



COMUNE DI FOLIGNO



FOLIGNO

*A journey
to the center of the world
amidst nature, art, traditions and gastronomy.*

1

FOLIGNO INSIDE ITS WALLS



VISITFOLIGNO 

*A journey to the center of the world
amidst nature, art, traditions
and gastronomy.*

Foligno is a blend of art, history, nature, gastronomy, quaint villages, unique paths and atmospheres.

This brochure guide leads you to the discovery of the wonders of our territory.

Texts, photos, and videos come together to provide an unforgettable experience.

Bon voyage!

Photo on the cover: Municipal Palace and view of Foligno

FOLIGNO

1 FOLIGNO INSIDE ITS WALLS

[↓ PDF](#)

2 FOLIGNO OUTSIDE ITS WALLS

[↓ PDF](#)

3 MUSEUMS

[↓ PDF](#)

4 COLFIORITO PARK

[↓ PDF](#)

5 THE MENOTRE VALLEY

[↓ PDF](#)

6 EVENTS AND FOOD

[↓ PDF](#)

 To watch the video content, click on the player icons.

 For more information on visits, click on the icons with the letter *i*.



You can click on the numbers to read news about the point of interest.



SUMMARY

FOLIGNO – “THE CENTER OF THE WORLD”	7
HISTORY AND INFORMATION	9
ITINERARIES	11
(1) Repubblica Square	12
(2) Municipal Palace	14
(3) Orfini Palace	18
(4) Podestà Palace	21
(5) Trinci Palace	22
(6) San Feliciano Cathedral	32
(7) Canoniche Palace	38
TOWARDS PORTA ANCONA	40
(8) Oratory of Nunziatella	40
(9) Church of Sant’Anna or Suffrage	42
(10) Former Collegiate Church of the Holy Savior	42
(11) Church of St. Augustine or Sanctuary of the Madonna del Pianto	42
(12) Calamita Comica (Cosmic Magnet)	44
TOWARDS PORTA SAN FELICIANETTO	46
(13) Monastery of Sant’Anna or the Countesses	48
TOWARDS PORTA ROMANA	54
(14) CIAC Italian Center for Contemporary Art	55
(15) Former Teatro Giuseppe Piermarini	57
(16) Foligno, City of Quintana	61
(17) Statue of Niccolò Liberatore detto l’Alunno	63

TOWARDS PORTA TODI	64
(18) Church of San Francesco - Sanctuary of Santa Angela da Foligno	65
(19) Church of Santa Caterina	67
(20) Canapè Park	69
(21) Church of Santa Maria Infraportas	75
(22) San Domenico Auditorium	77
(23) Deli Palace	80
(24) Municipal Library Dante Alighieri	82
(25) Church of Sant'Apollinare	84
(26) Candiotti Palace	86
(27) Oratory of the Crucifix	89
(28) Church of San Nicolò	91
(29) Orti Orfini	93
TOWARDS PORTA FIRENZE	94
(30) Conce Colonnade	96
(31) Church of San Giacomo	96
(32) Tower of Cinque Cantoni	98
(33) Monastery of di Santa Lucia	99
DIVINA FOLIGNO	100



Foligno

FOLIGNO – “THE CENTER OF THE WORLD”

The perfect center of the world is yet to be confirmed, but one thing is certain: Foligno has always somehow been at the center of things. This is due to its significant railway junction and the historical, cultural, sports, and gastronomic events that have drawn countless tourists over the years. It's also an ideal base for exploring Umbria. Moreover, Foligno is a genuine treasure trove of history, architecture, and nature. Throughout the centuries, many significant figures have had connections with the city, including Frederick II of Swabia, who spent his childhood here; Saint Francis of Assisi, who famously renounced his possessions in the main square; and Dante Alighieri because the first copy of the Divine Comedy was printed in Foligno.

With its historically rich city center, lively evening life, year-round events, and its extensive territory consisting of countryside, olive-clad hills, mountains, well-preserved small villages, and natural reserves, Foligno, at the center of the world, knows how to welcome you and invites you to come and discover it.

🔍 FOCUS: *The Red Pin, the Center of the World*

An ancient tradition asserts that Foligno is at the center of Italy, which is at the center of the Mediterranean, which is at the center of the world, is indeed “lu centro de lu munnu” in Folignate dialect. While in the 19th century, this focal point was identified in “lu tribbiu,” that is the intersection of the main streets in the historic center. Around the 1950s, “lu centro de lu munnu” was moved and conventionally located in the red pin at the center of the billiards table at the central bar in Foligno, the historic **Gran Caffè SassoVivo**, along Corso Cavour. Eugenio Scalfari, in an editorial published in *La Repubblica*, cited the legend of the red pin as a political metaphor, making it even more widely known.

Today, Gran Caffè SassoVivo no longer exists, just as the billiards and the red pin are gone, but Foligno remains at the center of the world.



Corso Cavour - *Gran Caffè SassoVivo*



HISTORY AND INFORMATION

Foligno is the third-largest city in the Umbria region by population, following Perugia and Terni. It is situated at the foothills of the Umbrian-Marchigian Apennines, nestled in the plain where the Topino and Menotre rivers converge.

The Topino River flanks the ancient city walls, creating picturesque views within the city.

The etymology of the name Foligno is believed to be of sacred origin, linked to the existence of the cult of the goddess **Fulginia**.

The city's foundation was established by the Umbri, followed by the Romans, who made it a Municipium and an important station on the Via Flaminia. In 476 a.D., it was subjugated by Odoacer, then by the Goths, and eventually by the Lombards of the Duchy of Spoleto.

🔍 **FOCUS: Foligno, City of Frederick II**

Foligno held a special place in the life of Frederick II of Swabia. After his birth in Jesi in 1194, his mother Constance of Altavilla and Emperor Henry VI decided to entrust him to the care of the Duchess of Urslinger, the wife of the Duke of Spoleto

In Foligno, Frederick spent his early childhood and always seemed grateful to the city. This is evidenced by his various stays in the city starting from 1240, but especially by his words in a letter from 1249, commemorated on a plaque on the facade of the Palazzetto del Podestà in Piazza della Repubblica. The letter reads: “In Foligno, our childhood began to shine, and so when we remember your city as the place where we were raised, we somehow strip ourselves of the garments of sovereignty before you”.

The moment of Frederick II's arrival in the city is solemnly depicted in one of the paintings adorning the Council Room of the Municipal Palace: “The Arrival of Young Frederick II in Foligno” by Mariano Piervittori (1883-1887).

In 1198, the city was annexed to the Papal States by Pope Innocent III. It was a free commune from the 11th century but came under the rule of the Trinci family (from 1336 as representatives of the Church) in 1305, experiencing considerable growth. Under the **Trinci family**, it expanded its dominion to nearby cities such as Assisi, Spello, and Montefalco. In the 15th century, Foligno became part of the Papal States and remained so until 1860, except for the Napoleonic period. Despite being a significant railway junction and hosting an airport and a barracks, Foligno suffered heavy bombing during World War II and was struck by a severe earthquake in 1997.

Nevertheless, the city has consistently shown resilience and renewal, preserving and enriching its historical, artistic, and cultural heritage.

ITINERARIES

The city map, when viewed from above, resembles a turtle, and it may not be a coincidence that bronze turtles welcome visitors at the exit of the train station, characterizing one of the most frequented “piazzas” in the historic center of the city, Don Minzoni Square, aptly named “Piazzetta delle Tartarughe,” featuring the bronze monument by Czech artist Ivan Theimer, “Reminder of Human Suffering”.

The proposed itineraries for a comprehensive exploration of Foligno and its territory are divided into two zones, ideally corresponding to two different moments of exploration: “Foligno old town” told in this guide and “Foligno beyond the walls”, in guide n.2

To begin, we have chosen to start right from the center, from Repubblica Square, the heart and meeting point of the five directions marked by the city's five gates:

- ***Porta Romana***
- ***Porta San Felicianetto***
- ***Porta Ancona***
- ***Porta Firenze***
- ***Porta Todi***

From the square, we will explore different areas, through alleys and palaces, glimpses and squares, uncovering the beauty, vitality, and allure of the city all year round.



Repubblica Square

(1) Repubblica Square



It is the historical and institutional core where the three powers of the city converge: the Municipality with the Municipal Palace and the People's Palace, the Church with the Cathedral of San Feliciano and the Canonica Palace, and the civil power represented by the Trinci Palace. A place of direct exchange and dialogue among institutions that, symbolically through their facades, have been looking at each other for centuries.

On the square, Orfini Palace overlooks, where the first movable type print of Dante Alighieri's Divine Comedy was produced in 1472, now home to the Printing Museum. In Repubblica Square, in 1206, the episode of the renunciation of goods by **St. Francis** also took place. This episode is commemorated today by the bronze monument designed by architect **Pietro Battoni** and created by the Ancient Artistic Foundry Anselmi of Rome (2020). The work, commissioned by Pro Foligno and realized by the Municipality with the contribution of the Foundation Cassa di Risparmio di Foligno, represents two hands extending from the wall of the Canonica Palace, humbly and gracefully offering fabrics. Above the sculpture, a marble plaque recalls the episode.



Bronze monument to Saint Francis



Municipal Palace

(2) Municipal Palace



The original nucleus of the palace dates back to the 13th century but was completely rebuilt between the mid-16th and mid-17th centuries when the palaces of the Priori and the Captain of the People were merged. Damaged by the earthquake of 1832, it was restored in neoclassical style by architect Antonio Mollari.

On the ancient **medieval bell tower** known as *Pucciarotto*, there is a clock made in 1909 by the Cesare Fontana company of Milan, and the main bell, cast in 1905 by the Soli brothers, bears the coat of arms of Foligno and the faces of Vittorio Emanuele II, Camillo Benso di Cavour, Giuseppe Mazzini, and Giuseppe Garibaldi. The “torrino” is one of the symbols of the city. Destroyed by the earthquake in 1997, it is now fully restored, standing at its original height of 52 meters.

Upon entering the square, the internal courtyard features a 16th-century well and a staircase leading to the beautiful first floor of the palace.

As you ascend to the **mezzanine**, you can admire the 16th-century fresco of the *Madonna del Velo*.

On the first floor, next to the entrance to the **Gonfaloni Hall**, another 16th-century fresco represents *St. Feliciano*, the blessed *Pietro Crisci*, and above, the *Holy Spirit* represented by a dove.

Next is the **Council Chamber**, adorned with a 16th-century fireplace, entirely decorated by Mariano Piervittori between 1883 and 1887, featuring allegories of *Triumphant Wisdom, Strength, Prudence, and Justice*, allegories of arts, sciences, and techniques, and depictions of sixteen illustrious citizens of Foligno.

On the walls are three large historical paintings: *The Arrival of a Young Frederick II in Foligno*, *The Foligno Count Robbacastelli Repels the Army of Frederick I Barbarossa*, and *The Death of Colombo Antonietti*. The two longitudinal walls feature four roundels alluding to Dante's journey in the afterlife, recalling the first edition of the *Divine Comedy* printed in Foligno on April 11, 1472.



Municipal Palace

From the **loggia** with stained glass, you can access the areas leading to the municipal offices. Ugo Tarchi, between 1916 and 1919, was responsible for the renovation of this area of the palace, decorated by Benvenuto Crispoldi. Successively, you find the **vestibule**, the *gallery or Tarchi corridor*, and, finally, **the room called delle Colonne**, where the stairs connect, along with the walkway over Via Pertichetti, linking the present Municipal Palace to the ancient public buildings. To the left of the vestibule are the **Rooms of Landscapes**, three rooms partially decorated by the painter Francesco Bottazzi in the late 18th century. To the right of the gallery are the **Room of Arms**, with walls decorated with the coats of arms of noble families of Foligno, and the **Room of Arts and Crafts**, currently the Mayor's office. Reconstructed on the ruins of the Marriage Room, destroyed in the bombing of 1944, it is decorated by the artist Ugo Scaramucci in 1947. Adjacent to the Municipal Palace are, in succession, the **Orfini Palace**, housing the Printing Museum since 2012, the medieval truncated tower, and the **Podestà Palace**.





Municipal Palace



(3) Orfini Palace

Once owned by the brothers Mariotto and Emiliano Orfini, the palace became the home of a significant printing house, the sixth in Italy, which, in collaboration with the master Neumeister of Mainz, produced the first movable type print of the Divine Comedy in 1472.

⌚ **FOCUS: Foligno dantean city**

The first printed edition of the Divine Comedy emerged in Foligno on April 11, 1472, by the printer Johannes Numeister. Between March and April, the city commemorates the birth of the *editio princeps* with the *Dantean Days* event.

Since 2006, the Municipality of Foligno commissions an artist to create engravings inspired by the three canticles, included in an anastatic print produced and kindly granted by *Editoriale Campi*.

Among the contemporary artists contributing to the project are names such as Mimmo Paladino, Omar Galliani, and Ivan Theimer.

The palace houses the **Printing Museum**.

Inaugurated in 2012, the museum, with its precious incunabula, printing matrices, watermarks, and ancient Lunari and Almanacs, is located in the Room of Innocenzo VIII and the Logia Nova or Loggia delle Virtù. Among the almanacs, the famous **Barbanera** stands out, first published in Foligno in the mid-18th century. Still distributed annually throughout the country, the collection of Almanacs Barbanera 1762–1962 has been recognized by UNESCO as “Memory of the World.”

On the ground floor, the palace hosts the reconstruction of a 15th-century printing press and interesting documents narrating the centuries-old history of paper production in Foligno along the Menotre Valley.



Orfini Palace - Printing Museum



Orfini Palace - Printing Museum



Orfini Palace - Printing Museum

che però addossi ragionevolmente soprattutto aspetti a carte fabbricate nelle cartiere di Pale. Ecco il risultato delle carte ricevute: 1°, ma radunato più di cento campioni di carta già ricevuta dagli Archivi di Foligno, dal XIV secolo in poi. 2°, fatto eseguire il fac-simile di tutte le marche ricopiate dalle carte e dai segni di detti Archivi, conosciute al Briquet o allo Zonghi o ad embossed. 3°, Ho messo a parte il fac-simile di dieci marche sfuggite all'ambito dei vari diligenti collezionisti, riservando, lo riferisco, che le carte, le quali presentano quelle marche, non possono essere fabbricate che dalle cartiere di Foligno. In questo studio Foligni pubblica i disegni di 25 filigrane diverse dal XIV al XIX secolo tra cui figurano il leccino, il grifo, la colomba, i due cavalli contrapposti dello stemma trovo, il giglio, la corona, la stella.

In età moderna
La filigrana a Foligno in età moderna, dal '500 al '700, è stata studiata da Gabriele Metelli che ha pubblicato 38 diverse marche tipografiche con varianti relative alle immagini del giglio, della corona, della stella e della croce. La presenza dei segni, raramente utilizzati da diversi cartai, passa in secondo piano rispetto alle sigle personali. Secondo lo

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(4) Podestà Palace

In the early 13th century, Foligno established its first municipal seat here.

The complex of buildings composing it resulted from various interventions between the 13th and 15th centuries: an ancient bell tower, then a building with a large pointed arch, a projecting loggia, remnants of a towered structure, and finally, the **Podestà Palace** with the **Loggia delle Virtù** on top, once connected to Trinci Palace via a walkway, and the **Room of Innocenzo VIII**.

The facade's decoration, attributed to Giovanni Corraduccio, known as Mazzaforte, depicts the cardinal virtues as a warning for who should guide political power.



Trinci Palace

(5) Trinci Palace



On the eastern side of the square stands the majestic palace once belonging to the **Trinci family**, rulers of the city from 1305 to 1439. As the City Museum, with its splendid frescoed interiors, the palace is an essential stop during a visit to Foligno.

In the 14th century, the Trinci family already owned a palace overlooking Repubblica Square. By acquiring other palaces and adjacent towers, they created a single grandiose residential complex that hosted significant personalities of the time.

In 1439, the Trinci family was eliminated, and the palace was used as the seat of the Apostolic Governorate until 1860.

The 19th-century **facade**, reconstructed with neoclassical columns after the earthquake of 1832, aligns with that of the municipal palace.

However, upon entering the gate, a large courtyard opens up, partly rebuilt after the bombings of World War II, reminiscent of earlier times. Internally, the **courtyard**, used by the city for events and cultural



Trinci Palace - Facade



Trinci Palace - Courtyard

occasions, features a portico on three sides, while the fourth side is dedicated to the neogothic staircase built in 1927.

The staircase leads to the **City Museum**, inaugurated in 2000.

The museum complex includes the Archaeological Museum, the Civic Art Gallery, the Giuseppe Piermarini Hall, the Municipal Institution Museum, and the Multimedia Museum of Tournaments, Jousts, and Games.

The ancient entrance of the palace, the **Gothic Staircase**, dates back to the mid-14th century, revolves around the courtyard with a well, serving as a connection between various parts of the building. It presents interesting geometric decorations. Before being covered with a ceiling, the space was outdoor, as evidenced by the windows and downspouts, as well as the cistern for collecting rainwater. Through the staircase, you reach the noble floor desired by Ugolino III Trinci and curated by the literati of his court.

Starting from the **Loggia** with the history of the Foundation of Rome,



Trinci Palace - Archaeological Museum



Trinci Palace - Gothic Staircase



Trinci Palace - Gothic Staircase and well



Trinci Palace - Gothic Staircase and well



Trinci Palace - Well



Trinci Palace - Loggia



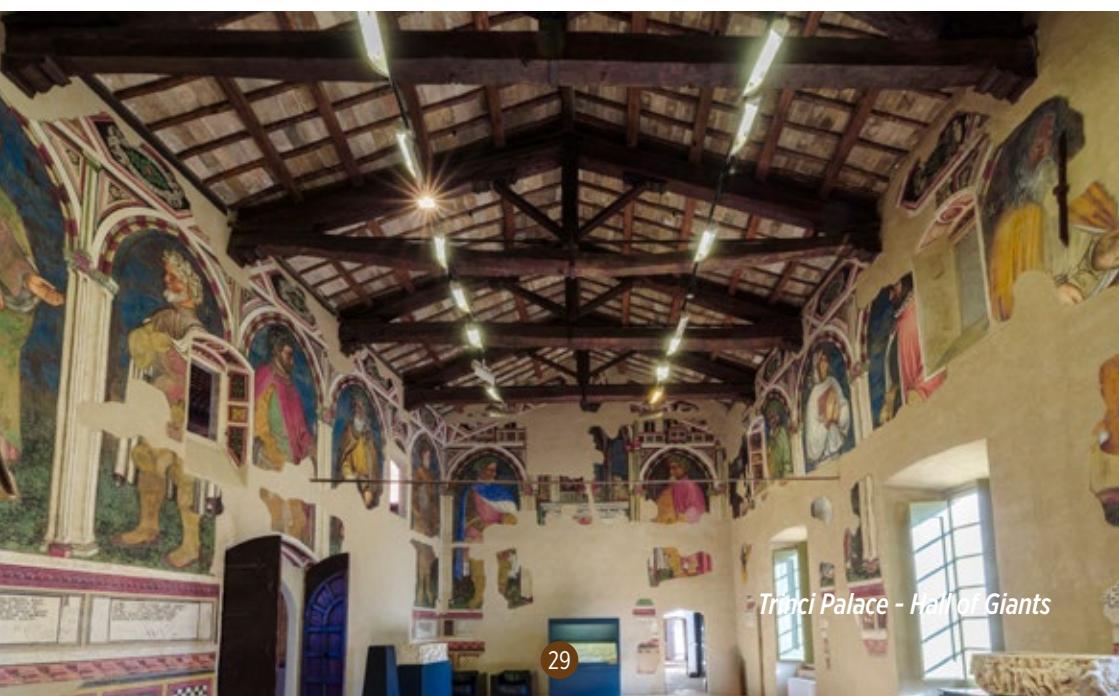
Trinci Palace - Corridor

you move to the **Room of Roses**, or the **Room of Liberal Arts and Planets**, where the Arts of the Trivium and Quadrivium, Philosophy, and the Seven planets are represented.

From here, you reach the **Corridor**, a walkway that now connects the palace to the Diocesan Capitol Museum. In the past, it was used to access the residences built on the side nave of the church. It is decorated with a cycle of frescoes depicting the Seven Ages of Man and the Nine Worthies.

Going back, you find yourself in the **Hall of Emperors**, or the **Hall of Giants**: within a loggia, figures dressed in late Gothic attire depict the great figures of ancient Rome, examples of virtue, courage, political skill, and love for the homeland.

In the early 2000s, thanks to the discovery of an 18th-century notebook, the “Taccuino Coltellini,” which transcribes an ancient document from 1411-1412, the possible authors of the frescoes were revealed: a group of artists from northern Italy, including the master **Gentile da Fabriano**. Returning to the Loggia and climbing three steps, you are surprised by



Trinci Palace - Hall of Giants



Trinci Palace - Hall of Giants



Trinci Palace - Hall of Giants, Cincinnati



Trinci Palace - Chapel

the **Chapel** frescoed by **Ottaviano Nelli** with Stories of the life of the Virgin, signed and dated February 25, 1424.

Exiting, you find the **Sisto IV Hall**, created in 1477, and part of the renovations commissioned by the pontiff.

Numerous initiatives have taken place in this space over the years. Among them, it is necessary to mention the contemporary art exhibition “Lo spazio dell’immagine” in 1967. Also noteworthy are thematic exhibitions dedicated to Santa Angela da Foligno, Giuseppe Piermarini, Niccolò di Liberatore, known as l’Alunno, and Pierantonio Mezzastris.

*San Feliciano Cathedral*

(6) San Feliciano Cathedral



There is a common mistake made when arriving at Foligno's main square, thinking that the cathedral facing it has its main facade there. In reality, the cathedral dedicated to San Feliciano, the city's patron saint, has two facades, and the one facing the square is the secondary one—so beautiful that the mistake is justified!

To recap: the Foligno Cathedral has its **main entrance** (facing Rome) **on a secondary square** called Largo Carducci, and its secondary facade is in the main square, Repubblica Square.

According to tradition, the cathedral would have originated in the early Christian age on the burial site of San Feliciano, probably the first Bishop of the Diocese, martyred during the time of Emperor Decius, around the mid-3rd century AD. It is hypothesized that around an initial shrine, between the 8th and 10th centuries, a basilica-shaped building with a crypt was constructed.

The current form is the result of modifications made in different epochs. An inscription along the main facade speaks of a renovation in the year 1133. The dome is a sixteenth-century addition by Giuliano di Baccio

d'Agnolo, while around the mid-eighteenth century, the architect **Luigi Vanvitelli** made his mark. Present in Foligno in 1769, the renowned architect was invited to work on the cathedral's transformation project, which he committed to until his death when he was succeeded by his pupil, Foligno-born **Giuseppe Piermarini**, an architect especially appreciated for the construction of La Scala Theater in Milan.

Main Facade: Restored in 1904 by Nicola Brunelli and Arturo Tradardi based on Vincenzo Benvenuti's design, the **first order** has two side portals surmounted by two bifores and a central portal surmounted by an eight-arch loggia. Some of these elements are of early medieval origin, like the white and pink ammonitic stone above the loggia, while the two side lions are a twentieth-century addition, created by the artist Ottaviano Ottaviani.

In the **second order**, the facade features a Romanesque rose window, made during the 1904 restoration, restoring it to its original state.

The **third level** was added during a sixteenth-century restoration by raising the facade and reducing it to a pitched roof. In the twentieth-century restoration, the tympanum was enriched with a mosaic created by the Vatican Mosaic Factory, depicting the *Redeemer on the throne, Saints Feliciano and Messalina, and Pope Leo XIII*, executed from the design of the Foligno painter Carlo Botti in 1904.





San Feliciano Cathedral

Minor Facade: Built in 1201 and then restored, like the main facade, in 1904, it still retains many original architectural elements: the bicolor ashlar masonry (white and red ammonitic limestone), the multiple arch portal, and the marcapiano cornice with decorative motifs featuring human and animal protomes, serpent-shaped monsters, and decorated metopes.

The portal is the work of *Ridolfo* and *Binello*, who skillfully engraved two themes on the facade: the allegory of time (the sun, the moon, the stars; then the signs of the zodiac, the four Living Beings of the Apocalypse) and the anti-heretical theme (two female figures alluding to orthodoxy and Cathar heresy; Pope Innocent III and Emperor Otto IV of Brunswick allied in the fight against heresy). The central facade is adorned with the traditional theme of plant interweaving with monsters and fantastic animals, along with parables from the Gospel (*the vineyard workers*) or medieval fable collections (*the fox and the crow*).



San Feliciano Cathedral



The **interior** of the church is a Vanvitellian cross-shaped plan with a single nave.

The **wooden carved and gilded canopy altar** from 1698, designed by Andrea Pozzo and executed by Antonio Calcioni, reproduces, with variations, Gianlorenzo Bernini's bronze one in St. Peter's Basilica in Rome.

Below the altar, the **Reliquary Chapel** preserves the Reliquary of San Feliciano from 1673.

Noteworthy on the **first altar** on the right is the large canvas with the *Martyrdom and glorification of Saint Messalina*, the proto-martyr of Foligno, by Enrico Bartolomei, while on the **second altar** is the *Holy Family and the Saints* by Giovanni Andrea Lazzarini from Pesaro.

In the left transept is the sixteenth-century Jacobilli Chapel, octagonal in shape and of elegant workmanship. On the side walls, two large frescoes by Vespasiano Strada depict the *Martyrdom and death of Saint Feliciano*.

Then, you descend into the **crypt**, dating back to the mid-11th century but remodeled in the subsequent centuries with an extension, made in the third decade of the nineteenth century, in three large arms that house the tombs of the noble families of the city.

The central dome in the center of the transept is from the sixteenth century.

In a small chapel on the right arm, next to the new sacristy, there is the **silver simulacrum of San Feliciano**. Consisting of a canopy and the figure of the Saint in gilded and silvered copper, it was made in 1733 from the design of Giovan Battista Maini. This is the statue that, on January 24, for the feast of the Patron Saint, is displayed for the devotion of the faithful.

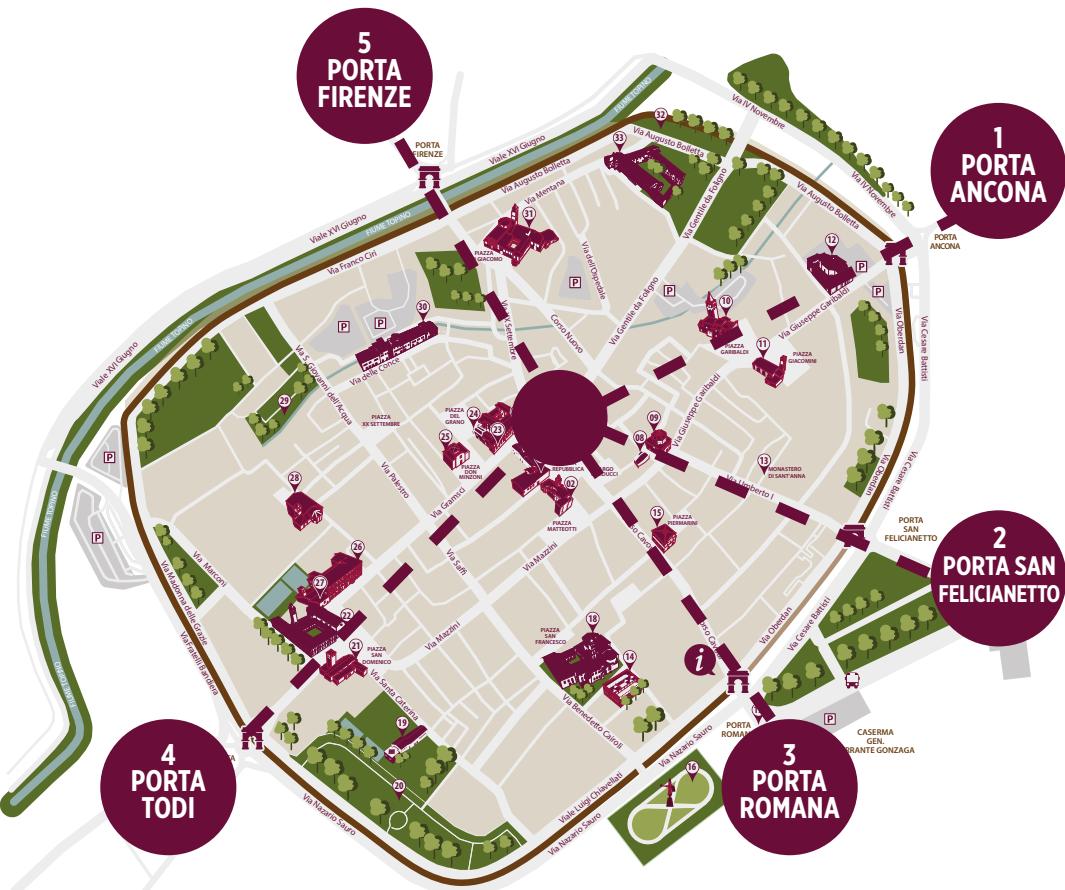


Canoniche Palace

(7) Canoniche Palace

Nestled between the two facades of the Cathedral with an entrance on Largo Carducci, the Canonical Palace was likely part of the city's original castrum, later becoming the residence of the cathedral canons. The palace underwent several redesigns: first in the mid-16th century, then in 1764 by the architect Giuseppe Piermarini, and finally revised by the architect Giorgio Sorbi in a neogothic style between 1923 and 1925. Today the Canonical Palace houses the **Capitolare and Diocesan Museum of Foligno**.  It features a collection of approximately 40 works, including two busts by Bernini depicting *Bartolomeo* and *Diana Roscioli*, an altarpiece featuring the *Workshop of Saint Joseph* attributed to Northern European environments of the 16th-17th century, a 15th-century wooden sculpture of San Feliciano (the city's patron saint), a 14th-century Venetian crystal staurotheca, and a portion of the cathedral's precious silverware. Noteworthy is an imposing ostensorium designed by master Pietro Berrettini da Cortona in the second half of the 17th century. The recently restored Crypt of San Feliciano is also part of the museum tour.

The city exploration continues by choosing one of the directions leading from the central square to the **5 gates of the outer ring.**



TOWARDS PORTA ANCONA, FORMERLY PORTA DELL'ABBADIA, FORMERLY PORTA LORETO

Starting from the main entrance of the Cathedral, it is worth strolling along Via della Zecca, where you'll encounter the house of the **Bacerotti**, pontifical coiners active in the 16th century.

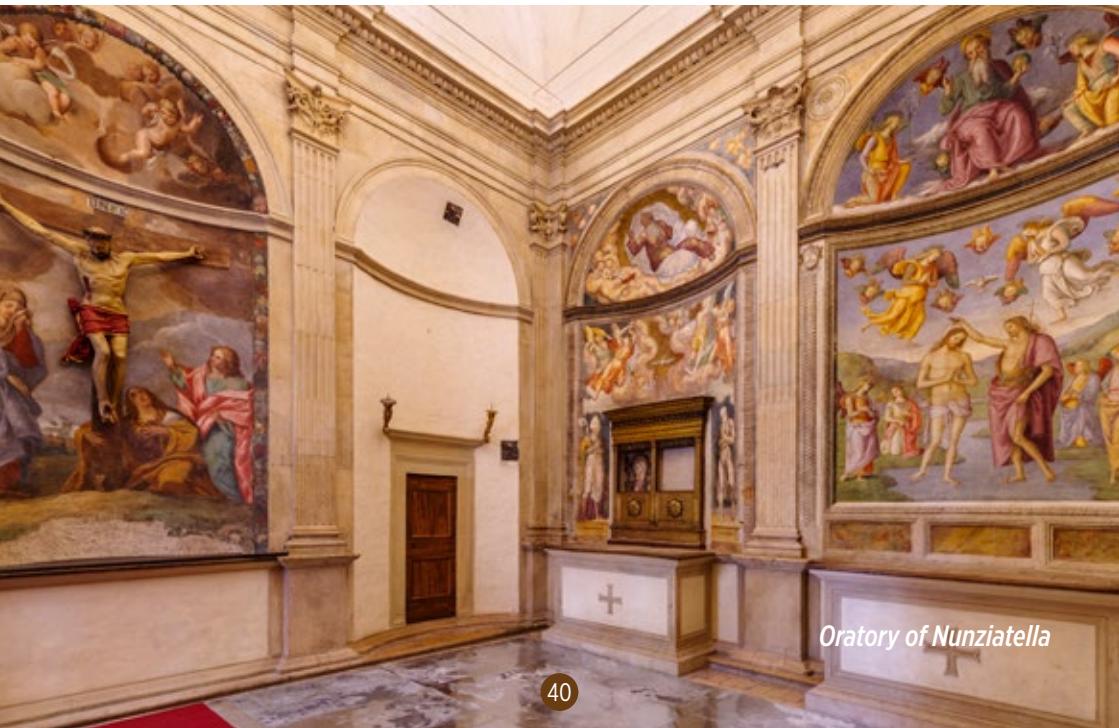
(8) Oratory of Nunziatella



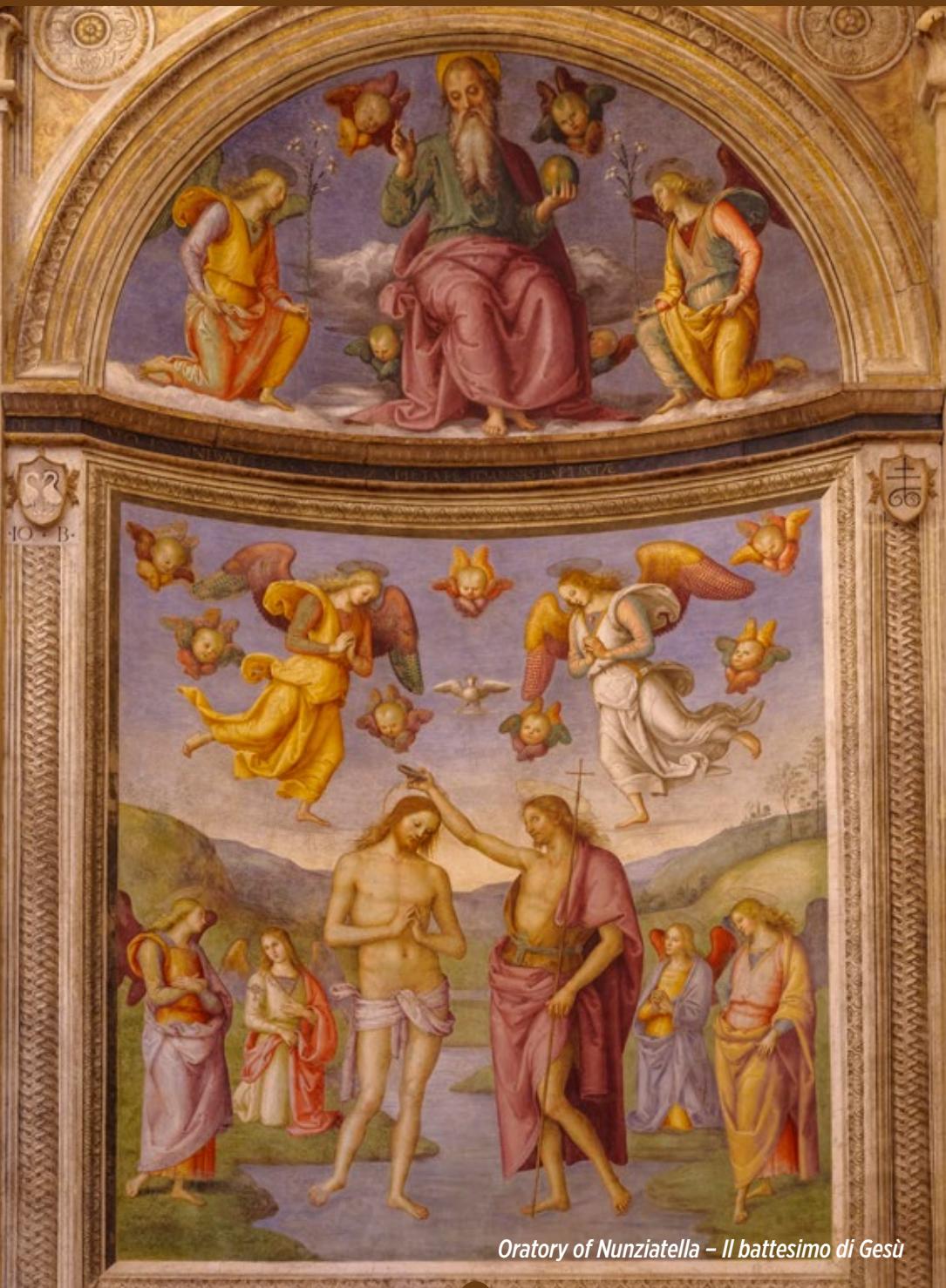
Continuing on Via dell'Annunziata, you'll reach the Oratory of the Nunziatella (1494), housing an artwork by **Pietro Vannucci, known as Perugino**, titled *The Baptism of Jesus*, commissioned by the Foligno gentleman Giovanni Battista Merganti around 1513.

Next to Perugino's work, you'll find remnants of a 15th-century *Annunciation*.

Nunziatella, the Announced, is the artwork that lends its name to the building. It is surrounded by a wooden frame, set against the backdrop of a fresco from 1575.



Oratory of Nunziatella



Oratory of Nunziatella – Il battesimo di Gesù

(9) Church of Sant'Anna or Suffrage

Near the Nunziatella, a contemporary residential building by architect Franco Antonelli stands, followed by the Church of Sant'Anna or Suffrage (1724-45) with a neoclassical façade. This church houses a masterpiece organ by Luigi Galligari (1769), along with a second echo organ. Nearby ruins indicate the residence of the famous physician Gentile da Foligno, who died in 1348.

A grand Baroque palace stands at the intersection of Via Umberto I and Via Garibaldi: the **Giusti-Orfini Palace**, preserving decorative cycles from the late 17th century on its noble floor.

Continuing on **Via Garibaldi**, you'll reach the square bearing the same name, featuring a bronze monument to the hero of two worlds, inaugurated in 1891 and created by Ottaviano Ottaviani.

(10) Former Collegiate Church of the Holy Savior

On one side of the square stands the Former Collegiate Church of the Most Holy Savior with the architectural complex of the canonical residence (13th-14th centuries) and **Varini Palace** (15th century). The origins of the Most Holy Savior Church are uncertain, possibly built on the site of a Benedictine monastery. The 14th-century facade showcases pink and white stone courses with three pointed arch portals. Behind the church stands a spired bell tower from the same period with a bronze bell from 1357. The internal arrangement is from the 18th century, but frescoes dating back to the late 14th century are preserved on the counter-façade.

(11) Church of St. Augustine or Sanctuary of the Madonna del Pianto

Facing Garibaldi Square is another 18th-century-looking church, erected in the second half of the 13th century. It is the Church of St. Augustine or Sanctuary of the Madonna del Pianto, the first Augustinian settlement in the city, maintained until 1810.

The original project features two large windows, a walled door on the external left side, and a Gothic bell tower with ogival mullioned windows. The façade, designed by Pietro Loni in the mid-18th century, is characterized by four large Corinthian columns and two statues. The dedication to the Madonna del Pianto is recent (in 1963, the church was proclaimed the main Marian sanctuary of the diocese) and stems from the transfer of an icon kept in the nearby Church of San Leonardo, destroyed during the bombing on November 22, 1943.

A large carved and gilded wooden machine, executed in 1713, occupies the presbytery and encloses a niche supported by two angels, containing the 17th-century icon of the Madonna del Pianto.

A chapel in the right transept is dedicated to the war dead, designed by architect Franco Antonelli in 1967 commissioned by the Mutilated and War Disabled Association.

Continuing on Via Garibaldi, in front of Poggi Palace, **Giacomini Square** opens up. Entering a side street on the left, you'll reach the 16th-century **Pierantoni Palace**, now used as a Youth Hostel.

The palace, renovated over the centuries, retains many original elements of great value. The elegant façade has two balconies with bulging railings. On the noble floor, three rooms feature painted vaults: the **Olimpo Hall** attributed to Gian Domenico Mattei (Foligno - Rome 1706), the **Cupid Room** frescoed by Giovan Battista Michelini (Foligno 1604-1679), and the Apollo Room. From 1879 to 1981, it was a monastery for Augustinian nuns from Santa Maria di Betlem.

Continuing along Via Garibaldi and passing the former convent of the Nuns of Santa Maria di Betlem, you'll encounter Morganti Palace and Clarici Palace.

Further on the left is the former Church of the Holy **Trinity in Annunziata**, designed by Carlo Murena (18th century).

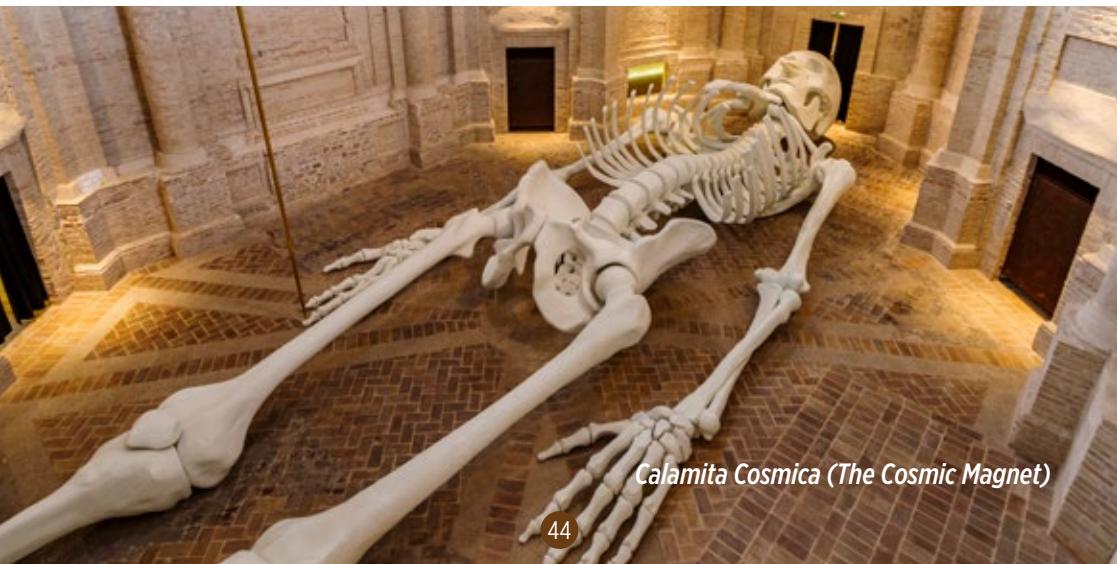
The spacious interior houses a captivating work, **the Calamita Cosmica**

(the Cosmic Magnet) by the artist **Gino De Dominicis**, a gigantic 24-meter-long human skeleton, anatomically correct except for a long bird beak replacing the nose. Over time, the former church served as quarters for passing troops during the war, a bakery, a granary, silos, and finally, a barracks and garage for the State Police. Heavily damaged by the earthquake of 1997, it was transferred from the State to the Municipality of Foligno. In 2011, after extensive restoration work, it was inaugurated and now houses the second museum of the CIAC Italian Contemporary Art Center.

🔍 **FOCUS: (12) Calamita Comica (Cosmic Magnet)** i ▶

The work is 24 meters long and represents a large human skeleton precise in anatomy, with the addition of a large bird beak placed on the face instead of the nose. The skeleton lies on its back, holding a golden iron rod in balance on the last phalanx of the right middle finger. The rod represents the magnet that connects the earth to the sky. The artist intends to provoke a sense of inferiority and subjection of the human being to the superhuman and the inaccessible.

Continuing along Via Garibaldi, you'll arrive at **Porta Ancona**, the city's point overlooking the direction of the sea.



Calamita Cosmica (The Cosmic Magnet)



Calamita Cosmica (The Cosmic Magnet)



Calamita Cosmica (The Cosmic Magnet)

TOWARDS PORTA SAN FELICIANETTO

Perpendicular to Via Garibaldi and parallel to Corso Cavour, **Via Umberto I** marks one of the city's nodal points. Here, several commercial activities are situated. The street begins in front of the Church of Suffrage and goes straight towards **Porta San Felicianetto**, the only one of the city's five gates still standing.

Walking along it on the left, you'll notice the elegant 17th-century **Giusti-Orfini Palace** at the corner of Via Garibaldi. This imposing building, with a manieristic-baroque character, was constructed between the late 16th century and the early 17th century. The balcony railing bears the year 1693 or 1699, indicating the years of its renovation by master mason Felice Tucci on behalf of the Giusti family, whose stone coat of arms is visible on the portal. Between the 18th and 19th centuries, the building passed to the Orfini family. It preserves decorative cycles in many rooms of the noble floor, dating back to the late 17th century, whose author remains unknown but is referred to as the "Eugubian decorator" (ca. 1680-90).

Further ahead, the alley named after **Niccolò Alunno** indicates the presence of the painter. Here, a plaque commemorates the house/shop of the renowned artist, now incorporated into the reception structure part of the Sant'Anna monastery. Opposite, Cirocchi Palace bears a coat of arms on the portal.

Following are the Monastery of Santa Caterina and the Church of San Sebastiano. The monastery was originally a Trinitarian hospice, later the Conservatory of Mother Paola Sberna from Foligno (1571-1647). In addition to sixteenth and seventeenth-century canvases, the monastery preserves a processional standard with San Sebastiano, attributed to Pierantonio Mezzastris. The Church of San Sebastiano houses the fifteenth-century wooden **Crucifix of Mother Paola**, visible only one day a year, on October 23.

In the alley opposite Via Umberto I, to the right of Via Pignattara, another significant presence is that of **Giuseppe Piermarini**. The architect did not, as a plaque states, be born here but died here. The palace is from the early 19th century, but the portal is Renaissance and bears an inscription with a unique Templar-inspired motto.

Continuing on Via Umberto I and approaching the city gate, the **Church of the Body of Christ**, also known as the **Church of Betlem**, was the reference church for the Santa Maria di Betlem Monastery until its suppression in 1862. It has a beautiful elliptical dome and preserves inside, above the main altar, the painting “*Communion of the Apostles*” by Francesco Trevisani (1656-1746).



Monastery of Sant'Anna or the Countesses – Renaissance choir (Presbytery)

(13) Monastery of Sant'Anna or the Countesses

The Monastery of Sant'Anna or the Countesses, the only one still existing of the five monasteries that gave the name to Via dei Monasteri, is adjacent to the Church of Betlem. Partially renovated in 1729, the monastery retains much of its ancient structure and is rich in works of art, mostly by Foligno painters from the 15th century, such as Pierantonio Mezzastris, Giovanni di Corraduccio known as Mezzaforte, or Umbrians like Dono Doni. The small church of the monastery preserves two polychrome wooden statues dating back to the 16th century, one depicting the *Madonna* and the other *Sant'Anna*.

For over two centuries, from 1565 to 1797, the famous painting **Madonna di Foligno** by Raphael was housed here, executed in 1512. Returned to Italy in 1816, after being requisitioned by the French, it is now in the Pinacoteca of the Vatican Museums.

The two **internal cloisters** are particularly valuable.

One (**the green cloister**) has access from the parlour and dates back to the late 15th century. Two cycles of paintings, dated at the end of the 15th century and the beginning of the 16th, attributed to Andrea d'Assisi, Francesco Melanzio, and Camillo Angelucci, illustrate the *childhood of Jesus* and his *Passion* in the lower and upper areas of the space, respectively. They are entirely executed in monochrome green color, with the exception of the polychrome figure of Saint Anne in the eighth lunette.



The **second internal cloister** also preserves a series of frescoes dating from the late 15th century to the early 16th century. Notable works include "St. Francis receiving the stigmata" by Pierantonio Mezzastris (1487) and a "Piety and Angels," attributed by some to Lattanzio di Nicolò, son of the Alunno. A door engraved with the year 1549 provides access to an open, long, narrow space, the so-called "**internal street**," which connects the part of the complex still designated as a monastery and the new reception complex, containing in some of its parts the **house/shop of the painter Niccolò di Liberatore, known as the Alunno.**



Monastery of Sant'Anna or the Countesses - Green cloister



Monastery of Sant'Anna or the Countesses - Internal cloister



Monastery of Sant'Anna or the Countesses - Refectory



Monastery of Sant'Anna or the Countesses - Oratory Beata Angelina

 **FOCUS: House of Alunno**

Within the accommodation facility, in one of the spaces, you can admire a fragment of a fresco depicting an Angel, possibly painted by Alunno himself, and several graffiti with portraits presumably of him and his wife, indicated by their respective names, Niccolò and Caterina.

On the door panel of a monastery door, the imprint of a hand is still visible today. Legend has it that it was “burned in” during an apparition by Sister Teresa Margherita Gesta, who died in the monastery on November 4, 1859.

Umberto I Street “ends” ideally with the **Cross Gate**, now called **San Felicianetto**, the only one remaining of the city’s ancient gates. Closed and transformed into a shrine in the eighteenth century, it was reopened and equipped with battlements in 1920.



Porta San Felicianetto

TOWARDS PORTA ROMANA

Returning to Republic Square, we head in another direction, towards Rome or Porta Romana.

From the square, we descend into Largo Giosuè Carducci: leaving the Canon's Palace behind, you encounter the sixteenth-century Crispo Palace, and continuing towards Trivio, the Giusti - Campitelli Palace where, between the seventeenth and eighteenth centuries, they practiced the art of printing.

The current configuration of Trivio, the intersection point between Via Mazzini, Via Garibaldi, and Corso Cavour, the main transit routes in the city center, is the result of a reworking after the bombings of the last war. We then enter **Corso Cavour**, the main street of the city center: bustling and lively, especially in the afternoons, where the people of Foligno meet and shop, renewing the ritual of "corsate," or strolls up and down the street.



Here, on the right, is the **Morotti Palace**, and on the left, the seventeenth-century **Roncalli Palace**, which houses a painting of Apollo on a stucco-decorated vault, attributed to Cristoforo Roncalli, also known as Il Pomarancio. On the right, the **Cattani Palace**, home to the Cassa di Risparmio di Foligno Foundation, is a seventeenth-century building, renovated immediately after the war, displaying a Murano glass chandelier from 1948 in its central hall.

Behind the building, passing through Gonfalone Street, opens the square named after **Santa Angela da Foligno** (circa 1248-1309). Here, a fourteenth-century house is traditionally indicated as the birthplace of the Foligno mystic, proclaimed a saint in 2013 by Pope Francis.

Taking a moment away from Corso, from Piazzetta Santa Angela, it's worth continuing down Via del Campanile to visit the CIAC (Italian Center for Contemporary Art)

(14) CIAC Italian Center for Contemporary Art



Designed by Giancarlo Partenzi and inaugurated in 2009, the parallelepiped is entirely clad in corten steel. Windowless, it spans three floors and receives light from a central skylight. The CIAC, hosting numerous exhibitions, is an interesting presence highlighting Foligno's international openness.





Foto Federico Calvani

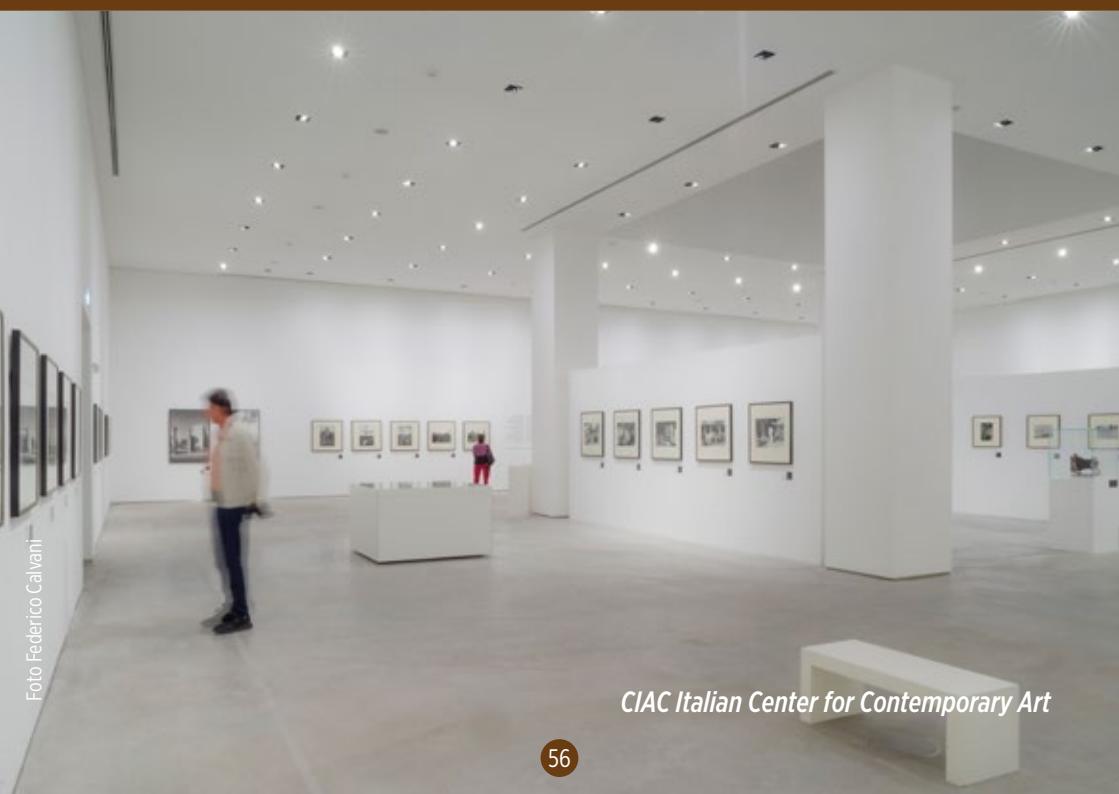


Foto Federico Calvani

Returning to Corso Cavour, facing Via Rutili, is the former **Giuseppe Piermarini Theater**, of which only the facade and entrance remain after the bombings

(15) Former Teatro Giuseppe Piermarini

The building has a sixteenth-century residential origin and was transformed into a theater in 1827, then renovated in the late nineteenth century and named after the city's architect.



Former Teatro Piermarini

Behind it, the adjacent Giuseppe Piermarini Square hosts **Ivan Theimer's Hercules** (2004), a monument dedicated to the eminent architect. The Czech sculptor's carved bronze depicts Hercules symbolically supporting time and history, represented in an obelisk that tests the hero's strength.



Hercules



Giuseppe Piermarini Square

Piermarini Square connects the street with the parallel Via Umberto I. We return to Corso for a closer look at the buildings facing it.

A fourteenth-century tower, the **Tower of Vitelleschi**, indicates the ancient thirteenth-century city wall. A little further is the Old Hospital, called “**Le Logge**,” with 11 arches. Built in 1517, it was the city’s hospital until 1860, dedicated to *Saint John the Baptist of Piety or the Sick*. After the 1873 renovation, it had various uses: a school, cinema, and Red Cross headquarters until 1922.

The shadow of the loggia, some commercial activities, and the presence of a theater and cultural space (formerly Cinema Vittoria, formerly Cinema Edison, now Spazio ZUT) make Le Logge a highly appreciated and frequented place.

Opposite, the seventeenth-century **Cantagalli Palace** preserves some original parts, including a charming garden known to Foligno residents as *La Montagnola*, with remnants of a staircase, loggia, and decorative statuary.

At Civic 60 on Corso Cavour, opposite the portico, take a break because there was the entrance to the famous Caffè Sasso Vivo. A meeting place

for Foligno's "good society," for many years, it represented one of the city's most iconic places: here, the legend of Foligno as "lu centro de lu munnu" (the center of the world) was born!

FOCUS: Gran Caffè Sassovivo

Owned by the Massenzi family, owners of Fonti Sassovivo, it was inaugurated on June 4, 1930, and remained active for over 50 years. Managed by Giovanni Salvatori, it had precious furnishings and spaces dedicated to billiards, a popular game practiced by the city's wealthy bourgeoisie in those years. Here is "lu centru de lu munnu," the famous red bowling pin, placed in the center of the central billiard table, at the heart of Foligno.

Continue straight, and before reaching Porta Romana, you encounter the **Casa del Mutilato** (1940). Between civic numbers 90 and 92, you find the rose window of the now disappeared Church of San Giorgio. At Civic 94, there are the emblems of Pietro Sgariglia, who established a famous printing house there, and the Cannetti family emblem, the wife's coat of arms.

Further to the right, an atrium is the entrance to a **multiscreen cinema** that hosts works by the painter Carlo Frappi. This complex, revised in 1878, was part of the complex of the abbots of Santa Croce di Sassovivo. Further on the left, at the corner of Via Oberdan, is the ancient inn of San Giorgio, later **Hotel Posta**, which had the honor of hosting many important figures, including Goethe in 1786 and Garibaldi in 1848.

We are at **Porta Romana**, the gateway to the historic center, whose ancient structure was demolished in 1870 to make way for the customs houses erected according to the design of engineer Pizzamiglio. The right one houses the **Information and Tourist Welcome Office** for the nine municipalities of the Valle Umbra district: Foligno, Bevagna, Gualdo Cattaneo, Montefalco, Nocera Umbra, Sellano, Spello, Trevi, Valtopina.

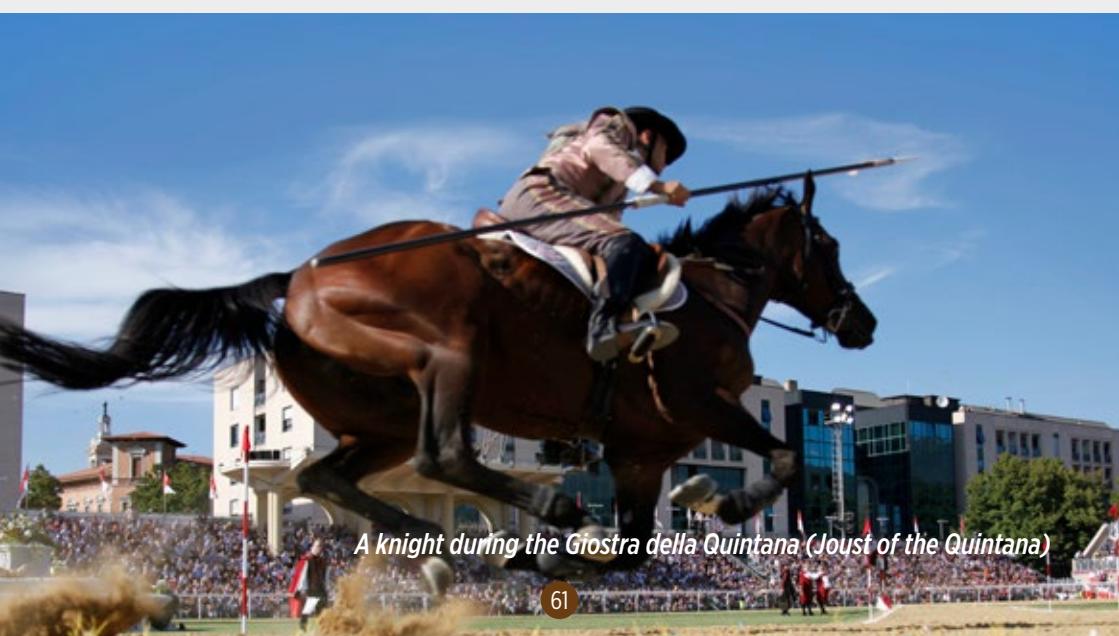
The external area at Porta Romana is also one of the most important road hubs in the city, as it serves as a junction between the Barracks, the Railway Station, the bus station, and the Sports Field, where the famous Quintana Joust takes place. The square in front of the gate is characterized by the two propylaea of the Sports Field, built in 1932 by Cesare Bazzani, replacing a public garden.

FOCUS: (16) *Foligno, City of Quintana*



The **Giostra della Quintana (Joust of the Quintana)** in Foligno is held annually in two editions of challenge and revenge, respectively in **June** and **September**. The first evidence of the Quintana in Foligno dates back to 1613, and the current version started in 1946.

The name “Quintana” comes from the fifth road of the Roman camp where soldiers trained in lance combat. It is a seventeenth-century reenactment centered around the horse race between the **10 districts** of the city: **Ammanniti, Badia, Cassero, Contrastanga, Croce Bianca, Giotti, Mora, Morlupo, Pugilli, Spada**. The essential combination of horse and rider navigates the challenging track marked by the flags of the game field called “Il Campo de li Giochi”.



A knight during the Giostra della Quintana (Joust of the Quintana)

At the center of the field is placed a copy of the ancient wooden statue depicting the God Mars, called the Quintanone. The original statue, created between the late sixteenth century and the early seventeenth century, is displayed in the section dedicated to Jousts and Tournaments at Trinci Palace.

Rings to be threaded are hung on the right outstretched arm of the God Mars. There are three rounds with progressively smaller rings: first 6, then 5,5, finally 5 centimeters. The knight who completes the course without penalties and in the shortest time wins.

The audience, especially the locals, holds their breath at each round, exploding in cheers at every exceptional performance.

One of the most beloved events for the public is the **historical parade**, featuring 800 participants in sumptuous Baroque costumes, strictly faithful to the fashion and iconography of the time.

For two weeks, the ten district **taverns** offer the opportunity to taste dishes typical of seventeenth-century gastronomy with local products. This creates an unforgettable experience back in time, discovering the lavish and astonishing Baroque period. The districts and the entire city put their hearts into inviting strangers to join the celebration.

To further enrich the event, there is “**Segni Barocchi**” (**Baroque Signs**), a festival that started in 1981 with the aim of highlighting the “signs” that the Baroque style has left in our time.

The festival involves actors, musicians, researchers who create exhibitions, concerts, conferences, workshops, and performances in the most suggestive historical places in Foligno. The event, held annually in September and culminating in the spectacular Baroque Night, has become one of the prominent cultural events in Umbria.



(17) Statue of Niccolò Liberatore detto l'Alunno

Between the two gates of the Sports Field stands the statue of Niccolò Liberatore, known as l'Alunno. Created in 1872 by Ottaviano Ottaviani, it is the city's tribute to its most illustrious painter, born in Foligno around 1430. He is the only Umbrian Renaissance artist, along with Perugino and Pinturicchio, remembered by Vasari, who said of him, "he made his figures portrayed from life and they seemed alive." The nickname "Alunno" is attributed by Vasari himself, who misinterprets an inscription on the predella of the Nativity polyptych (1492), which reads *Alumnus Fulginie*, meaning raised, a citizen of Foligno. Vasari mistakenly takes it for a nickname. On the base of the statue, the two medallions feature the effigies of Raffaello and Perugino.

Facing the statue of l'Alunno, on Viale Mezzetti, the **Ferrante Gonzaga del Vodice Barracks**, built in 1873, houses since 1996 the National Army Selection and Recruitment Center.

On the left, some Liberty-style villas built in the twenties are showcased. The "Società Cooperativa Case Economiche," which gave rise to the Liberty-style neighborhood with **sixteen prestigious villas** located in the area facing the train station, designed by engineer Felice Sabatini between 1925 and 1927.

At the end of the avenue, Via Franco Ottaviani, the facade of the **Railway Station**.

TOWARDS PORTA TODI

From Repubblica Square to explore the eastern part of the city and reach Porta Todi, **three itineraries** can be taken.

The **first** involves entering Via Cesare Agostini from Matteotti Square; the **second** continues towards Via Mazzini from Matteotti Square; the **third** follows Via Gramsci.

Via Cesare Agostini

For this first route, you need to go down to Matteotti Square and enter Via Cesare Agostini, named after a distinguished character of the Risorgimento in Foligno, one of the authors of the Constitution of the Republic. Looking up the street, you'll notice a red brick overpass called **Arco dei Polinori**, named after the family living in the corner building, while on the left, the arch rests on the fifteenth-century **Casa Beccafumi**.

Barugi Palace faces on the right, with important late eighteenth-century decorations attributed to Liborio Coccetti.

Then comes **Trasciatti Palace** and **Elmi Pandolfi Palace**, facing each other. Elmi Pandolfi Palace, a sixteenth-century building, preserves seventeenth-century furnishings and precious manuscripts.

You arrive at **San Francesco Square**, perhaps passing through Via dei Franceschi, where, after number 12, you pass by the eighteenth-century **Fontana Palace** and later a fifteenth-century house in cantilever.

(18) Church of San Francesco - Sanctuary of Santa Angela da Foligno

San Francesco Square owes its name to the Church of San Francesco (now Sanctuary of Santa Angela da Foligno), with the adjacent Oratory of the Confraternity of Santa Maria del Gonfalone. The current appearance of the Oratory is due to the project (1724) of the architect Sebastiano Cipriani. With its elegant rococo-style interior decoration, it is an important testimony of eighteenth-century architecture in Foligno. The oratory belonged to the company of Santa Maria del Gonfalone, the richest and most influential among the lay brotherhoods in the city. The Church of San Francesco was built after 1255, incorporating the older church of San Matteo, and completely transformed in the nineteenth century according to the design of architect Andrea Vici (1796). Today, it is dedicated to the cult of Santa Angela (1248-1309), a mystic from Foligno, already Blessed, canonized by Pope Francis in 2013, and whose body is preserved in an urn on the second altar on the left.



Church of San Francesco - Sanctuary of Santa Angela da Foligno

Angela lived in poverty following in the footsteps of St. Francis and had the most important mystical experience of her life in front of the Basilica of St. Francis: from her ecstasy, expressed in Umbrian vernacular and transcribed into Latin by Brother Arnaldo, comes the “Liber,” which contains the thirty steps or changes that the soul undergoes when embarking on the path of penance.

The interior of the church is neoclassical and has a single nave with four side chapels. In the apse area, the nineteenth-century pictorial cycle is attributable to Mariano Piervittori, while in the Chapel of San Matteo, numerous frescoes from the early fourteenth century are preserved. The cloister has a seventeenth-century layout. Above the entrance portal to the cloister, there was once a lunette frescoed by Pierantonio Mezzastris in 1499, now kept in the City Museum. In the Chapter Room, located in one wing of the cloister, fragments of a late thirteenth-century fresco with a Crucifixion are visible.

One of the facades of San Francesco Square is **Lezi Marchetti Palace**, a seventeenth-century building completed in the second half of the eighteenth century.

The pictorial cycle of the palace unfolds in five rooms and is the work of the Marche painter Marcello Leopardi, depicting mythological themes.

Behind the palace, passing through Via del Giglio, you reach the Church of Santa Caterina.



(19) Church of Santa Caterina

The Church was first mentioned in 1228 in connection with the homonymous enclosed monastery. Currently it is set up as an Auditorium and venue for numerous events. It preserves traces of valuable frescoes (14th - 15th centuries), including the Stories of Christ on the east side attributed to the Master of the right apse of San Francesco in Montefalco, a Crucifixion and Saints to the south, and the Stories of Santa Caterina on the west side. The works from here are now preserved in the City Museum of Trinci Palace, including a Martyrdom of Santa Caterina by Dono Doni (16th century) and a Martyrdom of Santa Barbara, Madonna di Loreto, Franciscan saint, and patrons by Bartolomeo di Tommaso (1449).



Auditorium Santa Caterina

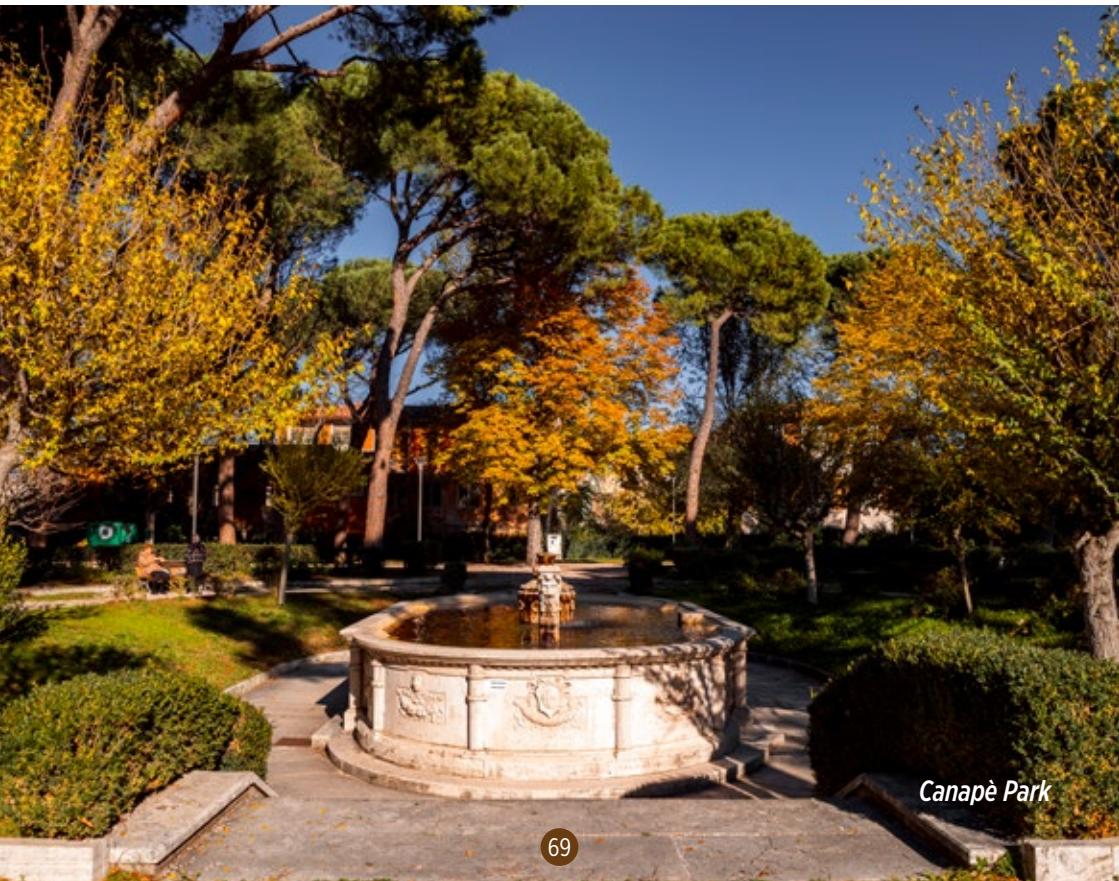


Auditorium Santa Caterina

At the end of Via Santa Caterina, the **Villino Berardi** is highlighted, one of the eclectic-style villas (others are found along Viale Chiavellati and along Via Cairoli, as well as in the station area) built in the twenties of the twentieth century. The building occupies the area of a Benedictine monastery of Montecassino, later the seat of the episcopal Seminary (1658). In line with the villa, there is an exedra decorated with a small fountain and an extraordinary green backdrop, completed by two wings with iron gates marking one of the entrances to the Parco dei Canapè.

(20) Canapè Park

The Canapè Park is one of the social hubs of the city. Here, thanks to the shade of the pine trees, people engage in sports, take leisurely strolls,





bring children to play, and pause on the benches for a chat. Situated on the outskirts of the historic center, the park is bustling year-round and, due to its location, serves as a strategic point for pedestrian transit throughout the city. It features 4 entrances connecting different areas of the center.

🔍 **FOCUS: Canapè Park**



For centuries, it was called the Francalancia field, named after the fifteenth-century owner of the land. Originally located at the same level as the ground outside the walls of 1291, the accumulation of waste materials raised the level, turning it into a space for horse racing. In 1776, a consortium of citizens decided to bear the expenses to enhance the area and the adjacent wall section. In return, they were given “seating” to watch the races. In the 19th century, the brick seats known as “canapès” were installed and are still in use today.

The area was landscaped, and trees were planted.

From the late 19th century until the 1930s, the area was also used as a velodrome, hosting significant cycling events with champions like Costante Girardengo and Alfonsina Strada, the only woman to have participated in the Giro d’Italia.

In 1931, Canapè Promenade transformed into a park with the planting of 308 pine trees. A layout with avenues, flower beds, and a staircase from Via Nazzario Sauro, adorned with a mask created by Carlo Frappi, was established.

In 1935, the Brunelli fountain (1933) was relocated here from Repubblica Square, featuring an elliptical shape with a central triton mask and two side jets representing ship rudders.

The relocation addressed concerns of water causing inconvenience due to wind, making it hazardous to walk in winter and wetting pedestrians.

Crossing Canapè Park towards Porta Todi leads to Largo Cantarelli, featuring the “Monumental Fountain” created in 2004 by the renowned Foligno artist Massimo Botti. Turning right from there takes you back to the city center.

After passing **Ferappi Palace**, a rare example of a decentralized residence built in the first half of the 18th century, you reach San Domenico Square with the Conventual Church of San Domenico, now the city's auditorium, and the parish church of Santa Maria Infraportas.

Via Mazzini

If our starting point is still Repubblica Square, and our destination is Porta Todi, it is necessary to descend to Matteotti Square and proceed to **Via Mazzini**.

This elegant street and its side streets mark a place dedicated to **historic buildings**.

Starting with **Mancia Salvini Palace** and continuing to **Barugi Palace**, adorned with 18th-century paintings attributed to Liborio Coccetti, you encounter a **15th-century house** with a decorated niche featuring a trilobed stone bifora with a column.

Further on is **Nocchi Palace**, dating back to the late 15th century, boasting a charming courtyard and original wooden ceilings on the first floor.

Continuing, you find the birthplace of **Michele Faloci Pulignani**, a renowned archaeologist and historian, and the birthplace of **Feliciano Scarpellini**, remembered for reviving the Roman Academy of the Lynxes in 1801 and founding the Astronomical Observatory of Rome.

At the intersection of Fonte del Trivio, marked by a modern metal fountain, Via Aurelio Saffi and Via Benedetto Cairoli open up.

Notable buildings include **Casilini Nocchi** with a beautiful Renaissance portal, **Rota Nocchi**, a decorated 18th-century building, and **Seracchi** from the late 17th century.

Passing through Via Saffi, the **baroque church of San Carlo** appears after crossing Via Mazzini, built in 1612 by the Barnabite fathers and currently housing the **San Carlo Theater**.

The street alongside the theater is Via della Misericordia, named after the **Oratory of the Confraternity of Mercy**. It features a 17th-century brick facade, and inside, a Giuseppe Scaglia altar piece (1660-1666) is preserved. Unfortunately, a damaged fresco by Mariano Piervittori from the mid-19th century is also present.

A little further on is **Cantagalli Nocchi Palace**, the residence of printers Vincenzo and Giansimone, who established a printing press in the mid-16th century.

Returning to Via Saffi, just after the San Carlo Theater, **Via Colombo Antonietti** opens on the right, commemorated for its services to the country during the French siege of Rome in 1849.

Residences along this street include the **Varini Jacobilli historic residence** and a 15th-century building with a large altana and loggia.

Resuming from the Fonte del Trivio intersection, you encounter **Sbrozzi Nocchi Palace**, part of a larger building with a captivating double-tiered loggia courtyard built by the Barnabei family between the late 15th and early 16th centuries.

Further on is **Lattanzi Nocchi Palace**, formerly Poli, with elegant triangular pediment windows, **Benedetti Nocchi Palace** once Zacchei and the main residence of the Roncalli Benedetti family. Noteworthy is a nymphaeum with two Roman portraits in a courtyard, possibly part of Natalizio Benedetti's archaeological collection.

At the end of Via Mazzini, Balducci Palace marks the entrance to San Domenico Square.

Dating back to the 15th century, it was the residence of Sigismondo de Comitibus, a prominent humanist and patron of Raffaello's famous *Madonna di Foligno*.

We step into **San Domenico Square**, where **Passeri Palace** and **Degli Atti Palace** face left, retaining stone arms and part of the original loggia on the façade.



On the left side of the square, recently redesigned with urban furnishings and pavement, stands the ancient **Parish Church of Santa Maria Infraportas**.



Church of Santa Maria Infraportas

(21) Church of Santa Maria Infraportas

One of Foligno's oldest churches, records from the Santa Croce in Sasso Vivo archives mention it in 1191. In 1239, the church, then titled canonical, was still "foris portam" (outside the Frederician walls not yet built).

The appellation "*Infraportas*" began to be mentioned in the mid-15th century, perhaps for the first time in 1460. By the 16th century, the name became definitive, describing the evolution of the city walls over time. At that time, it was located between the first Santa Maria gate and the new Santa Maria gate that moved with the city's expansion.

The current white and pink stone facade dates back to the 19th-century renovation, which reused elements of a previous rose window to create a two-light window. The small portico with three pointed arches is also from the 19th century, reusing columns and capitals from the 11th-12th centuries. To its right is an aedicule from 1480 with a sketch of a fresco of *Saint Anna crowned by two angels*, attributed to Mezzastris; on the left is *Santa Maria Assunta*, the work of a late 16th century painter.

The **interior** has three aisles divided by pillars, with the central barrel vault being the oldest, and the side ones dating back to the 15th century. The oldest part is the **Chapel of San Pietro or dell'Assunta** (12th century) to the left of the entrance.

Frescoes decorating the church date between the 14th and 15th centuries, including works by **Giovanni di Corraduccio** and Ugolino di Gisberto.

Modern contributions include a series of works by contemporary painter **Luigi Frappi** in the 2000s. Moving towards the right transept, you find works like the *Creation of the World* (2000), *Annunciation* (2000), *Nativity* (2007), and the *Magi towards the Star* (2000). The **left transept** houses the *Crucifixion* (2016).

The **right nave** features works by Antonio Mezzastris and his son Bernardino, alongside the Master of the Crucifixion of Bevagna.

A *Crucified Christ* attributed to Alunno is present under the first arch on the left side, and near the altar is *Saint Catherine of Alexandria* by an Umbrian painter from the 16th century, and *Saint Jerome crowned by angels* attributed to Mezzastris.

(22) San Domenico Auditorium

Also facing the square is the Conventual Church of San Domenico. In 1996, the church transformed into an **Auditorium**, becoming one of the city's major cultural centers.

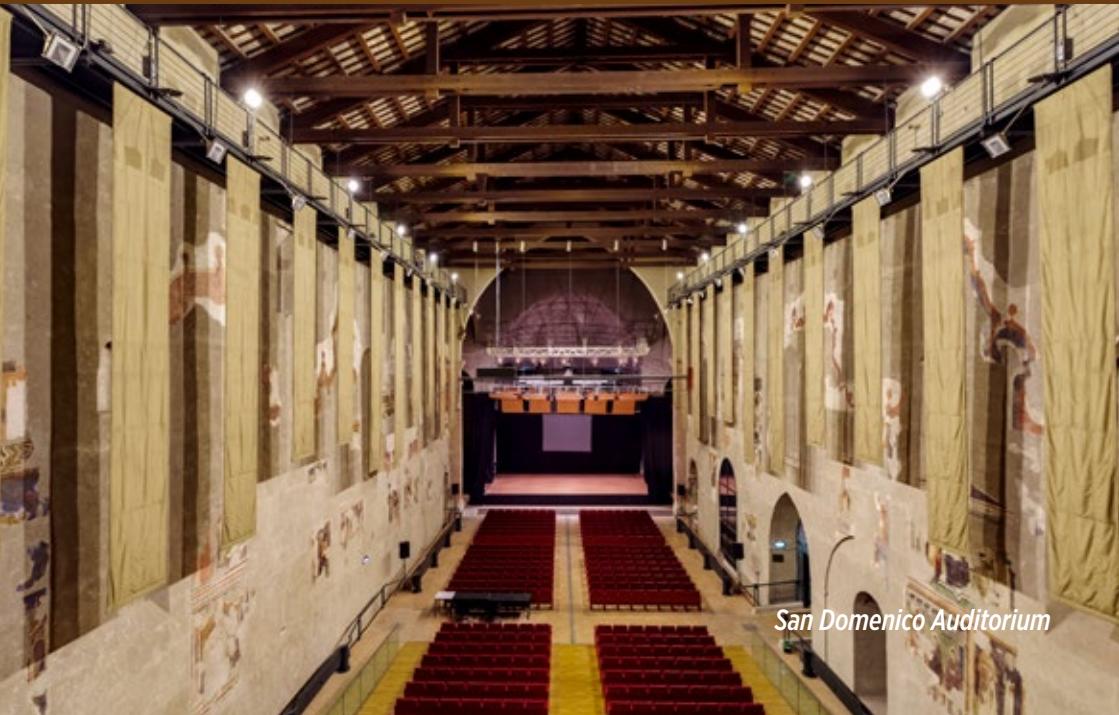
While the exterior remained virtually unchanged, the beautiful interior can accommodate 662 spectators in the main hall and features a lounge, a foyer, a cafeteria, and a video room.

The church likely originated in the 14th century, although the presence of Dominican friars in Foligno is documented even earlier.

It boasts a grand **facade** with an ogival portal and a stone bell tower with a brick bell cell.

The **interior** has a characteristic mendicant order hut-shaped ceiling. Despite damaged frescoes, the remaining pieces reveal the ambitious artistic project of the time, featuring works by Cola Petruccioli, Giovanni di Corraduccio, and others from the 14th and 15th centuries.





Adjacent to the church is a late 16th-century convent with a large courtyard, first used as a barracks and later as the Municipal College Pietro Sgariglia, now a school building.

Via Gramsci



An alternative route to reach Porta Todi from Repubblica Square is the parallel street to Via Mazzini, namely **Via Antonio Gramsci**, which connects the main square with the Auditorium and San Domenico Square.

For some years now, it has been one of the most frequented and lively streets in the city, dotted with bars and small dining establishments. A stroll down the city's nightlife street is one of the opportunities Foligno offers to savor the gastronomic excellences of its territory.

In the past, this street was bustling with people as it was the ancient Merchants' Road.

Merchants used to stay in Foligno for two or three months, building beautiful residences that still adorn the street, contributing to Foligno's title as the "city of palaces."

Notably, in Foligno's adjoining main square, San Francesco came to sell cloth and a horse to fund the restoration of the Church of San Damiano.

(23) Deli Palace

A must-visit landmark is Deli Palace, adjacent to Trinci Palace, currently housing the State Archives on the second floor and the Children's Library on the first floor. Built in 1510 by the Nuti-Varini family and later purchased by the Deli family in the early 19th century, Deli Palace is a valuable example of Foligno's noble residence.

The Renaissance pink marble **facade** features a medieval tower and is adorned with a large carved portal. The typically sixteenth-century inner courtyard, recently opened to the public, is perfectly preserved, characterized by a double loggia with red brick arches.

The **courtyard** leads to the balcony with two newly restored sixteenth-century portals, providing access to the **Children's Library**, located in the rooms on the noble floor

The library entrance is in the large neoclassical frescoed room with *The Chariot of Apollo* on the ceiling and *The Four Seasons* on the walls.

The **Fireplace Room** is a significant space named after the monumental sixteenth-century fireplace, adorned with stone carvings and the Nuti family crest.

Cultural events and reading promotion activities for children take place here.



Deli Palace

(24) Municipal Library Dante Alighieri

Behind Deli Palace, with an entrance in Del Grano Square, stands the modern Municipal Library Dante Alighieri, inaugurated in 1997, two months after the famous seismic event, built on the space occupied in the 19th century by the Tomassini printing press.

The central library combines the functions of public reading, with a vast catalog of modern prints and a newspaper library available to users, and the functions of preserving and enhancing the ancient heritage, including incunabula, sixteenth-century prints, works from the 17th and 18th centuries, manuscripts, photographs, prints, and over 600 original drawings by the architect Giuseppe Piermarini. Notable contributors to the current collection include Manlio Torquato Dazzi, Tito Marziali, Faloci Pulignani, and Feliciano Baldaccini.



Municipal Library Dante Alighieri



Don Minzoni Square - Memory of human suffering (Ricordo del dolore umano)

Don Minzoni Square, on Via Gramsci, originated from the destruction of a building during the war due to the air raid on March 18, 1944. The bronze fountain created in 2004 by artist **Ivan Theimer** in memory of those who fell for peace, *Memory of Human Suffering (Ricordo del dolore umano)*, also recalls this event. The artwork consists of a central hourglass and large turtles, symbols of the eternity of time. The frieze in the middle of the hourglass recalls some episodes of Foligno's history: the sacrifice of the patriot Colomba Antonietti, the partisan Franco Ciri killed by the fascists, the Tucci family massacred by the Nazis, the mentioned air raid of 1943, and the earthquake of 1997.

(25) Church of Sant'Apollinare

Overlooking the square is the **Church of Sant'Apollinare**, known as the Church of Death, like the homonymous Confraternity. Documented since 1116, the church underwent extensive renovations in the 18th century. Two interesting facades of buildings overlooking the square are connected by a terrace with an iron railing on a buttress.

Continuing on Via Gramsci to the left is **Maiolica Pesci Palace**, the residence of the Deli family since 1431, and further on is **Alleori Ubaldi Palace** with a rooftop terrace. The latter houses a 15th-century Madonna of the Milk attributed to Andrea di Cagno. Pietro Ubaldi (1886-1972), a philosopher and scientist nominated for the Nobel Prize, was born here.

Further down is **Boncompagni Palace**, and opposite it, the complex of buildings at the corner with Via Palestro formed the **Orfini's Palace** between the 16th and 18th centuries, now owned by the family of the internationally renowned Foligno astrophysicist Paolo Maffei (1926-2009). At number 46 on Via Gramsci is the 16th-century **Vallati Palace**, which preserves several original reliefs and decorations on the portal and facade.

On the corner of Via Gramsci with Via Saffi, **the residence of the Benedetti family** displays architectural fragments from the Roman era.

Continuing, **Piermarini Onori Palace** (excluding any relation to the architect Piermarini) on the left is a neoclassical structure, the ancient residence of the Trinci family, then the Vitelleschi family, and finally the eminent merchant Gregorio Onorio Piermarini. The facade, initially divided into three parts by ribbed strips, now appears mutilated because one of the side parts has been incorporated into the adjacent **Vitelleschi Palace**.

The events involving these two palaces are intertwined in a complex story of purchases, as evidenced by the intertwined letters G and P on the frame to the right of the entrance portal of Vitelleschi Palace, evidently the initials of Gregorio Piermarini, the merchant's ancestor. The decorations in four of the six rooms of Vitelleschi Palace, dating back to the second half of the 17th century, form a well-preserved pictorial cycle: the Room of Joseph with episodes from Genesis, the Room of David inspired by biblical texts from Samuel, the Room of Solomon, and the Room of Moses.

Continuing along Via Gramsci on the left, Via Beccelli opens with arches, perhaps merchant loggias.

On Via Beccelli, at number 13, a building reveals its medieval origins and preserves an fresco inside with the coat of arms of the Varano family from Camerino.

Mancia Palace, at the corner with Via Arti e Mestieri, is characterized by a long balustraded terrace from the early 20th century.

At the square where the street ends, Candiotti Palace appears, and adjacent to it is the Oratory of the Crucifix.



(26) Candiotti Palace



The splendid **Candiotti Palace**, built at the end of the 18th century by the Brunetti family and later passed to the Candiotti family of Orvieto in 1819, spans three floors and an attic. A place rich in history, on February 18, 1801, the armistice between the French Republic and the Kingdom of Naples was signed inside its halls, while in 1899, it hosted King Umberto I. During World War I, the Czechoslovak Legion was stationed here, and a plaque on the facade commemorates this moment. Currently, it houses the **Ente Giostra Quintana** and the **Museum of the Quintana**.

Entering the entrance hall, the internal facade features a double order of loggias overlooking the courtyard, once a beautiful Italian garden, illustrated by a photo by Rinaldo Laurentini from the early 20th century. The noble floor (accessed by climbing the staircase on the right) is where a remarkable pictorial cycle unfolds, which, in some parts and in the central hall more explicitly, recalls and follows the model proposed in the hall of the Casino degli Imperatori in Villa Borghese. This includes mosaics on a gold background, paintings with picturesque views



attributed to the ornamentalist Francesco Bottazi, and frescoes by the Foligno artist Francesco Pizzoni.

🔍 **FOCUS: The Quintana Museum**



In the rooms of the ancient Candiotti Palace, home to the Ente Giostra della Quintana, the Quintana Museum is set up, an **interactive multimedia exhibition** dedicated to the Quintana Joust. The museum utilizes techniques and tools of augmented reality and virtual reality. Among the museum's rooms, four holographic ladies and nobles narrate the history and secrets of life in the 17th century, considered the Olympiad of Italian knightly jousts.

Adjacent to Candiotti Palace and bordering the Auditorium is the **Oratory of the Crucifix**.



Candiotti Palace - The Quintana Museum

*Oratory of the Crucifix*

(27) Oratory of the Crucifix



Built in various phases from the late 16th century to the early 18th century by the homonymous Confraternity, named for the worship of the Cross and saints Peter and Paul.

Thanks to the income provided by frequent bequests from Confraternity members, the church expanded and adorned itself, becoming an exemplary late Baroque architectural masterpiece, with stuccos and striking paintings. The hall is structurally distinguishable into three parts: the oldest section near the entrance, with a ceiling decorated with wooden coffering; the central section, covered by a dome; the end section above the altar, with a lunette-vaulted rectangular plan. During restoration work, a beautiful fresco attributed to the Frenchman Noël Quillerier, dating back to 1626 and depicting the worship of Saint Helena, was revealed. The bell tower dates back to 1754.

The oratory, now owned by the municipality, underwent total restoration and reopened to the public in 2015.



Oratory of the Crucifix



Oratory of the Crucifix

Before reaching San Domenico Square and approaching Porta Todi, a predetermined point in our itinerary, it is essential to make a small deviation into **Via Scuola D'Arti e Mestieri**, where you encounter the **Little Church of Tommaso dei Cipischi**, a 12th-century building modified in the 18th century. A plaque on its facade commemorates the consecration year (1190) by Bishop Anselmo degli Atti. It was a family shrine dedicated to Saint Thomas, and the name “dei Cipischi” refers to one of the 17 medieval districts of the city. Via Scuola D'Arti e Mestieri then opens into **San Nicolò Square**, where the homonymous conventional church stands.

(28) Church of San Nicolò

The Church of San Nicolò is ancient, dating back to 1094. In the 14th century, Olivetan Benedictine monks renovated it, also taking care of the nearby convent. It was reoriented, and the lateral 14th-century portal, now walled, was opened, designating it as the main entrance. In the mid-15th century, it passed to the Augustinians. The architectural parts of the Renaissance portal, the current main entrance, once formed the exhibition of the chapel containing the Polyptych of Alunno, now visible on an altar in the same church.

Inside, paintings by Sebastiano Conca, Marcantonio Grecchi, Domenico Valeri, and the two panel temperas by Niccolò Alunno are preserved: *Coronation of the Virgin* and *Saints Anthony Abbot and Bernardino of Siena* (right transept), completed by 1495, and the polyptych Nativity and Saints of 1492, commissioned to the Foligno painter by Niccolò Picchi and his wife Brigida degli Elmi, lacking the predella still located at the Louvre. With the post-earthquake restoration of 1997, traces of frescoes from different periods emerged, including the two adoring angels, possibly the work of Pierantonio Mezzastris.

The adjacent convent, suppressed in 1860, housed the School of Arts and Crafts established in 1873. During the Great War, it served as a Red Cross hospital and is now a school.

It is worth continuing on this small detour because, with San Niccolò's facade behind you, you turn right into **Via del Reclusorio**, once the site of the **Reclusorio Pio Pontificio**, a house of work and correction for young people, founded by the cleric Domenico Rossi (1776). The presence of the **Ergogeofili Academy**, an academic-scientific institution for the promotion of agriculture, arts, and commerce (now the buildings have residential purposes), is also linked to the Reclusorio.

Continuing, you reach **XX Settembre Square, also known as Spada Square**, where important aristocratic palaces overlook: Barnabò Palace, Carrara Palace, Gherardi Palace.

Barnabò Palace is a private 17th-century building, constructed by the Monaldi of Spello, whose coat of arms appears on the rusticated corners at the height of the noble floor. Cristina of Sweden, Charles III of Bourbon, and Benedict XIV were guests here. Internally, recent restorations have revealed traces of 18th-century decorations. Currently housing municipal offices, until the 1997 earthquake, it hosted the Classical Lyceum.

Carrara Palace, formerly Jacobilli, is now the headquarters of the Finance Police. It was built around the mid-16th century, and some rooms on the noble floor feature frescoes depicting Joseph's Stories from the same period of construction.

Gherardi Palace, also from the 16th century but adapted from previous structures, has an off-center portal on an apparently unfinished facade. Continuing the journey, the parish **church of San Giovanni dell'Acqua**, encountered by traversing the homonymous street, features a Gothic structure. Mentioned as early as 1239, it was renovated at the end of the 14th century, and the two naves became the current church and sacristy.

On the corner entering Via delle Ceneri, there is a tabernacle with a 15th-century fresco.

At numbers 20-22 of Via San Giovanni dell'Acqua are the remains of the **Mulino di Sotto**.



Orti Orfini

(29) Ortì Orfini

Further on are the Ortì Orfini, a green space in the city once owned by the Elmi and Vitelleschi families, now recovered for public use. The entrance portal of the Ortì is from the 16th century, made with bricks covered with terracotta plaster.

Inside, an elegant Renaissance setting reminiscent of the loggia of Deli Palace is visible.

This space was undoubtedly productive, and the setting suggests a delight casino. From here comes a stone base (now in the City Museum) with the first known inscription of the city of Fulginia.

On part of this green space stands a complex, designed by architect Franco Antonelli, which includes some high schools and the Laboratory of Experimental Sciences with the Planetarium.

Returning to Via San Giovanni dell'Acqua and heading towards the center, you reconnect with Via Gramsci and our initial route.

TOWARDS PORTA FIRENZE

We set off again from Repubblica Square for the final itinerary that concludes in the part of the city facing north, towards Florence.

Taking Via XX Settembre between the Cathedral and Trinci Palace, you proceed pleasantly along a street that, with its numerous commercial activities and small eateries, maintains the atmosphere of the nearby vibrant nightlife of Via Gramsci.

On the left, as you progress along the street, you enter a small road, Via Palestro, which reconnects with **Del Grano Square** (formerly *Platea Nova* in 1215) and the Municipal Library that overlooks it on one side. Del Grano Square was called “delle Logge” because it was once surrounded by arcades, and even today, the city market takes place there.

Between the square and Via XX Settembre, entering characteristic alleys and historical views, the facade of **Barnabò alle Conce Palace** opens up. It is named so because in the Middle Ages, tanneries were located right here. Two entrances mark its access: a late 15th-century one with diamond rustication and the Cibo family coat of arms at the top, and the other with pillars, dating back to the 1570s.



Conce Colonnade



Conce Colonnade



Mills Channel

(30) Conce Colonnade



Near the palace, there's the **Conce district**, a neighborhood that winds along the Canale dei Molini and ends near the **Mulino di Sotto**. It is considered one of the most picturesque and romantic spots in the city. The neighborhood's name is derived from the trades practiced in the past in this area. Under the arches of Le Conce, there were wheat mills, wax workshops, soap factories, furriers, and dyers, while the upper floors were used for drying skins and tobacco leaves.

Returning to Via XX Settembre and walking to the end, you reach **San Giacomo Square**, where the Church of San Giacomo marks the border.

(31) Church of San Giacomo

Existing since 1210, it became a convent of the Servants of Mary in 1273. It features a facade with white and pink stripes and a pointed arch portal dating back to 1402. The interior, rearranged in the 18th century, has an octagonal dome from the late 15th century, decorated with a fresco (1716-18) by Giuseppe Nicola Nasini depicting the Assumption of the Virgin. In addition to the frescoed choir and the organ (1857), the church displays numerous works along the nave walls and altars. The main altar houses a large Baroque wooden structure in white and gold, adorned with columns and statues, including Saint James the Greater and Saint James the Lesser on either side of the Sorrowful Madonna.

The adjoining **convent** belonged to the Servants of Mary for centuries, and the **cloister**, built in several phases between the 16th and 17th centuries, has forty arches forming eight galleries. The lunettes of the first order were painted by the artist Giovan Battista Michelini, who also worked on the convent.

Facing San Giacomo is the 16th-century **Andreozzi Palace**, with its beautiful internal courtyard with a double order of loggias. Since

2008, it has housed the Historical **Archive of the Cathedral Chapter**, the **Diocesan Historical Archive**, the **Documentation Center on Santa Angela da Foligno**, and the **“Lodovico Jacobilli” Library** with its precious collection of manuscripts, incunabula, and historical editions, along with a notable numismatic collection with more than 1,500 Greek and Roman coins.

Taking Via Feliciano Scarpellini, built above the Ponte di Cesare or della Pietra, and continuing to the right, you encounter the elegant facade of the 18th-century church of **Santa Margherita**. The building has older origins, and the facade originally faced the site in front of the Canale dei Molini. With the neoclassical redesign by Paolo Soratini in 1724, the entrance was moved to its current position. Inside, it preserves numerous works of art from the 16th and 17th centuries, including a painting on the main altar depicting *Saint Joseph, the Madonna and Child, and the Eternal Father*, a work by Mariano Piervittori.

We resume the route from San Giacomo Square to delve into another fascinating and historic neighborhood of the city, that of the **Puelle**. This area can be traced back to the initial expansion of Foligno on the northeast side.

Taking Via del Pozzo, at number 44 (Berardi Buffetti Palace), a probably 16th-century epigraph indicates the **Pozzo delle Puelle**, whose origin, however, may be medieval. The well, brought to light during recent excavations in 2002 by the archaeologist Lorenzo Lepri, has appeared and disappeared from various city maps for centuries, and even the toponymy has been inconsistent. It's only since 1877 that the name of Via del Pozzo has remained unchanged. Walking along Via del Pozzo, you reach the **Civil Hospital of San Giovanni Battista**, closed in 2006 with the hospital's move to the new location west of the city.

Built in the mid-19th century by Vincenzo Vitali, the complex developed around a medieval nucleus that belonged to the Girolamite fathers. Later sold as a national asset and purchased by the merchant Ludovico Piermarini, it was donated to the Municipality of Foligno by his heir

Gregorio Onori Piermarini.

The adjacent **Church of San Giovanni Battista**, dating back to the 13th century and renovated in 1720, preserves inside it four to five-hundred-year-old works, including frescoes attributed to Bernardino di Pierantonio Mezzastris.

Going back towards Le Puelle and Via Mentana, perhaps getting lost in some alleyways, you arrive at the “northern end” of the city with the Ponte della Liberazione and the no longer existing **Porta Firenze**, formerly called Porta San Giacomo.

But the journey does not end here because at the bridge, before crossing the city river, you turn right into Via Bolletta to appreciate a long stretch of the city’s ancient walls and immerse yourself in another area of the historic center.

(32) Tower of Cinque Cantoni

This is where the hexagonal tower of Cinque Cantoni appears, erected in 1456 during the reinforcement of the city walls, which has been incorporated into a building belonging to the **Orti Jacobilli** since the 17th century and is currently the seat of the Astronomical Observatory. The gardens, the subject of a recent redevelopment, are partly surrounded by the city wall, and from a small balcony, you can see a section of the medieval moat.

Continuing until you reach the Church of Santa Maria della Consolazione from the late 16th century, definitively closed in 1921, to arrive at the **Monastery of Santa Lucia** on the homonymous street.

(33) Monastery of di Santa Lucia

The monastery, still active, was historically linked to the nearby Church of San Giacomo and the Servants of Mary.

In the 15th century, it became a center for observing the Franciscan rule.

At the entrance is a beautiful lunette with *the Madonna and Child and Saints Lucia and Clare* by Pierantonio Mezzastris. Inside, works by artists such as Giovan Battista Michelini, Marcantonio Grecchi, and Nicola Epifani are preserved.

The adjacent church, rebuilt in a neo-Gothic style in 1928, houses several works by artists active in the city between the 14th and 15th centuries, such as Giovanni di Corraduccio, Pierantonio Mezzastris, and Niccolò Alunno. A work by Alunno, depicting *Saint Francis receiving the stigmata*, is currently at the City Museum.

Returning to the Ponte della Liberazione, commonly known as the Ponte di Porta Firenze, and looking out to enjoy the view of the Topino River with its small colony of birds stationed just below the bridge, you take the internal ring road that runs along the river, Via Franco Ciri, to encounter on the left the 19th-century church of **Madonna delle Grazie**, whose facade is decorated with terracotta by Ottaviano Ottaviani. Inside is a small shrine from the late 14th century.

This section of the city then reconnects to the left with Via San Giovanni dell'Acqua and XX Settembre Square.

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UMBRIAPERLA: Avviso per il sostegno alla costruzione di prodotti turistici territoriali

Progetto finanziato con risorse FSC