



# TUSCANY

## TRAVELS THROUGH ART

Searching for brilliance in the footsteps of scientists,  
important historical figures, poets and musicians



# TUSCANY

## TRAVELS THROUGH ART

### Searching for brilliance in the footsteps of scientists, important historical figures, poets and musicians

The first guide that leads to the discovery of poets, and musicians, scientists and religious figures, politicians and revolutionaries, great historical figures who, over the centuries, have made their home in Tuscany, and who have left an indelible mark of their presence in the region, making it famous worldwide.

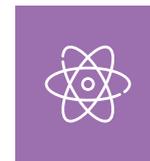
Page after page give visitors on the road an opportunity to discover a different Tuscany through the lives and achievements, the inventions, the words and music of these geniuses; new routes are revealed across cities and borghi, famous sites and hidden corners. A fresh interpretation of the area for locals too, to find out more about the great people of the past whose names now identify our squares and streets.

Tuscany is a region that has always been a source of inspiration to great men and women: through their biographies, the places where they worked and lived, accompanied by a wealth of images, we find, in this travel guide, a new way to perceive the true soul of this extraordinary land that continues, century after century, to attract visitors from across the world.

SOME PLACES ALONG THE ITINERARIES ARE MARKED FOR RELEVANCE.

\*\* NOT TO BE MISSED \* INTERESTING

AND TO AVOID GETTING LOST ALONG THE WAY, EACH SECTION IS WELL MARKED



SCIENTISTS



HISTORICAL FIGURES



POETS AND WRITERS



MUSICIANS

Enjoy the read and the journey!

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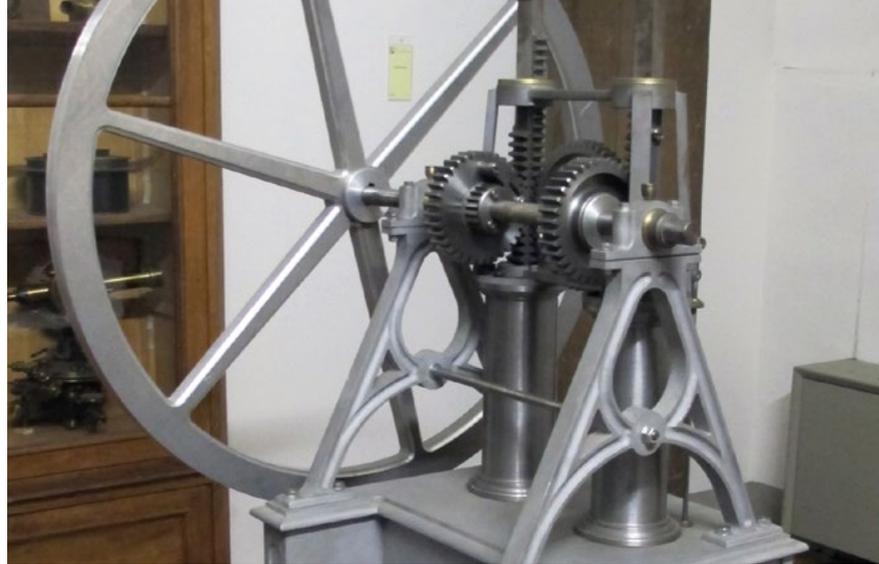
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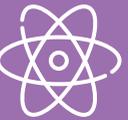
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DISCOVERY

EUGENIO BARSANTI  
FELICE MATTEUCCI



guarantee protection of the patent. Barsanti, who had left for Seraing to check on production, died two months after his arrival in Belgium, in April 1864. In 1877, when Matteucci was faced with the invention of the combustion engine being attributed to Nikolaus August Otto, he claimed ownership by adding registration of the patent in numerous European countries, but never managed to receive recognition for himself or Barsanti. Felice Matteucci rests in the chapel of Villa Montalvo in Campi Bisenzio, where he was town councillor from 1865 to 1875. Below are photos of Barsanti and Matteucci.



EUGENIO BARSANTI

(PIETRASANTA, 1821 - SERAING, 1864)

FELICE MATTEUCCI

(LUCCA, 1808 - CAPANNORI [LUCCA], 1887)

It was they who invented the **internal combustion engine**. Eugenio Barsanti was born in Pietrasanta, in via Giuseppe Mazzini n. 77 - a plaque marks the event - and when he was just twenty years old he was professor of philosophy, physics and elementary mathematics at the College of San Michele in Volterra. He was ordained a priest in 1845, in 1849 he arrived in Florence, and was called to the Ximeniano Observatory by the Scolopi fathers. Felice Matteucci also lived in Florence, though he was born in Lucca, in piazza del Giglio n. 2, as the plaque tells us; in 1838 he had married Giulia Ramirez di Montalvo, last descendent of a noble family of Spanish origins, and she moved to Campi Bisenzio. In 1851 he met father Eugenio Barsanti and was fascinated by his revolutionary ideas about the **internal combustion engine**. From that moment on they worked together to develop the invention. In Florence the two men built an internal combustion engine, the first in the world which, with a mixture of air and hydrogen, was able to lift pistons with greater power than the steam engine. Indeed, not only did Barsanti and Matteucci develop the combustion engine, they also invented the **hydrogen engine**. The invention was patented in 1853 at the Accademia dei Georgofili and in 1854 the process began to patent in France, England, Prussia, Belgium and Piedmont, by means of the creation of a company. At that time, however, Italy was not yet united and could not

📍 PIETRASANTA (LU)

CHIESA DI S. AGOSTINO

Via Sant'Agostino, 1

**Cenotaph with Bust of father Eugenio Barsanti**, by Leone Tommasi, copy of the original in Santa Croce.

MUSEO PADRE EUGENIO BARSANTI

Palazzo Panichi, via Marzocco, 1

**Relics of father Eugenio Barsanti** brought back from Seraing by his brother Luigi in 1864.

MUNICIPIO

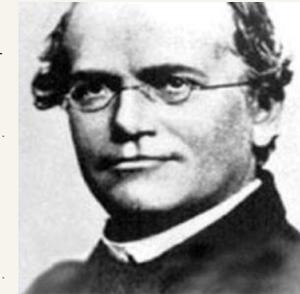
Piazza Giacomo Matteotti, 29

**Bust of father Eugenio Barsanti** ntonio Bozzano, ca. 1909, marble.

📍 FORTE DEI MARMI (LU)

Via Padre Eugenio Barsanti, 11

**Bust portraying father Eugenio Barsanti** copy of the bust by Leone Tommasi.



📍 LUCCA

FONDAZIONE BARSANTI E MATTEUCCI

Via San Micheletto, 3  
www.barsantiematteucci.it

📍 VOLTERRA (PI)

PINACOTECA E MUSEO CIVICO

Via dei Sarti, 1

**Original instruments belonging to Barsanti**

📍 CAMPI BISENZIO (FI)

VILLA MONTALVO,  
Via di Limite, 15

**The tomb of Felice Matteucci, chapel.**

📍 FLORENCE

\* OSSERVATORIO XIMENIANO

Piazza San Lorenzo, 6  
www.ximeniano-florence.it

**Reproduction of Barsanti and Matteucci's internal combustion engine**

\* BASILICA DI SANTA CROCE

Piazza di Santa Croce  
www.santacroceopera.it

**Commemorative plaque and bust of Eugenio Barsanti**, by Leone Tommasi. Also conserved here are the ashes moved from the Florentine church of San Giovannino degli Scolopi in 1954.



## ANDREA CESALPINO

(AREZZO, 1524 CA. - ROME, 1603)

Born in Arezzo, in Corso Italia (a plaque at number 152 commemorates his place of birth) into a family originating from Lombardia (Gallia Cisalpina, hence his surname) Cesalpino. He moved to Pisa in 1544 to take lessons in botany and medicine at the university; here, after graduating, he first became **Prefect of the Botanical Gardens** then, sixteen years later, received the **tenure of the faculty of medicine**. Ill feeling with colleagues and an accusation of heresy pushed him to move to Rome in 1592, to serve Pope Clement VIII. He wrote many treatises, his papers focused on the heart and the **circulatory system**: this is the reason why Cesalpino's statue, located in one of the alcoves in the Loggiato at the Uffizi, shows him as he holds his wrist and takes his pulse.

### AREZZO

**PALAZZO DELLA PROVINCIA, SALA DEL CONSIGLIO (SALA GRANDE)**

Piazza della Libertà

Adolfo De Carolis, **Aretini illustri**, 1922-1924, fresco.

### PISA

**OSPEDALE DI S. CHIARA**

Via Roma, 67

A plaque marks his anatomical studies.

**ARSENALE**

Lungarno Ranieri Simonelli

A plaque reminds visitors that from 1544 to 1563 this spot was a botanical garden.

**\*\* ORTO BOTANICO**

Via Luca Ghini, 5

[www.ortobotanicoitalia.it/toscana/pisa](http://www.ortobotanicoitalia.it/toscana/pisa)

### FLORENCE

**\* LOGGIATO DEGLI UFFIZI**

Pio Fedi, **Andrea Cesalpino**, 1854, marble



## PAOLO DAL POZZO TOSCANELLI

(FLORENCE, 1397 - PISA, 1482)

**Mathematician, astronomer and cartographer**, his friendship with Filippo Brunelleschi was the catalyst for the dome of Santa Maria del Fiore (1420-1436), where Toscanelli devised the highest gnomon of the era (1475 ca.). Brunelleschi also sought his help in erecting the church of Santo Spirito. The scientist, who resided in Piazza Pitti, determined the position of several comets, tracing their orbits on star charts. He would also participate in meetings helped by the Humanists at the Camaldolese convent of Santa Maria degli Angeli. Toscanelli is thought to have designed a planisphere based on Ptolemy's Geography, and his letter to King Alfonso V of Portugal, in which he wrote that the fastest route to East Asia was via the Atlantic, has become famous: Christopher Columbus knew of it and had transcribed it in one of his own books.

### FLORENCE

**\*\* SALA DI COSIMO IL VECCHIO MUSEO DI PALAZZO VECCHIO**

Piazza della Signoria  
[museiciviciorentini.comune.fi.it](http://museiciviciorentini.comune.fi.it)

**Portrait of Toscanelli**, detail  
Giorgio Vasari, 1556-1558.

**\*\* GNOMONE, CUPOLA SANTA MARIA DEL FIORE**

Piazza del Duomo

[www.ilgrandemuseodelduomo.it](http://www.ilgrandemuseodelduomo.it)

**Cappella di Santa Croce**

**\* BASILICA DI SANTA CROCE**

Piazza Santa Croce, 16

[www.santacroceopera.it](http://www.santacroceopera.it)

**Honorary monument**

**\* PALAZZO DAL POZZO TOSCANELLI**

Piazza Pitti, 18

Commemorative plaque

**VIA TOSCANELLA**

Property of the Toscanelli family, with the remains of the famous "well" ["Pozzo"]





DISCOVERY

## EGNAZIO DANTI



## EGNAZIO DANTI

(PERUGIA, 1536 - ALATRI, 1586)

He was a Dominican bishop of the catholic Church, **astronomer**, **mathematician** and **geographer**. Born into a noble family, he began working life as a goldsmith in his father's workshop, later, as a young man, entering the Dominican Order where he cultivated mainly his mathematical studies. In 1562 he was invited to Florence by Cosimo I to teach his children Mathematics and he became **cosmographer at the Medici Court**, contributing to the renaissance of mathematical and astronomical studies. In collaboration with the Olivetan brother, Stefano Bonsignori, he painted 53 cartographies of the regions of the world on wooden panels set in the wardrobes lining the walls of the Hall of Geographical Maps, in Palazzo Vecchio. He was highly esteemed by Pope Pius V, who invited him to build a convent in his city of birth. He received tenure at the faculty of mathematics at the universities of Florence, Pisa and Bologna and lived for while at the Dominican convent, Santa Maria Novella. Following the death of Cosimo I, his great project to connect Florence with the Tyrrhenian and Adriatic seas - with a canal and system of locks, artificial lakes and tunnels under the Apennines - was finally abandoned once and for all. Francesco I, successor of Cosimo I, was not particularly fond of Danti and had him moved to Bologna. He was papal mathematician in the Vatican State and participated in the reformation of the Gregorian Calendar, elaborated in 1582. He held many important positions in Rome and became Bishop of Alatri, where he died.

### 📍 FLORENCE

#### PALAZZO VECCHIO

Piazza della Signoria  
[www.museicivici fiorentini.comune.fi.it](http://www.museicivici fiorentini.comune.fi.it)

\* **Hall of Geographical Maps, 53 painting and terrestrial globe 1562-1571.**

#### \* BASILICA DI S. MARIA NOVELLA

Piazza Santa Maria Novella  
[www.museicivici fiorentini.comune.fi.it](http://www.museicivici fiorentini.comune.fi.it)

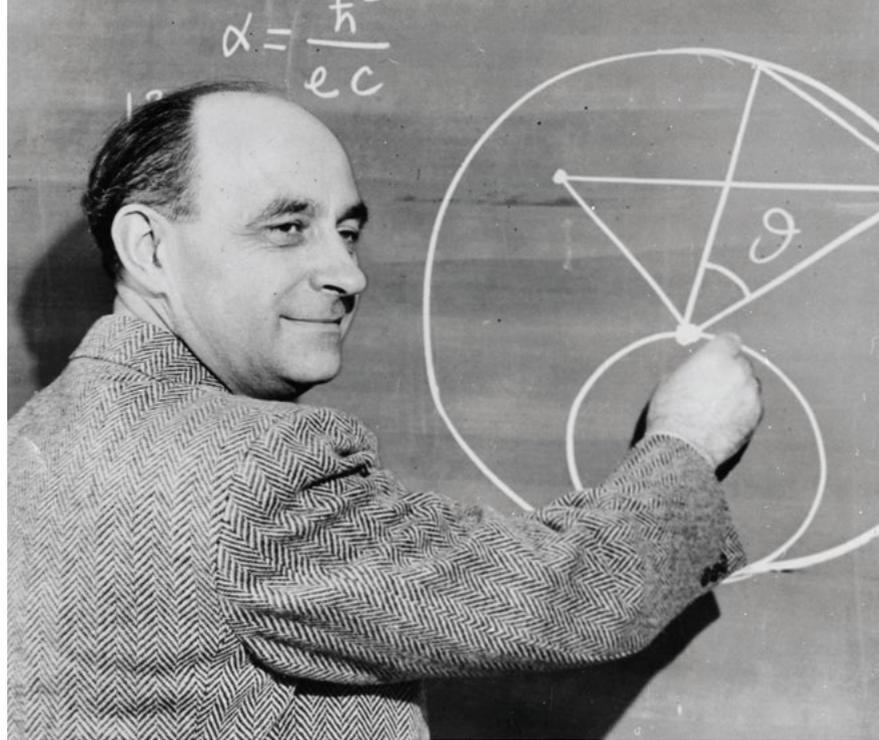
**On the façade he built a marble quadrant with several sun dials, to which he added an equinoctial armilla and a gnomon.**

#### MUSEO DI STORIA DELLA SCIENZA GALILEO GALILEI

Piazza dei Giudici, 1  
[www.museogalileo.it](http://www.museogalileo.it)

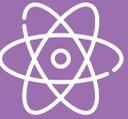
\* **Instruments, world maps ad astrolabes built for Cosimo de' Medici and Cardinal Ferdinando.**





DISCOVERY

# ENRICO FERMI



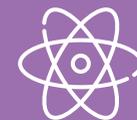
nucleus. In 1938 he received the Nobel prize for physics and in the same year moved to the Columbia University of New York in the USA. In 1942, at the University of Chicago, he built his first nuclear pile, and from 1943 to 1945, in a team with others, directed the construction of the first nuclear bombs. In 1944 he became an American citizen, **president of the American Physics Society** and he received a gold medal from Congress for having participated in the building of the first atomic bomb. He was also an associate of the Lincei Academy and the Accademia d'Italia and he held his last conference in Como, at the Italian Physics Society. He died of stomach cancer in Chicago and was buried in Oak Woods Cemetery. Many places in Tuscany still maintain the memory of his presence there, such as the Osservatorio di Arcetri, where one of the first atomic "Fermi seas" took place, and the commemorative plaque inside the Basilica di Santa Croce, again in Florence.

## ENRICO FERMI

(ROME, 1901 - CHICAGO, 1954)

A scientist and researcher, lived in Italy, Germany and the USA; he received a Nobel Prize and is considered the father of **Nuclear Physics** and of the greatest conceptual revolution following those of Galileo and Newton. After passing the entrance exam in 1919, he studied at the Normale School of Pisa (photo), in piazza dei Cavalieri and at the age of twenty, before graduating, he began to publish his works. He then studied at Göttingen and Leiden, where he met Einstein in 1923, and in the two years from 1924 to 1926 he became lecturer at the **Università degli Studi di Firenze**, in Via dello Studio, where he formulated his particle statistics called "fermions". In 1926 he was in Roma, where he won his first competition for the first chair of theoretical physics in Italy. In 1928 The Roman School of Physics was founded, also known as the school for "kids in via Panisperna", directed by Corbino, and it was where Rasetti, Segré and Trabacchi were students. In 1933 Fermi elaborated the theory of "radioactive beta decay", coining the term "neutrino". In 1934 he turned to nuclear physics and discovered the effect of slow low energy neutrons which produce radioactive substances that are suitable for bombarding and penetrating the atomic





# GALILEO GALILEI

(PISA, 1564 - FLORENCE, 1642)

A scientist, astronomer and inventor, he is considered one of the greatest geniuses in the history of man. The son of a musician, Galileo spent his childhood between Pisa and Florence, conducting his university studies at the University of Pisa, though never completing them. This did not stop him from teaching mathematics in Pisa (1589) and in (1592). His first essays, concerning the determination of the barycentre and military architecture, date to this period. It was this ability to adapt that led him, during a period of financial difficulty, to tutor young noblemen privately in engineering and military architecture. Galileo supported his teaching work with a technical workshop, run by Marcantonio Mazzoleni, which produced and sold, with a fair degree of success, geometric and military compasses, set squares and other mechanical instruments, also later telescopes. The essay entitled *Le mecaniche* (1593-1599) was written in the same period, dedicated to the exposition of simple devices. From 1604 he began to support the **heliocentric theory**, based on his astronomical observations with a telescope. This won him esteem from the scientific community and financial stability, thanks to his appointment as **mathematician and philosopher to the Grand Duke of Tuscany**. In August of the same year he received a copy of Kepler's work *Mysterium cosmographicum*, in which the heliocentric theory was supported with mathematical and symbolic reasoning, and Galileo declared his agreement with the idea that the Earth moves. This opinion, despite Cardinal Bellarmino's mediation, cost him condemnation by the Inquisition in 1616, though this did not stop him from publishing *Dialogue Concerning the Two Chief World Systems* in Florence in

## DISCOVERY

# GALILEO GALILEI

1632; with this work Galileo, for political reasons that went beyond the scientific debate, fell out of favour with Pope Urban VIII. He was therefore brought to trial by the Inquisition (1633) and forced to withdraw his ideas. He spent a brief period in "confinement" at Palazzo Piccolomini in Siena under the protective wing of archbishop Piccolomini. He moved to Florence once again and spent the last years of his life at Arcetri, completing the fundamental *Discourses and Mathematical Demonstrations Relating to Two New Sciences*. On January 8th, 1642, by then completely blind, he died at his home in Arcetri.

### 📍 FLORENCE

#### \*\* BASILICA DI SANTA CROCE

Piazza di Santa Croce, 16  
www.santacroceopera.it

#### Galileo's tomb

Made by Giovan Battista Foggini with his sons Giulio and Vincenzo with Girolamo Ticciati, 1737.

#### GALILEO'S HOUSE

Costa S. Giorgio, 19

#### \*\* MUSEO GALILEO

Piazza dei Giudici, 1 - www.museogalileo.it

#### LOGGIATO DEGLI UFFIZI

*Galileo*, Aristodemo Costoli, 1851, marble.

#### \* MUSEO LA SPECOLA

Via Romana, 17 - www.msn.unifi.it

#### Galileo's astronomical tower and Tribune

#### \*\* SALA DI GIOVE GALLERIA PALATINA

Palazzo Pitti - Piazza de' Pitti, 1

Justus Sustermans, *Galileo*, 1636, oil on canvas.

#### \* VILLA DELL'OMBRELLINO

Piazza Bellosguardo, 11  
www.regione.toscana.it/-/villa-dell-ombrellino

#### \* GALILEO'S HOUSE VILLA IL GIOIELLO, ARCETRI

Via del Pian de' Giullari 42  
www.msn.unifi.it/villa-il-gioiello

### 📍 PISA

#### \* BIRTH PLACE

Via Giusti, 24-26.

#### OPERA DELLA PRIMAZIALE PISANA

Piazza del Duomo, 17  
www.opapisa.it

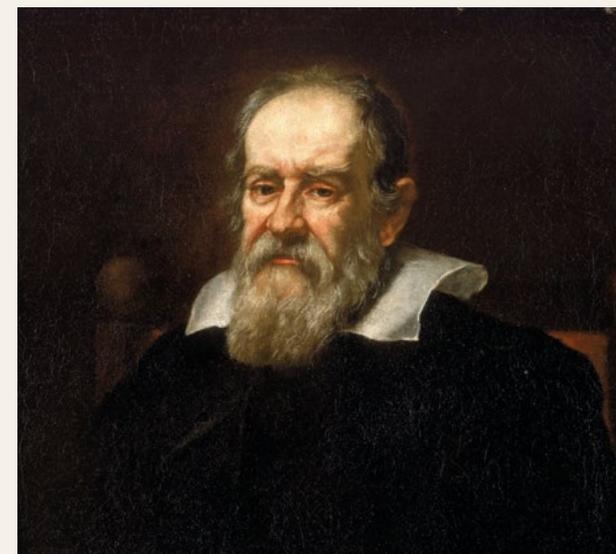
#### \*\* MUSEO DOMUS GALILAEANA

Via Santa Maria, 26  
www.domusgalilaeana.it

### 📍 SIENA

#### PALAZZO PICCOLOMINI (OR PALAZZO DELLE PAGESSE)

Via di Città, 126  
www.comune.siena.it





## MARGHERITA HACK

(FLORENCE, 1922 - TRIESTE, 2013)

"It's all just foolishness!" Margherita Hack would say about horoscopes. **Astronomer** and **science communicator**, vegetarian and animal lover, did not believe in any form of supernaturalism or religion. She was dedicated to the fight for civil rights. She was born in Florence, in via Caselli, later moving to via Ximenes with her family. She went to the San Gaggio primary school and the Galileo lyceum, spending her childhood summer holidays at Bobolino. During her youth she was a brilliant athlete. She discovered astronomy at university and attained a degree in physics in 1945 with a final dissertation about the *Cepheids*, a class of variable stars, carrying out her first astronomical observations at the Arcetri Observatory. In 1944 she married Aldo De Rosa in the church of San Leonardo in Arcetri. She turned her research to stellar physics and undertook a brilliant academic career which culminated

in 1964 with the directorship of the **Observatory of Trieste**. She was a member of the most prestigious societies of physics and astronomy, working at the most important American and European observatories. In addition to scientific essays, she wrote numerous non-fiction books and some original autobiographies. She is buried in the cemetery of Sant'Anna in Trieste, next to her husband.

### 📍 FLORENCE

#### \*\* MUSEO GALILEO

Piazza dei Giudici, 1  
www.museogalileo.it

#### \*\* OSSERVATORIO ASTROFISICO DI ARCETRI

Largo Enrico Fermi, 5  
www.arcetri.astro.it

## ANTONIO MEUCCI

(FLORENCE, 1808 - NEW YORK, 1889)

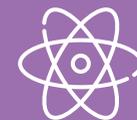
Famous for inventing the first telephone, the telegraph, Meucci was born in Florence, at number 44 in via de' Serragli - called at that time via Chiara - now marked with a commemorative plaque. He studied at the Accademia delle Belle Arti in Florence for six years, where, in addition to artistic subjects he also learned mechanics, physics and chemistry. Science subjects were taught in the ex convent of Santa Caterina, which is now a base for the Tusco-Emilian army. Meucci worked as an exciseman at Porta San Gallo, then in a number of theatres - Teatro della Quaronia, Teatro Alfieri - to then become assistant machine operator at the Teatro della Pergola, where he created an acoustic telephone which is still used. The idea of the telephone came to him at the Gran Teatro dell'Avana in Cuba - the possibility of transmitting spoken words electrically - but it was in the United States where he built a telephone that worked perfectly. Unfortunately, due to financial difficulties, Meucci stopped paying patent fees and a few years later Bell made the idea his own. Not until the year 2002 did the United States recognise Meucci as the **true inventor of the telephone**.





DISCOVERY

PIER ANTONIO MICHELI



In the statue sculpted in 1856 by Vincenzo Consani, for one of the alcoves in the Loggiato of the Uffizi, he is shown holding this plant and some mushrooms. In fact, he was the first scientist to demonstrate that mushrooms reproduce by way of spores, and is indeed considered the **father of micology**. A cenotaph by Girolamo Ticciati with a bust and an inscription commemorate him in the Basilica of S. Croce in Florence.

**FLORENCE**

**\* ORTO BOTANICO**

Via Micheli, 3  
[www.ortobotanicoitalia.it/toscana/uniflorence](http://www.ortobotanicoitalia.it/toscana/uniflorence)

**BASILICA DI SANTA CROCE**

Piazza Santa Croce  
[www.santacroceopera.it](http://www.santacroceopera.it)

**Cenotaph by Pier Antonio Micheli**  
 Girolamo Ticciati, 1737.

**\* LOGGIATO DEGLI UFFIZI**

Vincenzo Consani, *Pier Antonio Micheli*, 1856, marble.

**\* GIARDINO TORRIGIANI**

Via de' Serragli, 146  
[www.giardinotorrigiani.it](http://www.giardinotorrigiani.it)

A column at the entrance recalls the work of the botanist who, in 1716, had let out part of the land for the cultivation of 525 different species of plant; the garden became famous as "sacred ground to the science of herbs".

**PIER ANTONIO MICHELI**

(FLORENCE, 1679 - 1737)

Reading sparked his passion for **Botany** when his father sent him to work in a book shop at the age of fourteen. The determining event was his meeting with naturalist, Bruno Tozzi from Vallombrosa, who introduced him into the Florentine scientific community where he found protectors who presented him to the court of Cosimo III. Micheli was, therefore, able to participate in numerous journeys on behalf of the Grand Duke of Tuscany, which enabled him to further his knowledge by collecting and drying a great quantity of plants. In 1718 he was nominated **Director of the Botanical Gardens**, at the time known as the Garden of the Semplici of San Marco, whose management and care had been entrusted to the Florentine Botanical Society founded two years earlier by Micheli himself. In 1723 his first tract was published, but it was six years later, with his first and only publication of the great work *Nova plantarum genera (New genera of plants)* - financed by Grand Duke Gian Gastone - that Micheli earned a position of prestige amongst his academic peers, so much so that Linnaeus named a plant genus after him: "michelia", belonging to the family of Magnoliaceae.





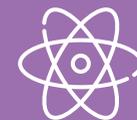
# FRANCESCO REDI

(AREZZO, 1626 - PISA, 1698)

**Scientist, poet, naturalist and doctor**, Francesco Redi was born in Arezzo, studied in Florence at an Institute of Jesuits, and in 1647 he graduated in Philosophy and Medicine in Pisa. He travelled across Italy, studying experimental Biology, and later returned to Tuscany where he was assigned the post **Archiatro to the Grand Duke** Ferdinand II (1666) and then to the heir Cosimo III. He focused his studies on modern languages and taught at the Studio Fiorentino; member and **President of the Accademia della Crusca** (1655), and scholar of the Cimento. A plaque marks his burial place in the Duomo of his native city and a statue of him is located in the Loggiato of the Uffizi, in Florence. His most famous literary work is *Il Bacco in Toscana* (1685), the ana-creontic dithyramb with which he praises wine as medicine for the body, the soul and the intellect: "When wine is very gentle / it is soon digested / and is never a bother". Tuscan wines are considered excellent, from the robust Chianti to the sweet Vernaccia, at its best when consumed in moderation. Cosimo III was certain that the excellent wines of his grand duchy would achieve international success, within the context of both political prestige and economic value; therefore he favoured consolidation of the enological tale to whose successful building Redi had contributed. He was one of the founding members of the Accademia dell' *Arcadia* (1685) under the pseudonym of Anicio Traustio.

## DISCOVERY

# FRANCESCO REDI



### AREZZO

#### \* CATTEDRALE DEI SANTI PIETRO E DONATO

Piazza Duomo

#### Funeral monument to Francesco Redi

their select wines. Villa del Trebbio, in Mugello, was also famous for its white wines "What wine is that that runs / That has that golden hue? / It will be Malvagia, / Which has already honoured Trebbio" (vv. 358-361, Id.)

### FLORENCE

#### \* LOGGIATO DEGLI UFFIZI

Piazza Duomo

Pietro Costa, *Francesco Redi*, 1855, marble.

#### \* GIARDINO DI BOBOLI

Piazza de' Pitti

Designed by Tribolo behind Palazzo Pitti, home to the Accademia del Cimento and ice houses for the Medici court: "And bring me ice / From the caves at mount Boboli" (vv. 307-308, *Bacco in Toscana*).

### MONTERAPPOLI

A hill near Empoli: "Come, come, pour out for me / the purple one / that in Monterappoli / hangs in black bunches / So lovely to squeeze" (vv. 389-393, Id.).

#### \* VILLA MEDICEA DI CASTELLO

Home to the Accademia della Crusca since 1965 (established in 1582); adjacent to the other named della Petraia: "Di Petraja and di Castello / Was first planted Moscadello" (vv. 57-58, Id.). The two villas were well-known for

### \*\* ARTIMINO E CARMIGNANO

Famous for the Medici Villa and the Rocca close to the Montalbano range and for their wines, for which Cosimo III drew production boundaries: "But of that which is so pure / Harvested in Artimino / I go to tipple more than a cask", (vv. 36-38, Id.); "But if I take a jar in hand / Of brilliant Carmignano, / Such gratitude fills my chest, / that I envy Jupiter neither ambrosia nor nectar" (vv. 720-723, Id.)

### LAMPORECCHIO

"With the Topaz pressed in Lamporecchio / A famous castle for that Masetto" (vv. 286-288, Id.).

### \*\* MONTALCINO (SI)

Homeland "Of the so divine / Moscadello / of Montalcino" (vv. 70-72, Id.). Now famous for the Brunello and Moscadello of Sant' Antimo.

### \*\* MONTEPULCIANO (SI)

Famous for its select wine, "Montepulciano is the king of all wines" (v. 973, Id.). Cantine del Redi,



in Montepulciano, well-known for the sale of this vino Nobile celebrated by the poet. Photograph on adjacent page.

### PESCIA

"I, of Pescia, the Buriano / the Trebbiano, the Colombano / I drink heartily" (vv. 141-143, Id.).

### SAN GIMIGNANO (SI) \*\*

City of beautiful towers and old farms, famous because "If there is anyone, who does not like / Vernaccia / Harvested in Pietrafitta / Demented / Cursed / Get out of my sight" (vv. 511-516, Id.).



## NICCOLÒ STENONE

(COPENAGHEN, 1638 - SCHWERIN, 1686)

After leaving his country because of the prohibition on dissecting cadavers, Niels Stensen continued his research in Amsterdam - where he discovered the parotid duct, known as the "Stensen duct" - in Belgium and France, until his arrival in Livorno in 1666. He met the Gran Duke Ferdinando II in Pisa, but it was in Florence that he felt he had found his "true home". Here, in the hospital of Santa Maria Nuova, he had, at his disposal, an **anatomical laboratory**. He lived in via Larga and later at the Palazzo Vecchio, he frequented the Accademia del Cimento in Boboli, always a favourite with the Gran Duke. He also studied **geology** and **minerology**, travelling across Tuscany, and in 1669 he published *De solido*. In 1674, in Florence, he published his *Treatise of morality for a prince* and in 1675 he celebrated his first mass in front of the image of the Most Holy Annunciation. He went on a pilgrimage to Loreto, where he arrived lacerated and exhausted, then on to Rome and Germany, where he was promoted to Episcopal status. He died a long way from Florence, but was brought back there by Cosimo III de' Medici who, in 1687, received his remains in San Lorenzo, conserved in a Roman sarcophagus. In 1988, Niccolò Stenone was **beatified** by Pope Giovanni Paolo II.

### 📍 FLORENCE

#### \* BASILICA DI SAN LORENZO

Piazza di San Lorenzo  
[www.basilicasanlorenzoflorence.com](http://www.basilicasanlorenzoflorence.com)

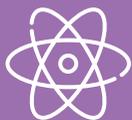
Chapel of the right transept, his tomb with epigraph in Latin. Photo above.

## GIOVANNI TARGIONI TOZZETTI

(FLORENCE, 1712 - 1783)

**Doctor** and **naturalist**, he graduated from Pisa in Medicine and philosophy; then he studied Botany under Pier Antonio Micheli and became **professor of Botany at the Studio Fiorentino**. He carried out important research on vegetal parasites and it was thanks to this that he was appointed to direct the Botanical Gardens, in the place of Antonio Micheli. In 1739 he became prefect of the Magliabechiana Library and used his time there to focus on studying History, particularly the history of Tuscany. This led to his work entitled *Relazioni d'alcuni viaggi fatti in diverse parti della Toscana per osservare le produzioni naturali e gli antichi monumenti di essa*. The second edition had 12 volumes that concerned Botany, Medicine, Zoology, Mineralogy and even Architecture. He was the first to give a scientific description to the boric area (Volterrano, Massa Marittima, Piombino). He also tackled the geographical aspect of the region, redrafting a cartography and physical topography of Tuscany, and he dealt scientifically with issues such as starvation, floods and epidemics. He was founder of an important litho-mineralogical collection, conserved at the museum of natural history in Florence. His children and grandchildren also became important naturalists.





DISCOVERY

# GIOVANNI TARGIONI TOZZETTI

## FLORENCE

### \* GIARDINO DEI SEMPLICI

Orto Botanico  
Via Pier Antonio Micheli, 3  
[www.ortobotanicoitalia.it/toscana/uniflorence](http://www.ortobotanicoitalia.it/toscana/uniflorence)

### \* MUSEO DI MINERALOGIA E LITOLOGIA

Museo di Storia naturale  
Via la Pira 4  
[www.msn.unifi.it/collezioni/mineralogia-e-litologia-2](http://www.msn.unifi.it/collezioni/mineralogia-e-litologia-2)

### \* ACCADEMIA DEI GEORGOFILI

Torre dei Pulci  
Via dei Georgofili - Logge Uffizi corti  
[www.georgofili.it](http://www.georgofili.it)

Tozzetti was one of the founders.  
See photo adjacent.

### MUSEO GALILEO

Piazza dei Giudici, 1  
[www.museogalileo.it/istituto/biblioteca-digitale-tematica/targionitozzetti/home-it.html](http://www.museogalileo.it/istituto/biblioteca-digitale-tematica/targionitozzetti/home-it.html)

### \* MUSEO DELLA SPECOLA

Via Romana, 17  
[www.msn.unifi.it](http://www.msn.unifi.it)

Formerly Palazzo Torrigiani, home of the Reale Museo di Fisica e Storia naturale, Tozzetti rearranged the collections which formed the museum.

### BIBLIOTECA NAZIONALE

Piazza dei Cavalleggeri, 1  
[www.bncf.florence.sbn.it](http://www.bncf.florence.sbn.it)

The Magliabechiana Library is part of the National Library.

### \* BASILICA DI SANTA CROCE

Piazza Santa Croce  
[www.santacroceopera.it](http://www.santacroceopera.it)

The tomb of Galileo Galilei: he participated in the move of Galileo's remains.

The tomb of Giovanni Targioni Tozzetti, with plaque and commemorative bust.



IMPORTANT FIGURES IN TUSCANY



## EVANGELISTA TORRICELLI

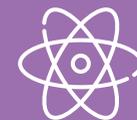
(ROME, 1608 - FLORENCE, 1647)

Throughout his lifetime, this great **physicist** and **mathematician** showed extraordinary qualities, thus leaving science an important legacy. He was educated by the Jesuits, and was a student and assistant to religious scholars such as Castelli, a high-ranking member of the clergy, and to Ciampoli, Camaldolese, a monk, then on to the court of Galileo - whom he assisted during the months immediately preceding his death - and taking over the title of mathematician and philosopher to the **Grand Duke** of Tuscany. A skilled lens maker, he accrued a fortune selling them. His most significant bequest, however, covers a variety of the sciences and fields of mathematics, where he was the precursor of modern **infinitesimal analysis**, stretching to **statics and hydraulic engineering**. He discovered atmospheric pressure, proving the possibility of the vacuum in nature, thanks to an instrument called the "Torricelli Tube" which then became more widely known as the barometer. He died of Typhus as a young man and was buried in the Basilica of San Lorenzo, in Florence.



DISCOVERY

# GIOVANNI DA VERRAZZANO



America on the search for a passage to the Pacific. The enterprise was 'sponsored' by the King of France and financed by a group of Bankers from Lyon in association with the Florentine family Rucellai, who had a branch office in Rouen. However, he left with just one ship, his faithful Dauphine, and arrived in Florida, where he veered north and began exploring the then unknown east coast of North America, or New France, eventually reaching Newfoundland. During this expedition he entered a great bay with an island at the mouth of a river, discovering the future New York. Verrazzano undertook two more voyages to America and in 1527 commanded an expedition towards Brazil. His last voyage began in 1528 from Dieppe with three ships, touched the shores of Florida, the Bahamas and finally the Lesser Antilles. In March 1529 he dropped anchor off the coast of a small island - most likely Guadeloupe - and went ashore. According to some sources, he was murdered and eaten by a group of indigenous cannibals.

## GIOVANNI DA VERRAZZANO

(FLORENCE OR GREVE IN CHIANTI, 1485 CA. - GUADALUPA?, 1529 CA.)

**Merchant** and **navigator**, he discovered the **bay of New York** and the Hudson River. He lived with his parents and numerous siblings in a house at Santa Croce in Florence - in the road that bears his name, at number 20, where the spot is marked with a plaque - but he would soon go to Lyon where he began his training as navigator. He sailed across the Mediterranean as far as the North Atlantic; he appears to have been present on the French shipowner, Thomas Aubert's expedition which left Dieppe in 1508 and reached Newfoundland. He then joined the services of Francis I of France as ship captain and commander, and he was based in Lyon with the ports of Rouen and Dieppe nearby, from where many merchant ships left for the Cape of Good Hope and the East. Many pirate galleons also raised their anchors here, competing with the English for Spanish and Portuguese cargo ships laden with gold and precious wares. Giovanni became famous for his **corsair**: one of his trophies was the "treasure ship" in 1522, full of Mexican gold and silver, which Cortés had sent to Charles V. The achievements of his two fellow countrymen, Florentine Amerigo Vespucci and Giovanni Caboto in the service of Venice, stimulated his disposition for exploration, and in 1524 he accepted a contract to lead four ships to

### 📍 FLORENCE

\* **GALLERIA DEGLI UFFIZI**

Piazzale degli Uffizi, 6  
www.uffizi.beniculturali.it

1st corridor of the Gallery, portrait of Giovanni da Verrazzano in the Gioviana series.

\* **VIA GIOVANNI DA VERRAZZANO**

A plaque marks his house.

### 📍 GREVE IN CHIANTI (FI)

\*\* **FATTORIA E CASTELLO DI VERRAZZANO**

Via Castello di Verrazzano, 1  
www.verrazzano.com

\*\* **PIAZZA G. MATTEOTTI**

**Monument to Giovanni da Verrazzano**

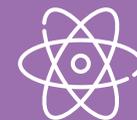
Romeo Pazzini, bronzo, 1913.





DISCOVERY

# AMERIGO VESPUCCI



They were undertaken for commercial purposes and represented important opportunities for **geographical and anthropological discoveries**, as can be gleaned from his famous letters. Upon his return to Seville, he took Spanish citizenship and obtained the title of “primo Piloto Mayor della Casa de la Contratación”, with the task of examining captains whose aspiration was to embark on transoceanic expeditions and update the geographical maps of the New World. If Amerigo’s fame is connected to his name, and used to baptise the New World, this was not in fact his idea but rather that of German geographer, Martin Waldseemüller, who, in 1507, unbeknownst to Vespucci and Cristoforo Colombo, wrote for the first time the name America on the Planisphere along with the *Cosmographie Introductio*: “a quarter part [of the world] has been discovered by Amerigo Vespucci and I do not see why anyone should have the right to oppose the idea that this part be called Amerigen, as in land of Amerigo, or America, from the wise man who discovered it, given that Europe and Asia were given feminine names”.

## AMERIGO VESPUCCI

(FLORENCE, 1454 - SEVILLA, 1512)

Son of notary Nastagio dei Vespucci, a family which moved into the community of Ognissanti from the Florentine suburb of Peretola - their houses used to be where the Hospital of San Giovanni di Dio is located in Florence, as marked out by a commemorative plaque - Amerigo received a good education and was introduced into the Medici family circle. After the Pazzi conspiracy in 1478, Lorenzo the Magnificent entrusted Amerigo’s uncle, Guido Antonio, with a delicate diplomatic mission to France. So, Amerigo travelled to Paris with the task of managing correspondence. Eleven letters remain of that experience and they are conserved in the State Archive of Florence. Once he had returned to Florence in 1482, he entered the services of Lorenzo di Pierfrancesco, known as the Popolano, cousin of the Magnifico, to manage his affairs and mingle in intellectual circles. In 1491 he moved to Seville to deal with a number of commercial and financial transactions; it was here in Spain that Amerigo met Giannotto Berardi, the most important Florentine merchant of Andalusia, and Christopher Columbus. Making Lisbon his base at the turn of the century Amerigo’s period of **transoceanic voyages** began (it is unclear whether there were two or four of these), which led him to the South American coastline.

### 📍 FLORENCE

**\* CHIESA DI OGNISSANTI**

Borgo Ognissanti, 42  
www.chiesaognissanti.it

**Compianto sul Cristo morto**

Domenico Ghirlandaio, fresco, the first figure on the left is presumed to be the portrait of a young Amerigo. For the church, see the photo on the adjacent page; for the fresco, the adjacent photo.

**PONTE AMERIGO VESPUCCI**

Lungarno Vespucci

Plaques illustrating the places of Vespucci’s explorations (1955).

**\* PIAZZALE DEGLI UFFIZI**

Gaetano Grazzini, *Amerigo Vespucci*, 1846, marble.

### 📍 GREVE IN CHIANTI (FI)

**\* CASTELLO DI MONTEFIORALLE**

Casa Vespucci, identified by a wasp on the architrave above the door, at number 21 of the internal circular road of the hamlet.





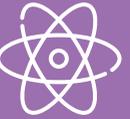
# VINCENZO VIVIANI

(FLORENCE, 1622 - 1703)

A disciple of Galilei and Torricelli, his occupation was with hydrodynamics and other **issues concerning physics**, and indeed mathematics. Of the experiments he conducted we remember those determining the speed of sound and the **rotation of the Earth in relation to the pendulum**, almost two centuries before Foucault's famous demonstration. Appointed **court mathematician** to Ferdinando II, he was a key member of the Accademia del Cimento, and his ambition was to study natural phenomena following the experimental Galilean method. He was also fellow of the Royal Society of London and academic of France. The French king assigned him a pension which permitted him to have architect Giovan Battista Nelli build his Florentine home in via Sant'Antonino (formerly via dell'Amore), on the site where previously the houses of the Giocondo family had been. The house is nicknamed "dei Cartelloni" because of the two large marble scrolls on the front which bear information about Viviani and Galileo, whose lives and discoveries are described. As a science historian, he reconstructed book V of the *Chronicles of Apollonius* and, in 1690, he wrote an edition of *Euclid's Elements*, but his greatest contribution is without doubt his *Life of Galileo*, written in 1654, published in 1717, which constitutes the

DISCOVERY

## VINCENZO VIVIANI



base for all later biographies of Galileo. In 1656 he wrote the first edition of Galileo's writings. As Galileo had died in 1642 under the cloud of heresy, he had been granted a modest burial in a space next to the capella del Noviziato in the Basilica di Santa Croce; only in the 1730s did the Church consent to moving Galileo's remains inside to a more honourable, richly decorated tomb, a contribution to which were some funds left by Viviani especially for this purpose, so this monument might become the sepulchre of both men. On the adjacent page, a 16th century time quadrant which belonged to Viviani.

**FLORENCE**

**\* PALAZZO DEI CARTELLONI**

Via Sant'Antonino, 11

Designed by architect Giovan Battista Nelli, 1686-1697, this was the scientist's home.

**\* MUSEO DELLA SPECOLA**

Via Romana, 17  
www.msn.unifi.it

**Tribuna di Galileo**

Bust and medallion depicting Vincenzo Viviani sculpted by Aristodemo Costoli and Luigi Magi, 1841.

**\* MUSEO GALILEO**

Piazza dei Giudici, 1  
www.museogalileo.it

**An elderly Galileo with his disciple Viviani**

Painting by Tito Lessi, 1892, and various scientific instruments devised by Viviani such as the paper-ribbon hygrometre.

**BASILICA DI SANTA CROCE**

Piazza Santa Croce  
www.santacroceopera.it

**\* Funeral monument to Galileo Galilei**

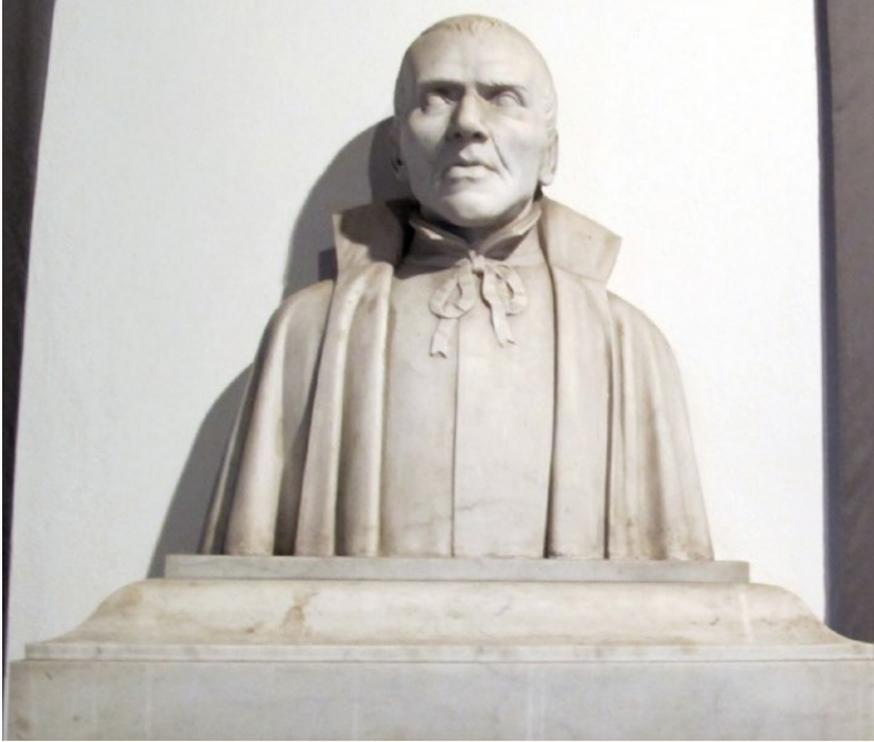
Left nave, designed by Giulio Foggini with sculptured by Giovan Battista, Vincenzo Foggini and Girolamo Ticciati, 1737, where Vincenzo Viviani is also buried, bearing a commemorative inscription.

**\* VILLA IL GIOIELLO**

Via Pian dei Giullari, 42  
www.unifi.it/visita-2/villa-il-gioiello-2

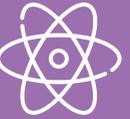
Galileo spent the last years of his life here in the company of Viviani, who gathered information for his biography of the master.





DISCOVERY

# LEONARDO XIMENES



## LEONARDO XIMENES

(TRAPANI, 1716 - FLORENCE, 1786)

Born in Trapani to a family of Spanish origin, this great scientist entered the Order of the Jesuits at a very early age and from 1736 lived in Florence. Child prodigy in the sciences, as **geographer** he was appointed by the Grand Duke Francesco Stefano di Lorena to redraft a cartography of Tuscany. He escaped the 1767 purge of the Order of the Jesuits thanks to his genius. He continued his work in various fields leaving important traces of his studies. He focused on **astrology** perfecting the use of a meridian in the Duomo of Florence and making observations for approximately thirty years. The most astounding results came from **hydraulic engineering** with his studies of the movement of flows, which culminated in manuals of hydrometrics and, above all in practical applications such as the realisation of an emissary between Lake Bientina and the river Arno, land reclaim works in Maremma, with the construction of a floodgate plant, fundamental for land observation.

### 📍 FLORENCE

#### \*\* OSSERVATORIO XIMENIANO

Piazza S. Lorenzo, 6  
[www.ximeniano-florence.it](http://www.ximeniano-florence.it)

### 📍 PISA

#### S. GIOVANNI ALLA VENA

Frazione di Vicopisano (Pi)

#### Ximenes' Floodgates

### 📍 CASTIGLIONE DELLA PESCAIA (GR)

#### \* FABBRICA DI CATERATTE DETTA CASA ROSSA

[www.castiglionepescaia.it/casa-rossa-ximenes](http://www.castiglionepescaia.it/casa-rossa-ximenes)

Photo on adjacent page.





## ANNA MARIA LUISA DE' MEDICI

(FLORENCE, 1667 - 1743)

“Her Serene Electress cedes [...] to His Royal Highness [...] all furniture, belongings and rarities [...] such as Galleries, Paintings, Statues, Libraries, Jewels and other precious objects [...] on the express condition that, of that which is **Ornament of the State, for public use and to attract the curiosity of foreign visitors**, nothing will be transported and taken out of the Capital and of the State of the Grand Duchy”, such is the wording of the third article of the so-called *family Pact*, an agreement signed in 1737 between Anna Maria Luisa, the last of the Medicis, and the Habsburg-Lorraines who became the new sovereigns of Tuscany. It is thanks to her foresightedness that the artistic patrimony conserved in the palaces and churches of Florence and the Grand Duchy, accumulated over centuries of patronage was not lost to the world. She married Elector Palatine Johann Wilhelm II in 1691 and was forced to leave her beloved city of birth for Düsseldorf. There were no heirs and in 1717, following the death of her husband, she returned to Florence where, in matters of state she supported and worked alongside her inept brother Gian Gastone, who was surrounded by dissolute figures and bad advisors. It was then, with her family lineage destined to disappear, that the Palatine Electress stipulated the *family Pact*, appointing Francis of Lorraine universal heir and, at the same time, avoiding for Florence the artistic plunder that had happened in other Italian cities. She also continued the **family tradition for artistic patronage** (her passion was jewellery and silver furnishings), overseeing the restoration and decoration of the Basilica of San Lorenzo - the Medici church par excellence and family mausoleum - it was here that she was finally laid to rest on February 18, 1743.

### DISCOVERY

## ANNA MARIA LUISA DE' MEDICI



### FLORENCE

#### GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6  
www.uffizi.it

**\* Portrait of Anna Maria Luisa dei Medici**, Antonio Franchi, oil on canvas, 1687, West Loggiato, entrance hall, ground floor.

**\*\*Portrait of the Palatine Elector Johann Wilhelm von der Pfalz with consort Anna Maria Luisa de' Medici**, Jan Frans Van Douven, oil on canvas, 1708, deposits (formerly the Vasari corridor).

#### \* BASILICA DI SAN LORENZO

Piazza San Lorenzo, 9  
www.operamedicealorenziana.org

#### \* Gloria dei Santi Fiorentini

Vincenzo Meucci, fresco of the dome, 1742, commissioned by Anna Maria Luisa (see photo on page 35).

**Bell tower**, designed by architect Ferdinando Ruggeri, commissioned by Palatine Electress and completed in 1740, with inscription dedicated to her. In the first cloister, a plaque commemorates the improvements to the Basilica carried out in 1713 for Anna Maria Luisa de' Medici.

#### CAPPELLE MEDICEE

Piazza Madonna degli Aldobrandini  
www.beniculturali.it

**\*\*Burial of Anna Maria Luisa de' Medici**, in the crypt.

**\*Bronze statue** crafted by Alfonso Boninsegni, in the crypt. Located on the outside of the Sagrestia Nuova, towards via dell'Ariento, is the **\*Marble Statue representing The Palatine Electress** sculpted by Raffaello Salimbeni in 1970.

#### TESORO DEI GRANDUCHI

Palazzo Pitti  
Piazza Pitti, 1  
www.uffizi.it/palazzo-pitti

**\*\*Jewellery with precious stones**, ivory and “baroque” pearls (such as the *Cradle with child* in gold and pearls, Dutch ca. 1695 of which Anna Maria Luisa was so fond, hall XV.

**Cameo with bust of Anna Maria Luisa de' Medici**  
German, onyx.

**\*Workshops of the Grand Duchy** on drawings by Giovan Battista Foggini, Collection of the Palatine Elector's Cabinet, ebony, gold plated bronze, mother of pearl, hard stones, 1709, sent to Düsseldorf as a gift from Cosimo III, brought back to Florence in 1717.

#### GALLERIA PALATINA

Palazzo Pitti  
Piazza Pitti, 1  
www.uffizi.it/palazzo-pitti

**\*Madonna con Bambino** Carlo Dolci, with sumptuous frame of ebony, gold plated bronze and hard stones, Alcove of the Royal apartments, previously sent to Düsseldorf as a gift to Anna Maria Luisa who brought it back to Florence in 1717.

**\*Series of portraits of the Palatine Electors** Jan Frans Van Douven, (such as the *Portrait of Anna Maria Luisa de' Medici as she dances*).

**Series of miniatures with Mythological objects**, Richard Van Orley, such as the sacrifice of Venus, Corridoio delle Colonne.

#### Noli me tangere

Michael Posner, copy by Federico Barocci.

#### MUSEO ARCHEOLOGICO

Piazza Santissima Annunziata, 9b

The Glyptic collection was increased and made public by the Palatine Electress.

#### FONDAZIONE CR FLORENCE

Via Bufalini, 6  
www.fondazionecrflorence.it

**Portrait of Anna Maria Luisa de' Medici in mourning dress**, unknown artist, oil on canvas, post 1717.



DISCOVERY

# ANNA MARIA LUISA DE' MEDICI

## ARCHIVIO DI STATO

Viale della Giovine Italia, 6  
[www.archiviodistato.florence.it](http://www.archiviodistato.florence.it)

\* **“Copy of the Italian translation of the original in Franzese”**

reedited in 1737, of the *family Pact* that was signed in Vienna (where the original is to this day, Haus Hof und Staatarchiv, Fondo Lorena).

## VILLA LA QUIETE

Via di Boldrone, 2  
<http://www.villalaquiete.unifi.it>

Anna Maria Luisa de' Medici stayed here from 1724 and commissioned renovation of the \* **giardino all'italiana**. She also had her apartment overlooking the garden decorated by Benedetto Fortini with *Views of the Medici villas, 1731*.

## IMPRUNETA (FI)

### MUSEO DEL TESORO DI SANTA MARIA DELL'IMPRUNETA

Piazza Buondelmonti, 28

#### Calice di Augusta

Franz Ignaz Stadler's studio, gift from the Palatine Electress who was devoted to the Virgin of Impruneta.

## PISA

### MUSEO DI SAN MATTEO

Piazza San Matteo in Soarta, 1  
[www.polomusealetoscana.beniculturali.it](http://www.polomusealetoscana.beniculturali.it)

#### \* **Portait of The Palatine Electress in mourning dress**

Jan Frans Van Douven, 1717.





# SANT'ANTONINO

(FLORENCE, 1389 - 1459)

He was a **theologian, Catholic bishop and literatus**. He was born into an old and wealthy Florentine family; his father was a notary. At the age of approximately fifteen, he met the Dominican friar, Giovanni Dominici, promoter of a reformation at the heart of the Dominican Order. Antonio Pierozzi, known as Antonino because of his minute frame, entered the Dominican Order in Santa Maria Novella and in 1414 went to complete twelve months of novitiate in Cortona. He travelled a great deal, and was sometimes given great responsibilities. He was in Fiesole, Foligno, Napoli and Rome. Once he had returned to Florence, he was appointed **Prior of the Basilica di San Marco** from 1439 to 1444, during the period that Michelozzo was supervising the restructuring works and Beato Angelico was frescoing the interiors. He became **archbishop of Florence** in 1446; he concentrated on reorganising the archdiocese and promised reformation of the Florentine charitable institutions: in 1442 he founded the Compagnia dei Buonomini di San Martino, to assist the rich and noble who had fallen into disgrace. When the members of the Compagnia no longer had any money in the cash box, they would light a candle near the oratory door; this is where the saying "reduced to a flicker" comes from, to mean the absence of resources and in urgent need of charity. He was a great expert on canonical law: his most important writings include the *Summa Theologiae* and the *Chronicon*, conceived as sections of wider treatises that were to express the purpose of the monastic life; in the *Summa Moralis* although he recognised the importance of commerce, he sided against usury. Antonino died, already seriously ill, at Villa dei Vescovi fiorentini in Montughi, near Florence, destroyed in the siege of 1529. He was sanctified in 1523 and from 1959 he has been **co-patron of Florence** with San Zanobi.

## DISCOVERY

# SANT'ANTONINO



## FLORENCE

### BASILICA DI SAN MARCO

Piazza San Marco

**\* Frescoes with the removal and recognition of the body of Sant'Antonino**, Passignano, 1589; Giambologna and collaborators. See photo on page 39.

**Bas relief in bronze with episodes of the life of Sant'Antonino**, 1581-1587, Cappella Salviati or Sant'Antonino (left wing of the transept).

**\* Sepulchre of Sant'Antonino** Giambologna, bronze.

**Parato di Sant'Antonino** based on a design by Alessandro Allori, Sagrestia.

### MUSEO DI SAN MARCO

Piazza San Marco, 3  
www.polomusealetoscana.beniculturali.it

**\*\* Lunettes frescoed with the stories of the life of Sant'Antonino**, early XVII century, cloister named after Sant'Antonino, terminate by Michelozzo before 1440.

**Crocifissione con santi**, Beato Angelico, fresco, 1441-1442; Antonino added to the circles below the Crucifixion towards the end of the XV century in the genealogy of the Dominican Order, Sala del Capitolo.

**\*\* Pala della Signoria or Sacred Conversation with Florentine saints including Sant'Antonino**, Fra Bartolomeo, 1510, Sala di Fra Bartolomeo.

### La Provvidenza domenicana

(or Mensa di san Domenico):

Sant'Antonino crowning the scene, Giovanni Antonio Sogliani, 1536, Refettorio nuovo.

**Procession Standard with Sant'Antonino in adoration of the Crucifix**, Francesco Botticini (attr.), second half XV century, Sala dello Stendardo.

**\*\* Fresco with Christ in Limbo** Beato Angelico and assistant (Benozzo Gozzoli?), 1440-1443, Cell 31, thought to be that inhabited by Antonino Pierozzi.

### CONVENTO DI SAN MARCO

Via Cavour, 56

**\* Discesa dalla croce e Morte di Abele con Santi tra cui Sant'Antonino**, Pietro Annigoni, 1936-40, Sala Capitolare.

### \* TORRE DEI PIEROZZI

Angolo Via della Canonica e Via dello Studio

### Antonino's home

Commemorative plaque dated 1731 and terracotta bust depicting Sant'Antonino attributed to Verrocchio.

### ORATORIO DEI BUONOMINI DI SAN MARTINO

Piazza S. Martino  
www.buonominidisanmartino.it

**\*\* Terracotta bust** at the altar depicting Sant'Antonino attributed to Verrocchio.

### CHIOSTRO DELLO SCALZO

Via Cavour, 69  
www.polomusealetoscana.beniculturali.it

**Bust depicting Sant'Antonino** Florentine sculptor, polychrome, XVI century.

### GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi  
www.uffizi.it

**Portrait of Sant'Antonino** Cristofano dell'Altissimo, end XVI century, the Gioviana series.

### PIAZZALE DEGLI UFFIZI

**\*\* Sculpture in niche with Sant'Antonino** Giovanni Duprè, 1847-1854, the only man of the church present.



DISCOVERY

# SANT'ANTONINO

## CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza San Giovanni

### The archbishop Sant'Antonino

Antonio Bortone, end XIX century, tabernacle in the great pillar, 1st from the right, façade.

## GALLERIA DELLO SPEDALE DEGLI INNOCENTI

Piazza Santissima Annunziata, 12  
[www.istitutodeglinnocenti.it](http://www.istitutodeglinnocenti.it)

\* **Bartolomeo di Giovanni, Antonino Pierozzi consecrating the Church of Santa Maria degli Innocenti**, dais panel of the Adoration dei Magi by Domenico Ghirlandaio 1485-1488.

**Bust depicting Sant'Antonino**  
Florentine sculpture, second half 1500s - early 1600s, polychrome chalk and papier mâché.

## BASILICA DI SANTO SPIRITO

Piazza Santo Spirito  
[www.basilicasantospirito.it](http://www.basilicasantospirito.it)

An artist who was close to Lorenzo di Credi **Madonna in trono tra santi fra cui con Sant'Antonino**, post 1523 (canonisation of Sant'Antonino), Cappella Cavalcanti, right nave.

## PALAZZO VECCHIO

Piazza della Signoria  
[www.museiciviciorentini.comune.fi.it/palazzevecchio](http://www.museiciviciorentini.comune.fi.it/palazzevecchio)

### Relief portrait with Sant'Antonino

Florentine modeller, second half XV century, painted stucco.

## VIA SANT'ANTONINO, 27

### Bust depicting Sant'Antonino

Florentine modeller, polychrome terracotta (?), ca. XVII century.

## BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella  
[www.smn.it](http://www.smn.it)

**Bust depicting Sant'Antonino**  
Florentine modeller, end XV century, polychrome terracotta, south wall, right transept.

## FIESOLE (FI)

## CHIESA DI SAN DOMENICO

Piazza S. Domenico, 4

**Bust depicting Sant'Antonino**  
in the choir of the church, unknown artist, XIX century.

## PISTOIA

## CHIESA DI SAN PAOLO

Via della Rosa, 39  
[www.diocesipistoia.it/parrocchia-san-paolo](http://www.diocesipistoia.it/parrocchia-san-paolo)

\* **Sacra Conversazione con Sant'Antonino**, Fra Paolino, 1528.





DISCOVERY

## SAN BERNARDINO DA SIENA



## SAN BERNARDINO DA SIENA

(MASSA MARITTIMA, 1380 - L'AQUILA, 1444)

Bernardino degli Albizzeschi was one of the most fervent preachers in Italy in the 15th century. He studied **Rhetoric and philosophy**, but he soon acknowledged his vocation for the cloth: in 1401 he entered the Franciscan Order and, after leaving all his personal belongings to religious institutions, he took his vows in 1404. From 1405 he began his **preachings** in the villages around Siena; fame arrived in 1417 when he went to Lombardia and was successful in stirring mystical religious fervour within the people. He had a singular ritual for the name of Jesus and recommended worship for him with the initials IHS, which his followers painted or sculpted everywhere. From 1405, in accordance with the new regulations, he had established the convent of Capriola, near Siena; between 1417 and 1438, on pilgrimage around Italy, he reformed others of them and founded new ones. Six years after his death in 1444 in L'Aquila, he was **canonised** in 1450 at Pentecost by Pope Nicolò V. San Bernardino left us four Lenten sermons written in Latin and other works. It was Benedetto di Maestro Bartolomeo who collected the Saint's 45 sermons given at piazza del Campo in Siena, between August and September 1427, which are proof of his eloquence. Other sermons in the Vernacular remain unpublished in Florence (Biblioteca Riccardiana), in Siena (Biblioteca Comunale) and in Pavia (Biblioteca Universitaria). The Saint is represented as a slim figure wearing a Franciscan habit; he is featured carrying a table with the Name of Jesus on it, and is often posed against a schematic representa-

tion of the Earth, with the inscription *manifestavi nomen tuum hominibus*. His facial expression was captured by a funeral mask, which has faithfully preserved his features. The artists of Siena were the main contributors to the iconography, including Sano di Pietro (panels in Siena, Tivoli, Viterbo, Montalcino, Capistrano, and in Acquapendente), Sassetta and others.

### 📍 SIENA

#### \* BASILICA DELL'OSSERVANZA

Strada dell'Osservanza, 7

Also known as the Basilica di San Bernardino da Siena, who lived there.

See adjacent photo.

#### PINACOTECA NAZIONALE

Via s. Pietro, 29  
pinacotecanazionale.siena.it

Works by Sano di Pietro and Sassetta.

#### MUSEO DELL'OPERA DEL DUOMO DI SIENA

Sano di Pietro, two panels with the sermon in Piazza del Campo and the sermon in front of the Church of San Francesco. See adjacent photo.

### 📍 MASSA MARITTIMA (GR)

#### CASA NATIA

Corso della Libertà

#### CHIESA DI S. AGOSTINO

Piazza Socci

Remains of the Saint.





# SANTA CATERINA DA SIENA

(SIENA, 1347 - ROME, 1380)

“Love cannot be gained except with love and from love” (Letter 113). Caterina Benincasa was born in Siena to Jacopo Benincasa, fabric dyer. She was admitted into the Dominican Order of Sisters in 1363. After years of meditation, she dedicated her life to charitable work and participated in the political events of the time, demonstrating an uncommon mettle. All her activities focused on defending the **peace between Christians** and for the return of the Pope from Avignon to Rome. In 1374, she gathered friends and disciples in Florence, hosted at Palazzo Soderini. In summer, in Siena, she assisted victims of the plague, and in autumn of the same year she went to the Dominican monastery in Montepulciano, founded by Saint Agnese. In 1375, at the Church of Santa Cristina on the Lungarno in Pisa, she received **stigmata** but later prayed and secured their remaining invisible. In 1376, she travelled to Avignon to ask Pope Gregory XI to return to Rome. In 1378, she defended Urban VI in the renewed schism, in Rome, and there she died in 1380, at the age of just 33. She was buried in the Basilica of Santa Maria sopra Minerva. Later, the Saint’s head was taken to the Church of San Domenico in Siena, whilst her body is still beneath the altar inside the Roman basilica. In 1461 she was **canonised** by Pope Pius II. In 1866, Pius IX proclaimed her co-patron of Rome and in 1939 Pio XII named **Saint Caterina and Saint Francis patron saints of Italy**. In 1970, Paul VI recognised Saint Caterina the title of **Doctor of the Universal Church**: she was the first woman to merit such a title, until that moment reserved exclusively for the clergy.

## DISCOVERY

# SANTA CATERINA DA SIENA



### 📍 SIENA

#### \*\* CASA NATALE DI SANTA CATERINA

Fontebranda  
Contrada dell’Oca  
Costa Sant’Antonio

A true sanctuary with a wealth of objects connected to the memory of the Saint and works of art.

#### \*\* BASILICA DI SAN DOMENICO

Piazza San Domenico

The Saint’s head is conserved in a chapel, inside a marble altar by Giovanni di Stefano (1469).

**Ecstasy of Saint Caterina and Saint Caterina is stunned after receiving the stigmat**, Sodoma, 1526 ca.

#### Portrait of Saint Caterina

Andrea Vanni, 1375, inside the Cappella delle Volte; the face is believed to be a true portrait of Caterina.

#### \* OSPEDALE DELLA SCALA

Piazza del Duomo

Oratorio di Santa Caterina della Notte, in remembrance of the Saint amongst the sick in the hospital and confraternity of the same name.

### 📍 MONTEPULCIANO

#### CHIESA DI SANT’AGNESE SEGNI

Piazza di Sant’Agnese

Dominican convent visited by the Saint of Siena to venerate the body of the Santa Poliziana.

### 📍 FLORENCE

#### BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella  
www.smn.it

Altar dedicated to the saint.

#### \* PALAZZO SODERINI

Lungarno Soderini, 21

The marble plaque that indicates the place where the Saint stayed is conserved on the ground floor.

### 📍 PISA

#### \* CHIESA DI SANTA CRISTINA

Lungarno Gambacorti, 7

Here the Saint received her stigmata.



DISCOVERY

## FRANCESCO DATINI



## FRANCESCO DATINI

(PRATO, 1335 - 1410)

“In the name of God and of gain”, was how this merchant from Prato entitled his ledgers. Francesco di Marco Datini founder of a system of firms whose archive, now in the State Archives of Prato, has survived to the present day. Datini was a part of **mercantile and commercial business** for almost his whole life. He was the son of a butcher but lost both parents to the plague in 1348 and was entrusted to a relative, Piero di Giunta dei Rosso. After a period of work in Florence, in 1350 he tried his fortune in Avignon, which at that time was a papal seat: he may have found work as an errand boy for some Florentine merchant, investing his personal capital in goods and money. He became a partner in some firms up until 1373, when he founded one of his own. Financial security enabled Datini to marry Florentine Margherita di Domenico Bandini: it was a successful marriage but the couple had no children. The company in Avignon developed branches in France, Spain, and Lombardia and stopped in 1383. Datini, by then a rich man, returned to Prato and opened three more warehouses in Pisa, Florence and Prato, which he managed personally and he also opened a bank in *Merchato Nuovo*, in Florence. He dedicated time to his estate, which, as well as his elegant home built on the corner of Porcellatico in Prato, also included the Villa del Palco. During their final years, Datini, under the guidance of his friend Lapo Mazzei, notary of the Florentine Hospital of Santa Maria Nuova, embarked upon a process of faith and charity. In 1410, before his death, he made out a will and bequeathed his immense patrimony to the poor: a large part of his inheritance was used to

form a welfare institution, Il Ceppo dei Poveri di Francesco di Marco, to feed and assist the destitute, located in Datini's house. He left a thousand Florins to the Ospedale di S. Maria Nuova, which were spent in 1419 to buy the land on which the Ospedale degli Innocenti would be built. Datini is buried in the Church of San Francesco in Prato.

### 📍 PRATO

#### \*\* CHIESA DI S. FRANCESCO

Piazza di S. Francesco, 10

Burial of Francesco Datini.

#### \*\* MUSEO CASA DI FRANCESCO DATINI

Via Ser Lapo Mazzei, 43  
www.museocasadatini.it

#### \*\* PIAZZA DEL COMUNE

**Monument to Francesco di Marco Datini**, Antonio Garella, 1896.

#### MUSEO CIVICO DI PRATO

Palazzo Pretorio - Piazza del Comune  
www.palazzopretorio.prato.it

#### Portrait of Francesco di Marco Datini

Lodovico Buti, 1588, oil on canvas.

#### \* VILLA DEL PALCO

Via del Palco 228  
www.sanleonardoprato.it

### 📍 FLORENCE

#### \*\* MUSEO DELL'OSPEDALE DI S. MARIA NUOVA

Fondazione di S. Maria Nuova  
Piazza di S. Maria Nuova 1  
www.fondazionesantamarianuova.com

#### \*\* MUSEO DEGLI INNOCENTI

Piazza della SS. Annunziata, 13  
www.istitutodegliinnocenti.it

See detail in the photo below.





# SAN FRANCESCO

(ASSISI, 1182 - 1226)

**Patron Saint of Italy**, whom Dante praised in *Paradiso* canto XI with Assisi and his land - "Dentro vi nacque l'amoroso drudo / de la fede cristiana, il santo atleta / benigno a' suoi ed a' nemici crudo" - he was the son of a merchant named Pietro di Bernardone and Madonna Pica. Before his conversion, Francis was a participant in the culture of courts and knights of the time. When he was twenty years old he was involved in the conflict of Collestrada, he was captured and taken prisoner in Perugia; in 1205 he became a knight in the service of Conte Gentile and left to set off for Puglia when, upon his arrival in Spoleto, he heard the voice of God and decided to return to Assisi to spend a year in prayer and dedicate his time to assisting the lepers, until in 1206 he renounced his family inheritance. He wore a **hermit robe** and began to restore some of the churches in Assisi. In 1208, the first brothers began to follow him and in 1209 he went to Rome to ask Pope Innocence III for approval of an order founded on poverty, chastity, obedience and love. In 1219 he went to Egypt where he was received by the Sultan and in 1223 the order was approved by Pope Honorius III; in the same year, in Greccio, Francis celebrated the birth of Christ by making the **first real nativity**, with human beings. In 1224, the humble monk went to La Verna with Friar Leone and on September 17 **received his stigmata**, "on the rough rock between the Tiber and the Arno / he took the final seal from Christ / that his limbs bore for two years". His composition, *Cantico delle Creature*, dates to the last two years of his life. He died between October 3 and 4 in the year 1226. He was canonised by Pope Gregory XI in 1228 and in 1230 his body was placed in the Church of Saint Francis in Assisi.

## DISCOVERY

# SAN FRANCESCO



### 📍 CHIUSI DELLA VERNA (AR)

#### CASTELLO DEL CONTE ORLANDO

Where he was received

### 📍 MONTE DELLA VERNA (AR)

#### \*\* IL SACRO MONTE

The Calvary of Tuscany, with Sasso Spicco.

#### \*\* SANTUARIO DELLA VERNA

It was the first Franciscan convent, with the Chapel of Stigmata, where he received his wounds, the rock that pulled back to defend him from the devil, the bed on bare rock, the Chiesa Maggiore and Santa Maria degli Angeli, the corridor, dormitories, kitchens, welcoming areas. See detail in photo.

### 📍 SANSEPOLCRO (AR)

#### \* CHIESA DI SAN FRANCESCO

Piazza San Francesco

Dating to 1285.

### 📍 MONTECASALE (AR)

#### \* EREMO DI MONTECASALE

It is linked to the conversion of the brigands and the legend of the "cabbage in the vegetable garden".

### 📍 ANGHIARI (AR)

#### \* CASTELLO DI MONTAUTO

Here he was a guest of Conte Alberto.

### 📍 CAPRESE MICHELANGELO (AR)

#### EREMO DELLA CASELLA

On the ridge of Alpe di Catenaia, there is evidence of the Franciscans.

### 📍 CERBAIOLO (AR)

#### \* EREMO DI CERBAIOLO

Near Pieve Santo Stefano, documented as a Franciscan place from 1216.

### 📍 AREZZO

#### CHIESA DI SAN FRANCESCO

Piazza San Francesco

#### \*\* Crocifisso con san Francesco

Master of San Francesco (attr.), tempera on panel, 1250.

\*\* **Cappella Maggiore** with the *Legend of the True Cross*, frescoes by Piero della Francesca.

\*\* **San Francesco di fronte al papa Onorio III** Guglielmo de Marcillat, stained glass.

### 📍 CORTONA

#### \* CHIESA DI SAN FRANCESCO

Via Berrettini

It is the first church founded by Franciscans after the death of Saint Francis.

#### \* CONVENTO DELLE CELLE

Case Sparse, 73

Probably visited by Francis.

### 📍 GROSSETO

#### CHIESA DI SAN FRANCESCO

Piazza San Francesco

Dating to the end of the XIII century.

### 📍 SIENA

#### \* BASILICA DI SAN FRANCESCO

Piazza San Francesco

Built in the XIV century, it is full of examples of Franciscan art with the Oratorio di San Bernardino to its side.

#### \*\* CHIESA E CONVENTO DELL'OSSERVANZA

Strada dell'Osservanza

Founded by Saint Bernard following the order of Saint Francis.

### 📍 CETONA

#### \* CONVENTO DI SAN FRANCESCO

Founded in 1212.

### 📍 PIENZA

#### CHIESA DI SAN FRANCESCO

Corso il Rossellino, 26

There are traces of frescoes from the XIV century.



DISCOVERY

## SAN FRANCESCO

## 📍 COLLE DI VAL D'ELSA

## \* CONVENTO DI SAN FRANCESCO

Via San Francesco, 13

Founded in 1229, it is one of the oldest in Tuscany.

## 📍 FLORENCE

## \*\* BASILICA DI SANTA CROCE

Piazza Santa Croce  
www.santacroceopera.it

\*\* **Vita di San Francesco** Giotto, frescoes, inside the Cappella Bardi.

\*\* **San Francesco e storie della sua vita** tempera on panel, XIII century, on the altar of the Cappella Bardi.

**Storie della Vera Croce**

Agnolo Gaddi, fresco, inside the Cappella Maggiore.

\*\* **Crocifisso**, Donatello, wood, inside the Cappella Bardi.

\* **Albero della Croce e Ultima Cena**, Taddeo Gaddi, in the refectory.

## BASILICA DI S. TRINITA

Piazza di S. Trinita

## \* Cappella Sassetti

Frescoes by Ghirlandaio illustrating the Stories of Francis.

## \* CHIESA DI OGNISSANTI

Piazza Ognissanti

\* **Gloria di San Francesco**

Giuseppe Romei, fresco.

\*\* **Vita e Miracoli di San Francesco**

Jacopo Ligozzi and finished by Giovanni da San Giovanni, frescoes, in the cloisters.

## OSPEDALE DI SAN PAOLO

Piazza Santa Maria Novella

\*\* **Decorazioni robbiane**

glazed terracotta with references to Saint Francis and the embrace with Saint Domenic.

## \* CHIESA E CONVENTO DI SAN SALVATORE AL MONTE

**Scalinata del Monte alle Croci**  
Dating to the XV century.

## 📍 FIESOLE

## \* CONVENTO DI SAN FRANCESCO

Via San Francesco

With the fascinating cells that can be visited, the small cloister and the museum. **San Francesco predica agli uccelli**, Baccio Maria Bacci, fresco, 1906 (see the adjacent page).

## 📍 PISA

## MUSEO NAZIONALE DI S. MATTEO

Piazza S. Matteo in Soarta, 1

*Crucifix* painted by Giunta Pisano and other works inspired by Saint Francis.

## 📍 SAN PIERO A SIEVE

## \*\* BOSCO AI FRATI

Via San Francesco

Church and convent founded in the year 1000 with references to the Franciscan re-foundation in 1212, suggestive \*\***Wooden Crucifix** in the small museum attributed to Donatello.

## 📍 PISTOIA

## \* CHIESA DI SAN FRANCESCO

Piazza San Francesco

\* **Stories of Saint Francis**, frescoes, 1343, attributed to a Bolognese master similar to Dalmasio degli Scannabecchi, in the Cappella Maggiore

\* **The tree of Life and Crucifixion** in the Chapter hall.

## \* MUSEO CIVICO

Piazza del Duomo

\* **Saint Francis and Stories of his life and miracles**, Coppo di Marcovaldo (attr.), ca. 1250, tempera on panel.

## 📍 PESCIA

## \*\* CHIESA DI SAN FRANCESCO

**Saint Francis and stories of his life** Bonaventura Berlinghieri, painted panel, 1235. This is the oldest work dedicated to Saint Francis.





# LEONE X

(FLORENCE, 1475 - ROME, 1521)

A figure as great and as controversial as the era in which he lived, **Giovanni di Lorenzo de' Medici** was predestined, from a very early age, for a career in the Church by his father, Lorenzo il Magnifico, who needed him as a pawn in restoring relationships with the Papal State. At fourteen, he received the bishop's hat from Innocence VIII, which he would wear three years later, but he was already the owner of a number of monasteries including Badia a Passignano. After the exile of the Medici (1494), he travelled across Europe to then settle in Rome, where he began to weave the right network of alliances to reconquer the city of Florence and aim for the highest office in the heart of the Church, that of **Pope**. He was successful on both counts: in 1512 he took Florence following the dramatic siege of Prato; the following year he ascended to the Papal Chair as successor to Julius II. An Italian peninsula shaken by expansionist goals, interference from France and Empire, the division of Christianity in Germany that began with Martin Luther were just a few of the events that he had to face with a spirit that swayed between diplomacy and marked nepotism. He was an educated man who was well-versed in everything of beauty and pleasure.

## DISCOVERY

# LEONE X



He was a **sensitive patron** and promoted the progression of great works: in Rome relating to San Pietro and the Vatican rooms; in Florence the extension of the San Lorenzo complex. He also entertained relationships with the most important artists of the time, including Michelangelo and Raffaello.

### 📍 FLORENCE

#### BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella, 18  
www.smn.it

#### \* Cappella dei papi

Pontorno e Ridolfo by Ghirlandaio, 1515, fresco. See photo below.

#### \* BASILICA DI S. LORENZO

Piazza S. Lorenzo

His architectural projects: tenders for the façade and new sacristy.

#### GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi  
www.uffizi.it

#### \*\* Portrait of Leo X with Cardinals Giulio de' Medici and Giulio de Rossi

Raffaello, 1518, oil on panel (see photo on previous page).

#### PALAZZO MEDICI RICCARDI

Via Cavour, 1

Medici family residence.

#### PALAZZO VECCHIO

Piazza della Signoria  
museivicicifiorentini.comune.fi.it/  
palazzovecchio

#### \* Sala di Leone X

Vasari, 1555-1562.

#### Papa Leone X benedicente

Bandinelli, ca. 1542, marble.

### 📍 POGGIO A CAIANO (PO)

#### \* VILLA MEDICEA DI POGGIO A CAIANO

Piazza de' Medici, 14  
www.polomusealetoscana.beniculturali.it

#### Salone di Leone X

Pontorno, Andrea del Sarto, Franciabigio Andrea di Cosimo Feltrini, 1513-1520, fresco.





## LORENZO DE' MEDICI, DETTO "IL MAGNIFICO"

(FLORENCE, 1449 - 1492)

Son of Piero di Cosimo the elder, upon his father's death in 1469, accepted the "care of the city and the state" whilst officially remaining a private citizen. From that moment he was the true **gentleman of Florence**. City regulations were partly modified in order to make his power more solid and legal, and he became life-long member of the Consiglio dei Cento. He survived the Pazzi conspiracy in 1478, began a policy of alliance, agreements and balance, thus reinforcing his authority. During the war of Ferrara, he allied himself with Ercole d'Este, the Duke of Milan and King Ferdinando of Naples, to stall the expansionist objectives of the Pope and the Venetians. Peace was restored, in part thanks to Lorenzo, who established "the needle on the scales of Italy". Around him a circle of poets, artists and philosophers formed whom he supported and befriended: the Pulci brothers, Poliziano, Verrocchio, Pollaiuolo, Giuliano da Sangallo, Filippino Lippi, Sandro Botticelli, Pico della Mirandola. In Lorenzo's view, **patronage** was an element in the art of governing, as well as a sincere necessity for his soul. He invited the most famous masters of philology, philosophy and law to study in Florence and Pisa. Never before had Florence been so bustling and active with projects and the arts as it was under his administration. As Macchiavelli said, his intense **literary activity** was deeply connected to his political activity. A skilled and refined poet, Lorenzo contributed to the shift of humanism from Latin to the vernacular, which was the most remarkable historical event of the second half of the 15th century.

### DISCOVERY

## LORENZO DE' MEDICI, DETTO "IL MAGNIFICO"



### 📍 FLORENCE

#### PALAZZO PITTI

Piazza de' Pitti, 1 - Museo degli Argenti  
www.uffizi.it/palazzo-pitti

#### \*\* Sala di Giovanni da san Giovanni

Giovanni da san Giovanni, 1635.

\* **Lorenzo de' Medici's funeral mask.**

#### PALAZZO VECCHIO

Piazza della Signoria  
musicivicifiorentini.comune.fi.it/  
palazzovecchio

#### \* Sala di Lorenzo il Magnifico

Giorgio Vasari, 1556-1558. See the adjacent photo.

#### CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo  
www.ilgrandemuseodelduomo.it

#### \* Sagrestia delle messe

Provided safety to Lorenzo in 1478.

#### CAPPELLE MEDICEE

Piazza Madonna degli Aldobrandini, 6  
www.operamedicealorenziana.org

#### \*\* Tomb

The new sacristy, Michelangelo Buonarroti, 1520-1534.

#### VILLA MEDICEA DI CAREGGI

Viale Gaetano Pieraccini, 17

\* **Place of birth and death of Lorenzo the Magnificent.**

### 📍 POGGIO A CAIANO (PO)

#### \*\* VILLA MEDICEA DI POGGIO A CAIANO

Piazza dei Medici, 14  
www.polomusealetoscana.beniculturali.it

Giuliano da San Gallo, 1480.

### 📍 VOLTERRA

#### \* FORTEZZA

via Rampa di Castello, 4  
www.lafortezzadivolterra.it/volterra

Rebel city to the Florentine government, and sacked in 1472 by Lorenzo, who then had the Fortress built (1472-1474, visiting not permitted as it is now a prison).





# NAPOLEONE BONAPARTE

(AJACCIO, 1769 - ISOLA DI SANT'ELENA, 1821)

He is one of the most well-known, researched historical figures and great **military** tactician. The Florentine origin of the family, embraced by Napoleon, the Bonaparts are thought to have been Ghibelline refugees in the 1200s first in San Miniato and later in Corsica, but this has recently been questioned, and origins from Lunigiana are now presumed. In 1796, he came to Italy leading the Italian Army, invited by Ferdinand III of Habsberg Lorraine to visit the neutral Grand Duchy of Tuscany. Napoleon stayed in Florence for just one day, never to return. He visited the Uffizi, the Vassari Corridor and Palazzo Pitti, he went to the Accademia di Belle Arti and admired the anatomical models at the Museum of Physics and Natural History. Following the French invasion in 1799, he constituted the Kingdom of Etruria from 1801 to 1807 and then its annexation to France; in 1809, Napoleon conferred government to his sister Elisa Baciocchi, previously princess of Lucca and Piombino. There were many **reforms**: from infrastructure to reclamation of coastal land, from mining industries to agriculture, the registry office was created and road names. Florence welcomed artists and enjoyed an international ambience, whilst the Empirical style dictated fashion, art and manufacturing, increasing the economy. Elisa and all the Napoleonic family members lived in Tuscany and stayed there well after the fall of Napoleon himself. Indeed, there are a number of residences which still today bear the signs of their presence. After his fall, the emperor arrived on the Island of Elba on May 4th, 1814 - commemorated with a plaque on the Municipal building at Portoferraio - where he carried out improvements and received visitors. He abandoned the island on February 26, 1815 in pursuit of fresh glories, which, however, he did not find.

## DISCOVERY

# NAPOLEONE BONAPARTE



### 📍 PISA

#### \* SCUOLA NORMALE SUPERIORE

Piazza dei Cavalieri, 7  
www.sns.it

Founded by Napoleonic decree in 1810, Carducci, Pascoli, Fermi and Rubbia studied there.

### 📍 SAN MINIATO (PI)

#### PALAZZO FORMICHINI

Via IV Novembre, 45

At that time, this was Palazzo Buonaparte; today it houses the Cassa di Risparmio di San Miniato, art collection.

#### \* ACCADEMIA DEGLI EUTELETI

Piazza XX Settembre, 21

Napoleon's funeral mask is conserved here.

### 📍 ISOLA D'ELBA (LI)

#### \* CHIESA DELLA MISERICORDIA

Salita Napoleone - Porto Ferraio

Commemorative plaques and Museum of Napoleonic relics, including the flag with three gold bees, crest of Napoleon on Elba and the funeral mask.

#### \* CASA DROUOT

Piazza del Pesce, 6 - Poggio

With original furniture and books.

### TEATRO DEI VIGILANTI

Piazza Antonio Gramsci

The curtain painted by Vincenzo Antonio Revelli with Napoleon dressed as Apollo is conserved here.

#### \*\* PALAZZINA DEI MULINI

Piazzale Napoleone - Portoferraio

Napoleon's town mansion, with a lot of original furniture.

#### \*\* VILLA SAN MARTINO

Località San Martino - Portoferraio

Napoleon's country residence: between 1851 and 1856 Anatolio Demidoff had the magnificent gallery built in memory of Napoleon, whose niece, Matilde, he had married.

#### SORGENTE DI ACQUA OLIGOMINERALE

Località Poggio, a valle del monte Capanne

Commemorative plaque.

#### \* SANTUARIO DELLA MADONNA DEL MONTE

On the slopes of monte Giove, Marciana

Napoleon loved to come to this spot to admire the wonderful view which also included Corsica.

#### \* SEDIA DI NAPOLEONE

Località Chiessi - Marciana

It is said that the emperor would sit on these rocks facing Corsica and observe the panorama.

### 📍 FLORENCE

#### MUSEO STIBBERT

Via Federigo Stibbert, 26  
www.museostibbert.it

\* **Petit Costume d'Italie di Napoleone**: this was worn by Napoleon I for the coronation of the King of Italy in Milan in 1805. It is composed of a cloak, waistcoat, trousers and socks (the tail coat that completed the outfit is missing) in silk and silk velvet embroidered in gold.

#### Napoleon and Maria Luisa of

Austria, ca. 1811, the wedding date, miniature, enamel on copper.

\* **Napoleon in the hunting attire of the imperial guard with the cordon of the legion of honou** Miniature, possibly dating from the period of exile.

#### \* GALLERIA D'ARTE MODERNA

Palazzo Pitti  
Piazza de' Pitti, 1  
www.uffizi.it/palazzo-pitti

**Il giuramento dei Sassoni a Napoleone**, oil on canvas.

**Bust of Napoleon**, Manufacture of Sèvres, 1807, bisque porcelain.

**Portrait of Napoleon**, Jean Georget da François Gerard, 1810

#### \* PALAZZO XIMENES PANCIATICHI

Borgo Pinti, 68

In 1796 this was the French Embassy. Napoleon was a guest here during his brief stay in Florence.



DISCOVERY

PIETRO LEOPOLDO D'ASBURGO LORENA



PIETRO LEOPOLDO D'ASBURGO LORENA

(VIENNA, 1747 - 1792)

In 1737, the death of Gian Gastone, the last Grand Duke de' Medici, left a hereditary vacuum due to a lack of heirs. As neither his brother Ferdinando nor his sister Anna Maria Luisa had had children, the inheritance passed to the Habsburg Lorraines. So, Francesco Stefano became the **new sovereign**, but continued to live in Vienna, leaving a Governing Council in charge of Tuscany. When he died, he was succeeded by the second born Peter Leopold who reigned from 1765 to 1790, the year in which his brother Giuseppe II ascended to the imperial throne of Vienna. Over these years in Tuscany he made **many reforms** in all fields of interest: he established freedom of commerce, renewal of local administration, he formed the Chambers of Community and introduced agriculture reform; he also reclaimed the malaria infested swamp lands, attempted to reform the Church, and on November 30th 1786 he abolished, by law and for always, the death sentence and torture. In 25 years of **good governance** and his reform policy, the little Tuscany became one of the most modern states of Europe and saw the horizons of its innovation stretch to every corner of the Grand Duchy. Called to ascend the imperial throne of Vienna he missed his Florence for the remaining two years of his life.

FLORENCE

\* ARCO DI TRIONFO

Piazza della Libertà

Work by J.N. Jadot (1739), welcomed Francesco Stefano of Lorraine (1739). See photo below.

\*\* PALAZZO PITTI

Piazza de' Pitti  
www.uffizi.it/palazzo-pitti

Palace of the Habsburg-Lorraine

GALLERIA D'ARTE MODERNA

Palazzo Pitti - Piazza de' Pitti  
www.uffizi.it/palazzo-pitti

\* **Portrait of Peter Leopold Grand Duke of Tuscany**, Innocenzo Spinazzi (or Francesco Carradori), ca. 1771-1774, bust in marble.

\* KAFFEEHAUS

Giardino di Boboli - Piazza de' Pitti  
www.uffizi.it/giardino-boboli

Built by order of Peter Leopold.

\* MUSEO DELLA SPECOLA

Via Romana, 17  
www.msn.unifi.it

Established in 1775 by request of the Grand Duke.

FATTORIA GRANDUCALE ALLE CASCINE

Piazzale del Re

1785-1787

OSPEDALE DI BONIFAZIO

Via San Gallo

1787.

CIMITERO DI TRESPIANO

Via Bolognese, 70

This was the first cemetery built outside the city in 1784, following the law of 1783, which prohibited burial in churches.

ABETONE (PT)

Sulla strada per Modena

The Pyramids (1777) by L. Ximenes.

PISA

\* PIAZZA SANTA CATERINA

Monument to Pietro Leopoldo A. Gherardesca and L. Pampaloni, 1833.





## PIO II

(CORSIGNANO, POI PIENZA, 1405 - ANCONA, 1464)

“When I was Aeneas no one knew me, now I am Pius, everyone calls me uncle”. Born to a noble but fallen family of Siena, **Enea Silvio Piccolomini** was a writer and Abbreviator at the council of Basel, and word soon spread about his public speaking skills and judicial culture, supporting conciliarism. Secretary to the antipope Felice V, he was invited to visit emperor Federico III, who graduated him as poet and invited him to join the imperial chancery. Having re-established relations with Pope Eugene IV, he took holy orders in 1446: he was elected **bishop of Trieste and then of Siena**. He collaborated actively with the reconciliation of the Church with the emperor and the German princes, and, after the fall of Constantinople, he supported the battle of the Christians against the Turks. Two years after becoming Cardinal in 1456, he was **elected Pope**. He tried to organise a crusade against the Turks in order to re-conquer Constantinople, but his diplomatic efforts did not succeed in attracting the interest of the Christian princes. Death surprised him in Ancona, where he was waiting in vain for ships and troops for the crusade. He was a man of the world, diplomatic and not immune to nepotist tendencies. He was also a **humanist and writer** and used this for his politics. He was a **patron**: he had buildings and fortifications in Rome restored and in the city of Saint Peter's heritage. He adorned his town of birth, which took his name of Pienza, with monumental buildings, the work of Bernardo Rossellino, and expanded the papal library with illustrated codices.

### DISCOVERY

## PIO II



### FLORENCE

#### **PALAZZO MEDICI RICCARDI**

Via Cavour, 3  
www.palazzo-medici.it

#### **\*\* Cappella dei Magi**

Benozzo Gozzoli, 1559, fresco:  
Pius II is portrayed in the horse ride.

### SIENA

#### **\*\* PALAZZO PICCOLOMINI**

Via Banchi di Sotto

Bernardo Rossellino and P.P. Porrina,  
1469.

#### **\* LOGGE DEL PAPA (PIO II)**

Via Logge del Papa

Antonio Federighi architect, 1462.

#### **\* PALAZZO DELLE PAPERSE**

Via di Città

Bernardo Rossellino-Antonio Federighi,  
1460-1495.

#### **OPERA DELLA METROPOLITANA**

Piazza del Duomo, 8  
www.operaduomo.siena.it

#### **\* Duomo, north transept**

Giuseppe Mazzuoli, statue of Pius II,  
1694, marble.

#### **\*\* Libreria Piccolomini**

Pinturicchio, frescoes that illustrate  
the life of the Pope, 1492-1502  
(see the photo on the previous page).

### PIENZA (SI)

#### **\*\* PALAZZO PICCOLOMINI**

Piazza Pio II  
www.palazzopiccolominipienza.it

Bernardo Rossellino, second half of  
the XV century, finished by Pius III,  
with a portrait of Pope Pius II.

#### **\*\* CATTEDRALE DI SANTA MARIA ASSUNTA**

Piazza Pio II  
www.pienza.org/duomo\_it.html

Designed by Bernardo Rossellino  
(1459-1464).

#### **\* PIEVE DI CORSIGNANO**

Via delle Fonti

XI century, baptismal font of Enea  
Silvio Piccolomini (see photo below).





DISCOVERY

# BEATO VIVALDO STRICCHI



## BEATO VIVALDO STRICCHI

(SAN GIMIGNANO, 1260 CA. - SAN VIVALDO, 1320)

The life of Ubaldo the blessed or Vivaldo Stricchi, commonly called San Vivaldo, is cloaked in legend. He was born in San Gimignano to a wealthy family and in 1285 bought Palazzo della Consuma in Siena, with eleven other friends, squandering his fortune on parties and overindulgence until he was penniless. Following the example of Bartolo the blessed, parish priest of Picchena, and fellow townsman, Vivaldo decided to change his life radically by entering the Third Order of the Franciscan brothers: he lived in a leper colony near Cellole, later withdrawing into the woods of Camporena, near Montaione, where he **lived as a hermit** in prayer and penitence. In that wild place there was a hermitage and a church looked after by Franciscan monks, but it is said that Vivaldo lived in the hollow of an ancient chestnut tree, where on May 1st, 1320 he was found dead. His remains were taken to Montaione and initially buried under the high altar inside the church of the castle, then in the church of the convent built on the first oratory, where it still stands today. The Chestnut soon disappeared because everyone went to take a small piece as a relic. Vivaldo was beatified in 1908 despite the concern of father Faustino Ghilardi, but he has always been praised, called and prayed to as saint of the people, until giving his name to the convent and the village. Initially, the Church neither acknowledged nor contested his sainthood. Indeed, the church made no objections when Vivaldo was painted in a fresco in the Chiesa del Carmine in Florence, with his eyes closed as though in ecstasy.

### 📍 FLORENCE

#### BASILICA DI SANTA MARIA DEL CARMINE

Piazza del Carmine - Sala Vanni

#### \* **Ritratto del Santo**

Master of San Vivaldo (attr.), detached monochrome fresco, end of the XIV century.

### 📍 SAN GIMIGNANO (SI)

#### \* **CHIESA DI SANT'AGOSTINO**

Piazza Sant'Agostino

Benedetto da Maiano, Chapel and funeral monument to Bartolo the blessed, co-patron of San Gimignano, 1495.

### 📍 MONTAIONE (FI)

#### \*\* **CONVENTO DI SAN VIVALDO**

It was built on top of a little church which was passed to the Franciscan Friars Minor (1497). On the Sacro Monte of San Vivaldo between 1500 and 1515 "Jerusalem in Tuscany" was devised by Fra Tommaso from Florence and Fra Cherubino Conzi, with the objective of pilgrimage without reaching the Holy Land. Pope Leo X was merciful to those who went there to pray. Of the original 34 chapels, today 17 remain (accessible), housing suggestive terracottas painted by the Florentine Robbiana school (beginning XVI century). See the adjacent photo.

#### \*\* **CHIESA DI SAN VIVALDO**

Cappella della Natività

The remains of San Vivaldo are conserved here. In the same chapel there is a panel with *Madonna and Saints* by Raffaellino del Garbo with a portrait of the saint. See adjacent photo.





DISCOVERY

# VITTORIO ALFIERI



## VITTORIO ALFIERI

(ASTI, 1749 - FLORENCE, 1803)

Born into a noble family, the first career Alfieri undertook was military, which he abandoned to dedicate himself to travelling. In Tuscany he visited Florence, Lucca, Pisa, Livorno and Siena in 1766. Following his first tragedy, *Anthony and Cleopatra* (1775), he decided to study the **Italian Literary Language** and returned to Florence, first amongst the important artists to become sensitive to “Tuscan purity” (*Vita*, IV, 1). Here he met his future companion Louise Stolberg, a noble woman of German origin, still married to the Count d’Albany, Catholic aspirant for the English throne. This provoked a great scandal that in part only calmed down when the husband died in 1788. In 1777 he stayed in Siena, where he was often a guest of Teresa Regoli Mocenni, at the current time via dei Rossi nr. 104 (with a commemorative plaque); he was, furthermore, a great horse lover, and particularly loved the Palio. In Pisa he was frequently invited to social occasions organised by the Prini and the Roncioni families, well-known for inviting such figures as Madame de Staël, Lord Byron, Paolina and Luigi Bonaparte and Ugo Foscolo. After a brief stop in Paris, Alfieri and Countess d’Albany returned to Florence, to Palazzo Gianfigliuzzi, on the Lungarno Corsini nr. 2, at the Ponte Santa Trinita, as a commemorative plaque points out, and their own entertainment was one of the most cosmopolitan in Florence which continued, for artists and writers, even after the death of the poet. Here he performed with success as director and actor of his works. He was also an avid frequenter of the Tuscan spas at San Giuliano Terme and Bagni di Lucca. Alfieri was a **tragedian** and **poet**, and many of his works were focused on hate towards tyranny, such as *Della Tirannide* (1777) and *Del*

*principe e delle lettere* (1778-1786). He died in Florence in 1803 and the Countess d’Albany commissioned Canova, the most prestigious sculptor of the time, to produce the funeral monument to be erected in Santa Croce, celebrated in *Sepolcri* by Ugo Foscolo.

### FLORENCE

\* **PALAZZO DI SAN CLEMENTE**

Via Pier Antonio Micheli, 2

Residence of the Counts d’Albany, now the premises of the Library of Technological Science of University Architecture.

\* **BASILICA DI SANTA CROCE**

Piazza di Santa Croce  
www.santacroceopera.it

\*\* **Funeral Monument to Vittorio Alfieri**, Antonio Canova, 1806-1810; the statue of *Italia Piangente* is the first allegorical personification in Italian art history.

\* **GALLERIA DEGLI UFFIZI**

Piazzale degli Uffizi, 6  
www.uffizi.it

\*\* **Portrait of Vittorio Alfieri and Louise Stolberg**, François-Xavier Fabre, 1793 (see detail to the side).

### SIENA

\* **CHIESA DI SAN GIOVANNINO DELLA STAFFA**

Via Follonica, 82

Epigraph in Latin on the tomb of Francesco Gori Gandellini, which is today the seat of the contrada of the Liocorno.

### ACCADEMIA DEI ROZZI

Via di Città, 36

Here in 1777, he read some of his works.

### CASTELNUOVO BERARDENGA (SI)

\* **VILLA DI GEGGIANO**

Località Pianella  
Via di Geggiano, 1

He stayed here in 1783 when the first edition of his theatrical works was printed; in the villa the bed where he slept is conserved.

### PISA

\* **PALAZZO VENERA**

Via Santa Maria, 36

Between 1785 and 1786, the poet was a guest of the family Prini here and composed a number of pieces of prose; commemorative plaque.

\* **PALAZZO RONCIONI**

Lungarno Mediceo, 16

In 1795, *Saul* was performed here in the little theatre, in which the writer also took a role as actor.





DISCOVERY

# DANTE ALIGHIERI



## DANTE ALIGHIERI

(FLORENCE, 1265 - RAVENNA, 1321)

**Writer, poet and politician**, he is considered to be the father of the Italian language. Dante, short for Durante, was born in the heart of Florence, just a few paces away from the Corso. Member of the gentry, he studied with the writer Brunetto Latini, in a 'courtly' environment, striking friendships with a number of poets of the *Dolce Stil Novo* school. He fell in love with Beatrice Portinari when he was nine, but was promised to Gemma Donati when he was twelve: in fact, Beatrice, who would become the protagonist in *Paradiso*, was of a wealthy but middle class family, in contrast to Gemma who belonged to a secondary branch of the noble Donati family. From this marriage, Jacopo, Pietro, Antonia and perhaps a fourth child, Giovanni were born. From 1295, Dante actively entered political city life. At the age of thirty-six he was elected as one of the **priors of the Signoria**, the highest office of the city. In 1302, on a diplomatic mission to Rome, however, he was found guilty of contempt and fined 5000 florins, sentenced to death at the stake and the destruction of his houses amidst false accusations including barratry, extortion and fraud. The poet did not return to his home city and began his bitter **pilgrimage**: first to Verona, to the court of the Scaligeri, then on to Treviso, Padova, Bologna, in Lunigiana, France as a guest of the Counts Guidi in Casentino. He died of malaria in 1321 near Ravenna, where he is buried, as he was returning from a diplomatic mission on behalf of Guido Novello da Polenta, lord of the city. Strolling around Dante's Florence, it is possible to read tercets, inscribed on marble plaques, from the *Commedia*, composed according to experts between 1304 and 1321; in it - as Giotto did in painting - Dante understood and described the realities of his time, creating roots for a new cultural climate, which would trigger Humanism. Dante is a fundamental figure to Italian history for hav-

ing adopted the common language of Florence - vernacular - in many of his works. The *Commedia* was a great success and vernacular was used by many other writers, so much so that over the centuries, Florentine became the literary language of poets.

### 📍 FLORENCE

#### BASILICA DI SANTA CROCE

Piazza Santa Croce  
www.santacroceopera.it

#### Dante's Cenotaph

Stefano Ricci, finalised in 1830.

\* **Inferno** Andrea Orcagna, fragment of fresco, ca. 1345, refectory.

#### \*\* PIAZZA SANTA CROCE

#### Monument to Dante

Enrico Pazzi, 1864-1865  
(see photo on page 67).

#### \*\* BATTISTERO DI SAN GIOVANNI

Piazza San Giovanni

Dante was baptised here as he recalls in the *Commedia* (Inf., XIX, 16-18).

#### \* MUSEO CASA DI DANTE

Via Santa Margherita, 1  
www.museocasadidante.it

Rebuilt and organised in 1911 on the spot of Alighieri's old houses. See photo on adjacent page.

#### \*\* CHIESA DI S. MARGHERITA DEI CERCHI

Via Santa Margherita

Also known as the Church of Dante, some historians believe Beatrice Portinari is buried here.

#### VIA DANTE ALIGHIERI

\* **Plaque** with the main monuments of Dante's time.

#### PIAZZETTA DI VIA SANTA MARGHERITA

**Bust of Dante**  
Augusto Rivalta, bronze.

#### \* CAPPELLA DEL PODESTÀ

Museo del Bargello,  
Via del Proconsolo, 4  
www.bargellomusei.beniculturali.it

#### Portrait of the poet

Giotto and studio, frescoes.

#### \* SASSO DI DANTE

Piazza delle Pallottole

#### GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6 - www.uffizi.it

**Portrait of Dante**, Andrea del Castagno, from the Uomini Illustri series, ca. 1450, San Pier Scheraggio.

**Portrait of Dante**, Cristofano dell'Altissimo, late XVI century.

**Portrait of Dante** the Gioviana series. Bronze, 1532-1533, sala 65.

#### PIAZZALE DEGLI UFFIZI

\* **Sculpture depicting Dante**  
Emilio Demi, 1842.

#### MUSEO DI PALAZZO VECCHIO

Piazza della Signoria  
www.museiciviciorentini.comune.fi.it/  
palazzovecchio

#### \* Dante's mask

\*\* **Wooden intarsia with effigies of Dante** Francione and Giuliano da Maiano, 1480, Sala dei Gigli.

#### \* BASILICA E MUSEO DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella - www.smn.it

#### \* Cappella Strozzi di Mantova

Representation of the kingdoms of heaven according to the plan in the *Commedia*: to the right is *Purgatory* (at the top) and *Hell* (at the bottom), to the left is *Paradise*. On the wall in the background is the **Universal Judgment**: to the top left is the *Portrait of Dante*, Nardo di Cione, 1350-1357.

#### \* Via Veritas, Ritratto di Dante

Andrea di Bonaiuto, 1365-1367, fresco, Cappellone degli Spagnoli.

#### PALAZZO DELL'ARTE DEI GIUDICI E NOTAI

Via del Proconsolo, 16r

#### \*\* Cycle of frescoes with Dante ca.

1360, believed to be the oldest portrait on record.



DISCOVERY

## DANTE ALIGHIERI

**PALAZZO DEI VISACCI**

Borgo degli Albizi, 18

**Herma portraying Dante**

Giovan Battista Caccini, 1604 ca.

**CATTEDRALE DI SANTA MARIA DEL FIORE**

Piazza San Giovanni

www.ilgrandemuseodelduomo.it

**\*\* Dante e i suoi mondi**

Domenico di Michelino, 1465, tempera on panel, left nave. See previous page.

**SOCIETÀ DANTESCA ITALIANA**

Palagio dell'Arte della Lana

Via Arte della Lana, 1

www.dantesca.org

**📍 SAN GODENZO (FI)****ABBAZIA DI SAN GAUDENZIO**

Piazza Dante Alighieri

Mosaics portraying saints and well-known figures including Dante, in remembrance of the convention held by Dante and the other expelled White Guelphs and Ghibellines, on June 8th, 1302, ca. 1929, apse.

**📍 FOSDINOVO (MS)****CASTELLO MALASPINA**

Via Papiriana, 2

www.castellodifosdinovo.it

**\*\*Dante's bedroom** where, according to tradition, the poet slept when

he was a guest at the castle during his exile. The frescoes in the central hall, by Gaetano Bianchi (1882), represent the old friendship between Dante and Malaspina.

**📍 MULAZZO (MS)****MUSEO DANTESCO LUNIGIANESE**

Via Pompeo Signorini, 2

www.terredilunigiana.com

**📍 MONTEFEGATESI (LU)****Monument to Dante**

F. Petroni, bust, 1908; Dante stayed here during his exile; legend has it that *Inferno* was inspired by nearby Orrido di Botri.

**📍 PISA****\* TORRE DELLA FAME (O TORRE DELLA MUDA)**

Piazza Santo Stefano dei Cavalieri, 4

Where Count Ugolino, remembered in the *Commedia* (Inf., XXXIII), was imprisoned; today it is a museum dedicated to the event.

**CAMPOSANTO**

Piazza del Duomo

www.opapisa.it/visita/camosanto/

**\*\*Inferno**, part of the cycle of frescoes by Buonamico Buffalmacco, 1336-1341, inspired by Dante's *Inferno*.

**📍 POPPI (AR)****\*\* CASTELLO DEI CONTI GUIDI**

Piazza della Repubblica, 1

www.castellodipoppi.it

The Counts hosted Dante Alighieri here in 1310, where it is said that he wrote canto XXXIII of *Inferno*; on the ground floor is the Museum of the Battle of Campaldino, in which Dante participated as a mounted knight.

**\* PIANA DI CAMPALDINO**

Strada Regionale Consuma

Dante's Column, marks the place where he participated in the Battle of Campaldino in 1289.

**📍 STIA (AR)****\* CASTELLO DI PORCIANO**

www.castellodiporciano.com

Owned by Count Guidi, Dante was a guest here during his exile and in 1311 he wrote three famous letters: *Ai Principi e Popoli d'Italia*, *Ai Fiorentini*, *Ad Arrigo VII*.

**📍 PRATOVECCHIO (AR)****\* CASTELLO DI ROMENA**

Pieve di Romena

Property of the Counts Guidi, Dante stayed here during his exile.





## PIETRO ARETINO

(AREZZO, 1492 - VENICE, 1556)

Born to a modest family of the San Pier Piccolo contrada - in via Cesalpino, a plaque marks the spot - Aretino soon left Arezzo to move to Perugia where, in 1512, he published his first collection of verse. He then went to Rome, to the court of Pope Leo X, but because of his *Pasquinata*, satirical poems which directed accusations at the Curia, he was forced to move to other courts, which included that of Bishop Giulio de' Medici in Florence. With the election of Clement VII he returned to Rome, but once again his **political satire** got him into trouble: the Knight Giberti tried to have him stabbed by a servant, in 1525, luckily without killing him. First, Aretino hid with Giovanni delle Bande Nere in Emilia and then, in 1527, in Venice with the printer Francesco Marcolini of Forlì; here he conducted a comfortable life, becoming famous across Italy for his literary antipedantism and for never having adhered to Humanism. He had so many political enemies, that Ariosto defined him "the scourge

of princes" and, as a result of his questioned morality, his writing was banned after his death and editions became rare. He is buried in Venice, in the Church of San Luca; his tombstone reads: Here lies Aretin, Tuscan poet, of whom all spoke badly, except Christ, who apologised saying, 'I don't know him'.

### AREZZO

#### \* PALAZZO DEL COMUNE

Piazza della Libertà  
www.comunearezzo.it

Portrait of Sebastiano del Piombo.

### FLORENCE

#### \*\* GALLERIA PALATINA

Palazzo Pitti - Piazza de' Pitti  
www.uffizi.it/palazzo-pitti

Portrait of Aretino,  
Tiziano 1545, see photo above.

## LUDOVICO ARIOSTO

(REGGIO EMILIA, 1474 - FERRARA, 1533)

The **poet**, who in *Orlando Furioso*, started in 1504, escorts us with smiling irony amidst "women, knights, arms, loves" did not have an easy life. The death of his father and burdensome family commitments obliged him to become **Court official** and accept the most inconvenient tasks. In 1503, he entered the services of Bishop Ippolito d'Este, brother of the Duke of Ferrara, Alfonso, for whom he carried out the functions of secretary and messenger. He stayed in Florence several times, such as on June 24th 1513 when, during the feast of San Giovanni, Ariosto met Alessandra Benucci, his future companion. In 1517 Ariosto refused to follow Ippolito d'Este to Budapest: he was sacked, but he entered the services of Duke Alfonso. From 1521 to 1525 he served as governor of Castelnuovo Garfagnana. Here he revealed rare administration talents and wrote some of his *Satires*. In 1525, he returned to Ferrara

once and for all, where he wrote his *Comedies* and, in 1527, he married his beloved Alessandra.

### CASTELNUOVO GARFAGNANA (LU)

#### \*\* ROCCA ARIOSTESCA

Piazza Umberto I

### FLORENCE

#### \*\* PALAZZO BUONDELMONTI

Piazza S. Trinita, 2

Commemorative plaque.



DISCOVERY

# GIOVANNI BOCCACCIO



## GIOVANNI BOCCACCIO

(CERTALDO OR FLORENCE, 1313 - CERTALDO, 1375)

Fruit of an illegitimate relationship involving merchant Boccaccino di Chelino, he was brought up by his father in Florence. In 1327 he left for Naples, to learn the mercantile or banking professions, though here he was lost in entertainment at refined environments of the Angevine Court and he started to become interested in the Latin classics and masterpieces in Vernacular, above all Dante. He composed various poems, including *Caccia di Diana and Filostrato*; a common characteristic of these works is the sentiment of love, often autobiographical. In fact, behind the name Fiammetta, his muse, he masks Maria d'Aquino, presumed daughter of King Robert of Anjou. In 1340, as a result of economical problems, Boccaccio returned to Florence and concentrated on his own **literary production**: he wrote the *Comedy of the Florentine Nymphs*, an allegorical-didactic poem, *Amorosa visione* e l' *Elegia di Madonna Fiammetta*, in which the female protagonist, stepping away from literary traditions of the time, tells of her sufferings in love, occupying a role that was decidedly active and original for the time. The *Ninfale Fiesolano* also dates from this period, a poem in octaves on the love of Africo and Mensola, with which Boccaccio sought to celebrate, through myth, a Florence of antique times. After the **plague of 1348** he began his masterpiece, the *Decameron*, which would conclude in 1351: the work, a collection of a hundred novels narrated by three young men and seven maids in ten days, is not only the most famous of the florentine writer's works, but it is a real summary of the whole municipal and mercantile world of that time and one of the most

important books for the whole of western narrative. His final years, characterised by economic difficulty, were for Boccaccio ones of meditation: his rediscovery of the classics always corresponded with his fervent interest in Dante, to whom Boccaccio dedicated *Trattatello in laude* (1365, but the first edition dates to some years earlier) and a series of public speeches of Dante's *Commedia* in Florence.

### FLORENCE

#### \*\* CHIESA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella

#### Cappella di Filippo Strozzi

"In the venerable church of Santa Maria Novella, one Tuesday morning, as hardly anyone else was present, [...] seven young ladies were found". In his *Decameron*, Boccaccio often referred to the "illustrious city of Florence".

#### \*\* CAPPELLONE DEGLI SPAGNOLI

Chiostro Verde di Santa Maria Novella

#### Trionfo della Chiesa Militante

Andrea Bonaiuti, fresco, depicted here is the presumed portrait of Boccaccio and his muse, Fiammetta.

#### \* LOGGIATO DEGLI UFFIZI

**Statue of the writer, in marble**  
Edoardo Fantacchiotti, 1837-1843.

#### \* GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi  
www.uffizi.it

Andrea Del Castagno, *Portrait of Boccaccio* from Villa Carducci in Legnaia. See the page adjacent.

#### \* VILLA DI POGGIO GHERARDO

Via di Poggio Gherardo

Believed to be the background location to the *Decameron*.

### CERTALDO (FI)

#### \* PALAZZO PRETORIO

Piazzetta del Vicariato

Formerly the castle of the Conti Alberti, it was the home of the Florentine Vicariate in Val d'Elsa. Adjacent to it is the Church of San Tommaso, perhaps linked to the novella by Fra Cipolla. See photo on the adjacent page.

#### \*\* CASA MUSEO

Via Boccaccio

Rebuilt in 1947 with a well-stocked library. It is home to the National Centre of Studies on Boccaccio. A fresco by Pietro Benvenuti (1826) portrays the writer, as the owner at the time, Marchess Carlotta Lenzone de' Medici, wanted him.

#### \*\* CHIESA DI SS. MICHELE E JACOPO

Piazza SS. Jacopo e Filippo

Here lie the remains of Giovanni Boccaccio. On the wall there is a marble bust of the writer and an epitaph by Giovan Francesco Rustici (1503).

### SETTIGNANO (FI)

#### \* VILLA BOCCACCIO

Via di Corbignano

Owned by the father of the writer, who spent his youth here.

### SIENA

#### ARCHIVIO DI STATO

Banchi di Sotto, 52

Boccaccio's will is conserved here.



DISCOVERY

DINO CAMPANA



DINO CAMPANA

(MARRADI, 1885 - SCANDICCI, 1932)

This **Poet**, with a gift for storytelling, and an extraordinary visionary, was born in Alto Mugello. He always remained on the edges of official literature, which was consumed in elegant Florentine cafés, and Giovanni Papini's misplacement of the original manuscript of Campana's 'first work' was paradigmatic; luckily it was found again decades later in Ardengo Soffici's attic. A dramatic event which forced him to rewrite the whole canto from memory, and which became known as the *Canti Orfici*, and one which shook his already fragile nervous disposition leading progressively to madness. His verses, however, were anything but provincial and he was approached by great contemporary European intellectuals. A restless spirit, he roamed in pursuit of the peace that he never found, and emotions to capture and immortalise in poetry. A journey that began in Tuscany, in Marradi connects to the many places which fed his outlook and cultural influences, reaching, in his need to escape his "dark evil", Genoa, Bologna, Switzerland, France and, in 1907, Argentina and South America. The *Canti Orfici* are a snapshot of his world: from his first getaways to the Apennines as a boy, to literary approaches with Florentine scholars and snobs, and to his desperate love for poetess Sibilla Aleramo, and finally to his painful experiences in psychiatric hospitals and in Castelpulci where, after a lengthy committal from 1918, he died.

MARRADI (FI)

CASA NATALE

Via Celestino Bianchi.

Destroyed in WWII.

\* CASA CAMPANA

Via Pescetti.

\* CENTRO STUDI "ENRICO CONSOLINI"

Via Castelnaudary, 5  
www.dinocampana.it

FLORENCE

LE GIUBBE ROSSE

Piazza della Repubblica, 13/14

Literary Café.

SAN SALVI

Via san Salvi, 12

Formerly a psychiatric institution.

LASTRA A SIGNA (FI)

\* CASA DI CAMPANA

Via Arione, 33

Commemorated with a plaque, it was here that he met Sibilla Aleramo in 1916, "A woman in white with a large hat", admirer of his *Canti Orfici*.

SCANDICCI (FI)

\* VILLA DI CASTELPULCI

Formerly a psychiatric institution. See photo below.

\*\* ABBAZIA DEI SANTI SALVATORE E LORENZO A SETTIMO

Badia a Settimo - via S. Lorenzo a Settimo, 15

Burial place.

PALAZZUOLO SUL SENIO (FI)

\* CASETTA DI TIARA

Commemorated with a plaque, it was here that he met Sibilla Aleramo in 1916, "A woman in white with a large hat", admirer of his *Canti Orfici*.

DA MARRADI A LA VERNA

A pilgrimage made in 1910, on foot and by bicycle, crossing the appennine passes and the villages of Eremo, San Benedetto, Muraglione, San Godenzo, Falterona, Stia, Bibbiena and La Verna, later described lyrically:

Castagno d'Andrea (Fi)

<Little stone houses scattered across the slopes>.

Monte Falterona

<a green black and silver Falterona [...] swelling like a huge stone horse>.

Stia (Ar)

<white and elegant amidst the green, melodious with calm manor houses [...] ladies on their balconies, leaning their pure profiles languidly in the evening: the hour of the day of clemency, rest and oblivion>.





# GIOSUÈ CARDUCCI

(VALDICASTELLO DI PIETRASANTA, 1835 - BOLOGNA, 1907)

If Versilia was the birthplace of Carducci, where his father Michele was a doctor - from Valdicastello his family moved to Serravezza, and later to Fornetto di Stazzema - it was then the rugged Maremma that brought him up from 1838 to 1849, first in Bolgheri then in Castagneto, the place in his heart recalled in **his poetry**. Florence was the city where he was educated at the Scolopi a San Giovannino, punctuated by summer holidays with his family on Mount Amiata, at Celle and at Pian Castagnaio. Pisa saw him graduate in philosophy and filology at the Scuola Normale in July 1956. Carducci's career started as teacher of Rhetoric at the Ginnasio of San Miniato al Tedesco until September of 1957 when, after a short break with the publishers named Barbera, he then continued in Pistoia at the Liceo Forteguerra as professor of Latin and Greek. Under the new Sabauda government, a twenty-five year old Carducci was offered tenure as **professor of Italian literature at the University of Bologna**. This assured him long-lasting prestige, an abundance of students, including Giovanni Pascoli, and collaboration with the biggest publishers. In 1901, Zanichelli put a single volume into print of the poet's works that had already been published in six collections (*Juvenilia, Levia Gravia, Giambi ed Epodi, Rime Nuove, Odi barbare, Rime e Ritmi*), alternating lyrics of an intimate tone, historical remembrance, patriotic effusions, his longing for the Greek myth and memory of the Maremma. Over a period of fifty years, Carducci experienced an impassioned republican interval, adhering to the ideals of a united Italy and becoming its official poet. In 1906, he was the first Italian to receive the **Nobel Prize** for literature.

## DISCOVERY

# GIOSUÈ CARDUCCI



### 📍 VALDICASTELLO CARDUCCI (LU)

#### \*\* PIETRASANTA

Via Valdicastello, 186

Carducci's house. Since 2016 it has been part of the National Association, Case della memoria.

### 📍 \*\* BOLGHERI (LI)

In Piazza Alberto a commemorative plaque recalls his youth, from 1838 to 1848, and on the Vecchia Aurelia, at the beginning of viale dei Cipressi, there is an obelisk that was erected on the fiftieth anniversary of his death. See photo on the adjacent page.

### 📍 CASTAGNETO CARDUCCI (LI)

#### \* CENTRO DI VALORIZZAZIONE CASA CARDUCCI

Via Carducci, 59

He lived here from June 1848 to April 1849, later to return as a guest from 1875 to 1894.

### 📍 FLORENCE

Via Romana, 135

A bronze bust with plaque.

### 📍 LICEO GALILEO

Via de' Martelli, 9

A plaque remembers the student at the college of the Scolopi from 1849 to 1852.

### BASILICA DI SANTA CROCE

Piazza Santa Croce

Commemorative epigraph.

### 📍 FIESOLE (FI)

\* Via S. Francesco

A poem dedicated to Fiesole.

### 📍 S. MARIA A MONTE (PI)

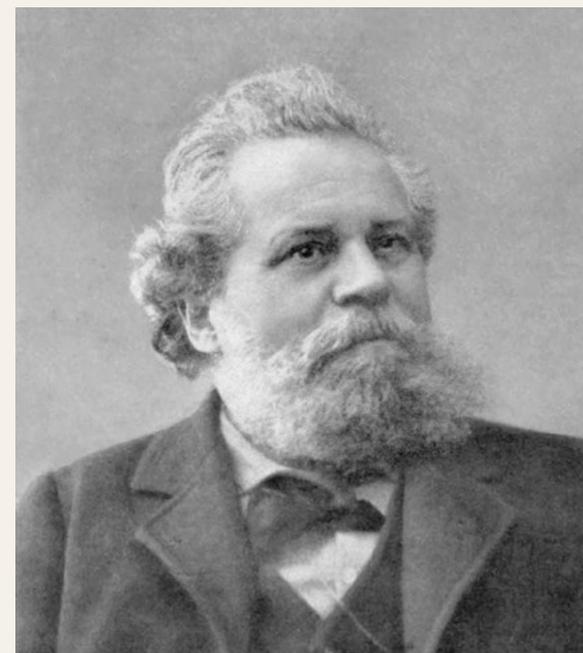
Via Carducci, 29  
www.casedellamemoria.it

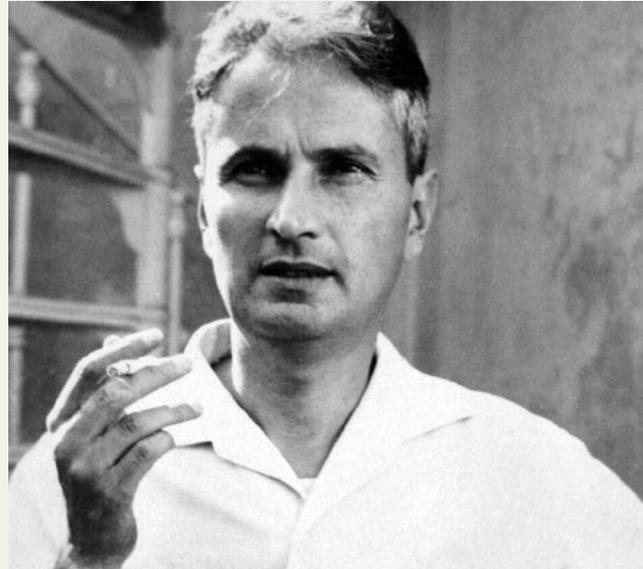
His family lived here from 1856 to 1858.

### 📍 S. MINIATO AL TEDESCO (PI)

Via Rondoni, 6

A plaque in the entrance hall, 1856-1857.





## CARLO CASSOLA

(ROME, 1917 - MONTECARLO DI LUCCA, 1987)

Cassola received his first tenure in History and Philosophy at Cecina. He met and married Rosa Falchi and began working as a writer. In 1941, he was called to sign up but, when he was charged with blowing up Manarola, he disobeyed and was arrested. In 1943 he joined the resistance; after the Liberation, he returned to his teaching post at Liceo Carducci di Volterra; his passion for politics, however, pushed him to move to Florence in 1945, where he began working as a **journalist** at the *Nazione del Popolo* and the *Giornale del Mattino*. In 1949, he was distraught by the death of his wife and poured his pain into *Il taglio del bosco*. He moved back to Cecina where he met his new companion and, in 1959, arranged an exclusive contract with Einaudi. The awards began to roll in, until his success with *La ragazza di Bube*, inspired by the story of Nada Giorgi of Pontassieve and his meeting with partisan Renato Ciandri "Baffo" during the resistance. The success of this book was so great that film director Luigi Comencini bought the rights to produce a film of the same name, just before the novel was elected winner of the Premio Strega. Financial security meant that Cassola could concentrate purely on **writing novels**, going on to win another Strega in 1971 with *Paura e tristezza*. He retired first to Marina di Castagneto and then to Montecarlo di Lucca. That was the period during which he approached the Radical Party, where he founded the "Disarmament League" movement. Following more writing and battles against the most important writers and Italian intellectuals (Gruppo 63), Cassola died of a heart attack in Montecarlo di Lucca in 1987.



## CARLO LORENZINI, DETTO COLLODI

(FLORENCE, 1826 - 1890)

Carlo Lorenzini took his pseudonym from his mother, who was born in Collodi, a village near Pescia - she was the cloakroom attendant for the Ginori family - and who gave birth to her son at her home near the noble family's mansion, at n. 21 via Taddea, in the heart of Florence. Carlo studied from 1837 to 1842 at the seminary in Colle di Val d'Elsa, where the so-called 'Spring of Pinocchio' used to be, and from where it is likely that he took the name for his puppet. He abandoned his studies and became interested in the liberal ideas of Mazzini. In 1848, he participated in the battle of Curtatone and Montanara, and returned to Florence, where he founded the humouristic and theatrical magazines "Il lampione" and "La scaramuccia", writing **political articles and literary critique**. His masterpiece, *The Adventures of Pinocchio*, appeared in episodes from 1881 to 1883 in the "Giornale dei bambini" and is one of the most successful children's books in the world. It is set in the Tuscan countryside, inhabited by artisan farmers and merchants. There is a motherly Fairy; it is an emblematic allegory of great fantastical and moral effect. The language is alive with a vein of vernacular Tuscanisms. The values expressed are those of the Umbertina era, with some emphasis on the hard-working and transforming virtues of employment, and the ethics of sacrifice as an instrument of social redemption. Some academics have traced and cross-referenced allusions in the book with biographical details of the author, the places which provided the original ideas for the landscapes and **adventures of Pinocchio**. We know that Lorenzini lived for a long time at his brother's villa Belriposo in Castello, just below the

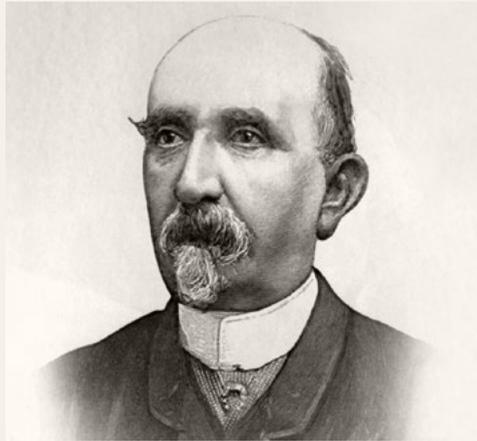




DISCOVERY

## CARLO LORENZINI DETTO COLLODI

Villa Petraia which at that time was a residence of Vittorio Emanuele II. Here the writer mingled with the locals, the carpenter's workshop and the osteria; he often went to Sesto Fiorentino, to saunter in the gradens of Villa Gerini in Colonnata and the surrounding countryside. Even post-1870 Florence, impoverished by debt and real estate speculation following the shift in status of capital city to Rome, found a place in the story: the city of Simple Simons.



### COLLODI (PT)

#### \*\* PARCO DI PINOCCHIO

Via San Gennaro, 3  
www.pinocchio.it

With scultures and architecture inspired by the places and characters in Collodi's story, made in the Fifties and Sixties by a variety of artists, including Pietro Consagra, Venturino Venturi, Emilio Greco and the architect Giovanni Michelucci. See photo on previous page.

#### FONDAZIONE NAZIONALE CARLO COLLODI

Villa Arcangeli  
Via Pasquinelli, 6

### FLORENCE

#### \*\* CIMITERO DELLE PORTE SANTE

Via delle Porte Santa, 34

In San Miniato a Monte. The writer is buried in the Cappella Lorenzini.



## GABRIELE D'ANNUNZIO

(PESCARA, 1863 - GARDONE RIVIERA, 1938)

Epic and lyric **poet**, **novel writer** and **playwright**, memorialist and patriot, history will remember this man as the Imaginative, the prophet of the Vittoriale, symbol of Decadentism. He studied at the collegio Cicognini of Prato and published his first volume of verse at the age of sixteen. After moving to Rome, he made contact with this brilliant literary movement of the time and composed some essays, demonstrating his talent. He received great honours not only in the literary field, but also in those of politics, the military and the ideological. Amongst his most famous writing is *Laudi del cielo, del mare, della terra e degli eroi*, *Il Piacere* (1889), *Il fuoco* (1900), *Francesca da Rimini* (1902), *La figlia di Iorio* (1904) and *Il Notturmo* (1916). In 1898, tired of Rome, he rented a villa on the Florentine hills of Settignano, because he thought that "no other city in the world was able to protect the sleep and wakefulness of an artist in equal measure" than Florence. He travelled in Tuscany and stayed in Casentino, Versilia, at Cortona and at Volterra. The period of his stay in France was intense, as was his **interventionism** in WWI and the post war period.





DISCOVERY

# GABRIELE D'ANNUNZIO

## 📍 FLORENCE

### \* VILLA LA CAPPONCINA

Settignano  
Via della Capponcina, 32

Here D'Annunzio lived "a life of 'a renaissance lord', with dogs, horses and beautiful furniture" and composed some of his major masterpieces.

### \* CASA DEI CIPRESSI

Via della Capponcina, 75

D'Annunzio called this place La Porziuncola, and it was the home of actress Eleonora Duse, who had an intense love affair and professional relationship with the writer.

See the photo below.



## 📍 PRATOVECCHIO (AR)

### \* CASTELLO DI ROMENA

During a summer break (1901), the poet composed part of the *Alcyone* collection.

## 📍 FIUMETTO (LU)

### \* VILLA LA VERSILIANA

Viale Enrico Morin, 16

Built in 1886, D'Annunzio spent the summer season here at the beginning of the 1900s with his companion Eleonora Duse; he found inspiration here for *La pioggia nel pineto*.

## 📍 VOLTERRA (PI)

### ALBERGO NAZIONALE

Via dei Marchesi, 11

Here the poet wrote *Forse che si forse che no* (1910).

### \* MUSEO ETRUSCO "GUARNACCI"

Via Don Giovanni Minzoni, 15

Bronze dating from the III century BC, which D'Annunzio called *L'Ombra della Sera*, because of its long shape, Hall XXIV.



# UGO FOSCOLO

(ZANTE, 1778 - LONDON, 1827)

With the rank of captain and on authorised sick leave, he arrived in Florence on August 17, 1812. At the time, Elisa Bonaparte, sister of Napoleon was on the throne of the Grand Duchy of Tuscany. First, Foscolo stayed at the Hotel delle Quattro Nazioni, on Lungarno Corsini, now Palazzo Gianfigliuzzi. In fact, he had already visited Florence on two other occasions: in April 1797, after the treaty of Campoformio, and then from December 26th 1800 until March of the following year. The city, with its domestic battles and pleasant landscapes had been evoked by the alter ego of the poet, exile Jacopo Ortis, protagonist of the epistolary novel of the same name. It was also immortalised in a sonnet, the VIII, acting as a background to a vision of love, but what really sparked powerful patriotic sentiment in him were the **tombs of the Greats in Santa Croce**, who inspired him to write the ode *Dei Sepolcri*, published in 1807. On October 4th, 1812, Foscolo left the Hotel delle Quattro Nazioni and rented an apartment in Borgo Ognissanti. At the beginning of April 1813, he moved to villa Calamai in Bellosguardo, which was later joined to villa dell'Ombrellino: here, a plaque remembers his stay here. It was a fruitful period for Foscolo: he wrote *Le Grazie*, an ode dedicated to Canova who was sculpting a group of the same subject; composed the tragedy *Ricciarda*; and completed the translation of *A Sentimental Journey* by Laurence Sterne under the pseudonym Didimo Chierico. He entertained sentimental relationships with Quirina Mocenni Magiotti and other Florentine noblewomen, and frequented the parties given





DISCOVERY

## UGO FOSCOLO

by Countess Albany, where the spirit of Alfieri, dramatist and poet, for whom Foscolo nurtured deep admiration, still lingered. His portrait was François Xavier Fabre (see photo on previous page), the same French painter who had painted the renowned couple. He left Florence on November 15th, 1813, never to return, except after his death in 1871, when his ashes were transferred to Santa Croce: here in 1939, Antonio Berti erected the statue of the poet wrapped up warmly, donning an expression of pride, on a pedestal with the three Graces.

 FLORENCE

\* VILLA DELL'OMBRELLINO

Piazza Bellosguardo, 11

«Te beata, gridai, per le felici aure  
pregne di vita».

\*\* BASILICA DI SANTA CROCE

Piazza S. Croce  
www.santacroceopera.it

«Ma più beata che in un tempio accolte  
serbi l'itale glorie, uniche forse».

Qui «il forte animo accendono l'urne  
de' forti» and here the poet is buried  
with Michelangelo, Galilei, Alfieri and  
Machiavelli.



## GIUSEPPE GIUSTI

(MONSUMMANO TERME, 1809 - FLORENCE, 1850)

This lyrical and satirical **poet** was born in the small spa town in Val di Nievole, and spent his infancy between Monsummano and Montecatini Alto, at the Provost's office of San Pietro. His family, wealthy notables and land owners, allowed him to attain his degree in law at the University of Pisa, after a rather bumpy academic career. He lived in Florence, at Palazzo Ximenes of Borgo Pinti, from 1836 to 1840, and frequented the Gabinetto Vieusseux which was inside Palazzo Buondelmonti in Piazza S. Trinita. He and his family moved to Pescia, where in 1848 he was **head of the Civic Guard**. He wrote his satirical "scherzi" against the powers of Austria and Leopold II's government of the Grand Duchy, and he wrote *La ghirottina a vapore* (1833), *Sant'Ambrogio* (1846), *Cronaca dei fatti di Toscana* (1845-1848). He participated in the **moderate** and was an officer of the Civic Guard. His writing was particularly popular during the years of the Risorgimento. He died in Florence, where he was a guest of the Marchese Gino at Palazzo Capponi, and was buried in the Basilica of San Miniato al Monte, near those of Porte Sante which gave their name to the cemetery that honours many famous Italians of the Risorgimental era.



DISCOVERY

## GIUSEPPE GIUSTI

### 📍 MONSUMMANO TERME (PT) 📍 FLORENCE

#### \*\* MUSEO NAZIONALE DI CASA GIUSTI

Viale Vincenzo Martini, 18.

Many pieces of antique furniture and mementoes are conserved here. See photo on preceding page.

#### \*\* GROTTA GIUSTI

Viale della Grotta Giusti

Discovered in 1849 on the properties of the poet's father, it became a world-famous spa, visited by Giuseppe Verdi and Giuseppe Garibaldi.

#### PIAZZA GIUSTI

A monument to the poet Cesare Fantacchiotti can be found, 1879 (see photo on adjacent page).

#### \* CAPPELLA DEL BARGELLO

Via del Proconsolo

When this portrait of Dante was discovered in 1840, attributed to Giotto, Giusti composed the ode *Nell'occasione che fu scoperto a Florence il vero ritratto di Dante fatto da Giotto*.

#### \*\* BASILICA DI SAN MINIATO AL MONTE

Via delle Porte Sante

In the counterfaçade, a sepulchral monument in marble of the poet by Emidio Santarelli, with the epigraph dictated by Gino Capponi for his friend.



## FRANCESCO GUICCIARDINI

(FLORENCE, 1483 - 1540)

Born to a rich Florentine family - a plaque on Palazzo Guicciardini marks his birth - he attained his degree in 1505 and in 1508, against his father's wishes, he married Maria Salviati. At this time, he wrote the *Florentine Stories*, related to the years from 1494 to 1509. In 1511, the Republic of Florence named him **Ambassador** to Ferdinando il Cattolico di Spagna; with the return of the Medici, in 1512, Guicciardini vowed loyalty to the new governors of the city and, with the blessing of Pope Leo X, he acquired important duties. Following a number of political vicissitudes and the sack of Rome in 1527, of which he was partly accused, he retired to his villa outside Florence, where he drafted his *Considerazioni intorno ai Discorsi del Machiavelli sopra la prima Deca di Tito Livio*. Only in 1531 was Guicciardini able to return to Florence, where he participated in the reformation of the government, but as he no longer enjoyed the support of the Medici or the Pope,

he retired to his villa of Arcetri: here he concentrated on his most significant piece: The unfinished *History of Italy* (1492-1534).

### 📍 FLORENCE

#### \* CHIESA DI SANTA FELICITA

Piazza Santa Felicita, 3

Tomb of Francesco Guicciardini

#### \*\* PALAZZO VECCHIO

Piazza della Signoria  
[museiciviciorentini.comune.fi.it/palazzovecchio](http://museiciviciorentini.comune.fi.it/palazzovecchio)

Hall of Clemente VII, Assedio di Firenze, painting by Stradano.

#### \* PIAZZALE DEGLI UFFIZI

Luigi Cartei, *Guicciardini*, 1847, marble.

#### \* VILLA RAVÀ O DELLA BUGIA

Pian de' Giullari, 71





## GIACOMO LEOPARDI

(RECANATI, 1798 - NAPLES, 1837)

“I also quite like the look of Pisa. That lung’Arno, on a fine day, is an enchanting sight: I have never seen anything of the sort [...] this sun, this sky, are ornaments which you will not have found outside Italy”, wrote Giacomo Leopardi, to his friend Vieusseux, on November 12th, 1827, from Pisa (see photo above). In fact, as soon as he arrived there from Florence, he was fascinated by the city. In Florence, which he was not fond of, he participated in the ‘Cabinet’ evenings, where he met Vieusseux, Stendhal, Gioberti, Manzoni and a whole constellation of intellectuals of liberal catholic orientation, who fuelled the historical-polical debate of the period. In fact, during his first stay in Florence, from October 21st to November 1st, 1827, he was troubled by an eye condition that obliged him to stay in the dark. His last visits to Florence, between 1830 and 1833, were characterised by a sentimental disappointment with Fanny Targioni Tozzetti and by terrible economical difficulties. It was Florence where the poet consolidated his friendship with Antonio Ranieri and composed the last two *Operette Morali*, the more lucidly disenchanting, *Dialogo di un venditore di almanacchi e un passeggiare* and *Dialogo di Tristano ed un amico*. Whereas in Pisa he composed two of his most famous lyric poems: *A Silvia* and *Il Risorgimento*.

### 📍 FLORENCE

**\*\* VIA VERDI**

Commemorative plaque.

**\* PALAZZO BUONDELMONTI**

Piazza S. Trinita, 2

Original location of the Vieusseux Cabinet.

### 📍 PISA

**\*\* PALAZZO SODERINI**

Via della Faggiola, 13

The poet’s residence with commemorative plaque.



## CARLO LEVI

(TURIN, 1902 - ROME, 1975)

«Fascists and Germans searched for me, and I spent most of the day in a secret house, with false papers and a false name; I wrote, sitting at a small table near the window. Piazza Pitti rose in front of me», is how, in *L’Orologio*, Carlo Levi, remembers when - hidden inside Pensione Ichino, marked by a plaque - he wrote *Cristo si è fermato a Eboli*, wholly written in Florence. Levi often came to Florence: in 1925 for military service, in the Thirties he contacted the literary circle, Giubbe Rosse. Political militance was one of the preponderant aspects of Levi’s life: arrested for **antifascist activity** in 1935, he was sentenced to imprisonment in Grassano, Basilicata, and then to Aliano. Favoured in 1936, he moved to France for some years. Upon his return to Italy in 1941, he travelled to Florence, as a guest of Drusilla Tanzi, to see his companion Paola Olivetti, who had moved to San Domenico di Fiesole, and who encouraged him to settle in Florence. So he rented a small studio apartment in Piazzale Donatello, at numbers 18 and 19. He later went to Turin; he was arrested on June 26th, 1943 and was transferred to the Florentine prison, Murate, until July 26th, 1943. In that period, Levi got back in touch with members of Giustizia e Libertà, an established movement that founded





DISCOVERY

## CARLO LEVI

the Partito d'Azione, and he went **underground**, sheltering in the house-Pensione Ichino. From here he also directed the administration body of the Liberazione Nazionale Toscano committee, *Nazione del Popolo*. Levi abandoned Florence for Rome in 1945, where he died in 1975. He is buried at Aliano, in Basilicata, the place that inspired his novel.

## FLORENCE

### \* LE GIUBBE ROSSE

Piazza della Repubblica

Literary café.

### \*\* LE MURATE

Piazza delle Murate

Former prison, today literary café.

### \*\* CIMITERO DEGLI INGLESII

Piazzale Donatello

This was the meeting place for the Partito d'Azione for the whole period of the Resistance.

### \*\* MUSEO NOVECENTO

Piazza S. Maria Novella, 10  
www.museonovecento.it

### Paesaggio ad Alassio,

C. Levi, 1933, oil on canvas

### Giovane donna

C. Levi, 1934, oil on canvas.

### \*\* GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi  
www.uffizi.it

### Autoritratto

C. Levi, 1937, oil on canvas

### \*\* PIAZZA PITTI

At number 14, ex boarding house belonging to Anna Maria Ichino; commemorative plaque of Carlo Levi's stay here. See photo on previous page.



## MARIO LUZI

(FLORENCE, 1914 - 2005)

His 90th birthday celebrations in Florence, at Palazzo Panciatichi and the Teatro della Compagnia in via Cavour were overflowing with people and banners. In the year 2000, the **poet, playwright and art critic**, Mario Luzi, appointed **senator for life**, had dedicated his lyrical poem, *Ab Inferis*, to the first "Festa della Toscana". It is written on the walls of the staircase inside the Consiglio Regionale building, which also houses a portrait of the poet by "Nano" Campeggi. His parents were from Semproniano, in the Grosseto area, but Luzi was born - and is buried - in Castello, a hamlet in the north-west quarter of Florence. He followed his father, a railway worker, to Rapolano where he studied in Siena, and later in Florence, at the classic lyceum Galilei, graduating in French literature at the University there. He was involved with the editorial team for the "Frontespizio" and the Caffè delle Giubbe Rosse. He travelled abroad extensively, and published his first collection *La barca* in 1935, which was followed by a poetic itinerary that embraced the whole of the 1900s. He taught in San Miniato, Massa Carrara and Florence, then moved to **Letterature comparate** at Urbino, then finally to a tenure at the University of Florence for **French Literature**, from 1972 to 1989. He settled in Pienza with his studio in via del Bacio 4. In 2005 he died and his funeral was held in Santa Maria del Fiore Cathedral, in the presence of the President of the Republic, Ciampi.

## FLORENCE

### \*\* CAFFÈ "LE GIUBBE ROSSE"

Piazza della Repubblica

### \* BASILICA DI SANTA CROCE

Piazza Santa Croce  
www.santacroceopera.it

In the temple of the Itale Glorie the poet is remembered with a plaque.

### GABINETTO VIUSSEUX

Piazza Strozzi

The "Fondo Luzi".

## SIENA

### \* PIAZZA PROVENZAN SALVANI

Home of Luzi as an adolescent. It is one of his "places of the soul" with a plaque.





DISCOVERY

NICCOLÒ MACHIAVELLI



NICCOLÒ MACHIAVELLI

(FLORENCE, 1469 - 1527)

Historian and writer, he is considered to be the **father of political sciences** - thanks to his most famous book: *Il Principe*, 1513 - but he also wrote comedies, satirical poems and letters. He was elected **Secretary of the Chancery** of the **Florentine Republic**, but in 1512, with the return of the Medici, he was arrested and tortured in the prison on the Isola delle Stinche, located where the modern day Teatro Verdi stands, in via Ghibellina. He retired to his country house in Sant'Andrea in Percussina, where he wrote *Il Principe* and one of the most famous letters in the history of Italian literature. Machiavelli realised that the fragmentation of Italy into many small states was the cause of its weakness and foresaw the importance of a stable and motivated military organisation, which did not rely on foreign powers. These concepts have been immortalised on the plaques on his houses in Sant'Andrea in Percussina and in Florence, in via Guicciardini at number 18, which was rebuilt following its destruction in WWII. It may also be interesting to visit to the spots mentioned in *Mandragola*, his most famous comedy: the work would appear to have been performed at Palazzo Medici in via Larga, now via Cavour, and the story seems to refer to an amorous intrigue that occurred in the area of via dell'Amorino. The tour can continue towards the historic centre, to visit the Giardino degli Orti Oricellari: here, following his return to Florence, Machiavelli met other men of culture. Leaving Florence, the tour can continue to Albergaccio in Sant'Andrea in Percussina, and in Poppi in Casentino where some of his missives are still conserved.

Finally to Pisa for a visit to the ancient city defenses: near the Bastione Stampace, the breach that was made by the Florentine attack, fruit of a decision by Machiavelli, can still be seen; the florentine canon balls are set in the reconstruction of the walls as a scornful symbol towards Florence.

**FLORENCE**

**PALAZZO VECCHIO**

Piazza della Signoria  
<http://museicivici Fiorentini.comune.fi.it/palazzo vecchio/>

**\*\* Bust in polychrome terracotta**

possibly created from his mortuary mask.

**Portrait of Machiavelli**, Santi di Tito, see photo on adjacent page.

**LOGGIATO DEGLI UFFIZI**

Lorenzo Bartolini, Statue of Niccolò Machiavelli, marble, 1846.

**\* CASA MACHIAVELLI**

Via Guicciardini, 24  
 Destroyed by German mines, it is remembered with a plaque.

**\*\* BASILICA DI SANTA CROCE**

Piazza di Santa Croce  
[www.santacroceopera.it](http://www.santacroceopera.it)

**Burial and funerary monument to Machiavelli**

Innocenzo Spinazzi, 1787.

**GABINETTO VIESSEUX**

Palazzo Strozzi  
 Piazza Strozzi  
[www.viesseux.it](http://www.viesseux.it)

Fondo Machiavelli - Serristori.

**SAN CASCIANO VAL DI PESA (FI)**

**\*\* ALBERGACCIO**

Località Sant'Andrea in Percussina  
 via Scopeti, 64  
[www.villamachiavelli.it](http://www.villamachiavelli.it)

Machiavelli's country house; see photo below.

**POPPI (AR)**

**BIBLIOTECA DEL CASTELLO DEI CONTI GUIDI**

Piazza della Repubblica, 1  
[www.castellodipoppi.it](http://www.castellodipoppi.it)

Letters.

**PISA**

**\* BASTIONE STAMPACE**

Via Porta a Mare, 17

Breach of the walls of Pisa..





## CURZIO MALAPARTE

(PRATO, 1898 - ROME, 1957)

Kurt Erich Suckert, his real name, was an **essayist, novelist and poet**. Born in via Magnolfi - at number 56, where a plaque marks his birthplace - he was a complex and independent character: his ideological inclinations changed several times, first supporting fascism, then antifascism (which cost him five years' confinement in 1933, at Lipari), to philocommunist and finally to uncertain conversion to catholicism. His voluntary inscription to WWI at the age of sixteen earned him a bronze medal for military valour. As a signed-up member of the fascist movement, he participated in the march on Rome in 1922, and in 1925 he changed his name; to Mussolini who enquired why he answered, "I have chosen Malaparte because Bonaparte came to a bad end, whereas things will go better for me". Before reaching thirty he was writing articles and mingling with high society. In 1940 he was called-up to fight. His most famous works include *Kaputt*, written between 1941 and 1943, which marked his detachment from fascism. Shortly after that he enrolled with the allied troops as a liaison officer. Later he travelled a lot, frequently staying in Paris. From 1957 to 1961, Malaparte's

remains were given a space in a chapel at the City Cemetery of Prato, and eventually buried on a hill near Spazzavento, a wish he had expressed in his famous work *Maledetti Toscani* (1956).

### PRATO

\* CONVITTO NAZIONALE STATALE CICOGNINI

Piazza del Collegio, 13

Malaparte was often here as a young man.

### MONTE DI SPAZZAVENTO (PO)

\*\* MAUSOLEO DI CURZIO MALAPARTE

See photo above.

### FORTE DEI MARMI (LU)

VILLA SIEMENS

Via Leonardo da Vinci

Also known as Villa Apuana, built in 1899 by architect Carl Sattler for Herta Harries von Siemens, belonged to Malaparte in the mid 1930s.

## FOSCO MARAINI

(FLORENCE, 1912 - 2004)

He was an **ethnologist and photographer, writer and teacher** of Italian and Japanese literature at a number of different universities. After his degree in Natural Sciences, Fosco Maraini, in 1937 he set off on an expedition to Tibet and in 1939 he settled in Sapporo, Japan, for his **anthropological research** on the Ainu people. During the war, he taught Italian at Kyoto, but because of his anti-fascist ideals he was imprisoned with his wife and children (including his eldest daughter Dacia, future writer). After the war, he alternated between periods of study in Tibet, in the Himalayas and in Japan. He donated to the Florentine Museum of Anthropology the objects he had collected from the Ainu people and which he had hidden in a cell in Kyoto during the war. In later years he dedicated his attentions to literary experiments, such as in the book *Gnòsi delle fanfole* (1978), where Maraini uses an invented language, comically similar to Italian. He donated his oriental book collection and collection of photos to the Gabinetto Vieusseux, and he was the author of the twinning of Florence and Kyoto, a fruitful cultural exchange, exemplified by the realisation of a traditional Japanese garden at the foot of the Florentine Giardino delle Rose.



DISCOVERY

## FOSCO MARAINI

## 📍 FLORENCE

## \* GIARDINO GIAPPONESE SHORAI

Giardino delle Rose (see photo below)  
Viale Giuseppe Poggi, 2

## \*\* MUSEO DI STORIA NATURALE DI FLORENCE

Sezione di Antropologia ed Etnologia  
Via del Proconsolo, 12  
www.msn.unifi.it

The collection of Ainu objects.

## \* GABINETTO SCIENTIFICO LETTERARIO G.P. VIEUSSEUX

Palazzo Strozzi - Piazza Strozzi  
www.vieusseux.it

## 📍 ALPE DI SANT'ANTONIO (LU)

## MOLAZZANA IN GARFAGNANA

Maraini's tomb in the small mountain cemetery, where he requested to be buried.



## EUGENIO MONTALE

(GENOA, 1896 - MILAN, 1981)

«You do not know the house of the customs men / on the mount overhanging the cliff», are the opening words of *La casa dei doganieri*, which won the poet the Antico Fattore award in 1931, established in the Osteria of the same name, which was at that time frequented by many artists similarly to Le Giubbe Rosse in Piazza della Repubblica (see photo above). When Montale arrived in Florence, in 1927, he had already written *Ossi di seppia*, his first collection; he was employed as a secretary at the publishers, Bemporad, and settled in the Colombini boarding house. In 1929, he was appointed **director of the Gabinetto Vieusseux**, located in the Palagio di Parte Guelfa, and moved, as a paying guest, to the home of art critic, Matteo Marangoni and wife Drusilla Tanzi, the Mosca of much of his poetry: Drusilla and Eugenio fell in love, though only married in 1962, at the church of Sant'Ilario in Montereggi. In December 1939 Montale was removed from his position as director of the Gabinetto Vieusseux as he was not a member of the Fascist Party. In the winter between 1943 and 1944 he met Carlo Levi and Umberto Saba. The two writers lived in Anna Maria Ichino's boarding house in Piazza Pitti, 14: Levi was writing *Cristo si è fermato a Eboli*, and Saba the essay, *Storia e cronistoria del Canzoniere*. So, despite this dramatic phase in its history, Florence continued to play an important role in Italian culture. In 1944, he joined the Partito D'Azione and in 1945, once again, the poet began his work as a graphic and pictorial artist at Forte dei Marmi, then called Vittoria Apuana. In 1948 he moved to Milan, where he died. He was buried next to his wife in the cemetery of San Felice at Ema, along the road that connects the villa at Poggio Imperiale to Galluzzo. On the plaque, as was his wish, only his name appears.





## ALDO PALAZZESCHI

(FLORENCE, 1885 - ROME, 1974)

Pseudonym for Aldo Giurlani, who was a **poet and writer of the crepuscolari movement**, of fiery temperament, was one of the fathers of the historical avant-guards. He and Marinetti adhered to Futurism and collaborated with the magazine, "Lacerba". After writing his masterpiece, *Il codice di Perelà*, in 1911, he turned to journalism, collaborating with the "Corriere della Sera". His most famous book, *Sorelle Materassi* of 1934 (set in Coverciano and at the church of Santa Maria, see photo above) has twice been adapted for television. He later moved to Rome, where he wrote *I Fratelli Cuccoli* (1948) and *Roma* (1953), and following his laurea honoris causa at the University of Padova (1962), he continued his literary activity. Shortly before his death in 1974, he asked to be buried at the cemetery of Settignano. He named as universal heir to all his wealth the Faculty of Letters and Philosophy at the University of Florence. A Florentine itinerary in the footsteps of Aldo Palazzeschi includes a stop at the Caffè delle Giubbe Rosse, a place where intellectuals would meet during the period between the two wars; a visit to the Accademia di Belle Arti in Florence, to the studio of Giovanni Fattori, where he would meet his friends Plinio Nomellini and Lorenzo Viani. The visit could then continue towards Teatro Verdi where his famous futurist evening event was held in 1913, coming to Villa Le Coste in Fiesole, home to the Primo Conti Foundation with whom Palazzeschi was friends. Original documents and postcards, which Palazzeschi exchanged with other artists such as Rosai, Marinetti and Papini, are conserved in the archive.

## GIOVANNI PASCOLI

(SAN MAURO DI ROMAGNA, 1855 - BOLOGNA 1912)

The **poetic world** of Pascoli is encapsulated in the lyrical poem *X Agosto*, which appeared in the Florentine magazine "Il Marzocco" in the summer of 1896: the analogy between the swallows and his father, killed as they returned to the nest mirrored Pascoli's infancy which was marked by the murder of his father and a series of family deaths because of which he had to abandon the school of the Scolopi in Urbino. In 1872 he arrived in Florence to terminate his studies, again with the Scolopi, in San Giovannino, and then he enrolled in the Faculty of Letters in Bologna. He graduated in 1882, obtained the tenure of ancient letters at the Pellegrino Rossi lyceum in Massa, where he was able to host his sisters Ida and Maria, and compose some poems. In Livorno, with printer, Raffaello Giusti, he published *Myricae*, in 1891, his first collection, which provoked admiration in D'Annunzio. In 1895, after Ida's marriage, he and Maria decided to rent a house in Castelveccchio, and he was nominated **professor of Greek and Latin grammar**

at the Bolognese University. To follow, he lectured at Messina (1898-1903), Pisa (1903-1904) and finally returned to Bologna in 1905 where he took the **tenure of Italian Literature** which had been Carducci's. Those were fervid years during which he produced *Primi poemetti*, *Canti di Castelveccchio*, *Poemi conviviali*, *Nuovi poemetti*, *Odi e Inni*, but also his studies of Dante. They were years punctuated by the many medals won at Certamen, the international prize of Latin poetry in Amsterdam, which permitted him to buy the house in Castelveccchio, with the inglenook where he loved to withdraw.

📍 **CASTELVECCHIO PASCOLI (LU)**

\*\* **CASA DELLA MEMORIA**

via Caprona, 6  
www.casedellamemoria.it





DISCOVERY

# FRANCESCO PETRARCA



## FRANCESCO PETRARCA

(AREZZO, 1304 - ARQUÀ, 1374)

**Poet** and humanist, he wrote his lyrical poems in the celebrated vernacular and collected them in *Canzoniere*, an intimate diary of his true and idealised love for Laura, whom he met in 1327, and in the allegorical poem *I Trionfi*. Thanks to his written work in Latin, and in defense of the classic tradition, he was considered to be the **first of the great humanists** who promoted the renaissance. Throughout his lifetime, spent in Italy and in France, he enjoyed great recognition, and elevated the Romanic language created by Dante to the same level as Latin. He was born in Arezzo to ser Petracco, a white Guelph notary, exiled from Florence, and Eletta Canigiani, both originally from Incisa in Valdarno. From his home in via dell'Orto, today a Museum, Francesco's family moved first to Incisa and then on to Pisa, following the death of Emperor Enrico VII, at Carpentras in Provence (1312). The poet and his brother Gherardo studied in Montpellier and Bologna. He was later taken into the service of Cardinal Giovanni Colonna at the papal seat of Avignon; he travelled around Europe, and was welcomed everywhere as one of the most scholarly academics of his time. In 1337 he settled in the remote village of Valchiusa, then went once again to Napoli (sent by Roberto d'Angiò), to Parma, Rome (where he met Cola di Rienzo and obtained the crown of poet laureats), Florence (where he met Boccaccio), Mantova, Milan (honoured by the Visconti), to Padova and to Venice. Finally, in the Colli Euganei at Arquà, he lived out the final years of this life, also being interested in Italian political affairs. He died here and was buried at the church of S. Maria Assunta.

### AREZZO

#### \*\* CASA DEL PETRARCA

Via dell'Orto, 38

Museum, library and home to the Accademia Petrarca di Lettere, Arti e Scienze. The house was built in the XV century on the site of the poet's birthplace and was rebuilt in 1948.

#### \* PARCO "IL PRATO"

presso la Fortezza Medicea

#### Monument to Francesco Petrarca

Alessandro Lazzarini, 1928, marble (see photo on previous page).

#### TEATRO PETRARCA

Via Guido Monaco, 12

Founded in 1828 and built from 1830 to 1833.

### FLORENCE

#### GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6  
www.uffizi.it

#### \*\* Portrait of Francesco Petrarca

Andrea del Castagno, detached fresco from the "Ciclo degli Uomini illustri", 1450 (see adjacent photo).

#### \* Dama col 'Petrarchino'

Andrea del Sarto, 1528, Oil painting

#### \* LOGGIATO DEGLI UFFIZI

#### Statue of Francesco Petrarca

Andrea Leoni, 1843-1845, marble.

### INCISA VALDARNO (FI)

#### \*\* CASA MUSEO

Piazza Benassei  
Loc. Castello

Here the poet spent his childhood (until 1311), and his brother Gherardo was born here.





## GUIDO PIOVENE

(VICENZA, 1907 - LONDRA, 1974)

**Writer and journalist**, his most famous work is *Viaggio in Italia* (1957). "Italy is varied, not complex. It changes from one kilometer to the next, not only in its landscapes but also in the quality of its minds; it is a blend of tastes, customs, habits, traditions, languages, racial heritage". This is how Piovene **photographed our country**, in an appendix to that inventory of Italian things that he had jotted down during his position at RAI from 1953 to 1956. Tuscany, in Piovene's view, was the most beautiful region of the whole world, because here "nature is arranged for art". And wandering across Tuscany from one city to another, with his *Viaggio in Italia* in hand, one soon realises that his precise and concise observations are still true today.

**Florence** «lies at the centre of a dip in the hills, which is altogether an artistic monument [...] A model city, paradigm of all public events, it only finds its equal in Greek cities, or Paris in the years between the revolution and the end of the 1800s [...] Florence is a city of stone. The architecture possesses the magic of a precision optical instrument».

**Siena**, a city that is «mysterious, in that it is built like a spiral, with streets twisted around each other».

**Volterra** «dominates, monochromatic, because all the roofs look to be covered by a veil of ash [...] restaurants still offer panada and vegetables, dressed with olive oil and aromatic herbs».

**Livorno** «è viva, popolare, eccessiva; e ha per sfondo un mare collerico, diverso da ogni altro mare italiano, e stupendo non appena, scendendo a sud, il suo assetto selvaggio si libera dalle aggiunte umane».

**Pisa** «is a city of fantasies and rest: a place and a moment suited to that which the French call *rêverie*».

**Lucca** is «an exemplary city, whose historic design is conserved almost intact, and which sits in a single glance [...] The fabric of Lucca has been embroidered over the centuries in different styles with Gothic, fifteenth and sixteenth century, baroque, neoclassical insertions [...] Even piazza Napoleone, work of the Baciocchis, and lined with sycamore ... did not create any disharmony».

**Carrara**, the mines of the Apuane, «a stupendous mountain of absolute white light. Marble has the strength of irradiation, a still splendour, greater than that of ice».



## AGNOLO POLIZIANO

(MONTEPULCIANO, 1454 - FLORENCE, 1494)

Arguable the **most original genius** amongst the writers of his time, Agnolo Ambrogini - Poliziano from his place of birth, in Latin, *Mons Politianus* - was a **poet and humanist**. At sixteen he began the translation from Greek to Latin of the *Iliad*, which earned him protection from Lorenzo il Magnifico who within a few years had welcomed him to his family, employing him as private tutor to his son Piero. In this climate, he composed *Le Stanze* cominciate per la giostra del magnifico Giuliano de' Medici (1475), assassinated in the Duomo on April 26th, 1478 by the Pazzi conspirators. A dramatic period began for him "between great death and war, and pain of the past and fear for the future". In 1479 he abandoned Tuscany and travelled to Mantova, to Cardinal Gonzaga: here he completed *Favola di Orfeo* (1480). Later, Lorenzo had him return to Florence, offering him a professorship at the **Studiorum Fiorentino**. Poliziano embraced a religious career and Piero, son of the Magnifico, asked Pope Alessandro VI (Borgia) in vain to appoint him Cardinal. The great humanist died in Florence in 1494 and Savonarola, who dominated the Republic, allowed him to be buried in Dominican robes in the Chiesa di San Marco.





DISCOVERY

# AGNOLO POLIZIANO

## 📍 \*\*MONTEPULCIANO (SI)

Here is the home of the poet and the theatre dedicated to him.

## 📍 FLORENCE

### BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella  
Cappella Tornabuoni

#### \*\* Stories by San Giovanni Battista, "Annuncio a Zaccaria"

Domenico Ghirlandaio fresco, 1488-1490. Poliziano's portrait can be identified in the group of humanists in the foreground; he is third from the left. See photo on previous page.

### CHIESA DI SANTA TRINITA

Piazza Santa Trinita  
Cappella Sassetti

#### \*\* Stories of San Francesco

Domenico Ghirlandaio, fresco, 1480-1485. In the scene of the upper register, *Approvazione della Regola*, there is a portrait of Poliziano (see adjacent photo).

### PALAZZO VECCHIO

Piazza della Signoria  
Sala di Lorenzo il Magnifico

#### \*\* Giorgio Vasari and collaborators

Lorenzo receives homage from the men of letters, fresco. There is a portrait of the poet's unmistakable face.

## \*\* GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi  
www.uffizi.it

In the halls of Botticelli: *La Primavera* and *La Nascita di Venere*, inspired by the poetry of Poliziano.

### CHIESA DI SAN MARCO

Piazza San Marco

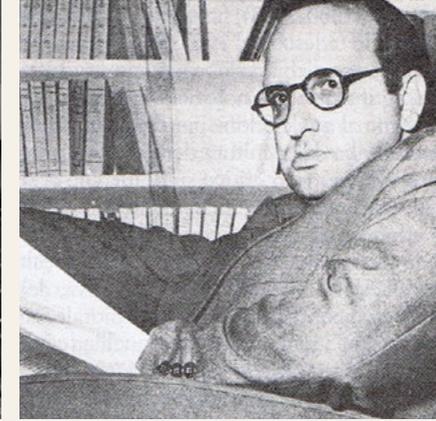
#### \*\* Tomb of Agnolo Poliziano

Marble plaque

## 📍 POGGIO A CAIANO (PO)

### \* VILLA MEDICEA

Luigi Catani, *Il Poliziano incorona con l'alloro il busto di Omero*, monochrome fresco, ca. 1809.



# VASCO PRATOLINI

(FLORENCE, 1913 - ROME, 1991)

**Novelist, journalist and screenwriter,** Pratolini was born in the heart of Florence, in via dei Magazzini - a plaque marks his birthplace and difficult childhood - to a working class family. He would find most of his inspiration from his origins, which forced him into a variety of jobs. At twenty-one he fell ill and was admitted to a sanatorium in Trento. He returned to Florence in 1936, founded and directed "Il Bargello" and the fortnightly "Campo di Marte" (1938), mouthpiece for the hermetic movement. With *Il tappeto verde*, *Via de' Magazzini* and *Le amiche*, published between 1941 and 1943, he marked the beginning of his narrative elegiac activity, "la storia di un'anima". During the war, he worked with the Roman resistenza, whereas after the war he taught at the Istituto d'Arte of Naples and from 1950 he lived in Rome. Among his masterpieces we remember *Il Quartiere* (1944), *Cronache di poveri amanti* and *Cronaca familiare* (1947), *Le ragazze di San Frediano* (1949-1952), *Metello* (1955), *Lo scialo* (1960), *Allegoria e derisione* (1966). Numerous films have been taken from his

books and he worked as screenwriter with Visconti, Rossellini, Bolognini, and Nanni Loy. He was buried in Florence.

## 📍 FLORENCE

### \* VIA DEL CORNO

*Cronache di poveri amanti* set here and in via Vinigia, piazza San Firenze and in via de' Neri. See photo above.

### \* QUARTIERE DI SAN FREDIANO

These are the places where, once, you could feel the atmosphere of the artisan quarters described in *Le ragazze di San Frediano*.

### VIA Ghibellina

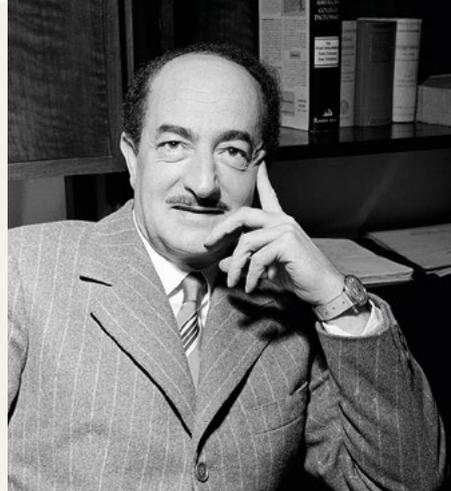
With the Murate prison, piazza SS. Annunziata, the new district along the Mugnone and Rifredi, these are the places of the narrative in *Metello*.

### \* CIMITERO DELLE PORTE SANTE

San Miniato al Monte

Place of burial.





## SALVATORE QUASIMODO

(MODICA, 1901 - NAPLES, 1968)

«Vestiti di broccati vivaci i balestrieri / nella piazza della città toscana, / senza tamburi vittoriosi, / tentano la sorte di colpire un centro / con una freccia medievale. I ragazzi / tendono con forza la corda della balestra / e lanciano le armi con ansia di amanti», This is how Quasimodo opens his Lyrical poem dedicated to the crossbowmen of Sansepolcro, which he wrote in the small Tuscan town in 1965 (see photo above). The **poeta** had already visited to Tuscany, staying in Florence from 1929 to 1930: summoned by his brother in law Elio Vittorini, he was introduced into literary circles, he met Montale and in 1930 published three poems in the magazine "Solaria". In the same year the collection *Acque e terre* was published by Edizioni di Solaria, which includes the hermetic poem *Ed è subito sera*. In 1932, he was awarded the Antico Fattore prize for *Odore di euca-lyptus e altri versi*. The Poet, who excelled in **translating ancient Greek poetry**, won the **Nobel prize** for literature in 1959.

### FLORENCE

#### \*\* LE GIUBBE ROSSE

Piazza della Repubblica

Literary café.

#### \*\* TRATTORIA ANTICO FATTORE

Via Lambertesca, 3

Historic location for gatherings between artists and intellectuals.

### SANSEPOLCRO (AR)

#### PALIO DELLA BALESTRA

[www.balestrierisansepolcro.it](http://www.balestrierisansepolcro.it)

#### \*\* MUSEO DI SANSEPOLCRO

Via Niccolò Aggiunti, 65  
[www.museocivicosansepolcro.it](http://www.museocivicosansepolcro.it)

Quasimodo's poetry is inscribed on a plaque at the entrance to the Museum.

## FEDERIGO TOZZI

(SIENA, 1883 - ROME, 1920)

Of modest origins, he was a writer and realist author. He went to primary school at the seminary and at the Collegio Arcivescovile of Provenzano, where he was expelled in 1895 because of bad behaviour. Despite inconsistencies in his studying, he developed a great love for reading and began to spend time at the city library. His debut work was *Città della Vergine*, and following that he edited a number of anthologies by historic writers of Siena. He worked for the railway at Pontedera and in Florence, and it was from this experience that he produced *Ricordi di un giovane impiegato*. When, upon the death of his father in 1908, he returned to Siena, he wrote his most famous novels: *Con gli occhi chiusi* (1919) and *Il podere* (1921). In the same year he married Emma Palagi. In 1911 he wrote the poetry of *La zampogna verde*, whilst in 1913, in partnership with Domenico Giulioti he founded the magazine "La Torre". He moved to Rome with his wife

and son, Glauco, collaborating with newspapers and literary magazines, achieving recognition as a writer. Federigo Tozzi left his works, mostly unpublished, scattered amongst newspapers and magazines. His son, Glauco, organised all his materials which were, in part, published posthumously. He is buried in the Laterino cemetery, in Siena.

### SIENA

#### LA ZONA DELL'ARCO DE' ROSSI

These are the areas with family ties and childhood memories. A plaque commemorates his birth in Banchi di Sopra.

#### BIBLIOTECA COMUNALE DEGLI INTRONATI

Via della Sapienza, 5

Federigo Tozzi was a regular visitor here (see the photo above).



## GIUSEPPE UNGARETTI

(ALEXANDRIA, EGYPT, 1888 - MILAN, 1970)

One of Italy's most prominent **poets**, he tackled the theme of fraternity by proposing innovative lyrical forms and metric structures. He was born in Alexandria to Italian immigrants from Lucca. In 1912 he went to Paris, where he met and socialised with artists such as Bergson, Apollinaire, Severini. His first poems belong to those years. In 1914 Ungaretti returned to Italy and fought on the Carso in the Great War; his experience on the Front is transcribed in his first collection of poems which he wrote in the trenches, *Il Porto sepolto* (1916), and in 1915 he published several poems for the magazine "Lacerba" in Florence. In 1919 he published the collection entitled *Allegria di naufragi* before moving to Paris, where he married. Following his return to Italy in 1921, he published *Sentimento del tempo* in 1933, but due to difficult financial conditions he accepted a teaching post in Brazil for Italian literature, returning to Italy in 1942. As an older man, he taught **modern and contemporary Italian literature** at the University of Rome, published the collections *La terra promessa* (1950) and *Il taccuino del vecchio*

(1960), where he manifested his disappointment in false values of western civilisation. It should be remembered that the poem held an acclaimed conversation on "la poesia e la luna" at the Università di Florence, the day after man's first moon landing on July 20th 1969. He died in Milan in 1970 and was buried in Rome next to his wife. In Lucca, his parent homeland, a commemorative plaque has been placed on the Palazzo Ducale.

### 📍 SERCHIO

The River of Lucchesia, one of the poet's childhood companions with the Nile and the Seine; it is mentioned in his poem *I fiumi*.

### 📍 FIESOLE

#### \*\* FONDAZIONE PRIMO CONTI

Villa Le Coste,  
Via Giovanni Duprè, 18

His correspondence with Giovanni Papini and Piero Bigongiari is conserved in the archive.



## LUIGI BOCCHERINI

(LUCCA, 1743 - MADRID, 1805)

**Composer and cello player**, his talent became clear at a very early age. He began his career at the age of thirteen and very soon he was performing concerts with his father at the imperial court of Vienna, then in Rome he composed his first quartets, and in Lucca he became first cellist at the Cappella Musicale Palatina, from 1764 to 1779. Boccherini, furthermore, formed the **Quartetto Toscano**, the first stable quartet on record, and he also performed successfully in Paris. He was then invited to go to Madrid, to work with the Compagnia italiana, at the court of the King of Spain. He married an Italian soprano, also a member of the Compagnia, Clementina Pelliccia, and they had six children. The following years were his most brilliant. Boccherini composed his six symphonies, chamber music, quartets and quintets, into which, in addition to the traditional four strings, he added a second violoncello, which he himself played at court. In 1775 he followed Luigi l'Infante in exile to Las Arenas de San Pedro and began his epistolary correspondence with Prince Federico Guglielmo of Prussia, a cello lover, to whom he had sent some compositions. In 1785, after the death of his wife and his protector, he returned to Madrid, where Carlo III granted him a pension. He continued to work by correspondence for Federico Guglielmo II of Prussia, who appointed him his personal composer in 1786, and he remarried. His health, however, deteriorated due to lung disease; despite the death of Federico Guglielmo, he found his final patron in Luciano Bonaparte, brother of Napoleon, who came to the Embassy in Madrid, and for whom he wrote





DISCOVERY

## LUIGI BOCCHERINI

*Stabat Mater*. His final years were compromised by numerous family bereavements: the deaths of his three daughters and his second wife. Many places in Lucca are linked to him, such as the house between Via Fillungo and Via Buia, where he was born; the Battistero of Saints Giovanni and Reparata, where he was baptised in 1743, and the Cathedral of San Martino where in 1751 he debuted as a child in the choir. He performed at the Teatro del Giglio and the Palazzo Ducale. His success remains connected to his original and innovative **chamber music for strings**, which made his name famous across Europe. Sadly, many of his manuscripts were lost, causing problems of attribution and chronology.

### 📍 LUCCA

#### \* BASILICA DI SAN FRANCESCO

Piazza San Francesco

Boccherini's remains were brought here from Spain in 1927.

#### \* VIA FILLUNGO

The composer's birthplace between via Fillungo and via Buia, with a commemorative plaque.

#### \* ISTITUTO MUSICALE BOCCHERINI

Piazza del Suffragio, 6

Statue of the musician collocated in front of the Institute.



## FERRUCCIO BUSONI

(EMPOLI, 1866 - BERLINO, 1924)

The great **composer** received his musical education from his parents. He was a true *enfant prodige*: he gave his first piano concert in Vienna at the age of nine. Open to all modern experiences - in the German tradition - from Bach to Mozart and Beethoven - he played a key role in the creation of **contemporary musical language**, so much so as to be considered the pioneer of electronic music. He established himself as one of the most talented pianists, and performed concerts in Germany, Russia, Finland and the United States. He wrote essays of musical critique, and dedicated himself wholly to teaching; Jean Sibelius was a student of his. During WWI he retired to Zurich, in Switzerland, and for a short period he directed the Lyceum of Music in Bologna. He composed Lieder and

orchestral works, pieces for the piano, pages for the organ and choral pieces, including *Fantasia contrappuntistica* and *Fantasia indiana* (1913) and four operas: *La sposa sorteggiata* (1912), *Arlecchino* (1917), *Turandot* (1917) and *Doktor Faust* (1924), which was concluded by his student, Philipp Jarnach. He is buried in Berlino at the Friedenau. His famous motto sums up his positive relationship with art and life: "Only those who look ahead have a look of delight".

### 📍 EMPOLI (FI)

#### \*\* CASA MUSEO

Piazza della Vittoria, 16  
[www.csmfbcentrobosoni.org](http://www.csmfbcentrobosoni.org)

Centro Studi Busoniani and museum.



IMPORTANT FIGURES IN TUSCANY



DISCOVERY

GIULIO CACCINI



GIULIO CACCINI

(TIVOLI [?], 1545 CA. - FLORENCE, 1618)

Florence is where the magic, made up of the music and the emotions that we call **opera**, began. Giulio Caccini, **lyric singer, harpist** and **composer**, was one of the fathers. As a young man, Caccini entered the services of Cosimo I in 1565. His singing talents opened the doors to the Camerata dei Bardi, a circle of intellectuals, artists and scientists, such as Ottavio Rinuccini, Jacopo Peri and Vincenzo Galilei, the scientist's father. They used to meet at the mansion of patron, Giovanni Maria dei Bardi with the objective of rebuilding ancient Greek theatre and to restore to pristine its dramatic style. They did not achieve their goal but they **did invent the melodrama**. The first fruit of their considerations was *Dafne*, composed in 1594 with the collaboration of Caccini which was performed in Palazzo Tornabuoni in Florence. Following that was *Il rapimento di Cefalo*, composed by Caccini for the wedding between Maria de' Medici and Enrico IV, performed in the Teatro degli Uffizi on October 9th, 1600; the theatre, which was demolished in 1889, was on the first floor, where today the Chamber of Designs and Prints is located. On October 6th of the same year, again for wedding celebrations, in the Sala Bianca at Palazzo Pitti - at that time apartment of Don Antonio de' Medici - *Euridice* was performed, whose lyrics were written by Rinuccini and music composed by Peri. Caccini also composed a number of airs for it and it is considered to be the first opera in the history of music. Caccini had also founded a singing school and his first students were members of his family: the Cacciari family performed at court parties and in liturgical celebrations at the church of San Nicola in Pisa, which was annexed to the mansion where

the Grand Dukes came to live between Carneval and Easter. The musician died in Florence in 1618 and was buried at the Santissima Annunziata.

FLORENCE

\* SALA BIANCA

Palazzo Pitti  
Piazza de' Pitti, 1  
[www.uffizi.it/palazzo-pitti](http://www.uffizi.it/palazzo-pitti)

The first opera in history, *Euridice*, was performed here. See the draft for the opera on the previous page and, below, the myth of Orfeo ed Euridice.

\*\* PALAZZO BARDI

Via de' Benci, 5

The Camerata dei Bardi between 1572 and 1582.

PALAZZO CORSI TORNABUONI

Via Tornabuoni, 16

The Camerata dei Bardi from 1582.

\* BASILICA SS. ANNUNZIATA

Piazza Santissima Annunziata  
<http://annunziata.xoom.it/>

Tomb of Giulio Caccini

\* CASA DI CACCINI

Via G. Capponi, 42

Commemorative plaque.





DISCOVERY

## ENRICO CARUSO



In 1907, Caruso discovered his companion was being unfaithful; she lived in their luxurious home in Bellosguardo. After their separation, in 1918 Caruso performed in two films and married a young Dorothy Benjamin, whom he brought to Italy. With the start of the opera season he struggled with physical pain, occasionally on stage, too. In 1921, with Dorothy and little Gloria, they arrived in Naples, and continued on to Sorrento. In the middle of July, his fever returned and he was taken to Naples where he died on August 2nd, 1921. Piazza del Plebiscito filled with 80000 people for his funeral.



## ENRICO CARUSO

(NAPLES, 1873 - 1921)

A famous **tenor**, he began as a very young cantor in church. As he was working as an attendant at a beach resort, he caught the eye of baritone, Missiano, who entrusted him to a singing master. In 1894 he debuted at the Nuovo di Napoli theatre, but his true debut into the grand repertoire took place at the Teatro Cimarosa of Caserta in 1895 with *Cavalleria Rusticana* by Mascagni. He began to sing both in Italy and abroad; in 1897, whilst he was occupied at the Teatro Goldoni of Livorno with *La Traviata*, he went to Puccini, at Torre del Lago, obtaining a semi-tone reduction for the *Gelida manina* aria. Mimi was Ada Giachetti, originally of Sesto Fiorentino, married with a son, with whom the tenor started a stormy relationship and had two children. In 1898, at the Lirico di Milano, the first Fedora was performed which sealed the tenor's success; from that moment, Caruso would receive world wide acclaim. In 1903 he bought Palazzo Strigelli, in Florence, then he **crossed the Atlantic** to make 25 appearances in *Rigoletto* at the Metropolitan of New York. Once he returned to Italy in 1904, cloaked in glory, he bought the Villa "I Pini", near Florence. In the same year, he was in New York once again to sign an exclusive contract with the record company Victor. He was the **first artist to make records** and he sold more than a million. He sang at the Metropolitan, in *Rigoletto*, *Aida*, *Tosca*, *La Bohème*, *Pagliacci*, *La Traviata* and *Elisir d'amore*, totalling 607 performances in 17 seasons. In 1906, he bought Villa Bellosguardo in Lastra a Signa, now called Villa Caruso.

### 📍 FLORENCE

#### \* PALAZZO STRIGELLI

Piazza d'Azeglio, 42.

### 📍 SESTO FIORENTINO (FI)

#### \* VILLA GISELLA - I PINI

Largo Enrico Caruso, 1  
www.villagisella.it

### 📍 LASTRA A SIGNA (FI)

#### \*\* VILLA BELLOSGUARDO

Via di Bellosguardo, 54  
www.museoenricocaruso.it

The Home Museum of Caruso.  
See photo below.





DISCOVERY

# ALFREDO CATALANI



The composer died, weakened by tuberculosis, and was buried in the cemetery of Sant'Anna outside Porta San Donato, in Lucca.

## ALFREDO CATALANI

(LUCCA, 1854 - MILAN, 1893)

Musician and composer from Lucca, he studied at the Boccherini Conservatory of Lucca, where he attained a diploma in composition, and performed a *Mass* for four voices, choir and orchestra which met with success from both critics and the public. He studied at the Conservatory of Paris and that of Milan, where he moved finally in 1873. It was then that he developed his relationship with the progressist artistic movement of Scapigliatura, and his study of the manuscripts of Wagner whose influence was notable. Catalani received a professorship in composition at the conservatory of the Lombard capital from 1888 to 1893 following on from Ponchielli. Lucca, however, remained as the place to return to for periods of calm. In 1875 Catalani composed the eclogue *La Falce* on the libretto by Arrigo Boito, the opera *Dejanice* (1883), the symphonic poem *Ero e Leandro* (1885), the opera *Edmea* (1886), followed by *Elda* (1886-1887), which was reshaped in *Loreley* (1890), and the masterpiece *Wally* (1891) on the libretto by Luigi Illica, performed at La Scala in Milan and defined by Verdi as "a German opera". At the Giglio theatre in Lucca (see photo at the top of the page) the operas of Catalani were performed and, in 1892, *Wally* was successfully performed by Arturo Toscanini, who had always been a great admirer of his. There are many places in Lucca where his concerts were performed - and where they still are to this day - such as the Chiesa dei Servi, the Auditorium Chiesa San Romano, the Chiesa di San Frediano, the restored Chiesa di San Francesco, the Chiesa di San Pietro Somaldi and that of San Giovanni, without forgetting the Duomo, where the famous *Mass in E minor* for solos, choir and orchestra was performed, or *Mottettone*, composed for the festival of Santa Croce in the month of September.

### 📍 LUCCA

**\* CASA NATALE**

Via Cernaia, 19

Commemorative plaque with relief depicting the face of the composer.

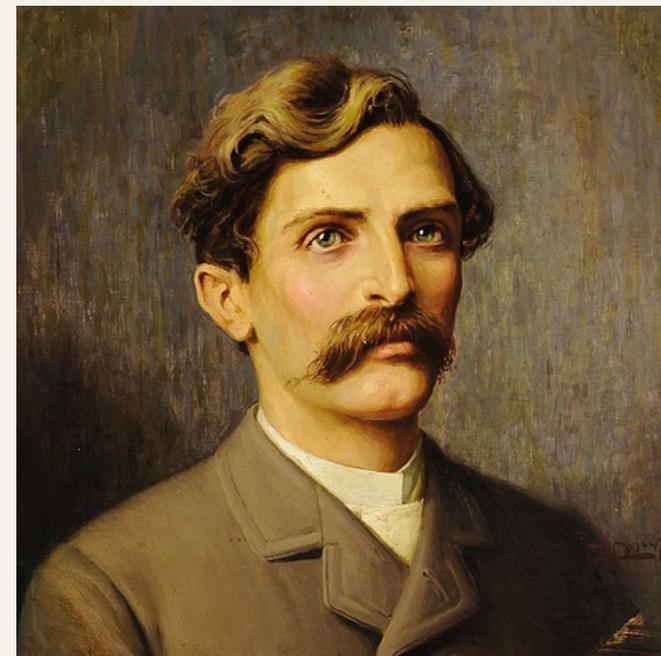
**\*\* BALUARDO DI SAN PAOLINO**

Opera in bronze by sculptor Francesco Petroni dedicated to Catalani.

**\* CIMITERO DI SANT'ANNA**

Outside Porta San Donato

The composer's burial place.





## LUIGI CHERUBINI

(FLORENCE, 1760 - PARIS, 1842)

Cherubini can be compared to the parabola of a star, though Florence - in spite of the invention of opera by the Camerata de' Bardi - was never generous with great musicians. Born in 1760 in via Fiesolana, where now there is a commemorative plaque, he studied music with several Florentine masters, one of whom was Felici, and as a child there is no doubt that he knew about Mozart's visit to Florence in 1770. After an apprenticeship in Bologna with Sarti, financed, it is said, by the Grand Duke Pietro Leopoldo, his music was received with interest by a number of Italian cities. True recognition came when he moved to Paris. There he established himself as a **composer of operas**, whose spirit effectively counterpointed the passion and drama of events in France at that time. He lived for a long time in Paris, not missing out on occasional visits to Vienna, where

he was celebrated as one of the most important composers of the period, primarily by Beethoven himself. His *Medea* and *Requiem in Re minore* still figure amongst the operas performed at many international theatres. He left behind copious works, which feature numerous operas, quartets and religious music.

### 📍 FLORENCE

#### \* VIA FIESOLANA

Birthplace, with plaque

#### \* BASILICA DI SANTA CROCE

Piazza di Santa Croce  
www.santacroceopera.it

Cenotaph Chiesa di Santa Croce

#### \* CONSERVATORIO LUIGI CHERUBINI

Piazza delle Belle Arti, 2

## GUIDO CHIGI SARACINI

(SIENA, 1880 - 1965)

Descending from an old Patrician family, Count Chigi Saracini began his studies at the Cherubini conservatory of Florence, **graduating in violin**. Family affairs, however, forced him to take care of the family patrimony: he abandoned his studies, though on occasions he would dedicate time to lyric compositions for voice and pianoforte. His passion was the **promotion of musical institutions** and the organisation of concert agendas in his city, starting in 1908 from the Quintetto senese per archi e pianoforte, which was the first example of the Chigi formula of art at the service of charity: the Count, "impresario at a loss", financed concerts, whose takings were destined for charitable organisations. He struck up friendships with the most famous musicians of the time, including Arrigo Boito, who was his advisor on the occasion of the first centenary of the birth of Verdi in 1913, celebrated with the *Messa di requiem* in the church of Saint Francesco. Immediately after the war, he began restoring Palazzo Chigi Saracini, creating a concert hall, which in 1928 hosted the VI festival della Società per la musica contemporanea, during which, for the first time ever, music by Prokofiev, De Falla, Walton, Casella and Ravel was performed. In 1932, with just twenty-two students enrolled, the **Accademia musicale Chigiana** came to life, and in 1939 the *Settimane musicali senesi* were started. At the Accademia, the chamber groups that were formed were destined to widespread fame: in 1939 the Quintetto chigiano, in 1942 the Quartetto italiano, in 1950





DISCOVERY

## GUIDO SARACINI

the Madrigalisti dell'Accademia Chigiana. In 1958 Accademia finally became the Fondazione Accademia Musicale Chigiana.

### 📍 SIENA

#### \*\* PALAZZO CHIGI SARACINI

via di Città  
[www.chigiana.it](http://www.chigiana.it)

Home of the Accademia Musicale Chigiana.

See photo on the previous page.

#### \*\*\* DUOMO DI SIENA

Piazza del Duomo  
<http://operaduomo.siena.it>

Cappella Chigi or del Voto  
Here there are famous sculptures in marble by Bernini.



## LUIGI DALLAPICCOLA

(PISINO D'ISTRIA, 1904 - FLORENCE, 1975)

**Composer**, didactician and himself a critic, Dallapiccola was born in the Trieste area of reconquered territory but found his adopted home in Florence, where he completed his studies at the conservatory, **taught complementary piano** and composition, and where, finally he spent his whole life. International recognition, as both composer and director, arrived at the end of the war. His musical language responded to elements of dodecaphonia with effective dramaturgical writing, according to the Italian tradition of opera, with particular attention to the themes of exile, persecution and suffering, which had characterised his youth. His wife donated to Florence his immense library and some musical instruments, such as the piano he had used when composing, today accessi-

ble to the public at the Gabinetto Vieusseux and the Biblioteca Nazionale Centrale of Florence (see photo above).

### 📍 FLORENCE

#### \* CASA DI ANNALENA

Via Romana, 34  
Commemorative plaque.

#### \* FONDO DALLAPICCOLA BIBLIOTECA NAZIONALE DI FIRENZE

Piazza dei Cavalleggeri, 1  
[www.bncf.florence.sbn.it](http://www.bncf.florence.sbn.it)

#### \* FONDO DALLAPICCOLA GABINETTO VIEUSSEUX

Archivio Contemporaneo "A. Bonsanti"  
Palazzo Corsini Suarez  
Via Maggio, 42 - [www.vieusseux.it](http://www.vieusseux.it)





DISCOVERY

RUGGERO LEONCAVALLO



milieu of the era. Overburdened with debt, he was forced to sell it in 1916 and he spent the WWI period in Tuscany. It was probably the attraction of great personalities like Toscanini, Gui, Puccini and Mascagni that beckoned him to Montecatini Terme, where he appears to have established himself from 1913, albeit in a number of different locations. Here he composed *Mameli* (1916) and other operettas, whose performances he frequently directed. Although sometimes embittered by bad feelings with colleagues, in addition to being in debt and in poor health, this composer is remembered here as a generous and exhilarating protagonist of high society. It was in Montecatini that the operettas *Prestami tua moglie* (1916) and, on Luigi Bonelli's libretto, *Il primo bacio*, probably completed the same year as his death in 1919, were shown for the first time.

📍 PISTOIA

\* CAFFÈ VALIANI

Via Cavour, 55

Opened in 1864, it was a meeting point for Leoncavallo, Puccini, Verdi, Rossini and Bellini.

📍 MONTECATINI TERME (PT) 📍 VIAREGGIO (LU)

\* VIA ARCIMBOLDO GIANNINI, 20

The composer lived here, with commemorative plaque. See photo below.

\* BAGNO NETTUNO

Via Eleonora Duse, 12

Frequented by Leoncavallo and other musicians, as reported in numerous letters.

RUGGERO LEONCAVALLO

(NAPLES, 1857 - MONTECATINI TERME, 1919)

He was an Italian **composer**, author of lyrical **opera** and **operetta**. During his childhood, his father's profession as a royal magistrate, took his family on extensive travels across the south of Italy; he himself tells the story of how *Pagliacci* was inspired by an act of violence in the province of Cosenza. Upon his return to Naples he enrolled in the conservatory and began to frequent theatres, becoming very fond of opera. From 1879 to 1892 he lived in Egypt with a paternal uncle who was a music master in the Italian Community. Later, after a brief stay in Paris, he settled in Milan. Impressed by the success of Pietro Mascagni's *Cavalleria Rusticana*, he also decided to compose a realist opera, *Pagliacci*, of which he was both librettist and composer, and was his greatest success. Composed in just five months, it was performed at the Teatro Dal Verme in Milan in May 1892, directed by Arturo Toscanini. He composed various operettas and **songs** - the most famous, *Mattinata* (1904), was written for Caruso. From the 1890s, Leoncavallo resided in Switzerland, in Brissago, where he built Villa Myriam; completed in 1905 but today, destroyed, it was the meeting place for the cultural and theatrical





# PIETRO MASCAGNI

(LIVORNO, 1863 - ROME, 1945)

A musician with a rebellious temperament, who began his studies in his home town: commemorative plaques can be seen in piazza Cavallotti, where his house was, and on his villa in viale Antignano, n. 103. He later moved to the conservatory in Milan, where he had to interrupt regular courses because of lack of discipline. He won a competition, that was held by Publishing House Sonzogno in 1890, with *Cavalleria rusticana*: the opera in a single act on the libretto by his friends from Livorno: Giovanni Targioni Tozzetti and Guido Menasci, based on the novella of the same name by Giovanni Verga. Performed the following year at the Costanzi theatre in Rome, it met with triumphant success, so much so as to become the **statement verism in opera**, for its inspired synthesis of melodic effusion and dramatic impetus. The following year, the composer, attenuated the parts that had characterised his masterpiece in *L'amico Fritz*: it did not achieve the same results as his debut work, nor did his later pieces which were, at times, appreciable but led to him attaining a prominent role on the Italian music scene with frequent foreign tours. Director of the Music Lyseum in Pesaro from 1895, he founded an orchestra that he directed for the last time at the inauguration ceremony of the monument to Rossini at Santa Croce, in Florence, on June 23rd, 1902. In 1940, *Cavalleria rusticana* was recorded in vinyl with Mascagni directing the orchestra at La Scala. Upon his death on August 4th, 1945, in an Italy that had only just been liberated, a crowd in Rome paid him an affectionate tribute before his body was transferred to Livorno.

## DISCOVERY

# PIETRO MASCAGNI



### LIVORNO

#### CHIESA DI S. BENEDETTO

Piazza XX Settembre

Plaque on the organ balcony where a young Mascagni used to practise.

#### MAUSOLEO CIMITERO DELLA MISERICORDIA

Via dell'Ardenza, 5

#### \* FAMEDIO E LAPIDE COMMEMORATIVA SANTUARIO DELLA MADONNA DI MONTENERO

Piazza di Montenero, 9

[www.santuariomontenero.org](http://www.santuariomontenero.org)

#### TEATRO GOLDONI

Via Goldoni, 83

On August 14th, 1890 *Cavalleria rusticana* was performed here and it saw him return to the podium several times (see some well-known faces in the adjacent photo)

#### TERRAZZA MASCAGNI

Located on the sea front, this was built in the 1930s and after the war was named after the composer (see photo above).





DISCOVERY

# GUIDO MONACO D'AREZZO



place to be the village of Talla, on the road that climbs from Rassina to Pratomagno. He visited Rome twice to be received by the pope; he returned to Pomposa where he may have visited the hermitage of Camaldoli. His presence in Florence has not been proved. Each year, since 1952, the polyphonic competition is celebrated in Arezzo, and Gregorian chants are performed. In Prato, a famous choir is named after him.

## GUIDO MONACO D'AREZZO

(TALLA O AREZZO, 992 CA. - FONTE AVELLANA?, 1050)

Guido d'Arezzo, **Benedictine monk**, elaborated the Gregorian chant and is considered to be the **inventor of musical notation**. A marble sculpture by Salvino Salvini (1882), at the centre of the great tree-filled square in Arezzo, named after him, depicts this famous figure: he has a long beard, a white gown and, in one hand, he carries an antiphony with a piece of the hymn to San Giovanni Battista by Paolo Diacono; the pedestal is carved with episodes from his legendary life. He studied at the Benedictine monastery in Pomposa, near Ferrara, which he left in 1025 to be a guest of Teodaldo, bishop of Arezzo, at the old cathedral in Pionta: it was to him that he dedicated his famous treaty on the theory of music, the *Micrologus Guidonis*. His innovative teaching method was founded on written annotation, which permitted singers to learn and sing in tune songs that they had never heard before. The monk assigned names to the notes that corresponded to the first six syllables of Diacon's hymn (hemistich) and marked them, square in shape, on the lines of a tetragram. He also invented the diatonic scale and the method known as "solemnization". In Arezzo, the house where he was born in via Cesalpino is marked, whilst tradition prefers to have his birth-

### AREZZO

#### \*\* PIAZZA GUIDO MONACO

Monument dedicated to the monk (see photo below).

#### \* COLLE E PARCO DEL PIONTA

The old cathedral of Arezzo once stood here but was destroyed in the 16th century. Some remains can still be seen.

#### \*\* FONDAZIONE "GUIDO D'AREZZO"

Corso Italia  
www.polifonico.org

Since 1952 the foundation has been organising the Concorso polifonico internazionale, nazionale e di composizione, and each year, on June 21st, it celebrates the great Guido, Monk of Arezzo.

#### \* FILARMONICA GUIDO MONACO

www.arezoweb.it/2009

Founded in 1809, it organises events.

### TALLA (AR)

#### \* CASA NATALE

www.ecomuseodelcasentino.it

According to tradition, here in Rassina, in the hamlet of La Castellaccia, stands the birthplace of Guido d'Arezzo.

### FLORENCE

#### \* PIAZZALE DEGLI UFFIZI

Lorenzo Nencini, *Statue of Guido Monaco*, 1837, marble.

### PRATO

#### \* CORALE "GUIDO MONACO"

Via San Vincenzo, 12

Founded in 1878, ex monastery of San Clemente. The "Guido Monaco" archive is also housed here (see photo on previous page).

### LIVORNO

#### CORALE POLIFONICA "GUIDO MONACO"

via Donnini, 167





# JACOPO PERI

(ROME, 1561 - FLORENCE, 1633)

He was an **opera singer, composer** and **musician**. He spent almost his entire career in Florence: beginning as a young singer of lauda at the organ of the Santissima Annunziata; later he was organist in the Badia (1579-1608) and singer in the choir of San Giovanni Battista (1586-1590). He began to visit the court, becoming music teacher to the Medici princesses, and he was introduced to the **Camerata dei Bardi**, a circle of artists that was also frequented by his colleague-rival Giulio Caccini. The circle met inside the Palace of patron Giovanni Maria de' Bardi whose intention was to bring Greek tragedy back into vogue. Whilst they did not succeed in this, they generated a new musical genre: the **melodrama**. Peri, after writing compositions of fairytales in music such as *Dafne*, performed for the first time at Palazzo Corsi in 1598, he composed the oldest opera that has survived to the present day: *Euridice* was put on the stage on October 6th, 1600 in Palazzo Pitti for the wedding of Maria dei Medici and Enrico IV King of France. The librettist was Ottavio Rinuccini, but some sections had been composed by Giulio Caccini, who published his own complete *Euridice* before his rival. Peri came back from this checkmate by composing successful musical fairytales, recitati-

## DISCOVERY

# JACOPO PERI



ves, dances, intermedi and tornei: in 1605, at the Casino di Antonio dei Medici in Scandiano, the first ever performance of the musical fairytale *Il Natal d'Ercole* on the libretto by Michelangelo Buonarroti the Younger; in 1619, he composed the music for the festival of love and beauty in piazza Santa Croce Guerra, and in 1624 he wrote *La canzone delle lodi dell'Austria* performed at Villa di Poggio Imperiale. He was buried in the church of Santa Maria Novella, in the family tomb of his wife, who died shortly after him. The burial spot is marked by a modern plaque.

## FLORENCE

### BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata  
annunziata.xoom.it

### \* BASILICA DI S. MARIA NOVELLA

Piazza di Santa Maria Novella  
www.smn.it

The composer's place of burial.

### BADIA FIORENTINA

Via del Proconsolo, 11

### \* PALAZZO BARDI

Via de' Benci, 5

Between 1572 and 1582, this was the Camerata dei Bardi.

### \* PALAZZO CORSI TORNABUONI

Via Tornabuoni, 16

The Camerata after 1582.

### VIA DEI FOSSI, 19

Peri's former home.

### \* SALA BIANCA - PALAZZO PITTI

Piazza de' Pitti, 1  
www.uffizi.it/palazzo-pitti

Here the first opera, *Euridice* was performed.





DISCOVERY

GIACOMO PUCCINI



he moved to his turreted villa on the **Lake of Massaciuccoli**. It was here that he found great inspiration: he dreamed of building an Opera House and he composed *La Bohème*, *Tosca* and *La Fanciulla del west* (1907-1910), *La rondine* (1914-1916) and *il Trittico* (1913-1918). *Turandot* was the last of his works, completed after his death. Following the maestro's death, his dream came true thanks to his friend Giovacchino Forzano, comedy writer, librettist and director: indeed, in 1930, he founded the **Festival di Puccini a Torre del Lago**. The Festival, held every summer, at the Grande Teatro Puccini which was built in 2008, and has 3100 seats. Puccini's tomb is in the chapel of Villa di Torre del Lago.

GIACOMO PUCCINI

(LUCCA, 1858 - BRUXELLES, 1924)

A great composer of opera, considered to be the heir of Giuseppe Verdi, achieved world wide success during his lifetime. He was the son of musicians and, as a composer, made his debut in the Church of Santissimi Paolino and Donato, in 1877, which was in the family parish, but as a pianist he also performed at the Teatro del Giglio, accompanying a young rising singer. He perfected his studies at the conservatory of Milan: here he made his first appearance in 1884 at the Teatro del Verme. After eloping with a separated lady from Lucca named Elvira Bonturi, which was a great scandal, he moved to Monza. He collaborated on the review of opera libretti with a number of journalists and writers, such as Luigi Illica and Giuseppe Giacosa, with whom he formed a work group, supported by the editor **Ricordi**, which gave rise to: *la Bohème* (1896), *Tosca* (1900) and *Madame Butterfly* (1904). His operas, amongst the most significant in the history of melodrama, continued nineteenth century musical tradition with intensity and elegance, whilst embracing new elements of the nineteenth century. Puccini did not usually turn to contrapuntal and polyphonic procedures; he was a modern, refined harmonist. Among his main interests was hunting, so much so that in 1900

📍 LUCCA

\*\* CASA NATALE

Corte San Lorenzo, 9  
www.puccinimuseum.org

Museo di Puccini, he was born and baptised here

MONUMENTO A PUCCINI

Piazza Cittadella

📍 PESCAGLIA (LU)

MUSEO DI CASA PUCCINI

Via Meletoli

Celle dei Puccini

📍 BARGA (LU)

CASA MUSEO DI G. PASCOLI

Location Caprona

Important for precious documentation: the two artists met and worked together at least twice.

📍 CHIATRI (LU)

VILLA PUCCINI

📍 VIAREGGIO (LU)

VILLA PUCCINI

Viale Buonarroti

📍 TORRE DEL LAGO (LU)

\*\* TEATRO ALL'APERTO DI MASSACIUCCOLI

Piazzale Belvedere, 4

\*\* VILLA MUSEO PUCCINI

Viale Puccini, 266  
www.museogiacomopuccini.it

Mausoleum and burial place of the composer.





## GIOACCHINO ROSSINI

(PESARO, 1792 - PASSY, PARIGI, 1868)

The son of musicians, he studied in Bologna and had his first successes in Venice and Rome, composing numerous **amusing and serious operas**. In 1816 he wrote his masterpiece, *Barbiere di Siviglia*, in just fifteen days. Following that, he became involved with the Teatro San Carlo of Naples, but was not averse to visiting Vienna (where he met Beethoven), London and Paris, where he, as **music maestro and conductor**, and his wife, soprano Isabella Colbràn, were both appreciated. His triumph at the Paris Opéra dates to 1829 with the drama *Guillaume Tell*. He then settled in Bologna, where he interrupted his work as a composer and withdrew into private life, collaborating with theatre staging and writing. This was a choice dictated by both poor health and altered musical taste, which continued to become more distant from graceful eighteenth century style. In 1846, after the death of his first wife, he married Olympe Pélissier. In 1848 he settled in Florence, and traces of his presence there are found in the commemorative plaques of via Cavour, n. 13, and in the stables of Villa Stibbert. Nonetheless, because of his depression, this was not a happy period. He, therefore, set off once again for Paris, where he stayed until his death at his villa in Passy.

DISCOVERY

## GIOACCHINO ROSSINI



Chamber and sacred compositions date to this period, particularly the *Petite Messe Solennelle*. He was buried in the Paris cemetery, Père Lachaise, but later his body was moved to a place established by his wife, a wish he had expressed in his will, and Pélissier chose Florence: on May 7th, 1887, the musician's body arrived at the station of Santa Maria Novella and, on a funeral carriage designed by artist, Niccolò Barabino, he crossed the city to piazza Santa Croce, where three hundred singers sang the *preghiera del Mosè*. His tomb, placed in the Tempio delle Itale Glorie, was sculpted by Giuseppe Cassioli and recalls those of the Renaissance.

### 📍 FLORENCE

#### \*\* MONUMENTO FUNEBRE BASILICA DI SANTA CROCE

Piazza Santa Croce  
[www.santacroceopera.it](http://www.santacroceopera.it)

On the right nave, sculpted in marble by Giuseppe Cassioli, terminated in 1900 (see adjacent photo).



Editorial project: **Libri progetti educativi and Toscana Promozione Turistica**

In collaboration with: **Centro Guide Turismo Firenze e Toscana**

Editor: **M. Cristina Zannoner**

Editorial coordination: **Roberta Masselli**

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Texts and fact cards by: **Mario Carniani, Enzo Emilio Cusumano, Alberto Desideri, Marco Edigati, Guia Fantuzzi, Sara Innocenti, Antonella Massa, Andrea Padovano, Duccio Pieri, Ilaria Taddei, Elisa Tagliaferri, Rita Tambone**

Translation: **Lucy Claire Smith**

Editing: **Fabio Leocata**

Graphics and pagination: **Tommaso Vignoli**

Technical Department: **Michele Andreuccetti**

Photographic references: © Archivio Libri progetti educativi; © Giunti Editore; © Sailko/Wikimedia Commons, pgs. 4, 12 and cover, 17, 20, 22, 23, 26, 28, 29, 30, 35, 36, 39, 51, 60, 61, 64, 77, 80, 83, 85, 94, 96 (right), 105 (right), 113, 118, 128, 131; © Jordiferrer/Wikimedia Commons, p. 6; © DV/Wikimedia Commons, p. 11; © Cirone-Musi, Festival della Scienza/Wikimedia Commons, p. 14; © GFDL/Wikimedia Commons, pgs. 16, 86 (right); © Bischoff49/Pixabay, p. 18; © Riccardo Speziari/Wikimedia Commons, pgs. 19, 98; © Wknight94/Wikimedia Commons, p. 21; © Nicola Quirico/Wikimedia Commons, p. 25; © Roberto Ferrari/Wikimedia Commons, p. 31; © Bjørn Christian Tørrissen/Wikimedia Commons, p. 41; © Massimilianogalardi/Wikimedia Commons, pgs. 44, 92 (right); © Gunnar Bach Pedersen/Wikimedia Commons, p. 46; © Mongolo1984/Wikimedia Commons, p. 49; © MarcusObal/Wikimedia Commons, p. 57; © Edisonblus/Wikimedia Commons, p. 59; © Jollyroger/Wikimedia Commons, p. 62; © Rufus46/Wikimedia Commons, p. 67 and cover; © Vignaccia76/Wikimedia Commons, pgs. 70 (right), 91; © Janericloebe/Wikimedia Commons, p. 74; © Bruno Barral/Wikimedia Commons, p. 82; © Davide Papalini/Wikimedia Commons, pgs. 84, 114; © Arek N./Wikimedia Commons, p. 87; © ainumemoryfilm.com, p. 93; © Freepenguin/Wikimedia Commons, p. 95 (right); © Christina J. Weis/Wikimedia Commons, p. 104 (left); © www.abritel.fr/Wikimedia Commons, p. 107; © G.steph.rocket/Wikimedia Commons, p. 117; © Maeror/Wikimedia Commons, p. 119; © Pivari/Wikimedia Commons, p. 121; © Luca Aless/Wikimedia Commons, p. 123; © Nicola (CeDoMus)/Wikimedia Commons, p. 124; © Ivanhoe/Wikimedia Commons, p. 125; © José Antonio Bielsa Arbiol/Wikimedia Commons, p. 127. The publisher is willing to settle any amounts due for images whose source has not been possible to determine.

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