



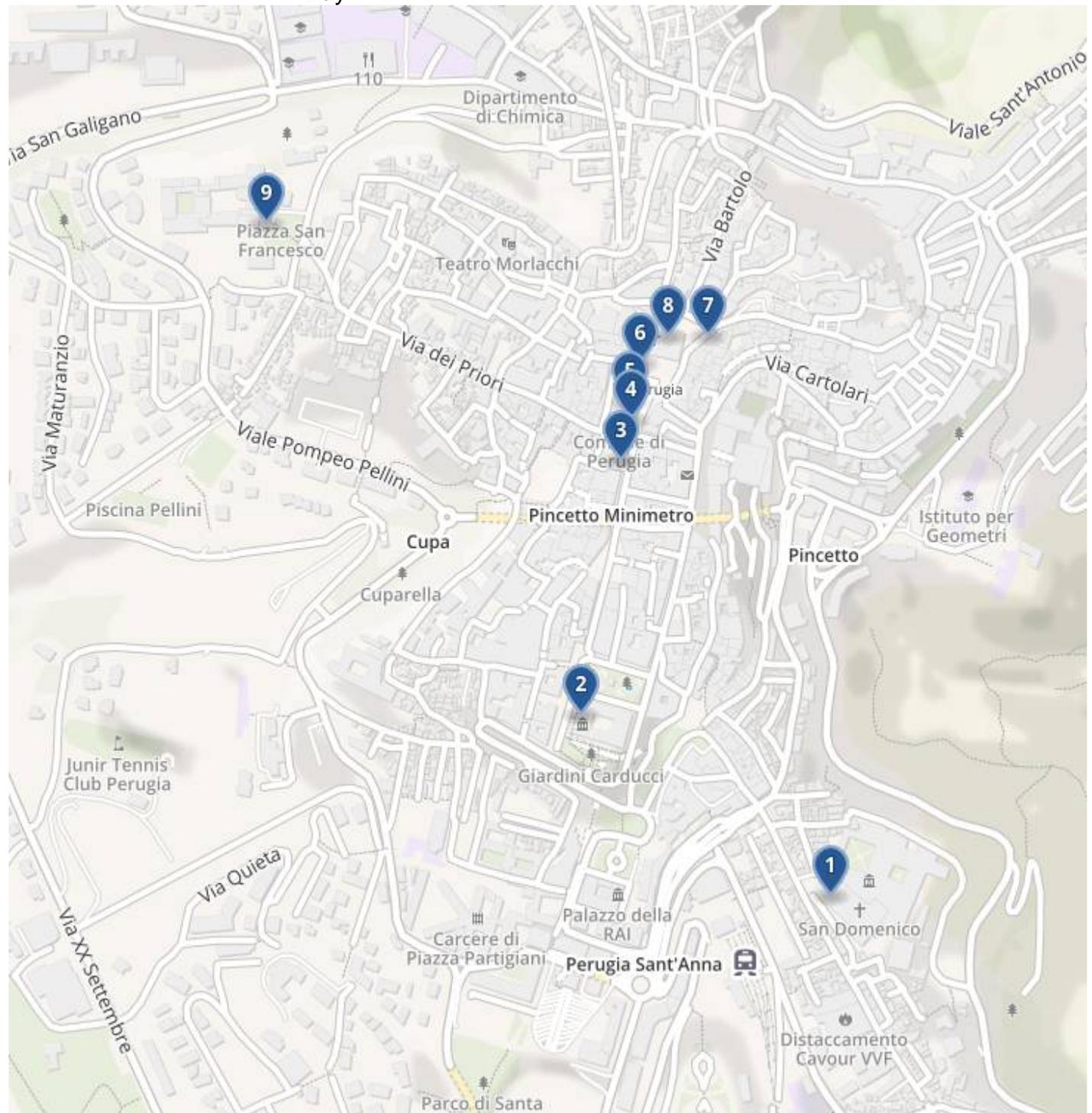
visitacity

Perugia

Perugia One Day Itinerary

Day 1

- 1 10:00am Basilica di San Domenico
- 2 11:10am Rocca Paolina
- 3 12:14pm Collegio del Cambio
- 4 1:14pm Galleria Nazionale dell'Umbria
- 5 2:15pm Palazzo dei Priori
- 6 3:16pm Fontana Maggiore
- 7 4:17pm Pozzo Etrusco
- 8 5:03pm Perugia Cathedral
- 9 6:09pm Oratorio di San Bernardino



10:00am Basilica di San Domenico



Visit Duration: 45 mins

San Domenico is a Roman Catholic basilica church, located on Piazza Giordano Bruno and via del Castellano in the city of Perugia, region of Umbria, central Italy.

Description

A church, titled the *Pieve di Santo Stefano del Castellare*, was present at the site since about the 5th century. Construction of the precursor to the present church, also known as *San Domenico Vecchio*, began in 1304, and was constructed over the pre-existing church which had become inadequate after the growth of the Dominican Order. According to Giorgio Vasari, it was designed by Giovanni Pisano. That church was consecrated in 1459, and had a layout that resembled the northern-European Hallenkirche plans.

By 1614–1615, the San Domenico Vecchio church was dilapidated, showing structural problems, and threatening collapse. New plans for refurbishment were implemented. The church façade retains a late 16th century portal and is now double Baroque staircase. The interior was renovated in 1629–1632 by Carlo Maderno, and shows similarities with Maderno's design of the nave of St Peter's in Rome, except San Domenico has small lateral windows.

Of the prior San Domenico church, some fragments remain: the cloister (1455–1579), the chapel of St Catherine, and a large Gothic rose window (21 x 8.5 m) near the choir, executed by Bartolomeo di Pietro and Mariotto di Nardo in 1411. This window is also shown in a fresco now in the Palazzo dei Priori of Perugia. The bell tower was built in 1454–1500 by the Lombard architect Gasperino di Antonio. Originally it was taller than its current appearance, but it was later reduced for stability reasons.

Over the centuries, some of the movable artwork inside the church was removed. It still contains the 14th-century funerary monument to Pope Benedict XI, who died at Perugia in 1304 (perhaps executed by a pupil of Arnolfo di Cambio). It still has the altar (1459) of the *Chapel of the Rosary* by Agostino di Duccio and wooden choir-stalls, dating to the late 14th century. The church once housed also the Perugia Altarpiece (Guidalotti Polyptych) by Fra Angelico, now in the Galleria Nazionale dell'Umbria. The Chapel of St Catherine has 14th and 15th-century frescoes.

The annexed cloister houses the National Archaeological Museum of Umbria, with pre-historic, Roman and Etruscan items excavated in Umbria.



Image By: Grifomaniacs
Image Source:
https://commons.wikimedia.org/wiki/File:Basilica_Di_San_Domenico

Address: Piazza Giordano Bruno, 06121 Perugia, Italy

Phone Number: 075 572 4136

Admission:

Opening Hours:

Web:

11:10am Rocca Paolina



Visit Duration: 1 hour

0.4 mi, 10 minutes walking from Basilica di San Domenico

The Rocca Paolina is a fortress of the city of Perugia.

History

It was built between 1540 and 1543 by Pope Paul III and represented, until 1860, the symbol of papal power over the ancient city. The building, designed by Antonio da Sangallo the Younger, was built on what were the houses of the Baglioni, following their revolt against the pope, and occupied a large part of southern slope of Perugia. For its construction were used materials from the ancient village of Santa Giuliana, demolished in full with its churches and convents, while the houses, streets, towers and courtyards that fall within the scope of the new building were incorporated and covered with mighty times, constituting the basement.

Partially destroyed in 1848, rebuilt in 1860 by Pope Pius IX, the fortress was demolished definitively in the decades following its annexation to the Kingdom of , offering the space for the construction of many nineteenth-century buildings and accommodations (Piazza , via Masi, Carducci, Independence avenue gardens).

With such vast urban upheavals, ancient Rocca (in three parts: the Papal Palace, the "Runner" and "Tenaglia") were only the basement of the Papal Palace. These were finally affected by works to clear away rubble in 1932 and concluded in 1965, opening to the public as the "underground city" of great charm and appeal.

Since 1983 Finally, the fortress is crossed by pedestrian path mechanized (escalators) and from bus station, along the extramural ring, it reaches the Etruscan acropolis. Today his great and singular spaces are used during the year, for various cultural events.

Structure

The fortress was divided into three parts: the Papal Palace, the Corridor and Tenaglia facing the country. The architect, however, had the sensitivity to embed in the new brick walls in the ancient Etruscan architecture called Porta Marzia, which still stands on the namesake,. The construction of the Rocca Paolina brought about the destruction of about three hundred houses (the entire village of St. Juliana), the palaces of the Baglioni family to -the dominant time the city and the revolt leaders - of various towers and churches including the fifteenth-century Santa Maria dei Servi that the testimonies of the time they deemed the most beautiful of the city.

The Rocca Paolina with his left mole represented until 1861 (Unification of) the symbol of papal power free town on the ancient. With the Fortress unit was subjected to systematic demolition after an initial phase of progress made already with the 1848 riots, which continued until the end of the century, which led to the cancellation of all three aforementioned parties. Only the sixteenth-century Papal Palace was replaced with the current Palace of the Province, with neighboring buildings and accommodations XIX Century gardens, resting on the ancient medieval structures -dette existing at the beginning, to the



Image By: Andrea Biagi
Image Source:
https://commons.wikimedia.org/wiki/File:Rocca_Paolina_a_Perug

Address: Piazza Italia, 11, 06121 Perugia, Italy

Phone Number: 075 368 1405

Admission:

Opening Hours:

Web:

<http://www.provincia.perugia.it/provinciaamica/cultura/cerq>

fortress. Remained buried and forgotten for several decades, in 1932 saw start emptying jobs, completed in 1965. Since 1983 the Rocca Paolina is crossed by a path of escalators that connect the Etruscan-Roman Acropolis base (Partisans Square) with its heart in Piazza .

in the literature

Rocca Paolina is famous for one of the most famous poems of Carducci entitled *The song of love*.

12:14pm Collegio del Cambio



Visit Duration: 1 hour

0.2 mi, 3 minutes walking from Rocca Paolina

The Collegio del Cambio is a part of the Palazzo dei Priori in Perugia, best known for the Audience Hall with frescoes by Perugino.

History

The Perugia-changers (ie the bankers) were united in a powerful corporation called "Art of Change". Between 1452 and 1457 they were privileged to be able to fix its headquarters in the Palazzo dei Priori, particularly just before the end of the current graft Boncambi Via Corso Vannucci.

The venue was arranged architecturally by Bartolomeo di Mattiolo and Lodovico di Antonibo in those years, then near the end of the century it was decided to entrust the decoration of the Audience Hall with a number of artists. The wooden furniture were produced by Domenico del Tasso, which I used for the first time in this kind of furniture the grotesque decoration, while the artistic part was entrusted to Pietro Perugino, who was then considered the greatest artist of Italy and held workshop simultaneously in Florence and Perugia.

Description

Admission to the College through the front door also designed by Ludwig of Antonibo and decorated with carved doors by Antonio da Mercatello in 1501. The first room you come to is the vestibule, or Jurists room, where some baroque benches, carved by Giampietro Zuccari and assistants (1615-1621).

To the right leads to the Audience Hall, with a rectangular base covered by ogival vaults, which generate a series of lunettes frescoed by Perugino. A top is occupied by Court, wooden bar to two orders of seats carved and inlaid, topped by a bezel with two griffins between garlands framing the statue of *Justice* in terracotta, attributed to Benedetto da Majano. Another bench presents inlays Antonio da Mercatello (1508). In the middle of the bottom wall you are located a railing with a small Renaissance pulpit, by Antonio Masi d'Antonio (1562).

From the corner at the bottom right of the hall leads to the Chapel of San Giovanni Battista, built in 1506-1509 by Peter Gasperino the early church of St. John the Square that had been incorporated into the building with the fifteenth expansion. It was entirely frescoed by Giannicola Paul between 1515 and 1518. In the vault are represented the *Eternal Father among the apostles, evangelists, doctors of the Church, and santi patroni of Perugia*, while the altar is a *Baptism of Christ* and the sides a *'Annunciation* (1515-1516). The side walls are decorated with *stories from the life of Giovanni Battista and Sibille*. The altar frontal is the work of Mariano di Ser Austerio and depicts the *Baptist* by a garland and a frieze (1512-1513). The two seats are carved by Antonio da Mercatello (1509) and the altar (1516).



Image By: Adri08

Image Source:

https://commons.wikimedia.org/wiki/File:Collegio_del_Cambio_1..

Address: Corso Pietro Vannucci, 25, 06121

Perugia, Italy

Phone Number: 075 572 8599

Admission:

Opening Hours:

Web: <http://www.collegiodelcambio.it/>

1:14pm Galleria Nazionale dell'Umbria



Visit Duration: 1 hour

0.0 mi, 0 minutes walking from Collegio del Cambio

The Galleria Nazionale dell'Umbria is the Italian national paintings collection of Umbria, housed in the Palazzo dei Priori, Perugia, in central Italy. Its collection comprises the greatest representation of the Umbrian School of painting, ranging from the 13th to the 19th century, strongest in the fourteenth through sixteenth centuries. The collection is presented in 40 galleries in the Palazzo.

The origins of the collection lie in the founding of the Perugian Accademia del Disegno in the mid-16th century. The Academy had its original seat in the Convento degli Olivetani at Montemorcinio, where a collection of paintings and drawings began to be assembled. With the suppression of religious houses imposed by the Napoleonic administration, and imposed once again by the united Kingdom of Italy, much of the heritage of Italian art that had come to be the property of the Church became the property of the State.

In 1863, the civic paintings collection was formally named to commemorate Pietro Vannucci, but the problem of establishing an appropriate site to house the collection was not solved until 1873, when it came to be housed on the third floor of the Palazzo dei Priori, in the center of Perugia. With the addition of acquisitions, donations and bequests, the *pinacoteca* became the Regia Galleria Vannucci in 1918, under the patronage of the king.

Collections

A brief overview of the museum in the official website lists:

First Floor

- Halls 1-4 13th and 14th-century paintings and sculptures, including Nicola and Giovanni Pisano, and Arnolfo di Cambio
- Halls 5-7 15th-century Sieneese and Florentine painting, including Duccio di Boninsegna
- Halls 8-11 Renaissance masterworks: Beato Angelico, Benozzo Gozzoli, Piero della Francesca
- Halls 12-16 15th-century Marchigian and Umbrian paintings, including Benedetto Bonfigli
- Hall 17 The "Treasure" - 13th to 15th century jewelry and ivory
- Hall 18 *Sala del Delegato* - umbrian tapestry
- Hall 19 Agostino di Duccio sculptural fragments
- Hall 20 Arti minori (artisan work)
- Hall 21 Cappella dei Priori

Second Floor

- Halls 22-26 Renaissance masterworks: Perugino, Pintoricchio, and Francesco di Giorgio Martini
- Halls 27-30 First half of 16th-century Umbrian painting
- Halls 31-33 Umbrian Mannerism
- Sala dell'Orologio
- Halls 33-34 Martinelli Collection



Image By: Wikipeder

Image Source:

<https://commons.wikimedia.org/wiki/File:Perugia04.jpg>

Address: Corso Pietro Vannucci, 19, 06123
Perugia, Italy

Phone Number: 075 5866 8415

Admission:

Opening Hours:

Web: <http://www.artiumbria.beniculturali.it/>

- Halls 35-37 1500-1600: Classicism and Caravaggisti; Refectory of the Priors
- Hall 38 18th century
- Hall 39 19th-century topography of Perugia
- Hall 40 Luigi Carattoli Collection

2:15pm Palazzo dei Priori



Visit Duration: 1 hour

0.0 mi, 0 minutes walking from Galleria Nazionale dell'Umbria

The Palazzo dei Priori is a historical building in Perugia, Umbria, central Italy.

As in other Italian medieval communes, it was the seat of the *priori* ("first citizens"). This magistrature was established in Perugia in 1303: the palazzo had been called the *Palazzo Nuovo del Popolo* ("New Palace of the People") to that point. During intractable civic quarrels, a podestà might be established, housed in a separate structure, the *Palazzo del Podestà*, of which only the Loggia added by Braccio da Montone flanking the Cathedral of San Lorenzo e San Ercolano remains. When the palazzo of this rival to the power of the *Priori* burned in 1534, significantly, it was not replaced, but fragments from it were incorporated into the archbishop's palace, also fronting the main piazza.

The *Magistratura dei Priori* that was housed in the structure consisted of ten representatives of each of Perugia's main guilds from among the forty-four that existed, permitted a tenure of only two months. The money-changers, who were housed in their own adjoining quarters in the fifteenth century, had the privilege of always being represented among the Priori, and the merchants' guild was represented by two members instead of one. After the Salt War of 1540 with Pope Paul III, the Priori were renamed "Conservatori dell'Ecclesiastica Obbedienza" ("Keepers of Ecclesiastical Obedience") and, the Palazzo del Podestà having been destroyed, the Palazzo dei Priori became the seat of the Papal Legate, the new governor of Perugia. When Pope Julius III restored the Priori, the grateful Perugini commemorated him with the bronze statue next to the Cathedral.

The structure commands the corner where the main artery of medieval Perugia, Corso Vannucci, enters the city's main square; a first section was constructed in 1293-97, at first as the *Palatium Novum Populi*, the "new Palace of the People", with ten bays along the Corso and three facing the piazza. Two more bays and a grand entrance portal were added to the piazza façade in 1333-37, together with the arcaded loggia, where decrees were publicly read. Later in the fourteenth century the palazzo was extended along the Corso, with six bays and a richly carved entrance doorway worthy of a cathedral. Rising above, a tower surmounts and controls the arched access to Via dei Priori, the ancient way that descends to the Etruscan gateway, the Roman Porta Trasimena, which was Christianized as the *Arca di S. Luca*. A further section down the Corso was built in 1429-43, still keeping to the Gothic tripartite fenestration, to house the *Collegio del Cambio*, the "money exchange" that was the financial center of Perugia.

The perimeter of the roof was originally crenellated all around, less for actual defensive purposes than as a symbol of Perugia's independence. Significantly, the crenellations were removed in 1610, when Perugia had submitted at last to papal armies. When Perugia was joined to a united Italy, the crenellations were triumphantly restored.

The grand portal in the Piazza is surmounted by the city's symbols, the griffin of Perugia and the Imperial Guelf lion, in bronze; the originals were probably cast in the Arsenal of Venice, in 1274, the first European bronze castings in the round achieved since Antiquity. Above the door, strung on a bar hanging from chains the keys to the gates of Siena were triumphantly displayed, following the victory of Perugia at the battle of Torrita, 1358.

The portal leads to an austere vaulted undercroft with the stairs leading to the vaulted frescoed *Sala* of the former council chamber of the Priori on the *piano nobile*; the *Sala* was allocated to the notaries guild in 1582, as the *Sala dei Notari*, when the Palazzetto dei Notari, on the opposite side of the Corso were partially demolished in a street widening.



Image By: Tetraktys

Image Source:

https://commons.wikimedia.org/wiki/File:Pal%C3%A1cio_dos_Pri

Address: Corso Pietro Vannucci, 19, 06100
Perugia, Italy

Phone Number: 075 573 6458

Admission:

Opening Hours:

Web: <http://turismo.comune.perugia.it/>

On the left is the entrance to the Galleria Nazionale dell'Umbria one of the most outstanding provincial Italian collections of art.

3:16pm Fontana Maggiore



Visit Duration: 1 hour

0.0 mi, 0 minutes walking from Palazzo dei Priori

The Fontana Maggiore is a monumental medieval fountain located between the cathedral and the Palazzo dei Priori in the city of Perugia in Italy. It was made between 1277 and 1278 by sculptors Nicola Pisano and Giovanni Pisano. The hydraulics were by Fathers Bevignate and Boninsegna.

The fountain was part of program of civic improvements begun in 1278 to celebrate the autonomy of the free commune of Perugia. On the twenty-five sides of the basin are sculptures representing prophets and saints, the labors of the months, the signs of the zodiac, scenes from Genesis, and events from Roman history.



Image By: JoJan

Image Source:

https://commons.wikimedia.org/wiki/File:Perugia_018.JPG

Address: Piazza IV Novembre, 1, 06123 Perugia, Italy

Phone Number:

Admission:

Opening Hours:

Web: <http://www.perugiacittamuseo.it/>

4:17pm Pozzo Etrusco



Visit Duration: 1 hour

0.1 mi, 1 minutes walking from Fontana Maggiore

The Etruscan Well, also known as Pozzo Sorbello after the family that still owns the building in front, is situated in Perugia, in the historic center of the city. The actual pit is accessed from Piazza Danti 18, via a covered walkway and a narrow courtyard that leads to the basement of the Palazzo Sorbello.

History

The pit can be dated to the second half of the third century. C. and was devised as a cistern.

Description

The well is formed by a rod about 36 meters deep, dug into the bedrock, the first 4 mt. below the street level they are occupied by a rectangular environment; from 4 mt. to -16 mt. from the street level the cylindrical barrel has a diameter of m.5,50, which then shrinks to 3 m. and tapers towards the bottom. The first 5.30 m. the cylindrical barrel have a coating in large blocks of travertine, in whose summit is grafted a double truss which supported the coverage of travertine slabs. In the hollow of the pit you can admire the wooden beams used as cover and proceeding in the descent along a tunnel, created in later times was once used as a cellar, you enter directly into the building alive through a wet and slippery runway through which you can admire the its imposing majesty. The walls of the great original square blocks on which we highlight the signs of ropes used for drawing water, in the initial part of the barrel wall is covered with travertine ashlar that today are covered with lime scale and mildew due to the presence of humidity. Also on the facing blocks are readable alphabetic signs related to those of the city walls. On the walls of the cladding of travertine it can be seen an opening, likely pit feed opening, which from here was receiving water from underground aquifers. The homogeneity of materials and construction techniques of the well, the tank via Caporali and the walls allows to assume that the well is intended as a public infrastructure and presumably placed along the main road. The hedge is attested in an Etruscan cistern always explored in Perugia, Via Caporali.

It has been the subject of caving-archeological exploration for the first time in 1965, up to the depth of 37 meters. below ground level with dimensions up to 12 m. diameter of 5.60 m. up to 3 m Refinement. The pit can contain 424 cubic meters of water gushing from three springs in the direction of the layers of clay in the soil. In 1996 it was drained of water present to be detected and photographed.

Ownership of property is private but is managed by the city of Perugia; operated under license to Soc. Coop System Museum, it is inserted in the circuit of the Civic Museums.



Image By: Sissibeppe

Image Source:

https://commons.wikimedia.org/wiki/File:Pozzo_etrusco_02.JPG

Address: Piazza Danti, 18, 06123 Perugia, Italy

Phone Number: 075 573 3669

Admission:

Opening Hours:

Web: <http://www.pozzoetrusco.it/>

5:03pm Perugia Cathedral



Visit Duration: 45 mins

0.0 mi, 0 minutes walking from Pozzo Etrusco

Perugia Cathedral (Italian: *Cattedrale Metropolitana di San Lorenzo; Duomo di Perugia*) is a Roman Catholic cathedral in Perugia, Umbria, central Italy, dedicated to Saint Lawrence. Formerly the seat of the bishops and archbishops of Perugia, it has been since 1986 the archiepiscopal seat of the Archdiocese of Perugia-Città della Pieve.

History

From the establishment of the bishopric, a cathedral existed in Perugia in different locations, until, in 936-1060, a new edifice, corresponding to the transept of the present cathedral, was built here. The current cathedral, dedicated from the beginning as the *Cathedral of San Lorenzo and Sant'Ercolano* dates from a project of 1300 by Fra Bevignate that was initiated in 1345 and completed in 1490. The external decoration in white and pink marble lozenges (adapted from Arezzo Cathedral) was never completed; a trial section can still be seen on the main façade.

Overview

Exterior

Unlike most cathedrals, the cathedral of Perugia has its flank on the city's main square, facing the Fontana Maggiore and the Palazzo dei Priori. This side is characterized by the *Loggia di Braccio* commissioned by Braccio da Montone (1423), an early Renaissance structure attributed to Fioravante Fioravanti from Bologna. It formerly formed part of the Palazzo del Podestà, which burned in 1534. Under it a section of Roman wall and the basement of the old campanile can be seen. It houses also the *Pietra della Giustizia* ("Justice Stone") bearing a 1264 inscription by which the commune announced that all the public debt had been repaid. Also on this side is a statue of Pope Julius III by Vincenzo Danti (1555); Julius was a hero to Perugia for having restored the local magistrature, which had been suppressed by Paul III. Until the end of the nineteenth century the statue was more prominently placed in the Piazza Danti (square), but it was repositioned to the side in order to make way for the electric tram which was inaugurated in 1899. In the unfinished wall is a portal designed by Galeazzo Alessi (1568), a pulpit composed of ancient fragments and Cosmatesque mosaics, from which Saint Bernardino of Siena preached in 1425 and 1427 and a wooden Crucifix by Polidoro Ciburri (1540).

The main façade faces the smaller Piazza Dante; in it is a baroque portal designed by Pietro Carattoli in 1729. The sturdy campanile was constructed in 1606-1612.

Interior

The interior is of the *Chiesa a sala* type, 68 m in length, with a nave and two aisles of the same height; the nave is twice as wide as the aisles. On the counterfaçade is the sarcophagus of bishop Giovanni Andrea Baglioni (died 1451), attributed to Urbano da Cortona.

The first chapel is dedicated to the Holy Ring, the relic of the wedding ring of the Holy Virgin, which was stolen from Chiusi in 1473. The chapel had once frescoes by Pinturicchio and a painting by Perugino, now in the museum of Caen. It also houses a



Image By: Tetraktys

Image Source:

https://commons.wikimedia.org/wiki/File:Catedral_de_perugia.jpg

Address: Piazza 4 Novembre, 06123 Perugia, Italy

Phone Number: 075 572 3832

Admission:

Opening Hours:

Web: <http://www.cattedrale.perugia.it/>

Renaissance goldsmiths' work. Continuing on the side wall are the remains of an altar by Agostino di Duccio (1473), demolished in 1623.

Notable is the apse, with a wooden choir with intarsia by Giuliano da Maiano and Domenico del Tasso (1486–91), which was damaged by a fire in 1985. The right transept has an altarpiece by Giovanni Baglione (1609). Two small side doors lead to Oratory of St. Onofrio, built to house altarpiece with the same name by Luca Signorelli, now in the Cathedral Museum.

On the right nave is the Sacrament Chapel, designed by Alessi (1576), with an altarpiece of the *Pentecost* by Cesare Nebbia (1563); a marble sarcophagus contains the remains of Pope Martin IV, who died at Perugia in 1285, and relics of Innocent III and Urban IV. The next bay leads to the Baptistery Chapel, with a Renaissance perspective view in marble by Pietro di Paolo di Andrea da Como (1477). In front of it, is the venerated image of the *Madonna delle Grazie*, by Giannicola di Paolo, a follower of Perugino. The right nave ends with the Chapel of St. Bernardino, enclosed by a 15th-century railing. Its altar houses the most important artwork of the church, a *Deposition from the Cross* by Federico Barocci (1567–1569).

The sacristy was entirely frescoed by Gian Antonio Pandolfi starting from 1573. The cloister houses several architectonic and sculpture fragments, including a head attributed to Giovanni Pisano and a Renaissance bust of the Redeemer.

Cathedral Museum

The museum is home to a triptych by Meo da Siena, a *Madonna* by Andrea Vanni and a triptych by Agnolo Gaddi, as well as the notable altarpiece by Signorelli. It has also numerous precious manuscripts, some from the 10th century.

Next to it, the *Sala del Dottorato* has frescoes portraying Pope John XXII between the emperors Charles IV and Sigismund.

6:09pm Oratorio di San Bernardino



Visit Duration: 1 hour

0.3 mi, 6 minutes walking from Perugia Cathedral

L'Oratory of San Bernardino is located in Perugia, Piazza San Francesco, next to the Basilica of San Francesco al Prato. Famous is the façade, delicate polychrome, covered with reliefs of Agostino di Duccio, making it one of the most significant examples of Renaissance art in the city.

History

In honor of Bernardino da Siena, who often went to town to preach in the square in front of the Franciscan Basilica, the Oratory was completed in 1452. The decoration of the facade dates back to 1457-1461.

Description

Facade

A hut, the facade is framed by two side pillars, each containing two tabernacles, supporting a pediment. In the median space opens a twin portal, surmounted by a large bezel.

From these architectural elements have the sculptural decoration Agostino di Duccio, with the dominance of the bas-reliefs and very wavy draperies of the figures.

In the tympanum you see *Jesus blessing between angels and seraphim*, above the inscription AVGVSTA PERVSIA MCCCCLXI. The upper tabernacles have the statues of *'Archangel Gabriel* and *Mary announced*, while those below the patrons of Perugia, *Saint Ercolano* and *Saint Costanzo*. The bezel displays the *'Ascension of St. Bernardino in an almond, between musicians and cherubs*.

It follows a frieze running below the upper niches and along the lintel of the portal, with five *stories of the life of Saint Bernardino*. The jambs of the portal *Six Virtues* and *Franciscan Six groups of musical angels*.

Internal

The interior space is covered with vaults ogival cruise on a nave divided into three bays. The right wall the *Banner of St. Francis to the lawn* of Benedict Bonfigli.

The high altar is constructed with a redeployment early Christian sarcophagus (mid-fourth century around), where he was buried Blessed Egidio from the late thirteenth century to 1887. It is the type column in the center *Christ enthroned* between the personification dell *'Ecclesia* and *the Apostles*; the cover is decorated with *scenes from the Old Testament*, in particular the *'Noah's Ark* and *Jonah*.

To the left you see the *tombstone of Fra 'Angelo*, in charge of the erection of the oratory; not far away, the *Deposition*, copy from Raphael Orazio Alfani.



Image By: Fabio Tiberi

Image Source:

[https://it.wikipedia.org/wiki/Oratorio_di_San_Bernardino_\(Perugia\)](https://it.wikipedia.org/wiki/Oratorio_di_San_Bernardino_(Perugia))

Oratory of Saints Andrea and Bernardino

Behind the altar, two doors entering the oratory of Saints Andrea and Bernardino, decorated with a large carved and gilded ceiling of 1558. Seats, stucco and paintings date back to the eighteenth and nineteenth centuries, with works by Gaetano Lapis, Marcello Leopardi , Vincent Ferrer.

In the sacristy of the oratory the tomb of jurist Bartolo of Sassoferrato, who died in 1357.