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P PARCHEGGIO FERRI
Area di sosta attrezzata

Barri Collection

It is a unique collection of contemporary art by Alberto Burri, which includes his most significant works. It is organized in two locations: The Palace of Albizzini, which is an elegant building from the second mid-fifteenth century that houses an assortment of works made between 1948 and 1969, and the Ex Tobacco Drying Tower where three sections are on display: Great Cycles, painting-sculpture (1917/41/1993). The permanent graphic art works (1957/1994), and the Burri - Documents and routes from 1915 section.

Municipal Art Gallery

It is housed in the Renaissance Palace of Vitelli alla Cannoniera, which was the princely residence for the first half of the 16th century. The main facade, which opens into the Italian garden with boxwood and yew hedges, is entirely decorated with paintings made by Gherardi based on designs by Vasari. The interior rooms are richly decorated with frescoes by Cristoforo Gherardi and Cola dell'Amante. Exhibited in the rooms are works from the 300 to the last century by various painters including Raphael, Signorelli, Pomarancio, Ghiberti, etc.

Cathedral Museum

Located on the side of the cathedral, the museum preserves precious testimonies of sacred art and historical artifacts including: The Outstanding Treasures of Canosco (a rare collection of Eucharistic dishes and objects dating back to the 5th / 6th century), Antiques (in gold and silver from the Romanesque period), the silver Shepard's Staff (in gold and enamels of the 300), and paintings by Pinturicchio (panel depicting the "Madonna and Child with Saint John the Baptist"), Rosso Fiorentino (Christ in Glory), Giulio Romano ("Angels", oil on wood), and among the archival documents there is Federico's Parchment Barbarossa of 1163.

Museum of Graphic Arts

The tradition of typography in Città di Castello dates back to the 16th century. In 1799, printmakers Francesco Donati and Bartolomeo Carlucci set up a laboratory in the premises above the ancient church of Saint Paul (XIII century). The shop received numerous orders also from neighbouring cities since typography provided the remarkable possibility for the production of books, and valuable publications. Along with the production of typographic, chalcographic, and lithographic works, as well as the binding and restoration of books, the museum showcases printmaking equipment (from 1864 to 1960).

"Idra Umbra" Textile Laboratory and Collection

Established in 1908 by Barrios Alice and Leopoldo Franchetti in order to preserve the ancient art of weaving on hand-made wooden looms. It is the only laboratory in which handmade linen products are produced on nineteenth-century looms using original Medieval and Renaissance designs. Even today the ancient craft continues and pure linen fabrics, tablecloths, towels, and blankets are produced. The Collection is located in nine rooms and consists of yarns, period looms and instruments for weaving.

Cylindrical bell tower

It is all that remains of the original structure of the Cathedral and is a magnificent Romanesque work from the 11th century. The bell tower is over forty meters high, and had several different construction phases, which are also evident by the use of various materials. The lower part, in small ashlars of sandstone, can be dated between the XI and the XIII sec. The upper one, with openings, dates back to the 13th century. The structure ends with a crowning cone containing three bells. It is one of the three Romanesque-Byzantine bell towers that remain in Italy today.

Civic Tower

It dominates the city and shows the typical appearance of 13th century construction, and is decorated with stone coats of arms. Thanks to its height, it was used as a lookout for the control of the surrounding territory and also housed the public prison. The first public clock was affixed at the end of the fourteenth century. The tower is also known as "The tower of the Bishop" because it is united to the Bishop's Palace. It boasts a magnificent view of the historical center. It is currently under restoration.

Palace of the Podestà

The palace, completed in 1368, was designed by Angelo da Orvieto. We can still see friezes and the coat of arms of the Podestà who ruled the city on the lunettes above the door to the workshops as well as on the ground floor. The beautiful millioned windows recall those of the Palace of the Consoli (Gubbio) which was designed by the same architect. The open-air gallery towards piazza Fanti was built in 1620, while the facade which faces towards piazza G. Matteotti was completely rebuilt in 1887 and boasts the public clock as well as a weather vane.

Palace of the Priori (Municipal)

It is one of the most important public buildings in Umbria. Built between 1322 and 1338, the lintel of the architrave, which was originally colored, preserves the inscription of the name of the architect Angelo da Orvieto and the emblem of the Municipality. The atrium has octagonal pillars and a large cross-shaped vault. The sixteenth century staircase leads to the large Council Chamber, which is open to visitors. The fact that the palace is right up against the cathedral is due to the exchange, which took place in 1240, between this property, then belonging to the Bishop, with the one opposite belonging to the Municipality.

Municipal Theater

The structure was built almost entirely of wood, on behalf of the "Illuminated Academicians". It was inaugurated in August 1666 and was designed by the architect Antonio Gabrielli. In 1789, it was used as a shelter following the earthquake of that year. It was reopened to the public in 1796, and later restored and embellished with stuccoes and gilding in 1861 by the Florentine Giuseppe Bianchi. In the same year the ceiling was painted by Ulisse Ribustini and the gallery was added on as a project by Scipione Lapi. In the same period the facade was realized based on the design of Filippo Musconi.

Cathedral

The Cathedral is dedicated to the city's patron saints Florido and Anazio and is built on the highest point of the city where, according to tradition the ancient temple of 103 AD dedicated to the Goddess Felicitas once stood. In its current form it is a Renaissance building and has Romanesque origins, also witnessed by the adjacent Cylindrical Bell Tower. The lower church is from the second half of the fifteenth century. On the side staircase, from the eighteenth century, one can admire the beautiful late Gothic portal with sculpted reliefs. The coffered ceiling inside the cathedral was built in 1699.

Church of Santa Maria Maggiore

The church, initially named Santa Maria della Neve, dates back to the 13th century, and was rebuilt by Niccolò in 1483 as a symbol of his victory over the Pope. The stones with which it was built came from the dismantling of the nearby fortress ordered by Pope Sixtus IV who had subjugated the city. The church is a beautiful example of Renaissance architecture in which terracotta and stone merge into a balanced whole. Inside there are portions of frescoes by Perugino's school and echoes of Signorelli.

Church of Saint Francis

The church of Saint Francis dates back to the end of the thirteenth century and has a Latin cross structure, with a single nave. The only part left of the original building is the exterior. The high altar is attributed to the Blessed James. The church originally housed the "Marriage of the Virgin" by Raphael (1504), which is now kept at The Brera in Milan. On the left side of the nave there is the sixteenth-century chapel of the Vitelli family, based on designs by Giorgio Vasari, who also painted "The Coronation of Our Lady". The gate in wrought iron is from 1567.

Church and Cloister of San Domenico

The arrival of the Dominican Fathers in Città di Castello dates back to 1269 and the creation of the fourteenth-century church of San Domenico, which has the unfinished facade. On the left side stands the raised and square bell tower. The church has a single nave with a wooden truss ceiling and a polygonal apse. It has stained glass windows and fifteenth-century frescoes found after restoration. Under the high altar is the body of the Beata Margherita (1287/1320), whose story is illustrated in the seventeenth-century cloister which has a double order of overlapping arches.

Monastery of the Capuchins of Saint Veronica

The Capuchin monastery of Saint Veronica Giuliani and the church were completed in 1643. The structure presents the facade, made with neoclassical rounded brick, a material not common in this territory. The interior has three altars decorated with stucco and the body of Saint Veronica. Entering the monastery in 1677 she lived many mystical experiences and also received the impression of the holy stigmata. Inside there is a small museum with objects belonging to her.

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