corridor of the columns. — There are two oriental alabaster columns in this corridor, and several pictures in mosaic representing: Painting, Sculpture, Architecture, Music, and Pantheon and Tomb of Cecilia Metella. The collection of little paintings in oil and miniature was formed by Cardinal Ippolito de' Medici. They are 378 in number, but some of them are in the *Poccetti* Gallery.

Hall of Justice. — In the middle of the ceiling is a painting of Justice, *Fedi*.

Ist Wall. — 389 390, Portrait of a Man, *Tintoretto*. 391, Portrait of the Princess Eleonora di Mantua, as infant, *Porbus*. 392, Saint Casimir, Prince of Poland, son of King Casimir IV, *C. Dolci*. 393, Temptation of S. Jerome, *G. Vasari*. 394, Birth of a Noble Child, *Scarsellino*. 395, S. Elizabeth, *G. Reni*. 396, Virgin and Child, *Giov. da S. Giovanni*. 397, S. John the Evangelist, *Carlo Dolci*.

IInd Wall. — 398, Judith, *Artemisia Lomi-Gentileschi*. 399, Patience, *C. Salviati*. 400, Poultry, *Hoendekoeter*. 401, Portrait of Canon Pandolfo Ricasoli, *Sustermans*.

IIIrd Wall. — 402, Portrait of a young Man, *C. Bronzino*. 403, Portrait of Cosimo I, *A. Bronzino*. 404, Portrait of the Grand-Duchess Vittoria della Rovere, *C. Dolci*. 405, Christ among the Doctors, *Bernardo Bembo*. 406, S. Domenico, *C. Dolci*. 408, Portrait of Cromwell, at the age of 51, *Van der Foes*. 409, Portrait of a Man, *I. Tintoretto*.

IVth Wall. — 411, Landscape, *Giov. Boht*. 412, Landscape, *Ermanno Svanevelt*.

An ebony chest carved in Germany. Pictures above of lapislazzuli and jasper, by *Breughl*.

Flora's Room. — In the centre of the Room. The Venus of *Canova*, preparing to leave the Bath.

Ist Wall. — 413, Holy Family, *G. Vasari*. 414, Portrait of a Woman, *Palma il Vecchio*. 415, Portrait of the young Ferdinand di Medici, *Sustermans*. 416, 421, 436, 411, Landscape, *Gaspare Dughet*, called "il Pousin". 417, S. Girolamo, *Dionisio Calvaert*. 418, Wild Animals. *Carlo Ruthart*. 419, Portrait of a Man, *Sustermans*. 420, S. Agnes, *unknown*.

IInd Wall. — 422, Love. 423, Jesus adored by the Shepherds, *Titian.* 424, 425, Holy Family, *A. Caracci.* 426, The Garden of Eden, *F. Furini.* 427, The Calumny of Apelles, *Franciabigio.* 428, Allegorical Figure. 429, Landscape, *Jacopo Ruysdael.* 430, Virgin and Child, *Cigoli.* 431, Landscape, *A. Tassi.* 433, Portrait of a Woman, *Lavinia Fontana.*

IIIrd Wall. — 434, Portrait of Ing. Luca Martini, *A. Bronzino.* 435, Portrait of a Cook, *G. da San Giovanni.* 437, Sojourn in Egypt, *Van Dyck.* 438, Raven frightened by Savage Animals, *Ruthart.* 439, 440, Portrait of a Woman, *G. F. Douven.* 442, The Virgin, with the Child Jesus, *A. Bronzino.* 443, Christ in the Garden, *F. Bassano.*

IVth Wall. — 444, Judith, *A. Gentileschi.* 445, Christ on Calvary, *Francesco Franchi, the Younger.* 446, The Last Supper, *Bassano.* 447, Portrait believed to be of G. Bologna, *unknown.* 448, Behold the Man, *Pietro Ciufferi, called the Blusterer.*

On the tables are represented in Mosaic the Cascini Palace and the Baths of Montecatini.

Room of the Cupids. — Frescoes, by *Marini.*

Ist Wall. — 449, Landscape, *Paolo Brill.* 450, Pastoral Scene, *Bassano.* 451, Fruit, Flowers and Insects, *Rachel Ruysk.* 451 bis, Marriage of S. Catherine, *style of Francia.* 452, Landscape, *Brill.* 453, Peace burning Arms, *Sal. Rosa.* 454, Kitchen Utensils, *Wilhelm Van Aelst.* 455. Flowers and Fruit, *Rachel Ruysk.*

IInd Wall. — 456, Landscape, *Wilhelm Van Schelluiks.* 457, Seascape, *Giov. Dubbels.* 458, Landscape. 460, Landscape, *Poelemberg.* 461, Landscape with Venus, Cupids and Satyrs, *Domenichino.* 462, Vase with Fruit and Flowers, *Giov. Van Huisum.* 463, 464, A Storm, *Ludolfo Bachuysen.* 465, Vision of S. John on the island of Patmos, *C. Dolci.*

IIIrd Wall. — 466, Game and Arms of the Chase, *Van Aelst.* 467, Holy Family, in garland of flowers, *School of Rubens.* 468, Fruit, by *Aelst.* 469, Flowers and Fruit, by *the same.* 470, The Philosopher's Wood, *Salvator Rosa.* 471, 472, 477, Anna Maria de' Medici, *Douven.* 473, Landscape, *Poelemberg.* 474, Diana surprised by Actaeion, *Domenichino.* 475, The Adoration of the Shepherds, *C. Bronzino.* 476, Holy Family, *A. del Sarto.* 477, 478, Mask of Gug. Hector, Palatino del Reno (Palatine), and of his wife Anna Maria de' Medici, *Douven.* 479, Ruins in Rome, *Poelemburg.* 480, Nymphs and Satyrs, *A. Caracci.*

Poccetti (Gallery of). — Frescoes on ceiling. Painted by himself. Several miniatures all around.

Ist Wall. — 481, The Virgin of the Misericordia, *Marco di Titian Vecellio.* 485, Portrait of General Griffoni (?) *School of Sustermans.* 486, Holy Family, *Puligo.* 487, Sojourn in Egypt, *Dosso Dossi.*

IInd Wall. — 488, Adam and Eve weeping over the Body of Abel, *Alessandro Tiarini.* 489, Martyrdom of S. Cecilia, *Orazio Riminaldi.* 490, S. Sebastian, *Guercino.*

IIIrd Wall. — 491, Portrait of a Man, *style of Holbein.* 492, Portrait of Cardinal Ferdinand de' Medici, *A. Allori.* 493, Portrait of a Man, *Venetian School.* 494, Portrait of a Man, *Titian.* 495, Portrait of Tommaso Mosti, brother of Agostino, pupil of Ariosto, by *the same.* 496, Portrait of Pietro Pinamonti, Jesuit, confessor of Grand Duke Cosimo III, by *Padre Andrea Pozzo.*

In this room we see little portraits following those which are found in the Gallery of the Pillars, busts of Napoleon, by Canova; these were bequeathed by the will of Louis Bonaparte, King of Holland. Two alabaster oriental tables, and one in malachite.

Museum of Physiology and Natural History.

Ground Floor. — Fossil animals.

First Floor. — Collection of Plants; it contains about 90.000 specimens. In it are to be found the Herbariums of La Billardiere, Pavon, Micheli and Webb.

Galileo's Tribune. — Opened in 1841: Architect, *Giuseppe Martelli.*

Frescoes. — Scene at the Congress of Savants at Paris, *Niccola Cianfanelli.* Galileo Blind, *Luigi Sabatelli.* Galileo presenting the telescope to the Doge of Venice, by *the same.* The first experiment on the attraction of gravitation, *G. Bezzuoli.* Leonardo da Vinci and Fra Luca Pacioli presenting models of engines to the Duke of Milan, *Niccola Cianfanelli.* Paintings on the vault, *Luigi Sabatelli* and *Son.* The graphite designs of the pavement are by *the same.*

Sculptures. — Galileo: Statue by *A. Costoli.* Busts, Ferdinando II, Cardinal Leopoldo de' Medici, Leopoldo I, Leopoldo II and Vincenzo Viviani, *Luigi Magi.* Evangelista Torricelli, *Lorenzo Nencini.* Bonaventura Cavalieri, *Gaetano Grazzini.* Benedetto Castelli, *Emilio Demi.*

Medallions. — Maria Grimaldi, *U. Cambi.* Alessandro Marsii, *Lorenzo Nencini.* Candido del Buono, *F. Pozzi.* Carlo Datti, *A. Costoli.* Vincenzo Viviani, *Emilio Demi.* Francesco Redi, *Edoardo Fantacchiotti.* Carlo Rinaldini, *P. Romanelli.* Lorenzo Magalotti, *Luigi Pampaloni.* Antonio Oliva, *Luigi Magi.* Paolo del Buono, *U. Cambi.* G. B. della Porta, *G. Luisini.* Leon Battista Alberti, *F. Pozzi.* Padre Casini, *P. Romanelli.*

In the niches are preserved various instruments invented by Galileo, or by his disciples. In a niche is to be seen on the right the index finger of Galileo, which was detached from his body when the latter was placed under the mausoleum erected in his honour in Santa Croce.

Astronomical Observatory. — Was, up to about 1880, in this house, and was called the "Specola" (Observatory). But was later on transferred to S. Matteo in Arcetri. The following instruments here are noteworthy: A circular repeater, three feet in diameter constructed by *Reichenbach*, a lens by *Sissons*, for observing the passage of the planets, and an equatorial sector constructed by *Amici*, a telescope by *Herschel* and a lunette by *Frannhofer.*

Second Floor. — Collection of minerals, minerological specimens from various countries. Specimens of Geology and Paleontology.

Animal World. — Room Ist and IInd; Zoophytes. Room Vth to IXth, Articulates (Insects, Aracnida or Myriapodi, Crustacei, etc.). From Room Xth to XVIth. Mammiferi (the two last allotted to Osteology). Gallery of Molluscs and Sea-shells. Room XVIIIth. Ichthyology (fish). Room XIXth and XXth, Herpetology (Reptiles). Large Room and Small Cabinet: Birds. Room XXIIth. Anatomical preparations in wax by the celebrated *Clemente Susini* and his successors, *Calenzoli* (father and sons), and *Calamai.* Room XXIIIth to XXXIVth, Anatomical preparations by *the same*, containing human anatomy and comparisons. Room XXXVth, secret, and cannot be visited without a permit. Room XXXVIth, contains some anatomical pieces in wood, and others in antique wax.

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