

Exclusive private tours and beyond

[www.rome-limousines.com](http://www.rome-limousines.com)

[info@rome-limousines.com](mailto:info@rome-limousines.com)

## TUSCANY REGION

### SIENA AND SAN GIMIGNANO FROM ROME PRIVATE DAY TOUR



## **TOUR INTRODUCTION**

Dear friends, Tuscany is one of the most loved regions by foreign tourists, proliferating of exceptional artistic and food and wine inspirations thanks to the dense network of Strade del Gusto scattered throughout the territory and masterpieces of strong international appeal, one above all the David by Michelangelo, one of the most famous sculptures in the world. Cradle of the Italian Renaissance, Florence and its historic center, a UNESCO World Heritage Site, would be enough to retrace the history of the entire country. But unique treasures are scattered in the other art cities of the region, from Lucca to Livorno, from Siena to Arezzo, from Pisa to Massa-Carrara, without forgetting the minor villages with medieval charm and the fortified citadels scattered almost everywhere in the territory

### **SAN GIMIGNANO**

San Gimignano rises on a hill in the Val d'Elsa, in a gentle landscape of vines and olive trees. Surrounded by walls dating back to the 12<sup>th</sup> or 13<sup>th</sup> century with a circumference of 2 thousand meters in which five doors open, it has preserved its appearance of a medieval town, built mainly of bricks, dominated by fourteen stone towers.

The origins of the city are still uncertain. San Gimignano occupies a place certainly inhabited by the Etruscans, at least from the 3<sup>rd</sup> century b.C.

The hill was chosen for strategic reasons, being dominant in the upper Valley d'Elsa.

On the slopes of Poggio del Comune, a mountain, are the ruins of Castelvecchio, a village of the Lombard period.

The first mention of St. Gimignano dates back to 929 a.D.

According to tradition the name derives from the holy bishop of Modena, Gemignano of the 4<sup>th</sup> century a.D. who would defend the village from the occupation of Attila.

Its economic development, begun in the 12<sup>th</sup> century when it formed a free municipality, was based on agriculture and prospered in the two centuries that followed, despite the internal struggles that opposed the **Guelphs and Ghibellines**, represented in the city by the families of the **Ardinghelli, for the Guelphs, and of Salvucci for the Ghibellines.**

### **-The Tower Houses-**

The main buildings of the city date back to the communal period, when the walls that still enclose it and the famous tower-houses that earned it the name of "San Gimignano from the beautiful towers" were also built. In the Middle Ages these feudal towers were **70, 25 at the end of the 16th century and only 13 today**. Designed as rampart and developed in height for reasons of prestige, they were built in numerous Italian cities by the great patrician families during the struggles between the Guelphs and the Ghibellines. The holes, whose facades are studded, would have served as a support for the beams connecting the houses of the allied families, which could thus meet quickly in case of need.

But the reason why the towers have sprung up like mushrooms stands perhaps in the prestigious economic past of the city, a large textile center that holds the secret of **yellow saffron dye**. To fix the color on the precious fabrics, which should not have been damaged by dust and sun, the rich manufacturers would have been forced to erect tall buildings to spread the fabrics, given that the topography of the city did not allow a horizontal extension. The holes in the walls would in this case be the trace left by the stairs, fixed externally to avoid reducing the internal space.

### **-Piazza della Cisterna-**

So called by the thirteenth-century cistern that stands in the center. On the south side, the Silvestrini house (occupied by a hotel) dates back to the 13<sup>th</sup> century. Immediately afterwards, at the entrance to via del Castello, is the Palazzo Tortoli, with two orders of Gothic double windows (14<sup>th</sup> century).

Almost opposite stands the Devil's Tower. The name derives, according to the legend, from the prodigious elevation that the owner would one day be surprised when returning from a trip: the work would have been considered an artifice of the Devil.

The northwestern corner of the square, which leads to Piazza del Duomo, is dominated by the twin towers of the Ardinghelli, the city's most powerful Guelph family.

### **-Piazza del Duomo-**

It is framed by the austere façade of the **Collegiata**, ancient buildings and seven imposing towers.

**Collegiata Church of Santa Maria Assunta**, or **Duomo**, is a romanesque building of the 12<sup>th</sup> century, enlarged in the '400 by Giuliano da Maiano, who restored the presbytery. The façade was considerably redone in the 19<sup>th</sup> century. The interior is entirely frescoed.

**Internal facade-** (lighting near the 2<sup>nd</sup> pillar on the left).

In the lower part, *Martyrdom of San Sebastiano* (1465) by the Florentine Benozzo Gozzoli; on the sides two wooden statues by Jacopo della Quercia (1420) depicting the *Virgin and the Angel of the Annunciation*.

In the upper part, *the Last Judgment* painted in 1393 by another Siennese, Taddeo di Bartolo. On the right is represented the *Inferno*, on the left the *Paradise*.

**Left Aisle-** It is covered by a cycle of frescoes by Bartolo di Fredi (14<sup>th</sup> century), which illustrate the **Old Testament**: above, *Creation of the world, Creation of man, Adam in the earthly Paradise, Creation of Eve, the forbidden fruit*; in the middle, after two indistinguishable scenes, we can detect *Construction of the Noah's Ark, the Animals enter the Ark, Exit from the Ark, Noah's Drunkenness, Abraham's Departure, etc*; below, after the first two almost indistinguishable frescoes of Moses, we find *Moses changing the rod into a serpent, Pharaoh drowned with the army, the Red Sea Passage, Moses on the Sinai and some scenes from the life of Job*.

**Right Aisle-** This cycle of frescoes illustrating the **New Testament**, slightly older than the other, was executed by Barna da Siena, who worked in the workshop of Simone Martini in 1335-1340. According to Vasari, the artist died falling from the scaffolding shortly before completing the work. This work is also divided into three registers;

top right, starting from the lunettes, *Annunciation, Nativity, Adoration of the Magi, Circumcision, Massacre of the Innocents and Escape to Egypt;* in the middle, *Crucifixion, Jesus and the doctors of the Church, Baptism of Jesus etc;* below, *last supper, Judas receives the compensation of the betrayal, Jesus in the garden of the Olives, Kiss of Judas, Flagellation etc.*

**Chapel of Santa Fina** - It is located at the end of the right aisle and is dedicated to the Patron Saint of the city, **Serafina di Ciardi** died in 1254 only 15 years after a long paralysis. On the day of his death, all the bells started ringing and a blanket of flowers covered his bed and the top of all the towers. His chapel was built in 1468 by Giuliano da Maiano, commissioned by the citizens to pay tribute. The frescoes are the work of Ghirlandaio in 1475 which exalt the life of the Saint.

### **-Piazza dei Pecori-**

Access is via a vaulted passage to the left of the Duomo. This small square, fascinating in its simplicity, is flanked by the Loggia del Battistero, part of a 14<sup>th</sup> century cloister where Domenico Ghirlandaio, in 1482, painted the harmonious fresco of the Annunciation.

### **-Piazza del Duomo-**

The Piazza del Duomo of San Gimignano was the fulcrum of the religious and political life of the town in the Middle Ages. It is located, with the nearby Piazza della Cisterna (home to markets, parties and contests) at the intersection between the north-south axis of the Via Francigena and the east-west axis of the ancient Pisa-Siena road. The square owes its name to the Collegiate Church, which has been there since the eleventh century, while the current appearance of the square took shape in the first half of the thirteenth century, during the golden age of the economy

and political importance of San Gimignano. The main public buildings and the "rotation" of the cathedral date back to that period, with a new facade opposite the old Palazzo del Podestà. Today the square is slightly sloping and with a brick paving.

Trapezoidal in shape, the west side is occupied by the facade of the Duomo at the top of a staircase. On the opposite side is the old Palazzo del Podestà, with the Rognosa Tower, next to the Chigi Tower. The north side is dominated by the twin Salvucci towers; the south one from the new Palazzo del Podestà or Palazzo Comunale or Palazzo del Popolo with the loggia of the Municipality, flanked by the Torre Grossa.

The Palazzo Comunale houses the Civic Museum\* on the superior floors. The Council room, famous because in 1300 Dante Alighieri pronounced an important speech in favor of a Guelph league in Tuscany, displays frescoes by fourteenth-century painters from the Sienese school, depicting some *hunting scenes by Carlo d'Angio*, king of Naples. A beautiful *Maesta' (majesty)* by Lippo Memmi, a senese painter, 1317, stands out! Before visiting the second floor, a staircase on the right leads to the Torre Grossa, from whose top a panorama \*\* opens up on the city and the surrounding countryside.

On the 2nd floor, a small room on the left is decorated with frescoes that narrate the life of a couple. On the right are the painting collections, which are largely the works of the Florentine and Sienese school from the 12<sup>th</sup> to the 15<sup>th</sup> centuries. To be noticed in the first room a *Crucifix, with scenes of the passion* (Coppo di Marcovaldo) and an *Annunciation*; then we have the jewel of the museum composed of two round tiles by Filippino Lippi; in the 2<sup>nd</sup> room we have two depictions of the *Madonna and Child with Saints* by B. Gozzoli; in the 3<sup>rd</sup> room *Madonna in Gloria* by Pinturicchio 1512, and two polyptychs by Taddeo di Bartolo, *Madonna and Child with scenes from the life of S. Gimignano*.

### **-Church of S. Agostino-**

It is a building of Romanesque-Gothic architecture and has an austere appearance, typical of the mendicant orders, with a single nave.

Started in 1280 and probably completed by 1298, entirely made of bricks.

The chapel of **San Bartolo**, dedicated to the local Saint, is placed in the church's counter façade. The marble altar is the work of Benedetto da Maiano, while a local painter, Sebastiano Mainardi, brother-in-law of Ghirlandaio, painted the vault with the *Doctors of the Church* (Ambrogio, Agostino, Girolamo and Gregorio) and the wall next to the altar with *San Gimignano, Saint Lucia and Saint Nicholas of Bari*

Also interesting is the floor made of original majolica tiles of the fifteenth century, by Andrea della Robbia.

The wrought iron gate that borders the chapel is instead a nineteenth-century construction.

The apsidal area is composed of the central chapel of the choir, flanked by two side chapels.

In the **Choir Chapel** there are the famous *Stories from the life of St. Augustine* by Benozzo Gozzoli (1464-1465); the altarpiece of the high altar with the *Coronation of the Virgin, Saints and Musician angels* is the work of Piero del Pollaiuolo and is dated 1483

In the **chapel to the right of the high altar** there are frescoes with *scenes from the Life of the Virgin* by Bartolo di Fredi (1374-1375), copied from the lost scenes that had been frescoed by Simone Martini, Ambrogio and Pietro Lorenzetti (1335) on the facade of the hospital of Santa Maria della Scala in Siena; the altarpiece of this chapel depicts the **Birth of Mary** by Vincenzo Tamagni, painted in 1523.

In the **chapel on the left, also called Chapel of the Sacrament**, a florentine school board from the first half of the 15th century depicting the Pietà with episodes from the passion was laid: the work may come from San Domenico, but it was already on site in 19th century.

On the **right wall of the nave** we find a table with "*Madonna Enthroned with Child and Saints*", two "*Depositions of Jesus*" and in the third typically Baroque altar, are preserved, in a niche that over the years has lost its original appearance, as well as a wooden statue representing Saint Anthony, "*Figures of Saints*".

On the **left wall of the nave** stands the fresco by Benozzo Gozzoli depicting "*Saint Sebastian and devotees*"; The saint is represented in an

iconography far from tradition, which proposes him as a naked young man, tied to a tree or a column and pierced by arrows. Benozzo Gozzoli, on the other hand, depicted him dressed, with a wide cloak held up by angels, below which the praying population is gathered, in search of protection from the plague- provoked by the arrows that God the Father, angry, throws from above. To intercede for the population there are also the Son and the Virgin, with the bare breast. This fresco was followed by a second example, present on the counter-façade of the Collegiate Church of Santa Maria Assunta, in which the martyrdom of the saint is instead proposed according to traditional iconography. Afterwards, there is a board with a *Madonna in throne with child and Saints* from 1511 by Ridolfo del Ghirlandaio.

---

### "Michelin guide Selection Restaurants"

**Restaurant Da Poda**, Localita' Sovestro 63, San Gimignano – from €35 to €60

In an ancient farmhouse that preserves some architectural elements typical of the rurality of the past, it is Mrs. Lucia who takes care of the kitchen ... from which Tuscan delicacies come out: an attack on the line, but for the diet there is always time! Phone + 39 0577 943153

**Restaurant San Martino** 26, Via San Martino 26, San Gimignano – from €40 to €80

Obtained from the cellars of an old building in the historic center, a trendy setting with few place settings and an "au goût du jour" kitchen line: current elaborations on classic inspirations, not only from Tuscany. Phone + 39 0577 940483

**Cum Quibus**, Via San Martino 17, San Gimignano – da 75€ a 125€-

**A MICHELIN star: high quality cuisine. Worth the stop!**

Based on Tuscan products - creative and original. Phone + 39 0577 943199



## SIENA

Siena, located in the heart of Tuscany and surrounded by hills, is one of the most beautiful medieval cities in Italy.

The heart of the city is the famous Piazza del Campo, or simply easier “il Campo” as the locals call it, with its particular shell shape, in which the famous Palio (horse race) is held, one of the most important events for all the citizen. The Palio di Siena is a passionate horse race that takes place every year, in July and August and its origins seem to date back to the seventeenth century.

According to legend, Siena was founded by Senio, son of Remo (brother of Romulus, that Romulus who had founded Rome), and in the city there are several statues depicting the mythical Romulus and Remus suckled by the she-wolf

**-Il Campo, the main square-** it is the central nucleus of Siena since Roman times, which had their forum here.

The square was repaved during the Government of the Nine, an half-democratic group in power between 1287 and 1355, with a division into nine sections in memory of the Government and symbolizes the cloak of the Madonna that protects the city. Piazza del Campo hosts, twice a year, on July 2<sup>nd</sup> and August 16<sup>th</sup>, the famous **Palio di Siena**, the most awaited event by all the Sienese people.

In the square you can admire the **Fonte Gaia**, the largest city fountain decorated, in its original version, with sculptures by Jacopo della Quercia. The Source we see today is a copy, made of Carrara marble, much more resistant than the original Montagnola Senese Marble used by Mr. della Quercia (the ancient restored Source is visible in the Museum Complex of Santa Maria della Scala).

The Campo is dominated by the red **Palazzo Pubblico** and its tower, called **Torre del Mangia**. The Palazzo Pubblico, as well as the Cathedral of Siena, was built during the Government of the Nine, which was the period of maximum economic and cultural splendor of Siena. The Palazzo still

houses the offices of the Municipality, similarly to Palazzo Vecchio in Florence. From the internal courtyard of the Palace you can enter the Civic Museum and the Torre del Mangia, on top of which, climbing the 500 steps, you enjoy a splendid view of the city.

The **Civic Museum** houses some of the most beautiful paintings of the Sienese school.

-The Sala del Concistoro offers one of the most beautiful works by **Domenico Beccafumi**, who frescoed the ceilings by painting the *cycle of public virtues*.

-In the Sala del Mappamonto and in the Sala della Pace (or Sala dei Nove) there are real masterpieces: the great *Majesty* and the *Equestrian portrait of Guidoriccio da Fogliano at the siege of Montemassi* by **Simone Martini** and the *Allegories of Good and Bad Government* by **Ambrogio Lorenzetti**, considered one of the major pictorial cycles of the Middle Ages.

### **-Torre del Mangia-**

With its 102 meters high, soaring and imposing on Piazza del Campo, the elegant and slender civic tower of Palazzo Pubblico or Town Hall is the third tallest in Italy. Built with the classic red bricks, as a symbol of its affinity and proximity to the "common citizen", the tower is made up for its first **87 meters of bricks, while the remaining part was made of white travertine**, most likely to make it more visible. Siena, at the time, wanted to give the church and civil authorities the same power and reverence: so, when it was decided to build the tower- later destined to become the Torre del Mangia - and the bell tower of the cathedral, the intent was to make them with the same height as the cathedral itself, just to show the equality of the two powers. In reality, the bell tower of the Cathedral of Siena is only 77 meters high, but being located in an elevated position of about 10 meters compared to the tower, when you admire the profile of Siena walking along the Via Francigena, the impression is that they are actually of the same height.

The tower was built between 1325 and 1348 and the architectural design has been attributed to **Muccio** and **Francesco Di Rinaldo**, brothers from Perugia. The top of the tower, the one in white travertine - where the bell

is located - was designed by another architect, probably identified with **Lippo Memmi**, famous for being the brother-in-law of Simone Martini, the one who painted the Majesty on the entire north wall of the Hall of the World Map or Council Hall of the Palazzo Pubblico. According to legend, the tower takes its name from its first bell ringer, that is, the one who climbed all the steps (that is, all 400!) and rang the bell for the people of the city. Giovanni di Balduccio, who was nicknamed **Mangiaguadagni**, was chosen to ring the bell and mark the Siena hours in 1347, giving the tower its name and thus leaving a permanent mark in history. It seems, in fact, that the reference to the word "eat" refers precisely to his bad habit of "eating" - that is, squandering - all his earnings.

### **-The Duomo-**

The first question you ask yourself once you are by the area of the Duomo is: "What's that wall?"

The cathedral that you see today was supposed to have been enlarged – you can see how much larger it was supposed to be by that wall that sticks out to the right of the church, as you head toward the ticket office. Work started to enlarge the church in the early 14<sup>th</sup> century but, in 1348, the Black Plague swept through the city and decimated its population. Work was stopped and was never restarted. The wall now provides a great platform to climb up to (access is through the Museo dell'Opera) and enjoy a wonderful panoramic view of Siena, including the nearby Piazza del Campo.

The Duomo, dedicated to Santa Maria Assunta, is located in the homonym square located above Piazza del Campo. It's a beautiful Gothic-style complex that houses a large number of treasures signed by **Donatello**, **Pisano and Michelangelo** but also frescoes by the famous **Pinturicchio**. The Cathedral is of an impressive beauty so much so that you just have to admire its exterior to be deeply impressed.

Built between 1214 and 1263, it has a latin cross structure, a not very protruding dome with the bell tower next to it. Both the exterior and the interior are decorated in white marble blocks alternated with thinner

greenish black stripes; these are the representative colors of Siena. The entrance to the Cathedral is subject to a fee. If you have time, do not give up on the idea of visiting it; the works kept inside and their priceless value are certainly worth an expense of € 12. Among other things, with the same pass you can enter the Cathedral, the Baptistery and the Crypt, equally unmissable Siennese jewels.

If you have the chance to visit the Cathedral of Florence and subsequently the Cathedral of Siena, you will be surprisingly impressed by the latter, not that the Cathedral of Florence is outdone, its dome is immense and incomparable as well as its external surface, but its interior is almost Spartan in comparison. In Siena, two eyes will not be enough to discover all the beauties contained within it. The columns maintain the alternating white/**black** marble motif of the exterior.

*The central nave and choir are surmounted by a jutting cornice overhanging a series of 171 busts of popes, made by unidentified artists between 1497 and 1502. The list begins with St. Peter, the first pope to the right of the bust of Christ in the center of the back wall of the choir; it continues clockwise with the chronological succession of the popes and ends with the 171<sup>st</sup> pope, or Lucius III pontiff from 1181 to 1185, visible to the left of the bust of Christ. Below the popes, in the arches, there are at regular intervals thirty-six busts of emperors, sculpted in the sixteenth century in two periods, between 1503 and 1506 (central nave and dome) and between 1568 and 1571 (choir )*

You are pleased to pay particular attention to the floor: the most impressive works of art of the cathedral are found here, "**masterpieces that tell stories**" made like huge puzzles.

There **are 56 scenes engraved and carved on marble between 1369 and 1547** by 40 important artists of the time, all originating in Siena except the Umbrian Bernardino di Betto, better known as Pinturicchio. To complete all the work it took about 600 years, the last panel was completed in 1800. The mosaics panels in the central nave and lateral aisles are usually uncovered although protected from passing feet by barriers, while the most precious ones are under the apse and in the transept and they are covered with a special flooring that avoids their

consumption as many people sit on it daily during the Mass. You can admire them without protection only in honor of the Palio and a couple of months a year, in September and October.

In the center of the Cathedral, the only panel that usually remains visible is the fantastic *Massacre of the Innocents*, by Matteo di Giovanni in 1481 in the left transept. The artist was obsessed with this theme; he left us disturbing paintings by the way both in the Palazzo Pubblico and in Santa Maria dei Servi in Siena.

The oldest drawings are those in the center near the entrance- *The wheel of Fortune and the Sienese she-wolf surrounded by the symbols of the allied cities dated 1369*. The works have been restored over the centuries because they were ruined. In the past it was not used to protect them, some in fact are still particularly worn. Each panel tells a different story - we invite you to discover the ones that most impress you and deepen their history by purchasing the small guide available in the dedicated Bookshop in the Cathedral.

#### **-More wealth-**

Don't miss the splendid **Baptistry** built by Donatello to the right of the **Piccolomini Library**, the **Rose window** by Duccio Buoninsegna and the marble **Pulpit** by Nicola Pisano.

#### **-The Piccolomini Library-**

Before asking yourself why a library inside the Cathedral of Siena, we mention something about the history of the Piccolomini family. Probably some of you already know it, especially those who have visited Pienza in Val d'Orcia, it is from here that the family comes.

**Enea Silvio Piccolomini** was not only the peacemaker between the Emperor Frederick III and the state of the church but also the one who combined the marriage between the sovereign himself and Eleonora of Aragon as well as his coronation in Rome. It was the key to everything: for this he obtained the appointment of Bishop of Trieste in 1447 and of Siena in 1450. Known and protagonist of many successes in Rome, he

became first Cardinal in 1456 and only two years later was elected Pope Pius II.

Thanks to his power and authority, an entire space was dedicated to him inside the cathedral. The Library was built and designed by the nephew of Pope Pius II himself, also a cardinal and future **Pope Pius III**, in memory of his uncle and in order to cover all the manuscripts collected with dedication.

We advise you to visit the Library, not so much to see the collection of manuscripts (which was never really made, there are only some very beautiful ones drawn by hand) but to admire the frescoes by **Pinturicchio** and his students, among which stands out a young man **Raffaello Sanzio**. Here you can contemplate the colors, the prestigious clothes of the figures rich in unique details, the refined interiors and the landscapes full of details. The most striking artistic aspect is the technical mastery of perspective both in the painted columns and in the background.

The walls are divided into 10 scenes representing the most important events in the life of Pope Pius II, some of which we have already mentioned before: from the *appointment of ambassador of the European courts*, to the moment in which he pays homage to the new emperor and then to a suffering Pope, to when he presents Eleonora to Federico III, until he receives the position of cardinal and then Pope, and others.

The ceiling still shows extraordinary frescoes: the main rectangle and half of the vault painted in blue, red and gold full of grotesque frescoes. The family crest is usually placed in the center - be careful, if you look for the symbol of the half moon in the room and on the frescoes you will suddenly realize that it is everywhere.

Take a few minutes in the center of the room and admire the wonderful copy of the **Three Graces** of ancient Rome, a reproduction of the original work dating back to the Hellenistic era (4-2 century b.C.)!

## **The Baptistery, The Crypt and the Museum of the Opera del Duomo**

These three places are located **around the Duomo and the overall visit lasts between one and two hours depending on your level of interest.**

### **-The crypt-**

Discovered only in 1999 and open to the public in 2003, is one of the most important archaeological sites recently discovered. It was built in the same period as the Duomo in the 13th century, but was never used as a crypt; originally it was a secondary entrance and later it became a material dump (from what was discovered by archaeological excavations). It has been abandoned and has been forgotten for over 700 years. The room itself is nothing spectacular, but its walls are painted with very colorful frescoes depicting scenes from the *life of Jesus before his death until his burial*. You can admire the *Annunciation, the Visitation, the Nativity, the Kiss of Judas, the Crucifixion, the Deposition and the Burial of Christ*. The artists are not known for sure, but they probably include names like **Dietisalvi di Speme, Guido di Graziano and Rinaldo da Siena.**

### **-The Baptistery-**

Instead immediately strikes the visitor for his wealth. It was built under the Duomo between the second and third decades of the 14th century. The vaults are entirely decorated with colorful frescoes that represent the largest and most articulated religious cycle of the Sienese Renaissance. The visitor can sit in one of the benches to admire the paintings, getting lost in the images of the vaults. In the center of the **baptistery there is an octagonal baptismal font in marble and bronze, made in part by Donatello**, with panels illustrating the *life of Giovanni Battista*. Go close to study them, they are truly spectacular!

**The Opera Museum** houses many works of art from the Duomo. The most popular part of the museum is **the big façade** with its panoramic terrace at the top, from where you can admire the magnificent view of the Duomo, the roofs of Siena and the surrounding hills. There may be a bit of queue before climbing the narrow stairs to the top, but the view from above is worth the wait.

In any case, don't forget to stop and admire the museum's works of art along the road on: you will find two of Duccio di Buoninsegna's masterpieces, his **Majesty** and the grandiose **Stained Glass Window** - but also the sculptures by **Giovanni Pisano, Donatello and Jacopo della Oak tree**.

---

### "Michelin guide Selection Restaurants"

**Restaurant Osteria Le Logge**, via del Porrione 33, Siena – from 55€ to 86€- Those who love retro atmospheres here will find a room from the past, a former grocery store with an entrance desk and antique showcase cabinets. But the kitchen thinks about remembering that we are in a restaurant, and of what level! The room on the first floor is simpler. Wine lovers can ask to visit the nearby cellar, a tunnel of Etruscan origin. Phone +39 0577 48013

**La Taverna di San Giuseppe**, via Giovanni Dupre' 132, Siena- from €28 to €56- The building tells the origins of Siena, from the cellar, which can be visited, which was an Etruscan house from the 3rd century BC. C., in the restaurant room, a brick gallery from the Roman era. In the staff you will find a rare courtesy, in the kitchen the frankness of the Tuscan flavors. Specialties: ribollita - brick cockerel with flavors. Phone +39 0577 42286

**Restaurant Osteria Babazuf**, via Pantaneto 83-85 Siena- from €22 to €42- A step away from Piazza del Campo, a modern tavern in the heart of the city where you can taste traditional dishes with sea and truffle alternatives (in season). Phone +39 0577 222 482