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GUIDE OF FLORENCE

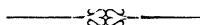


LE GRAND HÔTEL

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» di S. Niccolò —	Idem.	»
» Settignano —	Idem.	»
Cascine —	Via de' Pecori.	Special
Viale de' Colli —	Piazza del Duomo.	time-tables
Whole circle of the Viali Circonvallazione		
	— Piazza de' Giudici.	»
Florence —	Bagno a Ripoli — Piazza del Duomo.	See-special
» —	Campi — Piazza della Stazione.	time-tables
» —	Fiesole — Piazza del Duomo.	»
» —	Greve in Chianti — Piazza della Porta Romana	»
» —	Prato — Piazza della Stazione	»
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» —	Rovezzano Piazza del Duomo.	»
» —	S. Casciano — Piazza di Porta Romana.	»
» —	Sesto Fiorentino — Via de Pecori.	»
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» —	Signa — Lungarno Soderini.	»

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DIFFERENT CHURCHES

American Episcopal Church — Piazza del Carmine 6.

service at 11 o'clock

Anglican Episcopal Church — Via Micheli 14.

service at 11 o'clock

Evangelical Reformed Church — Lungarno Guicciardini 7.

German service at 9,30 French service at 11

German Church — Lungarno Torrigiani 8.

service at 10

English Church (St. Mark) — Via Maggio 18.

service at 11

Presbyterian Church (Scottish) — Lungarno Guicciardini.

service at 11

Synagogue — Via Farini.

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- The Fresco by Perugino** — Via della Colonna, 1. . . . Entrance L. 0,25
- The Medici Chapel** — Piazza Madonna degli Aldobrandini Entrance » 1,—
- The Cenacolo of Andrea del Sarto** — Via di San Salvi 12. . . . Entrance » 0,25
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- The Chiostro dello Scalzo** — Via Cavour 69 Entrance » 0,25
- The Gallery of ancient and modern Art** — Via Ricasoli 54. . . . Entrance » 1,—
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- The Palatine Gallery or Pitti** — Piazza dei Pitti Entrance » 1,—
- The Uffizi Gallery** — Piazzale degli Uffizi » » 1,—
- The Archeological Museum** — Via della Colonna 26. . . . Entrance » 1,—

- The National Museum** — Via del Proconsolo Entrance » 1,—
- The Museum of San Marco** — Piazza di San Marco Entrance » 1,—
- The Musical Institute** — Via degli Alfani.
- The Istituto di Studi Superiori** — Piazza di San Marco.
- The City-Hall** — Piazza della Signoria — Palazzo Vecchio.
- The Museum of Physical Science and Natural History** — Via Romana.
- The Opificio delle Pietre Dure** — Via degli Alfani.

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- Arena Goldoni** — Via dei Serragli 101.
- Arena Nazionale** — Via Nazionale 11.
- Politeama Vittorio Em.** — Corso Regina Elena 10.
- Alfieri Theatre** — Via Pietrapiana 41.
- Alhambra** » — (with garden) Piazza Beccaria.
- Goldoni** » — Via S. Maria 9.
- National** » — Via dei Cimatori 6.
- Niccolini** » — Via Ricasoli 1.
- Teatro Nuovo** — (new) Via Bufalini.
- Pergola** — Via della Pergola 12.
- Salvini** » — Via dei Neri 35.
- Verdi** » — Via Giuseppe Verdi 5.
- Sala della Società Filarmonica** (Philharmonic Society)
— Via Ghibellina.



LE GRAND HÔTEL

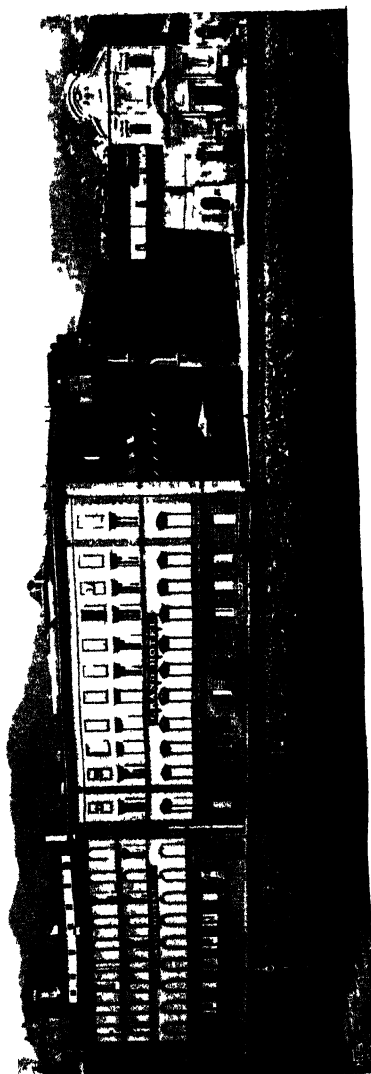


The Grand Hotel formerly : Continental Royal de la Paix is situated on Lungarno Amerigo Vespucci and Piazza Manin, therefore in the finest and most fashionable part of the town : the sun warms it with its rays even in the bitter winter days, and the ample open space over the river renders the air healthy and bracing.

From the windows and balconies of the Hotel one can follow the beautiful Lungarno animated by rich carriages passing to and from the Cascine, the Hyde Park — the Bois de Boulogne — of Florence.

Opposite the beautiful line of hills, covered with gardens vine-clad, and olive trees, which surround and crown the city of flowers.

On the east rise the hills of the upper valley of the Arno, the great Piazzale Michelangiolo, the Colle of S. Miniato and the old



Le Grand Hôtel — L'Isle-Loup 4. Vespucci

cathedral with its ancient mosaics glittering in the light of the setting sun.

Southwards one observes the hills of Ar-

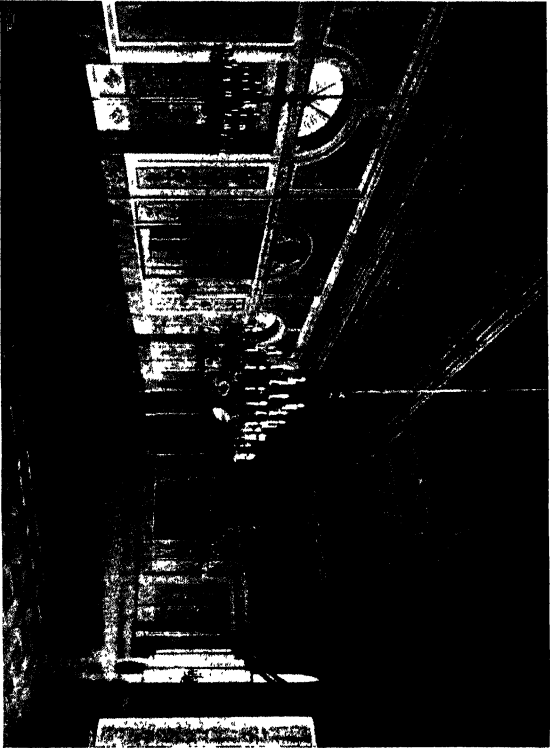


Le grand Hôtel — Entrance

cetri, Colombaia, Bellosguardo and Monte Oliveto stretching to the west and meeting the lower Valdarno hills: a picturesque circle rising on the blue horizon.

The entrance of the Hotel which looks on the pretty little garden of Piazza Manin is large and luxurious as the entrance of a

Le Grand Hôtel — *Ball Room*



royal palace. On one side the large hall where tea is served, to the delicate strains of music. Further on is a large stair-case of easy ascent; at the end of the corridor the



Le Grand Hôtel — Piazza Mann

grand JARDIN D'HIVER where fountains murmur under spreading palm-trees; leading out of the jardin d'hiver is the Restaurant (french style) and the American bar.

On the first floor beside comfortable and sumptuous apartments is the immense empire drawing-room suitable for balls or fêtes; there is also a reading room and a billiard room.

Each apartment has a suite of bath-rooms with all the latest american improvements and hygenic apparatus. There are rooms of all sizes adapted for the different tastes of visitors; well aired, sunny and decorated in good taste Louis XIV Louis XV and Régence style. The Hotel splendidly illuminated is well provided with water, lifts and excellent service for each floor.

The Grand Hôtel Palace

Historical associations

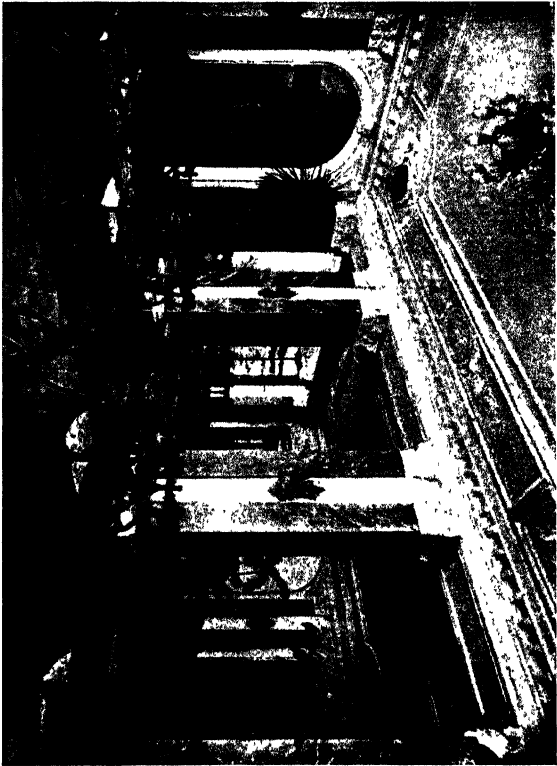
Many associations of historical interest are connected with the ground where the Grand Hotel now stands. This hotel embraces an old palace and modern additions.

Outside the third city-wall, along the banks of the Arno, were extensive pleasure grounds, partly wooded, used for games and sports by the Florentines. The possessions of the Guild of the Tornaquinci, who owned land from the Porta di Faenza, on the one hand, to where the Church of S. Maria Novella was afterwards built, on the other, embraced part of these grounds; the town owned the rest.

Many of the Religious orders of the day accrued their revenues by the pursuits of commerce in different forms. Among these the brotherhood of the *Umiliati*, who more particularly derived their income from the commerce of wool, and belonged to the "*Arte della Lana* ,, gave up their original home at *S. Donato in Polverosa*, and established themselves at the hospital of S. Eusebio sul Prato. In course of time it became advisable to remove

nearer into the town; and the order bought in 1250 from the Tornaquinci a broad tract of land in the neighbourhood, then known as

Le Grand Hôtel — Concert Hall



Isola d'Arno. In 1278 other lands were added by gifts and subsequent purchases from the Republic.

The church of Ognissanti was begun by

this order in 1256. A large convent and workshops were added later.

Besides these workshops, hydraulic devices, water courses and tanks were also added; every requirement, in fact, for the development of their industry.

They built the weir across the Arno, and contributed to span the river with a bridge known as the Ponte della Carraia. The rough materials were brought into Florence by the Porta S. Frediano, on the opposite bank, and the bridge greatly facilitated communications.

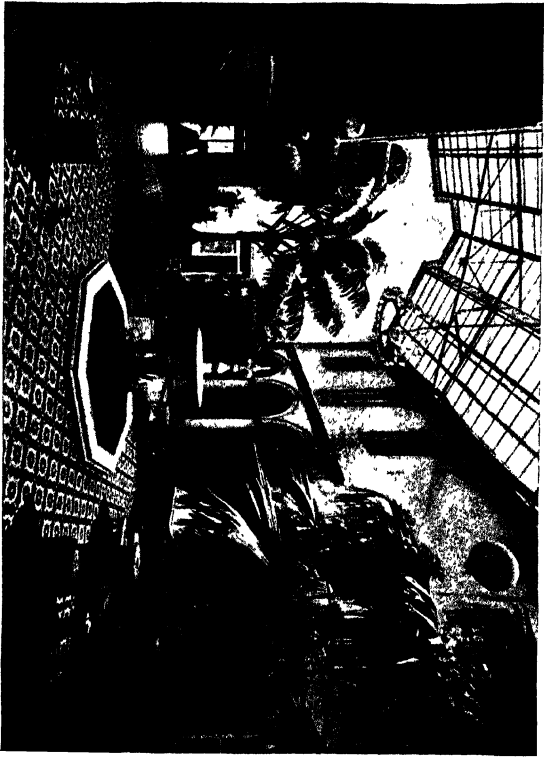
Around the church of Ognissanti dwelling houses and shops grew rapidly. Rich citizens built their houses and palaces on both sides of the meadow in front of the church: Three especially: the Boccacci on the east, the Lenzi on the opposite part and the Giuntini at the far end of the piazza towards the Arno, where the Grand Hôtel now stands. The Giuntini were natives of Signa but had changed their residence from Signa to Florence, and having grown rich in trade they acquired a power which enabled them to be chosen to perform public charges. From 1432 to 1506 ten of them were elected *priori* of the Republic.

In 1470 Guido di Giuliano Giuntini was *Gonfaloniere di Compagnia*; Francesco oc-

cupied an important post at the court of Catherine queen of France.

According to Vasari the design of the Giun-

Le Grand Hôtel — Winter Garden

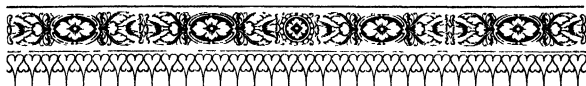


tini palace was drawn by Filippo di Brunellesco, the great architect of S. Maria del Fiore. The palace has undergone many changes and Brunellesco's original idea has now comple-

tely disappeared. In 1482 the Giuntini sold many of their houses to Jacopo de' Corbini, but retained their palace. During the whole of the XVIIIth. century it belonged to the Popoleschi, who were related to the Tornaquinci.



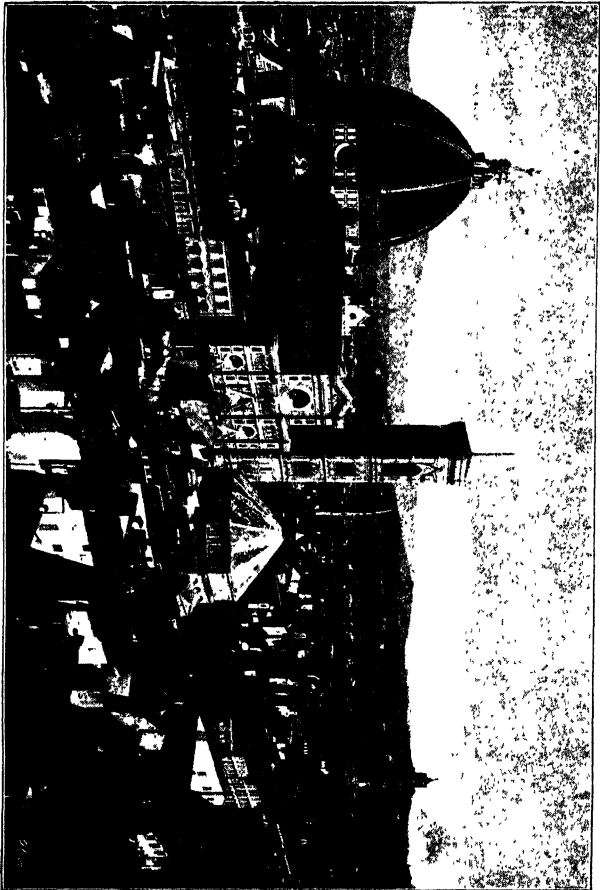
FLORENCE



Florence, the city of flowers, embowered in her many gardens, lies at the very heart of the smiling Tuscan plain, surrounded on all sides by a circle of fertile hills. The historic Arno in its winding course through green plains and by picturesque hills from the mountains to the sea, runs through the town. From remotest ages it has been the high road for commerce and intercourse with the outer world. The town has grown and extended on **its** banks and stretching now far beyond the original small area to the very foot of those hills, which prolong it into the dim distance as far as can see the eye and crown its beauty. Florence possesses broad thoroughfares flanked with grim stone-buildings that bear testimony to the most glorious and stirring pages of its history, or remain as living monuments of artistic glory.

Moreover, all that modern taste and inge-

nuity can devise to flatter the eye and minister to comfort, is found in Florence: modern



Panorama

buildings harmonize or strike a happy contrast to the older monuments and the many

artistic treasures of bygone ages. It is a modern town within an ancient one. Its populous streets and attractive, well stocked shops stand side by side with the vast palaces bearing names immortal in history ; grim towers round which the sound of civil strife rose high, or churches austere and solemn, full of the intense religious feeling of the age which built them. Florence offers an endless field to scholar and artist alike, and those bent on pleasure only, attracted by the natural beauty of the country, its temperate climate, the perpetual smile of sky and earth, will linger here enthralled. True to its own traditions, the home of the liberal arts and all gentle customs offers a hospitable welcome to the strangers within its gates. Numerous well-appointed hotels provide to the comfort and minister to the needs of large numbers of visitors who flock here yearly, filling the streets, the many theatres, concert-halls and public gardens with greater life and animation during the winter months.

Florence possesses a further advantage, for being happily situated almost at the very centre of Italy, every part of the Peninsula is easily accessible by rail, whether the north, the south, the eastern or western coast be your destination.

OUTLINE OF FLORENTINE
HISTORY

The history of the foundation of Florence is lost in the mists of time.

Possibly the people of Fiesole had a commercial station on the banks of the Arno at a time when the river was the chief artery for commerce and traffic.

Many historians attribute the foundation of Florence to the Romans, making it originally a small colony or military station on one of the great roads that opened up the peninsula.

Two important facts have been brought to light in recent years:

a) That on the site of the modern town there existed an inhabited centre of greater antiquity than the Etruscan civilization.

b) That the Roman town was of greater extent and importance than had hitherto been acknowledged. The Florence of the Romans was a well built town of considerable size, well fortified; a Capitol of no mean importance, many sumptuous temples, a large Forum:

amphitheatres and Arenas; rich public baths magnificently decorated; Florence held all these within her walls. After the fall of the Roman Empire, hords of barbarians invaded and devastated the town; but in course of time a new population reappeared, partly Roman, partly Fiesolan, including, no doubt, numbers of conquering tribes who had destroyed the town by fire and sword.

A new town rose from the ashes of the old one. It had acquired some importance as early as the eighth century. It passed through the hands of several masters among whom were the small lordlings, who with different titles and under pretence of upholding the authority of the successive invaders of Italy, divided among themselves the rich lands of Tuscany.

The size and importance of Florence had greatly increased by 1078. At this period shaking off finally all alien yoke, the town constituted itself a free borough; and in course of time extended its possession outside the circle of the walls acquiring lands in the surrounding country.

At the beginning of the XIIIth century the Republic was very powerful, dreaded and strong. Florence then possessed rich buildings and beautiful private houses, but soon the

civil strife between the Guelphs and Ghibelines broke out. By the murder of Buondelmonte dei Buondelmōnti the Republic was divided into two factions each fighting eagerly for supremacy. The history of that century consists entirely of alternate victories and defeats of the one or the other party. After the great battle of Montaperti 1260, where the Guelphs were beaten, they had to leave the town but soon regained their advantages over the opposite party and were able to reestablish their dominion for ever.

About this time the Government assumed a popular character and two principal corporations were founded: that of the *Arti Maggiori*, and that of the *Arti Minori* which grew so important as to end in gaining the absolute power of creating the members of the « *Signoria* » or governing body of the Republic.

In the XIVth century the activity of florentine life was at its height.

The Republic succeeded in establishing its authority over other Italian states. Industries and commerce prospered, and florentine merchants travelled to distant countries to sell the product of their labours.

The town had vastly increased in size and the exquisite artistic taste, inborn in the Flo-

rentine nature, contributed to enrich it with marvellous monuments destined to make the name of Italian art famous in all ages.

It is useless to retrace here the Florentine history of the XIVth and XVth century. It was closely connected with general Italian history.

The power and the courage of the people, the activity with which they took part in every single political event, not only in Italy but in the whole of Europe, are well known. They fought and struggled heroically to establish their power and their supremacy. Nor did their courage fail them, nor risks and doubts deter them, when, allied, or single-handed, they had to fight against kings, Emperors or Popes.

Another proof of the tenacity and energy of this great people, is the fact that, though the period was one of greatest political agitation, never were strangers received with more magnificence and splendour, and never art flourish and finally triumph with more prodigious force.

In the golden century named after the Pope Leo X, Florence beheld the culminating point of its magnificence and the beginning of its decadence.

The Florentines, viewed with jealousy and

suspicion the supremacy acquired by the Medici through the wise and sapient policy of Cosimo the Elder and Lorenzo il Magnifico. Patrons of all the arts, they caused sumptuous buildings to be erected, exercised hospitality on a kingly scale, and so managed to captivate public authority, that the upholders of civic liberty took umbrage.

When first expelled from the city they succeeded in getting recalled; when exiled a second time they sought help from foreign princes. The Pope and other sovereigns sent a strong army to besiege Florence which after a glorious resistance capitulated. Thus the great Republic fell and its liberty was crushed for ever.

Alexander dei Medici, created Duke of Florence, conquered the Florentines by strength of arms, though not without a struggle. His successor took the title of Grand Duke, and resorted to other means to keep the Florentines in subjection. He distracted their attention by the magnificence of his court and earnestly endeavoured to better the conditions of Tuscany.

The peaceful dominion of the Grandukes made the country grow prosperous once more. Art and commerce flourished, and the period of political calm made the citizens content

with their lot, although some of the Medici rulers were by no means all they might have been.

In 1737 with the death of Giovan Gastone, ended the sovereignty of the Medici which was succeeded by that of the Austrian grand-dukes of Lorena. In 1859, by the will of the nation, Tuscany was annexed to the Kingdom of Italy.

Florence for some years had the honour of being the seat of the Italian government, but when the capital was transferred to Rome it was quite content to be once more called by its traditionally ancient name of: « City of arts and flowers ».

FLORENTINE ART

Florence is principally an artistic town. It always possessed an important school of arts and led the vanguard of progress. Its too glorious history and its political life are of secondary importance compared to its predominance in art.

In ancient times it had been a flourishing Roman colony with grandiose temples and other edifices. The period of decline followed, during which the local art was only a constant imitation of the Byzantine. Then with Cimabue there came a sudden awakening. He may be considered as the head of this great revival; Giotto, the great master, came after him. And after Giotto this progress slowly continued for a whole century.

His followers founded many schools, and among them are best known: that of Taddeo Gaddi and that of Andrea Orcagna. The masters of that time cultivated painting, sculpture and architecture simultaneously, developing them equally, each helping and

completing the other. And to Florence came the sculptors of Pisa and the Lombardian sculptors and architects, who all brought their part of knowledge, while Florence spread its new inspirations through the whole of Italy.

After Giotto's renaissance a new great and strong revival took place. The old ideas disappeared entirely and gave place to a fresh current of thought; the realistic study of nature breathed a fresh life into an art rich in new ideals.

To this period belong: Donatello, Verrocchio, Masaccio, Filippo di Brunellesco, Ghiberti, Botticelli, Luca della Robbia, Ghirlandajo, Lippi, Leonardo da Vinci and many others, all glorious names in the history of the triumph of florentine art.

The XIVth century may be considered as the golden century in art. It gave birth to the most beautiful monuments and to original and bold compositions, full of true and vigorous feeling.

The *Umbrian* art of Perugino, of Pinturicchio and Raphael introduced new inspirations, and under such influence the florentine art softened its form, colour, composition and feeling. Andrea del Sarto becomes the head of a school rich in all these merits, while

other artists mark out their own path, allowing a wide margin for the interpretation of personal feelings or the display of imagination exemplified by Michelangelo's marvellous vigour of conception and execution.

But with him the artistic genius of his race seemed to have spent its power in a supreme effort. Having reached the apex, a long period of decadence began, and the succeeding centuries mark the continued downfall of art.

With the XIXth century Florence again occupies a prominent place in the history of modern arts, and unmindful of her past glories, the city of flowers rouses herself at last from her long sleep.

With this rapid sketch of the progress of florentine art we desire to draw attention only to its most glorious period. But where one is able thoroughly to appreciate its greatness is in the numerous monuments, galleries and churches which are spread all over the town.

THE WALLS, THE GATES
AND THE VIALI (AVENUES)

Florence, from the date of its origin to the present day has been encircled by four different walls, and after their destruction has extended its circuit far into the surrounding country.

The earliest wall, the Roman, was also the smallest in circuit and had the shape generally given to the cities built by the Romans: that of a rectangle. The second, erected in 785 was the first in the modern period of history: on one side it stretched from the present Piazza del Duomo to a short distance from the Arno, and proceeded, at right angles for an almost equal distance. The third circle (1078) was built somewhat larger, following the course of the river from the Ponte alle Grazie to the Ponte alla Carraia, and extending on the opposite side to the Palace of the Medici, now the *Prefecture*.

At the same time a portion of the town on the left bank was also enclosed by walls.

The fourth, which was destroyed when Florence became the temporary capital of Italy,

was erected between 1284 to 1327. The remains of ancient walls still stand in Oltrarno and in the quarter of S. Spirito and will give one a very good idea of the size and proportions of the ancient walls.

Old gates and towers of defence are also still standing in the same neighbourhood.

Ten were the gates which, placed in this fourth circle, gave access to the city, besides several smaller ones, walled up from time to time. There is a great resemblance of shape and proportions between them all: in the inner part a large arch and in the outer part a smaller one surrounded by a high solid battlemented tower.

There was also generally a second door for purposes of defence.

In the general destruction, the principal gates were saved as possessing historical interest, but their original construction was greatly modified by Cosimo I who, in the first part of the XVIth century, caused them to be lowered, to enable them to shelter artillery.

The gate which has best maintained the character of the period is the one of S. Niccolò. The designs of the gates were drawn by two great architects: Arnolfo di Cambio and Andrea Pisano. The interiors were often decorated with beautiful frescoes.

At the gate of S. Giorgio there is a very important painting by Bernardo Daddi. At Porta S. Gallo, one by Michele Tosini; at Porta alla Croce, at Porta al Prato too by the same Tosini, and at Porta Romana by Franciabigio.

The town was well guarded, for besides the towers and bastions which projected at intervals from the walls, it was surmounted by ramparts and fortresses.

Of these, there now remain, though transformed, the one of S. Giov. Battista o da Basso begun in 1534 after the design of Antonio da S. Gallo; and the fortress of Belvedere on the hill of S. Giorgio, rebuilt in 1590 on the remains of an ancient bastion by the architect Buontalenti.

When Florence became the capital of Italy the number of houses naturally increased and the lines first traced by the walls, were replaced by large avenues of trees.

Around the gates, preserved for historical memory, large elegant squares were formed; on the Piazza Cavour, one of the finest squares in Florence, is erected a triumphal Arch, built in 1745, after the design of the architect Jodod to commemorate the entry of the granduke Francesco II of Lorena. The Viali (Avenues) adorned by gardens and squares, now form one of the finest promenades of the town.

THE ARNO AND ITS BRIDGES

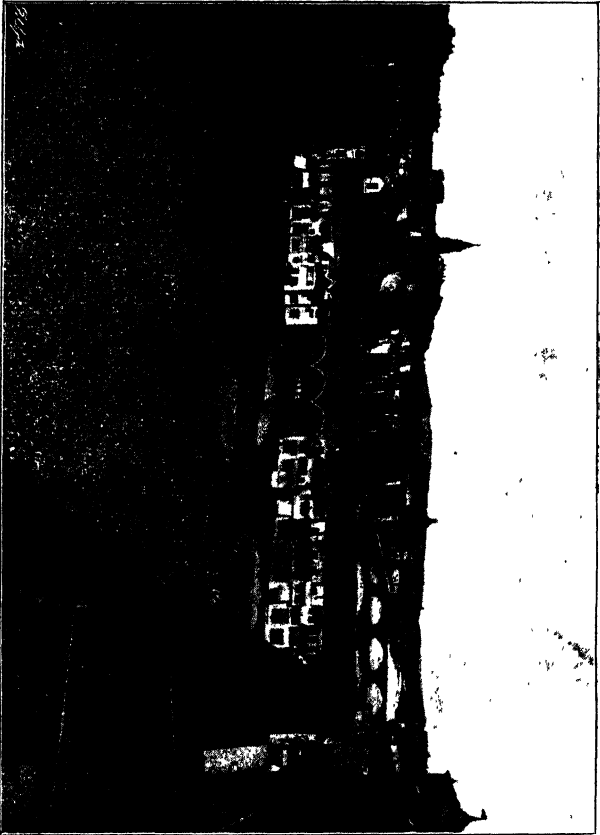
The river Arno before reaching Florence flows among the mountains and along the eastern plain of Tuscany, then crosses the town refreshing it with a cool breeze and separating it into two parts of unequal size.

One of the most beautiful promenades in Florence is the Lungarno, which consists of two large roads along the river-banks where magnificent palaces and large hotels and pensions are built. The two portions of the town are united by four ancient stone bridges each facing an important street, while two modern iron bridges are at each end of the old city.

At the time of the Romans the Ponte Vecchio, built at a very remote date, was the link which led from the Via Cassia to the town. The flooding of the river destroyed it several times and in 1342 it was reconstructed, some say after the design of Taddeo Gaddi, others by that of Francesco Talenti. It had then various towers, galleries, which were

used as shops first by the city butchers and subsequently by the goldsmiths.

I the Ponti



The gallery built by Giorgio Vasari in 1504, uniting Palazzo Vecchio and the Uffizi with the actual Royal Palace, completely changed

the aspect of the bridge. The extention of shops on the outer side, towards the river has partly hidden the old construction but the bridge still bears a most picturesque and original appearance.

The Ponte alle Grazie, formally called : “ A (to) Rubaconte ,, in homage to the name of the Podestà who built it (1237), had in its origin seven arches of which now only five are left. On its pillars stood several little houses, some tabernacles and even little convents. In our days these buildings have been thrown down in order to widen the bridge by means of projecting additions on iron brackets. It is the only bridge which has always resisted the impetuosity of the floods.

The Ponte S. Trinita is the grandest and best constructed of the four. Built in 1252 it was twice damaged by the water and finally constructed in its present design by Bartolommeo Ammannati (1559-1569). At the four corners stand the statues of the four seasons.

Ponte alla Carraia erected a first time in 1218 and destroyed by floods, was rebuilt in 1269 by the brotherhood of the Umiliati. It was finally rebuilt by Ammannati in 1557.



CHURCHES

The Churches, which are now less numerous than before the XIXth century, show the different characters of religious architecture in the various periods of florentine art. The first belonging to the Middle Ages were small, with few decorations and sparingly lighted by narrow windows which gave them a stern and religious character, well in harmony with the simple piety and rigid habits of the time.

One only finds some traces of these primitive churches in the ancient ones of S. Benedetto, S. Biagio, S. Margherita, and of the small church of S. Salvatore built into the Archbishop's palace: SS. Apostoli is the only church erected at the time of the Romans, which still exists, while some remains of Roman art are to be found in the crypt or excavations under S. Trinita. On the contrary there are frequent examples of churches belonging to the subsequent period built in modified gothic stile.

Among these are noted for their originality, S. Remigio, S. Maria Novella, S. Croce, S. Maria Maggiore, S. Ambrogio, S. Niccolò, S. Jacopo in Campo Corbolini, S. Trinita and the most marvellous of all, the Cathedral of S. Maria del Fiore to which the florentine art of the Renaissance has largely contributed. In that period Florence was at the head of the artistic movement, and it will suffice to name: S. Lorenzo, S. Spirito, the Sacristy of S. Felicita, the chapel of the Rucellai, formerly belonging to the now destroyed church of S. Pancrazio, part of the Badia Fiorentina and many others.

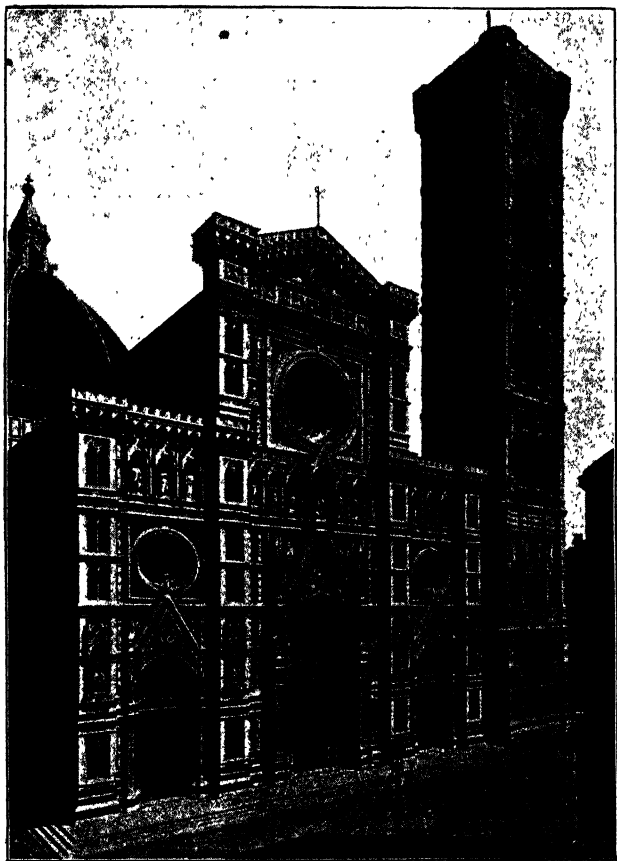
In the succeeding period the style changed completely; from a rigid severity of lines it fell into an extravagant magnificence of proportions and ornamentation.

Examples of this style generally called *barocco*, (baroque), are the churches of S. Gaetano, SS. Annunziata, Ognissanti, Carmine, S. Felicita, Castello and so on.

We will now mention a few churches known for their architecture, or for historical events, indicating also the artistic treasures they contain.

S. Maria del Fiore, the *Cathedral*, is one of the most marvellous monuments in Italy and it may be said to resume in its decora-

tions the whole of Tuscan art from the XIIIth century upwards. By a solemn decree of the



Facciata della Cattedrale

Signoria governing the Republic, the construction of a beautiful church was ordered in

the site of the old cathedral church of Santa Reparata. The building was entrusted to Arnolfo di Cambio and was begun in 1296, but Arnolfo died having hardly had time to draw the first plans and it was continued with various modifications by Giotto, Andrea Pisano but specially Francesco Talenti.

In the XIVth century the greatest architects of the time contributed to the completion of the cathedral; among these Filippo di Brunellesco, Andrea Verrocchio d' Agnolo.

The best artists of our own day have assisted De Fabris and Del Moro in the completion of its beautiful façade and carried out the details of their design.

Several are the portals which open on the sides of the church and all richly ornamented but the most important is the one called of the "Mandorla", whose sculptures are by Nanni di Banco and whose mosaic is by Domenico del Ghirlandaio. The interior is gothic, simple as to decorations, but solemn and imposing for its size and general lines.

It would be too long to enumerate in this rapid summary the treasures of art which are enclosed in this church where the most important events in florentine history have taken place.

The old glass windows decorated by Ghi-

berti and several other renowned artists show the perfection which stained glass attained.

Among the most remarkable paintings are to be remembered the monuments *a fresco* to Niccolò da Tolentino and Giovanni Hawkwood, two great leaders of florentine militia, one by Andrea del Castagno, the other by Paolo Uccello. There is also a painting with allusions to Dante's Comedy, by Domenico di Michelino; Lorenzo di Credi has left us a painting on wood of S. Michael, the frescoes in the dome of the church are by Federigo Zuccheri, the Saints in the chapels by Bicci di Lorenzo and so on. Many are the works of art in sculpture: the principal ones are: the statue of S. Giosuè by Donatello; of S. Isaia by Ciuffagni; of S. Marco by Niccolò Lamberti; of S. Luca by Nanni di Banco; of S. Matteo by Ciuffagni; of S. Giovanni by Donatello; S. Jacopo by Sansovino, of King David by Ciuffagni, of Poggio Bracciolini by Donatello; the bust of Giotto by Benedetto da Majano, that of Brunellesco by Buggiano; of Marsilio Ficino by Andrea Ferrucci; the tomb of Antonio d'Orso by Tino di Camaino; the group representing the Pietà by Michelangiolo; the crescents in terracotta by Della Robbia, who has also, together with Michelozzo

built the bronze doors; the coffin in bronze of S. Zanobi by Ghiberti; the lavabos by Buggiano and many others: very important are the missals adorned with beautiful miniatures, and splendid is the collection of relics which are considered the finest specimens of the florentine goldsmith's work during the XIVth XVth and XVIIth centuries.

The tower was erected contemporarily to the cathedral; its design begun by Giotto was continued by Andrea Pisano and finished by Francesco Talenti. At the base are several small bas-reliefs by Giotto, Andrea, Pisano, and Luca della Robbia, and above rise various statues by Donatello and Niccolò Lamberti and other minor artists.

S. Ambrogio (Piazza S. Ambrogio) presents the character belonging to the edifices of the XIVth century; the altars are of the beginning of the XVIth century. In the chapel of the Holy Sacrament is the fresco of Cosimo Rosselli; the shrine and the angels are by Mino. The angels which are found in other parts of the church are by Della Robbia. There is a fresco after the manner of Angelico. A polypticha by the Gaddi; a shrine by Leonardo del Tasso, and a picture after the school of Botticelli.

The SS. Annunziata built in 1250 was sub-

sequently modified in the XVIth and XVIIIth centuries.

The porticoes are by Sangallo and Caccini, the mosaics on the door by David del Ghirlandajo.

The cloister in front of the church is decorated with frescoes by Andrea del Sarto, Franciabigio, Rosso Fiorentino, Alessio Baldovinelli.

Inside the church, the chapel of the *Madonna* designed by Lapo Portigiani, with an image of the *Vergine Annunziata* generally believed to be by Pietro Cavallini; there is also a small choir by Francione; the crucifix is by Antonio da San Gallo. In the other altars and chapels there are paintings of Matteo Rosselli, Bronzino, Alessandro e Cristofano Allori, Perugino, Volterrano and many others. The tomb of Orlando de' Medici is by Bernardo Rossellino, the Deposition of the Cross by Baccio Bandinelli, the mausoleum of the bishop Marzimedici by Francesco da San Gallo, the crucifix by Giovanbologna. The design of the choir is by Leon Battista Alberti.

In the cloister, annexed to the church, (by Michelozzo) is the famous « *Madonna del Sacco* » by Andrea del Sarto; the other lunettes are by Pocetti, Matteo Rosselli and others.

Leading into this cloister is the Cappella dei Pittori where there are works by Neri di Bicci, Antonio da San Gallo, Pontormo, Vasari, Montorsoli, Luca Giordano etc.

SS. APOSTOLI (Borgo SS. Apostoli) one of the most ancient churches in Florence, has the form of the roman cathedrals. — The lateral chapels corresponding to the minor naves were added in the XV.th century. At the third altar on the right side there is the *Conception* by G. Vasari; the Ciborio is by Andrea Della Robbia; a marble tomb of Oddo Altoviti, by Benedetto da Rovezzano.

In the sacristy is kept a beautiful *porta-fuoco* belonging to the XV.th century.

On the outside of the church is a fresco of the XIV.th century.

The architecture of the door is by Benedetto da Rovezzano, the author of the Altoviti coat of arms in front of the canons' residence.

THE BADIA (Via del Proconsolo). Was founded in the X.th century by the countess Willa rebuilt in 1284 and finally transformed in 1625. The portal lately rebuilt is by Benedetto da Rovezzano; the basrelief in terracotta by Benedetto Buglioni.

In the interior the marble tombs of Ugo, Marquis of Tuscany, of Dietisalvi Neroni and

of Bernardo Giugni are carved by Mino da Fiesole; the tomb of Giannozzo Pandolfi is of the school of Rossellino; the painting on wood representing S. Bernardo is by Filippo Lippi; the ceiling is by Gamberai and Segaloni 1625. Benedetto da Rovezzano was the architect of the Pandolfi chapel opposite the porch. In the monastery is a very graceful cloister called: « degli Aranci », with frescoes by Angelico, Spinelli, Aretino, Sogliani and Bronzino. The splendid hexagonal steeple was rebuilt in 1330.

SAN CARLO formerly S. Michele Vecchio. (Via dei Calzaiuoli) has a beautiful façade erected in 1284 after the design of Simone Talenti.

S. CROCE: a huge and severe temple of Gothic-tuscan art begun in 1294 after the design of Arnolfo di Cambio is the Pantheon of Italian glories; there the ashes of great Italians are preserved, among whom are Michelangiolo Buonarroti, Galileo Galilei, Niccolò Machiavelli, Lorenzo Ghiberti; and many moderns, as for instance Rossini, Alfieri, Giov. Batt. Niccolini, Gino Capponi.

On the walls one can still admire the remains of frescoes by Giotto, Orcagna, Taddeo Gaddi, Andrea del Castagno and in the chapels and on the altars are other paintings all

by great artists. We will only mention the best-known of its artistic treasures. The statue of S. Lodovico by Donatello over the principal door; the pulpit by Benedetto da Majano, the shrine of the Annunciation by Donatello; the Madonna over the holywater well by Antonio Rossellino; the tomb of Leonardo Bruni by Bernardo Rossellino, the frescoes of the Castellani chapel by Starina and Agnolo Gaddi; those of the Baroncelli chapel by Taddeo Gaddi, and of the Peruzzi chapel; the large frescoes of the chorus by Agnolo Gaddi; the crucifix attributed to Donatello, in the Bardi chapel; the tomb of Carlo Marzuppinini by Desiderio da Settignano. On the altars are paintings by the florentine masters of the time of Vasari, who thought to give more importance to the church by adding on the walls of the painted naves heavy stone constructions. In the pavement of the church are numerous gravestones, many adorned with lying figures exquisitely worked by great artists such as Donatello, Desiderio da Settignano, Ghiberti, but unfortunately they are now partly obliterated by constant tread. The sacristy, which corresponds to the chapel of the Rinuccini, has various frescoes by painters of the school of Taddeo and Agnolo Gaddi and has also wooden benches finely carved,

works by the Della Robbia, and sacred ornaments. The iron gate of this chapel is very beautiful. Next the sacristy is the Medici chapel by Michelozzo Michelozzi, where paintings of Giotto and his school, works of Mino and of the Della Robbia are collected together. In the cloister the splendid door of the Spinelli by Filippo di Brunellesco is to be found. — Leading out of the cloister is the ancient Chapter-house by Brunellesco, which is adorned with magnificent works by Della Robbia. The great refectory with frescoes by Giotto and Taddeo Gaddi, contains numerous paintings and sculptures some brought from the church, others from various parts of the town: very precious is the S. Eustachio attributed to Andrea del Castagno.

S. EGIDIO (Piazza dello Spedale di S. Maria Nuova) is the ancient church of the hospital of S. Maria Nuova. Over the door which preserves the character of the XIV.th century, is a basrelief in terracotta of the beginning of the XV.th century; on the sides of the door are two frescoes dating from the foundation of the hospital; one by Bicci di Lorenzo, the other by Andrea di Giusto; in the interior of the church are fragments of the tomb of Lemmo Balducci founder of the hospital of S. Matteo, by Francesco Ferrucci.

S. FELICE IN PIAZZA (Piazza di S. Felice). The facade of the church dates from the beginning of the XVI.th century; the interior bears traces of the XIV.th century; paintings by Giotto (the Crucifix); those by Neri di Bicci, Piero di Cosimo or his school; by Empoli and so on, are very remarkable.

S. FELICITA: was rebuilt in 1736 by Ruggeri. It has various valued works of art. The beautiful sacristy is attributed to Filippo di Brunellesco and has many valuable paintings of the XV.th century.

S. GAETANO (Piazza degli Antinori) the best example of the barocco style in Florence. The design of its facade is by Matteo Nigetti, who, in collaboration with Don Giovanni dei Medici, also enriched the interior with marble and stone decorations.

S. GIOVANNI (Baptistery) (Piazza del Duomo): the ancient baptistery of Florence, built towards the XI.th century, was also during many years the cathedral of the town. The tribune was added in the XIII.th century; the outward covering is in marble and belongs to the following century. The doors are in bronze: the principal one situated opposite the Duomo is called the "*Porta del Paradiso*," and is the best work of Lorenzo Ghiberti, who finished it in 1452; the one facing south is by An-

drea Pisano and was finished in 1336: the bronze posts are by Vittorio Ghiberti: the



door facing North is a youthful work of Lorenzo Ghiberti finished in 1424. The statues

above the principal door are by Vincenzo Danti. The Execution of S. Giov. Battista is by Giov. Francesco Rustici. Inside the church there are beautiful granite columns; the large vault is covered by splendid mosaics and the pavement is of various marbles inlaid. The mosaic of the Redeemer, in the tribune, is by Andrea Tafi. The principal works of art in the church are: the tomb of Pope Giovanni XXIII, sculpted by Donatello and Michelozzo (1427); a statue of the Magdalen in coloured wood by Donatello; in the sacristy a valuable collection of beautiful reliquies of the XIV.th and XV.th centuries will be found.

S. LORENZO: built during the early centuries of Christianity outside the city walls; was rebuilt and amplified in the XV.th century. The design was drawn by Filippo di Brunellesco at the expense of the Medici. — At the death of Cosimo the Elder the work was interrupted, the facade was left unbuilt. The chief works of art are: the two bronze pulpits by Donatello and his scholar Bertoldo: the “ ciborio „ in the chapel of the Holy Sacrament by Desiderio da Settignano; in the Martelli chapel, where a modern monument has been erected to Donatello, is also a tomb by this artist, and on the altar a painting by Filippo Lippi. The

large fresco of the martyrdom of S. Lorenzo is by Bronzino. In the old sacristy by Brunellesco, the decorations, the stuccos, the bust of S. Lorenzo, the bronze doors, the statues of S.^t Cosimo, S.^t Damiano, S.^t Stefano, and S.^t Lorenzo, and the central tomb are all by Donatello.

The marvellous monument of Giovanni and Piero de' Medici is by Verrocchio.

The new sacristy was built in 1519 after the design of Michelangiolo Buonarroti and the beautiful statues which adorn the tombs of Lorenzo Duke of Urbino, and Giuliano Duke of Nemours, are also the work of the great artist; and so is the statue of the Madonna over the unfinished tomb of Lorenzo il Magnifico and of his brother Giuliano de' Medici; the other statues are by Montorsoli and Raffaello da Montelupo.

The large chapel named: "dei Depositi", was built in 1616 after the design of Don Giovanni dei Medici and Matteo Nigetti. The walls are incrusted internally with precious marbles and bear the coat of arms of the Tuscan cities. Here are the tombs of the Medici who governed Tuscany, but only two of the sarcophagi are complete: that of Ferdinando I and the one of Cosimo II, surmounted by bronze statues attributed to

Tacca. The frescoes of the cupola were painted by Benvenuti in the first half of the XIX.th century.

S. MARCO (Piazza di S. Marco) of ancient origin was rebuilt by order of Cosimo de' Medici after the design of Michelozzo, and during the following centuries it was completely transformed by Silvani and Giambologna. — The chief works of art here are : the fresco of the Annunciation, attributed to Cavallini, a cross painted by Giotto, a mosaic of the Madonna brought from Rome, and various paintings by Empoli, Santi di Tito, Passignano and others. The chapel of S. Antonino richly built and adorned with paintings by Alessandro Allori, Morandini da Poppi, Poccetti and Passignano, and sculptures by Giambologna, and Francavilla, was erected (1588) by the Salviati after the design of Giambologna. (For the neighbouring convent see Museum of S. Marco).

S. MARIA DEL CARMINE: this church is not very artistic. — It was burnt down in 1771 and rebuilt in the barocco style with great abundance of stucco work.

The Brancacci chapel miraculously escaped fire and contains frescoes of Masolino da Panicale, Masaccio and Filippino Lippi, which constitute one of the most important monu-

ments of Florentine paintings of the Renaissance; they represent the Creation of the world and the life of S. Peter. In the choir is the tomb of Pier Soderini, by Benedetto da Rovezzano. The Corsini chapel richly decorated was built by Silvani.

The sacristy contains several important works of art and a chapel decorated with frescoes possibly by Niccolò Gerini, representing part of the life of S. Cecilia and S. Urbano. In the cloisters are remains of paintings by Masaccio, several Della Robbia and a fresco by Poccetti.

S. MARIA MADDALENA (Via de' Pinti). — The cloister preceeding the church and the chapels are by Giuliano da S. Gallo. Several valuable paintings are to be found on the altars: among which are various by Cosimo Rosselli, Raffaellino del Garbo, Puligo and so on. In the cloister are frescoes of Matteo Rosselli, and by the door of the church is the chapel of the Neri, painted by Poccetti. Towards Via della Colonna is the ancient chapter house (it can be visited on payment of a fee) adorned with precious frescoes by Pietro Perugino (latter end of the XVth century).

S. MARIA MAGGIORE (Via de' Cerretani). — This church counted among the oldest in Florence, was rebuilt in gothic style in the

XIIIth century, then partially modified in the XVIIth century. In the choir one can still see remains of clair-obscur frescoes by Spinello Aretino; and on one of the pillars frescoes dating from the end of the XIVth century.

In the chapel to the right is a byzantine Madonna of the XIIth century partly painted and partly in relief and of the greatest interest. In the same chapel are the remains of the monuments to Brunetto Latini, Dante's master and Salvino degli Armati who invented the use of spectacles.

S. MARIA NOVELLA: is one of the largest and richest churches in Florence. It was begun in 1278 and finished in 1357. Its architecture is attributed to Fra Sisto and Fra Ristoro assisted by other brothers of the dominican order. The facade, left unfinished, was continued in the XVth century on the design by Leon Battista Alberti. Its elegant steeple is by Iacopo da Nipozzano. The interior of the church, in pointed gothic, contains many works of art: over the door is a crucifix painted by Giotto and Riccio Capanna. The frescoes on either side are by Masaccio; the monument to the bishop Tedice Aliotti is by Tino da Camaino, the one of the Beata Villana by Bernardo Ros-

sellino. In the chapel of the Rucellai, together with other precious master-pieces, is



Piazza e Chiesa di S. Maria Novella

the celebrated painting on wood of the Madonna, attributed to Cimabue. In the chapel of the Strozzi is the tomb of Filippo il Vec-

chio by Benedetto da Majano, the walls are painted by Filippino Lippi. The choir contains celebrated frescoes by Domenico Ghirlandaio (1485-1490); on the pavement is the memorial stone of Leonardi Dati by Lorenzo Ghiberti.

In the chapel of the Gondi is the crucifix by Filippo di Brunellesco. The large chapel of the Strozzi has its walls covered with frescoes by Bernardo and Andrea Orcagna, representing the « Last Judgement », the « Paradise » and the « Inferno ». The pulpit is by Buggiano, scholar of Brunellesco. In the sacristy is a beautiful lavabo by Giovanni della Robbia. Outside the church is the ancient cemetery called di « Plaona » where formerly all the florentine patricians were buried. Next to the church was an immense convent with cloisters, chapels and rooms adorned with precious masterpieces.

In the *green-cloister* were paintings, now very deteriorated, by Dello and Paolo Uccello. The chapter house or « Cappellone degli Spagnuoli » has the walls and the vaulted roof decorated with wonderful frescoes of uncertain authorship: it is only ascertained that they were painted during the XIVth century under the influence of florentine or siennese art.

In the « Chiostro grande » (large cloister) are frescoes by Cigali, Santi di Tito, Alessandro Allori, Poccetti, Balducci and other artists of the XVIth and XVIIth centuries: The Pharmacy of S. Maria Novella with an entrance in « Via della Scala » on the site of the Acciajuoli chapel, opens on to the « Chiostro grande », and contains frescoes by Spinello Aretino.

OGNISSANTI (Borgo Ognissanti) On the facade designed by Nigetti, is a lunette in terracotta by Andrea Della Robbia. The interior is in baroque style but the altars are of the end of the XVth century. In the church are several important frescoes: « The Deposition of the Cross » over the altar of the Vespucci by Domenico Ghirlandaio, S^t Agostino by Botticelli, S^t Girolamo by Ghirlandaio, another fresco of the school of Ridolfo Ghirlandaio; the Annunciation attributed to Cavallini. In the sacristy is the Crucifix of the school of the Gaddi. In the Refectory of the convent, next to the church, we find the « Last Supper » by Domenico Ghirlandajo and other paintings and sculptures. The cloister possesses frescoes by Boschi, Ligozzi, Giovanni da San Giovanni.

OR S. MICHELE. (Via dei Calzaioli). A most beautiful building, first used as a public gra-

nary and corn-market. The building was begun in 1336 under such architects as Talenti, Neri di Fioravanti, Benci di Cione.

The various Guilds decorated the external pillars with exquisite shrines containing statues of their protecting saints executed by great artists. On the east side, towards Via Calzaioli are placed the following statues: S.^t John the Baptist by Lorenzo Ghiberti; the Saviour and S.^t Thomas the apostle by Verrocchio; S.^t Luke by Giambologna; following round the church northwards one sees the statues of S.^t Peter by Donatello; S. Eligio, S.^t Jacopo, S.^t Philip by Nanni di Banco; the four saints by the same: S.^t George by Donatello (a modern bronze reproduction); S.^t Matthew and S.^t Stephan by Ghiberti; the Madonna, at present inside the church, by Simone Ferrucci; S.^t John the Evangelist by Baccio da Montelupo.

In the interior is erected the marvellously rich shrines carved by Andrea di Cione Orcagna, which contains a painting on wood by Bernardo Daddi. On the high altar is a group by Francesco da S. Gallo and on the side altar is a Madonna with the Holy Child by Simone Ferrucci. The vaults and the pillars are decorated by frescoes belonging to the second half of the XIVth century.

S. PANCRAZIO : (Via della Spada) the only remains of this very ancient church, now destroyed are: a portico attributed to Brunellesco and a chapel of the Rucellai, planned by Leon Battista Alberti. There is also, by the same artist, a marble reproduction of the Holy Sepulchre at Jerusalem.

S. REMIGIO : interesting for its fine architecture in gothic style of the XIVth century, contains good paintings by Empoli.

S. SPIRITO : is one of the finest monuments of the Renaissance. In 1433 Brunellesco began its rebuilding, (having been destroyed by fire in 1471), it was built once more according to the original plans. The exterior though little decorated, has very pure lines; the facade is missing. This church is not only noted for its grandeur, but also for the artistic treasures which it contains. We will name the principal : on entering the church on the right the following are to be noted: Ist altar: the Assumption by P. F. Tocchi; IInd a copy of the « Pietà » of Michelangelo by Nanni Bigio; IIIrd a wooden statue of S. Niccola da Tolentino by Nanni Unghero and Sansovino, two angels by Franciabigio; IXth S. Monica of the school of Filippo Lippi; Xth the statue of the Madonna attributed to Donatello; XIIth a painting on wood by Fi-

Ilppino Lippi; XIVth the tomb of Neri Capponi by Simone Ferruccio; XVIIth a small painting on wood after Giotto; XVIIIth a painting on wood after Botticelli; XXIIth the Assumption by Sandro Botticelli; XXIIIrd the Presepio attributed to Botticelli; XXIVth a painting on wood after Ghirlandajo; XXVIth another painting in the same manner after the same; XXVIIth a sculpture by Andrea Sansovino; XXVIIIth the Deposition of the Cross (XVth century); XXIXth a painting on wood after Antonio Pollajuolo; XXXth a painting on wood of the beginning of the XVIth century; XXXIst Jesus carrying the cross by Michele Tosini; XXXIVth a painting on wood after Fra Bartolommeo; XXXVIIth a copy of the Cristo della Minerva by Michelangiolo; XXXVIIIth the Resurrection by P. F. Toschi. The high altar richly decorated with marble is after a design by Caccini. The ceiling of the sacristy's vestry is by Andrea Sansovino. The sacristy was built by Giuliano da San Gallo from the design of Cronaca; the steeple is by Baccio d'Agnolo.

S. STEFANO (Near Via Por S. Maria and the Ponte Vecchio). Its facade presents three characters of architecture belonging to three different periods; the XIIIth, XIVth and XVth

centuries. The interior rich and original was planned by Tacca at the expense of the Bartolommei family. Among the fine works of art are to be noted : a marble bas-relief attributed to Rossellino, a statue of S. Stephen attributed to the « Cieco da Gambassi », a bronze altar-piece by Tacca, and a picture by Santi di Tito. The steps leading to the presbitery, designed by Buontalenti, were transferred to this church from S. Trinita ; the high altar by Giambologna was also transferred from a chapel in the Hospital of S. Maria Nuova.

S. TRINITA was built in the XIth century in imitation of the design of the ancient basilicas. Of the original structure the crypt and a few fragments of the pillars dividing the three naves, only remain. It was rebuilt in gothic style towards the end of the XIVth century and a little while after the chapels were added. It was altered in the XVIth and XVIIIth centuries, and only restored to its original form a few years ago. On this occasion many frescoes which had been white-washed were again brought to light. The church contains several works of art some of which were added after its restoration. In the third chapel on the right is a painting on wood by Neri di Bicci ; the next chapel has a painting

on wood and the walls also painted by Lorenzo Monaco, the gate which leads into it is a very fine piece of iron work of the XVth century. The altar of the following chapel is carved by Benedetto da Rovezzano. The chapel of the Sassetti, all decorated by Ghirlandajo is magnificent. On the altar the copy of a painting on wood by the same artist; the original is at the gallery of the Accademia. On the high altar is an altar-piece of the beginning of the XVth century. In the Scali chapel stands the celebrated monument to the Bishop Federighi by Luca della Robbia. The wooden statue of the Magdalen, in the Spini chapel, was begun by Desiderio da Settignano and finished by Benedetto da Majano. There are also remains of frescoes by Spinello Aretino, Giovanni da Ponte, Puccio Capanna, Lorenzo di Bicci, etc., and other paintings by Neri di Bicci and of the Giotto school. In the graceful sacristy, formerly chapel of the Strozzi, is the sarcophagus of Onofrio attributed to Piero Lamberti and Buggiano.



PALACES

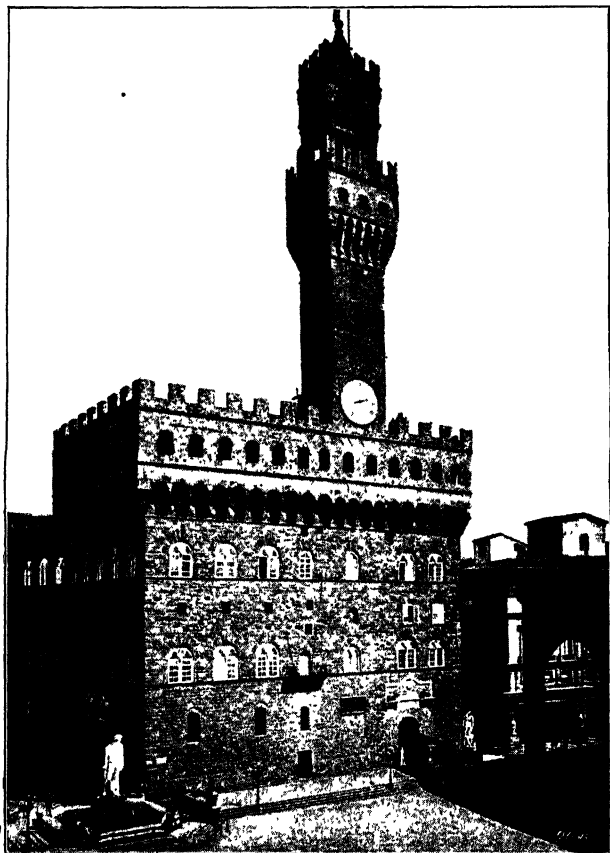
Not only from the churches but also from the numerous palaces in Florence, can one easily follow the progress of the different phases in florentine architecture.

Gradually the primitive dark, simple, severe and imposing palaces surmounted by high and menacing towers, changed to elegant edifices of the Renaissance in which to purity of line and simple austerity are added original designs and decorations. Even in the following periods, during which the baroque style predominates none of the florentine palaces are decorated with that extravagance and exaggeration which are to be found in other towns of Italy. It can be said that Florence has always strictly kept a character of independence in art, and the palaces are absolute and striking examples of this feature. In this short sketch of the principal florentine palaces, we will divide them into two categories: the public palaces and the private palaces.

PUBLIC PALACES

PALAZZO VECCHIO (Piazza della Signoria) now the Town Hall. Here lived in ancient times the *Gonfaloniere*, the *Priore*, and all the other magistrates who formed the government of the Republic. At the time of the Medici it was the dwelling of the grandukes, then it became the office of the government and lastly, during the short period in which Florence was the capital, the seat of the National Parliament. The palace was begun in February 1299 after the design of Arnolfo di Cambio in order that the « Signoria » should have a fixed seat. At the beginning the palace was shaped like a castle with a high tower and battlements which still exist. In 1495 the « Sala del Gran Consiglio ». (Council Hall) was built by occupying private houses, and shutting several roads. Later on, when Cosimo I was created Granduke of Florence and Tuscany, it was greatly amplified by additions at the back of the building,

under the direction of the architects Giovan Battista Del Tasso, Bernardo Buontalenti and



Palazzo Vecchio

Giorgio Vasari. Palazzo Vecchio may be said to resume all the history of Florence, having

been the silent spectator of all the greatest events of the Republic.

It is very artistic for its architecture and for its adornments, and worthy of Florence

The entrance court-yard was rebuilt in 1450 by Michelozzo Michelozzi, the stuccos on the pillars and the decorative paintings were added in 1565 at the time of the marriage of Francesco I with Giovanna d' Austria (Jane of Austria). On the fountain dating from the XVIth century, rises a bronze statue representing a child by Andrea Verrochio. On the first floor are many important and beautiful rooms.

The SALONE DEL CINQUECENTO was built in 1495 after the design of Cronaca and under the direction of Antonio da San Gallo. Giorgio Vasari modified it and added the decorations to the ceiling and the frescoes on the walls representing the battles fought under the Medici. The statues which it contains are by various artists of the XVIth and XVIIth centuries. The « *Sala dei Duecento* » used for the meetings of the Council has a beautiful wooden ceiling by Benedetto and Giuliano da Majano. The tapestries representing the history of Joseph were executed after the designs by Pontormo, Bronzino and Cecchino Salviati.

The apartment named after Leo X comprises several large halls provided with elegant stucco work and frescoes executed under the direction of Giorgio Vasari. Each room is named after a member of the Medici family: Leo the X, Cosimo the Elder, Lorenzo il Magnifico, Giovanni dalle Bande Nere, Clemente VII and Cosimo I; and the decorations reproduce their portraits and some of the events relating to their life. At the second floor the following halls are to be noted: *Sala dei Gigli*, which contains a fresco by Domenico del Ghirlandajo and a door with marble decorations by Benedetto da Majano and window frames carved by Giuliano da Majano and by Francione. The « *Sala di Udienza* » with frescoes by Cecchino Salviati; the « *Cappella dei Priori* » with paintings by Rodolfo del Ghirlandajo and after the design by Michelozzi. All the rooms of the apartment of Cosimo I and the Granduchess Eleonora di Toledo, have been decorated by G. Vasari; the wardrobe has cupboards lined with old maps.

PALAZZO REALE (the Royal Palace) formerly *Pitti*: was begun in 1440 by Luca Pitti, a rich florentine merchant, after a design by Filippo di Brunellesco and under the direction of Luca Fancelli. Pitti spent a great part of his fortune on this grand building, but

unfortunately he was only able to finish the central part.



Palazzo Pitti

In 1549 the Pitti family sold it to Eleonora wife of Cosimo I and a year after it became

the palace of the Medici. Little by little they completed the magnificent scheme of Brunellesco and added to it the sumptuous courtyard planned by Bartolommeo Ammannati. Many architects afterwards laboured to complete the building. It was finally finished a few years ago together with the staircase leading to the gallery.

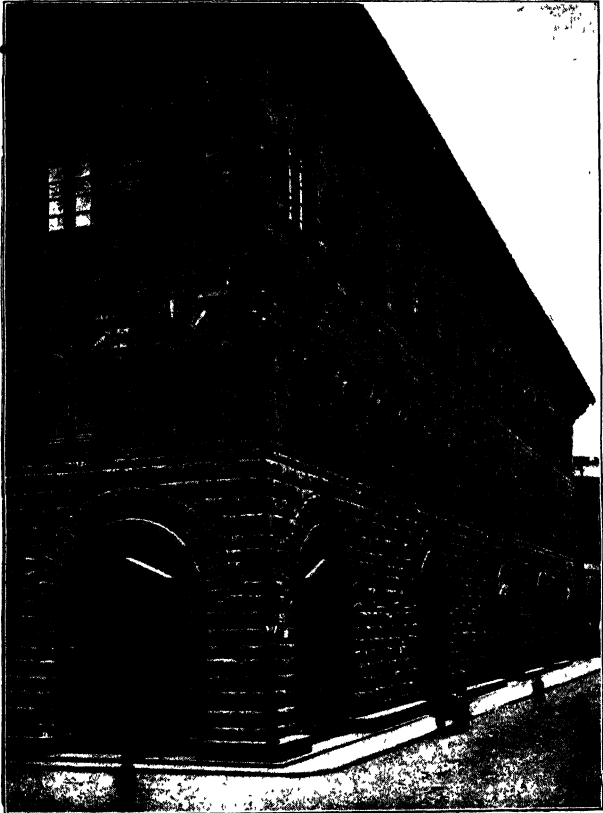
The palace contains besides the royal apartments, the private museums in which are collected works of art and the royal silver plate, and the celebrated gallery Palatina or dei Pitti (See galleries and Museums).

The court-yard contains besides a graceful fountain, a grotto adorned with many statues. On the ground floor is the entrance hall with paintings by Giovanni da San Giovanni and other contemporary artists; it also contains rich collections of furniture, silver-plate and majolicas.

The Royal apartments consist in a suite of sumptuous rooms, many of which are decorated with frescoes and statues by artists of the XVIIth and XVIIIth centuries. There are also several valued pictures. The garden of Boboli, situated next to the Royal Palace is rich in decorative statues (see gardens and promenades).

THE MEDICI PALACE NOW PREFECTURE (Via

Cavour 1). Cosimo the Elder, the founder of the greatness of the Medici family, caused



Palazzo Medici poi Riccardi

this magnificent palace to be built in 1430 by Michelozzo Michelozzi. The original palace was only a little over half the size of the

present one and the rest was added in the XVIIth century by the Marchesi Riccardi who bought it from the Granduke Ferdinando II. In this palace the Medici, rich bankers, received princes and ambassadors from all parts, artists and men of letters from other Italian courts astonishing everybody with their display of wealth.

The court-yard decorated with graffiti, recently restored contains several medaillons carved by Donatello and a rich collection of ancient sculptures and inscriptions belonging to the Marchesi Riccardi. Within the palace is the chapel with marvellous frescoes by Benozzo Gozzoli. One of the great halls is called « di Luca Giordano ».

THE PALACE OF THE UFFIZI is an immense building having on the ground floor a portico on which open the doors leading to the ancient public offices and on the upper floors the great rooms which are used for the national library, the State archives, and the Uffizi Gallery.

On one side is the Post-office where formerly stood the ancient Mint; Giorgio Vasari began the building of it in 1560 by order of Cosimo I, but was not able to finish it. The work was continued under the direction of Giulio Parigi. Over the central arch is pla-

ced the statue of Cosimo I by Giambologna. The doors of the ancient Uffizi leading under the portico, have carved wood door-frames of exquisite design. The modern statues of great Tuscans which adorn the niches of the portico were placed there between 1842-1856 (See Galleries and Museums).

PALAZZO DEL PODESTÀ O DEL BARGEILLO, is one of the grandest and most characteristic public palaces in Tuscany. It was begun in 1250 for the Captain of the People, but political events interrupted its building several times and it was finished only a century later. The Palace was then destined as a dwelling for the *Podestà*. From that time it was used as prison for political offences, and later on it became an ordinary prison till 1857, in which year the restorations were begun. In 1865 the National Museum was installed there. In the high tower there still exists the ancient bell of the *Podestà*. The court-yard which was once a secret execution-yard is marvelously beautiful. Thanks to the restorations of 1857 and 1865 the palace resumed its ancient aspect and the frescoes, painted by Giotto in the chapel were also restored. The exterior of the palace presents various styles of architecture and many indeed were the artists who took part in its building, among these the best

known are Lapo, Benci di Cione Neri di Fioravante and others.



Palazzo del Podestà - Museo Nazionale

PALAZZO DI PARTE GUELFA (Piazza di San Biagio e Via delle Terme). Once the residence of the captains of the Guelph party was mo-

dified but not finished by Filippo di Brunellesco and Francesco della Luna. Vasari made several additions among which the balcony looking on Via di Capaccio. It was then united to the residence of the « *Arte della Seta* », which had on its façade a very fine coat of arms with *putti* of the style of Donatello. For some time it was the seat of the Comune of Florence.

PALAZZO NONFINITO (Via del Proconsolo) was begun by the Strozzi towards the end of the XVIth century on the ground occupied by older palaces and houses. The general design is by Bernardo Buontalenti. Among the other artists who helped in the building were Caccini, Cigoli, Santi di Tito, Scammozzi and others. But this grand edifice was never finished. It is now used as central Telegraph Office.

PALACE OF JUSTICE FORMERLY (*Casino di S. Marco* Via Cavour) is also called Palazzo del Buontalenti because erected after the design of Bernardo Buontalenti by order of Francesco I dei Medici. Here stood originally a garden with porticos and small edifices where the Medici had founded a school for artists and where many literary meetings took place. Princes of the granducal house lived here in later days and the granducal body guards

had their quarters here. Its architecture is graceful and it contains decorations painted by Poccetti, Matteo Rosselli, Boschi and other artists of the XVIth and XVIIth centuries.

PALAZZO ARCIVESCOVILE (Piazza del Duomo). Its façade has been lately rebuilt but it still maintains the architectural lines originally designed by Giovanni Antonio Dosi in the XVIth century.

The courtyard is very fine and contains a few traces of the primitive palace in which the Florentine Bishops had lived since the IXth century. Next to it is the church of S. Salvatore, one of the most ancient churches in Florence.

PALAZZO D'ALTAFRONTE O DEI GIUDICI (P.zza dei giudici e Lungarno della Borsa); this palace was a castle of defence when Florence was encompassed by the first circle of walls, it later became the dwelling of the Judges of the Inquisition or Holy Tribunal of the Ruota.

Palazzo dell'Arte della Lana (Calimara). It is shaped like a tower and served as residence to the richest of the Florentine guilds, that of the *Arte della lana*. It was built in the XIIIth century and contains internally a few remains of frescoes. On the outer part is now erected a tabernacle of the XIVth century

called of S. Maria della Tromba. The fine flat roof looking on S. Michele is by Vasari.

PALACE OF THE TRIBUNALE DI MERCANZIA (Piazza della Signoria) a fine building of the XIVth century used as a dwelling for the «Capitano di Mercanzia» one of the officers of the Government of the Republic. On its facade are the coats of arms of all the ancient guilds.

PRIVATE PALACES

ANTINORI (Piazza degli Antinori). Has a facade of handsome architecture belonging to the XVth century probably by Giuliano da S. Gallo or by Rossellino; it also has a fine internal court-yard.

BARDI (Via de' Benci) is a large, severe-looking palace with a fine court-yard (a loggia) with portico. It belonged to the Busini and its architecture was attributed to Filippo Brunellesco.

BARTOLINI SALIMBENI Via de' Tornabuoni, erected in 1520 after the design of Baccio d'Agnolo, was the first palace of this style built in Florence. The facade is now greatly deteriorated.

BORGHERINI NOW DEL TURCO (Borgo SS. Apostoli) designed by Baccio d'Agnolo. It still contains a few of the numerous stone-carvings executed by Benedetto da Rovezzano. The best was a beautiful mantelpiece which is now in the National Museum.

CANACCI (Piazza S. Biagio) lately restored

to its original aspect. Its facade is decorated with rich graffiti.

CAPPONI (Via de' Bardi). Was built in the XVth century by Niccolò da Uzzano a great and beloved citizen, after designs by the painter Bicci di Lorenzo; the portrait of its founder by Donatello, kept there for several centuries, is actually at the National Museum.

COCCHI-DONATI (Piazza di S. Croce) has a facade of original and pure design by Baccio d'Agnolo.

CORSINI (Lungarno Corsini). This grand edifice, leaning towards the baroque style was built in the XVIIth century on the ground of many houses belonging to ancient families, among which the house of Dino Compagni, the historian. It was designed by Silvani and Ferri. It contains an important picture gallery.

DA CEPPARELLO (Corso). This palace belonged to the Portinari, the family of Beatrice, the woman exalted by the Divine Poet; it afterwards passed to the Salviati. It served as dwelling to Cosimo I de' Medici son of Giovanni dalle Bande Nere and Maria Salviati. The architecture of the palace belongs to the XVIth century; the court-yard is probably by Michelozzo Michelozzi.

DALL' ANTELLA (Piazza S. Croce) is very

important for the curious erection supported on brackets and for its facade painted by 13 florentine artists in 20 days in honour of the Senator dell' Antella, president of the Drawing Academy. Among these artists are to be noted Rosselli, Passignano and Giov. da San Giovanni.

DAVANZATI (Via Porta Rossa) was erected by the Davizzi family and is one of the best examples of the simple and severe florentine palaces of the XIVth century. Very important and characteristic is the internal courtyard.

GERINI (Via Ricasoli) its grandiose facade belongs to the XVIth century, but it has several additions by Silvani. The smaller palace next to it is by Buontalenti.

GIACOMINI (Via de' Tornabuoni) belongs now to the counts of Mirafiori. Its elegant facade was erected in the XVIth century after the design of Dosi.

GIANDONATI (Piazza S. Biagio) a small palace bearing a severe medioeval character is decorated with simple and primitive graffiti.

GIANFIGLIAZZI (Via de' Tornabuoni) has the character of a large medioeval tower. It belonged to the Petriboni and on the ground-floor had a *loggia della nobiltà*.

GINORI (Via de' Ginori) is one of the most

ancient dwelling houses of this ancient family; the facade belongs at the XVIth century.

The other *Ginori palace* on the corner of Via Taddea belonged to the Taddei and the architecture is by Baccio d'Agnolo.

GIUGNI (Via degli Alfani) was erected by the Da Firenzuola family on the design of Bartolommeo Ammannati.

GONDI (Piazza S. Firenze) built by the Gondi, rich florentine merchants who were very powerful also in France during the year 1487.

Giuliano da S. Gallo was the architect; the beautiful court-yard was probably by Antonio da S. Gallo.

GRIFONI (Via de' Servi) of very elegant architecture in which brick and stone are blended with perfect harmony. Note the rich stone-carving. It was built in the XVIth century, probably after the design of Giuliano di Baccio d'Agnolo.

GUADAGNI (Piazza S. Spirito) a very elegant building erected in the XVth century, after the design by Simone del Pollajuolo (Cronaca), by the Dei family. Several members of this family were celebrated goldsmiths.

GUICCIARDINI is an ancient palace of severe architecture, and in character essentially be-

longing to the XIVth century ; the other one which belonged to the Benizi, has the facade adorned with exquisite graffiti by Andrea Feltrini.

• LANFREDINI (Lungarno Guicciardini) this palace has an elegant facade designed by Baccio d'Agnolo and decorated with graffiti by Feltrini. In the entrance is a coat of arms painted by Pontormo.

LENZI (Piazza Manin) built probably after a design by Filippo di Brunellesco. The graffiti are by Andrea Feltrini (XVth century).

MINERBETTI (Via de' Tornabuoni) now Hôtel d'Europe. It belonged to the Bombeni and is among the most characteristic buildings of the XIVth century.

MONDRAGONE (Via de' Banchi) this palace belonged originally to the Cini, then to the Ricasoli and finally it passed to Fabio d'Ara-zola Marquis of Mondragone courtier and counsellor of Francesco de' Medici. The architecture is by Bartolommeo Ammannati.

MOZZI (Piazza de' Mozzi) of medioeval architecture belonged first to the Mozzi, bankers who gave hospitality to many Popes, and belongs now to Princess Carolath.

NASI (Via S. Niccolò) has a very elegant decoration in graffiti executed by Andrea Feltrini.

NICCOLINI (Via de' Servi) now Boutourlin, with a beautiful facade and court-yard, built after the design of Giuliano di Baccio d' Agnolo.

PANDOLFINI (Via San Gallo) Giannozzo Pandolfini, bishop of Troja had it built after the design by Raffaello d' Urbino. The building directed by Francesco and Aristotile da San Gallo, was begun in 1520 and finished in 1620. It is one of the most elegant buildings in Florence.

PAZZI (Via del Proconsolo) Jacopo de' Pazzi a powerful florentine citizen rebuilt (1470 on the design of Filippo di Brunellesco) this palace, which had for sometime belonged to the family.

After the plot against the Medici, planned by the de' Pazzi the palace was confiscated by the Republic, a few years only after its rebuilding and sold some time after to the Marquises of Massa. The court-yard and the facade have an elegant and pure style.

PUCCI (Via de' Pucci) one of the grandest of the florentine palaces, was rebuilt in the XVIIth century by the architect Falconieri. The Medici coat of arms placed on the corner of Via de' Servi was carved by Baccio da Montelupo.

RAMIREZ DI MONTALVO (Borgo degli Al-

bizzi) was erected in 1568 by Antonio Ramirez of Montalvo, Chamberlain to Cosimo X after a design by Bartolommeo Ammannati. The facade is rich in graffiti.

• RUCELLAI (Via della Vigna Nuova). Giovanni Rucellai, a rich florentine merchant caused it to be built towards the middle of the XVth century, possibly after a design by Leon Battista Alberti, but still more probably on that of Bernardo Rossellino. It is one of the beautiful florentine buildings of the Renaissance.

SALVIATI (Piazza di S. Simone) this palace is among the most interesting examples of florentine architecture of the XIVth century. It once belonged to the noble family Da Cintoja Sertini (Via de' Corsi) and is interesting for its architectural lines and for the remains of graffiti by Feltrini.

SPINELLI (Borgo S. Croce) a severe looking palace of the XVth century with the facade decorated with elegant graffiti by Andrea Feltrini.

SPINI (Via de' Tornabuoni) a grand medioeval palace all built in stone and crowned with battlemented galleries which give it the aspect of a fortress. It was built and belonged during a long time to the powerful Spini family. It afterwards passed into the posses-

sion of the Feroni and for several years it was the seat of the florentine municipality.

STROZZI (Piazza Strozzi and Via Tornabuoni) it was begun in 1491 by Filippo Strozzi after a model by Benedetto da Majano. It was afterwards continued under the direction of Giuliano da San Gallo, and Simone del Pollajolo, also called Cronaca, who carried out the courtyard and the *cornicione* or roof, which remained unfinished. The marvellous lanterns in wrought iron are by Niccolò Grosso, commonly called Caparra.

STROZZI DETTO DELLO STROZZINO (Piazza Strozzi) elegant building left unfinished. Its architecture is attributed to Michelozzi and also to San Gallo. The court-yard of the same period is also very fine.

TORRIGIANI (Piazza dei Mozzi) its architecture is by Baccio d' Agnolo, his son Domenico, and Tommaso del Nero, to whom it belonged. The smaller palace next to it is believed to be also by Domenico di Baccio.

UGUCCIONI (Piazza della Signoria) its architecture was first attributed to Raffaello or to Bramante, but documents have prooved it to be the work of Mariotto Folfi, florentine wood worker of the XVIth century.



PORTICOS

Various kinds of porticos dating from the most remote times were erected at intervals in Florence. Owing to the mildness of the climate, this kind of edifice was not so freely used in Florence as elsewhere, especially in the ancient towns of northern Italy.

Very few churches had a portico, and only hospitals in various quarters of the town were adorned with them. Among the porticos bearing a public character, the most important is the one of the Signoria, used for the receptions given by the government of the Republic; the Loggia of Orsanmichele was used as a corn-market and later on the porticos of the New Market, the Cornmarket and the Fish-market etc. were built.

There were also the *loggiati* or porticos built by the noblest and most powerful families, next to their palaces, and called *loggie di nobiltà*. They were used as meeting-places on solemm occasions especially of a private character. They were never very

numerous and very few remains have escaped the transforming hand of time and customs.

The only loggia which can give an idea of this type, though now closed, is that of the Rucellai, *Via della Vigna Nuova*.

LOGGIA DELLA SIGNORIA also called DEI LANZI and dell' ORCAGNA (*Piazza della Signoria*). It was ordered by the Republic in 1356 for public ceremonies of the Government and Magistracy. The building of it was begun in 1356 and finished in 1387. The design is attributed to Andrea Orcagna, but certainly the building was directed by Benci di Cione and Simone Talenti, florentine architects. The medaillons representing the cardinal and theological virtues were designed by Agnolo Gaddi and carved by Giovanni d'Ambrogio and Jacopo di Piero.

Under the Portico is a collection of important sculptural works; several Roman statues representing matrons and vestals; a greek work representing Ajax bearing the body of Patrocles. Hercules and the Centaur by Giambologna; the Rape of the Sabines by the same author; the Judith in bronze by Donatello; Perseus by Benvenuto Cellini; two Ions, one of greek origin the other by Flaminio Vacca, and the Rape of Polissena, a modern piece of sculpture by Piero Fedi.

Extremely graceful and rich in carvings are the pillars capitals on which the arches rest.

• LOGGIA OF THE BIGALLO (*Piazza del Duomo*). Very graceful, built for an *oratorio* and as residence for the captains of S.^{ta} Maria del Bigallo. It was erected in 1290 and its architecture was attributed to A. Pisano or to Orcagna. The remains of the frescoes on the façade are by Pietro Chellini, the little statues by Filippo di Cristofano, the bas-relief on the door by Alberto di Arnoldo. The statue of the Madonna on the altar is by the same author and the step leading to the tabernacle by Ridolfo del Ghirlandajo.



Persée

LOGGIA OF THE MERCATO NUOVO. (*Porta Rossa and Via Por S. Maria*) was built be-

tween 1547 and 1551 after a design by Bernardo del Tasso. Bernardo Buontalenti added the corner as an additional support.

LOGGIE OF THE PIAZZA DELLA SS. ANNUNZIATA. They occupy three sides of the piazza



Cinghiale della Loggia di Mercato Nu

(square): The side in front of the church, was begun by Giuliano da S. Gallo and finished by Caccini; the one of the Hospital degli Innocenti is attributed to Filippo di Brunellesco and his scholar Francesco della Luna. The glazed terracottas over the pillars are by Andrea della Robbia (*See Spedale degli Innocenti*). The Loggia on the opposite side of the Serviti is by Antonio da San Gallo.

LOGGIA DI S. PAOLO (*Piazza di S. Maria Novella*) was erected between 1451 and 1495 in front of the Hospital founded by the Dominican order. The terracottas on the facade and the lunette, representing the meeting of S. Francisco and S. Dominico, are of the school of Andrea Della Robbia.

LOGGIA OF THE RUCELLAI. (*Via della Vigna Nuova*) is now closed. Its architecture is by Leon Battista Alberti.



GALLERIES AND MUSEUMS

If it is easy to furnish brief summaries on the history of art in Churches, Palaces and other monuments of the town it would be absolutely impossible to speak briefly of the artistic importance of the immense florentine collections. The State galleries and Museums, which constitute a treasure unique in the world, contain such a quantity of wonderful master-pieces, that it is impossible to make even a limited choice. Besides all Galleries and Museums are provided with guides and complete catalogues on which changes and additions are duly entered. Each object bears a printed ticket on which visitors will find necessary informations. A summary guide kept within the limits of this booklet would be inefficient and belittling and entirely beside the mark.

A few simple notices will suffice, describing briefly the character of our principal artistic collections: the treasures the town possesses, justifying the constant fascination exercised by Florence over all lovers of the beautiful.

GALLERIES OF THE UFFIZI
formerly called of
THE STATUES
(See Uffizi Palace)

The Uffizi gallery is undoubtedly the most important collection of works of art in the world. A continuous stream of visitors visit this marvellous temple of arts. The origin of this gallery is due to the Medici who, before becoming masters of Florence and Tuscany were magnificent protectors of artists and used to collect their works in their palaces. Later on the Grandukes Ferdinando I, Ferdinando II, Cosimo III and many other princes of their family contributed to collect artistic treasures from all parts of Italy, and from foreign countries; collecting them in the ample rooms which constitute the upper floor of the Uffizi. A precious contribution was brought to the gallery with the conspicuous collections from the Villa Medici in Rome and the Royal Palace of the Dukes of Urbino.

The long corridors, which were originally loggias, and all the rooms in which the paintings were placed, were artistically decorated with frescoes and stuccos by celebrated



Mercurio

artists from the XVIth to the XVIIIth centuries, whom it would be too long to enumerate here. The gallery of the Uffizi contains, besides an infinite number of paintings, an immense quantity of sculptures principally brought from Rome, and which have given it the name of Gallery of the Statues.

The *Tribuna* which was first intended for an exhibition of precious stones and goldsmith's work, now contains great works of art reputed among the finest in the world and expressly collected in this one gallery; and though opinions and criterious are subject to changes, nothing will be able to destroy the world-fame of this col-

lection. It would be utterly impossible to name briefly the prodigious number of precious works contained in the Uffizi, without falling into unpardonable omissions. One finds here represented the greatest Italian and foreign masters, therefore it furnishes the necessary elements for a deep knowledge of the progress of universal art. In the corridors of the ancient loggia was begun a summary chronological arrangement of Italian art, while in the other rooms the works of the different schools are grouped. It is certain that the gallery disposed in this way does not correspond to modern ideas of ordering great collections, and it is probable that soon these logical ideas will be fully applied.



La Venere dei Medici

In the "Uffizi", is also a rich collection of jewels; a precious cabinet of drawings and

prints, portraits of great men and pictures of artists by themselves. Among the sculptures there is a great number of greek and roman master-pieces. The Uffizi and the Royal Palace communicate by a long corridor built over part of the town and which crosses the Arno passing over the Ponte Vecchio.

PALATINE
OR PITTI GALLERY

Towards the middle of the XVIIth century the Grandukes of the Medici family began to form in their palace the celebrated gallery which gradually gained immense importance for the numerous master-pieces collected. The halls are richly decorated with stuccos and paintings executed under the direction of the painter Pietro Berrettini da Cortona and the architect Ciro Ferri, and are worthy of the sumptuous palace and of the works of art they harbour. Leading to the gallery is a great hall built in the style of the XVth century by the architect Del Moro and ordered by King Umberto. The different rooms are each called by the name of the mythological deities represented by the paintings. The works of art are not disposed and collected in chronological order so as to preserve the primitive character principally inspired by decorative art derived by the fact that the gallery was formed in great part with collections from the Medici inheritance.

IN THE SALA OF VENUS the most important works are two paintings, by Rubens, the « *Bella* » of Titian and several paintings by Garofolo, Tintoretto and Rembrandt.

IN THE GALLERY OF APOLLO are three works by Raphael and others by Andrea del Sarto, Titian, Paolo Veronese, Murillo, Perugino, Fra Bartolommeo and Rembrandt.

IN THE SALA OF MARS are paintings by Van Dyck, Raphael, Rubens, Andrea del Sarto and Giulio Romano.

IN THE SALA OF JUPITER are noted the works by Michelangiolo, Rubens, Paris Bordone, Andrea del Sarto, Morone and Leonardo da Vinci.

THE SALA OF SATURN contains many pictures among which several by Raphael, Giorgione, Andrea del Sarto, Sebastiano del Piombo, Fra Bartolommeo, Giulio Romano, Van Dyck etc. — RAFFAELLO D'URBINO is especially represented in some of his most perfect works.

IN THE SALA CALLED the FLIAD are splendid paintings by Titian, Giorgione, Andrea del Sarto, Ridolfo del Ghirlandaio, Perugino, Fra Bartolommeo, Parmigiano and Rubens.

IN THE SALA OF THE PROMETHEUS are chiefly works of the Tuscan school of the Renaissance: Botticelli, Domenico del Ghirlandajo, Fra Filippo, Andrea del Castagno, Piero

della Francesca, Pollajolo, Lorenzo di Credi, Beccafumi, Luca Signorelli, Fra Bartolommeo, Lodola, Fra Angelico, Baldassarre Peruzzi, Albertinelli and others.

- The other 16 rooms of this apartment of the Royal Palace also contain Italian and foreign master - pieces which show the interest the Medici took in art, and how they enriched their palace with treasures, now the object of universal admiration.



GALLERY OF ANCIENT
AND MODERN ART
(Via Ricasoli)

In the building next to the Institute and Academy are housed two very important collections. The ancient one, formerly called the Academy, contains a series of paintings by the greatest florentine masters, from Giotto, Gaddi, Giovanni da Milano and Gentile da Fabriano, to Angelico, Botticelli, Ghirlandajo, Lippi and Perugino.

It is proposed to transfer these great master-pieces to the Uffizi so as to be able to group the examples of different schools and the works of the greatest masters. In this gallery would only remain the paintings of the artists belonging to the second half of the XVIth century.

To this gallery belongs the Tribune of Michelangelo where are the famous statues of David, which once stood in front of the palace of the Signoria, and the casts of many celebrated works of Michelangiolo. The modern gallery contains several paintings by Italian artists dating from the XIXth century.

ARCHEOLOGICAL MUSEUM

(Via della Colonna)

The palace of the Crocetta, granducal building formerly used for receiving foreign princes who came to Florence as guests to the Tuscan court contains a rich and vast museum with collections of Egyptian, Etruscan, and Roman antiquities which, up to 30 years ago were all separated and scattered in the different florentine galleries. The museum is divided in several sections in which the classical students can find valuable elements for study.

The Egyptian section begun in the second half of the XVIIIth century was greatly enriched by collections made in 1830 by the Franco-Tuscan archeological expedition, and lately it has received further additions by gifts and purchases. There are many objects which give a clear idea as to the ancient art and customs of Egypt; statues, bas-reliefs, remains of paintings, mummies, arms, instruments, papyri, utensils, pottery, burial implements, coins, and so on.

The Etruscan collections brought from the different provinces in which Etruria was divided is of great interest for the history and the customs of the Tuscan region.

The institution of a topographical museum in which the principal Etruscan towns are represented separately serves to give a definite idea of the differences in the art, manners and customs and of the singular degree of civilization of this ancient people.

The very first beginning of an Etruscan Museum in Florence dates from the end of the XVIIIth century when the Tuscan government bought several rich private collections from Volterra, Montepulciano and Chiusi. But the great increase of this museum has only been accomplished lately with the products of excavations executed by order of the State on the spots where first rose rich and powerful towns. Especially interesting are the jewels and goldworks and other objects found in the Necropolis of Vetulonia; from Luni came a front of a temple with figures in terracotta; from Chiusi a rich collection of vases and of bronzes. Admirable are the collections of funeral urns, painted vases, idols and coins. Among the famous bronzes the most remarkable are the statues of the Orator, of Minerva, and the Chimera.

NATIONAL MUSEUM

(Via del Proconsolo)

(see Palazzo del Podestà o del Bargello)

Dating from the year 1859 the Tuscan government having suppressed the prisons which spoiled the beautiful « *Palazzo del Podestà* » ordered its restoration. This building was henceforth used as museum in which a great quantity of objects from the different warehousing offices were brought.

The collection was enriched by loans from several private collections and slowly increased having now so far enriched itself as to constitute one of the most important museums in Italy. This museum is interesting for its important collections and master pieces, as well as for the marvellous beauty of its ancient building. The court-yard is of its kind the most complete characteristic example of Tuscan architecture of the XIVth century.

The chapel, where remains of the frescoes painted by Giotto still exist, the elegant balcony, and all the rooms, give a clear idea of the originality of public palaces in the Mid-

dle-Ages. Various and numerous are the objects disposed and divided in sections in the different rooms. On the ground floor two rooms contain weapons, among which several very important pieces of armoury and complete suits of armours. In the court-yard and in other rooms on the ground floor are sculptures in marble and stone; the principal ones are by Michelangiolo Buonarroti, Michelozzo di Benedetto da Ravezzano, Giambologna, and several other great florentine artists. The great hall on the first floor is dedicated to Donatello and contains several works of that great reformer of Italian art; the famous statue of St George, the one of David and the bust of a prodigious realness representing Niccolò da Uzzano. In the neighbouring rooms are placed the numerous and precious collections of objects belonging to different periods and places, given in 1859 by Signor Carrand, a french antiquary, to Florence. In the old chapel of the palace are church-vestments, ornaments and gold and silver works. In the other rooms is a fine collection of artistic bronzes, in great measure brought from the Medici palaces. In it are represented all the great florentine masters who acquired fame through their sculptures and bronze casting. It will suffice to name: Ghiberti, Do-

natello, Filippo di Brunellesco, Sansovino, Cellini, Giambologna and Tacca.

Of no lesser interest is the hall containing the glazed terracottas by the Della Robbia among which are represented a few of the authentic works by Luca, who founded the celebrated school.

In the same room are other precious works which show the progress of art in Florence. This rich Museum contains several other collections; the armoury bequeathed by Baron Ressmann and the collections of seals, wories, amber plaquettes etc.



MUSEUM OF S. MARCO

(Piazza S. Marco. See : Church of S^t Marco).

This convent celebrated for the famous guests who inhabited under its roof, has been a public museum for the last 30 years. Among the artists who resided there are: Fra Girolamo Savonarola, S. Antonino, both of the Dominican brother-hood, Giovanni Angelico and Fra Bartolommeo. The sumptuous architecture by Michelozzo, ordered by Cosimo the Elder, enriched by grand cloisters and a very original library makes a strange contrast with the simple austerity of the small cells each decorated with a fresco, either of Angelico or of one of his scholars. The most important painting by Fra Angelico in this museum is the great fresco representing the « Crucifixion » in the Chapterhouse; the Annunciation and the Madonna with the Holy Child, several Saints in the corridors and various lunettes in the first cloister are also by Angelico. In the great refectory is the « Supper of S. Domenico by Sogliani and the « Crucifixion » over it by Fra Bartolommeo. In the small refectory

is a large fresco of the « Last Supper » by Domenico Ghirlandaio. Of special interest are the cells of Savonarola where are kept objects having belonged to that great apostle of liberty. In the library are many choral books enriched with exquisite miniatures, brought from different convents now suppressed.

In the great cloister of S. Domenico and in the old visitors' quarters or guest chambers rose a new museum where are various objects and fragments collected from demolitions and alterations in several quarters of the town. This museum shows precious examples of florentine art from the time of the middle ages to this day. Very interesting are the frescoes on the walls adorning several houses dating from the XIVth and XVth centuries.



SMALLER GALLERIES

CENACOLI etc.

ARAZZI GALLERY (Via della Colonna) contains florentine and foreign tapestries; the first worked in the manufactory founded by the Medici family, the latter bought for decorating the granducal palaces and villas, or given as presents by foreign sovereigns. — The collection has recently been greatly increased with acquisitions of woven materials, sacerdotal ornaments etc., brought from churches and convents. — The florentine tapestries are made after cartoons by celebrated artists, as Pontormo, Bronzino, Salviati, etc. — The collection of gobellins and flemish tapestries, of old cloths and brocades is also interesting.

GALLERIA DELLE PIETRE DURE (Via degli Alfani) collection of works, studies and models of stones in connection with the *pietra dura* workshops, founded by Ferdinando X de' Medici, which still exist and which has the special task of restoring monuments and works of arts.

GALLERIA BUONARROTI (Via Ghibellina). —

On the ground floor are to be noted a terracotta lunette without relief by the Della Robbia; many fragments of decorations of the Duomo; some coloured glass and sculptures by Giovanni dell' *Opera* and Bandinelli. — On the first floor in the *Salone* are a choir or *cantoria* sculpted by Donatello, and one by Della Robbia, both transferred here from the Duomo, and also the great silver altar front or altar piece from the church of San Giovanni (S.^t John), one of the most beautiful creations of the florentine jewellers of the XV.th century. Here are also many ancient brocades, mosaics reliquaries, paintings, sculptures, carvings and pieces of inlay. — In another room are to be found old models of the Cathedral and designs for the facade.

MUSEO DI S. CROCE (Piazza S. Croce). — In the large refectory of the convent of S. Croce are the frescoes of the *Last Supper* attributed to Taddeo Gaddi, and the genealogical tree of the brotherhood of S. Francis after Giotto. In this room are reunited many works of art and several interesting fragments. Among the paintings the most important are those by Giotto, Andrea del Castagno, and after Gaddi, Vasari and others which form a remarkable picture-gallery.

MUSEO DELLO SPEDALE DEGLI INNOCENTI

(Piazza SS. Annunziata). — One of the rooms of this old hospital is used as a gallery where many master-pieces are collected, among which several by Mino, Domenico Ghirlandajo, Filippo Lippi, Piero di Cosimo, Neri di Bicci and others.

In the court-yard there is a large lunette by Andrea della Robbia and in the church a Presepio by D. Ghirlandajo.



GARDENS
AND PROMENADES

Florence, the city of flowers, is well provided with gardens and promenades which add to its charm and beauty. The surrounding hills might in themselves be considered an immense garden intersected with avenues and populated with delicious villas. In the town almost every square is adorned with rows of trees or a small flower-garden.

Even in the interior of the town where the houses are close together open spaces are often to be met, which, beside adding to its beauty and healthiness, scent and sweeten the air.

From remotest times vast gardens were to be found next to many of the palaces among which the principal are the gardens of the Pitti, now called Boboli; of the Medici near S. Marco; of the Bartolini in Via Valfonda; of the Torrigiani near Porta Romana; of the Mozzi over their palace towards Porta San Giorgio; of the Gaddi in the Via del Giglio; of the Rucellai, Via della Scala; of the Nerli,

Borgo S. Frediano ; of the Della Gherardesca and of the Aldobrandini towards Porta al Prato and many and many others which brevity compels us to omit. Many of these gardens still exist and preserve the decorations which were largely used in those days. The Boboli garden next to the Royal Palace is undoubtedly the finest, and on Sundays and Thursdays from noon it is open to the public.

This garden which occupies an ample space between the Pitti Palace, the Belvedere Fortress, Via Romana and the ancient walls of the town, is enriched with buildings in fine taste among which: a great amphitheatre intended once for games and theatrical performances, arbours, and large conservatories. There are also two great lakes, avenues and open spaces, meadows, tortuose paths all adorned with statues, fountains, obelisks, pillars and a quantity of various objects, some executed by Florentine artists, and others brought from the celebrated Medici Villa in Rome. The things worthiest of notice are: the beautiful grotto by Buontalenti near the principal entrance, adorned by four great statues which Michelangiolo had sculpted for the monument of the Pope Julius II and other statues by various artists. Over the amphitheatre is the basin of Neptune which has in the centre

a fine statue in bronze by Stoldo Lorenzi; the statue of the Abundance is by Tacca. In the centre great basin, decorated with fountains round the rim and with many and exquisite statues, rises, on a little island, the group of Neptune by Giambologna.

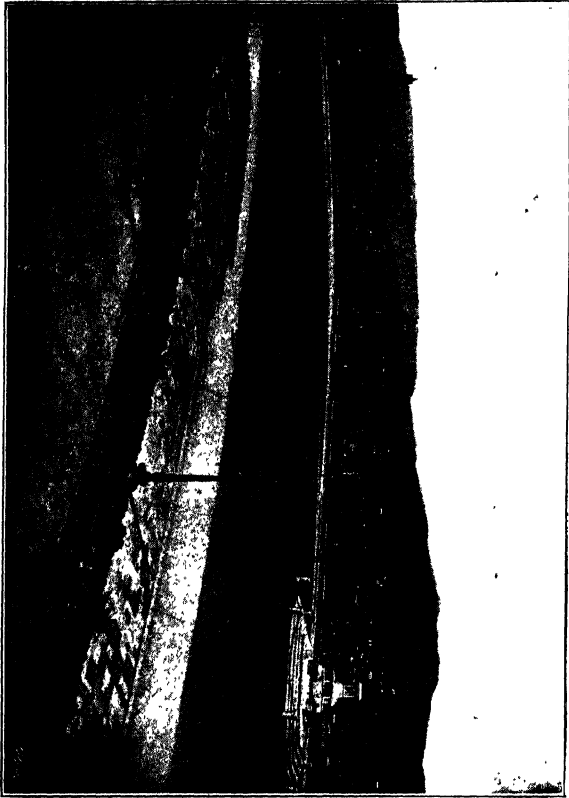
Among the public gardens are to be noted the one of Piazza d'Azeglio and the ancient one of the Semplici, next to the « Istituto di Studi Superiori » (the Secondary Schools).

The finest of the numerous promenades is that of the « Cascine » called (« dell'Isola »); it may be considered as one of the most beautiful promenades of the world, and can be said to rival with the most famous parks in Europe. It is an immense space planted with secular trees and plants of every kind; large squares, having avenues, meadows and gardens. The Cascine also have good buildings for assemblies, race-courses where several meetings take place during the year: and smaller grounds for different sports to increase the attractions. The large plain in which the Cascine are placed, having on one side the Arno and on the other the Mugnone, becomes in the fine season the centre, the rendez-vous of smart society, both Italian and foreign.

Another promenade which can be called as beautiful as the Cascine is the one of the

« Viale dei Colli » placed on the hills of the left bank of the Arno. This avenue, flanked by

Piazzale Michelangiolo



large and beautiful villas, and crossed by fine gardens and large squares, leads from two sides to the Piazzale Michelangiolo where a

monument in honour of the great florentine sculptor rises.

From this square the panorama of the town, crossed by the Arno and framed by the hills, is really one of uncommon beauty. Few towns can offer anything to equal this view for animation and gaiety of scene, or rival its picturesque aspect.

Among the many other promenades which adorn Florence, one of the most attractive is that of the Viali.

It consists of large and shady avenues occupying the place where once rose the ancient walls, broken by squares and gardens.



THE SURROUNDINGS
OF FLORENCE

Few cities in the world offer like Florence such a quantity of picturesque and varied surroundings possessing natural and artistic qualities. It is a wonderful frame of valleys, hills and plains, broken by all sorts of buildings, gardens and flourishing vineyards.

Ariosto has said that if all the palaces which are gathered round the town were collected inside its walls, Florence would surpass two Romes in grandeur and beauty. — In fact, out of the gates of the town one finds large suburbs, populous villages and above all lovely palaces, villas, churches enriched with works of art, remains of ancient castles, and pretty country houses.

If one wanted to give even a brief summary of the beauties which attract visitors, one would be obliged to write a guide as large again as the one for the town. In the neighbourhood of Florence quantity of places suited for residence either during the summer or winter months can be found as well as

beautiful wellkept walks and numerous means of access to them. — Over the principal roads which lead to the centres of greater importance there is a constant passage of economical railways trams and omnibuses. Among the shortest promenades those that offer more attractions for panoramas and for their artistic beauties are: « S. Miniato al Monte » ancient basilica of the XIth century, enriched with works of the great florentine masters; « Bellosguardo » a delicious hill dominating the town and the neighbouring plains; « Fiesole » « Majano » « Settignano » and « Montughi » which, following the course of the Arno reach nearly up to the gates of the city. One of the most artistic excursions is the one to the « Certosa del Galuzzo » a great monument containing many examples of the marvels of Florentine art and in which are represented works of nearly all the principal sculptors and painters. « Fiesole » the ancient town, first Etruscan, then Roman, preserves traces of remote ages in its museum, cathedral and other churches, together with examples of the Renaissance. The Royal Villas of « Castello » « Petraja » the rebuilt castle of « Vincigliata » the plains of « Ripoli » the village of « Settignano » (birth-place of many celebrated sculptors); the park of « Pratolino » once belonging to the Medici; the hill of « Ca-

reggi » where rose the famous villa of Cosimo the Elder; the « Badia a Settimo » celebrated monastery of the Cistercian monks; the cool valley of the « Mugnone »; the hills of « Arcetri » and « Montici » which bring to memory the principal episodes of the Siege of Florence (1529); the quiet valley of the « Ema »; the famous porcelain-manufactory of Doccia and its neighbouring hills, can all be considered as promenades each rivalling with the other in attraction.

The lovers of art will find in the surroundings of Florence, precious elements to complete the knowledge acquired visiting the museums, churches and palaces of the town, while those who seek the pleasures of quiet country life will satisfy their tastes in the beauty of the rich country, the shady hills and mountains which rising to considerable size will give them from their summit a large view of the marvellous Tuscan region.



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