

From the “Inside Tuscany: A Second Time Around” series.

Central Tuscany: A Guide to Arezzo

Visit and Enjoy the Tuscan Hill Town of Arezzo

Fourth Edition — 2013

Scott Tiezzi Grabinger



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Cover Pictures:

The Arezzo aqueduct from nearby hills.

Ivan Bruschi's study in the Museo di Ivan Bruschi.

The ancient Roman amphitheater in Arezzo.



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Bistecca Fiorentina

One of the things that makes this dish work is the size of Chianina beef. They grow without hormones in the fields, and to about twice the size of American beef cattle before they are slaughtered. Ask your butcher to cut a porterhouse 1-1/2 to 2-inches thick.

- 1/4 c extra virgin olive
- 8 cloves of finely minced garlic
- 1 thick, large porterhouse steak. Ask the butcher for a piece about 1-1/2 to 2 inches thick.
- 1 lemon sliced into six wedges
- Kosher salt, pepper to taste
- Place the minced garlic into the olive oil and let sit at least 3 hours, preferably overnight.
- Bring meat to room temperature. Cover with the olive oil/garlic mixture.
- Let marinate, turning frequently for a couple of hours.
- Heat the grill very hot and cook to rare or medium rare.
- Slice vertically and serve with lemon wedges and olive oil.

Section I: Tuscany: A Second Time Around



*“Two roads diverged in a wood,
and I — I took the one less traveled by,
and that has made all the difference.”*

Robert Frost

I What's the book about?

What do you see after you've seen the majors?

No matter how often you have visited Tuscany, this unique guidebook helps you go *Inside Tuscany* to experience not only art, museums, and churches, but also customs, activities, food, and more.

My Family's First Visit

I'm sure that my family's reaction to our first visit to Italy was similar to yours. It was a five-day whirlwind of zooming on the *autostrada*, battling chaotic Roman traffic, meeting new relatives, visiting the Forum, Vatican, Uffizi, and what seemed like a couple of hundred churches.



Duomo campanile.

And the food! Meals were an elegant dance of delicious courses: *antipasti*, *primi* and *secondi piatti*, *dolce*, *vini*, and *digestivi*.

We had only scratched the surface and knew that we were going to return and become more a part of the life *Inside Tuscany*.

Now you are returning . . .

. . . and want to get closer to the culture, people, and Tuscan lifestyle: the daily *passeggiata*, weekly markets, gelato, bars, restaurants, and festivals.

What can you find in the book?

This book provides a broad view with a lighter approach than the usual guidebooks, going beyond times, addresses, costs, etc. It also helps you:

- Decide whether a site is worth visiting.
- Find a good, authentic restaurant or pizzeria (harder than you think).
- Participate in markets, festivals, and the *passeggiata*.
- Set a reasonable pace to help you get the most out of your visit.
- Learn whether a site is accessible for those with mobility disabilities.
- Participate in the culture by reading about some of my adventures and misadventures while traveling in Italy.
- Cook from authentic family recipes.

Feel as if you belong there. Change your tourist mind set.

A friend, talking about her recent trip to Tuscany, said, “We saw and did a lot, but the best time I had was sitting on a step in the piazza, relaxing, eating gelato, and watching people. I felt as if I was *supposed* to be there.” You, too, can capture that feeling after a short time.

Your favorite *gelateria* is next door to the *pizzeria*. Last night’s great *osteria* is just off the piazza. The bar where you buy your breakfast cappuccino and pastry is next to the newspaper kiosk. Before dinner, you walk in the *passeggiata* along with your Aretini neighbors, up and down Corso Italia to see and be seen, talk with friends, and work up an appetite.

Taking a moment to appreciate the Tuscan lifestyle means that you have to turn your tourist thinking 180° to fight that ingrained “tourist-drive” to move as fast as you can and to see as much as you can for fear of wasting time and money — and disappointing the folks back home.

So, slow down and believe that having a gelato or *caffè* is just as important as “catching one more museum or church.”

2 Book Organization and Conventions

Confession

I don't like most guidebooks. Using one is like trying to juggle three things with one hand. I don't like lifting my head and then looking down to find my place in the tiny print in a tiny book that wants to snap shut only to

discover that I didn't want to visit the site — I could go on. I prefer the opportunity to read a lengthy description or a shorter version. I've tried to create a book that I would like to read, and I hope that you will, too.



The rare and expensive black truffle.

Both “Brief” and “Long” Explanations with Many Headings

The major sites have both short and long versions — it's your choice, read one, or both. Most of the chapters are short and easily readable with lots of headings.

“Extras:” Stories and Recipes

Every now then there is an “Extra” chapter about life in Tuscany including eating at a favorite restaurant and ordering caffè in a bar.

You'll find authentic recipes from my family and friends scattered throughout. These recipes are from the “heads” of people, not from cookbooks.

Logical Book Sections

- I. About the Book
- II. Setting up a Base in Arezzo
- III. Principle Churches
- IV. Museums
- V. Architecture and Other Sites
- VI. Culture, Festivals, and Local Activities
- VII. Useful Travel Information: Phrases, Courtesies, Glossary

Book Conventions

Time Format — 24 Hour Clock

For consistency, I use the European way to list times, the 24-hour clock. For example, 6:00 am is 06.00 and 11:00 am is 11.00. After the noon hour, simply add 12 to the conventional clock. For example, 1:30 pm is 13.30 and 7:00 pm is 19.00.

Language — Use of Italian in the Book

Where understanding is obvious, I use Italian words and names.

Costs — Euros

Prices are in euros; you'll need to find the current exchange rate. During fall of 2012, it was about \$1.30 for €1.00, so use \$1.50 to include fees and to be safe and pleasantly surprised at the end result. Thus €20.00 = \$30.00. It's best not to think about it.

1.5 kg loaf
of bread for
sandwiches at
a special food
market. (33
lbs)



European Floor Counting

In Europe, the American first floor is the “ground” floor — usually a “0” on the elevator and the second floor (U.S.) is the first floor. I use the European method for specifying floors in a building.

European Travel 101

I assume that you have passed European Travel 101 and can use buses and trains, read maps, use ATMs, find basic information at the TI, and so on. You will find some travel hints in Section VII.

GPS Coordinates

I've included the latitude and longitude coordinates found using my Garmin Nuvi 550 GPS device. (Occasionally I use Google coordinates and indicate when I use them.) I use the WGS-84 decimal format: xx.ddddd.

Aretine, Aretino, Aretini

Arezzo is a province in Tuscany historically called the *Aretine*. An *Aretino* is a person with a long family heritage in the province. *Aretini* is the plural of Aretino, the people of the Aretine.

Caveats

I've made every effort to put in the correct times and admittance costs, but these details change frequently, especially with the Italian and European economic crises. I have also seen every site at least three times, however, churches and museums move things around, rotate displays, and change hours.

I'll help

If you need some help making reservations and plans in Italian send me an email (scott.grabinger@gmail.com) and I'll help. Visit my company's website at www.insidetuscanytours.com for additional assistance.

3 Inside Tuscany's Eight Travel Principles

I base my *Inside Tuscany* books, and tour and itinerary services on eight principles.

Principle 1: Go slow and easy. Plan to return.

“Slow travel” is where it’s at. When I travel, I focus on a few things in depth rather than many things lightly. Rushing from one place to another for 10 to 20 minutes gets in the way of true appreciation of the culture. Believe that you will return.

Principle 2: Adapt and learn new things.

Trying new things leads to adventures and stories that you’ll never forget. Remember that it is not our hosts’ responsibility to make things “just like home” — give up the catsup. It’s our responsibility to enjoy the differences between home and Italy and to make their home ours. Travel broadens our understanding of the world and ourselves.



Principle 3: Travel cheap.

Expensive chain, four-star hotels, and tourist-based restaurants shelter you from the local people, culture, and best food. They prey upon your insecurities. (The number of stars in a hotel’s name relates to how many services the hotel provides, not cleanliness.) Take a leap: use the one, two, or three star hotels and look for the less expensive restaurants where locals eat. The fewer euros you spend, the more you need to interact with people, and the more you interact, the more fun you have. For example, it costs nothing to join the evening *passeggiata*, but it is an unforgettable experience.

Principle 4: Come to tour and to “live.”

When touring, do everything you can to live there. Put your clothes in the drawers, closets, and wardrobes — even just for a couple of nights. Walk slowly through the streets, look for restaurants to visit. Shop for meats, cheeses, and wines for a picnic. Look around and tell yourself, “I live here.” Use a base to reduce wasted time moving from place-to-place and to get to know a place well.

Principle 5: Put your camera down and look around.

Pictures are nice — memories are better. It’s a richer experience to see through your naked eyes rather than a viewfinder. If you want pictures, look with your eyes first and save it in your memory. Don’t wait to see something until you watch the video at home or on YouTube.

Principle 6: Fly under the radar.

We Americans often shock our hosts because we are loud in voice and dress. You'll never hide your tourist status or that you are an American — nor should you — but you can fly under the radar. Leave your baseball caps at home. Locals don't wear T-shirts with advertising. Be humble and respectful in actions, voice, and dress and earn our hosts' respect and gratitude. A little enthusiasm for their culture and listening wins people over.

Principle 7: Does €25.00 really matter?

Money flows like water while traveling and it's possible to get too obsessed by it. You may decide to forego a restaurant meal for a couple of pizzas and drinks for €20.00. A meal for two at an authentic local restaurant might cost you €45.00. One month later, when you are home, will you really worry about that €25.00? Or, will you wish that you'd tried that restaurant?

Principle 8: Pack light, move easy.

No one ever returns home from a trip and says, "I wish I'd packed more." I've lived out of a carry-on for three months. You want to be flexible and able to travel quickly without dragging 100 pounds of large suitcases to a hotel or train station. Lay everything out on the bed before you leave and put half of it away. Do that twice. Remember, you'll probably never see those people again and they don't care whether you've worn the same shirt three times.

*"The traveler sees what he sees, the tourist sees
what he has come to see."*

G. K. Chesterton

Section II: Setting Up a Base in Arezzo



"If you reject the food, ignore the customs, fear the religion and avoid the people, you might better stay home."

James Michener

Overall Map of Arezzo



4 “Live” in Arezzo

“Live” for a couple of days.

How about . . .

- Watching a local weekend festival in medieval costume or visiting the monthly antique fair?
- Walking through the Apennine hills and taking stunning pictures in the evening light?
- Shopping at the outdoor Saturday market?
- Walking with the town folk in the evening *passeggiata* before dinner?
- Finishing the day off with an authentic Tuscan meal at an *osteria* — with a little *limoncello*.



Val d'Orcia
wine country
just 45 min.
from Arezzo.

How do you do this? Set up a base.

I have learned that living in one place for even a couple of days has two advantages: First, I avoid wasting time packing and moving every day. Second, I have an opportunity to walk, take pictures, shop, gawk, and relax while sipping espresso or eating gelato, and learn a town's moods and rhythms.

Why Arezzo? Tradition, Location, and Expense

This book is about Arezzo. More than a Tuscan hill town, it is one of the major provinces in Tuscany called the *Aretine*. So, why do I use Arezzo as a base?

Traditions

Arezzo is neither too big nor too small, and maintains long established traditions, such as closing for the lunch hours, holding weekly markets and medieval festivals. I find something exciting to do every week and weekend.

Location

I like the proximity of Arezzo to other great sites in central and southern Tuscany (by car): 60 minutes from Florence, 30 minutes from Cortona, 60 minutes from Montepulciano and Montalcino, 20 minutes from Castiglion Fiorentino and Poppi, to name a few. There are dozens of sites within easy reach to make your second visit something to treasure.

Good Restaurants

Find the center of tourist activity. Turn your back to it and start walking away. After about five minutes, you will find the restaurants that locals use.

Less Expensive

Since Arezzo is smaller than the “majors,” hotels and restaurants are less expensive. Agriturismo sit all around the city outskirts providing nightly, weekly, and monthly rooms with kitchens. Sitting up in the foothills, these places provide calendar picture views of the countryside. Or, stay in the city center for modest prices. Why stay in expensive and people-packed Florence when it is an easy, cheap 45 minute train ride away?



The ancient bronze Etruscan Chimera, the symbol of Arezzo.

Arezzo: The Chimera

Look at Arezzo's symbol, the *chimera*, a mythological beast that takes on multiple forms: the body and head of a lion with a snake for the tail and a horned goat head rising from its back — a bit of everything to everyone. This is Arezzo. There is something for everyone.

Architecture and History

Remnants and artifacts of the city go back to Etruscan and Roman times, such as the Roman Amphitheater in the old city *centro*.

Much of the old *centro* retains its medieval flavor. Many parts of the last set of walls (13th c.) still stand, including part of the imposing Medicea Fortezza (16th c.). Palazzos and municipal buildings illustrate centuries of history, culture, and prosperity.

Piazza Grande is one of the most unique piazzas in Italy and the center of many city activities including special markets, and entertainment.

Artistic Offerings: Museums and Churches

Museums and churches offer countless masterpieces including frescoes, paintings, sculpture, and stained glass. The church of San Domenico holds Cimabue's *Crucifix*, and La Basilica di San Francesco has Piero della Francesca's greatest masterpiece, the fresco cycle of *La Leggenda della Vera Croce* (The Legend of the True Cross).

The Chimera

The Etruscan, hollow bronze Chimera of Arezzo dates from 400 BC. The statue was discovered in Arezzo in 1533 and The Grand Duke of Tuscany, Cosimo I, immediately took the artifact to Florence, as he did with most fine works of art found in Tuscany. Many consider it the finest example of early Etruscan arts and crafts. In Greek mythology, the Chimera ravaged its homeland, Lycia, until slain by Bellerophon. Today, two replicas sit in fountains near the train station.

Festivals and Markets

La Giostra del Saracino — The Joust of the Saracen

Arezzo’s grand medieval festival celebrates its past by holding *La Giostra del Saracino* in June and September. Two riders from each of the four city neighborhoods gallop with a long lance toward a model of a Saracen, trying to hit its shield, gain points, and win the *Lancia d’Oro* (Golden Lance).



Sagra

Barely a weekend goes by when Arezzo or one of the nearby towns isn’t celebrating a *sagra*, a festival based on a single food such as: *porcini* mushrooms, *polenta*, *pappardelle*, *cinghiale* (wild boar found in forests all over Tuscany), *bistecca*, rabbit, and *ciaccia* (fried bread dough — it’s addictive).

A grand parade in medieval costumes starts the festival of *La Giostra di Saracino*.

Fiera Antiquaria — Antique Fair

On the first Sunday of every month, Arezzo hosts Italy’s most important *Fiera Antiquaria*. Over 100 dealers set up shop selling everything imaginable from furniture to chandeliers to lace to music to copper sinks for washing hair.

Music Festivals

Arezzo is the home of Guido Monaco, inventor of musical notation, and holds in his honor the annual classical *International Polyphonic Choral Competition* during the first part of September. To celebrate contemporary arts, Arezzo holds *Arezzo PLAY* arts and music festival.

Saturday Markets

You don’t need a special festival to find excitement. Every Saturday morning the Aretini visit the *mercato*, held along a half-kilometer of Via Giotto with booths lining both sides, two deep on one side. You’ll find kitchen items, chimney sweeping tools, shoes, toys, clothing, intimate apparel, succulent roast *porchetta*, fresh pasta, flowers, fruit, and electronics. Most likely, you will find that special thing you didn’t know that you needed with the benefit of enjoying being part of the life of the city.

Cuisine

The cuisine in the Aretine province is as varied as the scenery. Arezzo’s food is based on the riches of the Val di Chiana to the south with its fruit orchards, grains, corn, and the prized *chianina* beef, which provides the world’s tastiest porterhouse steak, the *bistecca Fiorentina*.



Antipasti of crostini nero, bruschetta with tomatoes, and prosciutto wrapped around bread sticks.

Restaurants offer fresh pastas with *cinghiale* (wild boar) sauce. Osterias specialize in meats grilled over a wood fire including ribs, rabbit, chicken, and beef, seasoned simply with salt, pepper, olive oil, and a little lemon juice. Tuscany and Arezzo also have great seafood restaurants with the catch of the day rushed that morning from the nearby Tyrrhenian Sea. Not to be forgotten, some of the world's great wines are in Tuscany: Chianti Classico,

Vino Nobile di Montepulciano, and Brunello di Montalcino .

Important Arezzo Locations and Tourist Information

Train Station

Coordinates: 43.46145, 11.87629.

TI San Sebastiano

Guidebooks and maps for sale. Will arrange for guides.

Coordinates: 43.46719, 11.88128.

TI Palazzo Comunale

Information on latest events. Art and history displays.

Piazza della Libertà

Open only 14.00-16.00

Coordinates: 43.46706, 11.88277.

Il Postale – Post Office

The main post office also has books, information, and mailing supplies. If you want to mail something home, you can find boxes and tape.

Via Guido Monaco 36

Coordinates: 43.46413, 11.87933

Pietri — Free Parking Lot

At the northern base of the Arezzo hill. There are six escalators to help you get to the top.

Coordinates: 43.46962, 11.88425.

NOTE: As a result of the economic crisis in Italy, the public Tourist Information agencies are being closed. All arts and sports are bearing the brunt of the budget cuts.

The Aretine Legacy

Etruria is the ancient Etruscan name for the Aretine which, in turn, came from the Roman name Aretium. The people still proudly refer to themselves as Aretini. Though the Aretine history is full of conflict and war, its lasting effect on Italy and civilization comes through its culture, art, and architecture.

- Dante Alighieri championed the use of Tuscan vernacular over Latin in literature, changing the history of Italy. Today, “Tuscan Italian” is the *lingua franca* of TV, movies, school, and youth all over Italy.
- Aficionados still study Leonardo da Vinci’s inventions and art. Michelangelo’s frescoes and sculptures set a standard for representing passion, strength, and movement. Botticelli’s magnificent paintings of mythological themes, graceful human bodies, and diaphanous nature helped move art from the realm of the religious to the secular.
- Building the huge duomos and basilicas pushed architectural and engineering envelopes. The dome on the Florence Duomo was finished only after Brunelleschi won an engineering challenge.
- Tuscan wines go back centuries and are some of the most sought after in the world. Its cuisine is the subject of countless cookbooks and cooking schools.

Famous People from the Aretine

- Pietro Aretino (1492-1566). A gifted poet and blackmailer adept at appealing to powerful men’s purses in order that his select words about them might never reach the public.
- Spinello Aretino (1350-1410). Was a great fourteenth century artist, architect, and master of Italian fresco.
- Daniele Bennati (b. 1980). Cyclist specializing in fast sprints winner of two stages in the Tour de France.
- Leonardo Bruni (1369-1444). Humanist, historian, politician.
- Ivan Bruschi (1920-1996). Antique lover and founder of Arezzo’s monthly *Fiera Antiquaria*.
- Poggio Bracciolini (1380-1459, Terranova). Humanist, writer, and humorist.
- Pietro Benvenuti (1769-1844). Painter.
- Michelangelo Buonarroti (1475-1564, Caprese). One of the world’s greatest painters, architects, and sculptors.
- Andrea Cesalpino (1519-1603). Philosopher, doctor of medicine, scientist.
- Luca Ferrari (1605-1654). Painter of the Baroque period.
- Vittorio Fossombroni (1754-1844). Engineer who reclaimed the Val di Chiana, mathematician, politician.
- Gian Francesco Gamurrini (1835-1923). Archeologist and historian.

- Bartolomeo della Gatta (1448-1502, Monte San Savino). Architect and painter.
- Guido Monaco d'Arezzo (991-1033). Inventor of the modern system of musical notation. A piazza in the city center is dedicated to Guido.
- Guittone d'Arezzo (1235-1294). Along with Dante, one of the first writers in Italian vernacular.
- Guillaume de Marcillat (1470-1529). Though French, much of his greatest works in stained glass were done in Arezzo.
- Margaritone d'Arezzo (1225-1290). Painter and architect.
- Masaccio (1401-1428). Introduced a new style of painting of movement and plasticity that influenced the Renaissance.
- Mecenate (Gaius Cilnius Maecenas) (68 BC). Politician, soldier, man of letters, patron of the arts.
- Domenico Pecori (1480-1527). Painter.
- Francesco Petrarca (Petrarch) (1304-1374). Writer of lyric poetry, the "Father of Humanism."
- Piero della Francesca (1415-1492, Sansepolcro). Great painter and innovator of Renaissance painting style. His greatest Arezzo work is the fresco cycle of The Legend of the True Cross in the Basilica di San Francesco.
- Pietro da Cortona (1556-1669, Cortona). Painter in the rich and decorative Baroque style.
- Francesco Redi (1626-1697). Scientist, physician, naturalist, and poet.
- Ristoro d'Arezzo (13th c.). Scholar, astronomer, and geographer.
- Andrea Sansovino (1467-1529, Monte San Savino). Sculptor and architect.
- Santi di Tito (1536-1603, Sansepolcro). Late Mannerist and baroque style painter.
- Luca Signorelli (1445-1523, Cortona). Prolific painter noted for sensitive style and master of foreshortening and perspective.
- Paolo Uccello (1397-1475, Pratovecchio). Renaissance painter and mathematician notable for pioneering work on visual perspective.
- Georgio Vasari (1511-1574). Well-known architect, painter, and writer who left his mark all over the Arezzo province.

5 Eating Well in Arezzo

The Ingredients

Antipasti, Primi and Secondi Piatti, Contorni, Dolce, and Digestivi

A full Italian dinner has four courses — maybe five. First up is the *antipasto*. Common options include *prosciutto crudo* (dried, cured ham), *breseale* (dried, cured beef), *salami*, *lardo* (cured, spiced, succulent fat sliced so thin that you can see through it — don't be put off by the name, it's incredibly tasty), and *bruschetta* and *crostini* with various toppings. You could make an entire meal from the antipasto, so be careful, there are three more courses to go. When at a restaurant, don't be afraid to order only an antipasto or two.

The *primo piatto*, first plate, has many options with the common element of starch. Common dishes include risotto, pastas of many shapes and toppings, *panzanella* (a type of bread salad), *ribollita* (vegetable soup with day old bread added), and soups with pasta — the list is endless.

The *secondo piatto* is a small amount of protein: *bistecca*, rabbit, sausage, ribs, pigeon, chicken, wild boar, pork — get the idea? You can order a *contorno* — vegetables — to accompany your pasta or meat, foods including green beans, baked Tuscan white beans, potatoes, green salad, artichokes . . . It does seem incongruous to order French fries after eating pasta, but I've seen Italians order French fries (*patate frite*) with their pizza.

After finishing the *secondo*, it's time for the *dolce* (literally "sweet"). Italians are not big on desserts, so they tend to be simple: *panna cotta*, *torta*, tiramisu, *gelato* with toppings, or a simple plate of cheese and fruit.

Finally, it's time for *caffè* and *digestivi*. A *digestivo* helps you "digest" the meal and



Top: *Bistecca Fiorentina* from the prized *chianina* beef. Bottom: Antipasti including prosciutto, breseale, white beans, and lardo in the center.

Restaurant Dining Hints

When you go to a restaurant you are *not* expected to order a full meal. Unless it is a grand occasion, Italians order only a couple courses like an *antipasto* and *primo piatto* or a *secondo piatto* and a *dolce*.

Don't be afraid to mix and match. You may want the grilled vegetables — a side dish usually accompanying a *primo* or *secondo piatto* — as an *antipasto*. Order two *antipasti* or just a pasta dish.

Eat what you want.

Slow Food Movement

A movement originating in Italy, founded by Carlo Petrini, to combat the growth of fast food. It strives to preserve cultural cuisine and associated food sources: food plants, seeds, and domestic animals. The movement encourages restaurants and homes to cook authentic meals using fresh local ingredients.

settle the stomach. They are usually highly alcoholic, and you drink only a tiny amount: *grappa*, *limoncello* (see enclosed recipe), and *nocino* (made from mashed, green walnuts). It may sound a little far fetched to call these *digestivi*, but it works.

Eating at a Restaurant

On special occasions Italians go to a restaurant and eat four course meals. It seems like a lot of food, but portions are small and the meal lasts a couple of hours. There are far fewer obese people in Italy than the US. They know how to manage portions and they walk a lot.

Finding Good Pizza

Just because you are in Italy doesn't mean that every pizza is great. There are three ways to get pizza. First, you can find pizza at small shops that sell *panini*, bread, and pizza by the slice. Seldom are these pizzas good — eatable, fast, and cheap — but not good. Some of those slices may sit in the window all day long.

The second choice is to pick up a slice at a bar. Frozen pizzas come into the bar in the morning and then are heated up when ordered. Again, they are eatable and cheap, and better than sandwich shops, though still not very good.

The third choice is handmade pizza from a pizzeria or restaurant; some are cooked in a wood-fired oven. The name “pizzeria” usually means that the pizza will be handmade and fresh — ask to be certain. Homemade pizzas are usually excellent.

The moral of the story is to ask the waiter if the pizza is handmade and cooked on the premises. Otherwise, order something else.

Pizza Dining Hints

To eat a pizza without making a mess cut a slice, then fold it in half. You'll have two sides of crust to hang on to.

It is usually best to avoid pizzas with mushrooms. Mushrooms hold a lot of water and can make the pizza watery and the crust soft.

The first time I ate pizza, I was shocked. Each person in our group ordered a pizza — no sharing. Pizzas differ from the US variety. They have cracker-thin crusts, are about twelve-inches in diameter, and have light coatings of sauce and cheese so it is easy to eat a whole pizza.

Some of My Favorites Restaurants

Osteria Capannaccia

See the next chapter for more details about the great Capannaccia, the best restaurant in Arezzo (actually about 7 km outside the city). It serves typical Aretine fare. It's informal, generous with portions (too generous), and moderately priced. A typical meal including all courses and all the house wine and water you can drink costs about €38.

As a traditional *osteria*, it specializes in grilled and roasted meats cooked over a wood fire. (Vegetarians will find meatless pasta, vegetables, and salads.)

La Capannaccia is a short drive north of Arezzo up a short winding road in the Apennine foothills. The view over the valley to Arezzo is breathtaking, especially in the evening with the lights of the city shining and twinkling in the distance. Outside the city the stars seem close enough to touch.

Favorites of mine include prosciutto and salami for the antipasto, risotto with porcini mushrooms for the primo piatto, steak and ribs for the secondo, and panna cotta for dolce.

Accessibility: All one level. Gravel parking lot.

Coordinates: 43.52483, 11.90643.

Vitals:

Località Campriano, 51/c
52100 Arezzo
+39.0575.36175

Closed Sunday evening and all day Monday.
Reservations essential Friday through Sunday and advised for all other evenings.
Open from 12.30 to 1400 for lunch.
Dinner from 2000 to 2400.

Top: Fresh piadina ingredients including tomato, mozzarella, ham, arugula, and prosciutto. Below: Fresh piadina wraps on the grill.



La Tua Piadina — Fast Food Italian Style

This restaurant sits on a small narrow side street off the *Corso Italia* making fresh, cheap, healthy food quickly.

Though fast, *La Tua Piadina* does not contradict the slow food movement because everything is made from scratch with the freshest ingredients. The *piadina* is a cross between a filled crepe and a wrap. The “wrap” is like a flour tortilla freshly toasted on a grill for each customer. They place the selected ingredients on the *piadina*, fold it into a cone, like a filled crepe, place the

piadina in a small plastic bag to prevent dripping, and deliver it into your hands hot and ready to take away.

There are several kinds of *piadine*, or you can make your own using fresh mozzarella, ham, prosciutto, speck, rucola, salami, tomatoes, parmigiano, and basil to name a few. My favorite combination is prosciutto, tomato, mozzarella, and basil.

It's inexpensive fare (about €5.00 — less for the “baby” size, which is more than enough for an adult lunch) to take out onto the street, or to a nearby piazza or park and find a place to sit, relax, and watch people. It's something healthy to hold you over until dinner.

Accessibility: One level, but very small and cramped, no seating inside.

Coordinates: 43.46333, 11.88016.

Vitals:

Via de'Cenci, 18
52100 Arezzo
Inexpensive.

Wonderful

Wonderful, about three km west, is another pizzeria and seafood restaurant. On my visit, I had a grilled seafood mix including mussels, clams, swordfish, scampi, and calamari. Some of it was fried instead of grilled. The fried calamari (always a good benchmark) was tender and fresh. I also had a rich *primo piatto* of seafood linguine with a mild red sauce and tender clams and mussels.

Accessibility: All one level.

Coordinates: 43.48351, 11.85676

Vitals

Località Quarata
Via Sette Ponti, 407
52100 Arezzo
+39.0575.364.894

Trattoria Saraceno

The *Trattoria Saraceno* is the exception to the rule. It is right in the center of the city, but with excellent food at moderate prices.

The restaurant is at the intersection of Corso Italia and the San Francesco Piazza. Facing up the hill, look to the right and it is about fifty-feet from Corso Italia. It is easy to miss because it has only a small, hand lettered vertical sign above the door with the name “Trattoria.”

Once inside you'll see an attractive dining room with white tablecloths and wine bottles lining the wall. This small dining room leads to another, much larger at the back of the restaurant.

The Trattoria has a large menu with typical antipasti, primi, secondi, contorni, and dolce. The wood, oven-baked pizza is excellent. My favorite antipasto is the mixed bruschetta plate with three slices of toasted bread topped with tomatoes, oil and salt, and Tuscan white beans. Not only is it good, the plating is beautiful with toppings of deep, red tomatoes and basil, ivory-colored beans beside a long skewer with a clove of garlic.

Primi piatti seem universally good from soups to pastas to risottos. The *pici* pasta (fat, egg-based spaghetti noodles) with *cinghiale* sauce and tripe soup are favorites with locals.

My favorite secondo is pork ribs (*costole*) grilled over an open fire salted, peppered, and drizzled with olive oil. To accompany the secondo, are salads, vegetables, and Tuscan white beans in tomato sauce — the best.

Many of the locals consider the pizza the best in Arezzo. Thin, crispy crust with just the right amount of ingredients. My favorite is the pizza with *prosciutto cotto* — cooked ham.

There are hundreds of wines lining the walls. The house wines are adequate or you can order several wines by-the-glass, the *Vino Nobile di Montepulciano* is outstanding.

Panna cotta with caramel sauce makes an excellent dessert accompanied by a small glass of *vin santo* for your *digestivo*.

Accessibility: One dining area level with the street, another a couple of steps up. Narrow entrance.

Coordinates: 43.46416, 11.88231.

Vitals

Corner of Corso Italia and Via Giuseppe Mazzini
Closed all day Monday and Wednesday afternoon.

Via Giuseppe Mazzini, 6
52100 Arezzo, Italy
+39.0575.27644

<http://ilsaraceno.com>



Osteria dei Mercanti

Mercanti is an inexpensive choice for lunch with good pizzas and pasta, especially the *pici*. They have a small dining room inside and a large tent on the adjacent piazza for outdoor dining. The restaurant is just off Corso Italia and Via Roma. Walk north on Corso Italia, take the first left, and you will see the large tent.

Prices are reasonable with more than adequate servings. I've had pasta and pizza several times for a quick, tasty, filling lunch. They have a full menu of typical Aretine fare. The best *secondi piatti* are veal filets in three different styles: balsamic vinegar, cream and truffles, and porcini mushrooms. They are excellent.

Accessibility: All one level.

Coordinates: 43.46268, 11.88231.

Vitals

Via Ser Petraccolo
52100 Arezzo, Italy
+39.0575.24330: voice

<http://www.osteriadeimercanti.com/>
info@osteriadeimercanti.com

Antica Osteria L'Agania

This is in many guidebooks, probably because it is cheap with good food. Frequented by both tourists and locals, it opens before 1900 for those Americans who can't wait until 1930 or 2000. It is only two doors from the Trattoria Saraceno.

L'Agania offers an abbreviated menu with only one antipasto: a typical Tuscan platter of sliced meats, crostini nero, and panzanella.

There are six pastas that you can match with one of six different sauces including wild boar ragù, porcini, simple tomato sauce, carbonara

The *secondo piatti* include several kinds of stewed meats as well as grilled steak, cinghiale, pork, and rabbit. The grilled cinghiale goes well with grilled vegetables.

Besides the requisite tiramisu, L'Agania has the best panna cotta in town, topped with berries, chocolate, or caramel.

It's not outstanding but definitely worth the price. I eat there a lot. The bread and house wines aren't bad either. And I'm an American who still likes to eat before 2000.

Vitals

Via Mazzini 10
52100 Arezzo, Italy
+39.0575.295381: voice

9 Sleeping in Arezzo

There are many hotels in Arezzo and near the city center. I describe a few here that I've had excellent experiences with and listed others at the end of the chapter. I don't use the "five-star" luxury hotels and franchises. They put up a barrier between you and the culture.

Casa Podere San Firenze B&B

Features

- *Stunning views.* Casa Podere Bed & Breakfast is only about six km outside Arezzo high in the foothills offering stunning views of Arezzo. It is easy to see the geography of Arezzo with its broad plain surrounding the small bubble of old Arezzo sitting in the center.
- *Small and personal.* Casa Podere has six rooms of varying sizes. It serves both short and long-term stays with a common kitchen. It is quiet and unassuming with wonderful hosts.
- *Free wireless and television.* For those who can't disconnect for a few days, it's available. With a computer you can make reservations for upcoming visits to major tourist sites. You can either wait hours in line for the Uffizi Gallery in Florence or make a reservation online and walk right in when you arrive. The television has no English channels.
- *Well-equipped common kitchen.* There is a well-equipped, common kitchen next to the breakfast room with a gas range, oven, several espresso pots, and small refrigerator. Along with saving money, the common kitchen provides an opportunity to visit with other guests and swap stories and information.
- *English spoken.* Gabriella speaks and writes English and loves to practice. You can easily make a reservation through email or phone, and she loves to share information and travel advice.
- *Accessibility.* Difficult. The parking lot has a small hill to climb to the building. There are no ramps.
- *Includes breakfast.* An Italian breakfast of coffee with milk, pastries, and cereals.

Personal Experience

- *The amazing view.* The first time that I went up the mountain from Arezzo to *Casa Podere*, I was knocked over by the



expansive view. It is even better in the morning as the sun rises bathing the whole plain and hill in golds and reds. Some rooms have a balcony overlooking the Arezzo plain.

- *Cooler.* Although only a couple of hundred meters above Arezzo, it's a great place to stay in the summer with cooler air and less humidity than at the lower altitude.
- *Peaceful.* This is one of the most peaceful places that I've stayed: not even close to traffic, the B&B is up a winding road about 1 km from the main highway, yet only a ten-minute drive from Arezzo.
- *Recently remodeled.* The word "remodel" barely suffices to describe what the family has done. They must have gutted the interior and started from scratch. Like many places in Italy that look old (a few hundred years) on the outside, on the inside it is a surprise of modern design and conveniences, and stylish fixtures, and furnishings.
- *Kind gracious family.* Gabriella and her family are charming and gracious people. She is ready to drop whatever she is doing to help you — or just to take you into her kitchen and make *caffè* and chat.
- *Reasonably priced.* For a B&B Casa Podere is a moderately priced place in a picturesque and bucolic setting.

Vitals

Casa Podere San Firenze B&B
Località Scopetone, 21
52100 Arezzo, Italy



Kitchen. Small window covering made by Gabriella while pregnant with her son. The hosts: Marco, Gabriella, Virgilio, and Elisa.

+39.0575.360.486

+39.3339.303.526

<http://www.casapoderesanfirenze.it/main.htm>

Coordinates: 43.44318, 11.92568.



La Corte del Re

Features

- *Perfect city location.* It is adjacent to the Piazza Grande in the middle of the old city center — the *centro* — with short walks to restaurants, shops, and most of the attractions along the Corso Italia that hosts the nightly *passeggiata*, monthly antique fair, *La Giostra del Saracino*, and most other special events.
- *Pick up at the Train Station.* If arriving by train, let Franca know and she will pick you up so you don't have to climb the hill with your bags.
- *Modern spacious rooms.* The rooms are gorgeous with new furniture, bathrooms and fixtures. Most include a small kitchenette equipped with the basics so you can cook simple meals.
- *TV with CNN in English.* No wifi.
- *Roof top patio.* In the mood for a picnic? The rooms spread along four floors as the hotel climbs the hill behind it. The top floor opens to a roof top patio adjacent to a shady city park.
- *Reasonable prices.* There is no hotel in Arezzo with a better location, yet the prices are reasonable and less than many other Arezzo hotels.
- *Accessibility.* There are four floors of rooms with no elevator and narrow stairways.
- *English spoken.* Franca is a delightful person and speaks and writes English well; you can easily make reservations through email or the phone.



The common salon on the ground floor surrounded by Etruscan walls.

Franca, owner of La Corte del Re.

Personal Experience

- *Patient help with reservations.* The first time that I stayed at La Corte del Re was after nine months of preparation. Franca was extremely patient, putting up with my last minute time and date changes, and answering a million questions via email.
- *Ten-minute walk from the train station.* Corte del Re is about $\frac{3}{4}$ the way up the Arezzo hill just before the hill



becomes a steeper climb and about ten-minutes from the *Stazione*. However, if you let Franca know when you are coming she will pick you up at the station.

- *Easy to find from the free Pietri parking lot.* If you have a car, the free *Pietri* parking lot is along the northern base of the hill, below the *Duomo*. It looks like a long, steep climb to the top — and it is — however, Arezzo has installed a series of six escalators to whisk you easily to the top with your bags. From there it is a short three-minute downhill walk to *Piazza Grande* and *La Corte del Re*.

- *Surprisingly large rooms.* Usually, the old local hotels (not franchises) have small rooms, often made smaller by the addition of a bathroom. The rooms here are large and spacious with modern, stylish bathrooms.

- *Center of the action.* Being next to *Piazza Grande* brings on choices for activity. On the Friday night of my stay, a small French Market began, and the final choral competition of the

International Polyphonic was held on the piazza outside my window. After dining on French bread and sausages, I found myself falling asleep to the encore music of the winning group.

- *The Etruscans.* It is fascinating that the hotel fits into the side of the hill and into some Etruscan ruins from the seventh and sixth centuries BC — that's history. Some of the rooms use the Etruscan walls, and the public salon on the first floor has an Etruscan oven in the wall.

- *I love Franca.* Franca is the owner. She has a delightful sense of humor with an infectious laugh. She is solicitous and helps meet your needs and solve problems. She directs you to the important sites and good restaurants and stores. She is fun to be with.



Vitals

Via Borgunto, 5
52100 Arezzo
+39.0575.401603

info@lacortedelre.com
<http://www.lacortedelre.com/>

Coordinates: 43.46424, 11.88432.

Tenuta Il Palazzo Agriturismo**Features**

- *Working farm* that bottles several Chiantis and red and white Tuscan table wines, and an organic extra virgin olive oil.
- *Peace and solitude.* Il Palazzo sits on the side of a hill overlooking a small valley, olive trees, vineyards, and wheat fields with Arezzo in the distance, well away from busy streets and roads.
- *Nine apartments.* One of the rooms is accessible for people with disabilities. Most are equipped with small kitchens for daily, weekly, and monthly stays. Television, but no English channels.
- *Accessibility.* A ground floor apartment designed for easy accessibility. The walk from the parking lot to the building is short but steep. The breakfast room, *bottega*, requires negotiating a couple of steps.
- *Outside views.* Each apartment has a table outside the door for dining or enjoying the view, sunrises, and sunsets.
- *Swimming pool.* Large enough to do laps. It is so clear and clean that you can read a newspaper on the bottom. There are showers and a cabana next to the pool with plenty of seating.
- *Breakfast.* Includes Italian breakfast of pastries, *caffè*, milk and cereal.
- *English spoken.* Isabella speaks English, and you can make reservations via the phone or email.

**Personal Experience**

- *Postcard picture setting.* It looks just like the views of Tuscany that you've seen in books or TV. Apartments overlook olive orchards, vineyards, and wheat fields. It's so beautiful you'll be tempted to spend the whole day relaxing and enjoying the scenery. There is a small balcony on the end of a building

making a beautiful, shaded place for lunch overlooking the valley.

- *Sunrises and sunsets.*

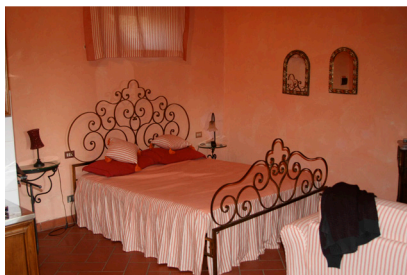
The magical Tuscan stone turns colors throughout the day from a bright coral in the morning to rich gold in the evening. It is easy to spend a quiet day watching the changes of color in the fields, vineyards, and buildings.

- *Winery tours.* The winery uses advanced technological wizardry to making modern wines. Taste wine directly from the temperature controlled vats and barrels during a personal tour by Primo. The farm also makes olive oil that you can taste from the barrels.

- *Trivia.* They use a robotic machine to sweep the pool. It's mesmerizing, watching it go along the bottom and then climbing the vertical sides before returning to the bottom.

- *Caring, personal service.* Isabella, Anna, Lili, and Primo are gracious hosts. Isabella will stop and talk with you at anytime and take you into the bodega for a *caffè* and some *torta*. She'll direct you to local events and sites in and around Arezzo. I stopped by the office one day for a brief visit after lunch at a restaurant, and Isabella asked, "Would you like some *caffè*?" I said, "No thanks, I just finished lunch." Almost by magic a *caffè* and piece of *torta* showed up in front of me. Of course, it would be rude not to eat it and somehow I managed — as I usually do.

- *Reasonably priced.* It's hard to find, if not impossible, a more



moderately priced agriturismo in a more idyllic setting with comfortable apartments and delightful people.

Vitals

Tenuta Il Palazzo
Località Antria di Tregozzano
52100 Arezzo, Italy

+39.0575.315016: voice and fax

agriturismo@ilpalazzo.toscana.it

<http://www.ilpalazzo.toscana.it>

Coordinates: 43.50317, 11.90388.

*“Without new experiences, something inside of us
sleeps. The sleeper must awaken.”*

Frank Herbert

Section III: Arezzo Churches



“Today I wander, tomorrow I worry.”

Lindsay Grabinger



10 Extra: Decoding Art and Saints' Symbols

It is often difficult to appreciate paintings, statues, and frescoes beyond the usual statement, “That’s nice.” It’s easy to learn some basics of art appreciation that will enhance your viewing of religious art (almost all art) from the tenth through seventeenth centuries.

Multiple Stories

Paintings were meant to tell stories to the illiterate population, making Christian ideas and events more concrete. After you have had your first look at a painting, look again for “multiple frames.” Often, a painting shows several events (the backstory) related to the main subject in the background. Examine who is in the background and what they are doing.

Artist’s Patrons

A patron usually sponsored a work of art. For example, the Medicis supported young Michelangelo as he carved his David. It was a common practice to insert patrons as one or more of the minor figures in the story.

Gothic Gold and Perspective

An element of Gothic painting from the eleventh to fourteenth centuries was gold backgrounds representing heaven, space, holiness, and the supernatural. Perspective at this time was crude or non-existent. Figures appear flat with elongated features, especially the hands and fingers. However, this did not take away from the impact of the paintings, they are often powerful and detailed telling realistic stories.

Gothic Crucifix

The Gothic crucifix also shows the shortcomings of poor perspective and representation of the body. It shows Christ on the cross, with disproportionately long limbs and torso. Without good perspective skills the head is shown hanging down by painting the head on a separate slanted piece of wood attached to the cross. Each end of the cross has a small rectangle usually with St. John the Evangelist on one side and Mary on the other. At the top is the Sacred Heart of Jesus, or the Resurrected Jesus. Occasionally there is a rectangle on the bottom depicting Mary Magdalene.

Annunciation

The Annunciation shows Mary receiving God’s request to be Christ’s mother from angel Gabriel. Mary is either kneeling or sitting with a book (there weren’t really bound books in Mary’s time) on the right side of the painting. The angel is on the left conveying God’s request and holding lilies, the sign of purity. God



San Michele Arcangelo.

is often in the upper left corner of the painting with the Holy Spirit as a dove at the top center.

Assumption and the Holy Belt (Cintola)

Mary's Assumption into heaven shows her in the top part of the painting. Usually, at the bottom, are the apostles standing around a tomb with flowers, looking up in amazement. Other versions may have just a few saints standing around the tomb.

Sometimes Mary is handing her a belt (*cintola*), also called a girdle, to St. Thomas. In some interpretations, St. Thomas arrives late and either demands proof of the Assumption or receives the belt to attest to the truth of the Assumption when asked for proof by the apostles. In either case the proof is Mary's belt.



The Deposition or Pietà

The Deposition may portray several things after Christ's death: his removal from the cross, laying in Mary's lap (the *pietà*), or being laid into the tomb.

God's Arrows

When God shows up in a painting he sometimes holds three arrows representing the three theological virtues of Faith, Hope, and Charity. God directly infuses these three virtues into the soul where they help believers live as God's children and merit eternal life.

"School of" or "Workshop of" or "Studio of"

Each of these phrases describes paintings, frescoes, ceramics and sculptures that were started and then watched over by the master as his apprentices

The Deposition.

finished the work. For example, the school of della Robbia produced hundreds of ceramic bas-reliefs, thanks to the help of workers and apprentices. The studio of Luca Signorelli produced more paintings than the master could do alone. As the master guided his workers they learned his style.

Immaculate Conception

This is an often misunderstood tenet of Catholic teaching. The Immaculate Conception is not the conception of Christ at the Annunciation, rather it is Mary's conception in her mother, St. Anne. Catholic doctrine states that from the first moment of her existence Mary was preserved by God from Original Sin and filled with sanctifying grace. Interpreting paintings of the Immaculate Conception is difficult because they are symbolic allegories. However, there are some common elements:

- The importance of Mary is emphasized by her stepping upon and crushing satan (a snake or dragon), symbolizing her role in conquering sin and death.
- God the father and the Holy Spirit (dove) at the top of the painting representing His favor and trust in Mary.

- Lilies and roses are signs of Mary's purity.
- The moon under her feet and twelve stars surrounding her head are a possible reference to "a woman clothed with the sun" (Revelation 12:1-2).
- Additional imagery may include clouds, a golden light, and cherubs.

Mary's Attire

The Holy Mother wears a blue robe over a white or red gown. The robe and gown may be solid or patterned, sometimes with gold accents.

Maria della Misericordia

The Misericordia is a depiction of the Blessed Virgin Mother as the Mother of Mercy. Throughout the Middle Ages and Renaissance people looked upon the Holy Mother as an intercessor who helped send their prayers to God. Mary is in the center of the picture, her arms spread, and the outer robe open, usually held by angels. Beneath her robe are her supplicants, the people praying to her for help, often segregated by gender with men on her right and women on the left. Why segregated? I don't know. The Misericordia is portrayed in hundreds of paintings, frescoes, and sculptures.



Seven Sorrows of Mary

Some statues of Mary show her with seven arrows piercing her breast symbolizing her most sorrowful events:

- The *Prophecy of Simeon*. When Mary and Joseph took the Child Jesus to the temple to fulfill the law, Simeon met them and told Mary that Christ's future suffering would be like a sword piercing her heart.
- The *Flight to Egypt*. The Holy Family fled in fear when an angel told Joseph to go to Egypt to protect Christ from the "slaughter of innocents."
- The *Loss of the Child Jesus*. The dread Mary felt when she realized that the twelve-year old Jesus was not with them after a trip to Jerusalem. Joseph and Mary found him teaching in the temple in Jerusalem.
- *Mary meets Jesus carrying His Cross*. Mary meets Jesus as he carries the cross to Golgotha and sees his body covered in wounds.
- The *Crucifixion*. She sees her Son nailed to the cross.
- *Mary Receives the Body of Jesus from the Cross*. Mary's sorrow at the death of her son.
- *Body of Jesus is Placed in a Tomb*. She gazes for the last time on the body of her son and the entrance to the tomb is sealed.

Piero della Francesca's version of the *Maria Misericordia*.
Wikicommons.

Stigmata

The holiest of saints receive the stigma, the wounds of Christ in their hands, feet, and side. The most recent saint with the stigmata was St. Father Pio.

Vatican II Altar

One of the results from the Second Vatican Council (Vatican II) was to move the altar from the back of the apse out front so the priest could face the people during Mass. Most altars couldn't be moved, so a new altar, usually a simple table, was placed at the front of the apse — the Vatican II altar.

Saints and Their Symbols

Religious paintings often include saints that are difficult to identify without some clues. It's not as hard as it looks because saints are associated with specific symbols. The viewing is more satisfying when you can identify the people in a painting and impress others with your knowledge.

The Palm Branch

Martyred saints often hold a small palm branch (don't confuse it for a feather) symbolizing their holiness and martyrdom.

Symbols of the Evangelists

St. Mark is the lion. St. John, the eagle. St. Luke, the ox. St. Matthew, an angel or human.

Sant'Agata — St. Agatha

St. Agatha was Sicilian from a rich, important family. At a young age she dedicated her life to God and resisted men who wanted to marry or have sex with her. One powerful man had her arrested and told her that she would face torture and death if she did not surrender herself to him. But, she affirmed her belief in God, so he imprisoned her in a brothel. Quintian moved her to prison and tortured her, having her breasts cut off before he killed her. In paintings, she is shown holding a plate upon which are her breasts.

Sant'Antonio di Padova — St. Anthony of Padua

St. Anthony's symbol is his tongue. Anthony is buried in a chapel within the large basilica built to honor him at Padua. The tongue was placed there when his body was exhumed thirty years after his death. The tongue still glistened and looked as if it was still alive and moist; a further claim was made that this was a sign of his gift of preaching. So what else would they do but cut it out and place it in a reliquary. I've seen it and it does look real. In paintings and statues he is portrayed holding his tongue on a plate or in his hand and carrying a child in his other arm.

San Domenico — St. Dominic

St. Dominic was the prior of the order of Dominicans. He preached to heretics and converted barbarians. He is patron saint of

astronomers and is depicted with a black robe over a white gown, tonsure, book, and lilies.

San Francesco — St. Francis

St. Francis is easy. He is dressed in a brown robe with a tonsure. Sometimes there are animals around, representing his love for all living things. Another popular depiction shows him on his knees, arms extended and looking toward heaven as spears of light come down and give him the stigmata. He is very popular in Tuscany and almost every town has a church named for him.

San Giovanni Evangelista — St. John the Evangelist

The apostle John, “The one Jesus loved,” is one of those present at the crucifixion. He may hold a pen and book representing his gospel. In many paintings, such as Leonardo’s Last Supper, he is clean shaven with long blonde hair. There may be an eagle, his symbol, or a chalice in the picture. The chalice represents an attempt to poison him. When he lifted the cup, the poison emerged as a serpent.

San Giovanni Battista — St. John the Baptist

St. John the Baptist was the son of Mary’s cousin, Elizabeth, born a few months before Christ. St. John’s mission was to herald the coming of the Messiah. He is shown as an adult, baby, or child. He usually has bare legs and chest or wears a hair shirt. Other symbols are a cross with double horizontal pieces and a lamb. He often shows up as a child or baby with the child Jesus and the Holy Mother.

San Giuseppe — St. Joseph

St. Joseph, Mary’s husband and Christ’s stepfather, always seems to be an old man with a balding pate of grey hair and a beard. Believed to be a carpenter, there are often tools in the paintings.

San Lorenzo — St. Lawrence

St. Lawrence was martyred by barbecue. He was placed on a grate over a fire. Legend has it that he told his killers, “I believe that I’m done on this side, you can turn me over.” Thus, his symbol is a grate.

La Maddalena — St. Mary Magdalene

La Maddalena was one of several women who followed Christ. Contrary to legend, the Bible does not describe her as a prostitute. She was more likely a rich person who came to Christ to have her sins forgiven. She introduced herself by interrupting a dinner and proceeded to wash Christ’s feet with her tears, dry them with her hair, and anoint them with expensive oil. She is one of the figures at the crucifixion. Mary, the Holy Mother, wears a blue robe, so Mary Magdalene wears robes of different



colors. To represent her washing and anointing of Christ's feet, you'll often see her with a jar of oil and wet hair.

San Michele Arcangelo — St. Michael the Archangel

St. Michael is God's "enforcer." He wears battle armor with a drawn sword standing on a serpent or dragon, representing the defeat of the devil.

San Paolo — St. Paul

Before St. Paul was Paul, he was Saul, a Jew who persecuted the early Christians. Saul saw the light and became Paul, the leading evangelist of the time and writer of a number of epistles. In fact, his epistles were written before the gospels and are the earliest record of the development of Christian communities. He holds a sword representing his role as a soldier of Christ.

San Pietro — St. Peter

Peter is the "rock" upon which Christ founded the church and is considered the first pope. Christ gave Peter, figuratively, the keys to heaven, so he holds keys in paintings. Other symbols include the pope's mitre and crucifix (he was martyred by being crucified upside down).



San Rocco (Roco, Roch)

Patron saint of prisoners, victims of the bubonic plague, and other contagious diseases. A dog is usually in the painting because when he had the plague and was secluded in a cave, the dog kept him alive by bringing bread to him each day. He also has a wound in his leg and holds a staff with a banner.

St. Scholastica

The depiction of St. Scholastica is a bit odd. She is usually part of another painting, a small character, kneeling in the lower right corner with her arms spread in a black habit. A light comes from heaven illuminating her. There are usually a dove and lilies in the picture. She was the twin sister of St. Benedict.

San Sebastiano — St. Sebastian

An early saint and martyr killed during the Roman Emperor Diocletian's persecution of Christians (ca. 288). He is depicted tied to a tree and shot through with arrows. The arrows didn't kill him so he was clubbed to death.

San Stefano — St. Stephen

St. Stephen is considered the first martyr, stoned to death in Jerusalem shortly after Christ's death. His symbols are stones and

a deacon's robe.

San Tommaso — St. Thomas

The phrase “doubting Thomas” applies because he said that he would not believe that Christ had resurrected without placing his hands in Christ's wounds. Mary, at her Assumption, gave Thomas her belt to prove to the other apostles that she had been assumed into heaven. Martyred by sword.

The Mystic Weddings of the St. Catherines

The “wedding” refers to visions of St. Catherine of Alexandria and St. Catherine of Siena. Both dreamt that she was a bride of Christ and woke up with His ring on her finger. After refusing to marry a Roman emperor, Catherine of Alexandria was condemned to death — to be broken on the wheel. However, when she touched the wheel it broke, so she was beheaded instead. The wheel is one of her symbols. She is patron saint of places of education, of science, philosophy, and against diseases of the tongue.

St. Catherine of Siena was one of the most brilliant theological minds of her day. She received the stigmata, her symbol, after her death. She also wears the crown of thorns.

Sizes and How Churches are Named

Duomo — Cattedrale (Cathedral)

A large church in a town that has a bishop, sometimes called a basilica. Cortona and Arezzo have both a basilica and duomo.

Pieve — Parish Church

A large church with a baptismal font and civic focal point in a city without a bishop. Towns with duomos may also have a pieve, like the Pieve della Santa Maria in Arezzo.

Mendicante — Mendicant

A large, plain church with a single nave built by a religious order, especially associated with churches dedicated to San Francesco and San Domenico.

Badia or Abbazia — Abbey

A church owned and operated by an abbey, generally large, and could be rural or urban. Monasteries often had support from wealthy communities and their churches are large and decorated with frescoes, paintings, and sculpture. Two beautiful examples are the Abbazia di Sant'Antimo and the Abbazia di Monte Oliveto Maggiore.

Monastero — Monastery

Built by a religious order, usually plain with a single nave. The churches of San Domenico in both Arezzo and Cortona were once monasteries.

Oratorio (Oratory) or Chapel

A small, privately owned church often built by wealthy patrons, such as the one in the Vasari house or at Castello Brolio. Used primarily for prayer.

I I Pieve della Santa Maria

Introduction

Let me begin by stating a bias: I love this church! It's my favorite, inside and out.

Time to visit: 30 minutes.

Who wants to go: The Pieve is a lovely place projecting serenity. There isn't much art, but the large space within is airy with an ethereal light.

Photography: Not permitted.

Accessibility: Difficult. It's not hard to get in, but there are fifteen steps up to the altar and four down to the crypt.

Coordinates: 43.46518, 11.88321.

In Short ...

Also known as the *Pieve di Santa Maria Assunta*, the original church, a small chapel, was constructed in the year 1000. The next version came along at the beginning of the twelfth century in its simple, Romanesque style. The campanile, the "Belfry of 100 Holes," was finished in 1330.

Many changes were made over the years including the addition of several side altars. Nineteenth century restoration work removed the side altars and chapels restoring its austere Romanesque appearance.

For me, the Pieve is the most beautiful of Arezzo's buildings with a unique combination of Romanesque architecture that is simple, balanced, massive yet elegant, and sometimes over the top with its bell tower.

- First, walk around the beautiful exterior with its columns, windows, and semicircular apse. (See the "Front Façade" below for a more detailed description of the architecture.)
- Second, in the barrel vault above the main entrance, is a polychrome high relief of twelve figures, each representing a month of the year. Try to figure out which month each character represents (more below).
- Third, upon entry, stand and look at the nave and its two aisles. Whereas most Romanesque churches are dark, giving a closed and rather foreboding appearance, the



Romanesque Style

An architectural style of medieval Europe characterized by its massive quality with thick walls, round arches, sturdy piers, intersecting supports of the ceiling, large towers, and a series of arches supporting the walls. Each building had a clearly defined, symmetrical plan for an overall appearance of simplicity when compared to the upcoming Gothic, Rococo, and Baroque styles. The equivalent style in England is Norman.

Pieve has an unearthly light that provides an aura of serenity and holiness. The walls are plain with few statues and decorations; it is uncluttered and graceful with few distractions.

- Fourth, after going into the crypt find a lighted, climate-controlled case holding San Donato's head, patron saint of Arezzo, in a bejeweled and silver reliquary with a bishop's mitre.
- Fifth, on a pillar to the front and left of the altar is a fresco of *San Domenico and San Francesco* from the school of Giotto.



The "Tower of 100 Holes".

The Long Version: Details

Front Facade

- The façade, remade in the thirteenth century, contains a series of arches on four levels. At the base are five arches and six columns. The second level has 13 arches with 12 columns, the third has 24 arches and 24 columns and, the fourth has 32 columns. Each one of those 76 columns is carved in a different manner. The overall appearance is imposing and complex. It is also a bit deceptive. Usually, the campanile is at the rear of a church and the long façade attached to the campanile gives that impression, though it is at the front of the church.
- In the lunette above the main door is the *Assumption of the Virgin Between two Angels* (Marchionne, 1216).
- The lunette above the right hand doorway has a weather worn low bas-relief portraying the *Baptism of Jesus*.
- In the lunette above the left hand doorway are vines and bunches of grapes.

Campanile

- At the southwest corner of the façade stands the dominating yet precarious looking fifty-nine-meter (193 ft) campanile constructed in 1330. Originally higher, Florence lopped 20% off after taking control of Arezzo to clear the view from the *fortezza* so the army could see attacking armies on the plain below the hill. Originally known as the "Belfry with 100 Holes," after shortening, it is the "Belfry of 80 holes."

Barrel Vault Above Main Door — Months' Cycle

- The barrel vault above the main door holds one of the fascinating treasures of the church, a series of colorful bas-reliefs depicting the twelve months of the year. The twelve reliefs are in a sheltered area and, thus, in decent condition. Restoration work is ongoing. There are four groups:
- Starting from the first group on the right (as you face the door) is a double-faced figure (January, like the god Janus), a man pruning the vines (February), and a man blowing into a reed pipe (March).
- The second group includes the sower (October), a man pulling up turnips (November), and another slaughtering a pig (December).
- On the left, a man holds a small branch (April), another is a warrior on horseback (May), and the reaper (June).
- The last group includes men threshing grain (July), preparing for wine making (August), and the grape harvest (September).



Reliquary of silver and semi precious stones holding the head of the patron saint of Arezzo, San Donato.

Interior

- Round arches, massive pillars, wooden vaulting, and small windows characterize Romanesque architecture. Yet, despite the huge columns, the church is large enough that they appear in proportion. The equivalent style in England is “Norman.”
- The church has a single nave with two broad aisles. The columns and pilasters hold great arches. (A pillar stands alone with clearance all around. A pilaster is a supporting column that protrudes only slightly from the wall.) The ceiling is trussed with wooden beams.
- Immediately to the right of the door, about eight feet up is a unique multicolored bust of Christ (about two-feet high) showing wounds in His side and hands. His eyes are open as he grimaces in pain. To the left of the door is a statue for the veneration of the Virgin. People not only “light” the electric candles, but also loop rosaries around her hands.
- Sitting to the right near the corner is a small baptismal font with three marble bas-relief panels: *San Giovanni*, the *Baptism of Christ*, and the *Apparition of an Angel to St. John the Baptist* (Giovanni d’Agostino da Siena, 14th c.).
- Further down on the right is a small, humble memorial inscription to favorite son Georgio Vasari. The memorial states

that he was born in Arezzo in 1512 and died in Florence in 1574. His remains were moved to the Pieve in 1578.

- At the base of the stairs is an antique, green organ.

High Altar

- The altar, raised about nine feet above the main floor with a crypt below, dominates the front of the church. Looking from the platform toward the front door gives a majestic view of the church. The priests must have felt empowered, towering over the common people. The altar sits another twenty-feet back within the apse. There were a good number of people standing below who could neither see the altar nor priests during services.



- On the high altar is a beautiful colored polyptych (Pietro Lorenzetti, 1320) with a brilliant gold background representing eternity and the supernatural. The bottom panels depict (from left) San Donato, St. John the Evangelist, Madonna and Child, St. John the Baptist, and St. Matthew. Above the central panel is another that shows the Annunciation with the resurrected Christ at the top. The other figures are the twelve apostles.
- To the left of the altar is the only remnant from the original wooden choir, the bishop's throne, by Vasari (16th c.), rebuilt in the twentieth century.
- On a column next to the rail and to the left of the high altar is a beautiful fresco of *San Francesco and San Domenico* from the school of Giotto (Andrea di Nerio, late 14th c.) an inspiration for Piero della Francesca.

Left Minor Altar

- A simple stone table with a Gothic crucifix above.

Left Hand Aisle

- Above the door to the sacristy is a sixteenth century wooden *Crucifix* by Margherito di Arezzo.
- Small marble bas-relief of the *Nativity* (13th c.).
- In a niche in the left wall is a statue of *Santa Lucia* who is holding her eyes on a small plate.
- On the front wall to the left of the main doorway is a small marble bas-relief depicting the *Adoration of the Magi* (13th c.).

Chapel of the Blessed Sacrament

- Unfortunately the Chapel is usually closed. Well, in my experience, it is always closed.
- The Chapel was built to venerate the miraculous event of June 5, 1591 when the terracotta statue of the Madonna and Child (kept behind the altar) changed color and opened and closed its eyes.
- The Chapel includes frescoes by Luigi Ademollo (1811) depicting episodes from the old and new testaments.

Crypt

- Below the high, raised altar is a crypt with five small naves. There is a wooden urn containing the remains of Beato Camaldulese.
- On the main altar of the crypt is the recently restored silver reliquary bust of San Donato (1346) that supposedly holds his head. His body rests in the Duomo.
- On the right side of the crypt in a niche is a statue of the Virgin, hands clasped in prayer and eyes raised. She appears sorrowful, as if looking up at Christ on the cross.



Fresco of St. Francis and St. Dominic.

Vitals

Corso Italia, 7
+39.0575.22629

Coordinates: 43.46518, 11.88321.

08.00 - 13.00, 15.00 - 19.00, May - Sep
08.00 - 12.00, 15.00 - 18.00, Oct - Apr

“Experience, travel — these are as education in themselves.”

Euripides

Section IV: Museums



“Travelers never think that they are the foreigners.”

Mason Cooley

Map: Arezzo Museums



20 La Casa Museo di Ivan Bruschi — Antiques

Written with the gracious assistance of Elisabetta Bidini.

Introduction

This is the first entry in the “Museum” section because it is the best organized, best displayed, and most interesting museum in Arezzo. It has more visitors each year than any other museum in the Aretine province.



La Casa Museo di Ivan

Bruschi stands in the heart of the *centro* along Corso Italia in the fourteenth century building known as the *Palazzo del Capitano del Popolo* or the *Palazzetto della Zecca* (the Mint — Arezzo continued to mint its own money until 1530). It was rebuilt following severe bomb damage during World War II.

A small *piazzetta* fronts the entrance, opposite Pieve di Santa Maria, with a fountain, *Fonte del Canale*, built in travertine marble and stone. A nearby spring feeds the fountain emptying into a large stone tub. In the gable above the tub is the Arezzo coat of arms.

The museum holds an eclectic collection of more than 10,000 objects. It is a “place of marvels.” One refreshing feature is that it does not focus on religious objects as do most of the other museums and churches.

Time to visit: From one hour to a year.

Who would go: This fabulous museum contains a huge variety of objects from different continents, before and after Christ’s birth, religious and secular, with multiple functions and purposes. Everyone will find something fascinating here.

Photography: Not permitted. However, the bookstore has several excellent books.

Photo Credits: Photos are courtesy of *La Fondazione Ivan Bruschi* and BancaEtruria.

Accessibility: As good as it gets in these old buildings. There is an elevator to all floors; but the rooms are spread over two buildings and it sometimes takes one or two steps to go from one room to another. A wheel chair visit should go fine.

Coordinates: 43.46564, 11.87910

In Short . . .

There is no “In Short . . .” This museum is in outstanding condition, the lighting is great, it’s well organized and presented

with elegance and pride. The guides and bookstore personnel are enthusiastic about their work, proud of the museum, and do everything that they can to help you enjoy your visit.

I find something fascinating in every room, especially the cellar with the antique tools and housewares. You never know what you may discover, for example, I'm not all that interested in small Etruscan statuettes, however, right next to it is beautiful glassware, which I marvel at.



Bruschi Biography

Ivan Bruschi was the youngest of six children born in Castiglion Fibocchi in 1920 and died in 1996. Antiques were in his blood; his father sold ancient furniture. After finishing university, Bruschi joined his brother in a gallery in Florence and learned the business of art, culture, and antiques.

After his parents' deaths, he returned to his childhood home in Arezzo with his sister Dina and began to restore the *palazzetto*, severely damaged during allied bombing on December 2, 1943.

He had an insatiable curiosity for things of antiquity and collected items from around the world: ceramics, glassware, clothing, books, items of everyday use, weapons, sculpture, and jewelry, and made his home/museum into a center for international meetings about antiques.

Bruschi started Arezzo's antique fair, the *Fiera Antiquaria* (see chapter 35) in 1968. The monthly fair has grown into one of the most important in Italy attracting collectors and dealers from around the world.

La Fondazione Ivan Bruschi and Banca Etruria

In his later years, he created the nonprofit *La Fondazione Ivan Bruschi* (<http://www.fondazionebruschi.it>) to continue the growth of knowledge about culture and things of antiquity. The museum is open today thanks to the Bank of Etruria (BancaEtruria) that administers the Bruschi Foundation and supports the museum in acquisition, organization, and restoration. Bruschi's original gallery is still open on the Piazza San Francesco during the weekend of the *Fiera Antiquaria*, the first weekend of the month that hosts hundreds of vendors and thousands upon thousands of antiques of every type imaginable.

Contents of the Museum

Items in the museum span the ages from prehistoric times up through the twenty-first century. The museum is beautifully presented, each room displaying an eclectic collection of objects from different eras and origin. The *Scuola Normale Superiore*

di Pisa organized and catalogued the museum with the help of specialists in arms, clothing, tapestries, cloth, coins, medals, books, etc.

The museum is more than a collection of objects — it is a story of life — bringing together objects of daily life, religious practices, art, and culture.

Finding Your Way Around

Each floor has a map in English that describes the objects along the walls and in the *vetrine*, glass display cases. The displays change periodically to rotate the large collection of objects in public view. Following are highlights that I have found fascinating. Look around, you'll find something equally fascinating for you. Each area has a map with object descriptions that you can carry with you.

Ground Floor

Lapidario — Lapidarian Room

The first room is the *Lapidarian*, filled with fragments of marble, mostly tombstones or small sculptures. Things to look for:

- Most of the exhibits here are architectural elements and inscriptions from buildings. There are also some funerary urns and a trough for watering animals.
- There are a couple of benches to the right of the information table.
- A small cart, capable of holding two people and carried on poles on the shoulders of four men.
- Large amphora in the small courtyard.



Sala degli Angeli — Angels' Hall

Well-lighted glass cases (*vetrine*) hold the delicate items. Use the map for descriptions. Items to look for:

- In a small niche, a *Pietà* (Michelangelo di Domenico AKA Il Naccherino, 16th c.), about three-feet high, similar to Michelangelo's.
- The room is named for the statues of two angels on either side of the *Pietà*.
- To the right of the doorway is a terracotta bust of the *Redeemer* by Agnolo di Polo (end of 15th c.).
- On the table embossed helmet from France (19th c.) and a crossbow from Italy (19th c.) on a long, narrow, wooden table

in the center of the room. There are a few pikes and some armor nearby.

- *Vetrine 1* and *2* have pottery including amphora, decanters, and jars from the Etruscan and Hellenistic periods. Often,



Angels' Hall.

what you see in museums are fragments that have been glued together, with empty spaces filled with clay — not here.

- On a table near the bookstand is a collection of stamps, with each stamp as a piece of tile creating a decorative mosaic.
- There are a couple of large books on the tall bookstand, one opened to a description of the French World Fair in 1878, illustrated with etchings, and the other is an accounting book.
- Enjoy the beautiful and delicately carved desks and wooden boxes.

Sala degli Imperatori — Emperors' Hall

- *Vetrina 3* has some pottery from the Etruscan Era.
- *Vetrina 4* has an amphora showing a scene of a boxing match on the top shelf. There are a number of small plates decorated with animal scenes and some metal objects for everyday use.
- *Vetrina 5* has more terracotta including a Greek statuette of a cloaked female.
- *Vetrina 6* has attic ceramics. The third shelf has a large laconic crater.
- *Vetrina 7* has a number of small Etruscan and Roman bronze figurines and votives. The bottom shelf has three terracotta feet.
- *Vetrina 8* has polychrome ceramic items.
- *Vetrina 9* contains some bronzes, bells, figurines, and medallions. There is a silver statue of Hercules swinging a club on the top shelf.
- *Vetrina 10* has some wooden combs and African carvings. The second shelf has a delicate bronze scale and weights for weighing gold dust.
- *Vetrina 11* has items of everyday use including tiny irons and metal mortar and pestle. The second shelf has some compasses and tools for drawing. At the bottom is a large lock and several keys.
- On a table under a glass case are several *ex voto* (an offering made in fulfillment of a vow) of silver cut and hammered into

the shapes of hands, legs, and lungs.

- Another large lectern with books.
- There is a scary life-size carving of a horse head on one of the chests.

Cantina — Cellar

I love this room and could stand here for hours. It is an amazing collection of tools and household items

of everyday use. Unfortunately, a small gate prevents you from walking among the items. As it is, the items are easy to view. Look for . . .

- Sheep shearing scissors, automatic bellows for a blacksmith, and clock movements.
- Kitchenware including a primitive grater about 5" X 10" with widely spaced teeth. For cheese?
- Wooden tools, pots, and pans, skillets, ladles, spatulas, forks, and keys.
- Toasters: two long handles (3' long) that open to expose two flat surfaces. Place the bread between the surfaces, close the handles, and hold over the fire.
- On the right, near the fence, is a wooden tripod frame with a ceramic bowl, a toilet.

First Floor

Reached via steps off the Lapidarian Hall. The stairs overlook a small courtyard with a well. There are some huge amphorae about four-feet high and two to three feet in diameter for holding wine, oil, or grain in the courtyard and some canon balls on the steps.

Sala Della Robbia — Della Robbia Hall (formerly Fireplace Hall or Sala del Camino)

- Inside the fireplace are two short chairs. The seat and back are regular size, but the legs bring the seats only about six-inches off the ground.
- *Vetrina 1* holds some twentieth century African carvings out of wood and stone. There is wooden icon from Ethiopia with sacred scenes painted on it.
- *Vetrina 2* has some ceramic jugs and vases and *ex voto* plates in majolica from Deruta.
- In *vetrina 3* are some beautiful, black glazed ceramics, reminding me of the work of Navajo Native Americans. Could



The Cellar.

there be a connection? The second shelf has some bracelets and a glass beaded necklace.

- On the table in the center of the room is an unusual box with a round opening used for casting votes. You can secretly drop a stone on the left or right side of the box to cast your vote.
- There is a long sideboard going about fifteen-feet along the wall with a bust of Christ in the center. Over the bust is a crucifix of Christ. Further down is a *bas relief* of Christ in the tomb.
- On the window wall are two busts of women on pedestals.

Sala Venere d'Arezzo — Arezzo's Venus Hall (formerly Crucifix Hall or Sala del Crocifisso)

- On the wall, is a large, carved and painted *Crucifixion* without the cross (from central Italy, 15th c.) that stands about six-feet high. The cross is missing, only Christ is on the wall.
- The top shelf of *Vetrina 4* has delicate porcelain figures, some polychrome, some all white. The second shelf has a decorated ostrich egg with a sailing scene. There is a model of a stage coach with four horses near a beautiful pocket watch with a cold face in an luxurious case. The fourth shelf has some pistols.
- *Vetrina 5* has religious objects including a copper cross with engravings and a copper enameled incense boat.
- *Vetrina 6* has some scientific and medical glassware including flasks, tubes, and stoppers. In the center is a glass urinal for women.
- *Vetrina 7* includes kitchen utensils, plates, a tea set, and jugs.
- *Vetrina 8* displays Asian art, a fan from China, and an intricately carved rhinoceros horn depicting landscapes. The third and fourth shelves have precolumbian art from America.
- On the table in the center of the room is an incense burner in the shape of a frog.
- At the end of the room on the window wall is a 3/4-length statue of a man without arms.
- Christian objects including the *Crucifixion*, a painting of *Santa Margherita da Cortona in Ecstasy*, and a painting of *St. Paul the Hermit* are nearby.

Studiolo — The Study

The study was Ivan Bruschi's office. There are many ancient



books, manuscripts, and scrolls on the shelves about the room, and his desk.

- Behind the desk is a bookshelf and on top is a model ship, made from individual pieces of wood with canvas sails. It's about two-feet wide and two-feet high at the main mast. I think that handmade ship models are fascinating and I'd love to have a closer look or to show it off in my living room.
- Bruschi's desk was a simple wooden table. Hanging on the table is a skull cap that he must have used to keep his head warm while working
- Painting of Christ *Crucified* and a bust of the *Redeemer* below.
- A round glass jar about 18-inches high and 4-inches in diameter. Within are two small, model skeletons. One is almost the full 18-inches high and the small one about four-inches high.
- An ancient sketch of the *Leaning Tower of Pisa*.
- Stereoscope and telescope on the center table.
- There is a glass dome on a wooden stand with a small skeleton of some kind of animal. I think that I heard that it is not real.
- Before leaving look up to see the dragon hanging above the lamp.

Sala del Medagliere — Medal Vetrina Hall

The elevator for the first floor is in this room.

- So called because of the octagonal medal *vetrina* (19th c.) in the center of the room. It shows medallions, coins, religious medals, medieval seals, money weights, tokens, and semi precious stones. In the top portion is an ancient rosary.
- Painting of the *Last Supper* over a desk with a set of locking compartments.
- A couple of small globes on one of the tables.
- A large porcelain blue amphora from China sits along the wall.



Sala delle Spade — Swords Hall

Named for a collection of swords on one of the walls.

- *Vetrina 9* has a blue silk kimono with dragons.
- *Vetrina 10* has a woolen livery suit.
- *Vetrina 11* has beautiful ivory carvings. There is an ivory jewel casket on the top shelf. The second shelf has another ivory box with a carved wooden cross beside it. The third shelf has more ivory carved knives and there is a set of five dice on the lower shelf.

- *Vetrina 12* has some pottery, metal objects, knives, arrowheads from southern Italy.
- *Vetrina 13* has artifacts from Roman Imperial Age including glass jars and flasks. There are small metal objects like keys and some Aretine plates. The bottom shelf has samples of mosaic flooring.
- On the wall is a painting with the *Holy Family and John the Baptist* in his hair shirt near a statuette of the *Madonna con Bambino*.
- A large painting of the *Flight to Egypt with an Angel*.

Second Floor

At the top of the stairs you enter the Sitting Room.

Soggiorno — Sitting Room

- Three stuffed easy chairs and sofa. No, you can't sit here and take a break.
- There is a tuxedo on display from the 1920's. It has a separate color to fit on the shirt.
- On the window wall is a small case about two-feet wide and eighteen-inches high with eight small drawers and a larger center cavity with a locked door, like a tabernacle.
- A writing desk with drawers.
- Some vases are around the walls.
- The walls are lined with thirteen framed prints of birds in color, reminiscent of Stephen Audubon.

Biblioteca — Library

- On the table are several small books, paperback size, in hardcover.
- Two large globes stand on the floor.
- There is a small glass dome with a collection of hummingbirds.
- On a table is a stuffed baby crocodile.
- Ivan Bruschi's portrait stands on an easel by the shelves.
- This library has newer books and is used for research today.
- On the walls are awards and certificates given to Ivan Bruschi for his work.

Sala del Tesoro — Treasure Hall (formerly Numismatics Hall or Sala Numismatica)

- There is a three part jewel display case. The right shows earrings and rings from the Etruscan and Roman Eras. In the center are cameos and broaches. The left is a silver necklace with zircons and rubies and other items..
- Case with gold coins of the Savoy dynasty.
- Sketches of people in different costumes.

Small Room

- Elevator location for second floor.

- Drawings on the wall.

Stanza del Focolare — Hearth Hall

- L-shaped bench with a table and chairs. It looks like it could have been a kitchen with the items hanging on the wall.

Terrazze

- Outside Hearth Hall are steps to the roof. At the top there is an in-your-face view directly across the third tier of arches and columns in the Pieve di Santa Maria, about 30 feet away. Looking to the right is a view all the way down the Corso Italia and city center.

Vitals

Corso Italia, 14
52100 Arezzo
0575.354126

Website: <http://www.fondazionebruschi.it>

E-mail: casamuseobruschi@gmail.com

Tues-Sun: 10.00 - 18.00 (April through October)

Tues-Sun: 10.00 - 13.00; 14.00 - 18.00 (November through March)

Closed on Mondays, December 25, New Year's Day.

Entrance: €5.00. Reduced: €3.00

€1.00 for those who have bought a ticket to see Piero della Francesca.

*“I have found out that there ain’t no surer way to find out whether
you like people or hate them than to travel with them.”*

Mark Twain

Section V: Architecture and Interesting Sites



“Twenty years from now you will be more disappointed by the things that you didn’t do than by the ones you did do.”

Mark Twain

27 Anfiteatro Romano — Roman Amphitheater

Unearthed in 1915, the elliptical Roman Amphitheater is witness to the importance of Arezzo to the Roman Empire. Little is left of the second century amphitheater, initially built with several tiers of seats, it held 8,000 to 10,000 spectators and had an arena measuring 397-foot X 223-feet. Through the ages, it fell into disrepair and its stones were taken for use in other buildings. The Olivetan Fathers built the Monastery of St. Bernard next to the amphitheater, now the *Roman-Etruscan Archeological Museum* (16th c.) on the east side.

Enter from the gate off Via Crispi

Accessibility: Disabled access off Via Crispi

Coordinates: 43.46101, 11.88104.

Vitals

Via Margaritone, 10
0575.20882

Enter from the gate off Via Crispi

Free admittance.

Open from 08.30 to 19.30

43.46101, 11.88104



Panna Cotta with Caramel Sauce Recipe

My favorite *dolce* is *panna cotta*, which literally means “baked cream”. It is a custard from the flan and *creme brulée* family. This is a simple and quick recipe that pretty much guarantees success.

The Panna Cotta

½ c cold water

4 tsp unflavored gelatin

4 c heavy whipping cream (no one said it was “lite”)

1 c confectioners sugar

1 tsp vanilla extract

- Sprinkle the gelatin on top of the water in a small metal bowl and let stand (about 10 min).
- Place the pan on top of a double boiler and allow the gelatin to melt entirely. Combine the vanilla, cream, sugar and bring to a gentle boil. Simmer for three minutes.
- Fill 4 to 8 small ramekins (about 1/2 cup each) and refrigerate.
- To serve, you have a couple of options. Serve in the ramekins or take the ramekins from the refrigerator and place the bottoms into hot water about 15 to 30 seconds. Then turn upside down on to plates. Top with caramel sauce.

Caramel Sauce

Work fast and pay attention or the caramel will burn.

½ c sugar

¼ c water

3 T butter

¼ c heavy whipping cream

- Heat sugar on medium heat in heavy bottom two or three-quart saucepan.
- As sugar begins to melt, stir quickly with whisk. Stop stirring when sugar begins to boil.
- When the sugar reaches a golden color, add butter and whisk until melted.
- Take off the heat, then add cream, continuing to whisk until sauce is smooth. Let cool and drizzle over the ramekins or the tops of the *panna cotta*.

28 Prato and Fortezza Medicea

Fortezza

In 1538, as part of the revisions to the Florence defensive system around Tuscany, Cosimo I dei Medici ordered work to begin on the fortress and the new walls of Arezzo, under the direction of Antonio da Sangallo the Younger who used the drawings of Giuliano (1502) and Antonio the Elder (1505).



The Medici stronghold rises on the hill of San Donato and is an interesting example of sixteenth century military architecture as a five-pointed star. Its vantage point overlooks the city and the valley of the Arno to the north. In the process, the builders tore down a number of family towers near the Piazza Grande that were blocking views of the plain. Entrance to the *Fortezza* is through a dark, wide tunnel that gently slopes up to the left to open into a small park at the top of the fortress walls.

[Note: As of 2012 an extensive restoration project was going on and the fortress was closed. It looked like it would be closed through 2012 and into 2013.]

Prato — Park

The *Prato* is a large park at the top of the San Donato hill between the Duomo and *fortezza*. The path to the center of the park leads to a monument to Petrarch by A. Lazzerini (1928). Today it is also a venue for concerts, fireworks, and riding horses. The park provides wireless access. Obtain a password from the TI office.

Accessibility: It's a park and there are no special provisions for disabilities. The paths are crushed stone or grass.

Coordinates: 43.46651, 11.88399.

Vitals

Top of San Donato hill.

*“A journey is like marriage. The certain way to be wrong
is to think you control it.”*

John Steinbeck

Section VI: Extra: Culture and Events



“Perhaps travel cannot prevent bigotry, but by demonstrating that all peoples cry, laugh, eat, worry and diet can introduce the idea that if we try and understand each other, we may even become friends.”

Maya Angelou

34 La Giostra del Saracino

History

Originating from the ancient Crusades, the *Joust of the Saracen* competition began in the Middle Ages after the Christian Crusaders battled with Islamic tribes, or the Moors, attempting to drive them from southern Italy and Europe.

The first documented event is dated August 6, 1535 when a majority of city magistrates (26 black stones v. 3 white stones) initiated *La Giostra del Saracino* with a prize of one arm of purple satin: .3364 sq m (.4 sq yd).

During the eighteenth century, popularity of the joust declined and did not resume until 1931. Today it takes place twice a year on the third Sunday in June (in honor of the patron saint of Arezzo, San Donato) and the first Sunday in September.

Two contestants from each of Arezzo's four neighborhoods (*Porta Sant'Andrea*, white and green; *Porta Crucifera*, red and green; *Porta del Foro*, crimson and yellow; and *Porto Santo Spirito*, yellow and blue) compete for the *Lancia d'Oro*, Golden Lance, and bragging rights until the next *Giostra*. The contestants attempt to gain points by hitting a shield held by a machine model of a Saracen.



Pageantry

The day begins when the jousts are blessed in the Duomo and then proceed the short distance to the Palazzo Comune where the *Araldo*, Herald, makes an official announcement from a window on the second floor of the Palazzo opening the contest. Captains take an oath in the town hall square, and the race order is drawn up.

Then a parade of over 300 costumed locals, valets, drummers, trumpeters, and riders with their lances go to each neighborhood in the city where the *Araldo* again

reads the challenge. The parade concludes as everyone marches into Piazza Grande. After the officials arrive in the Piazza, the internationally known flag throwers entertain the public with their throwing and acrobatics.

Piazza Grande takes on a new appearance. A curved, dirt, ten-feet wide track for the horses extends from the southeast corner of the piazza, past the Saracen model, and into the northwest corner. Bleachers extend along the south and north sides of the piazza.

The Contest



The goal of the joust is to hit a shield held by a wooden model of a Saracen. The knights (two from each neighborhood) take two turns each, galloping toward the target to score points on the shield. The rotating model Saracen, the *Buratto Re delle Indie*, the Puppet King of the Indies, holds the shield in one hand and a leather thong holding three lead and leather balls, a *mazzafrusto*, in the other. The idea is to hit the shield in a place with the highest point value (from one to five) and gallop away before it rotates to hit the rider on his back with the leather/lead balls.

The rules of this tournament were taken from a joust of 1678. A rider can be disqualified, lose his score or double it, when he breaks his lance in one of his assaults. In the event of a tie, a runoff between the tied neighborhoods continues until one scores more points.

The crowd is rowdy. They cheer when the knight hits the target but remain silent when he misses. They attempt to distract the knights from the other quarters.

This is one of most enjoyable ways to experience the age-old history and traditions of the old city. Arezzo is not alone with its traditions. Almost every old city in Italy has its own ceremonies and competitions.

www.giostradelsaracino.arezzo.it



36 Fiera Antiquaria — Antique Fair

The Fair

Imagine a flea market with over 200 dealers. Imagine a flea market that isn't a flea market but an exclusive place for selling valuable antiques. Then add 15,000 people crowded into narrow, steep medieval streets.

The monthly *Fiera Antiquaria* spreads throughout the old city center with a carnival-like atmosphere. It's like an octopus with its body in Piazza Grande and the arms spreading throughout the connecting side streets. It begins the morning of the Saturday before the first Sunday of a month, going until sunset each day.

The fair is not just an event, it is a living, breathing part of the city. Restaurants have waiting lines, hotels are full, day visitors crowd the trains, and euros change hands. Street vendors sell balloons, roasted chestnuts, belts, braids, scarves, and tablecloths while buskers entertain. Mothers push their baby strollers, lovers walk hand-in-hand, shoppers eye the merchandise while others soak in the activity like sun worshippers on the beach. (Watch out for the strollers with twins sitting side-by-side.) The *prosciutto* sandwiches in the library cloister are a favorite.

The Piazza Grande is given over mostly to furniture and other large objects. There are armoires, doors, bed frames, toilet chairs, armchairs, tables, sarcophagi, chandeliers, and statues. You'll discover candelabra, china, violins, bronzes, lace, and terra-cotta. Objects range from the Etruscan times through the twentieth century.

Everyone finds something of interest. The Beatles? €90 for their first album. Typewriters? Something that looks like it was made in the nineteenth century. Jewelry, door knockers, paintings, film projectors, stamps, books, hooks, colored glass, lace, silver, ancient record players, and on and on.

If you wish to see the Antique Fair and stay in Arezzo, you need to make reservations well in advance or stay in a nearby town (e.g., Florence, Cortona, Monte San Savino) and take a bus or train into the city. The fair is only a five-minute walk from the train station. Parking and traffic are impossible. Saturday is called "Black Saturday" because the Antique Fair and Saturday Market coincide creating gridlock of both cars and





shoppers that doesn't sort out until late in the evening.

History

The Arezzo Antique Fair is a legacy of the famous antique dealer and collector, Ivan Bruschi, whose house and precious collection is now a museum only about 100-feet from the Piazza Grande (see chapter 20 on Bruschi's Museum). The first fair was in 1969.

Lasting Impact

In 1968 Arezzo had fewer than fifteen antique shops and today

Arezzo is now an antique center of Italy with more than 100 antiquarian shops selling furniture, drawings, statuary, terracotta, books, and scores of other objects of value spreading throughout time.



Vitals

www.arezzeriaantiquaria.org (in Italian only)

www.seeyouintuscany.com/tuscany_travel_guide/arezzo_area/arezzo/antiques_market/antiques_market.html

38 Saturday Market

The Saturday Market is a place to shop and another form of the *passeggiata*.

The market extends about one-half kilometer along *Via Giotto*. At least 100 booths line both sides of the street, two deep along one side.

You can find anything: vegetables, fruit, clothing, hardware, cooking utensils, fresh food, cheese, seafood, sausages, *porchetta*, flowers, mushrooms, truffles — to name but a sample.



This is a clothing dealer at the market. Some dealers are organized with clothes lined up by size and on hangers, others just toss their goods on the table and it's a free-for-all.

Its charm isn't just in what it offers but in the electricity generated by the people from one end to another shopping, visiting, strolling, negotiating, and paying for their goods. Vendors shout from one to another, old friends walk arm-in-arm, and families with strollers push their way through the crowds. They meet friends, show off babies, and paw through merchandise.

Some vendors have organized displays with clothes on hangers arranged by size, shoes lined up neatly, toys and gadgets in separate boxes; however, others simply dump their wares on the table and buyers have to dig through large piles to find something that they like.

Organized lines are meaningless in Italy. If you want to buy a sandwich with *porchetta* you stand in front of the counter and slowly push your way forward until you are next to the sales counter and shout your order to gain attention. If you're polite, you'll starve.

It's a great place to find fresh fruit and vegetables. The bargains aren't great with prices often the same as in the store, but it's fresher. Each vendor has a different policy. Some let you pick your own and put it into a bag, others don't want you touching the merchandise and select the fruit and vegetables for you. Again, it's organized chaos trying to get to the front and make yourself known to the vendors.

For me the most surprising is the hardware booth with huge copper pots (two-feet across and eighteen-inches deep), chimney sweeping tools, door knockers, fireplace tools, and other wrought iron works. The items are sturdy, heavy, and built to last. It's a beautiful display of craftsmanship.



Walking from end to end is like finding your way through an obstacle course. You have to be patient and assertive. People stop without notice to greet and talk to a friend, not caring that they are in the middle of the street. Baby strollers built like Humvees will take you out if you aren't watching.

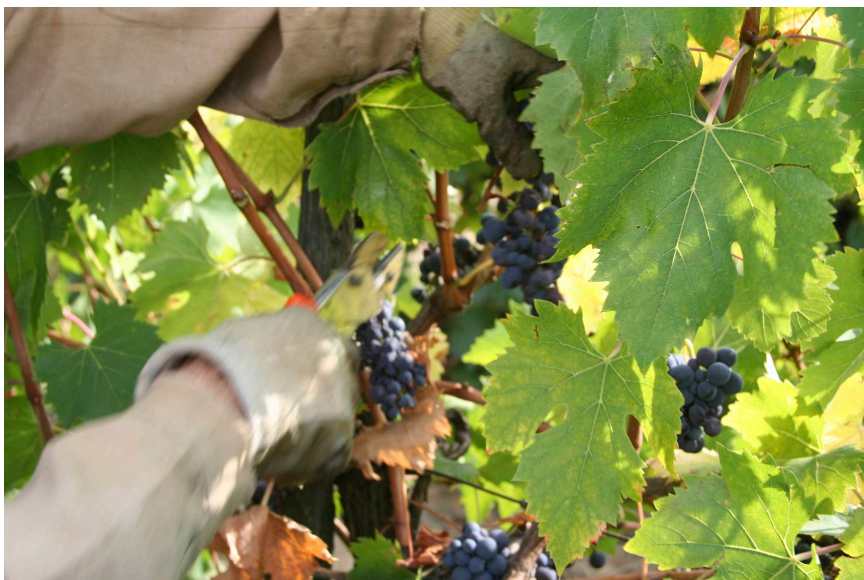
I love the kitchen booths. They have all kinds of

stove top espresso pots, pasta makers, ravioli cutters, serving spoons, pots, pans, and a myriad of gadgets. You are bound to find something that you desperately need like a *tagliatelle* cutter, or oil and vinegar cruets, but think, you have to carry your purchases home.

I've mentioned *porchetta* a couple of times. *Porchetta* is a boned, whole roast pig stuffed with herbs and garlic. The pig (usually about three feet long) sits whole on the counter with an apple or orange in its mouth. Before being cooked the pig is boned, spread with stuffing, tied back together and roasted on a spit over a wood fire. The succulent meat is moist, subtly flavored, and exquisitely tender. It's sold by the *etto*, one hundred grams. One hundred grams is about 1/4-pound, or you can buy a sandwich that makes a great lunch, or picnic.

All-in-all it's a great experience, an authentic chance to shop, visit, walk with the Aretini and steep yourself in the local culture — and find something that you didn't know that you needed.

Section VII: Useful Information



“The real voyage of discovery consists not seeking new landscape but in having new eyes.”

Marcel Proust

41 Extra: *The Legend of San Donato*

San Donato, Arezzo's patron saint, lived from around the year 240 to August 7, 304 when he was martyred.

He was probably an Aretino, but nothing is known of his parents, infancy, youth or formative years. His parents lived in poverty and named their son "Donato," meaning "a gift from the bounty of God."

Around 270 Arezzo received its first bishop, San Satiro, who served until 285. He was a mentor to Donato, who became a deacon and then a priest. When San Satiro died, the beloved Donato was elected Arezzo's second bishop.

In the Duomo, there is a carved bas-relief altar screen upon the high altar. The panels depict the Apostles, Mary and numerous events from the life of San Donato.

Several of the panels represent miracles. One tells the story of San Donato curing a pagan, blind, rich woman. Accompanied by her son, she approached San Donato asking to be cured. She asked, "Show me the light." Donato asked, "How can you have light if you don't have oil?" She went home, destroyed her idols and adopted the Christian faith. Upon her conversion she was cured.

One panel depicts Donato in the forest killing a dragon, clearly a metaphor for the destruction of pagan idolatry.

In another, he helps the wife of a tax collector, Eustasio. Eustasio had to go on a trip in the countryside so he left the tax revenues hidden in the house. During his travels, he died and was returned to Arezzo for burial. A debt collector came to the wife and asked for money that he was owed; however, she did not know where Eustasio hid the money. The debtor threatened to take away all that the family owned. She appealed for help to Donato, who went to Eustasio's tomb and asked, "Where have you hidden the money?" The dead Eustasio replied, "Under the entry door to the house." The wife was able to pay the debtor and save her home and family.

In a similar tale, a usurer approached a woman and demanded payment for an IOU from her dead husband. Donato defended the widow and her children. He raised the man from the grave who handed over a receipt for the debt that had already been paid.

Fighting the pagans was a constant challenge. During a long drought, the pagans hoped to diminish Donato's hold on the people by blaming him. Taken to court, Donato summoned the rain, which fell everywhere but upon him. The pagans had to release him.





Altar screen above the high altar in the Duomo containing bas-relief scenes of events in San Donato's life.

Finally, the pagan priests had enough of this miracle worker. The more people Donato converted, the fewer the number of pagans to pay tribute to the pagan priests — they were losing money and something had to be done. They incarcerated Donato and put him on trial.

The Roman governor of the Tuscan and Umbrian regions, Quadraziano, tried the case based on an edict that prohibited any Christian from spreading the religion. The judge said to Donato, “You, to the

contrary, have continued to preach to the population, persuading them to follow a doctrine contrary to the traditional religion.”

Quadraziano ordered him to carry a tripod with a brazier to offer a sacrifice at a small statue of the pagan goddess Giunone and commanded Donato, “Offer sacrifice to the goddess!”

Donato answered calmly, “I have encouraged the people to adore Jesus Christ with a tranquil conscience because I am sure that he is the one true God.” When told that he must offer sacrifice or die, he said, “I will not offer sacrifice to your gods who are nothing more than demons. I offer sacrifice only to Jesus Christ.” At that the judge sentenced Donato to death by beheading. His body

was gathered by some Christians and buried in Arezzo on the Pionta hill. The stone on which it was beheaded is in the Duomo.

Later in the thirteenth century, after the new cathedral was built and consecrated in his honor, his body was translated to the Duomo. However, legend has it that when placed in an urn in the Duomo, the head leapt out and rolled down the hill and stopped at the



Two panels from the altar screen. Left: the baptism of San Donato. Right: his call to the priesthood.

more humble church of the people, Pieve della Santa Maria. A member of the Duomo picked up the head, carried it up the hill, placed it in the urn and it again leapt out and rolled down the hill stopping at the Pieve. With that, the head was placed in a reliquary at the Pieve and the body was held in an urn behind the altar in the Duomo.

An exciting story, but it's only a legend. In reality, his body was placed in the first Duomo on the Pionta Hill, near the present day train station. After Florence took control of Arezzo, it demanded that the hill town build a new Duomo within the security of the walls at the top of the hill. As they tore down the old Duomo, the relics of the saints, including the body and head of San Donato, were sent out for safekeeping to other churches. The head was sent to the Pieve. Later after the new Duomo was finished, the body was placed behind the altar.

The legend is more exciting.

42 Useful Phrases and Pronunciation

Communication Strategies

Almost all guidebooks have “survival phrases” such as “Where is the bathroom?” They can be useful, however the books ignore a simple problem; even if you can say the phrase, you probably won’t understand the reply. It’s most important to learn the courtesy phrases. Effort counts a lot with the locals.

Most waiters and shopkeepers speak some English related to their business. For example, the waiter will help explain the menu but will be lost if you ask where you should go the next day. They only learn enough for their work.

Pointing, *but not at an individual*, helps. Look at the menu, point to the dish you want information about, and ask, “*Che cosa questo?*” (*Kay-coh-sah qways-toh*)? “What is this?” The waiter will probably be able to describe it. Also, if you can say only one word, e.g. “toilette,” you can often communicate your need.

Talking Louder doesn’t Work

You are a guest in a foreign country. Not everyone speaks English. I have seen many Americans talk louder, thinking that the Italian is more likely to understand loud rather than soft — dumb and insulting. Use a phrase book and try to say what you want in Italian or point to the phrase in the book. Usually the person will take mercy upon you and speak some English.

Simple and Slow English

When you speak to someone who understands *some* English, don’t assume that they are fluent and immediately start rattling off long sentences. When talking:

- Use simple sentences and simple questions.
- Speak slowly and enunciate carefully.
- Use gestures if possible.
- Talking louder doesn’t help.

Basic Italian Pronunciation

a = ah

e = ay

i = ee

o = oh

u = oo

ci and ce

che and chi

bruschetta

chiave

chiamare

chee, chay

kay, key

broos-kay-tah

key-ah-vay (a key)

key-ah-mahr-ay (to telephone)

gi and ge	<i>gee, jay</i>
ghe and ghi	<i>gay, ghee</i>
gelato	<i>jay-lah-toh</i>
ghetto	<i>gay-toh</i>
ghiaccio	<i>ghee-ah-cho (ice)</i>

gn (like ~ in Spanish)	
<i>signore</i>	<i>seen-yore-ay</i>

Singular and Plural

Plurals are not made with the letter “s.” Rather, plural masculine nouns end in “i” and plural feminine nouns in “e” — most of the time.

<i>antipasto = antipasti</i>	antipasto, antipastos
<i>digestivo = digestivi</i>	digestive, digestives
<i>donna = donne</i>	woman, women

Courtesies

please	per piacere	<i>pehr pee-ah-chair-ay</i>
please	per favore	<i>pehr fah-vor-ay</i>
thank you	grazie	<i>grah-zee-ay</i>
Mr.	signore	<i>seen-yor-ay</i>
Mrs.	signora	<i>seen-yor-ah</i>
Miss	signorina	<i>seen-yor-een-ah</i>
You’re welcome	prego	<i>pray-goh</i>
Good morning	buon giorno	<i>bwon jor-noh</i>
Good afternoon	buona sera	<i>bwon-ah say-rah</i>
Good night	buona notte	<i>bwon-ah noh-tay</i>
Good bye	arrivederci	<i>ah-ree-vay-der-chee</i>
I would like . . .	vorrei	<i>vohr-ay-ee</i>
excuse me	permeso	<i>payr-mays-soh</i>
good	va bene	<i>vah bay-nay</i>

Phrases to get help

Do you speak English?	Parla inglese?	<i>Pahr-lah een-gl原因-say?</i>
Will you help me?	Aiutami?	<i>Ay-ee-oo-tah-mee?</i>
What does this mean?	Che significa questo?	<i>Kay seeg-nee-fee-cah qways-toh?</i>
Where is the bathroom?	Dove’è il toilette?	<i>Doh-vay eel toilette?</i>
train station	stazione	<i>stah-tsee-oh-nay</i>
The check please.	Il conto per favore.	<i>Eel cohn-toh</i>
<i>payr-fah-vor-ay.</i>		

Food Basics

appetizer	antipasto	<i>ahn-tee-pahs-toh</i>
beans	fagioli	<i>fah-joe-lee</i>
bread	pane	<i>pah-nay</i>
cheese	formaggio	<i>for-mah-joe</i>
chicken	pollo	<i>pohl-loh</i>

cooked ham	prosciutto cotto	<i>proh-shoot-toh koh-toh</i>
cured ham	prosciutto crudo	<i>proh-shoot-toh croo-doh</i>
dessert	dolce	<i>dohl-chay</i>
fish	pesce	<i>pay-shay</i>
first plate	primo piatto	<i>preem-oh pee-aht-toh</i>
fruit	frutto	<i>froo-toh</i>
liver	fegato	<i>fay-gah-toh</i>
meat	carne	<i>cahr-nay</i>
mineral water	acqua minerale	<i>ah-quah meen-ayr-ah-lay</i>
orange juice	succo d'arancia	<i>soo-koh dee ah-rahn-chah</i>
peas	piselli	<i>pee-zayl-lee</i>
pork	porchetta	<i>pour-kayt-tah</i>
rabbit	coniglio	<i>kohr-nee-lee-oh</i>
red wine	vino rosso	<i>veen-oh rohs-soh</i>
sandwich	pannino	<i>pahn-neen-oh</i>
sausage	salsiccia	<i>sahl-see-chah</i>
second plate	secondo piatto	<i>say-kohn-doh pee-aht-toh</i>
specialty	specialità	<i>spay-sheel-ah-tah</i>
seafood	frutti di mare	<i>froo-tee dee mahr-ay</i>
side dish	contorno	<i>cohn-tohr-noh</i>
take away (to go)	porto via	<i>pour-toh vee-ah</i>
vegetables	vedure	<i>vay-door-ay</i>
water	acqua	<i>ah-qwah</i>
white wine	vino bianco	<i>veen-oh bee-ahn-coh</i>

Directions

to the right	alla destra	<i>ah-lah day-straw</i>
to the left	alla sinistra	<i>ah-lah seen-ees-trah</i>
straight ahead	diretto	<i>dee-ray-toh</i>
where?	dove?	<i>doh-vay</i>

Numbers

one	uno	<i>oo-noh</i>
two	due	<i>doo-ay</i>
three	tre	<i>tray</i>
four	quattro	<i>kwa-tro</i>
five	cinque	<i>cheen-kway</i>
six	sei	<i>say-ee</i>
seven	sette	<i>sayt-tay</i>
eight	otto	<i>oh-toh</i>
nine	nove	<i>noh-vay</i>
ten	dieci	<i>dee-ay-chee</i>

Un Etto

Un etto (oon ayt-toh) is a handy phrase to know when buying cheese, salads, salamis, etc. An *etto* is about 1/4-pound. For two people you would probably order two *etti (doo-ay ayt-tee)* for some meats or salamis. For cheese, perhaps one *etto (oon-noh ayt-toh)*.

one etto	<i>oon ay-toh</i>
two etti	<i>doo-ay ay-tee</i>
three etti	<i>tray ay-tee</i>

46 Glossary

Art and Architecture Terms

Baroque: Style of art and architecture originating in Italy in the early seventeenth century. Characterized sculptural and painting use of extravagant ornamentation.

capitals: Decorative carving at the top of a column.

duomo: Cathedral. A church is a duomo only if the town has a bishop.

chrysography: The art of writing in inks containing gold or silver in suspension.

cornice: Prominent, horizontal projection dividing a wall horizontally for visual interest. Could be a carving, plaster, or wood.

Gothic style (architecture): Style originating in France in the middle of the twelfth century. Characterized by pointed arches, ribbed vaults, fine woodwork and stonework, and flying buttresses.

Gothic style (art): Painting produced between the twelfth and thirteenth centuries. Tending toward realism, it did not make effective use of perspective.

lunette: Half moon-shaped area above a door or window which may be a painting, bas-relief, mosaic, or stained glass.



maiolica (majolica): Italian tin-glazed pottery dating from the Renaissance decorated in bright colors on a white background, much of it depicting historical and legendary scenes.

Mannerism: Style of art and architecture in Europe in the sixteenth century characterized by complex perspectives, elongation of forms, strained and melodramatic gestures or poses

of figures, and intense color. “Melodramatic” is a good description.

modern era: “Modern” describes the time after the Middle Ages: sixteenth century on.

nave: Large, central portion of a church continuing from the entry to the altar. Often accompanied by aisles between nave and walls.

pilasters: Slightly projecting column built into the wall.

predella: In Italian painting: a band or frieze of several pictures forming a border or frame of an artwork, sometimes expanding on the topic of the artwork, sometimes with a different story entirely.

Romanesque: Style of architecture in western and southern Europe from the ninth through twelfth centuries known for its

massive quality with thick walls and arches, sturdy columns, and large towers. Called “Norman” in the United Kingdom.

rose window: Large circular, stained glass window high on the front façade over the main entry of a church.

Food Terms

antipasto: First course including things like bruschetta, salami, prosciutto and melon, and crostini.

basilico: Basil. Not to be confused with *basilica* — a cathedral.

bistecca: Beefsteak. The best is from the prized chianina beef grown in the Val di Chiana.

bruschetta: Toast with various toppings: beans, chicken liver paté (Tuscan specialty), tomatoes, rubbed garlic and salt, lard, mushrooms, truffle, etc.

caprese: Salad, pizza, sandwich, or *piadina* made with fresh mozzarella, tomato, and basil.

cena: Dinner, between 20:00 and 22:00.

ciaccia: Fresh bread dough quickly fried to a golden brown and served with syrup, sugar, or salted.

cinghiale: Wild boar that is often roasted or used as the basis for meat sauces used with pasta, risotto, or polenta. Considered a delicacy and used in meals for special guests.

contorno: Side dish served with the secondo piatto including Tuscan beans, salad, potatoes, tomatoes, and vegetables.

crostini: Small pieces of bread covered by almost anything: salmon or chicken liver pate, shrimp, mushrooms, spicy tomato sauce, pesto, etc.

digestivi: Highly alcoholic drinks sipped after dinner to “improve digestion.” *limoncello*, *nocino*, grappa.

dolce: A sweet following a meal: gelato, torta, cake covered with a marmalade, panna cotta, fruit, cheese, figs.

etto: About ¼ lb used to measure out cheeses, meats, and other foods.

lardo: Just as it says, lard. It is beef fat sliced so thin that it is transparent and treated with herbs and spices. The name is off putting, but the taste is exquisite.

EVOO: Extra virgin olive oil.

panino: Small sandwich. (panini is plural) often toasted.

Chianina Beef

This is one of the oldest and largest beef cattle breeds in the world. They have white hair and are heat tolerant with a gentle disposition. Large, a bull can stand six-feet tall and weigh over 3,000 lbs., thus, the steaks are quite large. They grow quickly, resist diseases and insects and are not fed hormones or antibiotics.

panna cotta: Literally “cooked cream.” A type of flan or custard topped with fruit or caramel syrups.

pappardelle: Long broad noodles particularly good with meat sauces. There are pappardelle festivals.

pasta: Short for the *pastasciutta*. It has two meanings. First it refers to the obvious: spaghetti, linguini — all the various shapes. Second it refers to pastries including croissants, bear claws, donuts etc.

pastasciutta: Full name of “pasta”.

piadina: A cross between a wrap and a crepe filled with any of a combination of prosciutto, mozzarella, basil, speck, arugula, salami, tomatoes, etc. It is an economical way to pick up lunch or a snack.

pici: A thick, round pasta about the size of three spaghetti noodles put together. Popular all around Tuscany because it goes well with wild boar and other meat sauces.

pranzo: Lunch time, between 13:00 and 15:00.

primo piatto: Follows the antipasto: soup with or without pasta, pasta in its myriad of styles, risotto, ribollita, polenta etc. At formal meals, there will more than one option for the primo piatto.

prosciutto crudo: Ham that has been cured at least a year. The best known is Parma prosciutto but almost every region in Italy makes its own. Tuscan prosciutto is more flavorful than the Parma variety. Sliced very thin and served in sandwiches, as antipasto with bread sticks or melon, in pasta, and with fruit. In the US, prosciutto is sliced too thin.

prosciutto cotto: Cooked ham like the traditional ham in the US.

ragù: Meat-based tomato sauce.

ribollita: Vegetable soup with bread added as a thickener.

sagra: Festival based on a specific kind of food, e.g., ciaccia, wild boar, *bistecca*, truffle, rabbit, pappardelle, hare, and on and on.

salsiccia: Sausage and salami.

secondo piatto: The main entrée including meats or fish. At a formal meal there will be more than one option, sometimes as many as five such as, rabbit, cinghiale, sausage, beefsteak, chicken, pigeon, prawns, fish, and ribs. Tuscans are fond of meats, which are often cooked over a wood fire.

tartufo: Truffle, a rare fungus that grows on the roots of oak trees and found by trained pigs or dogs. Extremely expensive, perhaps €10.00 for fifty grams. White truffles are more delicate than black truffles.

Regular Words

Aretino(i): Italian word for native people of the Arezzo province.

bar: Place that sells both coffee and alcoholic drinks. During the day, the business is coffee with alcoholic drinks taking over in the late afternoon.

biblioteca: Library.

liberia: Bookstore.

piazza: Open space between buildings large enough to hold festivals and markets.

piazzetta: Small open space in front of or between buildings. Barely noticeable as an “open space.”

47 About Scott Grabinger

About Scott

My family and I have been traveling around Italy since 1992. Since 2007, I've been living in Tuscany two months a year. In 2008, I retired from the University of Colorado and decided to write about Arezzo, Tuscany, my extended Italian family, and my adventures — and misadventures. My focus is on the lesser known gems — the things a repeat visitor would like to see.

I have a multitude of cousins in Arezzo and Foiano della Chiana where my maternal grandparents came from. They have given me a unique perspective, showing me sites and restaurants that most other tourists miss.

I also speak Italian to smooth the way.

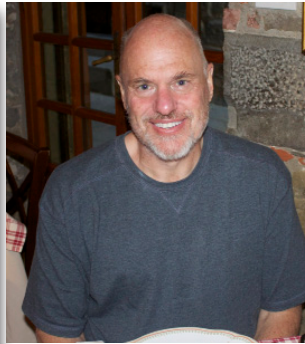


Photo: Beth Joyce.

For More Information: <http://www.insidetuscanytours.com>.



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