

Giotto's Scrovegni Chapel
and Padua's fourteenth-century fresco cycles

Nomination Format



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*Credette Cimabue nella pintura tener lo campo, e ora ha Giotto il grido,
si che la fama di colui è scura.*

In painting, Cimabue believed he held the field, but now the shout is for Giotto, who obscures his fame.

Dante Alighieri, Divina Commedia, Purgatorio, XI, 94-96



Padova *Urbs picta*.

Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles

The 'Padova *Urbs picta*' nomination is an ambitious project that brings together a unique body of work: fresco cycles painted in different secular and religious buildings throughout the city by various artists over the century or so after Giotto had painted his innovative Scrovegni Chapel frescoes, his undoubted masterpiece in this medium.

Aiming to produce a work that would confirm the status of his family and his own personal power, Scrovegni commissioned his frescoes from the greatest artist of the day. And when the Florentine was working on this cycle, around 1303, Padua was a flourishing commune. Enjoying a period of great political freedom, it was a place whose enormous economic, cultural and artistic vitality would continue unabated until the armies of Frederick II marched into Italy in 1310.

Giotto had only recently completed his work on the Franciscan basilica of Assisi and had already worked in Padua in 1302, painting the frescoes in the Benediction Chapel in the Basilica del Santo (a chapel that was under the patronage of the Scrovegni family itself). After working for the Friars Minor and for Scrovegni, a private patron, the artist would take on a commission from the Commune itself, painting large astrological frescoes in the Palazzo della Ragione, a building which housed law courts and the body responsible for overseeing commerce within the city. Unfortunately, those frescoes no longer survive, but we can still appreciate them thanks to the fact that Giotto's original compositions were subsequently taken as models by others.

After the difficult period of war which followed the emperor's appointment of Cangrande della Scala as *Vicario Imperiale* in the city, peace returned to Padua in 1318, thanks to the great diplomatic skill of Giacomo da Carrara, and the city again flourished as a "cradle of the arts". Within an area bound by the Strada Maggiore, the district around the Duomo, the river and the church of San Nicolò, Ubertino da Carrara built his *reggia*, and it was there that Guariento, painter to the Carraresi court, decorated the Chapel, a space which would become a veritable compendium of artistic treasures (nowadays, it houses the Accademia Galileiana di Scienze, Lettere ed Arti). Later, Fina Buzzaccarini, wife of Francesco 'Il Vecchio' Carrara, would commission the decoration of the entire interior of the Cathedral Baptistry, a scheme that resulted in the work that is Giusto de' Menabuoi's masterpiece.

Another building included in the nomination is the church of Santi Giacomo e

Filippo; better known as the Church of the Eremitani, this, like the Cathedral Baptistery, belongs to the Diocese of Padua. Here, the clergy responded to the works commissioned by Enrico Scrovegni, a private individual, by commissioning their own projects of fresco decoration, both within the church itself and the adjoining monastery, all of which were completed in the period from 1324 to 1380.

Another fresco cycle created for figures associated with the Carraresi court was by Altichiero da Zevio. This project was commissioned by Raimondino Lupi and saw the artist produce frescoes for the family mausoleum, now known as the Oratory of St. George. Together with other fourteenth-century fresco cycles within the monastery and basilica - painted by Giotto, Giusto de' Menabuoi, Altichiero da Zevio and Jacopo Avanzi - these works figure within the part of the nomination entitled "Buildings associated the Basilica of St. Anthony".

The last artist to contribute to the near century of work that followed the lead set by Giotto's frescoes was Jacopo da Verona, who would collaborate on the frescoes in the Oratory of St. George and then be commissioned by the Bovi family to paint the fresco cycle that decorates the Oratory of St. Michael, completed in 1397.

So, within the historic city centre of Padua one has fresco cycles that span almost the whole of the fourteenth century. Forming an artistic patrimony of extraordinary value, these works start with Giotto's masterpiece and then expand to form a whole which reveals not only the mutual influence between priceless works of art but also illustrates the significant interaction between patrons and artists, between secular and religious authorities. The Tuscan master developed a revolutionary artistic language, and Padua showed itself capable of treasuring, nurturing and developing the innovations he had introduced.

The far from straightforward task which faces us now is that of guaranteeing the correct preservation and exploitation of the body of work which constitutes 'Padova *Urbs picta*'. And to achieve this end, we as a City Council work in ever closer collaboration with: the Accademia Galileiana di Scienze, Lettere ed Arti, the Veneranda Arca di S. Antonio (the body responsible for the Basilica and Monastery of St. Anthony) and the Diocese of Padua.

The Scrovegni Chapel itself has once already been included in a Tentative List submitted by the Italian Ministry for Cultural Heritage and Activities (in 1996), while Padua already has one site that figures on a World Heritage List: the University's Botanical Garden. (The oldest of its kind in the world, this latter was awarded the recognition in 1997.) And Padua as a city has been a member of the Italian Association of UNESCO World Heritage Sites since 1998. This was the background to the City Council's decision, on 22 February 2010, to approve a "Motion to propose the City of Padua for the list of UNESCO sites

on the basis of the importance and unique value of the Scrovegni Chapel and the other sites with frescoes by Giotto.” Subsequently, in 2012, the City Council decided to widen the scope of the nomination beyond the original focus on the Scrovegni Chapel alone, proposing not just a single place but a number of locations, all extraordinary in their own right but even more significant when considered together.

The focus was on the inclusion of the other fresco cycles in the city which, over the course of the century, had drawn upon the unrivalled example set by Giotto. Together forming a patrimony of inestimable value, each of the extant fourteenth-century fresco cycles within the city is different. Yet as a whole they chart a course through which one can appreciate the contribution made by works to be found in: the Scrovegni Chapel, the Palazzo della Ragione, the Oratory of St. Michael (responsible authority: Padua City Council); the Church of the Eremitani and the Cathedral Baptistry (the Diocese of Padua); the Basilica and Monastery of St. Anthony and the Oratory of St. George (Basilica e convento del Santo/Pontifical Delegation/Veneranda Arca di S. Antonio); the Chapel of Carraresi Palace (Accademia Galileiana di Scienze, Lettere ed Arti).

The interest shown in Padua by tourists both Italian and foreign is clear from visitor numbers, which again increased in 2018. And there is also increasing interest on the part of scholars worldwide, who continue to see Padua as the “World Capital of Fresco Painting”. To cite just some of the more recent studies that have focused on these works, one might mention the research carried out by the Università Normale Superiore di Pisa, which cast light on the meaning of the inscriptions that accompany Giotto’s monochrome depictions of the *Virtues* and *Vices* on the dado of the Scrovegni Chapel; or recent work by the restorers who constantly monitor the state of the chapel, which revealed that even the wooden furnishings within it date from the beginning of the fourteenth century (providing support for the theory that the whole interior was planned as a single whole by Giotto himself). Similarly, new studies at the Basilica del Santo have led to the frescoes in the Chapel of the Black Madonna being attributed to Giotto himself, thus identifying further work from the early days of the artist’s career. In date and style, these are close to the frescoes in the Benediction Chapel, known to have been painted around 1302.

Furthermore, an increasing number of books, exhibitions and theatrical events are being dedicated to Giotto and the art which developed from the example he had set in Padua.

Working together with its partners - the University of Padua; the Ministry for Cultural Heritage and Activities; the *Istituto Superiore per la Conservazione e il Restauro* in Rome; and the local Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas - the City

Council is committed to promoting this nomination for recognition of Padua as a UNESCO site. And in pursuing this goal we are firmly convinced of the need to involve local communities, associations and individual citizens; as we have seen from the large participation at the roundtables held to discuss the 'Padova *Urbs picta*' proposal, there is already extensive active interest in the correct preservation and exploitation of our city's 'outstanding universal value'. At the same time, we are also committed to educating our children and young people to appreciate and understand their local heritage.

We would at this point like to thank all those who have been involved in this extraordinary undertaking - in particular, the personnel of Padua City Hall and the International Relations section of the UNESCO Office at the Italian Ministry for Cultural Heritage and Activities, which has provided invaluable input during the nomination phase. May the course we have taken continue in the future management of a shared cultural patrimony which it is our duty to preserve in the best possible way for both ourselves and for future generations.

Head of Cultural Affairs
Andrea Colasio

Mayor of Padua
Sergio Giordani

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EXECUTIVE SUMMARY

State Party

Italy

State, Province or Region

The city of Padua in the Veneto region

Name of Property

Padova *Urbs picta*, Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles

Geographical coordinates to the nearest second

Coordinates of the city of Padua:

latitude: 42° 24' 57.96" N; longitude: 11° 52' 58.08" E

Textual description of the boundaries of nominated property

The nominated property covered by the 'Padova *Urbs picta*' nomination has four component parts identified as follows: *Scrovegni and Eremitani* (1); *Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas* (2); *Complex of Buildings associated with the Basilica of St. Anthony* (3) and *San Michele* (4). All are within the buffer zone, which corresponds with the historic city centre of Padua.







The nominated property is an area whose four component parts contain eight buildings or complexes of buildings, which house fourteenth-century fresco cycles. The buffer zone around these accounts for the entirety of the inhabited area within the walls of the city during the fourteenth century.

All the fresco cycles within the eight buildings or complexes of buildings covered by the 'Padova *Urbs picta*' nomination are well conserved and open to the public.

Maps and plans, showing the boundaries of the nominated property and Buffer Zone

The map illustrate the location and perimeter boundaries of the nominated property covered by the ‘Padova *Urbs picta*’ nomination, complete with its four component parts and the relative buffer zone.

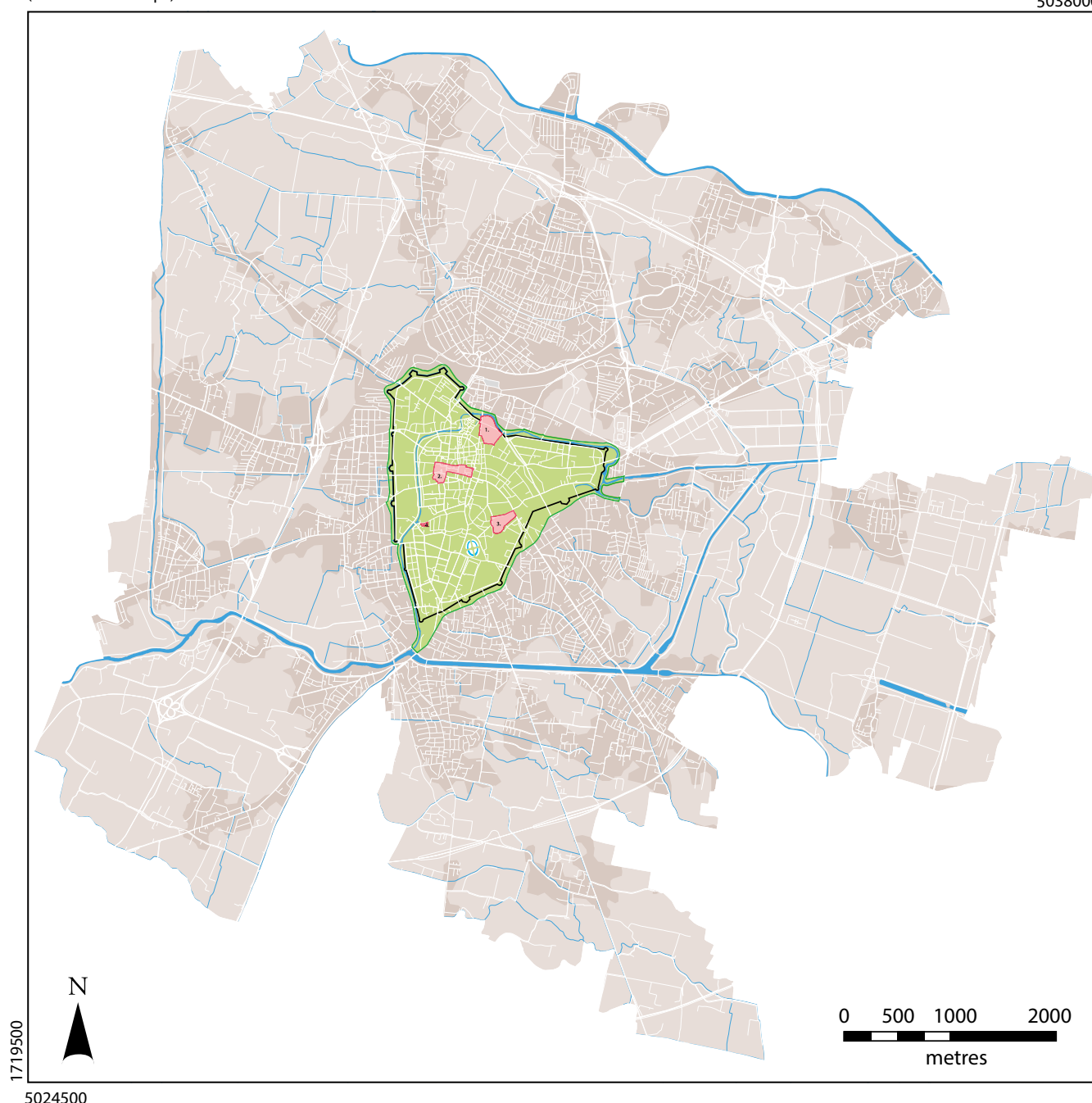
Legend

	Buffer zone (about 530 ha)		1. Scrovegni and Eremitani (7.18 ha)		3. Complex of Buildings associated with the Basilica of St. Anthony (5.19 ha)
	Nominated Property		2. Palazzo della Ragione Carraresi Palace, Baptistery and associated Piazas (7.34 ha)		4. San Michele (0.25 ha)

(A3 in Atlas of Maps)

5038000

1733000



Criteria under which property is nominated

Criterion i:

Represents a masterpiece of human creative genius

Criterion ii:

Exhibits an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design

Criterion iii:

Bears a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

Draft Statement of Outstanding Universal Value

a) Brief Synthesis

Within the old city centre of Padua - a place rich in history, artistic wealth and religious significance - the eight buildings or complexes of buildings that make up the four component parts of the nomination house frescoes that illustrate how, over the course of a century, Italian painting developed upon the innovative impetus, which originated with Giotto. Painted between 1302 and 1397, these cycles are entirely open to the public and constitute a unified whole distributed over an area of just a few square kilometres.

All these works draw upon the lessons learnt from Giotto, who within the city of Padua would create a unique masterpiece: the frescoes of the Scrovegni Chapel, which mark a fundamental turning-point in the history of art.

While painted by different artists for different types of patron within buildings of varying function, the Padua fresco cycles maintain a unity of style and content, which means that, as a single whole, they are unique. Within the artistic narrative that unfolds in this sequence of frescoes, the different cycles reveal both diversity and mutual coherence; as a result, they form one complex of work that is not only of exceptional beauty but can also be read and interpreted at different levels.

The 'Padova *Urbs picta*' nomination covers fresco cycles that are housed in eight buildings or complexes of buildings: the Scrovegni Chapel, the Church of the Eremitani, the Palazzo della Ragione, the Cathedral Baptistry, the Chapel of

the Carraresi Palace, the Basilica and Monastery of St. Anthony of Padua, the Oratory of St. George and the Oratory of St. Michael. Within the application, these are grouped into four component parts as follows: *Scrovegni and Eremitani* (part 1); *Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas* (part 2); *Complex of Buildings associated with the Basilica of St. Anthony* (part 3) and *San Michele* (part 4). Each one of the four has its own distinct dominant characteristic.

The artists who played a leading role in this achievement were Giotto, Pietro and Giuliano da Rimini, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona. Working for illustrious local families, the clergy, the city commune or the Carraresi lords of the city, they would - within buildings both public and private, religious and secular - produce fresco cycles that gave birth to a new image of the city.

The aspects that account for the Outstanding Universal Value of these frescoes can be summarized as follows: technique and composition, all are large-scale works with a complex narrative content; date, all were produced during the course of the fourteenth century; authorship, all are the work of artists who are known to us by name; innovation in the depiction of pictorial space, starting from Giotto's exploration of the possibilities of perspective, they work towards a *trompe-l'oeil* depiction of space; innovation in the depiction of states of feeling, the works develop upon Giotto's interest in the realistic portrayal of human feelings; the new role of commissioning patron, the patrons begin to appear in the scenes depicted, and ultimately even take the place of figures participating in the biblical narrative. In effect, the works use a contemporary, secular setting to celebrate the ruling powers and associated noble families.

Giotto's arrival in the city marked a new relationship between artist and commissioning patron. And as artists passed from one patron to another, from one project to another, there was not only an interchange of ideas but also the creation of a situation that both nurtured closer links and stimulated rivalries. Padua thus saw commissioning patrons take on a new role, requiring artists to produce work that celebrated their power and thus model a new image of the city itself.

The rejuvenation of fresco painting in fourteenth-century Padua was in part due to the fact that the city's aristocratic and burgher families commissioned the adornment of private chapels that would express their own social prestige. These commissions led to the frescoes in the Scrovegni Chapel, the Cathedral Baptistery, the Chapel in the Carraresi Palace, the Oratories of St. George and St. Michael and in various chapels within the Church of the Eremitani and the Basilica del Santo. More than any other city, Padua during the course of the century would see the emergence of a new interpretation of a 'place of worship'.

b) Justification for Criteria

Criterion i

From Giotto's work in the Scrovegni Chapel to that of the artists who followed him in the city, the fresco cycles in the 'Padova *Urbs picta*' nomination are an example of extraordinary creative genius. In Giotto's case, that genius resulted in: the rejuvenation of the tradition of fresco painting; a new depiction of pictorial space (in particular, the exploration of the relationship between the space in a painting and the actual space of its architectural setting); a new attention to the portrayal of human feelings and emotions; the adaptation of sacred art to serve the secular celebration of prestige and power.

While in Padua over the years 1303-1305, Giotto would paint his absolute masterpiece: the frescoes of the Scrovegni Chapel, which is now also the best-known and best-preserved of all his fresco cycles. After having completed the fresco cycle in the Franciscan Basilica at Assisi, the artist had worked for Pope Boniface VIII in Rome and ultimately moved to Padua, where he developed new ideas that would rejuvenate the tradition of fresco painting. The fourteenth century, in fact, would see the emergence of the use of perspective in the modelling of pictorial space. At times, the command of perspective might be rule-of-thumb but this was still a total innovation, and its potential in the representation and organization of pictorial space was first exploited by Giotto, in Padua. Perhaps in part thanks to contacts with figures at Padua University, the artist was able to develop his ideas on the pictorial depiction of three-dimensional space, and his handling of both interior and external scenes began to demonstrate a new skill in overcoming the two-dimensional plane of the painted surface: with an unprecedented degree of realism, figures were now painted within spaces that projected in depth. Thus Padua in the first years of the fourteenth century was witness to a new way of perceiving and depicting space, in part thanks to the recovery and re-application of notions that had been known to classical antiquity. Throughout the fourteenth century, artists within the city - such as Giusto de' Menabuoi and Altichiero da Zevio - would develop the use of perspective to create the illusion of three-dimensional space on a two-dimensional surface.

Another innovative feature in Giotto's Scrovegni frescoes had been his attention to the depiction of human feelings and emotions. Never before had an artist shown such refinement in making each figure an individual, portrayed not solely as a physical body of defined volume and anatomy but also as a fully-fledged person whose reactions and feelings were captured with great psychological insight. Giotto was the first to attempt to people his scenes of biblical narrative with fully-rounded human beings, and this was another aspect of his art that

would be developed upon in later fresco cycles within the city, in particular those by Jacopo Avanzi, Altichiero da Zevio and Jacopo da Verona.

Giotto's work in Padua also marked the beginning of pictures which aimed to depict religious subjects within the context of everyday life and contemporary history - a tendency which in literature might be said to have begun with Dante's *Divina Commedia*. When depicting scenes from the Bible, both Giotto and those who worked with him or after him would include not only saints and prophets, patriarchs and madonnas, but also recognizable contemporary figures and depictions of the clients who had commissioned the work (perhaps together with members of their family). At first, these depictions were only intended as portraits, but soon these contemporary figures were shown participating in the lives of the saints or biblical events; indeed, characters in the gospel narrative might even be depicted with their features.

Criterion ii

The different fresco cycles and works that make up 'Padova *Urbs picta*' illustrate the extraordinary interchange of ideas which existed between leading figures in the worlds of science, literature and the visual arts. United by shared cultural and human values, these figures would enjoy the patronage of not only Enrico Scrovegni but also of the court of Padua and the families connected to it.

By the beginning of the fourteenth century, the political, social and intellectual climate within Padua was benefitting from a period of peace, stability and steady development, a combination of circumstances, which made the city a model to which various other centres in Italy aspired. From 1318 onwards the city was ruled by the Carraresi family. The cultural climate established by their court has been described as 'pre-humanist' - thanks partly to the presence in the city of the poet Francesco Petrarch - and within this setting an early form of courtly International Gothic flourished. Moreover, Padua University, one of the oldest in the world, played its part in furthering exchanges between the scientific and artistic world - especially with regard to developments in the science of optics, an important influence on the exploration of spatial depiction to be seen in the work not only of Giotto but also of Guariento, Giusto de' Menabuoi and Altichiero da Zevio.

At the same time, there were active cultural circles within monasteries and other religious foundations, as well as those which centred around the court of the city's ruler. And exchanges of ideas also occurred between clients commissioning works and the artists from other Italian cities that had been called to Padua to collaborate on the various fresco cycles. Those commissioning works in the city made specific requests of their artists, perhaps inspired by scientific and astrological allegories or ideas on sacred history gleaned from contemporary

intellectuals and scholars. And those artists showed great skill in giving these ideas visual form. This was, in fact, a period that saw a certain competitiveness between different patrons, who might hold political or religious power in the city or else be members of its most illustrious families. Sometimes these patrons commissioned the same artist - his work being highly appreciated - but what they required was that the work produced should not only reflect the function of the building it was to adorn but also celebrate themselves (such celebration almost always being incorporated within the religious content of the work).

Following Giotto's arrival in the city and the creation of his major work here, the Scrovegni Chapel, the visual arts in Padua flourished, thanks to the presence of artists who took the Tuscan as their model. Drawn here from such cities as Milan, Rimini and Verona, these were men whose interaction with each other and with the works of Giotto would be a feature of painting in Padua throughout the fourteenth century. The artists who came to Padua from outside were exposed to new cultural ideas and, thanks primarily to Giotto's great masterpiece, encountered advances that would enrich their knowledge of technique and formal composition. Over closely-linked periods of time, they worked on projects that were located within a single city, hence there were plenty of opportunities for the exchange of technical know-how between those who either collaborated on one particular fresco cycle or succeeded each other as court artists. It was this which would make Padua the centre from which new cultural ideas and artistic practices spread elsewhere.

Criterion iii

The fresco cycles covered by the nomination bear witness to a fundamental moment in the history of art, when, in both technical and formal terms, Giotto rejuvenated the ancient technique of fresco painting. Further developed upon by the other artists who would work in the city, the invaluable body of knowledge contained within his Scrovegni frescoes would inform the different cycles painted in the city throughout the course of the fourteenth century. Another key aspect of these frescoes is that they were an instrument for the assertion of power by Padua's ruling class, particularly of the Carraresi court and those associated with it. This is a sociological feature of fresco commissions that would continue to be significant right up to the beginning of the twentieth century.

Drawing upon what was known about the fresco techniques of classical antiquity, Giotto would develop a workshop tradition in which artists possessed the technical skills to adapt to the demands of a particular commissioning patron and the nature and location of the support surface upon which the fresco was to be painted. It was the extraordinary technical abilities possessed by

the artists who followed him that would be decisive for their success, the Padua fresco cycles not only becoming a model for others but also proving remarkably resistant to the passage of time. In this veritable rebirth of a pictorial technique, Padua therefore supplied a new way of both seeing and depicting the world. After these works, artists could no longer ignore what Giotto and his followers had done in exploring the pictorial rendition of space; what had been achieved in frescoes that can be taken as heralding the advent of Renaissance perspective. The Tuscan's innovations mark a new era in the history of art, producing an irreversible change in direction.

Over the following centuries, Padua would remain one of the key centres of fresco painting in Europe, thanks to the work of such figures as Andrea Mantegna in the fifteenth century, Titian in the sixteenth, Pietro Liberio in the seventeenth, Sebastiano Ricci in the eighteenth and finally Massimo Campigli and others in the twentieth. Such continuity is clear evidence of how deeply rooted the lessons learnt from Giotto had become in this area, and of how they were developed upon over the centuries. Nor should one overlook the fact that the fresco tradition benefitted from the presence of other artists in the city. Their sketchbooks, models, cartoons and even recipes for the preparation of paints meant that fundamental information circulated between artists; that practical know-how within a workshop was handed down from generation to generation. Clear evidence of this renewed influence of fresco painting can be seen as early as 1398, in the *Libro dell'Arte* that Cennino Cennini wrote in Padua itself; in this, the very first treatise in history with detailed practical accounts of different artistic techniques, the author explains at length the fresco techniques used by Giotto, whose work is described as marking "the beginning of modern painting". The author, who like Giotto and Giusto de' Menabuoi was from Tuscany, was in Padua as court painter to the Carraresi, and made a conscious decision to write his work in the vernacular, in his case a mix of both Tuscan and Veneto. Clearly, he wanted to make sure that information regarding this technique was easily accessible, and that the great fresco tradition which Giotto had started in Padua would survive and flourish over as large an area as possible.

Finally, one should also point out that the iconography developed by the fresco painters of fourteenth-century Padua would frequently be a source of inspiration not only for other painters but also for sculptors and goldsmiths, whose work was another channel through which it became familiar in Europe as a whole.

c) Statement of Integrity

The diverse yet complementary parts that are covered by the 'Padova *Urbs picta*' nomination possess all the features required to demonstrate Outstanding Universal Value. As a whole, these works recount the history of an extraordinary artistic revolution, which began with Giotto and would have consequences that can still be seen in the field of mural painting.

The four component parts covered by the candidacy nomination comprise eight buildings or complexes of buildings in the centre of Padua - some publicly, some privately owned; some secular, some religious. All come under national and local legislation regarding listed buildings, which has protected not only the four parts that make up the nomination but also the entire area of the old city centre that forms their buffer zone. This entire centre is homogeneous in character and incorporates the various area, which saw important development during the fourteenth century, the period over which the different fresco cycles were produced.

The works illustrate the development of this medium within the city throughout the fourteenth century, and the buildings which house them are still used in a way that is compatible with their historical and artistic importance; all of those which had a religious function have maintained it to some degree.

All the component parts in the 'Padova *Urbs picta*' nomination illustrate the various aspects of a new image city in the fourteenth century, be they political, religious, artistic, cultural, social or commercial. It was that new image which would then become a model followed by other Italian cities in their pictorial representation of themselves.

Thanks to the activity of the institutional bodies with designated responsibilities in this field (Padua City Council, the Ministry for Cultural Heritage and Activities, the University of Padua), each of the bodies that own the different sites have, with the help of both public and private financing, promoted the research, maintenance and restoration work necessary to maintain the various fresco cycles in a good state of conservation. Such work means that each of the single parts can still be read and understood both individually and in relation to each other.

d) Statement of Authenticity

The authenticity of the component parts that make up the 'Padova *Urbs picta*' nomination is borne out by an exceptional range of bibliographic source material, ranging from documents that are contemporary with the creation of the works themselves to the studies in which scholars throughout the world continue to publish the fruits of their research.

The various procedures used in ascertaining this authenticity drew upon: the cataloguing of actual works (via the Ministry for Cultural Heritage and Activities, the department responsible for cultural heritage still owned by ecclesiastical bodies and the City of Padua's MABI service); specific graphic and photographic records; archive documents and bibliographical materials; the body of documentation resulting from metric and photogrammetric surveys carried out by the offices of the Padua City Council responsible for such work. The Padua fresco cycles are still fully legible, and the iconography used within them can be identified as belonging to authentic work of known fourteenth-century artists. Furthermore, their authenticity is supported by technical analysis carried out during different campaigns of restoration to examine the materials in the paints used and the support to which these paints were applied. Various historical documents - some of civic or religious origin, others literary texts or works associated with the University - provide us with information regarding the original use and function of the buildings: public or private religious worship; monastic; civic; the expression of political power. As a whole, these buildings made up the heart of the city, being those of the greatest social, political or religious significance within the city walls. And even nowadays, this is the area of the city that continues to perform a good number of those original functions (see Table II).

It should also be pointed out that the eight buildings or complexes of buildings are still in their original location, and that the fresco cycles are still in the place for which they were painted. The overall context within which they exist - that is, the area containing the buildings which house the different cycles - is still that which was enclosed within the old city walls and now coincides with the centre of the historic city. Furthermore, the individual buildings and complexes have maintained their original names.

e) Requirements of Protection and Management

All of the buildings and complexes of buildings which house the frescoes included in the nomination come under the strictest protective measures laid down by Italian law (listed buildings), the main expression of which is the law decree 22/01/2004 n. 42, known as the *Codice dei Beni Culturali e del Paesaggio* (Code for the Cultural Heritage and Landscape). There are further protective measures in the instruments for territorial administration that exist at both a regional, provincial and city level, all guaranteeing the preservation of the characteristics of Outstanding Universal Value possessed by the buildings and their surroundings.

The buffer zone is bound by the perimeter of Padua's old city centre, an area that comes under special protective measures laid down in Padua City Council's

“Works Ordinance” (*Piano degli Interventi*; see Chapter 5.d). In this area, the buildings are classified on the basis of their historical interest and cultural importance, with a description of the sort of operations that are permissible, depending upon the category to which they belong. In short, all the buildings housing the fresco cycles in the nomination are subject to the most rigorous forms of protection envisaged by Italian law.

The areas around the buildings themselves, which are of particular importance to their conservation (forming so-called ‘areas to be respected’), come under measures laid down by national legislation. This means that any sort of intervention or operation that would affect not only the buildings but also the circumambient external spaces has to be approved by the appropriate superintendencies, which are responsible for deciding if the proposed work is compatible with the conservation of a structure’s historical, artistic and architectural value. Such departments of superintendence can give or refuse authorization, as well as requiring modifications to a proposal and laying down other requirements.

Furthermore, all the buildings come within the categories of the Works Ordinance subject to the strictest measures of conservation (A and B). This Ordinance envisages that these buildings may only undergo restoration work that has been authorized by the appropriate superintendencies (local agencies of the Ministry for Cultural Heritage and Activities). Whether private individuals, public authorities or ecclesiastical bodies, the owners of the buildings are legally required to adopt the measures of protection and conservation laid down by Italian legislation regarding the cultural heritage, and they can only initiate any such work after it has been authorized by the appropriate Superintendency. Furthermore, they must also respect local legislation with regard to work within the old city centre.

All of this demonstrates that the fresco cycles included in the nomination enjoy the highest levels of protection at both a national and a local level, and that there can be no work upon them without all the necessary authorization from the various superintendencies and other local agencies of the Ministry for Cultural Heritage and Activities.

In preparing the nomination it became apparent that a new system of overall management would have to be introduced, predicated upon close coordination between the different bodies that own the buildings and complexes of buildings which house the fresco cycles. Thus from independent management by four different bodies - Padua City Council, the Accademia Galileiana di Scienze, Lettere ed Arti, the Pontifical Delegation for the Basilica of St. Anthony of Padua (together with the ‘Veneranda Arca di Sant’Antonio’) and the Diocese of Padua - one moved to a model of governance in which the City Council

presided over a Committee whose members included those bodies as well as representatives of the Regional Government of the Veneto, the Ministry for Cultural Heritage and Activities and the University of Padua (present as scientific consultants).

This new system of administration arose from close discussion between those involved and, as the nomination was being drawn up, saw Padua City Council take on the role of overall coordination. This function was, to be more specific, taken on by the Council's Cultural Affairs Department, through a specially-created agency within its 'Culture, Tourism, Museums and Libraries' section. This agency has guaranteed: adequate scientific supervision (drawing on the specific expertise of the Director and Conservator; see the Plan of Administration for further details) project management, promotional activities and communications (Executive Secretariat). Since 2014, representatives of each of the bodies belonging to the Committee have taken an active part in the coordination meetings held on a monthly basis. And in July 2016 all the institutional partners involved in the nomination signed a 'Note of Interest' and then, in April 2018, a *Memorandum of Understanding for the Drafting and Implementation of a Management Plan for 'Padova Urbs picta'*.

The Italian Ministry for Cultural Heritage and Activities participates in the Committee both through the central and local offices concerned with such issues - in particular, the Territorial Superintendency and the *Istituto Superiore per la Conservazione e Restauro* (Higher Institute for Conservation and Restoration) in Rome, the latter being Italy's supreme body in the field of preservation and restoration. Alongside the actual administration structure there are also representatives of civic associations who have a consultative role (see the Plan of Administration for further details). Padua City Council has also engaged in discussions with representatives of the manufacturing and business sectors.

The shared strategy embodied in the Plan of Administration is predicated upon the 5 C's (Conservation, Capacity Building, Communication, Communities and Credibility) and will guarantee constant monitoring of the activities outlined in the various Plans of Action. It is envisaged that the Work Group will be maintained in existence and that coordination and the activities of the Executive Secretariat will be reinforced through the formal incorporation of the body within the structures of Padua City Council's Department of Cultural Affairs, and through the creation of a UNESCO office.



Name and contact information of official local institution

Padua City Council

Settore Cultura, Turismo, Musei e Biblioteche

Tel. +39 049 8205201/5202

Fax +39 049 8205265

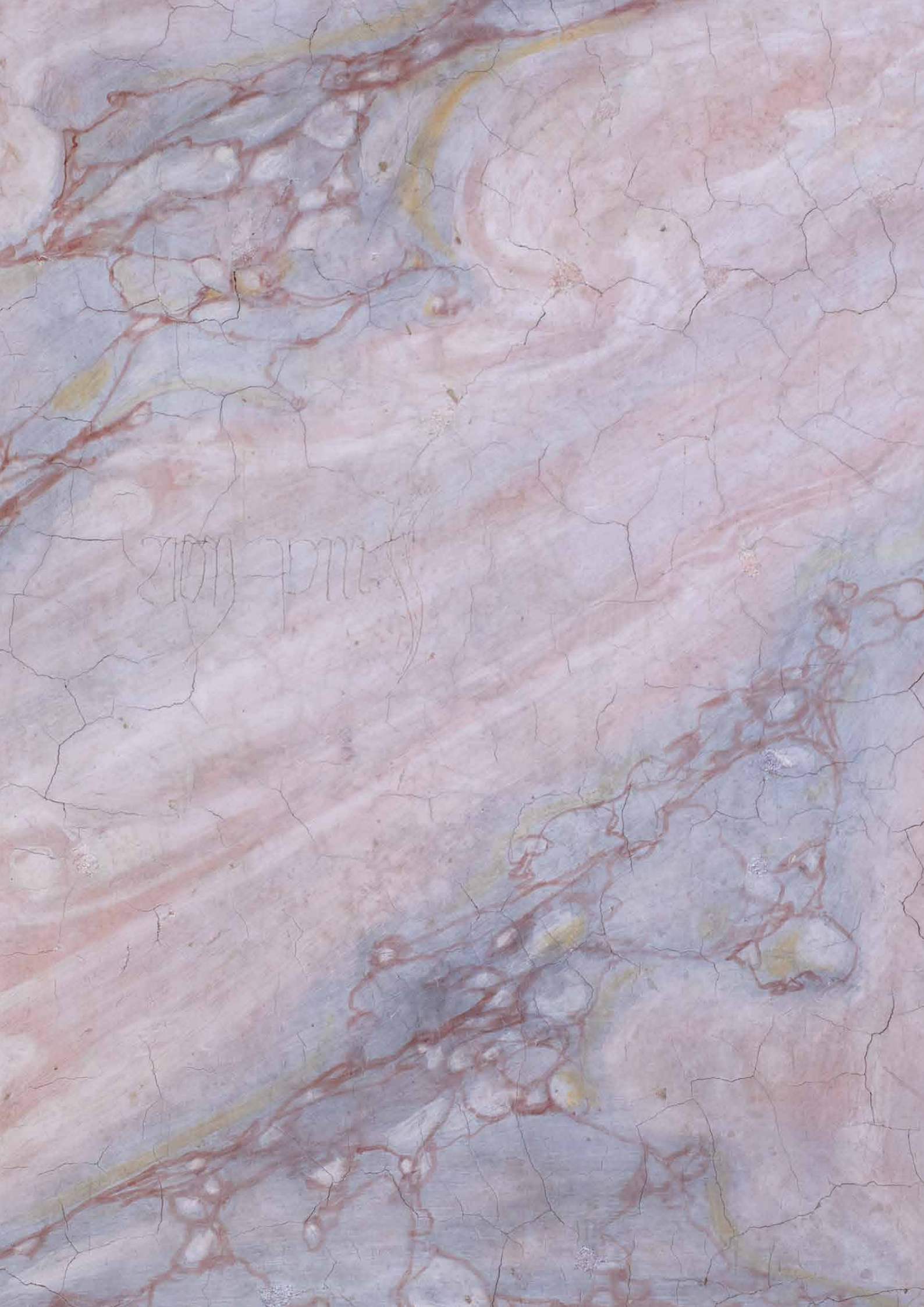
sindaco@comune.padova.it

www.padovanet.it/padovacultura

www.padovaurbspicta.org

Table of Abbreviations and Acronyms

ARPAV	Agenzia Regionale per la Prevenzione e Protezione Ambientale del Veneto / Veneto Regional Agency for Environmental Protection and Prevention
BCR	Benefit Cost Ratio
CEI	Conferenza Episcopale Italiana / Council of Italian Bishops
CNR	Centro Nazionale per le Ricerche / National Research Council
CTA	Corpo Tecnologico Attrezzato / Advanced Technological Facility
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
ICEA	Dipartimento di Ingegneria civile, edile ed ambientale (Università degli Studi di Padova) / Department of Civil Construction and Environmental Engineering (University of Padua)
ICR	Istituto Centrale per il Restauro (denominazione fino al 26 novembre 2007) / Central Institution for Restoration (name up to 26 November 2007)
ISCR	Istituto Superiore per la Conservazione e il Restauro / Higher Institution for Conservation and Restoration
MABI	Musei Archivio Biblioteche del Comune di Padova / Museum, Archive and Libraries Department of Padua City Council
MiBAC	Ministero per i Beni e le Attività Culturali / Ministry for Cultural Heritage and Activities
MM	Mobility Management
NTA	Norme Tecniche di Attuazione / Technical Implementation Norms
OUV	Outstanding Universal Value
PAT	Piano di assetto del territorio / Territorial Land Use Plan
PATI	Piano di assetto del territorio intercomunale / Interurban Territorial Land Use Plan
PI	Piano degli Interventi / Works Ordinance
PRG	Piano Regolatore Generale / General Urban Development Plan
PRS	Piano Regionale di Sviluppo / Regional Development Plan
PTRC	Piano Territoriale Regionale di Coordinamento / Regional Territorial Coordination Plan
SWOT	Strengths, Weakness, Opportunities and Threats
UNESCO	United Nations Educational Scientific and Cultural Organisation
VIA	Valutazione d'Impatto Ambientale / Evaluation of Environmental Impact
VAS	Valutazione Ambientale Strategica / Strategic Environmental Assessment
WTE	World Heritage Tourism Expo
WHL	World Heritage List
ZTL	Zona a Traffico Limitato / Restricted Traffic Zone





1 IDENTIFICATION OF THE PROPERTY



1.a Country

Italy

1.b State, Province or Region

The property is located within the administrative boundaries of the Veneto Region. The buffer zone and the four component parts that make up the nominated property are within the boundaries of the city of Padua.

1.c Name of Property

'Padova *Urbs picta*'

Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles

1.d Geographical coordinates to the nearest second

The geographical coordinates of Padua:

latitude: 45°24'57.96" N; longitude: 11°52'58.08" E

The geographical coordinates of the four component parts of the nominated property:

TABLE I: GEOGRAPHICAL COORDINATES

Id n°	Name of component part	Region/District	Coordinates of the Central Point (Gauss-Boaga System)	Area of nominated component of the property (in hectares)	Map N°
1. Scrovegni and Eremitani					
01	Scrovegni Chapel Church of the Eremitani	Veneto, Padua	1725374-5032729	7.18	01
2. Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas					
02	Palazzo della Ragione Chapel of the Carraresi Palace Cathedral Baptistery	Veneto, Padua	1724883-5032219	7.34	02
3. Buildings associated with the Basilica of St. Anthony					
03	Basilica and Monastery of St. Anthony Oratory of St. George	Veneto, Padua	1725525-5031592	5.19	03
4. San Michele					
04	Oratory of St. Michael	Veneto, Padua	1724580-5031558	0.25	04
Total area of the buffer zone (hectares) 530					

1.e Maps and plans, showing the boundaries of the Nominated Property and Buffer Zone




A. Map of Italy with the Veneto Region



B. Map of the Veneto Region with the City of Padua









Legend

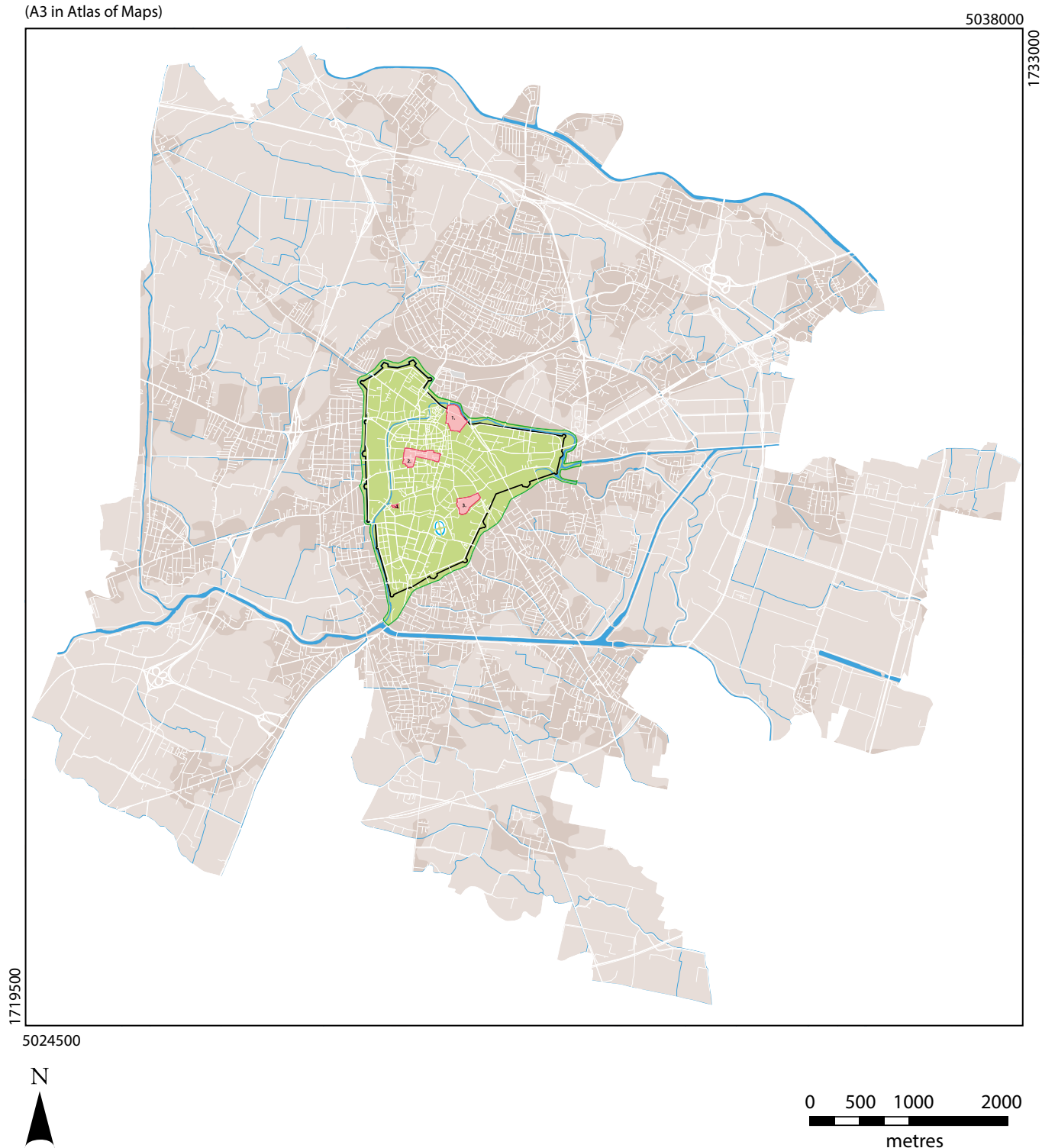
-  Veneto Region
-  Province of Padua
-  City of Padua

C. Map of the City of Padua with Buffer Zone

Legend







	Buffer zone (about 530 ha)		1. Scrovegni and Eremitani (7.18 ha)		3. Complex of Buildings associated with the Basilica of St. Anthony (5.19 ha)
	Nominated Property		2. Palazzo della Ragione Carraresi Palace, Baptistery and associated Piazzas (7.34 ha)		4. San Michele (0.25 ha)

(A3 in Atlas of Maps)

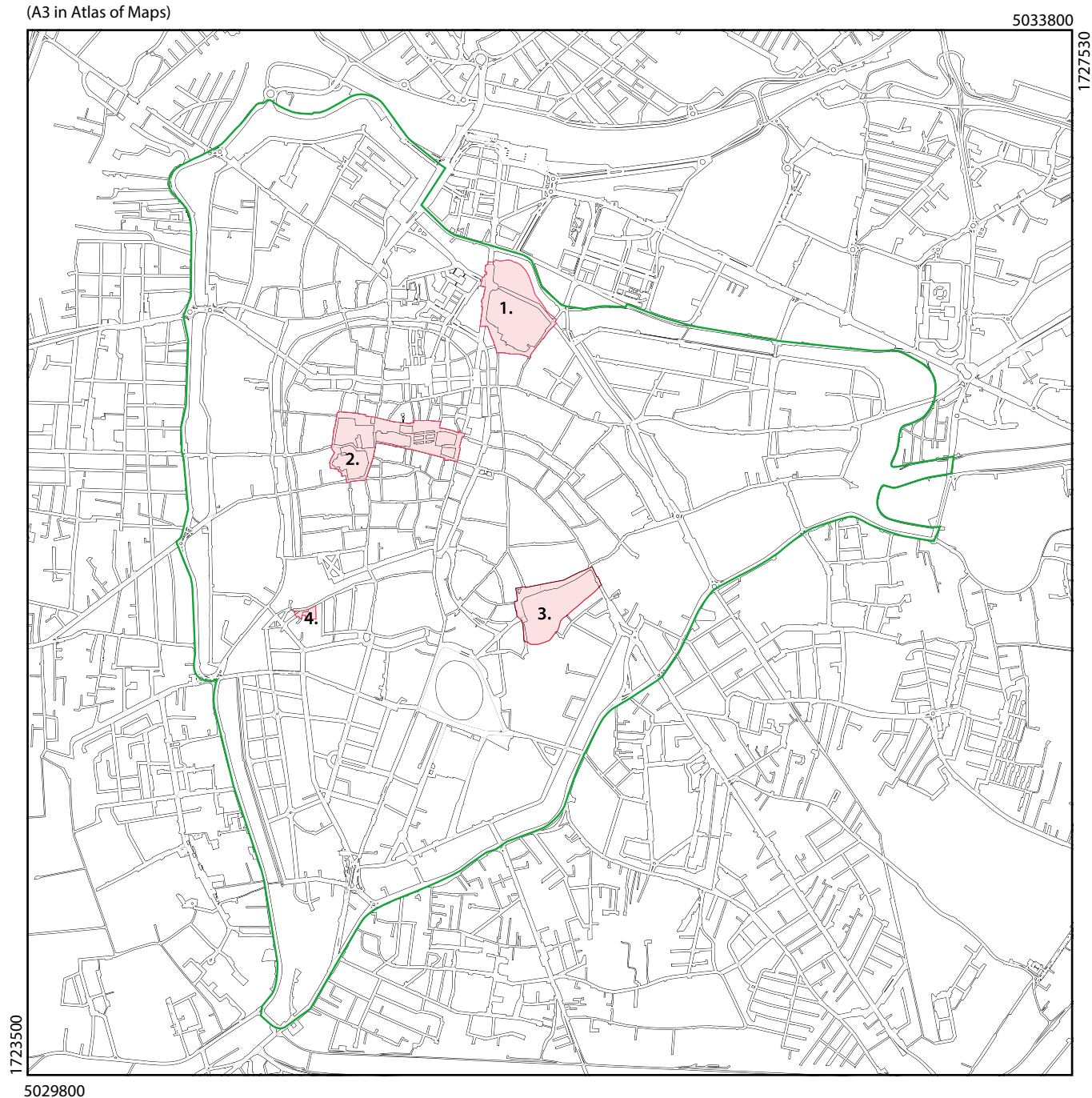


00 Map of the Buffer Zone with the four Component Parts

Legend

	Buffer zone (about 530 ha)		1. Scrovegni and Eremitani (7.18 ha)		3. Complex of Buildings associated with the Basilica of St. Anthony (5.19 ha)
	Nominated Property		2. Palazzo della Ragione Carraresi Palace, Baptistery and associated Piazzas (7.34 ha)		4. San Michele (0.25 ha)







(A3 in Atlas of Maps)



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metres

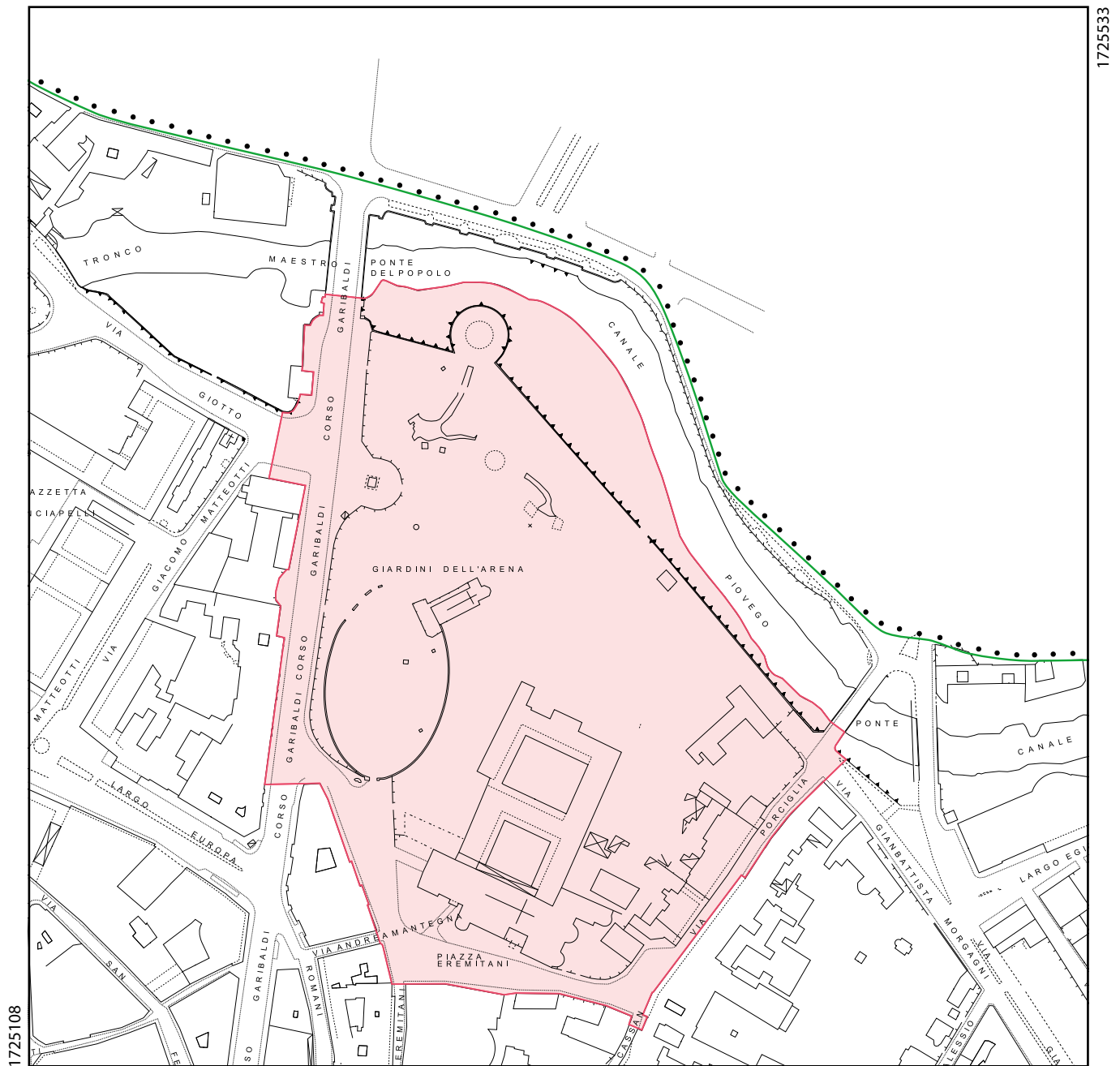
01 Map of Component Part 1 *Scrovegni and Eremitani*

Legend

	Buffer zone (about 530 ha)		1. Scrovegni and Eremitani (7.18 ha)		3. Complex of Buildings associated with the Basilica of St. Anthony (5.19 ha)
	Nominated Property		2. Palazzo della Ragione Carraresi Palace, Baptistery and associated Piazzas (7.34 ha)		4. San Michele (0.25 ha)

(A3 in Atlas of Maps)

5033069



5032538









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metres

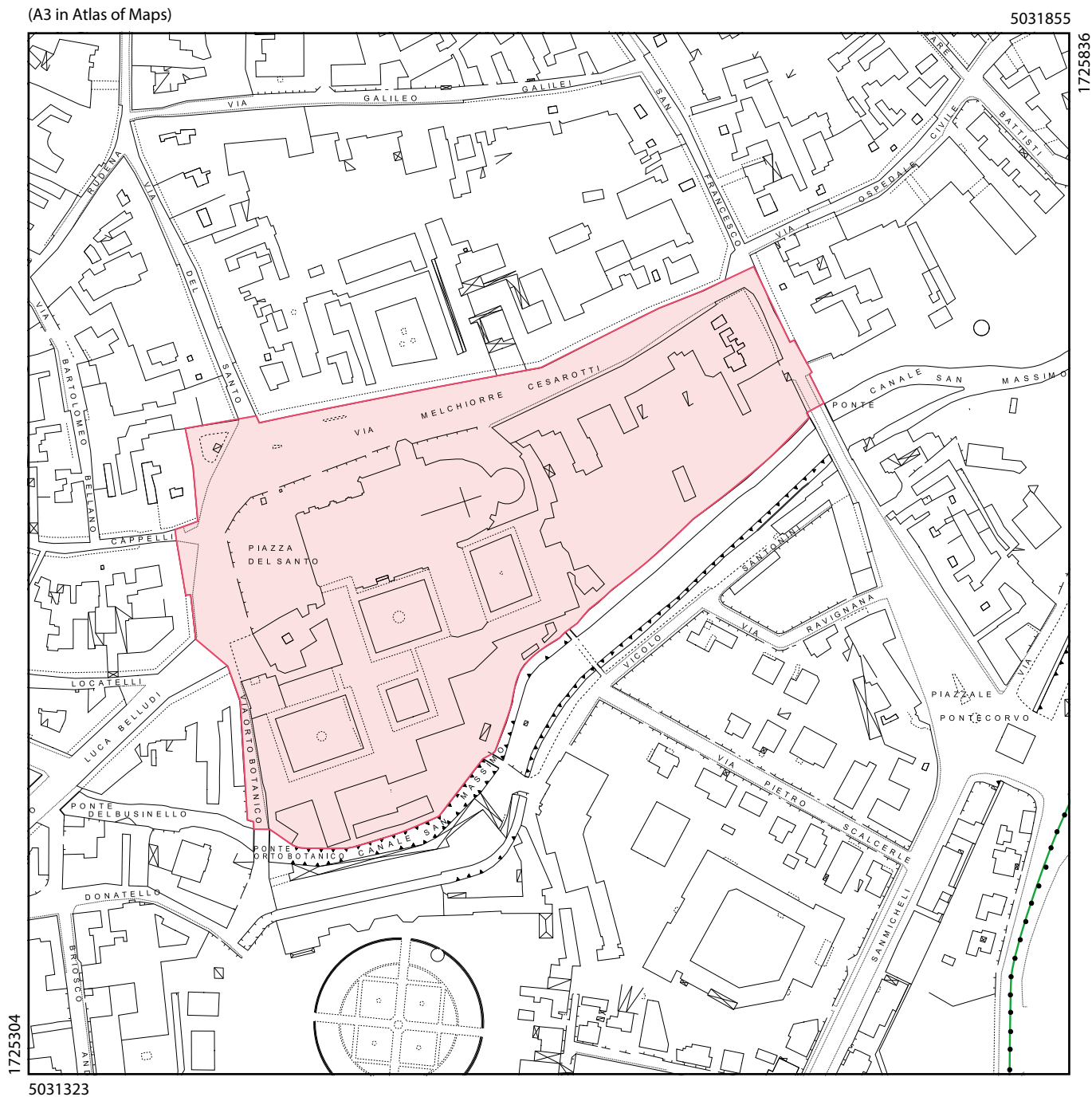
03 Map of Component Part 3

Buildings associated with the Basilica of St. Anthony

Legend

	Buffer zone (about 530 ha)		1. Scrovegni and Eremitani (7.18 ha)		3. Complex of Buildings associated with the Basilica of St. Anthony (5.19 ha)
	Nominated Property		2. Palazzo della Ragione Carraresi Palace, Baptistery and associated Piazzas (7.34 ha)		4. San Michele (0.25 ha)

(A3 in Atlas of Maps)



0 25 50 100
metres

1.f Area of Nominated Property and proposed Buffer Zone

Total area of the four component parts (nominated property): 20.58 ha

Area of individual component part:

1. *Scrovegni and Eremitani*: 7.18 ha
2. *Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas*: 7.34 ha
3. *Buildings associated with the Basilica of St. Anthony*: 5.19 ha
4. *San Michele*: 0.25 ha

Total area of buffer zone: 530 ha





2 DESCRIPTION

2.a Description of Property

Introduction

The site covered by the 'Padova *Urbs picta*' nomination is a serial one in that it comprises the fourteenth-century fresco cycles to be found in eight different buildings or complexes of buildings spread around Padua's old city centre. These are grouped into four different component parts within an area that, in the fourteenth century, corresponded to the entire inhabited space within the city walls. Those four component parts are: (1) *Scrovegni Chapel and the Church of the Eremitani*; (2) *Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas*; (3) *Buildings associated with the Basilica of St. Anthony*; (4) *San Michele*.

Overall, this complex of historic monuments is known throughout the world and stands in a region where the tradition of wall frescoes dates back to the tenth century but would undergo extraordinary development during the course of the fourteenth century. Giotto's presence in the city around 1302 marks the beginning of a period of remarkable cultural and artistic achievements, which would continue throughout the century and produce frescoes of rare quality.

Giotto, Guariento, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona would all play a leading role in these achievements. Working for illustrious local families, the clergy, the city commune and the Carraresi court, these artists would decorate the interiors of religious and civic buildings (both public and private), producing works that would alter the way the city was perceived. Today, these fresco cycles can still be visited within their original buildings. And even though they are the work of different artists commissioned by different patrons to adorn structures of different character, these frescoes form a single narrative that reflects their shared origin in the art of Giotto. Each cycle is a personal interpretation of the artistic language developed by that master, and as such makes an exceptional contribution to the whole.

Geographical Context

Located in Italy, within the region of the Veneto, the city of Padua stands at the eastern end of the Po Valley, some 10 km north of the Euganean Hills and around 20 km west of the Venetian Lagoon. The city itself extends over an area of 92 km², which is entirely flat and cut across by the numerous watercourses which over the centuries have both determined the layout of the city and provided a form of protection. The terrain itself is made up of fine clay and sands, with only rare deposits of gravelly sediment. Due to the repeated changes in the course of its rivers over the most recent geological era, there is also great irregularity in the distribution of the various strata within that terrain. And in rural areas to the west of the city there are clear traces of the palaeochannels of the river Brenta.

The city emerged and developed within the hydrographical network formed by the rivers Brenta and Bacchiglione; these waterways would continue to affect the layout of the urban fabric and still offer very atmospheric views in numerous parts of Padua. The group site that is covered by the nomination lies entirely within the old sixteenth-century city walls, which enclose an area of 530 hectares.

The distribution of the four component parts within that area is as follows: (1) the Scrovegni Chapel and the Church of the Eremitani are located to the north; (2) Palazzo della Ragione, the Carraresi Palace and the Cathedral Baptistry with associated Piazzas, are located around the centre; (3) the buildings associated with the Basilica of St. Anthony are located to the south west; (4) the Oratory of St. Michael is located to the south-east. Thus situated, these four component parts cover the entire urban area of fourteenth-century Padua.

View of Padua in 1382

Some of the buildings which house the fresco cycles are recognizable in this, one of the very first depictions of the centre of the city, painted by Giusto de' Menabuoi as part of the frescos in the Chapel of the Blessed Luca Belludi within the Basilica of St. Anthony. One can make out: the Palazzo della Ragione and the Basilica of St. Anthony, their lead-sheet roofing shown in a bluish-grey; the chequerboard white-and-red walls of the Carraresi Castle, whose surviving Chapel now houses the Accademia Galileiana di Scienze, Lettere ed Arti. All three of these buildings are included in the nomination.



Ill. 1, Giusto de' Menabuoi, *Blessed Luca Belludi receives from St. Anthony the announcement of the Liberation of the City of Padua*, Chapel of the Blessed Luca Belludi, Basilica of St. Anthony (detail)





Scrovegni Chapel



Ill. 2, Scrovegni Chapel, exterior



Ill. 3, Scrovegni Chapel, interior

2.a.1 Scrovegni Chapel

Description of the Building

The Scrovegni Chapel stands on a site where one can still see remains of the Roman amphitheatre (known as l'Arena). In fact, various elements of that ancient structure are used by the building: the gabled façade rests on the outline of the amphitheatre's external elliptical wall, and the side walls of the chapel seem to be traced along the radial walls that were part of it.

The exterior of the chapel is in bare brickwork and is crowned with a coping formed of small projecting arches. The single-gabled façade has a three-light window in stone and the doorway is decorated with splayed arches in stone and brick. Along the side walls there are pilaster strips, which on the south wall frame tall single-light windows.

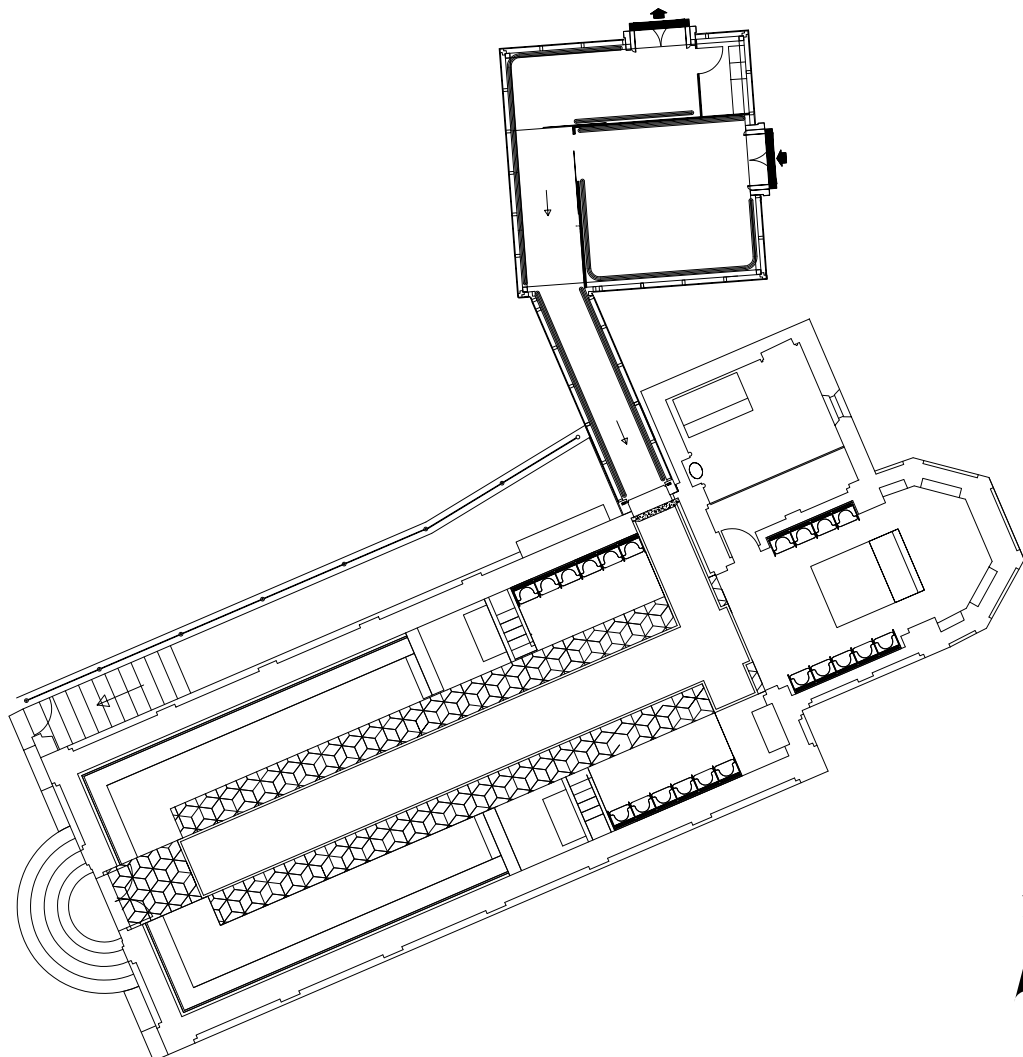
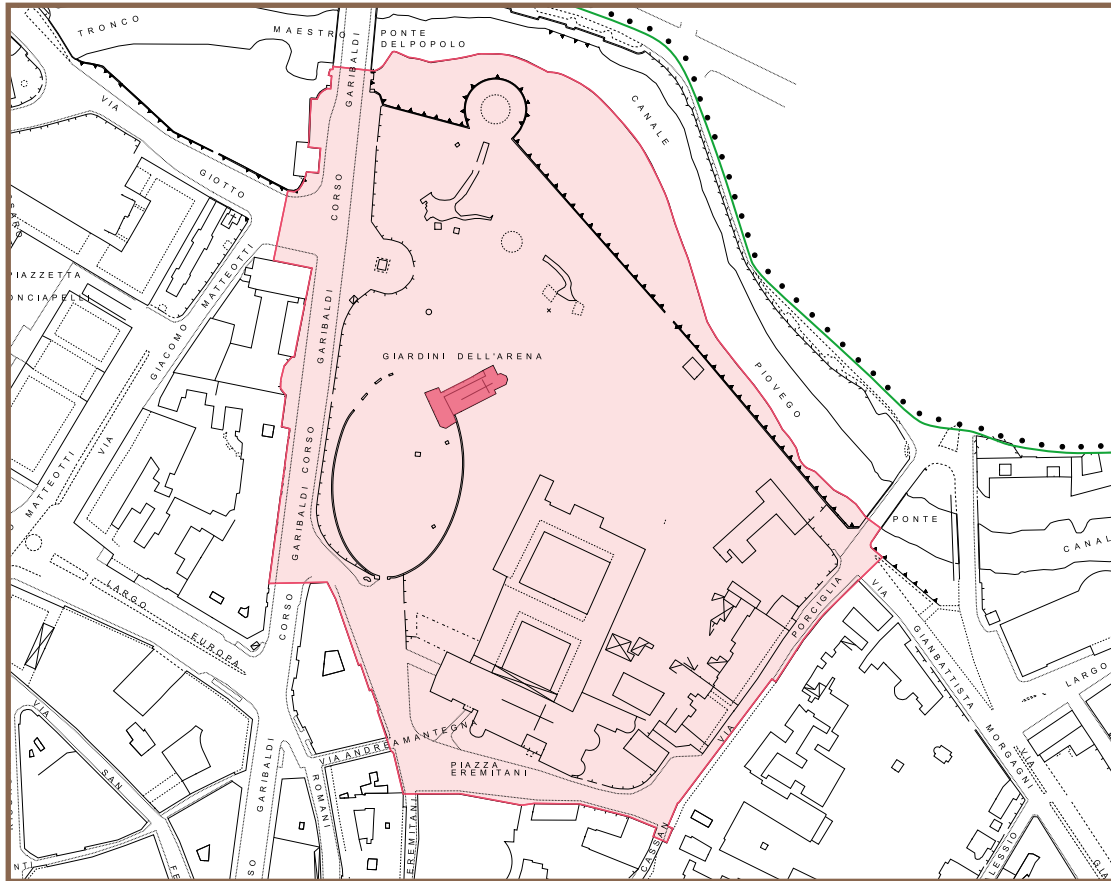
The internal layout of the chapel consists of a single nave which ends at the east wall in a small presbytery with a polygonal apse. On the north wall of that presbytery is a small square room, which is used as a sacristy and is surmounted by a loggia (now bricked in). Below the nave is a crypt (also known as the *coenobium*), access to which is from outside the building by means of a stone staircase. There is also a space above the apse.

The nave is covered by a barrel vault, whilst the altar space has ribbed vaulting and the bowl-shaped vault over the apse has rib-defined triangular segments. The interior is entirely decorated with frescoes, the architectural layout and pictorial cycles forming such a coherent whole that it may be the case that Giotto also played a part in the design of the building itself.

Description of the Fresco Cycle

Giotto's fresco masterpiece at the Scrovegni Chapel is the world's best preserved example of his work in this medium, as well as being the highest expression of his creative genius. The cycle of works here provided a model that was innovative both in its account of pictorial space - the frescoes contain the first revolutionary uses of spatial perspective - and in its rendition of human emotions. It is also the only example of a fresco cycle that was a secular commission from an individual city burgher.

Extending over the entire wall space of the interior, the cycle comprises: 39 scenes from the *Life of the Virgin* and the *Life of Christ*, occupying the side walls and the arched space of the east wall; 14 figures depicting *Vices* and *Virtues*, along the dado of the side walls; two small choir balconies, painted to the sides of arched opening in east wall; and a majestic *Last Judgement* on the west wall. The decorative scheme also includes the vault, which is painted with a star-strewn sky across which arch three decorative bands with 10, large and small, tondi containing figures.



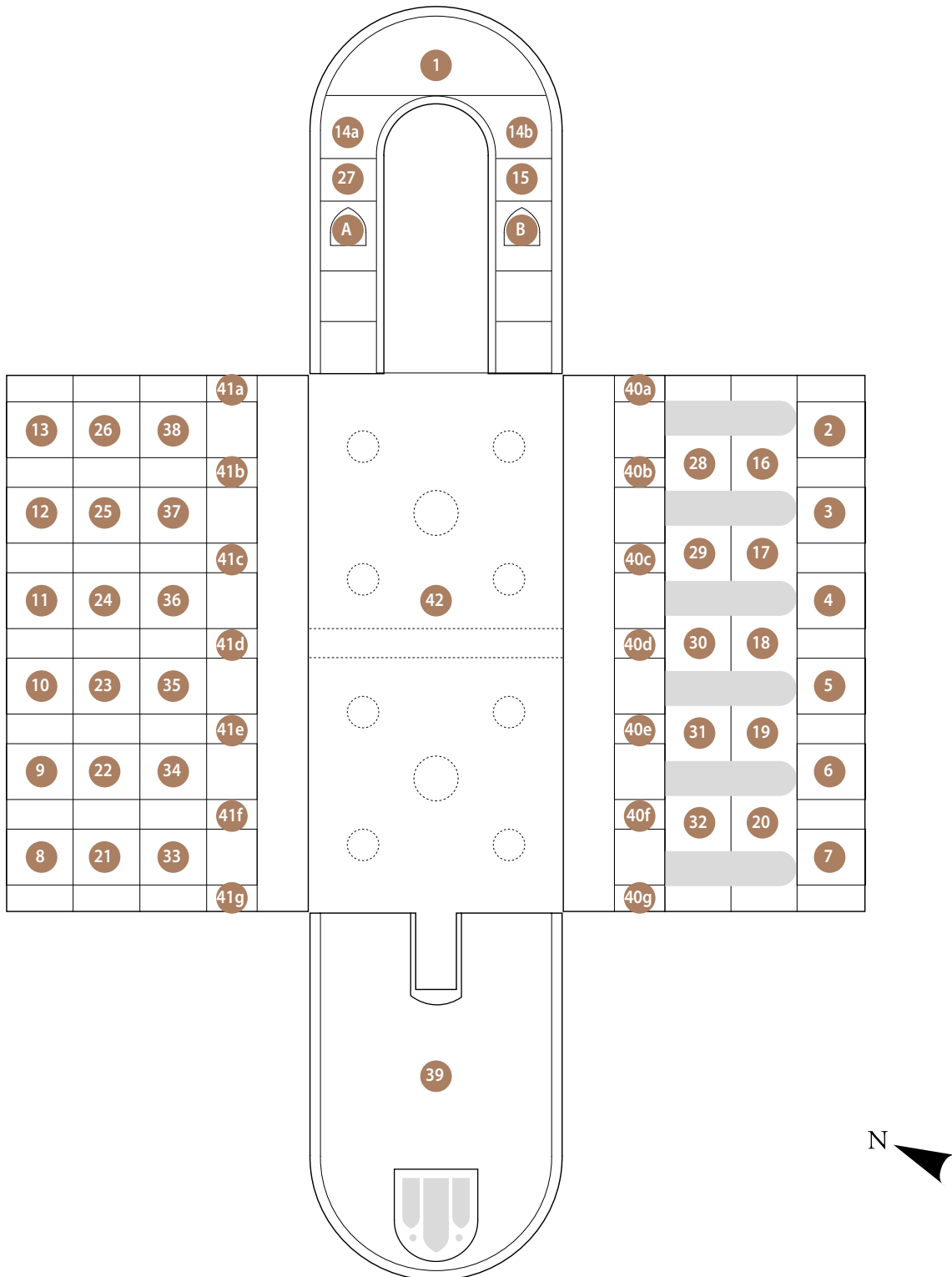
Plan of the Fresco Cycle in the Scrovegni Chapel

Legend

- | | | |
|---|--|--|
| 1 <i>The Father God</i> | Life of Christ | 39 <i>The Last Judgement</i> |
| Life of the Virgin | 16 <i>The Nativity</i> | 40 a-g <i>Virtues</i> |
| 2 <i>Joachim driven out of the Temple</i> | 17 <i>The Adoration of the Magi</i> | 41 a-g <i>Vices</i> |
| 3 <i>Joachim meets the Shepherds</i> | 18 <i>The Presentation of Christ in the Temple</i> | A-B <i>Choir Balconies</i> |
| 4 <i>The Annunciation to St. Anne</i> | 19 <i>The Flight into Egypt</i> | 42 <i>Starred vault with decorative bands and tondi containing figures</i> |
| 5 <i>Joachim's Votive Sacrifice</i> | 20 <i>The Massacre of the Innocents</i> | |
| 6 <i>Joachim's Dream</i> | 21 <i>Christ among the Doctors in the Temple</i> | |
| 7 <i>The Meeting at the Golden Gate</i> | 22 <i>The Baptism of Christ</i> | |
| 8 <i>The Birth of the Virgin</i> | 23 <i>The Marriage Feast of Cana</i> | |
| 9 <i>The Presentation of the Virgin in the Temple</i> | 24 <i>The Resurrection of Lazarus</i> | |
| 10 <i>The Suitors present their branches</i> | 25 <i>Christ's Entry into Jerusalem</i> | |
| 11 <i>Joseph and the Young Men pray in the Temple</i> | 26 <i>Christ drives the Money-Changers from the Temple</i> | |
| 12 <i>The Marriage of Mary and Joseph</i> | 27 <i>The Kiss of Judas</i> | |
| 13 <i>Mary's Wedding Procession</i> | 28 <i>The Last Supper</i> | |
| 14 a-b <i>The Annunciation</i> | 29 <i>Christ Washes His Disciples' Feet</i> | |
| 15 <i>The Visitation</i> | 30 <i>The Capture of Christ</i> | |
| | 31 <i>Christ before Anna and Caiaphas</i> | |
| | 32 <i>The Mocking of Christ</i> | |
| | 33 <i>Christ carrying the Cross</i> | |
| | 34 <i>The Crucifixion</i> | |
| | 35 <i>The Lament over the Dead Christ</i> | |
| | 36 <i>Noli me tangere. The Resurrection of Christ</i> | |
| | 37 <i>The Ascension</i> | |
| | 38 <i>Pentecost</i> | |

The innovation in Giotto's rendition of pictorial space is clear when one looks at how the gospel story unfolds along the walls, with each episode contained within a painted architectural framework.

The entire narrative is laid out over three levels, the story beginning in the south-east corner of the interior and then spiralling clockwise around the building; as one can see from the numbered sequence in the legend of the cycle, that narration also runs across the space of the wall at the east end of the nave. As for the dado, that too is divided into panels, with a narrative sequence that



leads the faithful, both physically and spiritually, around to the *Last Judgement* depicted on the counter-facade of the west wall: following the *Virtues*, one comes to Paradise, depicted lower left; following the *Vices* one comes to Hell, depicted lower right.

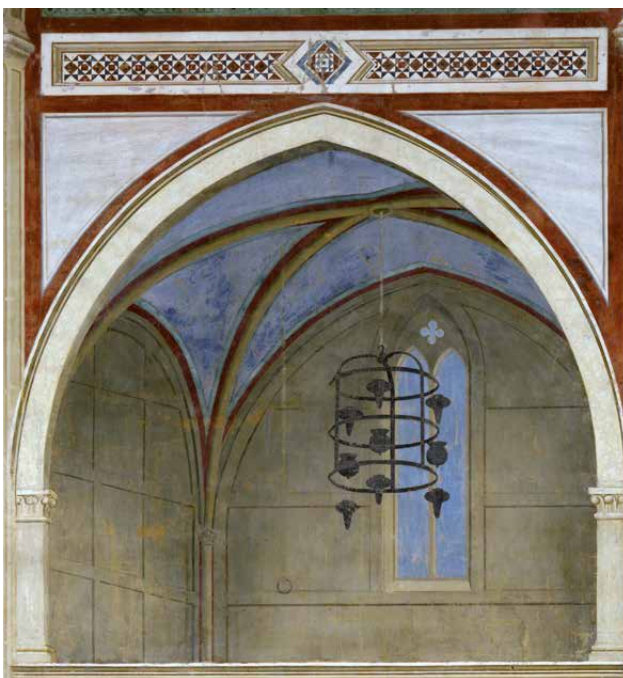
Although the *Last Judgement* is not, like the other walls, divided by painted architectural features, it still reveals a geometrical organisation of pictorial space. On the areas of the nave's east wall to either side of the arch opening through to the presbytery, Giotto painted two features that were totally new to the art of the

day: the *trompe-l'oeil* architecture of two choir balconies (the so-called *coretti*). Empty rib-vaulted spaces which contain no figures, these allowed the artist to demonstrate to the full his skill in the rendering of three-dimensional space.

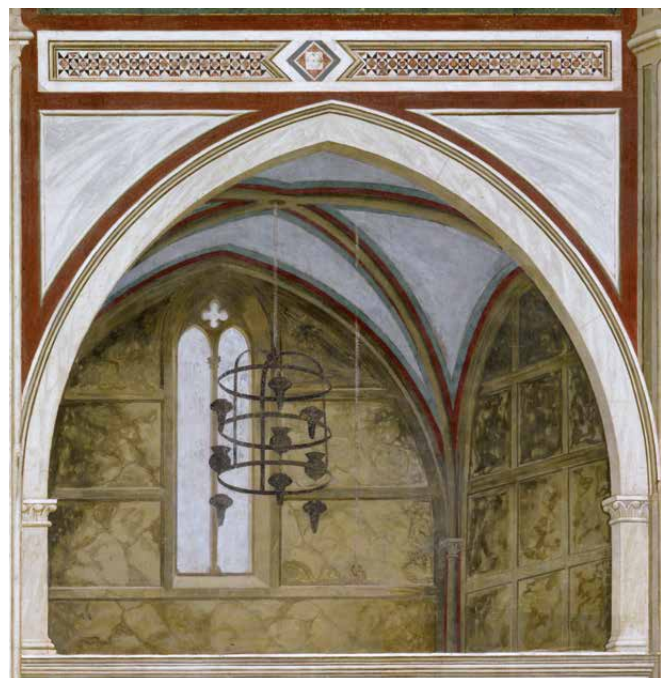
To a certain extent, Giotto's mastery of perspective is still intuitive and empirical. However, there is no doubt that it was only in his work in Padua that the artist fully worked out his handling of space - that same handling which he demonstrates in the numerous depictions of buildings which feature in the episodes that make up the fresco cycle. For the first time, the Florentine artist organised perspective space within a rationally conceived architectural framework, which defines and links the episodes in a narrative sequence. The overall layout also serves to establish parallels and correspondences between episodes in the *Life of the Virgin* and those in the *Life of Christ* that figure on opposite walls of the nave.

Another important feature to mention when describing the fresco cycle is the artist's choice of palette. By opting for lighter and more luminous pastel colours, Giotto was able to achieve the gentle chromatic shifts that were very effective in creating the effect of natural light; even shadows, for example, are not rendered as patches of darkness but rather by muting colour tone.

The Scrovegni Chapel cycle was also innovative as an example of a new type of commission, from a secular figure who was not a ruling lord but a city burgher. The patron here was the banker Enrico Scrovegni; depicted in the *Last Judgement* below the figure of Christ, he is shown kneeling at the foot of the Cross in an act of devotion to the Madonna, to whom he is presenting a model of the chapel itself. The choice of scale here is another innovation: Scrovegni is



Ill. 4a, Giotto, *Choir Balcony*, Scrovegni Chapel



Ill. 4b, Giotto, *Choir Balcony*, Scrovegni Chapel

not only depicted in Paradise, but he is also of the same size as the Madonna and the other saints, thus the 'donor' is no longer a marginal figure (as had been the case in the past) but takes on a central role in the scene depicted. And the significance of this is not restricted to the visual narrative: by having himself depicted within Paradise, Enrico Scrovegni wanted to portray himself



Ill. 5, Giotto, *The Last Judgement*, Scrovegni Chapel (detail of Enrico Scrovegni offering the model of the chapel to the Virgin Mary)



Ill. 6, Master of the Castellano Salomone Tomb, Tomb of Enrico Scrovegni, marble with traces of polychrome, Scrovegni Chapel



Ill. 7, Marco Romano, *Enrico Scrovegni at Prayer*, marble with traces of polychrome, Scrovegni Chapel

as one of the Just, as a figure who could play a role in the city's future fortunes. Scrovegni's standing as new type of artistic patron is further underlined by the fact that there are two more depictions of him within the chapel: in a statue which shows him at prayer, and in the sculpted figure lying atop his funeral monument. Dating from between 1320 and 1336, these two works are attributed respectively to the sculptor Marco Romano and to the artist known as The Master of the Tomb of Bishop Castellano Salomone. As for the altar itself, this was sculpted by Giovanni Pisano, who signed the work, and was completed by 1305.

As already mentioned, the Scrovegni Chapel frescoes are also remarkable for the extraordinary realism with which they depict human emotions. Never before had painting so vividly captured the inner feelings of the figures portrayed. For example, in the *Last Judgement* the damned are depicted with terrifying realism as they are tortured by devils, the iconography being a visual exhortation to



Ill. 8, Giotto, *The Last Judgement*, Scrovegni Chapel (detail of Hell)



Ill. 9, Giotto, *The Last Judgement*, Scrovegni Chapel

onlookers to mend their ways and follow the path of virtue. This realism can also be seen in the narrative that unfolds along the walls of the nave, for example, in the sheer intensity of emotion depicted in the *Massacre of the Innocents*.

This feature of Giotto's work was already being cited by his contemporaries as a model to be followed; see, for example, the comments by Pietro d'Abano, a physician, philosopher and student of the stars who taught at the University of Padua and would, in 1306, inspire the iconography used in the astrological frescoes which Giotto painted in the Palazzo della Ragione (component part 2). A complement to this emotional realism was the fidelity with which the artist rendered everyday life, describing objects, fabrics and animals with such accuracy that one gets a vivid idea of life in fourteenth-century Italy. Both secular and biblical figures are portrayed in what contemporaries would undoubtedly have recognised as the real world, and thus scholars credit Giotto with initiating that



Ill. 10, Giotto, *The Massacre of the Innocents*, Scrovegni Chapel

process which would ‘secularise’ the gospel narrative within a contemporary setting, a process that would then be further developed by other fresco cycles in fourteenth-century Padua, culminating in what one sees in the frescoes at the Oratory of St. Michael.

Within the presbytery of the Scrovegni Chapel there are two frescoes of *The Madonna Suckling the Christ Child*, both attributed to Giusto de’ Menabuoi, one of the other artists whose fresco cycles are included in the nomination (component parts 2-3).

The monochrome dado of faux marble exemplifies most clearly the origins of the technique used by Giotto in creating these frescoes. A development upon the ancient technique of wall-painting which Vitruvius himself had described in Book VII of his *De Architectura*, it demonstrates how Giotto breathed new life into an ancient technique, his innovations then being taken up and reworked by other artists in the city.



Ill. 11, Giotto, *The Massacre of the Innocents*, Scrovegni Chapel (detail)

Vices



Stultitude (a)



Inconstancy (b)



Wrath (c)



Injustice (d)

Fig. 12, Giotto, *Vices* (a - g), Scrovegni Chapel

Virtues



Prudence (a)



Fortitude (b)



Temperance (c)



Justice (d)

Fig. 13, Giotto, *Virtues* (a - g), Scrovegni Chapel



Infidelity (e)



Envy (f)



Despair (g)



Faith (e)



Charity (f)



Hope (g)

The Technique of Fresco Painting

This term refers to a particular type of mural painting in which paints, generally made of inorganic substances and mixed solely with water, were applied to freshly finished plaster made from an inert substance (very often river sand) mixed with a water solution of slaked lime (calcium hydroxide). Thus the only binding agent for the paint in fresco-work was the lime in the plaster, thanks to the process of transformation it underwent as it dried (carbonatation).

Fresco painting was widespread in classical antiquity. As far as Roman frescoes are concerned, we possess precise information regarding the technique used thanks to the accounts written by Vitruvius, which Giotto knew, and by Pliny; their comments have been confirmed by analyses of extant Roman wall paintings in Rome and Pompeii. Vitruvius, in fact, also recommended the addition of fine marble dust to the plaster so that the rendition of faux marble panels would be more realistic. And we know that, in his faux marble dado in the Scrovegni Chapel, Giotto followed this advice, mixing abundant quantities of slaked lime or fine marble dust to the wet plaster. He also refined the process by passing a hot iron over the surface in order to compress it to a smooth finish, creating an effect was even more marble-like.



Ill. 14, Giotto, painted panel of faux marble, Scrovegni Chapel



Ill. 15, Scrovegni Chapel, interior

Church of the Eremitani



Ill. 16, Church of the Eremitani, exterior



III. 17, Church of the Eremitani, interior

Church of the Eremitani

Description of the Building

The exterior of the Church of the Eremitani is bare brick with pilaster strips and cornices resting on small projecting arches. The window openings in the gabled façade are at two levels: a central rose window between four smaller oculi. The doorway is aligned on a central axis with the rose window and is flanked by four trilobate single-light openings. There is also a blind loggia at ground level, which then continues along the south side of the building. On the facade itself, this loggia comprises five arches, a main one and four, narrower but higher, side ones; the central arch is splayed and the archivolt rests on capitals adorned with crockets.

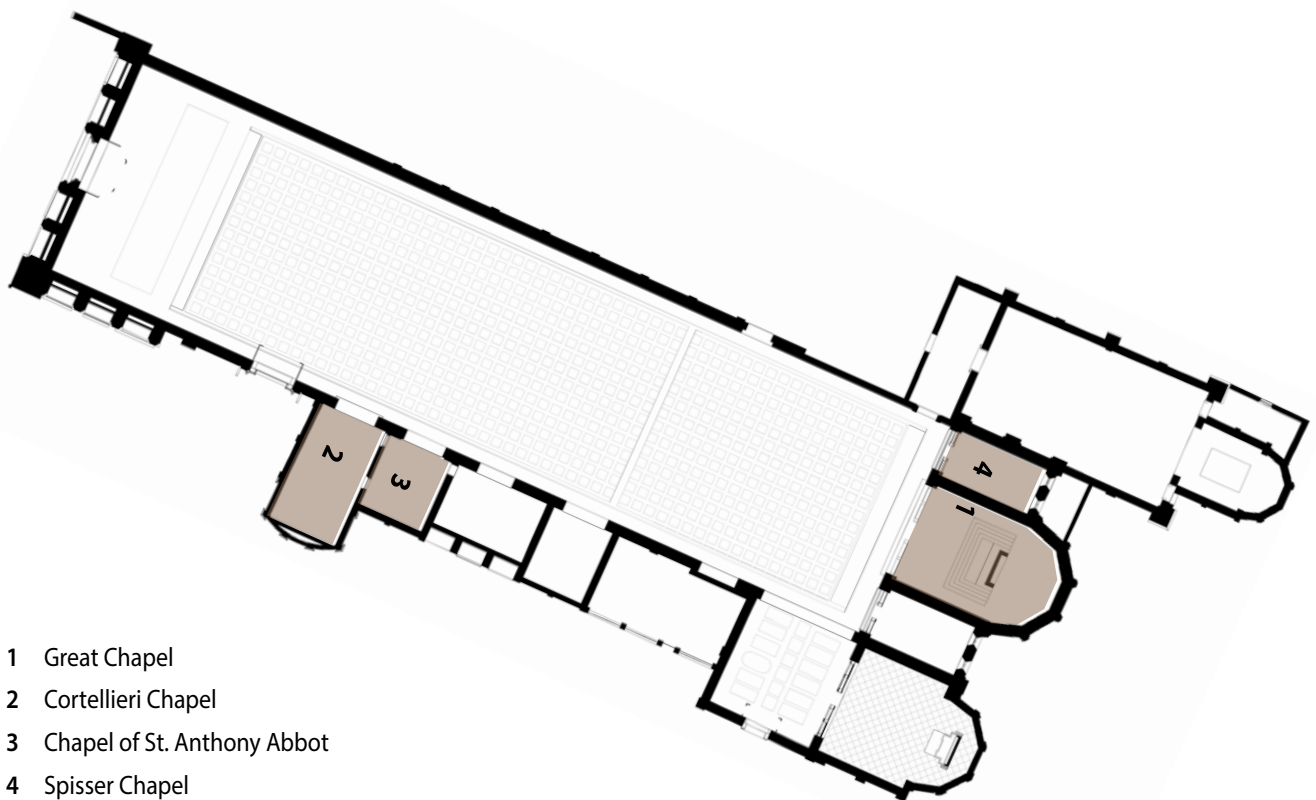
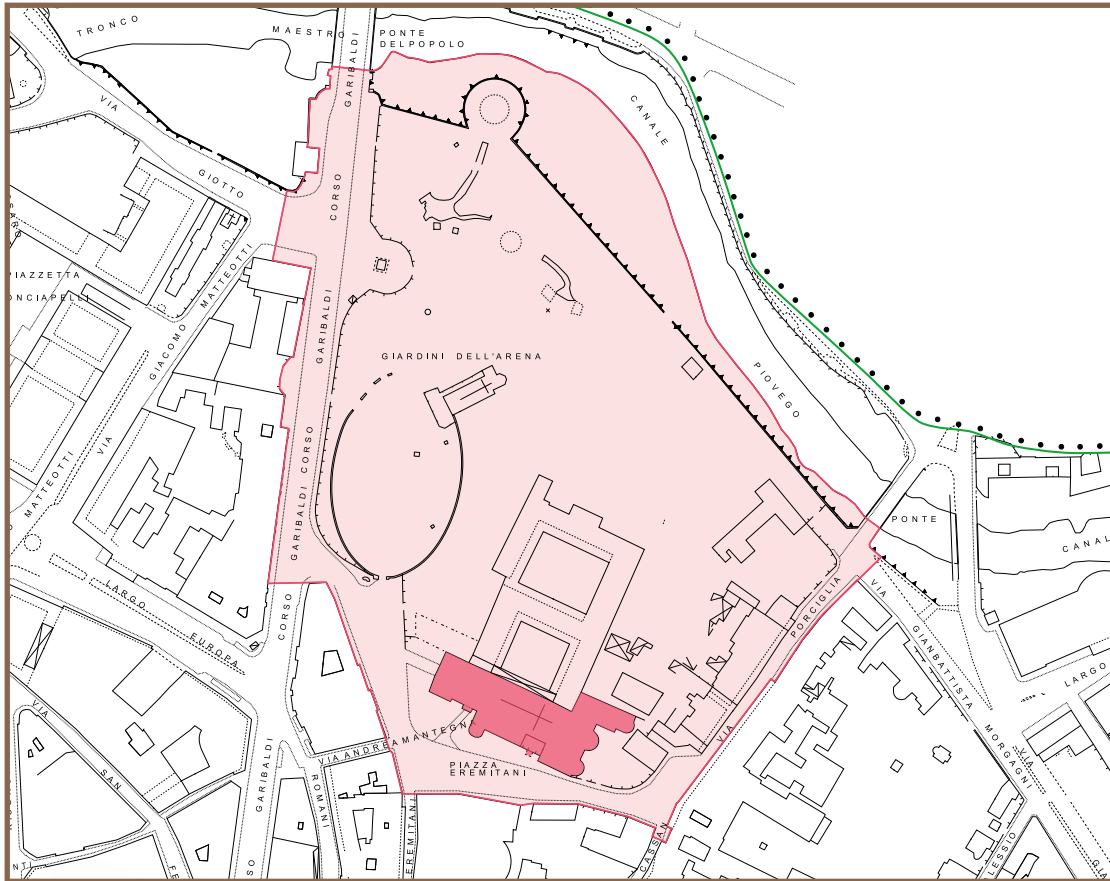
Light enters the interior not only through the windows in the façade but also through a series of single-light windows located at irregular intervals along the side walls, in the end wall of the nave and around the apse. There are also two side entrances to the church, both located in the south wall; one of these has a projecting prothyrum.

The interior layout of the church forms a single space with no side aisles, whilst the east wall is lined with four chapels. Other chapels line the south wall and there are some located at the eastern end of the north wall.

Of the chapels along the east wall, the central one - aligned along an axis that runs up the middle of the nave - is called the Great Chapel (*Cappella Maggiore*) and ends in a polygonal apse. It has a square floor plan, ribbed vaulting and the apse has a bowl-shaped vault. To either side of it are the Spisser Chapel (also known as the Sanguinacci Chapel) and the Dotto Chapel, which are perfectly symmetrical to each other and comprise two rectangular bay spans with ribbed vaulting. To the south side of the Dotto Chapel stands the Ovetari Chapel, which is reached via an Ante-chapel (*anticappella Ovetari*) that opens out through the south wall of the church. That ante-chapel has a rectangular floor plan and ribbed vaulting, while the Ovetari Chapel itself has ribbed vaulting and a bowl-shaped apsidal vault; its floor plan and appearance are clearly inspired by those of the Great Chapel.

Starting from the inside of the west wall, the chapels along the south wall of the church are: the Cortellieri Chapel, the Chapel of St. Anthony Abbot (now re-dedicated to St. Anthony of Padua), the Crucifixion Chapel and the Chapel of St. Joseph.

Above the chapel on the north wall rises the bell-tower, which is square in floor plan and has walls divided by pilaster strips and small arches. The belfry itself has two-light openings on all four sides.



- 1 Great Chapel
- 2 Cortellieri Chapel
- 3 Chapel of St. Anthony Abbot
- 4 Spisser Chapel



From the exterior, one sees little of the north wall as it is occupied by the buildings of the former monastery and the Ferial Chapel (formerly the New Sacresty). It has four large single-light windows and a doorway which leads through to the Chapterhouse Cloister (now the Albini Cloister and part of the complex of the Musei Civici agli Eremitani) and gives access to the adjoining spaces.

The entire length of the single nave church is decorated with a painted motif comprising strips of white, red and yellow which imitate lines of brickwork. The upper limit of this motif is adorned with a floral cornice dating from the sixteenth century. The keel roof in larch wood was the work of Giovanni degli Eremitani, who was also responsible for the transformation the Palazzo della Ragione underwent in the fourteenth century. The roofing actually comprises two parts that are of different profiles. For about three-quarters of the length of the church, the keel roof has three central lobes resting on small barrel vaults with beams that run across the nave; the last part of the roofing is lower and is modulated into seven lobes. Like all medieval churches, the Eremitani once had a rood screen that divided the space for the clergy from that occupied by the laity, and the location of this partition separating sacred and secular was where the keel roof changes in height.

Description of the Fresco Cycles

Commonly known simply as the Church of the Eremitani, *Santi Filippo e Giacomo agli Eremitani* was one of the most richly decorated in fourteenth-century Padua; even today it still houses works that chart the entire history of achievements in that medium over the course of this period. From the 1330s to the 1370s, both Guariento di Arpo and Giusto de' Menabuoi would work here on cycles that show how these artists developed upon the model set by Giotto. Guariento in particular reveals his pronounced interest in the depiction of space: the painted architectural features in his frescoes here are rendered with greater precision and complexity, creating a scenography that accurately reflects the Gothic style of architecture which had inspired it. Indeed, the architectural features here are fundamental in articulating the spaces within which the scenes from sacred history are being acted out.

Elsewhere in the Church of the Eremitani, Giusto de' Menabuoi focused his attention on what could be achieved through the use of colour. It was this



Ill. 18, Guariento, *The Investiture of St. Augustine*, Great Chapel, Church of the Eremitani

aspect of Giotto's work that interested him most, and here colour becomes an ever more decisive factor in the rendition of both spatial setting and bodily volume.

The church itself, attached to an Augustinian monastery, was a place of public worship, but in both cases these fresco cycles were commissioned for private chapels by aristocratic families linked to the Carraresi court. Furthermore, the Eremitani frescoes have a feature that they share solely with only one other

cycle in the nomination: the presence of works commissioned by a woman. Here, these are the Giusto de' Menabuoi frescoes commissioned by Traversina Cortellieri; in the Baptistery, they are the works painted at the behest of Fina Buzzaccarini (component part 2).

The frescoes cycles by Guariento covered by the nomination are to be found in the Chapel of St. Anthony Abbot (now the Chapel of St. Anthony of Padua) and in the Great Chapel, whilst the Giusto de' Menabuoi frescoes are those in the Cortellieri Chapel and the Spisser (or Sanguinacci) Chapel. The earliest is that in the Chapel of St. Anthony Abbot, where - around 1338 - Guariento depicted episodes from the *Lives of the Saints* in a cycle that still survives in six half-length female figures (on the intrados of the entrance archway) and numerous fragments along the walls. The second cycle came around thirty years later, in the Great Chapel - that is, in effect, the high altar and apse - where one can still see parts of Guariento's most important frescoes. Complex both in

Ill. 19, Cortellieri Chapel, Church of the Eremitani



scale and variety of subject-matter, these works show the artist to have achieved rigorous mastery of perspective; the compositional skill demonstrated here enabled him to create a much more convincing illusion of three-dimensional space than that one sees in his earlier frescoes in the chapel of the Carraresi Palace (component part 2).

The extant cycle comprises seven scenes spread across three levels on the north wall, all recounting *Episodes from the Life of Saints Philip, James and Augustine*; beneath these is a monochrome dado painted with *The Planets and The Seven Ages of Man* - a feature that was inspired by Giotto's *Vices and Virtues* in the Scrovegni Chapel (component part 1). The tondi in the rib-vaulted ceiling depict four *Doctors of the Church*. The presence of a crest here, with transversal stripes of yellow and red, has given rise to the idea that this work may have been commissioned by the Curtarolo family, a member of which appears here in the foreground of the *Last Judgement* with his hands clasped in prayer.



Ill. 20, Guariento, *St. Ursula*, Chapel of St. Anthony, Church of the Eremitani

Ill. 21, Guariento, Crest of the Curtarolo family?, Great Chapel, Church of the Eremitani





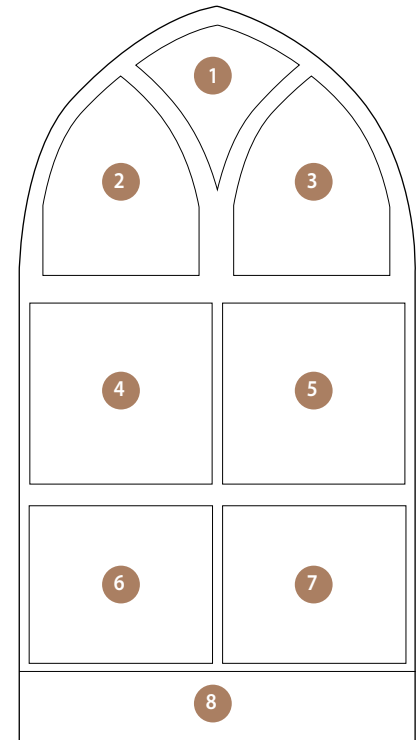
Ill. 22, Guariento, *Scenes from the lives of St. Philip and St. Augustine*, Great Chapel, Church of the Eremitani

Plan of the Fresco Cycle in the Great Chapel in the Church of the Eremitani

Legend

North Wall (moving downwards)

- 1 *St. Matthew and St. John*
- 2 *St. Philip forced to sacrifice to Mars*
- 3 *St. Philip replaces an idol with the Cross*
- 4 *St. Augustine assembles the bishops of Africa*
- 5 *The Crucifixion of St. Philip*
- 6 *St. Augustine's Vision*
- 7 *The Investiture of St. Augustine*
- 8 *The Planets and the Seven Ages of Man*



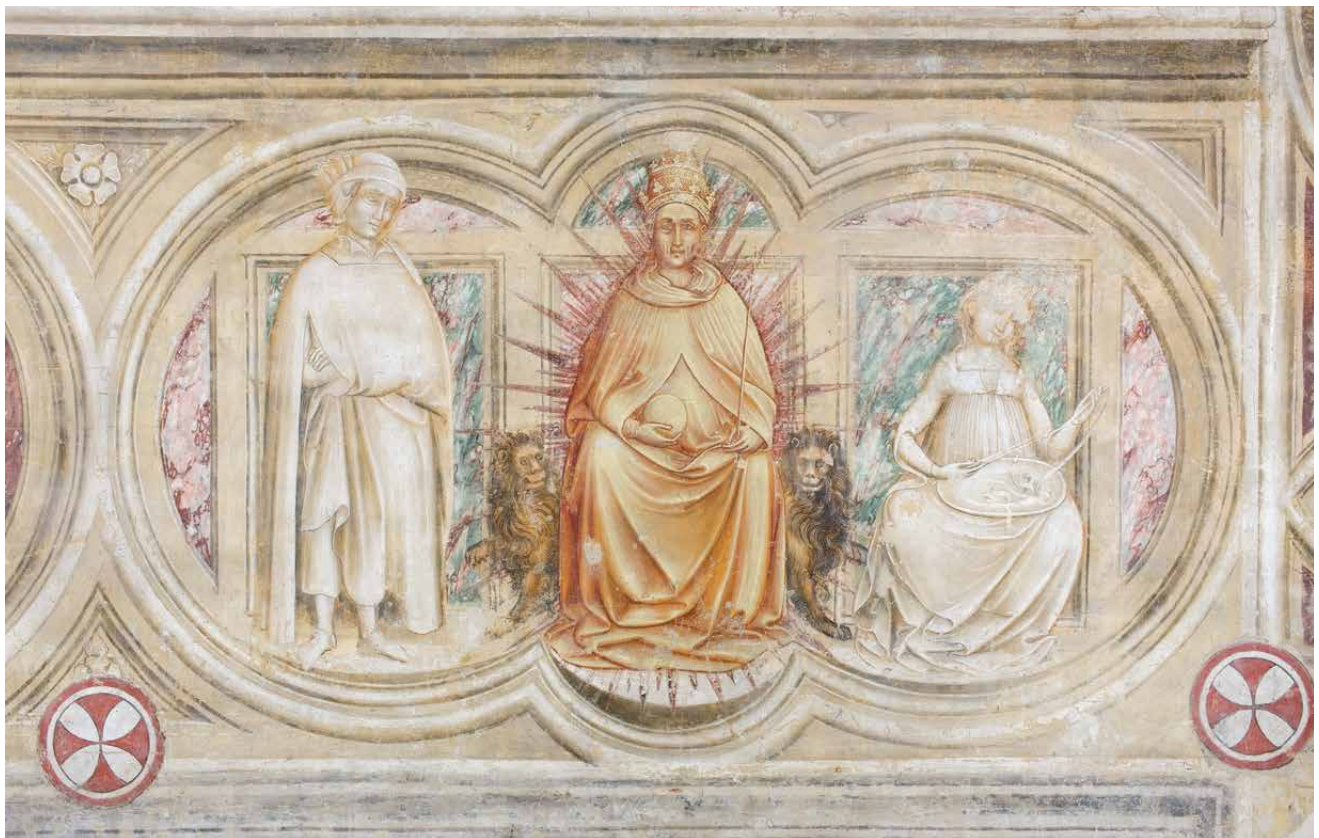
On the south wall are scenes from the *Life of St. James* (below) and scenes from the *Lives of St. Mark and St. Luke* (above), whilst in the apse there is a *Last Judgement* above a dado with *Scenes from Christ's Passion*, the only extant remains of which are a few groups of saints. The bowl-shaped apse vault is decorated with *Armed Angels* set amidst elegant foliage, whilst in the window embrasures are frescoes with *Scenes from the Old Testament*. Finally, the apse and presbytery are separated by a band with other scenes taken from the Bible. Nowadays, the Church of the Eremitani also houses fragments of the frescoes that Guariento originally painted for the church of Sant'Agostino: the *Coronation of the Virgin with the figures of Ubertino Carraresi and Jacopo II Carraresi*. The tombs of Ubertino and Jacopo Carraresi from the same church, sculpted by Andreoli de Santi between 1345 and 1351, were also brought here in the nineteenth century and installed to the sides of the entrance; on them one can still see traces of Guariento's original painted decoration. This is important evidence from a church which no longer exists but in its day served as the mausoleum of the Carraresi family.

Continuing with the description of the fourteenth-century frescoes in the church of the Eremitani we now come to the cycles Giusto de' Menabuoi painted in the Cortellieri Chapel, where one can see *St. Augustine in Glory with the Virtues and the Liberal Arts*. The space here was originally divided into bands at five levels separated by painted architectural features. What remains is the intact frieze showing the *Virtues and The Liberal Arts*; this secular theme was chosen by the commissioning patron to honour the memory of his son Tebaldo, a jurist at the Carraresi court. The work is a clear example of how the artist uses colour to model volume and spatial perspective.

In 1373, Giusto de' Menabuoi was again at work in the Church of the Eremitani - in the Spisser Chapel, where he painted a fresco for the nobleman Enrico Spisser; this is further important evidence of a commission from a figure linked to the Carraresi court. The same chapel also contains work by Jacopo da Verona, the artist of the fresco decoration at the Oratory of St. Michael (component part 4); his presence here is a sign of the flourishing interaction between artists and patrons in fourteenth-century Padua.

Within the Guariento cycles one can trace the growing maturity of an artist who had been decisively influenced by Giotto and his exploration of the visual rendition of three-dimensional space, but then developed rigorous perspective in a way that was increasingly close to the forms inspired by International Gothic.

Florentine in origin, like Giotto himself, Giusto de' Menabuoi was already a renowned artist when he received the commission for the Church of the Eremitani. The frescoes here would enable him to further develop his exploration of how colour might be used to model space and volume, moving towards what is his undoubted masterpiece: the fresco cycle in the Cathedral Baptistry (component part 2)



Ill. 23, Guariento, *The Sun*, Great Chapel, Church of the Eremitani (detail)

The Fresco Cycle in the Monastery of the Eremitani

In 1324, the artists Pietro and Giuliano da Rimini drew upon what they had learnt from Giotto's work in the Scrovegni Chapel when they painted a fresco cycle in the Monastery of Santi Filippo e Giacomo agli Eremitani, producing works that interpret the revolution brought about by Giotto in a spirit already recognisable as heralding International Gothic. Eighteen fragments of this important cycle, depicting the *Life of Christ*, survive and are now housed in the nearby Musei Civici agli Eremitani.

This important project was commissioned by the Augustinian monks after the remodelling of the interior and exterior of the church by Fra Giovanni degli Eremitani. That work was begun in 1306 - just a year after the completion of Giotto's frescoes in the Scrovegni Chapel - and it would be the same Fra Giovanni who, just a few years later, would work on the architectural remodelling of the Palazzo della Ragione.

Ill. 24 a, Pietro da Rimini,
The Coronation of the Virgin,
detached fresco, Padua,
Musei Civici agli Eremitani



Ill. 24 b, Pietro da Rimini,
The Crucifixion,
detached fresco, Padua,
Musei Civici agli Eremitani

2.a.2

Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas





Palazzo della Ragione



Ill. 25, Palazzo della Ragione, exterior



Ill. 26, Palazzo della Ragione, interior

Palazzo della Ragione

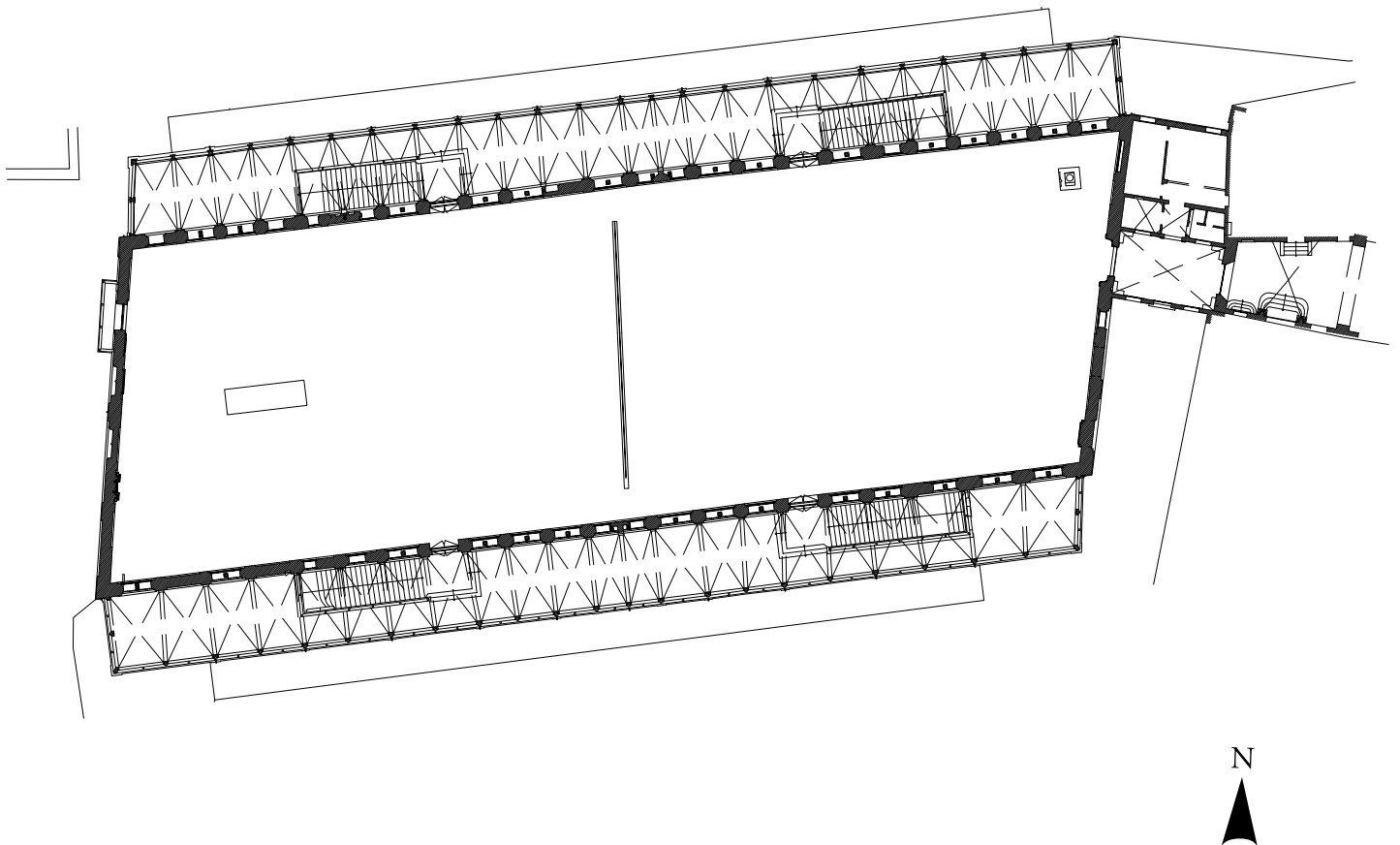
Description of the Building

Once the largest public hall in Europe, the Palazzo della Ragione was famous both for its architecture - complete with a distinctive keel-vault roof - and the rich cycle of painted decoration within it.

A large structure - its long sides, south and north respectively, measuring 81.49 m and 79.92, with the shorter sides each about 27.80 m - the building is divided into two floors; the slightly irregular rectangular floor plan is due to the fact it used existing Roman and early medieval structures as its foundation. The long sides have a double order of loggias which link the interior with the outside space; and at ground level there are two intersecting corridors running east-west and north-south which serve to link the public squares around the building. Set under a rib-vaulted ceiling, the spaces which give onto these two corridors are, as in the past, occupied by food shops and laid out in such a way that they form a continuous whole with the old open-air markets in the squares outside. The upper floor, which is now one single space, was formerly divided into different rooms but now has the appearance of a large fresco-decorated hall. The ogive roof, formed of a series of wooden arches linked by studded panels of larch wood, rests on a brick/stone impost that runs the length of the side walls. Nowadays, the intrados appears as an expanse of exposed beams, but documentary evidence shows that formerly there was a wooden ceiling decorated with some 700 golden stars, painted in relation to the astrological cycle in the frescoes along the walls. The exterior of the roof is covered with lead sheeting.

At the base of the vault impost there is a sort of secret passageway, about two metres high, that runs round all four sides of the building and gives direct access to the roof at various points.

In terms of style, the Palazzo della Ragione has maintained the appearance it took on after the work here of Fra Giovanni degli Eremitani, a particular feature of which was the addition of a double loggia in wood, around 1309; it was in the fifteenth century that these were replaced by the stone and marble loggias one sees nowadays. In his remodelling, Fra Giovanni respected the architectural language of the existing twelfth-century building but modernised the appearance of the traditional porticoed Gothic structure, in which bare brick surfaces were decorated with pilaster strips and projecting pointed arches. The result of Fra Giovanni's work, with the addition of such classical motifs as fully-rounded arches, reflects that he was active at the dawn of the age of humanism.



Description of the Fresco Cycles

Of all the cycles covered by the nomination, that at the Palazzo della Ragione is the largest in terms of area: all four walls of the vast first-floor hall are entirely occupied by frescoes

The decoration comprises more than three hundred different scenes divided into two sections. The upper area, which is part of the remodelling which took place in the fifteenth century, contains scenes that develop over three levels and illustrate the correspondence between the months of the years, the signs of the zodiac, and the trades and character traits associated with them. The lower area is less densely decorated and contains parts of the fourteenth-century frescoes; these are probably to be read in relation to the frescoes in the upper zone, but it is also true that their creation was in part inspired by the function of the different spaces into which this hall was once divided. Hence, for example, the frescoes in the lower section are separated by the clearly visible traces left by the tribunal benches



(known as *dischi* or *deschi*) which once lined the walls, and by symbols associated with them - a reminder that the Palazzo once served as the law courts. The Palazzo della Ragione still houses the so-called *Pietra del Vituperio*, a stool of black stone which was located at the middle of the hall in the Middle Ages (it now stands in the north-east corner) and was used for public humiliation of insolvent debtors, who were obliged to sit there as in the stocks.

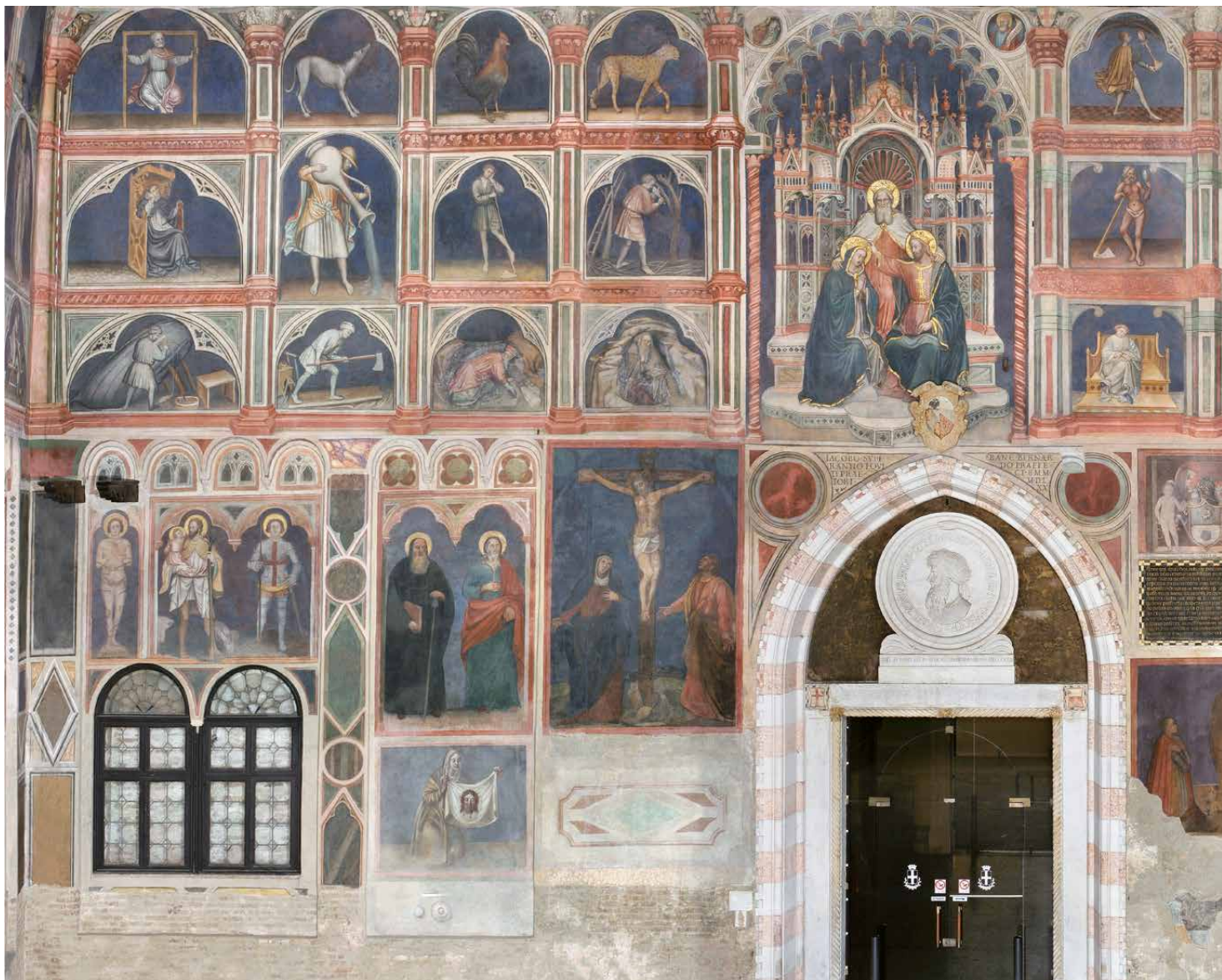
Within the various cycles that make up the nomination, that at the Palazzo Della Ragione is the only one that was the fruit of a secular commission from the civic authorities. Giotto's appointment to do this work came, in fact, from the Commune of Padua some dozen years or so after he completed the frescoes in the Scrovegni Chapel, and the work may have been intended as a 'public' response to that 'private' commission. It is no coincidence that after having depicted the *Last Judgement* in the Scrovegni Chapel, the artist was then called upon to decorate the building where secular justice was administered.

Ill. 27, Palazzo della Ragione, west wall



The chronicles of the day speak of a vast cycle of works on an astrological theme (signs of the zodiac, planets and constellation), which were then destroyed in a massive fire some century later. However, that initial iconography was then repeated in a vast cycle which was inspired by judicial astrology and charted the influence of the planets on human affairs and disputes.

An important distinguishing characteristic of this cycle is its subject matter. Here, there are no stories from the Gospels or the Lives of the Saints, but rather a massive secular almanac made up of 333 squares organised at three levels along the upper parts of the walls that run around the entire hall. This cycle depicts the variety of humankind and the various tasks that occupied life in the Middle Ages; it also aimed to remind those who sat in judgement here of the full range of human tendencies and failings. In effect, it provides a panoramic compendium that illustrates the contemporary belief of the day that human behaviour and states of feeling were subject to the influence of the stars.



The entire cycle is organised within a painted architectural structure comprising hexagonal pilasters crossed, in the upper area, by architraves and in the lower area by proscenium openings under architraves resting on corbels. The whole layout is a more elaborate version of the sort of faux architecture that Giotto had already used in the Scrovegni Chapel (component part 1). The reading of the astrological cycle opens as nature begins to awaken in the month of March, which is shown in correspondence with the East and associated with Aries. This is the starting-point for a scheme that is divided into twelve sections, corresponding to the months of the year, each of which is shown complete with: the sign of the zodiac; the constellation or ascendant that determines the character of those born under the related sign of the zodiac, the apostle associated with that month; a personification of the month; the planet that resides in the associated sign of the zodiac; the influences the corresponding sign exerts on a person's character; the work performed during that month.

Ill. 28, Palazzo della Ragione, east wall



Plan of the Fresco Cycles in the Palazzo della Ragione

Legend

Fresco cycle on the upper area of the walls

South Wall

- 1 MARCH: **1a** St. Andrew, the constellation of Hercules and Heron, Aries, March, Mars, fishmongers/ warrior
- 2 APRIL: **2a** St. James the Greater, Constellation of Cepheus, Cassiopeia, Andromeda, Taurus, April, Venus, rebirth of nature/ amorous scenes
- 3 RELIGIOUS IMAGES: **3a** St. John, The Madonna and Child, kneeling friar, woman praying, Theology, The Blood of Christ, fortified building, Peace, Adoration of the Lamb, The Shedding of Christ's Blood, The Crucifixion, Holy Mass, The Hebrew Sacrifice of the Lamb, God the Father
- 4 MAY: **4a** St. Philip, Constellation of Equus Minor, Gemini, May, Mercury, Alchemy and the occult sciences/ rebellion
- 5 JUNE: **5a** St. Bartholomew, Constellation of Centaur and Plaustrum, Cancer, June, Moon, sea voyages/oriental scenes

South/West Wall

- 6 JULY: **6a** The Sun, Constellation of the Plough and the Dragon, St. Matthew, Leo, July, Sun, fame and glory/ excessive self-assertion
- B The Charity of St. Mark the Evangelist
- 7 AUGUST: **7a** St. Thomas, Constellation of Canis Majoris, Sirius and Boves oratorii, Virgo, August, Mercury, intellectual labours, the liberal arts/ grammar, dialect and philosophy

North Wall

- 8 SEPTEMBER: **8a** St. James the Lesser, Constellation of the Serpent, Libra, September, Venus, balance/vanity
- 9 OCTOBER: **9a** St. Simon, Constellation of Plaustrum and the Bear, Scorpio, October, Mars, blacksmiths, craftsmen/ aggression
- 10 NOVEMBER: **10a** St. Judas Thaddeus, Constellation of Centaur, Sagittarius, November, Jove, hunting activities/ behavioural excesses

- 11 DECEMBER: **11a** St. Matthew, Constellation of Lira, Corona Borealis, Serpens Caput, Aquila and Camel (Ursa Minor), Capricorn, December, Saturn, hunting activities/wantonness

South/East Wall

- 12 JANUARY: **12a** St. Peter, Constellation of Cygnus, Flavius, Canis Latrans, Chicken and Leopard, St. Peter, Aquarius, January, Saturn, mechanical and manual crafts/sadness and the contemplative life
- A The Coronation of the Virgin
- 13 FEBRUARY: Constellation of Ara, Pegasus, Capella and Argo Navis, St. Andrew, Pisces, February, Jove, priesthood and faith/play and otium

Fresco cycle on the lower area of the walls

South Wall

Patron saints of the city, the Virtues, allegorical figures and scenes linked to the theme of Justice and the symbols of various tribunals:
14 Hope and Charity; **15** Eagle; **16** Bear; **17** Peacock; **18** Pig; **19** She-goat; St. Francis, St. Dominic, Woman offering a lemon tree branch with fruit, St. Anthony of Padua, the Judgement of Solomon, **20** Daniel the Prophet; **21** Fox; **22** Wolf; **23** St. Thomas; **24** Camel; **25** Two-headed dragon

West Wall

Patron saints of the city, the Virtues, allegorical figures and scenes linked to the theme of Justice:
The Holy Virgin Mary, St. Benedict, a Bishop, St. Sebastian, St. Thomas in cathedra, a Bishop, The Crest of St. Mark, St. Paul, a Bishop, St. Gregory the Great, a Bishop and the Trial of Pietro d'Abano

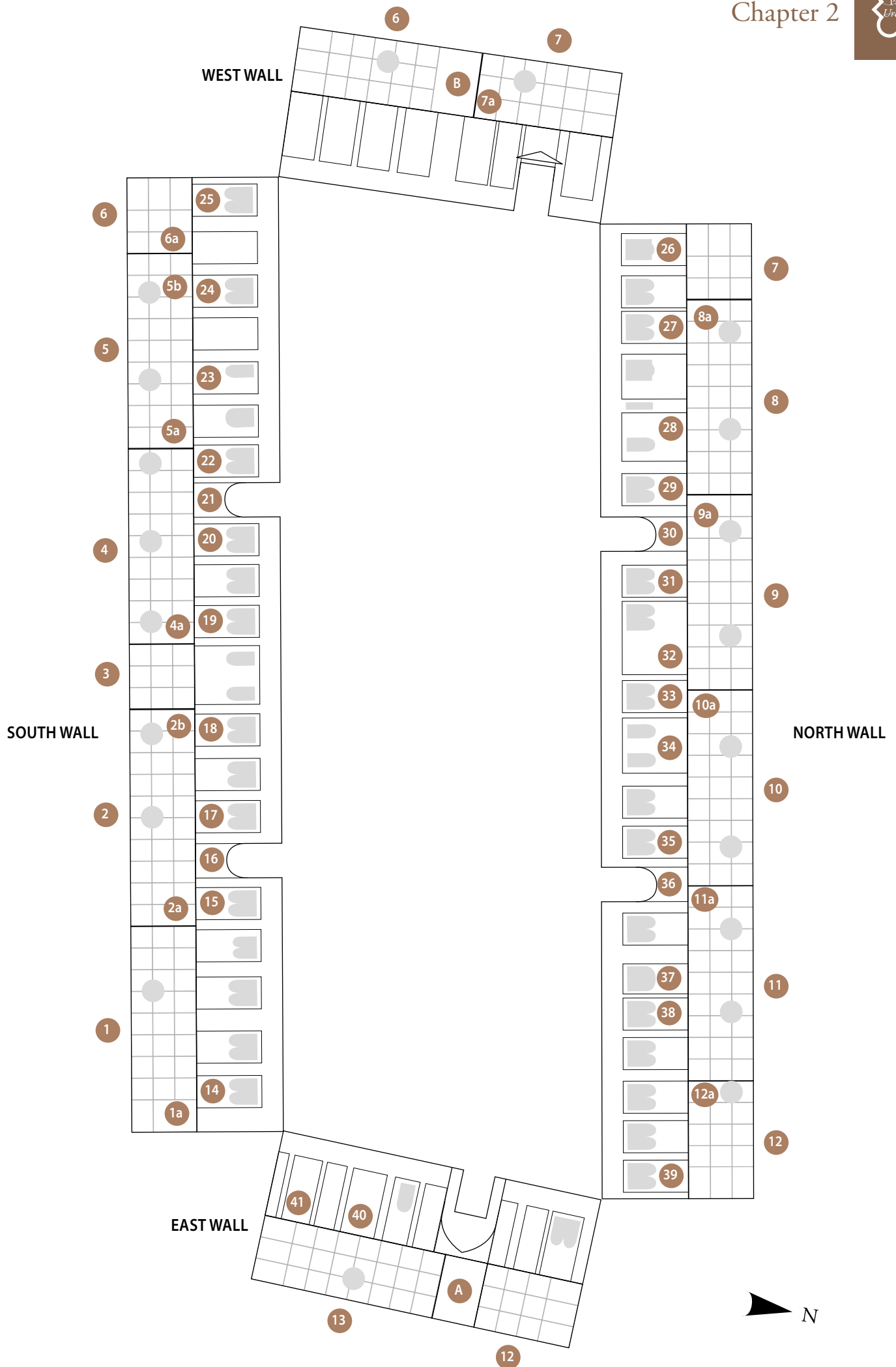
North Wall

Patron saints of the city, the Virtues, allegorical figures and scenes linked to the theme of Justice and the symbols of various tribunals:
26 Winged dragon and the Lion of St. Mark; **27** Lion; **28** Ox and putti bearing shields;

29 Deer; **30** St. Giustina; **31** Leopard, Lion of St. Mark; **32** Dragon; **33** Horse; **34** Law; **35** St. Prosdocimus; **36** Justice, Crests, Padua's Coat-of-Arms; **37** Unicorn; **38** St. Jerome, St. Basil; **39** Two-headed dragon

East Wall

Patron saints of the city, the Virtues, allegorical figures and scenes linked to the theme of Justice and the symbols of various tribunals: St. Sebastian, St. Christopher, St. George, St. Anthony Abbot and another saint, Saint Veronica, the Crucifixion, Crest with the Virgin, a member of the Carraresi family paying homage to Venice; **40** Prudence, Justice, the Lion of St. Mark; **41** Strength, Temperance and Faith



Separated by the animals, which identified the different tribunals and courts, the allegories and figures of saints in the lower area were intended to represent the divine grace which guides human nature. Dating from the late fourteenth century, the *Judgement of Solomon* was a reminder of the proverbial wisdom of that biblical king, a virtue that was supposed to be possessed by all judges.

Other extant fourteenth-century parts are the so-called *Trial of Pietro d'Abano* and *The Virtues*. The former is of particular interest because the defendant depicted seems to be the very physician and astrologer who, in collaboration with Giotto, decided the iconography of the decoration within the Palazzo della Ragione. It also provides a realistic account of what a fourteenth-century courtroom must have looked like, complete with various interesting details. This work has recently been attributed to Jacopo da Verona, who produced the fresco cycle in the Oratory of St. Michael (component part 4), which is the latest work in the series of frescoes covered by the nomination and shows the same careful attention to the rendering of details.

For their part, the *Virtues* were once attributed to Giusto de' Menabuoi (now to Antonio di Pietro) another leading fresco artist in fourteenth-century Padua, whose works figure in component parts 1 and 2 within the nomination.

“[There are] the twelve constellations of the Zodiac and the seven planets with associated characteristics [...] all in marvellous frescoes by Giotto, the greatest of painters; and [there are] other stars and planets in gold, with their symbols [...]”: this was how, writing sometime between 1314 and 1318, Giovanni da Nono described the cycle of astrological frescoes in the Palazzo della Ragione. And even though that work was destroyed by the fire of February 1420, the layout and iconography of Giotto's original inspired the decorations painted after that disaster, which we can still see today.

Ill. 29, Antonio di Pietro (?), *Faith and Hope*, Palazzo della Ragione

Ill. 30, Jacopo da Verona (?), *The Trial of Pietro d'Abano*, Palazzo della Ragione





Chapel of the Carraresi Palace





Ill. 32, Guariento, *Scenes from the Old Testament*, Chapel of the Carraresi Palace, (detail)

Chapel of the Carraresi Palace

Description of the Building

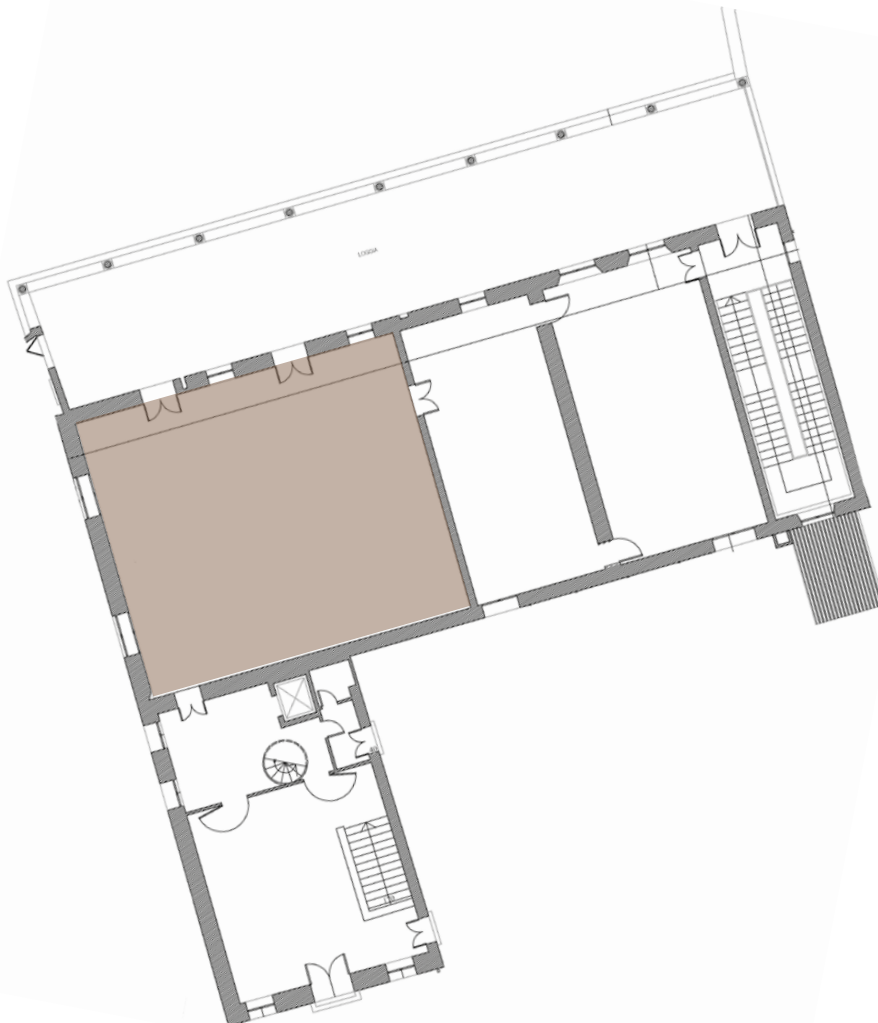
The Carraresi loggia is the still intact part of the Carraresi Palace, a walled complex of buildings, which, in its day, formed a veritable fortified citadel within the city itself.

As it stands nowadays, the structure has an elegant double loggia, dating from the fourteenth century, and houses a Library on the ground floor along with a Meeting Chamber which was once the Carraresi Chapel and is still decorated with the original Guariento frescoes.

Studies have shown that the chapel was a rather small elongated room which was decorated not only with frescoes on the walls but also with a highly original ceiling, whose decoration comprised a series of painted panels; a good part of these are now in the Musei Civici agli Eremitani and depict *The Madonna and Child*, *The Evangelists* and *Angels*. The chapel, therefore, was a treasure-chest of artistic riches whose refinement made it a perfect setting for court ritual and ceremonies.



Ill. 33, Guariento, *The Dying Goliath*, Chapel of the Carraresi Palace (detail)



Description of the Fresco Cycle

Now home to the Accademia Galileiana di Scienze, Lettere ed Arti, the extant parts of the Carraresi Palace have retained parts of the non-figurative decoration in the ground-floor room and a precious cycle of fresco decoration in the former chapel.

The non-figurative decoration is significant not only because of the variety to be seen in these remains but also because some features - such as the 'tiled wall' motif that can be traced back to Islamic art - were introduced into the Padua area by Giotto and those influenced by him. One can also see heraldic crests and chariots, the armorial bearings of the Carraresi family, elegant foliage and crowns, and faux arched recesses resting on corbels in the form of female heads. Both refined and rich in detail, this decoration was clearly designed to impress all visitors to the palace with a sense of the power exercised by the Carraresi rulers of the city.

The other important frescoes are to be found in the former chapel, which now serves as a Meeting Chamber: on the northern wall there are scenes from the Old Testament painted by Guariento, along with two detached fresco scenes now hanging on the opposite south wall.

Included among the cycles covered by the nomination, these Guariento frescoes are the first examples of works by a court painter that are clearly to be seen in relation to a commission from the rulers of Padua. All of the city's fresco cycles are narrative in inspiration, but here that narrative takes on a decidedly courtly flavour, resulting in a very personal interpretation of the fresco tradition initiated by Giotto.

In these Palace Chapel works, Guariento further develops his exploration of perspective, showing ever greater attention to the detailed rendering of both Gothic architectural features and the furnishings within each individual scene. The artist introduces here a new way of storytelling: each episode is no longer isolated within an individual frame but rather linked together with other scenes within a single space. The narrative sequence thus forms an unbroken flow. However, the composition of the whole still maintains an overall geometrical layout. The biblical scenes come above a tall dado in faux marble (clearly reminiscent of Giotto's work) that ends in a series of deep-looking faux arched recesses that rest upon corbels. This latter feature reveals the artist's clear command of the spatial illusions that can be created through the use of perspective.

The narrative unfolds along two levels separated by deep cornices that bear inscriptions in gothic script (still partially legible) which identify each individual scene. Overall, one does not have the impression of a narrative recounted across a flat wall but incidents set within a precisely defined space - a lesson learnt



Ill. 34, Guariento, *Noah blessed of the Lord*, Chapel of the Carraresi Palace (detail)

Plan of the Fresco Cycle in the Carraresi Chapel

Legend

From the left, upper level:

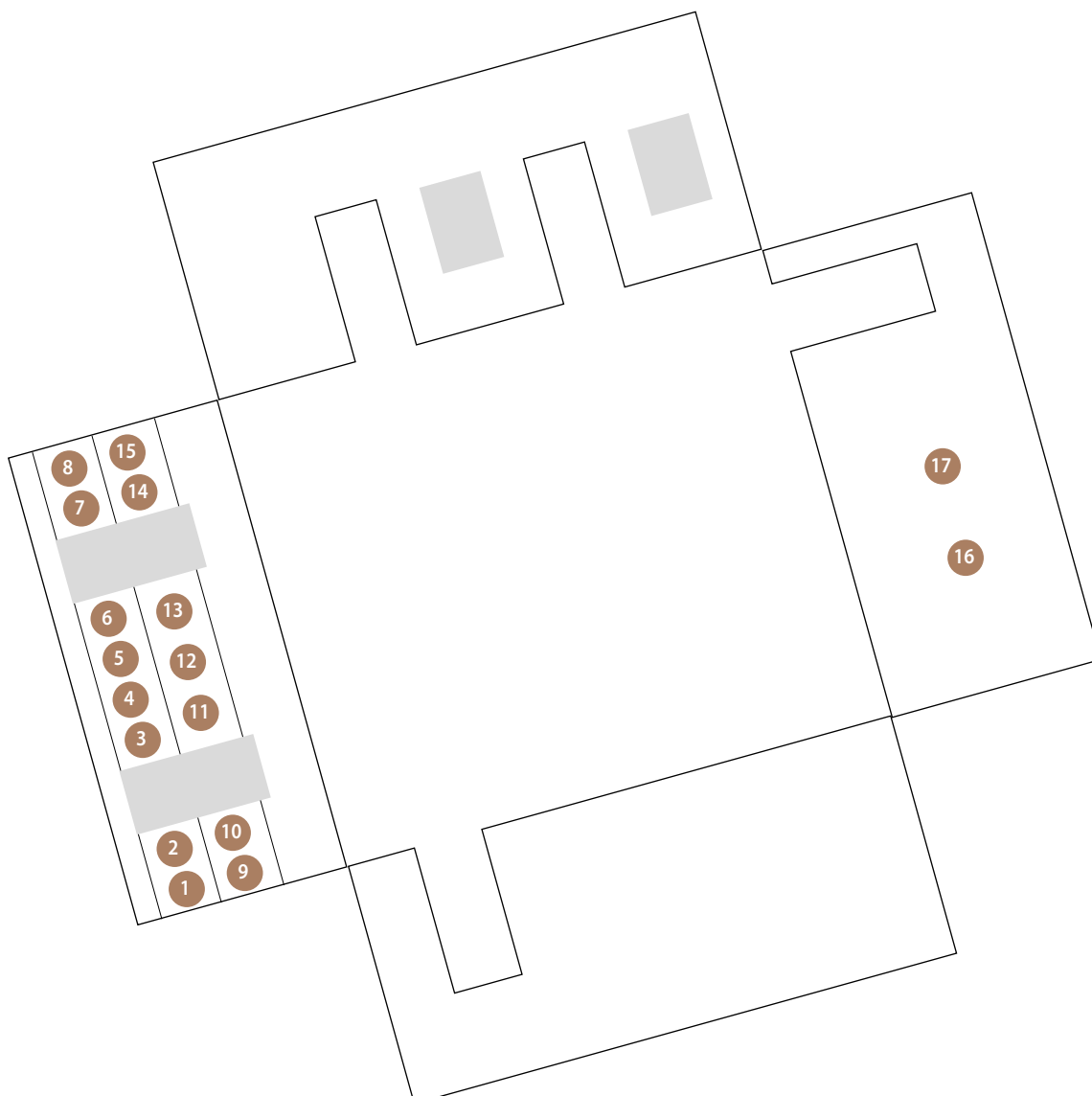
- 1 *Noah blessed by the Lord*
- 2 *The Drunkenness of Noah*
- 3 *Abraham and the three Angels*
- 4 *The Destruction of Gomorrah*
- 5 *Lot's Wife turned to a Pillar of Salt*
- 6 *Abraham and Isaac*
- 7 *Joseph recounts his dream to Jacob and to his brothers*
- 8 *Joseph sold to the merchants of Madian*

From the left, lower level:

- 9 *David and Goliath*
- 10 *The Judgement of Solomon*
- 11 *Elisha defended by the Army of Angels*
- 12 *Daniel's companions refuse to worship the golden statue*
- 13 *The three children in the furnace saved by an angel*
- 14 *Daniel in the Lions' den, Judith and Holofernes*

Two detached frescoes now hanging on the opposite wall:

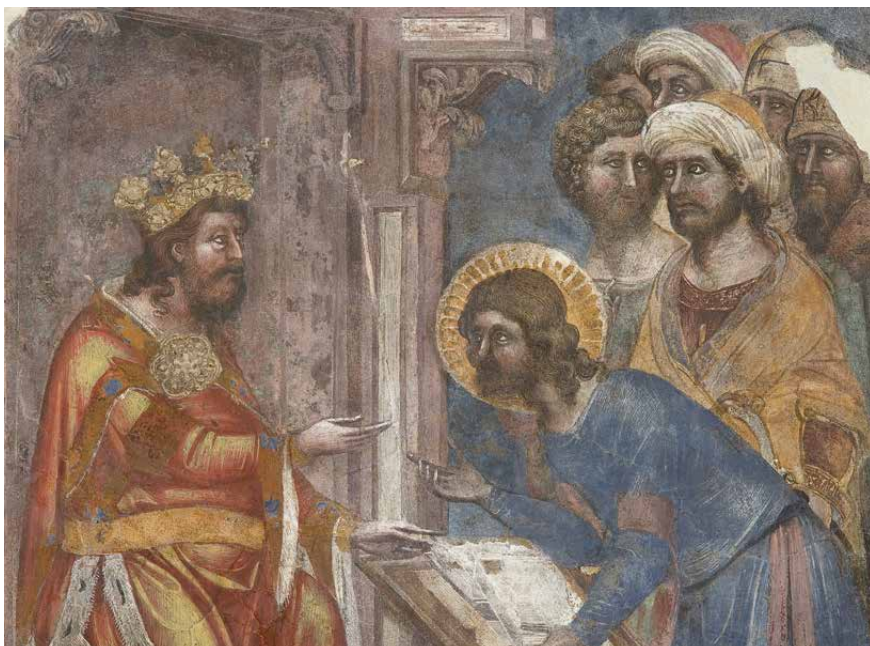
- 15 *Adam and Eve before God the Father*
- 16 *Joseph explains the Pharaoh's Dream*



from Giotto's work in the Scrovegni Chapel (component part 1).

The episodes are set against the background of a blue sky broken by precisely modelled rocks that give a sense of depth. Within this landscape setting stand cities whose walls, towers and palaces are all rendered with great attention to architectural detail and precise handling of volume.

Painted for a courtly setting, the works are so vivid that they transform these biblical scenes into contemporary chronicles: the architecture and the elegant clothes are clearly fourteenth-century; the individual figures are closely observed and their gestures captured with all the precision of a photograph; there is minute attention to detail in the depiction of plants, flowers and animals. One of the most striking novelties in the images is the rich tent within which one sees the dead Holofernes, the opulence being what contemporaries might have expected of a fourteenth-century nobleman. Even in the most violent scenes the artist makes full use of vivid colour to delight the observer: see, for example, *Joseph sold to the Merchants of Madian* or *Judith and Holofernes*, in which the heroine, wearing a finely-embroidered cap, is dressed in a magnificent gown of yellow shot through with mauve highlights. Perhaps this latter episode is the one in which one sees most fully the fruits of Giotto's decision to place biblical narrative within a contemporary setting - a lesson which would inspire artists throughout the fourteenth century and result in works of remarkable beauty. As further examples of this development one might cite *Joseph Interpreting Pharaoh's Dream*, where Joseph is shown reading an illuminated manuscript at a desk set before a fourteenth-century loggia, or *Adam and Eve before God the Father*, where the depiction of our first parents in a flower-studded garden reveals close attention to individual characterization.



Ill. 35, Guariento, *Joseph explains the Pharaoh's Dream*, Chapel of the Carraresi Palace (detail)

Ill. 36, Guariento, *Judith and Holofernes*, Chapel of the Carraresi Palace (detail)



Cathedral Baptistry



Ill. 37, Cathedral Baptistry, exterior



Ill. 38, Cathedral Baptistery, interior

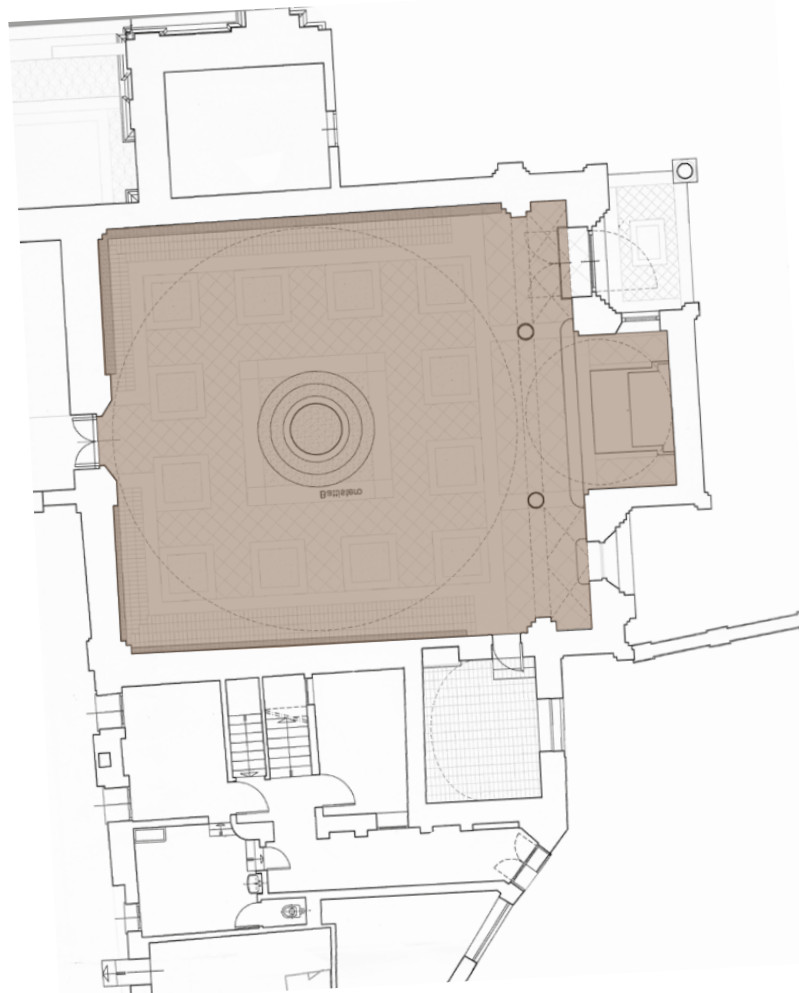
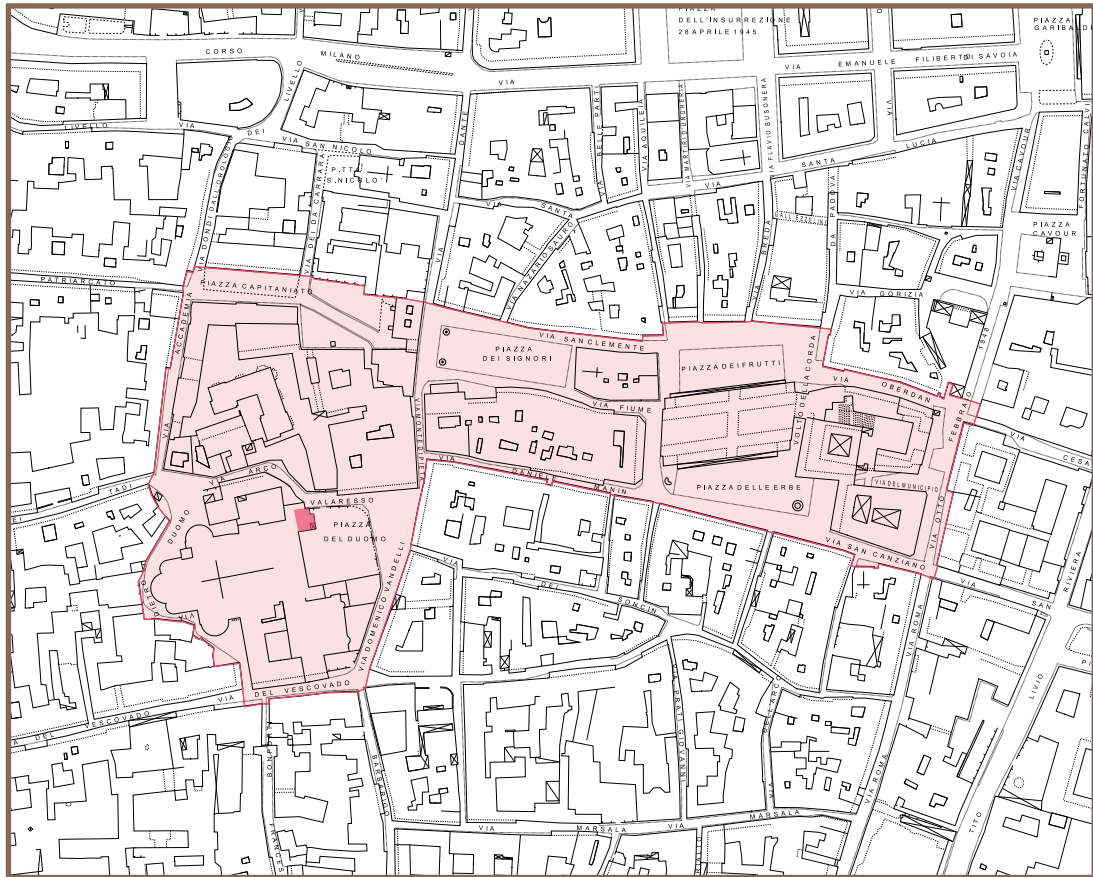
Cathedral Baptistry

Description of the Building

The Cathedral Baptistry stands in the religious heart of the city, an area close to what was once the site of the buildings of the Carraresi Palace complex; backing onto the south-west corner of the Cathedral itself, it faces onto Piazza del Duomo.

Ultimately used as a mausoleum, the structure has a square floor plan, is surmounted by a cupola and has a small apse on the east wall. The large single space is linked to that apse by a small transept. The cupola is inspired by the interior of the Basilica del Santo, which served as a model in both a formal and symbolic sense: it too is a mausoleum, given it houses the tomb of St. Anthony of Padua.

The interior of the Baptistry is entirely decorated with frescoes, and in the past this was also true of part of the exterior walls. One can still see traces of plant-motif decoration outside, under the cornice with triple-lintel arched recesses on the east wall. Other parts of the external frescoes have been removed and are now in the nearby Museo Diocesano; however, on the east wall one can still see the outline of a scene depicting *The Samaritan Woman at the Well*. Originally, access to the building was through a doorway in the west wall (the entrance surmounted by the tomb of the woman who commissioned the frescoes: Fina Buzzaccarini), but nowadays one enters through a small door in the east wall. The building itself could be the fruit of remodelling work carried out in the mid-thirteenth century and we know that the baptistry itself was consecrated by Guido, the Patriarch of Grado, in 1281. Almost certainly, the structure then underwent further modification in the second half of the fourteenth century, when various windows in the drum of the cupola were bricked in whilst work proceeded on the fresco cycle.



Description of the Fresco Cycle

The entire space within the baptistery is given over to rich frescoes inspired by the *History of Human Salvation*. This cycle is the masterpiece of Giusto de' Menabuoi, and within the works covered by the nomination it shows further developments in the use of perspective to create the illusion of three-dimensional space: the division between architecture, painting and sculpture is undercut, so that the space occupied by the viewer is the same as that within which the narrative unfolds. Every single inch of the wall surface is decorated and, when necessary, the scene depicted does not come to an end at the edge of the wall itself but carries on over a portion of pilaster or overflows onto the wall which is at right angles to it. Thus, the frescoes cover architectural spaces that are not usually occupied by such decoration - for example, the intrados of arches - and by unfolding over different walls they heighten the illusion that pictorial and real space are one.

Painted cornices of faux marble partially subdivide the episodes of biblical history, which themselves are depicted in deeply complex spaces. As far as the scenes from the Old Testament are concerned, one might draw some parallels with the mosaics in St. Mark's in Venice, various illuminated codices and, obviously, the Scrovegni Chapel cycle (component part 1). Moving to the New Testament, it is clear that the *Baptism of Christ* draws upon the depiction of that scene in the Scrovegni Chapel, but with a new sense of temporal continuity: the episode is linked with the following scene of *St. John the Baptist Preaching*. Giusto de' Menabuoi explores the problems posed by rendering space, volume, form and light. Continuing the work initiated by Giotto, he uses *perspectiva naturalis* in constructing his scenes, distributing - rather than bunching together - the solidly-modelled figures. The artist also demonstrates an interest in cartography, topography and, above all, mathematics and geometry. There is constant attention to the relation between the pictorial space and the actual architectural features of the interior. Look, for example, at the cornices: where the artist wishes to emphasize the space that opens up within a wall, he makes refined use of colour and perspective to achieve such an effect. The *trompe-l'oeil* effects clearly echo those achieved in the small choir balconies in the Scrovegni Chapel (component part 1); this can be seen, for example, in the spaces containing the *Evangelists*, who are depicted from below in foreshortening that highlights the depth of the space they are supposed to occupy.

The artist's handling of light is particularly interesting, with slight shadings of colour being used masterfully to render the passage from shadow to areas that are directly illuminated. The overall attention to such 'scientific' aspects of painting is rather unusual for the day and is probably due to the fact that Menabuoi maintained the contacts between artists and university figures

Ill. 39, Cathedral Baptistry, cupola



that had begun with Giotto and then also played a part in the work on the Cortellieri Chapel; his depiction of the human body is only one of the features which reveals Giusto de' Menabuoi's scientific interests, with the artist using essential, almost geometric, forms that serve to simplify his figures. Overall, the most striking feature of his work is its effective synthesis of form and colour. To see the quality of what his painting achieves here, one only needs look at the elegance with which he depicts the gowns and headgear of his female figures.

The cycle was commissioned by a woman - Fina Buzzaccarini, wife of Francesco 'Il Vecchio' da Carrara - who is also the most highly-ranking patron of any of the frescoes cycles covered by the nomination. This courtly female patronage is perhaps reflected in the careful rendition of feelings and expressive gestures in images which nevertheless maintain their celebratory tone. These scenes of sacred history are again given a contemporary setting, with Menabuoi even depicting figures belonging to the Carraresi court. One of these latter is the poet Francesco Petrarca, but particular attention is focused on the portraits of the women of that court: Sister Anna Buzzaccarini, Fina's sister, is depicted in *The Naming of John the Baptist*, whilst Fina and her three daughters are present at the scene of *The Birth of John the Baptist*. She and her husband also figure in *John the Baptist Commending Fina Buzzaccarini to the Mother of God*,

Ill. 40, Giusto de' Menabuoi, *Paradise*, Cathedral Baptistry (detail)



a scene painted within the Gothic arch that once surmounted the tomb of the aristocratic couple.

The entire iconographic programme of this cycle must have been drawn up for the artist by an expert theologian close to the patron. It comprises a *Paradise* (in the cupola), *Scenes from the Book of Genesis*, complete with seventeen biblical quotations in Latin (around the drum of the cupola); *Scenes from the Lives of John the Baptist, the Virgin and Christ* (around the walls) and *Scenes from the Apocalypse*, numbered from 1 to 43 (in the small presbytery).

Ill. 41, Giusto de' Menabuoi, *Madonna and Child Enthroned*, tempera on panel, Cathedral Baptistry

The Polyptych

In the presbytery Giusto de' Menabuoi also painted a small polyptych with the *Madonna and Child Enthroned*, *Scenes from the Lives of Jesus and St. John the Baptist*, the *Doctors of the Church and Saints with the crest of the Carraresi family*. Some of the scenes bear close resemblance to parts of the wall frescoes and these precise echoes make the polyptych an integral part of the pictorial decoration of the entire interior.



Plan of the Fresco Cycle in the Cathedral Baptistery

Legend

Cupola

Paradise

- 1 *Christ Pantocrator*
- 2 *Choirs of Angels*
- 3 *Ranks of male and female saints*
- 4 *Blessed Virgins*

The Drum of the Cupola

A Scenes from the Book of Genesis

The Pendentives

- 5 *St. Mark with Hosea and Jonah*
- 6 *St. Matthew with Isaiah and Micah*
- 7 *St. Luke with David and Jeremiah*
- 8 *St. John with Ezekiel and Daniel*

Left wall, from the top downwards

- 9 *The Annunciation to St. Elizabeth*
- 10 *The Birth of John the Baptist*
- 11 *The Naming of John the Baptist*
- 12 *John the Baptist Preaching in the Wilderness*
- 13 *The Baptism of Christ*
- 14 *St. John the Baptist Imprisoned*
- 15 *Christ performs Miracles*
- 16 *Herod's Banquet*
- 17 *The Beheading of John the Baptist*
- 18 *Salome offers the tray bearing the Baptist's head to her mother, Herodias*
- 19 *The Resurrection of Lazarus*

End wall, from the top downwards

- 20 *The Presentation of Mary in the Temple*
- 21 *The Annunciation*
- 22 *The Visitation*
- 23 *The Massacre of the innocents*
- 24 *St. John the Baptist commending Fina Buzzaccarini to the Virgin*
- 25 *Jesus amongst the Doctors in the temple*
- 26 *Christ's Entry into Jerusalem*
- 27 *St. John the Baptist with members of a city guild*
- 28 *The Last Supper*

Right wall, from the top downwards

- 29 *The Nativity*
- 30 *The Adoration of the Magi*
- 31 *The Presentation of Jesus in the Temple*
- 32 *The Calling of the Apostles Andrew and Simon Peter*
- 33 *The Calling of St. Matthew*
- 34 *The Marriage Feast of Cana*
- 35 *Christ in the Garden of Gethsemane*
- 36 *The Kiss of Judas*
- 37 *Jesus Christ before Pilate*

Counterfacade, from the top downwards

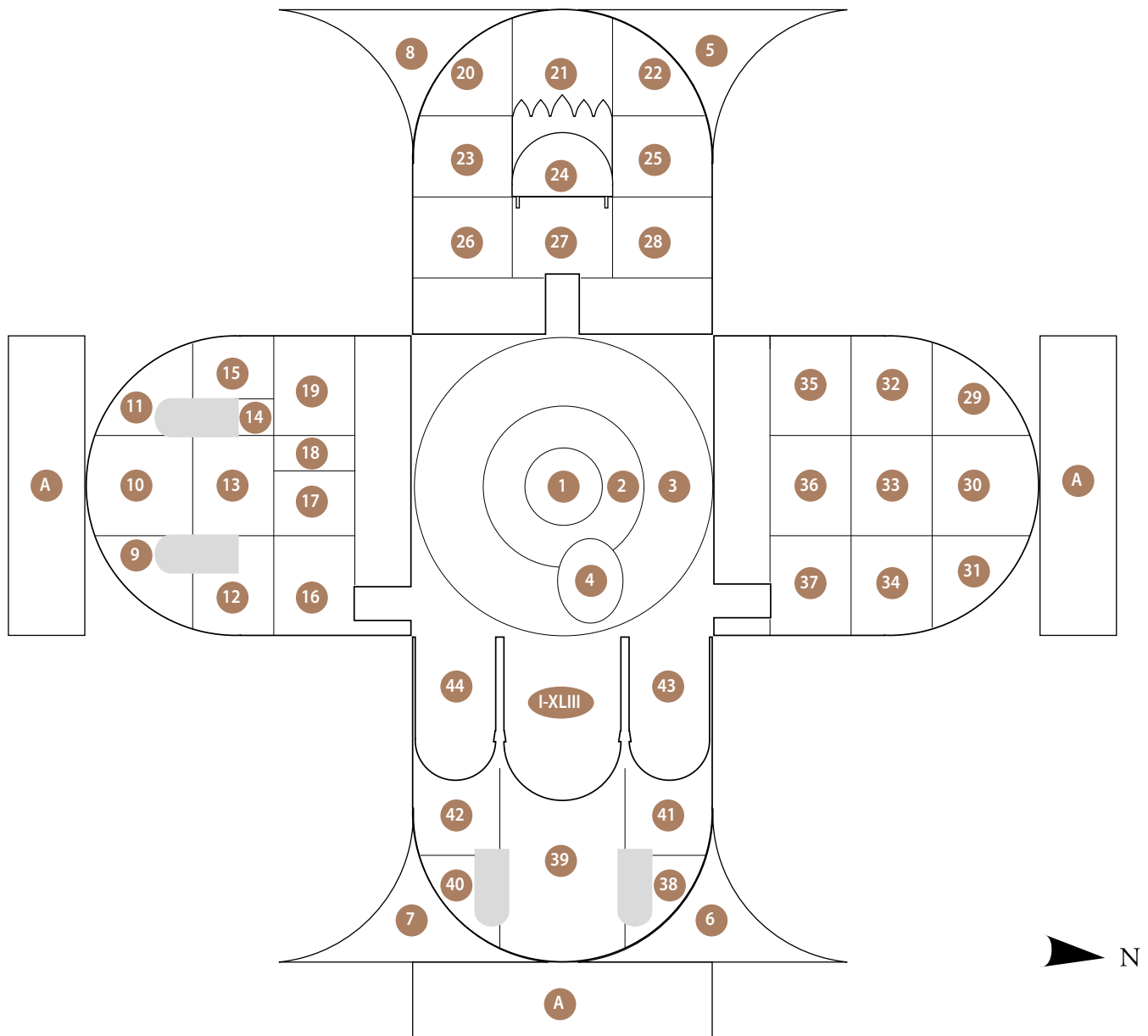
- 38 *The Flight into Egypt*
- 39 *The Crucifixion*
- 40 *Christ's Harrowing of Hell*
- 41 *The Transfiguration*
- 42 *The empty Sepulchre*

Presbytery

- 43 *The Ascension*
- 44 *Pentecost*

The Presbytery: Scenes from the Apocalypse

- I *The Vision of St. John on the Island of Patmos*
- II *God entrusting the angel with the Fate of the World*
- III *The Lamb breaks the Seven Seals. The White Horse and Horseman*
- IV *The Red Horse and the Horseman with the sword of war*
- V *The Black Horse and the Horseman with the Scales*
- VI *The Green Horse with Horseman*
- VII *The souls of those who died for the Word*
- VIII *The Earthquake of the World*
- IX *The Four Angels hold back the Four Winds*
- X *The Seven Angels Sound the Trumpet*
- XI *The Second Angel sounds the Trumpet*
- XII *The Third Angel sounds the Trumpet*
- XIII *The Fourth Angel sounds the Trumpet*
- XIV *The Fifth Angel sounds the Trumpet*
- XV *The Sixth Angel sounds the Trumpet*
- XVI *The apparition of the Four Angels*
- XVII *The Seventh Angel sounds the Trumpet*
- XVIII *The Dragon attempts to Seize the Child from the Mother*
- XIX *The War of the Heavens*
- XX *The sea monster with ten horns and seven heads*
- XXI *The Triumph of the Lamb*
- XXII *The Angel crying "Babylon has Fallen!"*
- XXIII *The Angel Shouting*
- XXIV *Christ amidst white clouds and a crescent moon*
- XXV *The Angel emerges from the Temple*
- XXVI *The Angel emerges from the Altar*
- XXVII *One of the four living beings offers to the Seven Angels seven cups filled with the Wrath of God*
- XXVIII *The Seven Angels robed in linen*
- XXIX *The First Angel empties the Cup onto the ground*
- XXX *The Second Angel empties the Cup into the Sea*
- XXXI *The Third Angel empties the Cup into the rivers and springs*
- XXXII *The Fourth Angel empties the Cup onto the Sun*
- XXXIII *The fifth Angel empties the Cup onto the Throne of the beast*
- XXXIV *The Sixth Angel empties the Cup into the river Euphrates*
- XXXV *The Seventh Angel empties the cup into the air*
- XXXVI *The Apparition of the Woman in the Desert*
- XXXVII *The Angel descends from Heaven in a great light*
- XXXVIII *The Angel raises a great stone*
- XXXIX *Christ Victorious*
- XL *The Angel standing upon the sun*
- XLI *The Angel with Chains*
- XLII *St. John sees the Holy City*
- XLIII *"I, Jesus, have sent my Angel"*



2.a.3

Buildings associated with the Basilica of St. Anthony





Basilica and Monastery of St. Anthony



Ill. 42, Basilica of St. Anthony, exterior



Ill. 43, Basilica of St. Anthony, interior

Basilica and Monastery of St. Anthony

Description of the Building

Most commonly known as *Il Santo*, the Basilica of St. Anthony of Padua is the most important religious centre in the city. The vast structure is characterised by a fusion of different styles: Romanesque, in features of its gabled façade; Gothic, in the floor plan of the ambulatory with its nine chapels; Byzantine, in the eight lead-sheeted cupolas and in the two slim bell-towers. There are also late nineteenth/early twentieth century features: the three bronze doors by the architect Camillo Boito.

Given the sheer scale of the complex made up of the Basilica and the Monastery, the description here outlines the most important features and then focuses on the architectural spaces that house fourteenth-century fresco cycles (presented in chronological order).

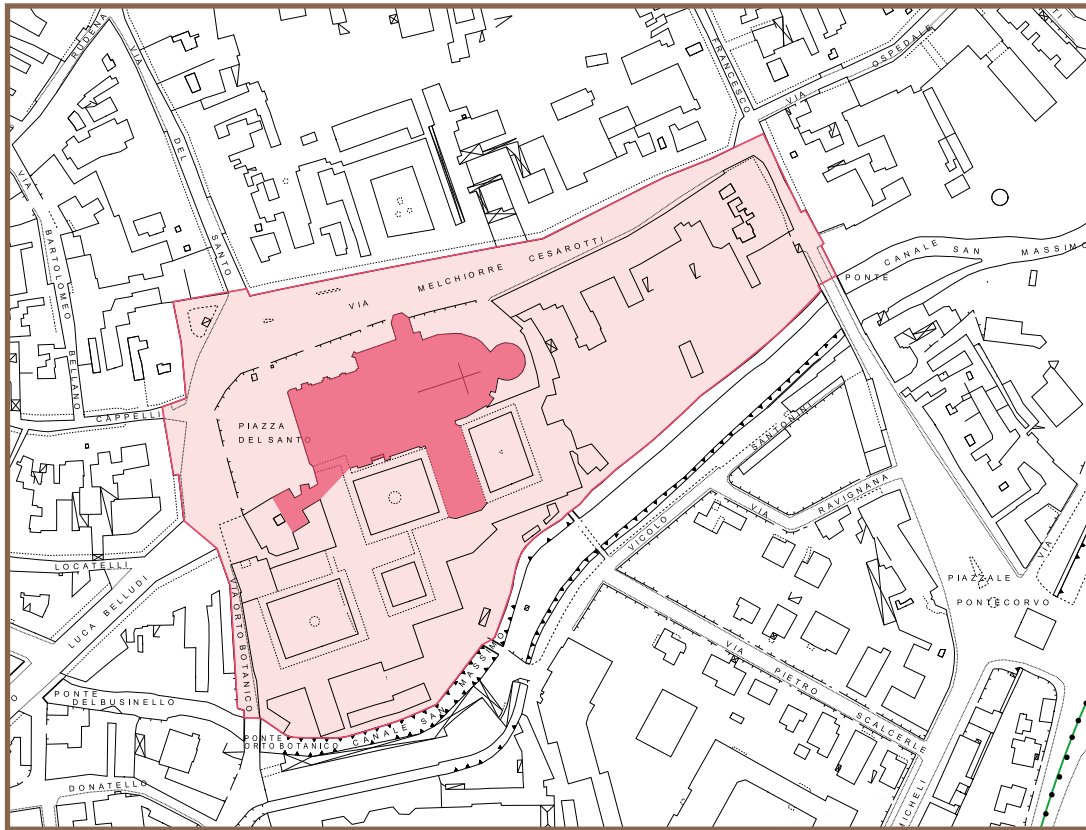
The Chapter Hall is located on the eastern side of the Monastery's oldest cloister - the Chapter Cloister - and is entered via an ample doorway flanked by two three-light openings, which together form a sort of monumental arcade; there is also a second point of entry from inside the Basilica, through the sacristy off the south aisle. The complex architecture of the Chapter Hall results from modifications made over the centuries. Almost certainly the space was originally linked, in both physical and functional terms, with the room directly to the south (now the vestibule giving access to the Novitiate Cloister).

The interior shows clear evidence of the successive changes the space has undergone: the present fifteenth-century vaulted ceiling replaced an original that was probably flat; on the south wall there is now a sixteenth-century altar, and a doorway was at some point opened through the north wall.

The floor plan of the Basilica itself is a Latin cross, with a central nave and two side aisles which run into the ambulatory around the high altar, off which open nine chapels, all richly decorated over the centuries.

Along the sides of the nave are the funeral monuments of physicians, warriors, prelates and men-of-letters, both from Padua and elsewhere, who wished their lives and achievements to be commemorated within this holy basilica. The famous Venetian architect Michele Sanmicheli, for example, designed the tombs of Cardinal Pietro Bembo (second pillar on the right) and of the Venetian nobleman Alessandro Contarini.

As for the apse chapels off the ambulatory, one that merits special mention is the Benediction Chapel (or the Chapel of St. Catherine), first to the right of the Choir as one approaches from the south aisle of the church: the intrados of the archway here still has frescoes by Giotto, whilst the architecture and decoration of the interior of the chapel itself are the result of various subsequent interventions.



Proceeding round the ambulatory, one comes to the north transept, between the present day Cappella del Santo and the last chapel of the ambulatory itself: the Chapel of the Black Madonna. This includes the remains of a previous small church that was dedicated to Santa Maria Mater Domini. This latter was linked with a small monastery, perhaps donated to St. Anthony in 1229, which was the saint's original burial place, and the chapel preserves what are probably the earliest traces of Giotto's work in the Basilica.

The interior of the Chapel of the Black Madonna is richly decorated with frescoes and monumental tombs (along the walls), as well as an altar on the east wall; the tabernacle is richly adorned with pinnacle and spires, as well as with various figurative works of sculpture: *God the Father with his hand raised in Benediction* (the summit of the altar), a *Vir Dolorum* ('Man of Sorrows', within a clypeus at the centre of the pinnacle), *The Annunciation* (to the sides) and *Saints* (on the capitals below). The sides of the central space have frescoes of two Prophets, and at the centre now stands a statue of *The Madonna and Child*. The first chapel opening off the south aisle houses the Gothic-style tomb of the Condottiere Gattamelata, who is also commemorated by Donatello's equestrian monument in front of the Basilica. Then come the Chapel of the Crucifixion (also Chapel of The Sacred Heart) and the Chapel of St. James (which since the sixteenth century has also been dedicated to St. Felix). This latter is an extraordinary example of Venetian Gothic and originally came about as a mausoleum for the Lupi di Soragna family; they would commission Andriolo de' Santi as architect and sculptor, whilst for the frescoes they appointed Altichiero da Zevio and Jacopo Avanzi, who would work in close collaboration. Andriolo created a long rectangular space that runs parallel to the nave itself, opening onto the aisle through five Gothic arches with gilded capitals and columns of red marble. The façade wall of this space is elegantly decorated with a fish-scale motif in red and white and houses five gothic tabernacles containing statues of saints Martin, Peter, James, Paul and John the Baptist. The interior has a three-bay ceiling of ribbed vaulting, whilst the end wall is divided by five columns supporting Gothic arches. Within these arches are the wall tombs of Bonifacio and Rossi Lupi di Soragna surmounted by frescoes lunettes.

To return to the description of the basilica itself, the central nave ends in the high altar, preceded by a balustrade in red marble that bears statues of *Faith*, *Hope*, *Charity* and *Temperance* by Tiziano Aspetti and twelve bronze bas-relief panels with *Episodes from the Old Testament* by Bartolomeo Bellano and Andrea Briosco. Set at the centre of a wide apse around which runs the ambulatory that leads to the Treasury Chapel (or Chapel of Holy Relics), the high altar itself is one of the most important features of the Basilica, not to say one of the greatest expressions of the Italian Renaissance. The original design for the altar

- recomposed by Camillo Boito - was by Donatello, who also created the gilded bronze statues that decorate it: a large *Crucifixion* above a *Madonna and Child Enthroned* which is flanked by the *Patron Saints of Padua* - Giustina, Anthony, Daniel and Prosdocimus - and *St. Louis* and *St. Francis*.

Donatello also created the stone sculpture of *The Deposition*, behind the high altar, whilst the monumental paschal candleholder with sacred and allegorical images (on the left) is by Andrea Briosco, who also produced two of the bronze bas-relief panels around the altar, which depict biblical scenes.

The largest of the chapels that open off the ambulatory is the Treasury Chapel, a baroque work by the Genoese architect Filippo Parodi, a pupil of Bernini. This houses the basilica's numerous holy relics, the most venerated of which are the uncorrupted tongue of St. Anthony, his chinbone and the stone he used as a pillow when he lived in Arcella (then outside Padua).

From the Chapel of the Black Madonna in the north aisle of the basilica, one has access to the Chapel of the Blessed Luca Belludi, a disciple of St. Anthony of Padua whose remains are in an urn on the wall. Previously, this chapel was dedicated to Saints Philip and James and was also known as the Conti Chapel, after the family of those who administered the estates of the Carraresi.

The structure itself is one that projects independently from the north side of the Basilica and the chapel has a square floor-plan surmounted by a ribbed vault, with a second three-sided space under a half-bowl vault. The bare brick exterior has a total of five splayed-jamb windows (two on the west wall and three in the east) and a small rose window. The roof has a tympanum with small blind arches that correspond to the line of the inside arcade around the apse; perhaps this feature is an extant trace of the previous chapel of St. Andrew.

Towards the altar end of the north aisle stands the Chapel of St. Anthony, which houses the green marble tomb of the Portuguese saint; the stucco work on the ceiling is the first of its kind in the Veneto and was produced by Giovanni Maria Falconetti. The most famous decorative feature here, however, comprises the nine alto-relief panels around the three walls of the chapel; the work of famous sixteenth-century sculptors, these depict the life and miracles of St. Anthony.

Finally, there are the fine cloisters in the monastery: the fifteenth-century Novitiate Cloister, which contains monuments by Giovanni Minello and Andrea Briosco; the Chapter (or Magnolia) Cloister, which has a wealth of marble monuments and occupies what was the site of the original monastery here; the Gothic Friar General's Cloister (once known as the Refectory Cloister), which leads off the Chapter Cloister and, among other monuments, houses the bas-relief tomb of Giacoma da Leonessa, wife of Erasmo da Narni (better known as 'Il Gattamelata'); and finally the Cloister that now houses the Museo Antoniano.

Description of the Fresco Cycles

The Basilica and Monastery of St. Anthony of Padua house the extant traces of Giotto's earliest works in Padua; these date from the period 1302-1303, before the fresco cycle in the Scrovegni Chapel.

If the work in the Scrovegni Chapel demonstrates Giotto's confident use of perspective in the rendition of three-dimensional pictorial space, the slightly-earlier decoration in the Monastery shows the Florentine laying the bases for that mastery. In effect, these works mark the chronological starting-point of the entire sequence of fresco cycles included in the nomination.

The Basilica, for its part, contains work by all the major fresco artists active in fourteenth-century Padua: Giotto, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona, and thus is a key part of the history of their commissions within the city.

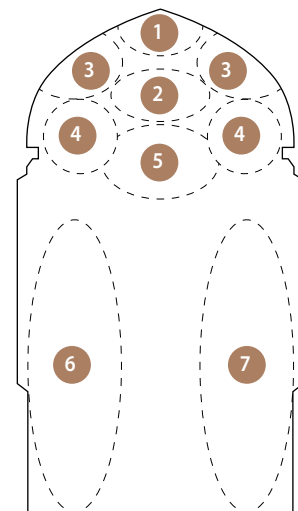
One work that has very recently been attributed to Giotto is probably his earliest in the Basilica and is to be found in the Chapel of the Black Madonna, the site of St. Anthony's original burial. (It would appear, therefore, that he probably worked on the Chapel of the Black Madonna before the frescoes in the Benediction Chapel and the Chapter Chapel.) Clearly designed in relation to the architectural space it occupies, that work in the Chapel of the Black Madonna is a fresco behind the statue of the Virgin and Child set within a niche of the altar. The faces of the prophets, the poses of the crown-bearing angels, and the foreshortening used in the depiction of the flying angels and of the figure of God the Father - all reveal Giotto's interest in perspective and in the portrayal of human emotions, factors that are so important in the Scrovegni Chapel (component part 1).

Moving on to the Chapter Hall in the monastery, we have a cycle of frescoes which, though now incomplete, is one of the most significant works produced in early-fourteenth-century Padua. Once, the walls here were entirely covered by frescoes inspired by a single narrative theme: *Scenes from the Life of St. Francis*. The artist's skill in the handling of pictorial space means that the scenes on two walls offer a unified perspective view; below, faux marble panels support arches comprising two orders of pilasters that are surmounted by an architrave apparently resting on projecting corbels (these latter probably intended as *trompe l'oeil* supports for the real wood ceiling). Despite repainting, the details here reveal the artist's inventive use of perspective and a refined taste for classical-style decorative details (plant volutes in faux relief, inspired by classical antiquity). Such features were entirely new to painting in early-fourteenth-century Padua and can only be compared with details of the decoration in the Scrovegni Chapel (component part 1).

Plan of the Frescoes in the Chapel of the Black Madonna in the Basilica of St. Anthony

Legend

- 1 God the Father in Glory with Cherubim
- 2 Choirs of Angel
- 3 Angels bearing Cartouches
- 4 Angel Musicians with lute and psaltery
- 5 Crown-bearing Angels
- 6 Isaiah
- 7 David



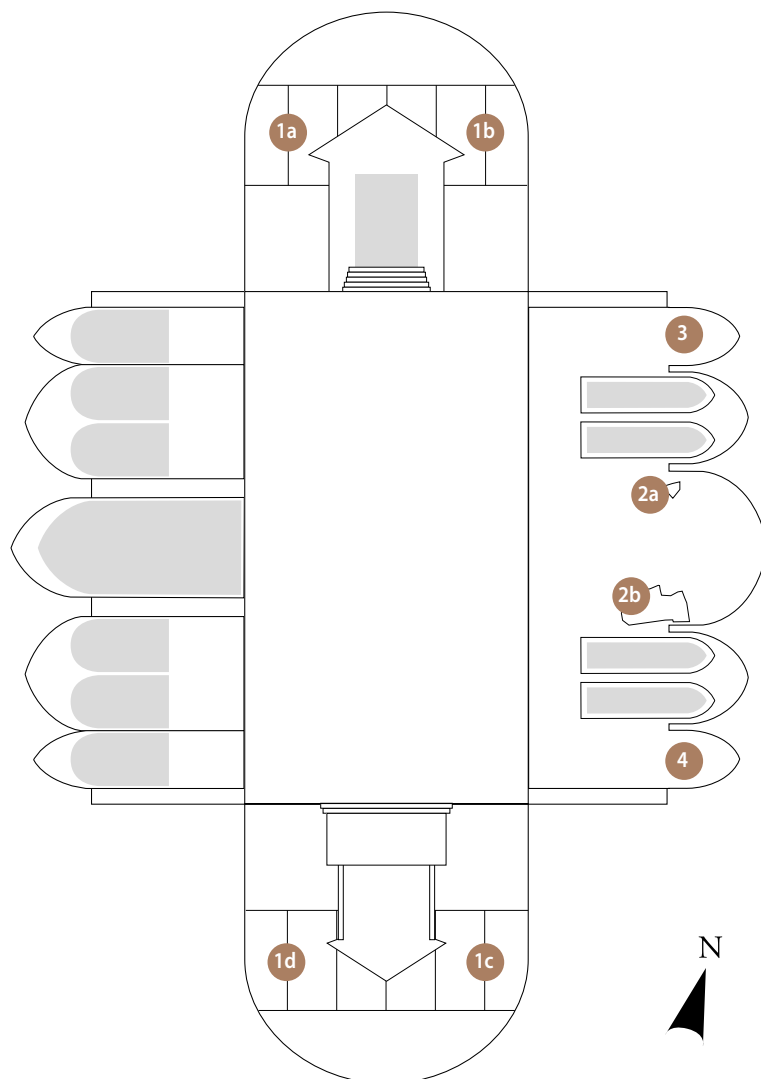
Ill. 44, Giotto, *God the Father in Glory and the Coronation of the Virgin, with angel musicians and the Prophets Isaiah and Daniel*, Chapel of the Black Madonna, Basilica of St. Anthony



Plan of the Fresco Cycle in the Chapter Hall in the Monastery of St. Anthony

Legend

- 1 *Loggia with canonized Franciscan, Prophets and Saints;*
 - 1a - *St. Clare, St. Francis*
 - 1b - *St. Anthony, the Prophet Isaiah*
 - 1c - *David, Daniel*
 - 1d - *St. John the Baptist and an Allegory of Death*
- 2 *The Crucifixion (2a, 2b)*
- 3 *St. Francis receives the Stigmata*
- 4 *Martyrdom of Franciscan Monks in Marrakesh*



Ill. 45, Giotto, *St. Francis receiving the Stigmata*,
Chapter Hall, Basilica of St. Anthony

Ill. 46, Chapter Hall, Basilica of St. Anthony

The extracts from sacred texts in the cartouches all refer to one theme: Christ's sacrifice on the Cross. Among the characters included is the remarkably realistic depiction of a decaying corpse, an allegory of Death, shown in silent dialogue with St. Anthony; the realism here heralds what Giotto would achieve in his later works. That sense of the real and the dramatic is also to be found in the other scenes, just as the command of perspective shown in the depiction of an architectural interior looks forward to what one sees in the Scrovegni Chapel (component part 1).

The innovative narrative suggests a close parallel between the founder of the order and St. Anthony, in



particular their radical interpretation of the *Imitatio Christi*, taken to the point of self-martyrdom. Giotto would in later works again use the same scheme of parallels between the two.

Alongside the Chapter Hall in the Monastery of St. Anthony is the passageway that links the Magnolia and Novitiate Cloisters. The walls here bear two other frescoes that may be attributed to Giotto and his workshop; they depict a *Lignum Vitae Christi* and a *Lignum Vitae Sancti Francisci*.

Within the basilica itself, the Benediction Chapel, the first to the south of the Choir, also contains traces of a precious fresco cycle attributed to Giotto. In the fourteenth century, the entire chapel must have been covered in frescoes; however, the work carried out in 1727 led to the repainting of a large part of the original surfaces.

Nowadays, the best preserved area is the intrados of the entrance archway, decorated with busts of female *Saints* depicted within geometrical borders: of the eight medallions, only the first on the left has been repainted. The frames enclosing the female figures are rendered in perspective and decorated with slim floral garlands. These saints cannot be identified with certainty, but each is a solidly modelled figure that stands out against a light blue background. The soft drapery, depicted without deep folds, heightens this effect of individual volume, which is also enhanced by the clear outline of the figures.

The type of frame used here is similar to that one finds in the decorative bands within the Scrovegni Chapel (component part 1), thus the work should be dated just after the completion of that project, around 1303-1305. The temporal proximity is also borne out by a comparison with the busts of the prophets to be found in the Scrovegni Chapel, which reveal the same handling of drapery and the same monumentality of form; there is also a facial similarity with various figures that appear in the Scrovegni *Scenes from the Life of Christ*.

When one comes to the Cappella di San Giacomo (St. James Chapel), off the south aisle, one finds work by other great fourteenth-century fresco artists active in both Padua and the Basilica: the extraordinary cycle of frescoes by Altichiero da Zevio and Jacopo Avanzi. Here, Altichiero da Zevio develops upon the innovations introduced by Giotto. Perspective is again used to render pictorial space three-dimensional, but the interiors created are even more complex and realistic; for the first time, painted and real architectural features interact as if forming a single whole. These developments are to be seen in close relation to the studies of optics and physics then being pursued at Padua University. It should also be pointed out that the coherence within the overall fresco cycle is such that, for a long time, the actual nature of the collaboration between the two artists was the subject of scholarly debate. Now, however, the contribution made by each has been clearly identified.



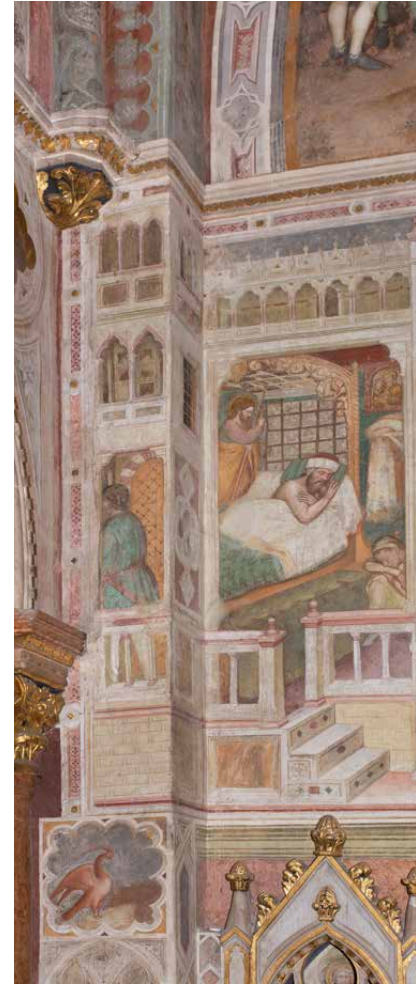
Ill.47, Giotto, *Female Saints*, Benediction Chapel, Basilica of St. Anthony (detail)

The works by Altichiero reflect his artistic maturity and reveal his ability in handling extremely dynamic scenes with numerous figures, as well as his skill in using the architecture of the chapel itself to create *trompe-l'oeil* spaces. A very significant example of this is the large scene of the *Crucifixion* in the lower level of the fresco, with the image divided by three actual columns that form three archways into the pictorial space: on the left one sees Jerusalem, in the centre the crucifixion scene itself and, on the right, a second walled citadel. This is the first time an artist used such daring *trompe l'oeil*, developing the pictorial space as an extension of the real architectural space.

The Arrival of St. James' body at the Castle of Queen Lupa in Spain is depicted as a sort of fable, with the saint's body arriving on a ship borne by an eagle to the castle of the queen who, legend had it, was an ancestor of the family, which commissioned this work. Once again, one sees the sacred narrative unfold within a contemporary setting, the episode serving as an opportunity to celebrate the regal origins of the Lupi family. This feature is also highly important in the depiction of Charlemagne's Council, which contains actual portraits of some of the most significant figures associated with the Carraresi court - Francesco Petrarca, Lombardo della Seta, Bonifacio Lupi and Francesco da Carrara - and a portrait of Charlemagne himself; this latter shows a clear resemblance to emperor Louis of Hungary, an ally of the Carraresi rulers of Padua. The entire image is, therefore, a clear political statement of the prestige of both the lords of Padua and of the Lupi family.

Jacopo Avanzi would also explore the narrative aspects of fresco; in creating scenes packed with figures whose expressions and gestures are individually characterised, he took even further that focus on individuals, which had begun with Giotto.

The narrative cycle starts in the upper lunettes and illustrates the life and Miracles of St. James. The choice of this saint as dedicatee is probably due to the fact that the work was commissioned by Bonifacio Lupi, who was a member of the Confraternity of St. James, a religious-military order founded in Spain in 1175. Furthermore, St. James was one of the patron saints of the Carraresi family.



Ill. 48, Altichiero da Zevio, *Charlemagne's Dream*, Chapel of St. James, Basilica of St. Anthony (detail)

Plan of the Fresco Cycle in the St. James Chapel in the Basilica of St. Anthony

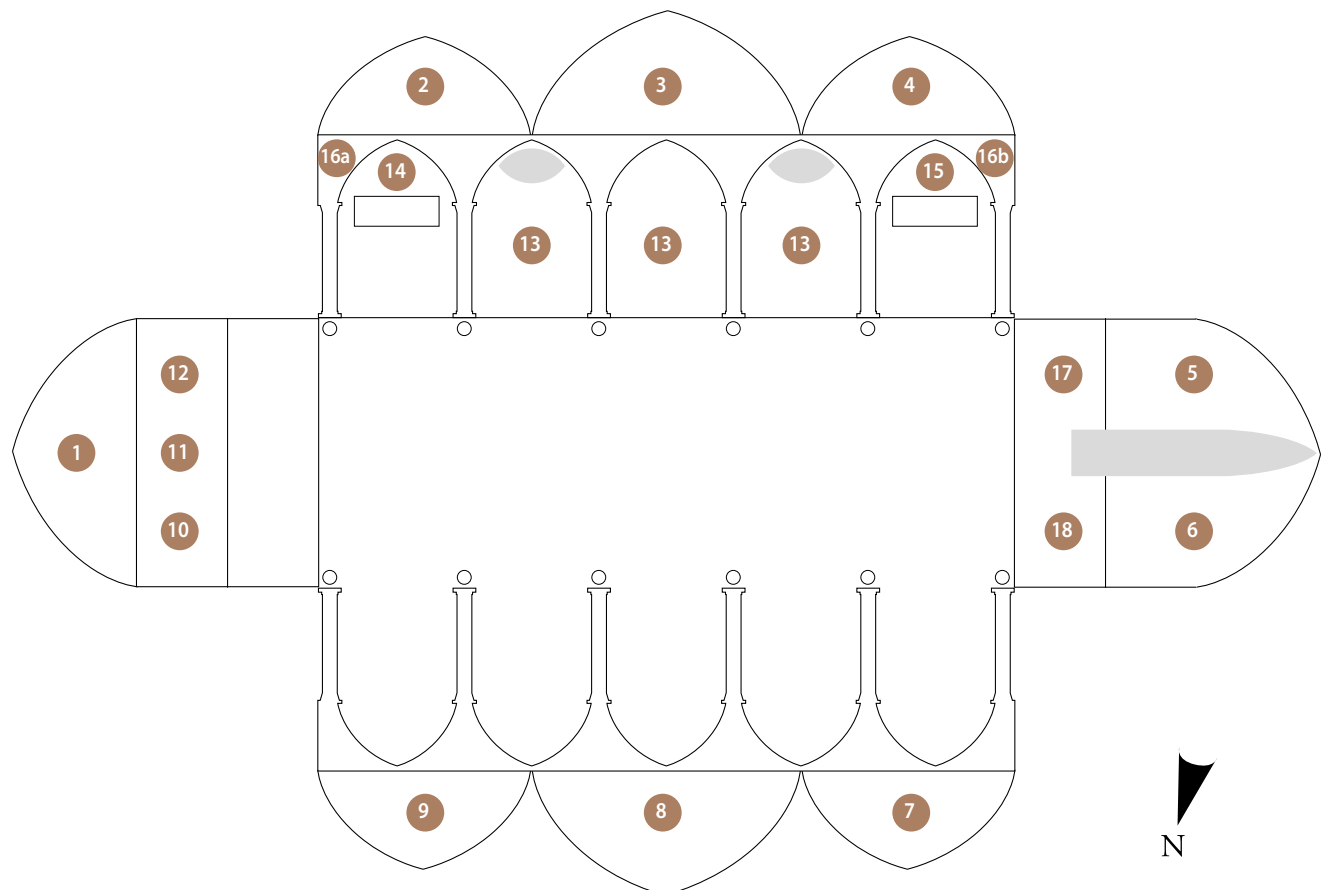
Legend

Upper Level

- 1 Jacopo Avanzi, *St. James Preaching*
- 2 Jacopo Avanzi, *The Baptism of the Magician Hermogenes*
- 3 Jacopo Avanzi, *The Beheading of St. James*
- 4 Jacopo Avanzi, *The Arrival of St. James' body at the Castle of Queen Lupa in Spain*
- 5 Altichiero da Zevio, *The Imprisonment of St. James' disciples*
- 6 Altichiero da Zevio, *St. James' disciples held in captivity*
- 7 Jacopo Avanzi, *An Angel frees the disciples; The disciples' pursuers fall off a precipice; The Arrival of a New Disciple*
- 8 Altichiero da Zevio, *The Miracle of the Untamed Bulls and the Arrival of the Saint's body at the Castle of Queen Lupa*
- 9 Altichiero da Zevio, *The Baptism of Queen Lupa*

Lower Level

- 10 Altichiero da Zevio, *Charlemagne's Dream*
- 11 Altichiero da Zevio, *The King's Council*
- 12 Altichiero da Zevio, *The Battle of Pamplona*
- 13 Altichiero da Zevio, *The Crucifixion*
- 14 Altichiero da Zevio, *Lament over the Dead Christ*
- 15 Altichiero da Zevio, *The Resurrection*
- 16 Altichiero da Zevio, *The Annunciation*
 - 16a *The Archangel Gabriel*
 - 16b *The Virgin Mary*
- 17 *Madonna Enthroned with the donors Bonifacio Lupi di Soragna, his wife Caterina and St. James and St. Catherine*
- 18 Painted Window





Ill. 49, Chapel of St. James, Basilica of St. Anthony

In the north aisle of the basilica, through the Chapel of the Black Madonna, one gains access to the Chapel of the Blessed Luca Belludi (otherwise the Chapel of Saints Philip and James or the Conti Chapel). Here the Conti family commissioned the fresco decoration from one of the greatest painters active in Padua, Giusto de' Menabuoi; just a few years earlier he had painted the frescoes in the Cathedral Baptistry (component part 2).

The interior is divided into two parts, the first, used by the faithful during worship, is decorated with *Scenes from the Life of St Philip and St. James the Minor*, whilst the apse has frescoes of *Christ Pantocrator* and *The Virgin Enthroned, with Franciscan Saints interceding on behalf of Donors*. Compared to his work in the Baptistry, here Giusto de' Menabuoi depicted fewer scenes, which occupy a greater area and thus provide the opportunity for more development in the handling of the spatial setting: a leading role in the overall composition is now played by the architectural details and by the landscapes that had previously been mere background features. The unified narrative draws on St. Matthew's Gospel, whilst the intrados of the arches are decorated with 40 figures taken from the *Genealogy of Christ*, thus forming a compendium of the entire Old Testament. These sequences of figures also provide the opportunity for portraits of Illustrious Paduans of the day (as in the Baptistry), along with depictions of contemporary crowd scenes.

Ill. 50, Altichiero da Zevio, *The Battle of Pamplona*, Chapel of St. James, Basilica of St. Anthony (detail)

Ill. 51, Altichiero da Zevio, *The Baptism of Queen Lupa*, Chapel of St. James, Basilica of St. Anthony

Ill. 52, Jacopo Avanzi, *The Beheading of St. James*, Chapel of St. James, Basilica of St. Anthony





Plan of the Fresco Cycle in the Chapel of the Blessed Luca Belludi in the Basilica of St. Anthony

Legend

Vault and End Wall

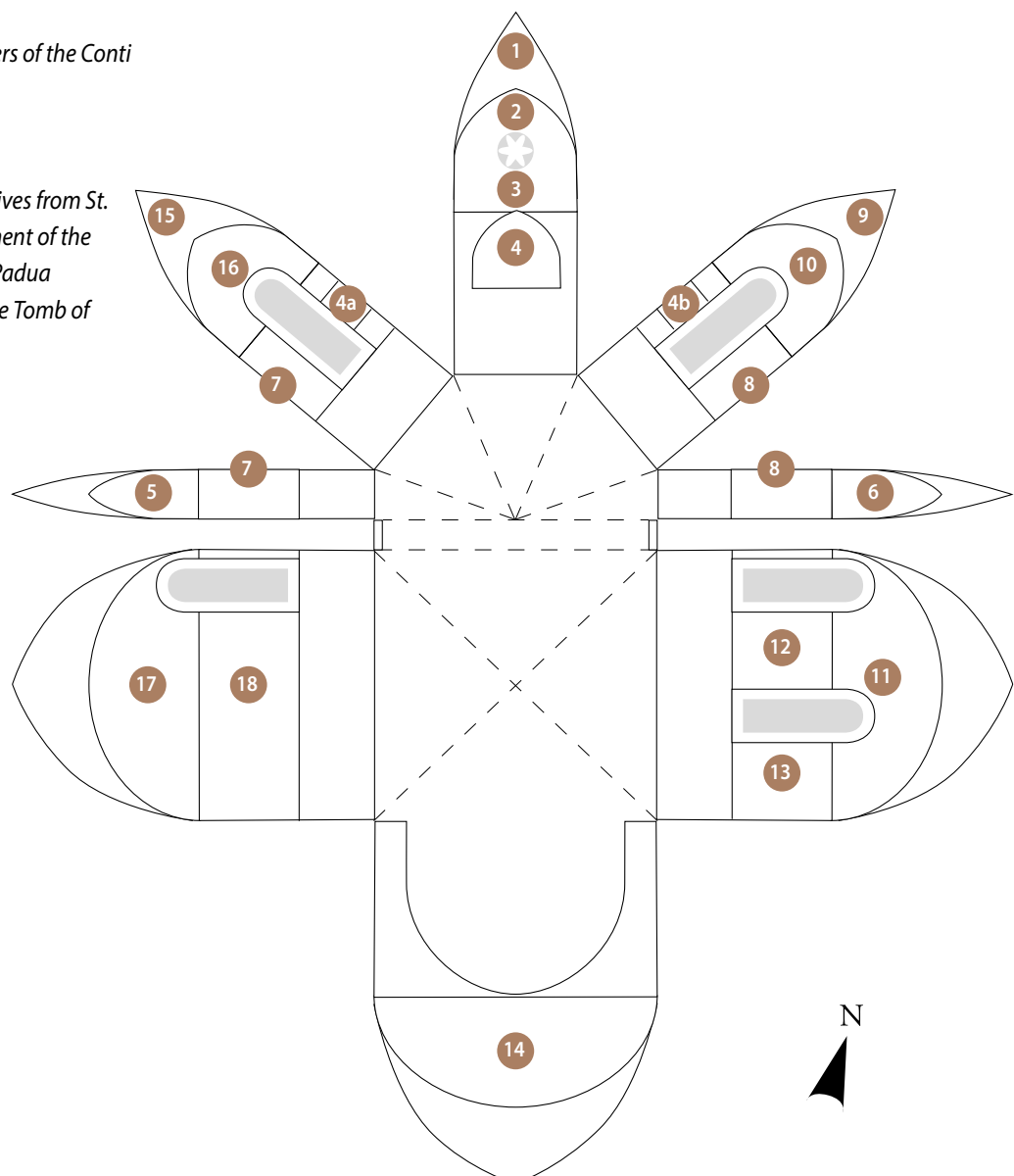
- 1 *Christ Pantocrator*
- 2 *The Holy Ghost*
- 3 *The Annunciation*
- 4 *Madonna and Child Enthroned with donors Naimerio and Manfredino Conti and St. Louis of Anjou, St. Francis of Assisi, St. Anthony and the Blessed Luca Belludi*
- 4a *St. James and members of the Conti family*
- 4b *St. Philip with members of the Conti family*
- 5 *St. Peter*
- 6 *St. Paul*
- 7 *Blessed Luca Belludi receives from St. Anthony the announcement of the Liberation of the City of Padua*
- 8 *Miraculous Healing at the Tomb of Blessed Luca Belludi*

Right Side

- 9 *St. James the Minor*
- 10 *St. James receives Communion from the hands of Christ*
- 11 *St. James preaching in Jerusalem*
- 12 *The Miracle of the Tower*
- 13 *The Miracle of the Pilgrim*
- 14 *The Martyrdom of St. James*

Left Side

- 15 *St. Philip*
- 16 *St. Philip Arguing the Faith in Asia Minor*
- 17 *The Defeat of the Dragon*
- 18 *The Crucifixion of St. Philip*

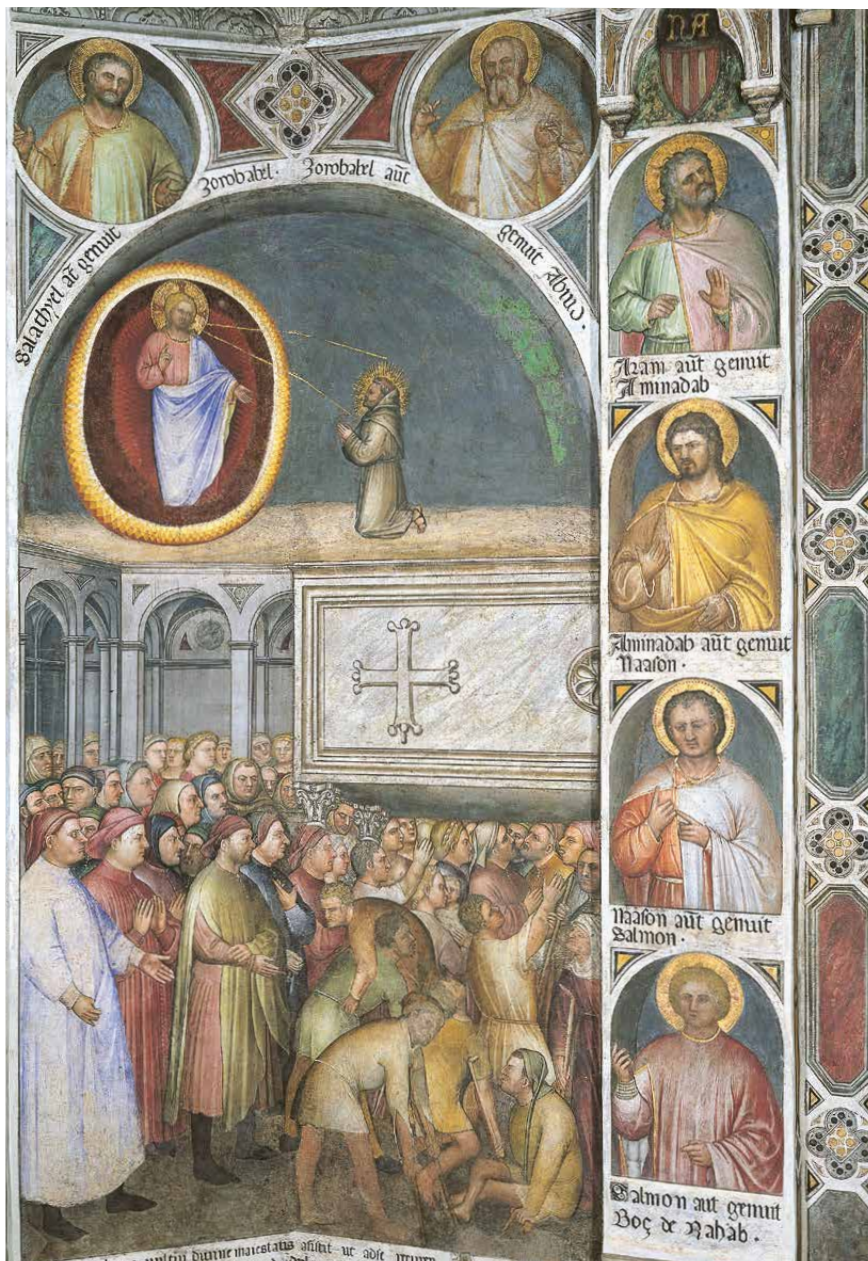




Ill. 53, Chapel of the Blessed Luca Belludi, Basilica of St. Anthony

As elsewhere in these fresco cycles, one can see the artist choosing a contemporary setting for scenes from the Bible and from the Lives of the Saints, including a celebration of the donors as part of the celebration of human salvation.

In terms of both the history of the medium and its use in religious art, the cycles of fresco decoration within the Basilica are of fundamental importance. Indeed, the work here ranges over the period from the fourteenth century right up to the early twentieth (the apse Chapel of St. Stephen was decorated by the Roman artist Ludovico Seitz in 1909). Thus the entire complex forms a sort of handbook which is important not only for the history of art but also for the history of this specific technique.



Ill. 54, Giusto de' Menabuoi, *Miraculous Healing at the Tomb of Blessed Luca Belludi*, Chapel of the Blessed Luca Belludi, Basilica of St. Anthony

Ill. 55, Giusto de' Menabuoi, *Blessed Luca Belludi receives from St. Anthony the announcement of the Liberation of the City of Padua*, Chapel of the Blessed Luca Belludi, Basilica of St. Anthony



Oratory of St. George





Ill. 57, Oratory of St. George, interior

Oratory of St. George

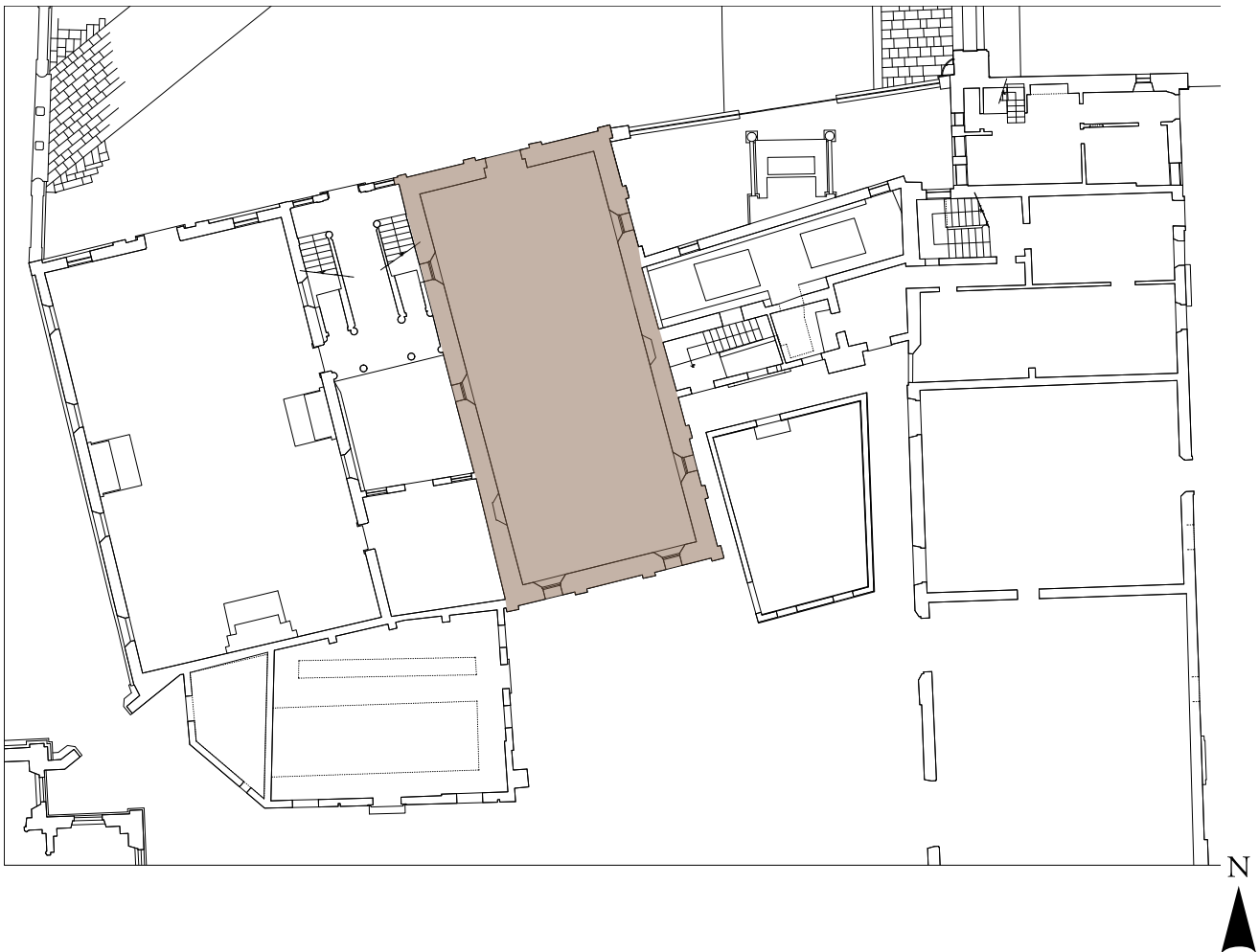
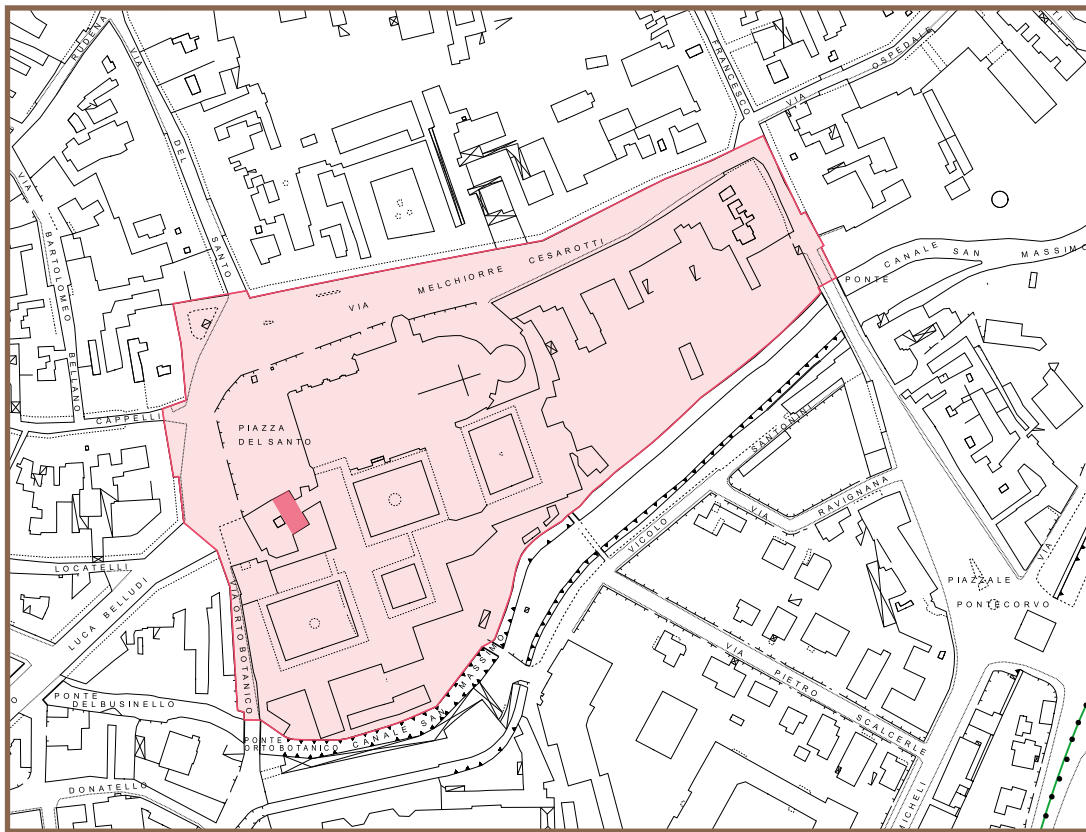
Description of the Building

Giving onto the forecourt of the Basilica, the Oratory of St. George stands alongside the building known as the *Scoletta del Santo*, which now houses a cycle of paintings by Titian and others.

Though built some seventy years after the completion of the decoration of the Scrovegni Chapel, this structure keeps to the same architectural model and is decorated with narrative frescoes. In this case, the structure was intended as a family mausoleum and was commissioned by Raimondino Lupi da Soragna to house the mortal remains of the very same Bonifacio Lupi di Soragna who just a few years previously had commissioned Altichiero da Zevio to decorate the St. James Chapel within the Basilica.

The oratory has a very simple bare-brick exterior with a tripartite gabled facade and a splayed rose window. The whole has no particular decorative features, with the exception of three terracotta bas-reliefs depicting *St. George Killing the Dragon* and the crest of the Lupi da Soragna family (a wolf rampant). The interior is very similar to that of the Scrovegni Chapel, with a single barrel-vaulted space. However, the walls are entirely given over to a fresco cycle inspired by a particularly complex iconographical scheme.

Originally, the interior also housed the sarcophagus of duke Raimondino, mounted in the centre of the chapel on an architectural structure which was crowned with ten statues of armed figures. Very similar to the Scaligera family tombs one sees in Verona, this imposing feature reached almost to the ceiling; however, at the end of the sixteenth century, the structure was dismantled and all that remains now is the tomb, placed along the right wall, with various fragments of the statues.



Description of the Fresco Cycle

Entirely covering with the walls of the Oratory, the frescoes here are by Altichiero da Zevio working in collaboration with Jacopo da Verona; the latter would also paint the fresco cycle in the Oratory of St. Michael (component part 4). The iconography is centred around scenes from *The Life of Christ* and from the *Lives* of the patron saints of the Lupi family (saints George, Catherine and Lucy). The narrative material is taken from Jacopo da Varagine's *Golden Legend*, and the decorative programme was probably drawn up by Lombardo da Seta, a learned Franciscan monk and secretary to Francesco Petrararch (who is depicted alongside the dukes of Soragna in the scene of *The Baptism of King Servius*).

While continuing to explore the *trompe-l'oeil* possibilities offered by the relation between actual and painted architectural space, the frescoes here show a new attention to luminous colour. Some scenes, such as *The Flight into Egypt*, take up and develop upon the models provided by Giotto in the Scrovegni Chapel (the two versions of this episode share such features as the wooden cabin, the rocky background and the fortress). However, overall there is a narrative movement leftwards from one scene to the other, which emphasizes the temporal sequence. The images in the cycle also highlight the martial and courtly virtues that the Lupi family embodied in their service to the Carraresi lords of Padua - the idea of valour being a key feature of the tomb that once stood in the middle of the Oratory. Within the frescoes themselves, members of the family are shown in full armour, kneeling before the Madonna and each identified by a painted inscription.

Set within broad cornices that link real and pictorial space, the scenes are organised on two levels, while the barrel vault is divided into three bays by painted decorative bands.

Plan of the Fresco Cycle in the Oratory of St. George

Legend

Inner wall of façade

- 1 *The Annunciation*
- 2 *The Adoration of the Shepherds*
- 3 *The Adoration of the Magi*
- 4 *The Flight into Egypt*
- 5 *Presentation of Christ in the Temple*

End Wall

- 6 *The Coronation of the Virgin*
- 7 *The Crucifixion*
- 8 *Emperors*

Left Wall

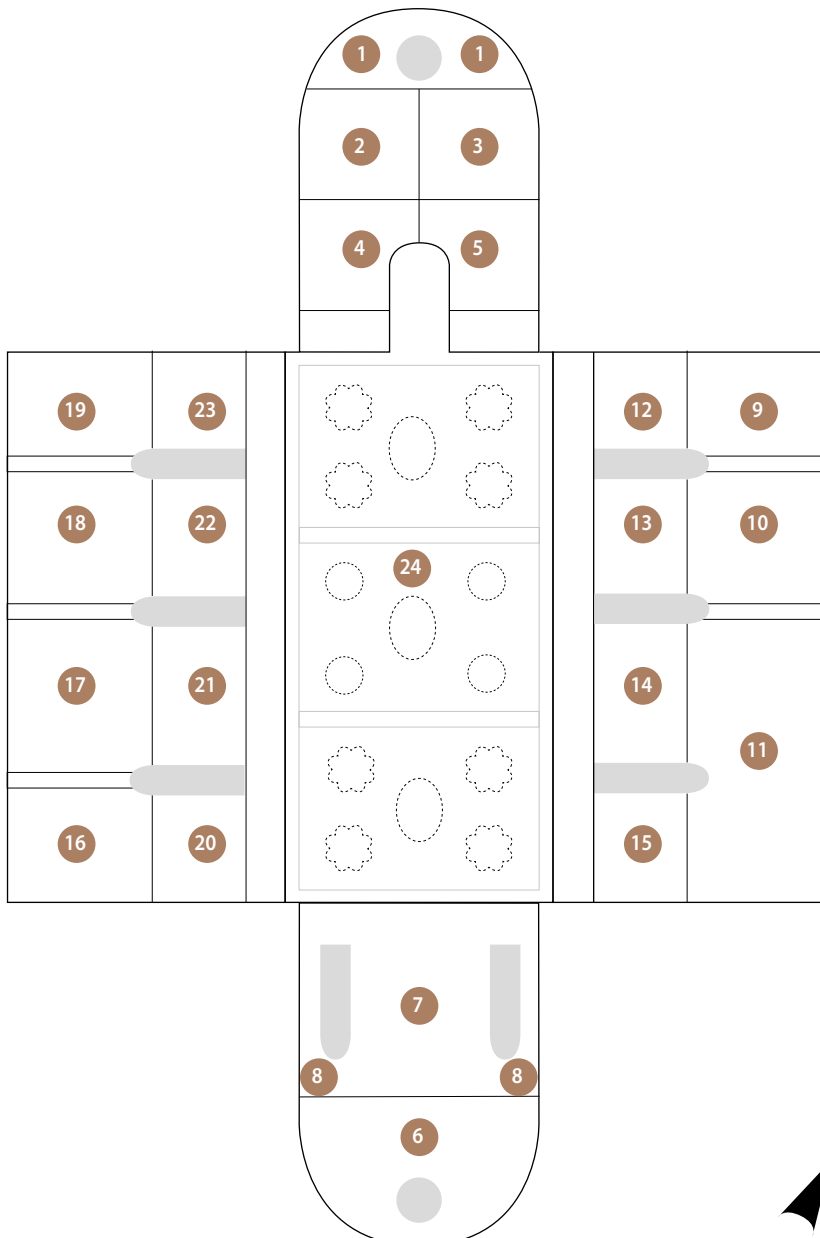
- 9 *St. George slays the Dragon in the presence of the Queen*
- 10 *The Baptism of King Servius*
- 11 *The Presentation of the Lupi family to the Virgin*
- 12 *St. George drinks Poison*
- 13 *The Martyrdom of St. George*
- 14 *The Pagan Temple collapses as St. George prays*
- 15 *The Beheading of St. George*

Right Wall

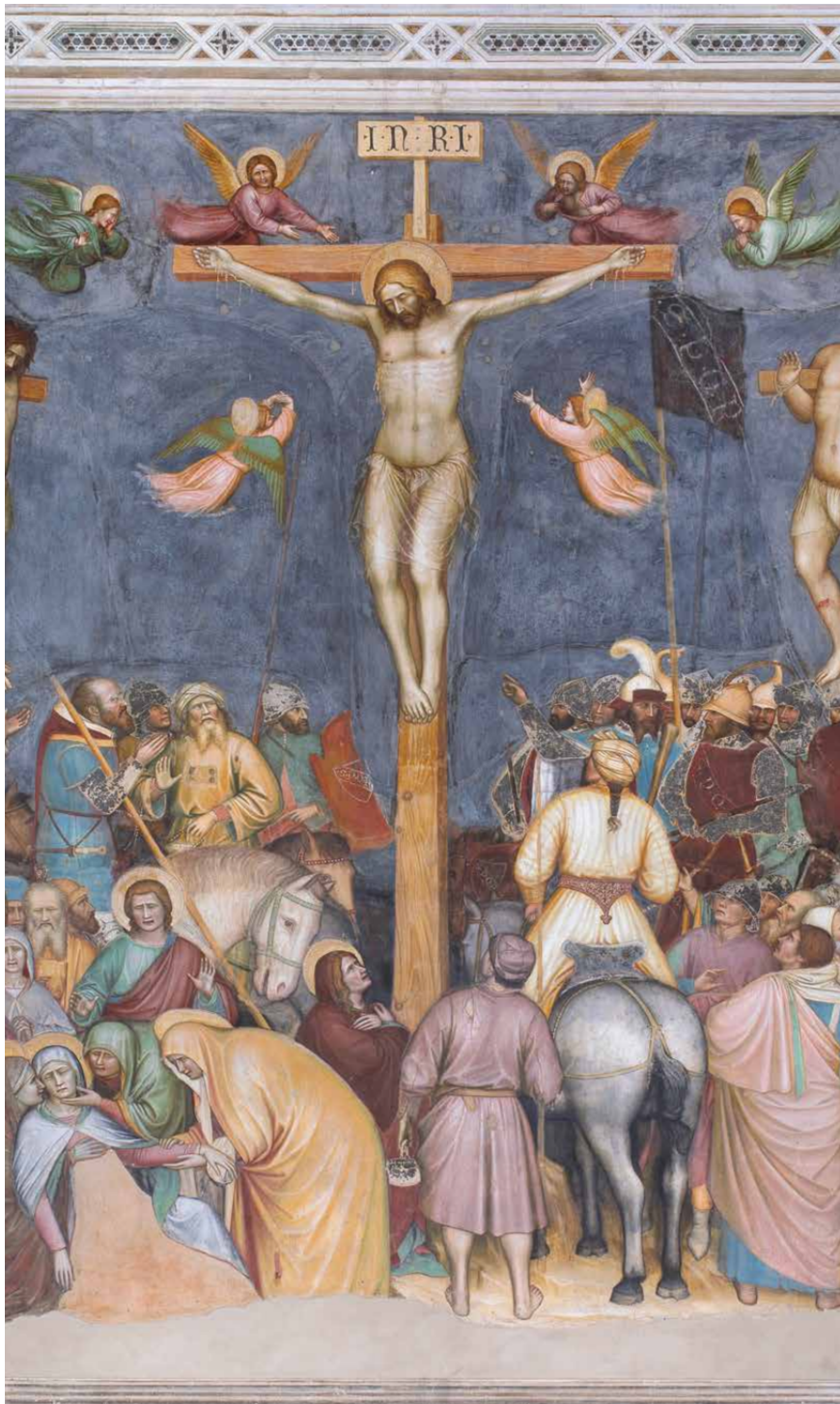
- 16 *St. Catherine of Alexandria beseeches Massentius on behalf of the Christians*
- 17 *St. Catherine confutes the arguments of pagan philosophers*
- 18 *St. Catherine and the Miracle of the Wheel*
- 19 *The Beheading of St. Catherine*
- 20 *St. Lucy is brought before the Consul Pascasius*
- 21 *St. Lucy refuses to marry and even oxen cannot drag her to the ceremony*
- 22 *The attempt to kill St. Lucy with fire and the wheel before she is beheaded*
- 23 *St. Lucy's final communion and funeral*

Vault

- 24 *Starred bands of decoration with St. Anthony, Angels, Prophets, Doctors of the Church and the Symbols of the Evangelists*



For various reasons this cycle may be considered a masterpiece that heralds the exploration of pictorial space that one finds in fifteenth-century art: the artist's command of his medium, his mastery of perspective and his careful rendering of visual reality. Certain features reveal Altichiero's clear intention to draw upon the model Giotto had established: the use of an architectural layout; the framing of the frescoes in different bands set one above the other; the starred vault complete with figures painted within tondi. Nevertheless, in the decoration of the Oratory of St. George this model is explored in a way that reflects the new style of International Gothic.

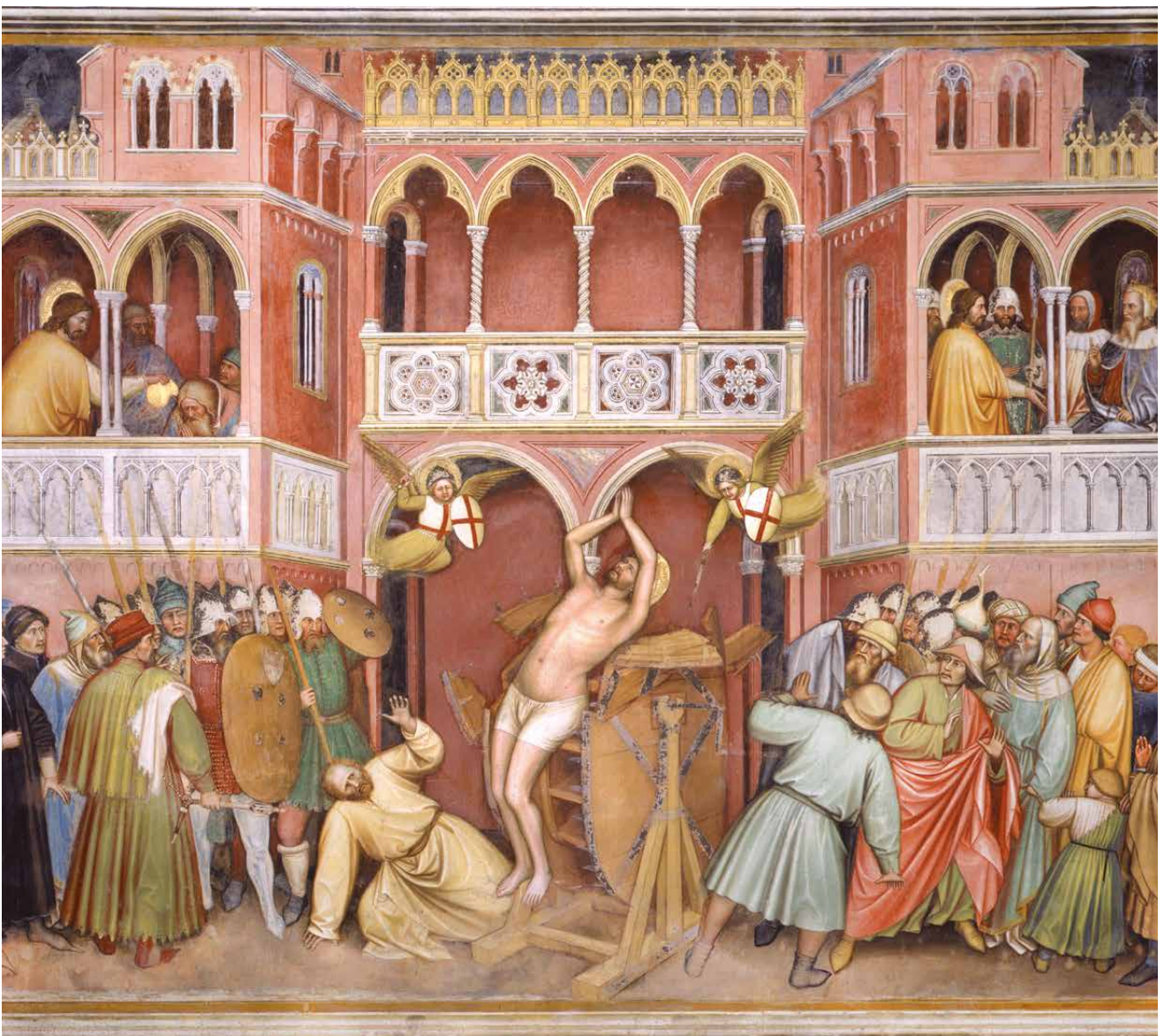


Ill. 58, Altichiero da Zevio, *The Crucifixion*, Oratory of St. George (detail)

Ill. 59, Altichiero da Zevio, *The Baptism of King Servius*, Oratory of St. George (detail with portrait of Francesco Petrarca)

Ill. 60, Altichiero da Zevio, *The Presentation of the Lupi family to the Virgin*, Oratory of St. George (detail showing the commissioning patrons)

Ill. 61, Altichiero da Zevio, *The Martyrdom of St. George*, Oratory of St. George







Oratory of St. Michael



Ill. 62, Oratory of St. Michael, exterior

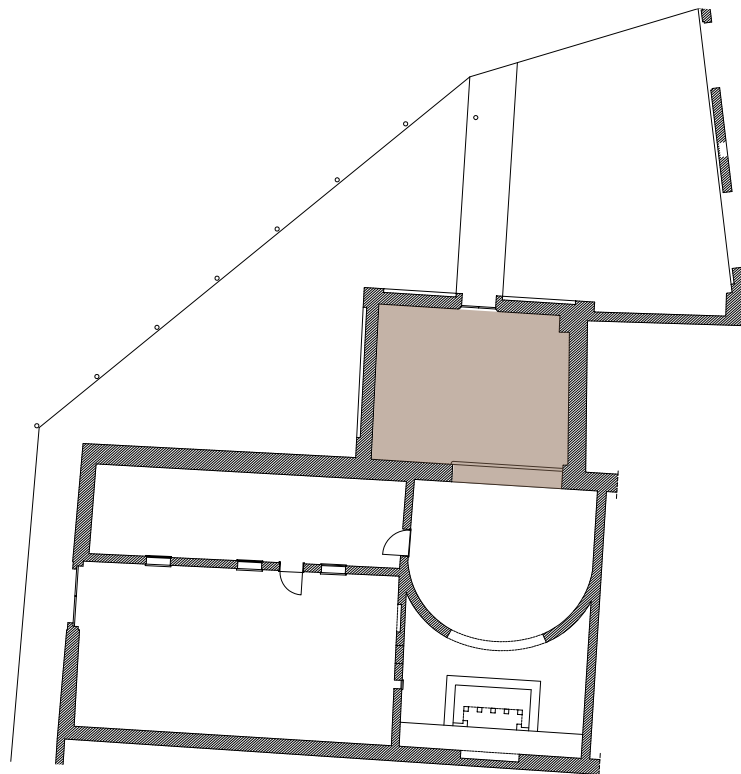
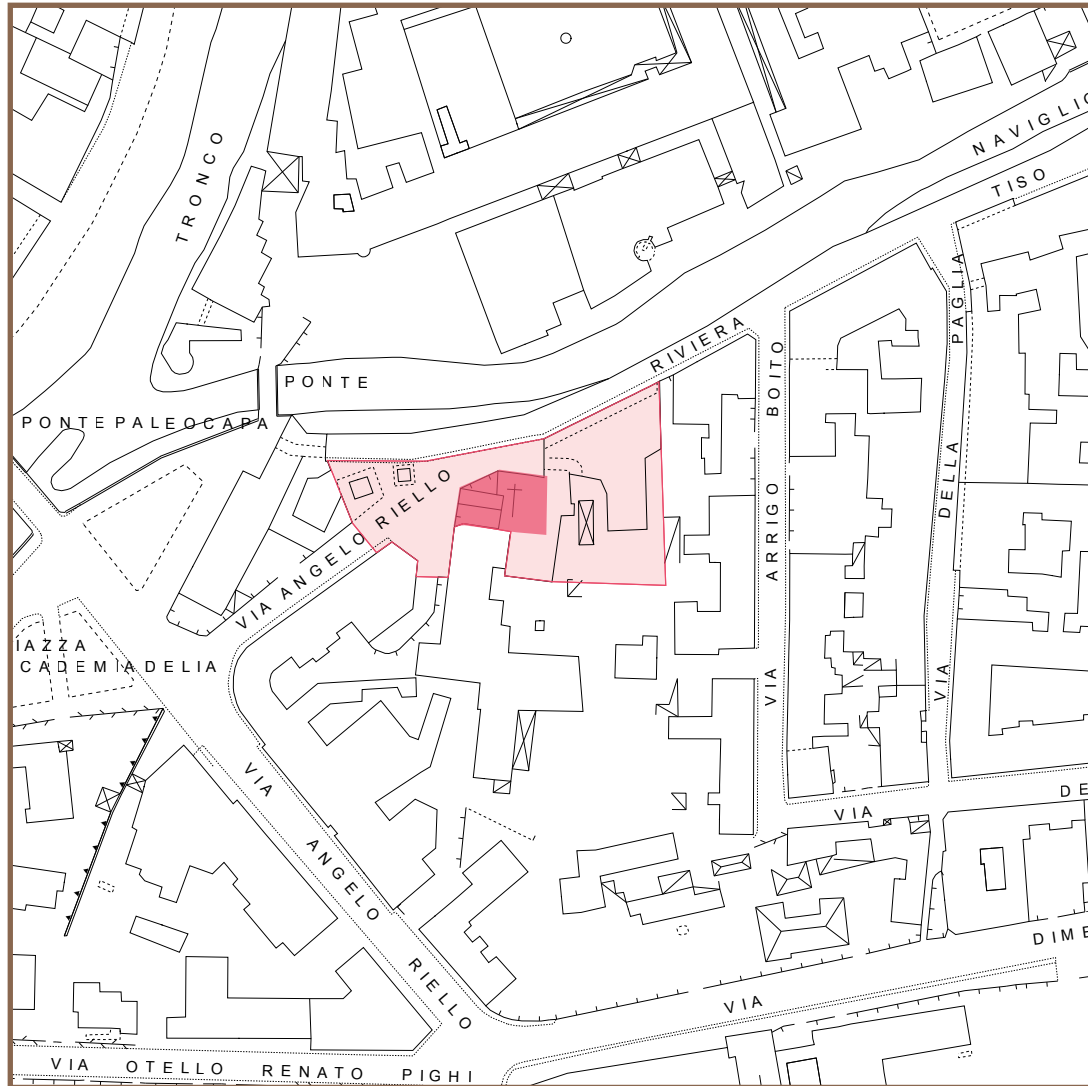


Ill. 63, Oratory of St. Michael, interior

Oratory of St. Michael

Description of the Building

Located close to the Torlonga del Castello Carrarese and backing onto the innermost circle of city walls, the Oratory of St. Michael stands on the site of a place of worship dedicated to The Holy Archangels which probably dated from the Byzantine or Longobard periods. It comprises two small spaces of rectangular floor plan, with a bare brick exterior crowned by a cornice with small projecting arches. The facade has a central rose window (aligned with the doorway) which is flanked by two long single-light windows. During the clashes between the Carraresi and the Visconti, which resulted in Francesco II Carraresi laying siege to Padua, a fire badly damaged the old church and the Bovi family took that opportunity to raise a new chapel, dedicated to the Blessed Virgin Mary, with access through an opening in the north wall. Thanks to the inscription on a stone plaque alongside the figure of St. Michael, we know: the date of construction (1397); the name of the man who commissioned the work (Pietro di Bartolommeo de Bovi, probably the cousin of an officer at the Carraresi Mint); and the name of the artist who painted the frescoes (Jacopo da Verona).



Plan of the Fresco Cycle in the Oratory of St. Michael

Legend

South Wall

- 1 *The Annunciation*
- 2 *The Archangel Michael*

East Wall

- 3 *The Nativity and the Adoration of the Magi*

North Wall

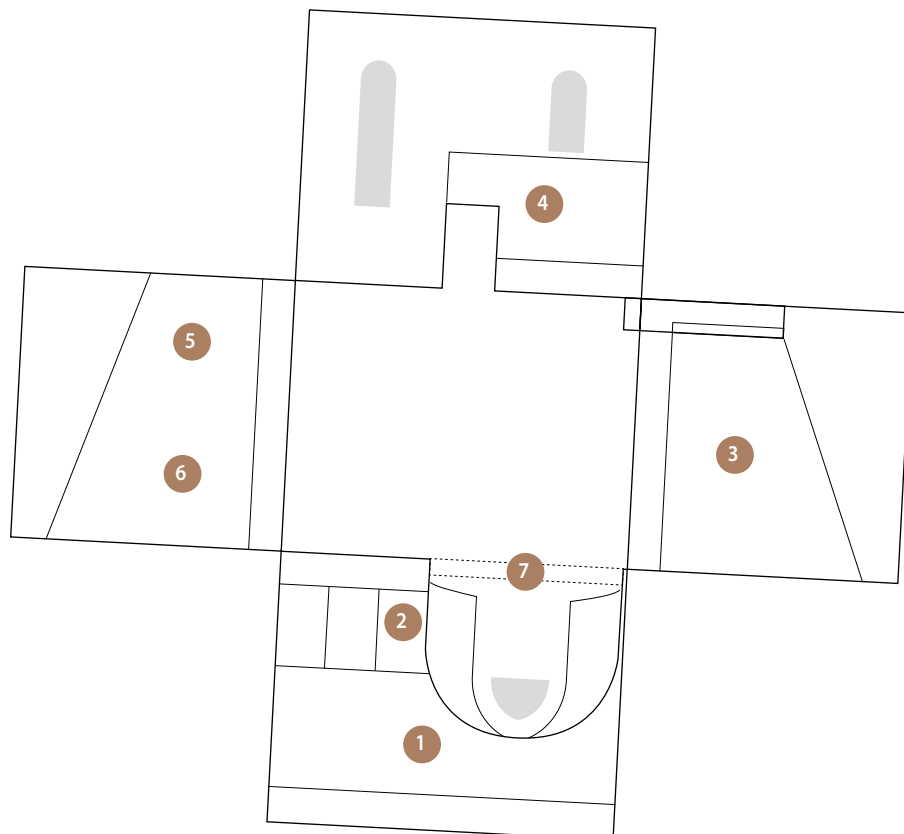
- 4 *The Ascension*

West Wall

- 5 *Pentecost*
- 6 *The Death of the Virgin*

Intrados

- 7 *Doctors of the Church and the Symbols of the Evangelists*





Ill. 64, Jacopo da Verona, *The Annunciation*, Oratory of St. Michael (detail)

Description of the Fresco Cycle

The artist commissioned to paint the St. Michael frescoes - Jacopo da Verona - had probably come to Padua following Altichiero da Zevio; the two would collaborate on the decoration of the Oratory of St. George (component part 3).

The frescoes within the Oratory of St. Michael recount five episodes from the *Life of the Virgin*, which unfold around the space in an anticlockwise direction. Within the series of cycles that make up the nomination, the works here mark the final example of the late-fourteenth-century frescoes in Padua that developed upon the innovative features introduced by Giotto. As we have seen, these features include: technical refinement in the medium itself; the exploitation of perspective to create a *trompe-l'oeil* architectural space; interest in the depiction of human feelings and emotions; a taste for narrative that leads to scenes from sacred history being given a contemporary setting and including various illustrious figures of the day. With regard to this latter point, Jacopo da Verona was such a skilled portraitist that it has been possible to identify various real-life characters in the retinue of figures within *The Adoration of the Magi*. Formerly, it was thought that the bearded figure in red wearing the fur hat was Francesco I da Carrara, and the man behind him, wearing a red hood, was Francesco Novello da Carrara; however, more recent interpretations, in part returning to the claims one finds in eighteenth-century guide books, have inverted the identifications. This means that the procession opens with the living Francesco II ('Il Novello'), behind

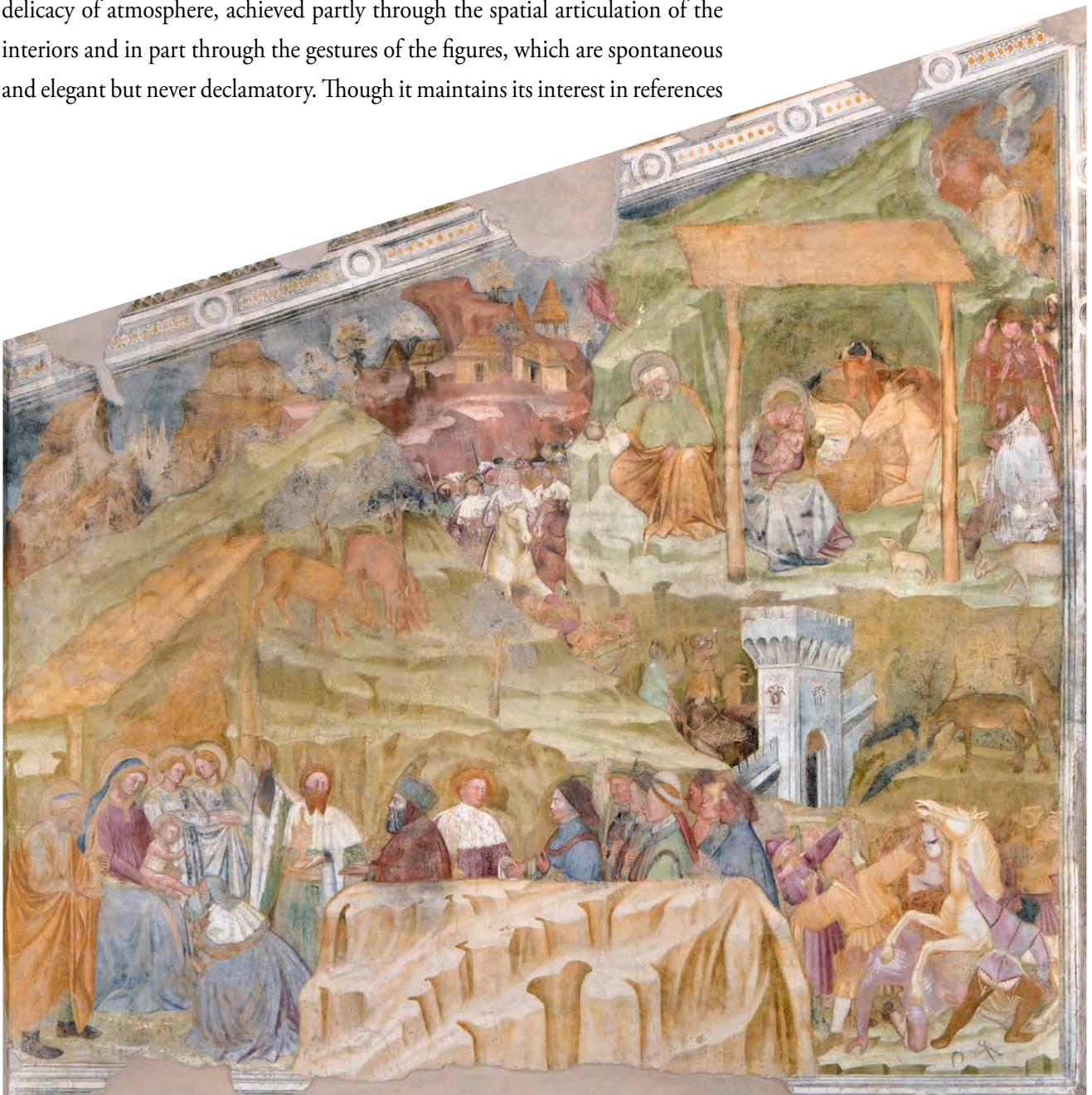


whom comes a then deceased member of the Carraresi dynasty (Francesco I had died four years earlier). The identification of the two men would also seem to be confirmed by their depiction in Altichiero da Zevio's fresco of *The King's Council* within the Chapel of St. James at the Basilica of St. Anthony (component part 3). It has also been argued that the figures seen in profile at *The Burial of the Virgin* may be members of the de Bovi family.

Jacopo da Verona developed in his own original way upon features to be found in the work of the leading painters of fourteenth-century Padua (Giotto, Altichiero, Giusto de' Menabuoi and Jacopo Avanzi). One aspect he devoted particular attention to was the rendering of portrait likenesses and naturalistic details - look, for example, at the animals in *The Annunciation* and the landscape in *The Adoration of the Magi*. Within his work there is also a certain refined delicacy of atmosphere, achieved partly through the spatial articulation of the interiors and in part through the gestures of the figures, which are spontaneous and elegant but never declamatory. Though it maintains its interest in references

Ill. 65, Jacopo da Verona, *The Archangel Michael*, Oratory of St. Michael (detail)

Ill. 66, Jacopo da Verona, *The Nativity and The Adoration of the Magi*, Oratory of St. Michael



to contemporary everyday life and to political figures of the day, this new artistic language is imbued with a sense of religious intensity.

Like Giotto, Jacopo da Verona develops his narrative through scenes contained within painted frameworks. However, in the organisation of that narrative he draws upon the procedure developed by Altichiero da Zevio in the basilica's Chapel of St. James: whilst Giotto used simple correspondences in his narrative, Jacopo da Verona organized the sequence of events in scenes diagonally opposite each other. Also, the artist takes the concrete realism of the Scrovegni Chapel frescoes a step further: there is still attention to small everyday details but the overall atmosphere is one of courtly elegance. Even at the technical level there is a development upon the lessons learnt from Giotto, with Jacopo da Verona further exploring the interaction between different colours - in particular, in the modelling of volume and in the creation of effects of iridescence.



Ill. 67, Jacopo da Verona, *The Death of the Virgin and Pentecost*, Oratory of St. Michael

2.b History and Development

Historical Context

In the Late Middle Ages Padua established its reputation as a Free Commune, joining with both the Lega Veronese and the Lega Lombarda in their struggles against the emperor Federico Barbarossa. During this period of communal rule, the city became a wealthy place and, in 1222, saw the foundation of the University, one of the oldest in the world.

During the period of rule by Ezzelino III da Romano, Padua became aligned with Ghibelline (imperial) forces. However, after Ezzelino's death it would pass once more under the control of the Guelph (papal) party and be continually attacked by the Ghibelline forces of Verona - a conflict which ultimately led to the establishment of the Da Carrara (or Carraresi) family as lords of the city in 1318. This marked the beginning of a new period of splendour for Padua as a place in which both trade and the arts flourished, even if armed disputes with Verona, Venice and Milan continued to erupt. The ambitions of the Carraresi family put an end to the expansionism of the Scaligeri family of Verona, but they also led to their ultimate downfall: in 1405, during what was known as the War of Padua, the Republic of Venice would defeat the Carraresi and establish a dominion over the city that would last for centuries.

The fresco cycles covered by the nomination come within this time frame, having been created in a period that spans the entire fourteenth century: Giotto arrived in Padua in 1302, and in 1397 Jacopo da Verona would paint the fresco cycle in the Oratory of St. Michael. The various fresco cycles, therefore, chart the development of painting in fourteenth-century Padua following upon the model established by Giotto. One moves from the early appearance in the city of those who had collaborated with the Tuscan master in Rimini - Pietro and Giuliano da Rimini - to Guariento's frescoes in the middle of the century (which already display a certain 'courtly' atmosphere), through the work of artists such as Giusto de' Menabuoi, Altichiero da Zevio and Jacopo Avanzi in the 1370s-80s, to the frescoes of Jacopo da Verona, active towards the end of the century.

Chronology of the Main Fresco Cycles

c.1302	Giotto (attrib.), Basilica of St. Anthony, Chapel of the Black Madonna [component part 3]
c.1302-1303	Giotto (attrib.), Monastery of Il Santo, Chapter Hall [component part 3]
c.1303-1305	Giotto, Basilica of St. Anthony, Benediction Chapel (or St. Catherine Chapel) [component part 3]
1303-1305	Giotto, Scrovegni Chapel [component part 1]
1317 ante 1324	Master of the Scrovegni Choir, Scrovegni Chapel, choir [component part 1]
c.1310-1317	Giotto, Palazzo della Ragione (lost work) [component part 2]
1338	Guariento, Church of the Eremitani (or Church of Santi Filippo e Giacomo agli Eremitani), Chapel of St. Anthony Abbot (now, Chapel of St. Anthony of Padua), [component part 1]
ante 1354	Guariento, Chapel of the Carraresi Palace [component part 2]
1361-1365	Guariento, Church of the Eremitani, presbytery and apse, Great Chapel [component part 1]
c.1370	Giusto de' Menabuoi, Scrovegni Chapel, choir, tribune [component part 1]
1370	Giusto de' Menabuoi, Church of the Eremitani, Cortellieri Chapel [component part 1]
c.1370	Giusto de' Menabuoi, Basilica of St. Anthony, Vignozza Tomb [component part 3]
1375-1376	Giusto de' Menabuoi, Cathedral Baptistry (Part 2)1375-1378, Altichiero da Zevio and Jacopo Avanzi, Basilica of St. Anthony, St. James Chapel (of Chapel of St James and St. Felix) [component part 3]
1382	Giusto de' Menabuoi, Basilica of St. Anthony (Chapel of Blessed Luca Belludi or of St. Philip and St. James, also the conti Chapel) [component part 3]
1379-1384	Altichiero da Zevio and Jacopo da Verona, Oratory of St. George [component part 3]
1397	Jacopo da Verona, Oratory of St. Michael [component part 4]

Cultural Context

Giotto's arrival in Padua marked the beginning of a period of cultural and artistic development within the city that culminated during the time the Carraresi were lords of the city. During these decades, it was not only painting that flourished: literature and the sciences, too, benefitted from the patronage of a network of illustrious families associated with the Carraresi court.

Within this context, the fresco cycles can be seen as embodying the political use of visual images. Beginning with the work commissioned by Enrico Scrovegni, this exploitation of such images would find its highest expression in the frescoes commissioned by the Carraresi rulers of the city and the aristocratic families linked with their court. These patrons wanted the visual arts to be an expression of power, offering a refined account of the city as both a real and an idealized place, and portraying the contemporary individuals who actually exercised political power. All of this occurred at a key period in the history of art, as the painting of the late thirteenth century was giving way to what would become known as the Renaissance.

The dynamic cultural life of Padua was also fuelled by the networks linking patrons, artists, theologians, philosophers, men-of-letters and scholars; such links existed not only within the Carraresi court but also within the university and the various cultural circles that thrived inside monasteries. It was within this context that one sees the emergence of such figures as Fra Giovanni degli Eremitani, Alberto da Padova, Altegrado dei Cattanei and Pietro d'Abano. Drawing upon a range of sacred and hagiographical texts, these intellectuals would provide the philosophical and religious inspiration for the iconography chosen in various fresco cycles.

All of this was possible because, from the beginning of the fourteenth century onwards, Padua provided a political, cultural and social environment that benefitted from a period of peace, stability and orderly development. It was a time of both economic and demographic growth which saw various of the town's merchant burgher class raised to the nobility. As Padua became a model for other Italian cities, these new aristocrats would, just like the Commune before them, call upon the artists of the day to decorate their palazzi and chapels. One of the most important cultural figures then present in Padua was Francesco Petrarca, who had been called to the court of the Carraresi by Jacopo II and would, from 1348 onwards, reside in the city for various periods; in 1370 he would then move to the nearby Arquà, where his house is now a museum. A poet and scholar of Petrarca's standing was obviously a great point of reference within the city, not only amongst writers but also amongst artists: his own work - or simply his mere presence - inspired the iconography of various works of painting, in part due to his links with other court intellectuals (for example, his

secretary Lombardo della Seta). Such noteworthy interchange between literary and artistic culture was something that Padova had already witnessed, in the relation between Dante and Giotto.

Such interaction between patrons, theologians, philosophers and men-of-letters extended beyond the literary sphere. It would seem, for example, that the research into the physical sciences then being pursued at Padua University - in particular, the work of Pietro d'Abano, present in the city between 1298 and 1302 - would also influence Giotto's exploration of the use of perspective. Similarly, academic studies of the stars and the motion of the celestial bodies appears to have inspired the first realistic and highly unconventional depiction of Halley's comet - in the Scrovegni Chapel *Nativity* - and the other frescoes of planets and stars which Giotto painted in the Palazzo della Ragione.

Historical-Artistic Context

The history of painting in fourteenth-century Padua can be said to have begun with Giotto's arrival there around 1302. There were close links between the city and Florence, and it was probably the Franciscan monks of the Basilica of St. Anthony who called the artist to work for them.

Giotto painted his first fresco cycles in the city within the Basilica and Monastery of St. Anthony around that year. Probably, the first were in the Chapel of the Black Madonna, a place of great symbolic significance because it was then the burial place of St. Anthony himself, and in the Chapter Hall, a place of fundamental importance in monastery life. Within the Basilica he would then paint the frescoes in the Benediction Chapel. This was under the patronage of the Scrovegni family, and it would be for their family chapel that he later, in 1303-1305, painted his most marvellous cycle of frescoes.

Giotto's third period of work in Padua was between 1310 and 1317, when he painted an extraordinary cycle of astrological frescoes in the Palazzo della Ragione. Those works were unfortunately destroyed by a fire in 1420, but what makes the cycle still so significant is that, in the years immediately after that fire, the entire scheme was repainted on the basis of Giotto's original iconography. Almost as soon as Giotto had left the city, artists there began to develop upon the lessons that could be learnt from him. For example, the so-called Master of the Scrovegni Choir - who takes his name from the location of the *Scenes from the Life of the Virgin* he painted some time between 1317 and 1320 - expressed himself in a language which may have been more elementary than that of the Tuscan master but clearly owes a debt to him.

Then, in 1324, the Eremite Order of Augustinian monks (*Eremitani*) would call to the city Giotto's pupils, Pietro and Giuliano da Rimini, who would create a polyptych for their church (now lost) and a large fresco for the monastery

(part of which can now be seen in the Musei Civici degli Eremitani). In that latter work, scenes such as *The Coronation of the Virgin*, *The Crucifixion* and others show the artists applying what they had learnt from Giotto in Rimini and updating it on the basis of the recent work he had done in Padua.

One then sees the emergence of the most important figure in mid-fourteenth-century painting in Padua: Guariento da Arpo. Active from the 1330s onwards, he was the first artist to be appointed as court painter to the Carraresi, and it was he who decorated the tombs of Jacopo and Ubertino da Carrara that formerly stood in the church of St. Augustine. In a career spanning more than thirty years, his work would develop an evermore linear, International Gothic, style as he became increasingly skilful in the composition of large courtly scenes within *trompe-l'oeil* perspective spaces. Guariento's frescoes and panel paintings for the Chapel of the Carraresi Palace are famous, and his art was appreciated well beyond Padua: Doge Marco Corner, for example, would commission him to paint the large fresco of *Paradise* in the Doge's Palace (probably 1365-1367). The artist's last great work, the imposing frescoed decoration of the main apse of the Church of the Eremitani, shows the mastery he had acquired in the handling of large scenes within spatially complex settings.

This skill was also paramount for the painter who would replace Guariento at the Carraresi court: the Florentine Giusto de' Menabuoi. Active in Padua from the beginning of the 1370s until his death in the 1390s, this artist would open the way for further development within Padua of the International Gothic style. In scenes that show an ever greater command of perspective, he depicts biblical events as if they were courtly ceremonies, complete with recognisable portraits of the key figures of the day.

The frescoes in the Cortellieri Chapel in the Church of the Eremitani had already revealed Giusto de' Menabuoi's great knowledge of his art, but his real masterpiece is the fresco cycle in the Cathedral Baptistry, on which he began working in 1375. The building was intended as a mausoleum for Francesco I da Carrara and his wife Fina Buzzaccarini, and here the artist produced works in which he demonstrated his full refinement as a narrative painter, creating complex compositions whose iconographical content was often highly innovative. In the frescoes in the Chapel of the Blessed Luca Belludi within the Basilica del Santo, which date from 1382, the greater space available made it possible for de' Menabuoi to measure himself against the work of other artists - the Bologna-born Jacopo Avanzi and the Verona-born Altichiero da Zavio; these two had, just a short time before, been commissioned by the *marchese* Lupi da Soragna to paint the frescoes on the walls of the Chapel of St. James, narrating religious scenes with both courtly elegance and a new level of natural ease.

The frescoes in the Chapel of the Blessed Luca Belludi stand out as evidence

of the artist's ever increasing skill in the handling of large spaces and sizeable groups of figures, his rich and yet delicate palette and his ever more striking command of perspective, which would not be matched until the work of Early Renaissance Tuscan artists. In the early 1380s, Altichiero would also paint the frescoes in the Chapel of St. George, narrating *Scenes from the Lives of Saints George, Barbara, Catherine and Lucy*, the patron saints of the Lupi di Soragna family. Here the action plays out against views of an idealised Gothic city, with an increasing number of figures who are portraits of court personalities - for example, Francesco Petrararch, a guest and dignitary at the Carraresi court.

De' Menabuoi's pupil, Jacopo da Verona would then, in 1397, complete the last in this series of fresco cycles of a certain importance, in the Chapel of the Blessed Virgin within the Oratory of St. Michael. Here, the *Scenes from the Life of the Virgin* contain what are portraits of members of the Carraresi court, which was then approaching its end. Just a few years later - in 1405 - Padua came under Venetian rule, and with the disappearance of the Carraresi court the principal source of artistic patronage in the city also disappeared. Nevertheless, right up to the end, artistic life centring around these lords of the city remained active: documentary evidence shows the presence in their court of the Tuscan Cennino Cennini, whose manual on artistic techniques - the first extant work of its kind - was written while he was in Padua in the service of Francesco II da Carrara.

One should also mention here various cycles that have been lost due to the passage of time or the actions of man - for example, those in the churches of Sant'Agostino and San Benedetto, or the decorations in the Da Carrara Palace. While their loss is regrettable, the frescoes that do survive are enough to give one a full idea of a body of work that marks one of the most extraordinary and original developments in Italian painting.



Ill. 68, Gold ducat from the time of Francesco 'Il Vecchio' da Carrara (1378-1388), Padua, Musei Civici, Museo Bottacin

2.b.1 Scrovegni and Eremitani

Scrovegni Chapel



Ill. 69, Scrovegni Chapel, interior

Now set amongst the greenery of the Giardini dell'Arena (Arena Public Gardens), this chapel stands on ground that Enrico Scrovegni purchased from Manfredo Dalesmanini on 6 February 1300; the area alongside it was once occupied by the Scrovegni family palazzo. The commission to paint the fresco cycle came about because Giotto was already in the city of Padua, working at the Basilica of St. Anthony on the fresco cycles in the Chapel of the Black Madonna, the Chapter Hall and the Benediction Chapel (this latter being under the patronage of the Scrovegni family). Tradition has it that Enrico Scrovegni - son of the Reginaldo Scrovegni who figures amongst the usurers that Dante mentions in his *Inferno* (Canto XVII) - commissioned the work as atonement for his father's sins, an offering for the repose of his soul. However, more recent studies have shown that though Reginaldo was involved in financial activities, these had never caused any difficulties in his relationship with the Church. And Enrico himself continued his father's business affairs whilst maintaining close links with the ecclesiastical authorities; indeed, he would (on 1 March 1304) get the pope, Benedict XI, to grant an indulgence for all those who visited the chapel he had

created. The sole difficulty in his relations with clerics was with the friars of the nearby Monastery of the Eremitani, who - on 9 January 1305, just ten weeks before the Chapel was due to be consecrated - protested to the Episcopal Vicar that Scrovegni had been granted permission to build solely a small oratory for private devotion but had actually built a veritable church, complete with altars and decoration, which was an expression “more of ostentation, vainglory and opulence than of praise, glory and honour to God”. Their objection to such magnificence is perhaps understandable, given the chapel's closeness to their own monastery and Church of the Eremitani; however, their protests must have come to nothing because, for the consecration ceremony itself, Enrico Scrovegni actually managed to borrow some of the sacred vestments from St. Mark's in Venice.

So what was the real reason for this commission? Recent studies have shown the leading role that Enrico Scrovegni played in the *Confraternità dei Gaudenti*, a religious confraternity whose goal was to promote veneration of the Virgin and combat usury - a combination that would explain why the Scrovegni Chapel was originally dedicated to Santa Maria della Carità. Furthermore, one might also see it as a fruit of Enrico's concern with the eternal repose of his own soul, conveniently combined with a strong desire to benefit his family in the fierce competition for status amongst the city's aristocratic households. The statue of the donor in the chapel sacristy - plus the portrait of him in Giotto's fresco - reveal a highly unusual level of self-celebration.

The artist he would chose to achieve this range of objectives was Giotto, whose work in the city would be highly innovative. To appreciate just how innovative, one only has to look at the radical change in artistic language which occurred over the period from the completion of Giotto's work on the Basilica Superiore at Assisi to the artist's stay in Padua, following periods in Rome and then Rimini. Unfortunately, one cannot fully chart Giotto's development to artistic maturity because the extant frescoes in the Lateran Palace in Rome and the church of San Francesco in Rimini are no longer legible. However, there is no doubt that in the frescoes he painted in Padua one can see details and features that reveal Giotto's exposure to the art of classical antiquity - look, for example, at the faux marble dado with allegorical figures of *Vices* and *Virtues*, which can clearly be seen in relation to Roman art.

The work on the Scrovegni Chapel frescoes proceeded very quickly, over the period from 25 March 1303, the day the building was dedicated to the Virgin, to the date of the consecration (25 March 1305), and it is clear that the written sources Giotto drew upon were: *The New Testament*, the *Apocrypha*, Jacopo da Varazze's *Golden Legend*, and the *Physiologus* (written in Alexandria some time between the second and fourth century AD). The overall work can also be seen

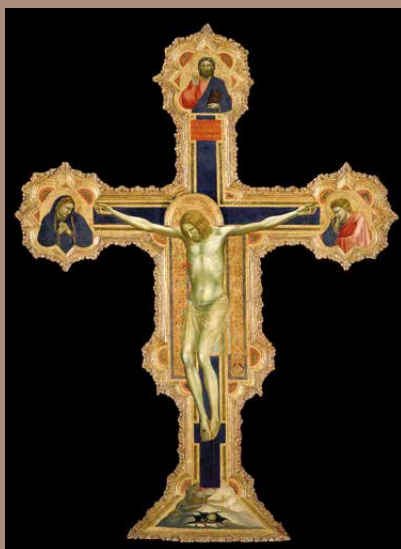
Fourteenth-century works in the Musei Civici agli Eremitani

Exploration of painting in fourteenth-century Padua also requires a visit to the Musei Civici, which now, for reasons of conservation, houses two works from the Scrovegni Chapel itself: the panel depicting *God the Father* and a *Crucifix*, both by Giotto. The same room also contains 18 fragments from frescoes by Pietro and perhaps Giuliano da Rimini; painted for the Monastery of the Eremitani. These were removed in the nineteenth century when a wall was demolished, and are now displayed in a way which is as close as possible to their initial installation.

The painting of *God the Father* was originally set amongst the frescoes on the arched wall through to the presbytery in the Scrovegni Chapel. The presence of its original iron hinges, plus the fact that the work is in tempera on a poplar wood panel rather than fresco on plaster, show that this must once have been the door to a space whose function is now unknown. As for the panel of the *Crucifix*, this too dates from the same period as the Scrovegni frescoes. On one side it depicts Christ suffering on a Cross which is flanked by the Virgin and St. John the Evangelist - the degree of realism is clear from the half-opened lips through which one can see the figures' teeth. Above this scene of the suffering at Golgotha Christ is shown in triumph. Giotto follows an ancient iconographical tradition by depicting the blood of the crucified Christ falling on a skull. This skull is traditionally identified as Adam's - Golgotha was said to have been his burial place - and serves to signify that from the sacrifice which redeemed the sins of Adam and Eve would grow the Tree of Life. The background is painted in imitation of a silk fabric, probably lampas. Badly damaged due to long contact with damp surfaces, the rear of the panel has a *Lamb of God* at the junction of arms of the Cross, which end in tondi with the symbols of the Four Evangelists.

The frescoes by Pietro and Giuliano da Rimini - from the very monastery which now houses the museum - represent one of the earliest examples of the heights that could be achieved as the example of Giotto's art spread through northern Italy.

The museum also contains a small room which, on the basis of extant evidence, reproduces a close approximation to the original layout of Guariento's panel paintings in the chapel of the Carraresi Palace. Dating from rather later in the fourteenth century, another work in the museum is Cennino Cennini's *Madonna dell'Umiltà*. This fresco, together with a fresco now in the Uffizi in Florence, is all that remains of his work and was perhaps commissioned by the Lupi di Soragna family.



Ill. 70, Giotto, *Crucifix*, tempera on wood panel, Padua, Musei Civici agli Eremitani

Ill. 71, Guariento, *Angel armed with spear and shield* (Principalities), tempera on wood panel, Padua, Musei Civici agli Eremitani



in relation to the dramas inspired by sacred history. This is clear not only in the manner in which real and pictorial space are made one through the interplay of painted and actual architectural features (a strategy that would reach its highest development in the work of Altichiero da Zevio) but also in the portrayal of the figures, who interact dynamically with each other and with the spectator. A significant example of this link with sacred theatre is *The Mocking of Christ*: here, Giotto shows each of the figures performing one of the actions recounted in the gospel account, which had subsequently been part of the religious dramas ritually performed during Holy Week.

As for the building itself, it would remain private property until 1880, when the conflict between the Foscari Gradenigo family and Padua City Council came to an end, with the Chapel coming under public ownership. (The authorities had been concerned that, after the collapse of the portico in front of the chapel in 1817 and the demolition of the Scrovegni palazzo in 1824, the chapel itself might suffer the same fate.) After this transfer, the City Council began a new programme of restoration work.

Church of the Eremitani



The Church of Santi Filippo e Giacomo agli Eremitani - to give its full name - was a foundation linked with the first settlement of the Augustinian Friars Eremite in the city, of which there is record as far back as 1218. According to the Paduan notary Antonio Monterosso, this was the date of foundation of “an ancient church where the Eremite Fathers of Saint Augustine officiated”, a church which was dedicated to saints Philip and James. Sources say that the small structure soon proved to be inadequate for the number of the faithful who were already worshipping there by 1237, and in 1259 a donation provided the monks with the land necessary for a larger chapel. Work began there in 1264; however, the poverty of the Order meant that even this new building had to be of modest size. Then, in 1276, the *podestà*, Roberto de Roberti, promoted a plan for the Commune to finance the building of a larger church with a wood-beam and tiled roof, the plan of which is still largely reflected in the present building.

In 1306, work on the facade was undertaken by Fra Giovanni degli Eremitani, an interesting figure who showed great technical skill and design flair as an *enzignerio* (engineer) and seems to have already been famous by 1289, the earliest recorded date of his presence in Padua. Unfortunately, very little remains

III. 72, Church of the Eremitani, interior

of the projects he undertook within the commune. For example, his roof in the Palazzo della Ragione was completely destroyed and that in the Church of the Eremitani partially damaged, even if there is reliable evidence that their replacements kept as close as possible to the originals.

Various artists worked on the decoration of the new church of the Eremitani: Pietro and Giuliano da Rimini, who in 1324 produced a, now lost, altarpiece; Guariento di Arpo, who is recorded as working here by 1338, on the frescoes in the second chapel on the south wall (then The Chapel of St. Anthony Abbott, now the Chapel of St. Anthony of Padua), and in the period 1361-1365 on the cycle in the presbytery and apse (the Great Chapel); Giusto de' Menabuoi, who in 1370 was commissioned by Traversina Cortellieri to decorate a chapel that took the family name and was intended to celebrate the memory of Tebaldo Cortellieri, a famous jurist and intellectual at the service of Francesco 'Il Vecchio' da Carrara.

In the fifteenth century another prestigious artist would be called to work in the church: Andrea Mantegna, who painted the fresco cycle in the Ovetari Chapel (1448-1457), which was unfortunately severely damaged in a Second World War bombing raid on 11 March 1944. The superb *Coronation of the Virgin* (1380) that Altichiero da Zevio painted in the Dotto family Chapel within the Church of the Eremitani was totally destroyed during the war.

2.b.2 Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas

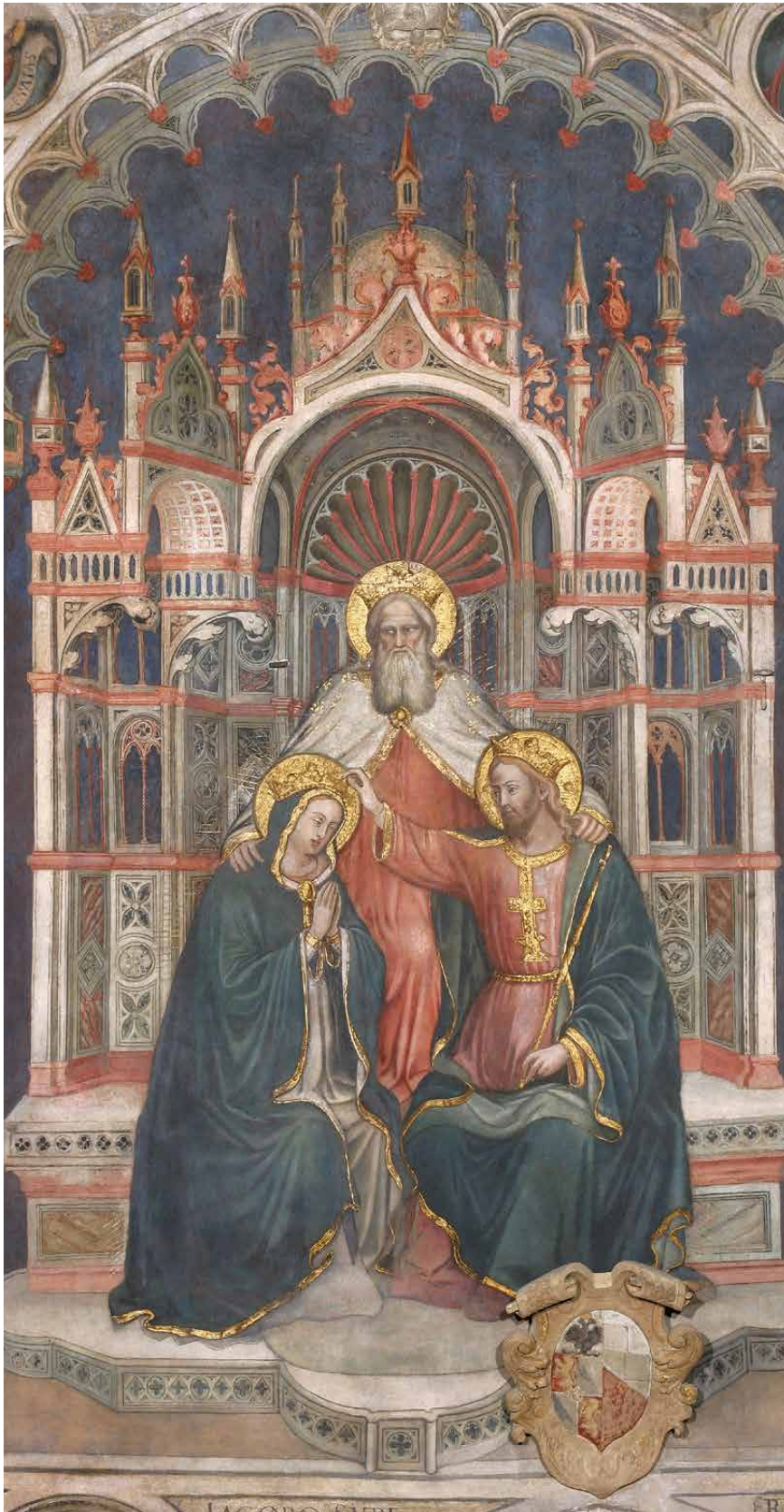
Palazzo della Ragione



Ill. 73, Palazzo della Ragione, interior

The history of the building and subsequent conservation of the Palazzo della Ragione is closely bound up with that of the fresco cycles that decorate its interior. The construction work was carried out in 1218-1219, when Giovanni Rusconi was *podestà* of the Commune, and was intended to provide an adequate meeting-place for public assemblies and the administration of justice. It was complemented by a complex series of other structures serving the commune, of which all that remains is the Palazzo degli Anziani, the Palazzo del Consiglio and remnants of the Palazzo del Podestà. Evidence shows that the building completed by 1219 was lower than that we see nowadays and had a pitched wooden roof supported by wooden roof trusses resting on leather-clad columns. The upper floor was divided into various rooms by wooden structures designed to house the desks and benches of the various tribunals.

The first decoration of the interior did not begin until 1271, when the then *podestà*, Tommaso Giustiniani, had the space above each tribunal bench (the building would house up to seventeen) painted with its respective mark of



Ill. 74, Gothic painter close to circle of Altichiero da Zevio, *The Coronation of the Virgin*, Palazzo della Ragione

office, most of which were animal symbols. Then, in 1306-1309, the overall appearance of the building was changed by Fra Giovanni degli Eremitani, famous for various hydraulic projects and architectural works within the Padua area (including the *Fondaco delle Biade*/Fodder Exchange and the Church of the

Eremitani itself). In making the building the central feature of the various palazzi that had risen around the piazza during the later part of the thirteenth century, he raised it higher and remodelled the roof (an exposed wooden structure in the interior covered on the outside with lead sheeting). This work made the first floor into an enormous hall that was divided into various spaces which included a chapel dedicated to St. Prosdocimus, a tax collector's office, a prison and the various tribunals and law courts - all under a vast keel roof. Around 1309 Fra Giovanni would then work on the external loggias, which probably served not only a decorative function but were also intended as buttresses to withstand the outward thrust from the new roof; in addition, they provided much more space for shops and workshops. The most innovative feature of this new addition was the decision to use blocks of stone instead of brick (then the dominant building material). This made the structure much more monumental and heightened the visual impact of the porticoed arcades; these latter were a feature that was very common in northern Italy because they provided space for markets that was protected from the elements. Various scholars have argued that the use of stone throughout the arcades was inspired by the extant remains of the Roman arena near the Monastery of the Eremitani.

Much of the above-cited information comes from *Visio Egidii regis Pataviae*; a text drawn up by the notary Giovanni da Nono in the years 1314-1318, this is a key source with regard to the urban layout of Padua at the beginning of the fourteenth century. We also have a visual depiction of the Palazzo, complete with lead roofing and loggia supported by wooden roof trusses, in the fresco that Giusto de' Menabuoi painted in the Chapel of the Blessed Luca Belludi in the Basilica of St. Anthony (ante 1387).

Giotto would be commissioned to decorate the upper hall of the Palazzo della Ragione during his second period of work in the city (probably in the 1310s). However, this would be completely destroyed when, on 2 February 1420, a fire which started in a cordage storeroom in the mezzanine devastated the loggias, the wooden roof and the fresco decoration. The subsequent rebuilding work would modify the interior by getting rid of the mezzanine space but would not make substantial changes to the exterior, except for the fact that loggias now had vaulted ceilings. So what one sees nowadays could largely correspond to Fra Giovanni's original design. Unfortunately, the structure would also fall victim to a summer whirlwind (on 17 August 1756) which caused a large part of the roof and the northern loggia to collapse. On that occasion, too, reconstruction was prompt, as was the restoration of the pictorial decoration (by Francesco Zannoni, in the years 1759-1763). Soon afterwards, with the fall of the Venetian Republic in 1797, the Palazzo ceased to be used as a courthouse. It has recently undergone complete restoration of both the interior decoration

and the architectural structure (consolidation of the building and loggias, re-facing of the roof).

Contemporary records talk of huge astrological frescoes decorating the Palazzo, complete with signs of the zodiac, planets and constellations. This subject-matter was again taken up in the work after the terrible fire of 1420, resulting in an imposing cycle of frescoes; inspired by judicial astrology, these depicted the influence of planets and stars upon human affairs and human disputes. In the Palazzo della Ragione, Giotto's exploration of the theme of astrology reflects both contemporary ideas and the use for which this building was intended. However, we do not know if the original decoration covered the walls alone, or both the walls and the ceiling, or even just the latter. Whatever the case, from the point of view of both iconography and pictorial handling of the subject-matter, this work was an innovation that stood as a model for such images well into the second half of the fourteenth century.

The fresco cycle in the Palazzo della Ragione is a good illustration of how an iconographical model which had originally been religious in intent might be adapted to secular use. Giotto's *The Last Judgement* had depicted the meting-out of divine justice, but now his concern was earthly justice: all aspects of a city's juridical and administrative apparatus were covered in his decoration of spaces that housed not only public assemblies but also the courts which heard civil and penal cases. And given the great importance the city had attributed to this, subsequently lost, work - yet another example how contemporaries recognized Giotto's artistic excellence - the thematic content of this decorative scheme would be taken up by other artists during the course of the fifteenth century.

We have already mentioned how Fra' Giovanni transformed this building into a "centre of justice and trade", and another figure to be mentioned here is Pietro d'Abano; a physician, philosopher and astrologist, he worked upon the iconography of the cycle, his contribution providing further evidence of the links between Giotto and the learned circles active at the University of Padua. Nor should one overlook the fact that Pietro d'Abano's work should be seen in relation to that of Michele Scoto, an important astrologist at the courts of king Federico II and king Alfonso, whose miniatures may have been produced in Spain but reveal clear links with the iconography in Giotto's work. These interconnections demonstrate how knowledge and artistic developments might cross national borders thanks to links between individual courts and the fact that, despite the difficulties of contemporary travel, artists and craftsmen moved between one workshop and another. Even more important than the movement of individuals was that of illuminated manuscripts and codices, which meant that work became known far beyond the environment in which it was created. Within Padua itself one sees an example of such cultural interchange over the

distance of centuries, with the remains of the Roman Arena in the area near the Scrovegni Chapel probably serving as the inspiration for the decision to build the new loggias of the Palazzo della Ragione (c.1309) in stone rather than brick. Those who worked on the restoration of the cycle included Niccolò Miretto, Stefano da Ferrara and various assistants, amongst whom recent scholars have identified Antonio di Pietro, a nephew of Altichiero. However, the fact that their work was exclusively in fresco does not resolve the issue as to whether Giotto's original was in this medium, on painted panels or a mixture of both. What makes the cycle as it exists today so important is that those re-doing the decoration were explicitly requested to be faithful to the original both in iconography and in style. And though nowadays we might have some difficulty in understanding the fresco cycle, at the time this will not have been the case, given that it was a clear reflection of the principles that were supposed to be the basis of civic life. For the people of the day, the administration of justice was not simply a matter of applying laws; it also involved an evaluation of the influence the planets and stars might have upon the human psyche and human behaviour.

We have no exact knowledge of the relationship between Giotto and Pietro d'Abano, but it seems highly likely that they knew each other personally: the latter, a man-of-letters who taught at the university had, for example, praised the Florentine master in his writings. What we do know is that the city and university continued to be home to such figures as Giovanni Dondi, a physician, astronomer, philosopher and poet; therefore, it is highly probable that studies of the heavens continued to influence the work of artists active in the second half of the fourteenth century. Dondi, for example, was the creator of the famous *Astrarario*, a marvellous astronomical clock that could reproduce the motions of the sun, the moon and the five major planets, as well as measuring time to a fraction of a minute.

Recent studies have also stressed the link between Giotto's cycle and the miniatures in various codices, including the above-mentioned work by Michele Scoto, astrologer to the court of Frederick II, (now in Munich) and the illuminated manuscript produced in Spain for the court of King Alfonso (now in the Vatican Library). It has been shown that certain fifteenth-century images seem to draw directly on those generated by the high level of interest in astrology, which was typical of Alfonso's court. Probably, while he was in Paris at the end of the thirteenth century, Pietro d'Abano himself had come into contact with such cultural circles.

Chapel of the Carraresi Palace



Ill. 75, Guariento, *Joseph lowered into the Well and then sold to the Merchants of Madian*, Chapel of the Carraresi Palace (detail)

The small chapel intended for the personal use of the Da Carrara family once had a rectangular floor plan and stood on the west side of the first floor in the palace. Contemporary sources and extant material indicate that the interior of the palace was entirely decorated with frescoes; however, due to the various vicissitudes through which the building has passed, little of these decorative cycles survive. After the city fell under Venetian control in 1405, the palace became the seat of the various bodies of Venetian government, and gradual neglect would result in the building's decline, with the ultimate destruction of a large part of the structure.

Lord of Padua from 1338 to 1345, Ubertino da Carrara was the one who initiated work on this residence, on a site in the west of the city that was bound to the east by the Strada Maggiore, to the south by the Contrada del Duomo, to the north by the church of San Nicolò and to the west by the river. The first nucleus of the complex, known as the Palazzo Vecchio, or the Palazzo di Ponente (West Palace), was completed in 1343, with work on the Palazzo Nuovo or Palazzo di Levante (East Palace) beginning under Ubertino but being completed under Francesco 'Il Vecchio' da Carrara.

All that remains of the old structure is the part between Via Accademia and Via Tadi, the most architecturally significant portion of which is the fourteenth-century double loggia. The hall within this became the premises of the Accademia Galileiana in 1779, and it was then that the south wall of the Chapel was

demolished to create a large space for the meetings of the Academicians. Other work then involved the demolition of the so-called *Traghetto*, a raised walkway some nine metres high and three metres wide that ran on 28 arches from the Palace to the Casa della Rampa (Rampway House) and then to the north of the Porta Tadi city gateway, forming a link between the city walls, the castle and the Torlonga (nowadays known as *La Specola* and home to the Astronomical Observatory). Dominating the entire space around it, this *traghetto* was designed to give rapid, unobstructed access to the castle in cases of necessity.

Restoration work, in the 1970s and 1990s, conserved all that remained of the architectural complex and of the fourteenth-century decorations. Historical documents say that the building had not only non-figurative decorations on the ground floor but also some rooms with figurative decoration. For example, there is record of the court rooms being decorated with images of animals and narrative scenes inspired by the *History of Thebes*, and episodes associated with *Nero*, *Hercules*, *Camillus* and *Lucretia*. The most significant space was the *Sala degli Uomini Illustri* (Hall of Illustrious Men) which is mentioned in 1382, and in 1390 was still being referred to as the 'new hall'. The subject-matter there can be seen in relation to *De viri illustribus*, which Francesco Petrarch was then writing in Padua itself. Unfortunately, nothing remains of these extraordinary works, which illustrated the particular character of cultural influences in late-fourteenth-century Padua, where the example of classical antiquity was already making itself felt. Similarly, no extant document makes it possible to attribute any particular cycle to any particular painter, with the one exception of the Chapel, where we know the decorations are by Guariento. Savonarola, for example, mentions Altichiero da Zevio, Jacopo Avanzi and a certain Ottaviano da Brescia as artists active at the Carraresi court, but he does not specify where they worked.

The first recorded attribution of the frescoes and panel paintings in the Chapel to Guariento comes in the second edition of Giorgio Vasari's *Lives of the Artists*; Marcantonio Michiel (1521-1543) would argue that some of the work was by Jacopo Avanzi, but recent scholars have been unanimous in attributing the whole of the decorative cycle to Guariento. Born in Padua - though some say in Piove di Sacco - Guariento was an artist who had already produced one of his most fascinating panel paintings for the city's Duomo, a polyptych which is now in the collection of the Norton Simon Foundation (USA); he appears with a certain regularity in local documents from 1338 onwards. The artist was, therefore, familiar both with the works of Giotto and those of Pietro and Giuliano da Rimini, considered the most faithful of Giotto's pupils and artists who worked within the Church of the Eremitani from 1324 onwards. Guariento must have entered Carraresi circles quite early in his career, given that in 1351 he painted the frescoes on the walls of the apse in the Paduan

church of Sant'Agostino, which housed the tombs of Jacopo and Ubertino da Carrara; works of great quality by the Venetian sculptor Andriolo de Santi, these had been commissioned by Francesco 'Il Vecchio' da Carrara and are now located in the Church of the Eremitani.

Probably the painter received the commission for the decorative cycle in the Palace Chapel before 1354, the year in which Charles IV, king of Bohemia and future emperor, visited Padua. Comparison with earlier works - for example, the *Crucifix* now in the Musei Civici of Bassano del Grappa (originally painted for the church of San Francesco in that town) and the Pieve di Sacco *Polyptych* of 1344, reveals many innovations in the artistic language used in both the frescoes and panel paintings decorating the chapel. There is also evidence of such innovations in the few extant remnants of the work in the church of Sant'Agostino.

The decoration of the chapel in the Carraresi Palace shows Guariento occupying an ideal point of transition between the work of Giotto and that of Giusto de' Menabuoi. In fact, whilst the work of the Tuscan master was undoubtedly one of his initial benchmarks, Guariento would also work with the latter, at the church of the Eremitani. He can therefore be seen as a conduit between the tradition of fresco painting established by Giotto and the International Gothic style, an aspect of his work which is very clear in what he produced during his period in Venice. That this was a court commission meant that Guariento could take even further that "secularisation of sacred history" which had begun with Giotto's work in the Scrovegni Chapel. There is, in fact, a clear interweaving of both religious motifs and the celebration of secular power, and once again scenes of religious narrative unfold within a setting of fourteenth-century architecture, in a world instantly recognizable to the artist's contemporaries. Dressed in the fashions of the day, the figures depicted are shown participating in what are treated as chronicles of present-day events.

The Carraresi Lords of Padua

Jacopo I, first lord of Padua, from 25 July 1318 to 4 November 1319. He maintained control of the city, even if he entrusted the formal title of 'Lord' first to Enrico II di Gorizia and then, in 1321, to Enrico di Carinzia and Tiroli. He died on 22 November 1324.

Marsilio, effective lord of Padua from 1324 to 1328, even if he too entrusted the formal title to Enrico di Carinzia e Tirolo. After power in the city had been ceded to Cangrande I della Scala in 1328, he would remain as the Scaliger governor of Padua until 1337. Under the protection of Venice and Florence, he once more became lord of Padua in the final year of his life, and died on 21 March 1338.

Ubertino I, lord of Padua from 1338 to 1345; he died in 29 March 1345.

Marsilietto Papafava, lord of Padua from March 1345 to his death in May of that year.

Jacopo II, lord of Padua from 1345 to his death on 19 December 1350.

Jacopino, lord of Padua from 1350 to 1355, together with Francesco I; he died in prison in 1372.

Francesco I, lord of Padua from 1350 to 1388; he died in prison in Monza on 6 October 1393.

Francesco Novello, lord of Padua from June 1388 to February 1389 and then from September 1390 to November 1405. The final Carraresi lord of the city, he died a prisoner in Venice on 19 January 1406.

Cathedral Baptistry



Ill. 76, Giusto de' Menabuoi, *Original Sin*, Cathedral Baptistry (detail)

Dedicated to St. John the Baptist, the Cathedral Baptistry was consecrated by the Patriarch of Grado in 1281. Around the middle of the fourteenth century it underwent some architectural modification and then, thanks to commissions by the wife of Francesco 'Il Vecchio' da Carrara, then lord of the city, it was entirely decorated with frescoes by Giusto de' Menabuoi. That commission from Fina Buzzaccarini probably came in 1375-76 and, given that she died in 1378, scholars have concluded that the work must have been completed by that date. A refined and cultured woman, the patron also had a tomb for herself and her husband created within the baptistry; so as well as serving a sacramental function, the structure became the third Carraresi mausoleum in the city, after the churches of Santo Stefano and Sant'Agostino. The building was the place where each citizen of Padua was baptised into the community of the Christian church, and the association enabled the Carraresi to re-assert their power as the embodiment of that community; the co-existence of family tomb and city baptismal font underlined an inextricable bond between the Carraresi and Padua. This symbolic reading is also reflected in the iconography of the Menabuoi frescoes, one of the greatest masterpieces of fourteenth-century

Italian painting. Indeed, the very location of the work served to reinforce the idea that the beauty of the city was a fruit of Carraresi power: the magnificent Carraresi Palace stood nearby, on a site that ran from Piazza dei Signori to the present-day Via Accademia and Via Arco Valaresso.

A Florentine, Giusto de' Menabuoi was probably born in the 1320s. He received his first training as an artist in Visconti-ruled Milan, within an atmosphere that was permeated by the influence of Giotto; that artist had spent the last years of his life in Milan, a fact which inevitably promoted interaction between the artistic cultures of Tuscany and Lombardy.

Menabuoi probably arrived in Padua in 1368-1370, the period of Guariento's death, and soon became the preferred artist of the Carraresi court. Amongst his first commissions in the city was that from Traversina Cortellieri to paint a cycle of frescoes in the Eremitani funeral chapel of her son, Tebaldio, who had died young while on a diplomatic mission for the Carraresi court. Thus two of the major commissions Menabuoi received in Padua were from women, something that was far from usual in fourteenth-century Italy. It was even less common for the commission for a family mausoleum to come from a woman.

Today, entrance to the baptistery is via a small portico that was added later in the fourteenth century (what one sees now is a replacement for the original, destroyed in the Second World War). However, in Menabuoi's time, access was via the west wall of the building, through a doorway surmounted by an acrosolium tomb; the work of the sculptor Andriolo de Santi, this too was commissioned by Fina Buzzaccarini. The position was no accident - all citizens entering had to pass under the tomb and were thus reminded of those who were the Lords of Padua; nor is it an accident that the tomb was destroyed after the Carraresi were defeated by Venice in 1405. Nevertheless, in spite of this attempt to eradicate the very memory of the previous lords of the city, a clear memorial to Fina Buzzaccarini remains within the Baptistery frescoes, where she herself is portrayed in various scenes.

The continuity between Giotto and Giusto de' Menabuoi is to be seen not only in the common religious themes they depicted but also in the "atmosphere" they create within these two religious buildings. In both cases, the visitor becomes part of events that unfold around him, with figures from the gospel narrative depicted alongside contemporary aristocrats, artists and intellectuals. As already mentioned, one of these latter was Francesco Petrarch, who in those very years was introducing his Paduan friends to a text by Vitruvius that may well have been drawn upon by Menabuoi himself in his pictorial compositions. With regard to such influences, one should also point out that in the years 1382-1385 Padua was also home to Biagio Pelacani da Parma, whose studies of perspective would be of exceptional importance for no less a figure than

Filippo Brunelleschi. Whilst no direct link with Giusto can be established, the presence of such a man teaching in the city gives one some idea of the cultural atmosphere in the Padua of the day.

Located in the heart of the city's religious life, the work on the interior of the Baptistery marked the definite consolidation of the tradition of fresco painting in Padua. For art historian and layman alike, the paintings here seem to re-interpret the frescoes in the Scrovegni Chapel in a new key - a key influenced by the refinements of the International Gothic style that, thanks to Guariento and then Menabuoi himself, would be a feature of the work produced for the Carraresi court.

Ill. 77, Giusto de' Menabuoi, *The Creation of the World*, Cathedral Baptistery (detail)



2.b.3 Buildings associated with the Basilica of St. Anthony

Basilica and Monastery of St. Anthony of Padua



Ill. 78, Basilica of St. Anthony, exterior

Work on the Basilica - intended to house the tomb of St. Anthony, who had died in the city in 1231 - began in 1232 on the site, which, as early as 1110, had been home to a church dedicated to the Virgin; this structure was later incorporated into the Basilica, becoming the Chapel of the Black Madonna. By 1229, the site alongside that small church had become the location of a monastery, which was probably founded by St. Anthony himself.

Scholars have long studied the complex history of the basilica and monastery, both with regard to the different phases of building work and the various cycles of pictorial and sculptural decoration the structures have become home to over

the centuries. As far as the construction work is concerned, it should be noted that we have little data with regard to the earliest phase, and none of that information can be taken as offering a certain point of reference. Unfortunately, the account books for the work in the thirteenth and fourteenth century have not survived, so that scholars have to rely on what they can deduce from: the building itself; the documents relating to donations or other transactions involving the Basilica; the known dates when the body of St. Anthony was moved (8 April 1263; 14 June 1310; 15 March 1350), each of those occasions being associated with particular phases in the building work. Another source of information is the text *Visio Egidii regis Pataviae*, which was written by the notary Giovanni da Nono and can be dated to the period 1314-1318.

In looking at the main hypotheses with regard to the different phases in construction, one should start with the building that formed the core of the complex: the small church of Santa Maria Mater Domini. The centre of Franciscan activity in the city, this housed the tomb of St. Anthony from 1231 to 1263 and very probably stood on the same site as the Chapel of the Black Madonna, which still contains what is likely to be the earliest extant evidence of Giotto's work as a fresco artist in Padua. Given the number of faithful who visited that tomb, the small church quickly proved inadequate and work began on a larger structure. With regard to this, scholars argue two different theories: that this larger edifice was the fruit of a single project, or that it came about as the result of three, increasingly ambitious, projects whose chronological sequence can be understood thanks to the dates when the saint's body was moved. For a more detailed account of this debate, see the bibliography. What is important to note here is that the final basilica is a very complex structure through which runs a series of internal and external wall corridors and passageways that reach all parts of the building; access to these is via staircases to the left of the entrance to the cloisters.

From the very beginning, the Friars Minor and the main noble families of the city were involved in projects for the decoration of the interior. As already mentioned, it was perhaps the friars who called Giotto to the city at the beginning of the fourteenth century to work on parts of the complex (the Chapel of the Black Madonna and the Chapter Hall), whilst the frescoes in the Benediction Chapel (also known as the St. Catherine Chapel) were the

Ill. 79, Giotto, *The Prophet Daniel*, Chapter Hall, Basilica of St. Anthony



result of a commission from the Scrovegni family; of this latter project, all that remains are some busts of female saints on the entrance intrados and a few fragments on the walls.

As for the St. James Chapel (also known as the Chapel of St. James and St. Felix), both its construction and decoration were commissioned by the *marchese* Bonifacio Lupi di Soragna, a member of a family with very close links to the Carraresi court. His goal was to create a place of burial that befitted the outstanding rank his family had achieved from the mid-fourteenth century onwards thanks to their military and diplomatic services to the lords of the city. The chapel itself was commissioned from some of the most important artistic figures then working in Padua: the Venetian sculptor Andriolo de Santi and the artists Altichiero da Zevio and Jacopo Avanzi. The former had already distinguished himself around the year 1350 thanks to his work in the Padua church of Sant'Agostino on the tombs of Ubertino and Jacopo da Carrara. In 1372 a detailed contract for his work on the St. James Chapel was drawn up by Lombardo della Seta, secretary to Francesco Petrarca. The terms of that document reveal Bonifacio's determination that the project should be carried out in a rapid and coherent manner; indeed, the chapel was consecrated just four years later. While there are no extant contracts for the two artists involved in the decoration of the interior, two documents (dated 1377 and 1379) record the costs of lowering the scaffolding used during the work, and (in the later contract) the balance for the entire work payable to Altichiero alone (probably due to the fact that Avanzi had died). Both artists had arrived in Padua around 1370 to work on interiors of the Carraresi Palace; however, none of their frescoes there survive, so this chapel is the sole evidence of the fruits of their collaboration.



Ill. 80, Altichiero da Zevio, *The Miracle of the Untamed Bulls and the Arrival of the Saint's body at the Castle of Queen Lupa*, Chapel of St. James, Basilica of St. Anthony

Altichiero had been born in Zevio around 1330, and though his initial influence was the Giotto-influenced art of Lombardy, his main training as an artist came in Verona and Padua; in the latter city he would, for example, paint the lunette in the Dotto Chapel (structure completed in 1382) in the Church of the Eremitani. Within the Basilica of St. Anthony, he is also credited with the lunette decoration depicting *Madonna and Child with Saints* which surmounts the tomb of the nobleman Federico Lavellongo. His art reveals the refined and cultivated sensibility of an artist who was fully informed on both advances in painting techniques and the sort of scientific research (particularly in the field of optics) which was then being pursued at the University of Padua. It was thanks to this knowledge that Altichiero could offer a new reading of Giotto's artistic language, developing upon the Tuscan master's skill in creating the illusion of three-dimensional space. His own works are built around very complex yet convincing spatial compositions that hinge upon interaction between real architectural features and the frescoed walls; and within that space there is a harmonious distribution of human figures.

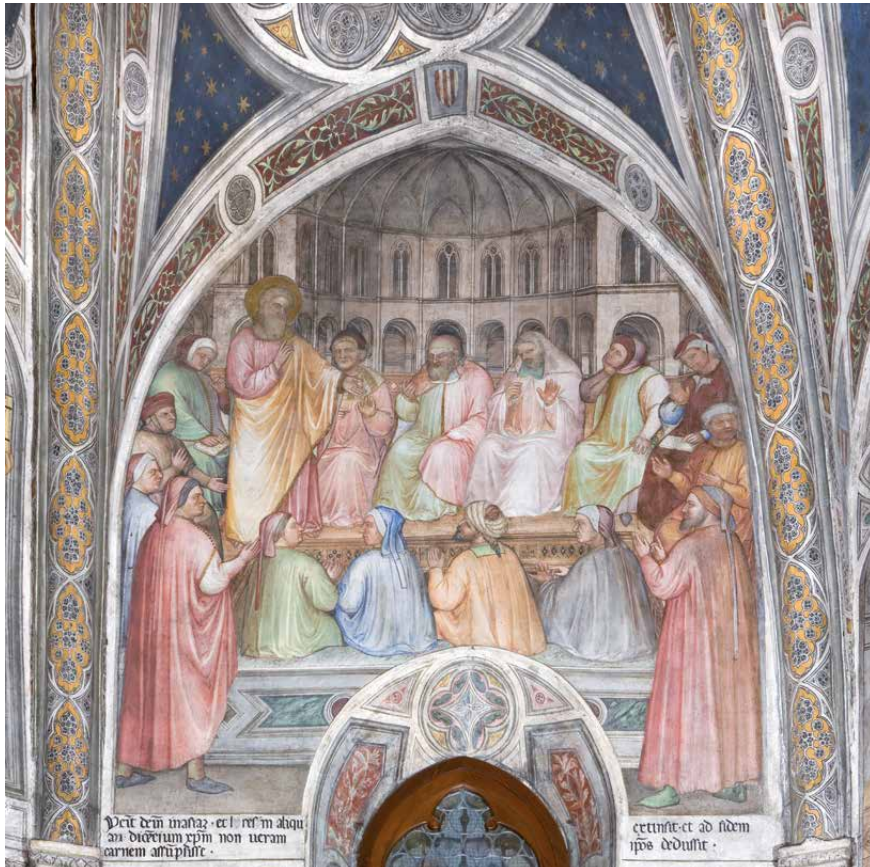
As for Jacopo Avanzi, he was born in Bologna and, as an artist, he would be powerfully influenced by Giotto's work in Padua, both at the Scrovegni Chapel and elsewhere. The characteristic feature of Avanzi's art would be its narrative power, an intensity achieved through the close concatenation of different scenes in which figures were depicted as individuals, their emotions easily recognizable from facial expression and gesture. The pictorial space in Avanzi's work is more open, with solid architectural features serving largely as background - when such background is not provided by extensive landscapes. Clearly, the artist's main interest was in the interaction between groups of figures, rendered with careful attention to glances, expressions and the details of physiognomy.

The last of the fourteenth-century fresco cycles within the Basilica is to be found in the Chapel of Blessed Luca Belludi, which also houses the so-called Arca Vecchia, the sarcophagus which once held the body of St. Anthony and was, in 1285, used as the tomb of Blessed Luca Belludi, a figure who was as dear to the Franciscan monks as he was to those who commissioned the chapel. In fact, the veneration of the tomb, vigorously encouraged by the monks, was by the early fifteenth century on such a scale that the place would become known as "The Chapel of the Blessed Luca".

However, the construction of the chapel was more than a mere expression of religious devotion and must be seen in a wider social context. At the time, Francesco 'Il Vecchio' da Carrara was actively promoting the political - and cultural - hegemony of his family, and all the families most closely linked to his court were involved in the achievement of this goal. Amongst these, the Conti family, one of the oldest aristocratic houses in Padua, played a primary

role, particularly through the actions of Naimerio and Manfredino Conti, who provided Francesco 'Il Vecchio' with important financial services. It would be those two noblemen who put up the money for this chapel (the date of whose foundation is 1382) and commissioned the frescoes from Giusto de' Menabuoi, an artist whose flowing use of vivid colour generates a hauntingly intimate atmosphere.

Menabuoi had settled in Padua around 1370, and by the time he came to work on the Chapel of the Blessed Luca Belludi had produced a long series of works in the city; mainly religious in theme, these had largely been commissioned by learned clerics, who had provided the artist with the opportunity to explore complex theological issues. In 1370 we know he was working in the Church of the Eremitani on the *Triumph of St. Augustine* in the Cortellieri Chapel. In the Basilica itself, he would then work on the frescoes for the tomb of Niccolò and Bolzanello da Vigonza, with a *Coronation of the Virgin with Saints, Angels and Donors*, and an *Annunciation* in the lunette of the arcosolium. Before receiving the commission for the Belludi chapel, he had worked on the imposing cycle of frescoes in the Cathedral Baptistry from 1374 to 1378. His frescoes in the Chapel of the Blessed Luca Belludi may be less refined in atmosphere than those in the Baptistry, but they do open the way to more modern notions of pictorial composition, particularly with regard to the organization of visual space.



Ill. 81, Giusto de' Menabuoi, *St. Philip Arguing the Faith in Asia Minor*, Chapel of the Blessed Luca Belludi, Basilica of St. Anthony

Oratory of St. George



Ill. 82, Oratory of St. George, interior

In 1377 Raimondino Lupi di Soragna had a small private oratory built near the Basilica to house the mortal remains of Bonifacio Lupi di Soragna; that building is now known as the Oratory of St. George. This important project, which came shortly after Bonifacio Lupi di Soragna himself had commissioned the decoration of the St. James Chapel within the Basilica, gives one some idea of the rank the family had achieved in Padua by the late fourteenth century. This was, in fact, a period when the most important families in the city were following the lead set by Enrico Scrovegni at the beginning of the century and commissioning their own fresco-decorated chapels. The Carraresi court of the day saw that the effective exercise of its power over the city and its territory also involved generating consensus of support amongst not only the families that were its allies but also the population as a whole. To this end, the Carraresi had encouraged the arts, the sciences and literature as active vehicles of political propaganda; indeed, they themselves played the foremost role in projects for the embellishment of the city. However, there was also a more individualistic aspect to Raimondino Lupi's commission as well, with his celebration of his family intended to be seen in direct comparison with the chapel Enrico Scrovegni had raised to the memory of his own house. This 'competition' meant there

were clear and intended architectural similarities between the two structures. Similarly, the scenes represented and the sculpture of the tomb were taken as opportunities to highlight the military virtues that the Lupi di Soragna family had placed at the service Padua and the Carraresi family.

The frescoes were commissioned from Altichiero da Zevio around 1379, the artist already having had contact with the family thanks to his work in the St. James Chapel. Having become established within Padua's cultural and artistic life, Altichiero had continued to develop his skill in the handling of pictorial space, becoming a virtuoso master of the perspective. From his fundamental encounter with the work of Giotto, the artist had drawn themes, ideas and notions of pictorial space that he continued to rework. And in this process, which was never one of mere passive absorption, he could draw upon the deep knowledge of optics which might be acquired from study of the work of the other great artist then active in Padua: Giusto de' Menabuoi, whose marvellous cycle of frescoes in the Cathedral Baptistry will certainly have been known to Altichiero.

Ill. 83, Altichiero da Zevio, *Angel Musicians*, Oratory of St. George (detail)



2.b.4 San Michele

Oratory of St. Michael



Ill. 84, Jacopo da Verona, *The Annunciation*, Oratory of St. Michael (detail)

Standing in a small square of the same name, the Oratory of St Michael one sees nowadays has undergone alterations which have radically changed the architectural appearance of a church whose origins are said to date back to a period sometime between the sixth and the second half of the seventh century. Some argue that its foundation could be seen in relation the Byzantine presence in the city (569-602): within the territories linked to the Exarchate of Ravenna, the Byzantine influence resulted in a spread of veneration of the Holy Archangels, and this church could have been an expression of such veneration. Others say that the foundation of the church dates from later, during the Longobard era. Yet whatever the truth, we do know that, up until the middle of the eleventh century, the church was still known as *Ecclesia Sanctorum Archangelorum*.

By the late fourteenth century, the church had come within the da Carrara sphere of influence, and when, in 1390, a fire which broke out during the Visconti forces' siege of the Carraresi Castle badly damaged the building, the Bovi family (in 1397) financed work to extend the church and decorate the interior. As one can see from a stone plaque in the wall before the entrance, the frescoes were the work of Jacopo da Verona, an artist whose presence in Verona

is documented in 1388, 1394 and 1404 (according to some scholars he lived until 1442). Initially considered a minor artist, he was often confused with Jacopo Avanzi from Bologna, who settled in Padua around the same period. However, we know that Jacopo da Verona worked with Altichiero da Zevio on the frescoes at the Oratory of St. George, and that he probably came to Padua following that artist. He is also credited with some works now in the Castelvecchio Museum (Verona) and some important illuminated manuscripts. The St. Michael frescoes, however, are the only works that can with certainty be attributed to him alone.

In 1479, the Oratory of St. Michael came under the governance of the Venetian *Congregazione del Santo Spirito* and would remain so for almost two centuries, until that congregation was suppressed by Pope Alexander VII in 1656. This made the oratory the property of the Venetian Republic, which however then auctioned it off to help pay for its war against the Ottoman empire. Ownership thus passed to Girolamo Dolfin, the Patriarch of Aquileia, and thence to various other Venetian families: the Mocenigo, the Soranzo, the Pisani and the Ruzzini. In 1792 the walls were whitewashed and in 1808 the building ceased to function as a parish church; four years later it was totally closed to the public. Then, in 1815, Francesco Pisani, who owned the palazzo alongside it, decided to demolish the oratory, and all that survived was part of the nave and the chapel with the frescoes by Jacopo da Verona.

In one sense, the frescoes here are closely bound up with the history of the technique itself, given that just one year after they were finished, in 1398, the important Tuscan artist Cennino Cennini, a painter at the court of the last Carraresi lord of Padua (Francesco II), would write the very first treatise on different artistic techniques. That work provided future generations with the technical know-how necessary for fresco painting, and thus might be said to have set the seal on the extraordinary history of that medium within Padua.

A fresco attributed to Cennini, detached from its original wall and now part of the collection of the Musei Civici di Padova, was perhaps created for the nave of this church, work on whose fresco decoration continued into the sixteenth century.



Ill. 85, Jacopo da Verona, *The Nativity* and *The Adoration of the Magi* (detail)

The Carraresi Castle

The ancient edifice stood on the site of the castle which had been expanded by Ezzelino II da Romano, imperial governor of the city from 1237 to 1256, as a key part of the defence system provided by the thirteenth-century city walls. The most important extant remnant is the Torlonga, the larger of the two towers in the Castle.

With the fall of the da Romano tyranny over the city, the fortifications were abandoned until the Carraresi became lords of Padua and had the castle rebuilt. It was then that the two towers were painted in the red and white checkered pattern one can see in the view of the city which appears in Giusto de' Menabuoi's 1382 fresco in the Chapel of the Blessed Luca Belludi within the Basilica (component part 3). The exterior and interior of the Castle were decorated, and restoration over the past decade has revealed various traces of bright red and white within the more concealed parts of the *Specola* (the Astronomical Observatory raised atop the Castle remains).

The Castle was linked to the Carraresi Palace (component part 2) by the *Traghetto*, a raised walkway whose function was to provide safe passage between the centres of military and political power. With the building of the Renaissance city walls, however, and the long period of peace enjoyed under Venetian rule, the Castel Vecchio - as it became known in the eighteenth century - lost its strategic value.

The first direct evidence confirming who built the new fourteenth-century Castle (and when) was unearthed around 1810, with the discovery of a well in the large courtyard that was part of the castle which had been converted for use as a prison in the first years of the nineteenth century. One of the stones lining that well was carved with a date (12 June 1374) and gave the name of the 'illustrious Francesco VII dei Carrara, Prince of Padua' as the person who had had the edifice constructed. In 1990, a second mention of the prince was found in a room on the first floor: under the eighteenth-century plaster, traces of floral decoration were discovered, their floral composition including the initials 'FC' (Francesco da Carrara).

The remains of the Castle were over the years put to various uses, most notably as an astronomical observatory and a prison; this latter use only came to an end after the Second World War. The transformation of the Torlonga into a *Specola* (observatory) meant that the architect, Domenico Cerato, had to restore what in his drawings are described solely as "dilapidated buildings"; and in what became the new accommodation of the resident astronomer the traces of the old mural decorations were whitewashed over. Even the old monumental staircase, which led from the ground floor through a loggia and up to the tower and the west walls of the Castle, had to be modified for structural reasons. However, this work maintained the old route and the small columns supporting the loggia, complete with the frieze containing portrait busts of the Carraresi.

Other precious evidence of the initial decorations was found in another space of the first floor, where a wall painted with parrots was discovered; this must be the room with the parrots which contemporary chronicles mention as being the place where the Lord of Padua dined when residing in the Castle. All evidence of the location of this decorated room had been lost, but now we know for certain that within this defensive structure Francesco da Carrara had artists decorate the public spaces intended as the expression of prestige. On the ground floor of the Casa dell'Astronomo (Astronomer's House) traces were found of floral-motif decoration, which have been partially restored, whilst work on the vaulted ceiling of this space in the tower has brought to light the image of a large wagon (*carro*), an image which figures in the crest of the Carraresi. Another work that had remained intact over time is the *Madonna and Child* located to the north of the tower on the western side of the Carraresi city walls. Recent restoration has confirmed that this fourteenth-century work, which had always remained visible within the rooms of the *Specola*, had not originally been located inside a votive chapel but set in an open-air space at the top of the above-mentioned tower; within that space one can now see such details of military architecture as crenellation and the embrasures through which weapons were fired.



3 JUSTIFICATION FOR INSCRIPTION



3.1.a Brief Synthesis

i) Summary of Factual Information

With the full title “Padova *Urbs picta*: Giotto’s Scrovegni Chapel and Padua’s fourteenth-century fresco cycles”, this nomination covers four component parts. These comprise a total of eight buildings and complexes of buildings containing extraordinary frescoes which are well maintained and open to the public.

Padua is situated in the Veneto region, in the north-east of Italy, and the area covered by the nomination is all within the old city centre, a total of 530 hectares falling inside the area enclosed by the sixteenth-century city walls.

The nomination regards a series of works which illustrate the extraordinary achievements in fresco painting within Padua. The tradition of such works here dates back to the tenth century, but it would be in the fourteenth that artists using this medium produced fresco cycles which are remarkable both for their quality and their scale. In terms of technique, date and style, each of these cycles forms a coherent whole. While they may differ in terms of artist, subject-matter, commissioning patron and location (the use of the building they decorate), they form a series of complementary parts that illustrate a unique phenomenon of extraordinary cultural and historical importance. What follows are brief descriptions of the four parts in the nomination, with an account of the eight buildings and complexes housing the works and of the frescoed cycles themselves.

Component part 1, entitled *Scrovegni and Eremitani*, contains the Scrovegni Chapel and the Church of the Eremitani (full name: *Chiesa dei Santo Filippo e Giacomo agli Eremitani*). The former is the main artistic monument in the nomination given that it contains the most important - and best preserved - of all Giotto’s fresco cycles (painted 1303-1305), a work that marked the beginning of a revolutionary development in this technique and would influence the whole history of mural painting. The chapel also houses work by the Master of the Scrovegni Choir and Giusto de’ Menabuoi.

As for the Church of the Eremitani, this contains various important fourteenth-century frescoes, including those painted by Guariento, probably commissioned by the Curtarolo family, and those by Giusto de’ Menabuoi, commissioned by Travesina Cortellieri. In the monastery alongside there were also works by Pietro and Giuliano da Rimini (numerous fragments from these are now housed in the Musei Civici agli Eremitani). Foremost amongst the artists influenced by the period Giotto spent in Rimini, these two were called to work in the city (around 1324) by Augustinian monks who wanted work that would “reply”

to the nearby Scrovegni Chapel frescoes, which had been the fruit of a secular commission from a private individual (Enrico Scrovegni). What they produced is the earliest extant example in the city of artists responding to Giotto's art.

Component part 2 of the nomination - entitled *Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas* - comprises the three buildings named. For many centuries, the Palazzo della Ragione was the largest raised hall in Europe, the structure also being famous of its keel-vault roof. A cycle of astrological frescoes here was commissioned from Giotto around the years 1317-18. And even though that work was destroyed in a fire in 1420, the hall was then re-decorated with a large cycle of frescoes whose composition developed upon the themes in Giotto's work to produce images which, once again, reflected that this space was used for the administration of justice. The building also contains other significant fourteenth-century frescoes.

As for the Carraresi Palace, the building of interest there is the chapel, which bears witness to the splendour of the Carraresi court. The extant frescoes here can be dated to the years prior to 1354 and are a clear expression of the cultural influences to be seen in mid-fourteenth-century painting in Padua. The work of Guariento, the first official court painter to the then lords of Padua, the entire cycle reflects the courtly elegance aspired to by the Carraresi.

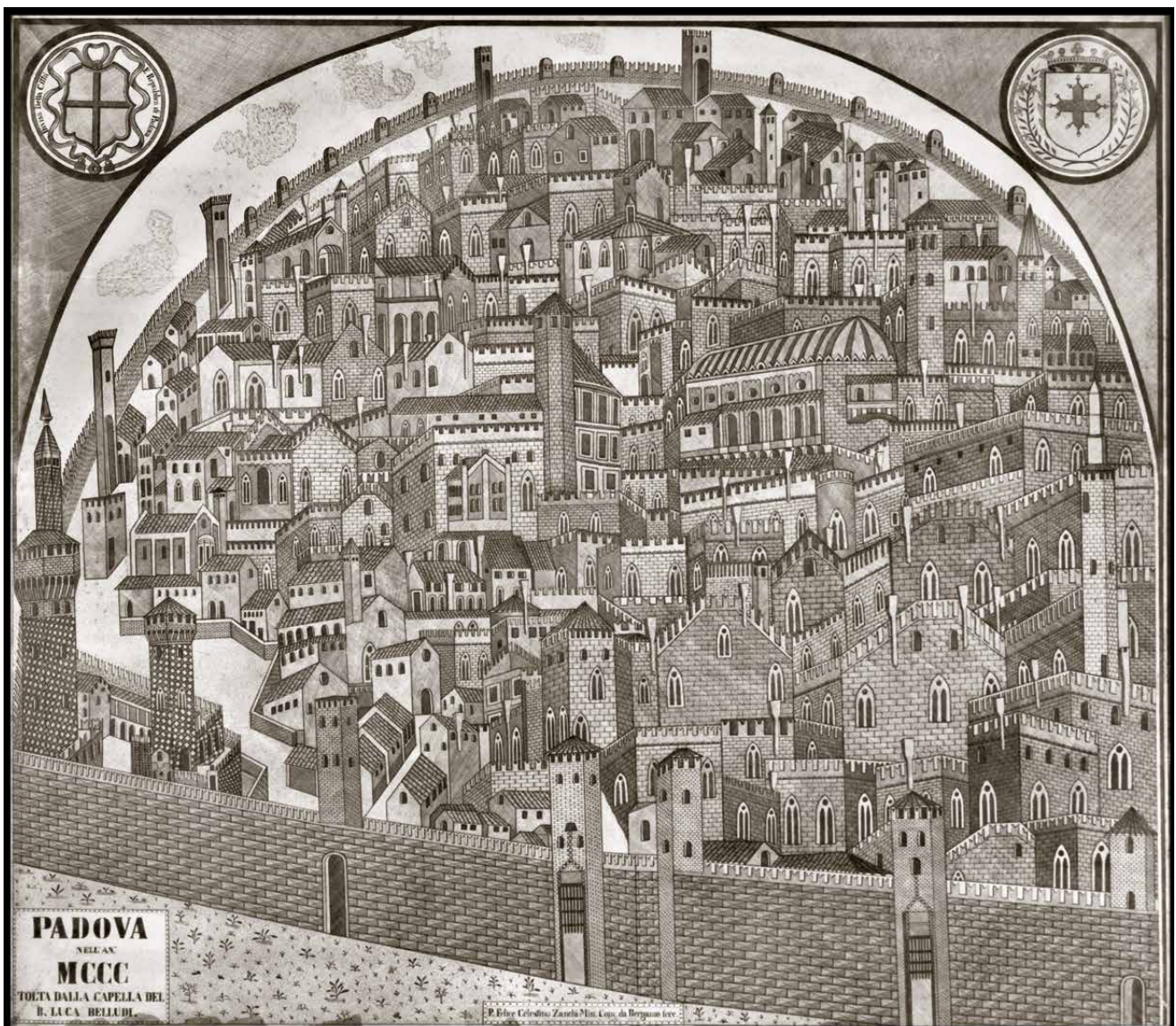
The Cathedral Baptistery is home to the absolute masterpiece of Giusto de' Menabuoi, who became painter to the Carraresi court after the death of Guariento. The entire cycle shows the influence of Giotto not only in the biblical episodes depicted but also in the extraordinary command of pictorial space. Here, the composition develops towards the images of three-dimensional space that could be achieved through the use of perspective. Along with the Traversina Cortellieri commission in the Church of the Eremitani, this is a further example within the nomination of works for a female patron.

Component part 3 - entitled *Buildings associated with the Basilica of St. Anthony* - comprises not only that Basilica and its Monastery but also the Oratory of St. George. The first two of these buildings are places of worship known throughout the world, and contain important frescoes that not only illustrate Giotto's earliest work in the city but also form what amounts to a summary of painting in fourteenth-century Padua, with works by many of the main artists who would develop upon Giotto's innovations in the medium of fresco: Giusto de' Menabuoi, Altichiero da Zevio and Jacopo Avanzi. As for the Oratory of St. George, which was commissioned as a family mausoleum by Raimondino Lupi di Soragna, this has an interior entirely decorated with frescoes by Altichiero da Zevio, who had already worked in a chapel in the Basilica itself. In the Oratory, the scenes taken from the gospel narrative are, following Giotto's example, given a contemporary setting, offering an opportunity to glorify the noble

origins of the aristocratic patron. The cycle is an example of what has been called *Neogiottismo*. It even follows the model of the Scrovegni Chapel frescoes in the choice of architectural setting; but here research into the possibilities of perspective achieve more striking results.

Component part 4 is entitled *San Michele* and includes the Oratory of St. Michael. This was built upon the foundations of an ancient place of worship dating back to the Longobard period and contains frescoes commissioned by the Bovi family, aristocrats linked with the Carraresi court. The cycle was painted by Jacopo da Verona, who had collaborated with Altichiero in the Oratory of St. George, and comprises *Scenes from the Life and the Virgin and of St. Michael*, again with recognizable real-life figures (members of the Bovi family and of the Carraresi court). A skilled portraitist, Jacopo da Verona - like Altichiero - depicts these figures in the character of active participants in the gospel story.

Ill. 86, Felice Celestino Zanchi (1836-1912),
Padua in the year 1300, ink on paper, Padua,
Biblioteca Civica



ii) Summary of Qualities



Ill. 87, Scrovegni Chapel, interior

Giotto and the Renewal of the Tradition of Fresco Painting

Marking the beginning of crucial developments in the medium, the Scrovegni Chapel frescoes introduced various revolutionary features: a new handling of space; scenes depicted within painted frameworks of architectural features that interact with the actual architecture of the building; the recounting of the gospel narrative within a contemporary, secular setting; a focus on the depiction of human emotions, here explored with a previously unmatched degree of sensitivity and attention to detail. These innovative features opened the way to a new tradition in the medium, which would be developed upon in an original and independent way throughout the fourteenth century by artists working in Padua: Pietro and Giuliano da Rimini, Guariento di Arpo, Giusto de' Menabuoi, Jacopo Avanzi, Altichiero da Zevio and Jacopo da Verona.

The new artistic language which Giotto introduced in Padua led to crucial stylistic developments, initiating an artistic revolution that marked a turning-point in the history of art and would generate great masterpieces of world painting.

The Scrovegni Chapel was both a starting-point and a benchmark, serving as an inspiration for the other fresco cycles that are still to be seen in Padua, a

city of crucial importance in the history of art: of great historical, artistic and cultural importance, the works here chart how, during the entire course of the fourteenth century, the city contributed to developments in fresco painting.

Each of the artists involved made their own personal contribution to the history of this medium, charting a course in which there is both powerful innovation and extraordinary overall unity in style and iconography. Within this course, different artists focused on different aspects of fresco - be it the depiction of architectural space, the expression of human feelings and emotions or the study of effects that might be achieved through the use of light and colour.

A New Relationship between Commissioning Patron and Artist

The link between artist and commissioning patron that resulted in the Scrovegni Chapel frescoes had no precedent in history. From that point on, the relation between these two figures would be ever more decisive. Furthermore, the Padua fresco cycles provide significant examples of commissions from female patrons. Evidence of this new relationship can be seen in the fact that the commissioning patrons are often depicted within the frescoes themselves. Initially, these are portraits of figures dressed in contemporary costume, but gradually they become characters playing an active part in the gospel narrative. Indeed, the celebration of patrons might go so far that they were shown playing the role of one of the characters traditionally depicted in a particular biblical scene.

The very fact that artists worked on different projects and for different patrons during the course of the fourteenth century created fertile opportunities for cultural and artistic interaction, resulting in ever more extensive exploration of the lessons that had been learnt from Giotto.

Ill. 88, Altichiero da Zevio, *The Presentation of the Lupi family to the Virgin*, Oratory of St. George



Padua: A Key Point of Reference for Fourteenth-Century Fresco Painting

Padua alone has such a significant number of fresco cycles within one circumscribed area, making it the 'world capital of fourteenth-century frescoes'. Exemplifying developments within - or upon - Giotto's work over a period from 1302 to 1397, the different component parts that make up the 'Padova *Urbs picta*' nomination comprise well-preserved frescoes that can be read individually or as part of an overall whole. The eight buildings or complexes of buildings that contain the various cycles have all undergone painstaking restoration of the highest quality and each is fully accessible to the public.

Ill. 89, Leopoldo Toniolo (1833-1908), *Dante visits Giotto in the Scrovegni Chapel*, oil in canvas, Padua, Musei Civici agli Eremitani



3.1.b Criteria under which inscription is proposed

Criterion i

The works that make up 'Padova *Urbs picta*' reflect not only the extraordinary creative genius of Giotto, as exemplified in the Scrovegni Chapel, but also the achievements of other artists active in the city who drew their inspiration from his work.

With regard to Giotto himself, it would be he whose artistic genius breathed new life into the traditional medium of fresco. Not only did he develop a new way of representing space, particularly in the relationship between the painted surface and its architectural setting, but he also showed unprecedented attention to the depiction of human emotions and explored how the portrayal of religious subject-matter might be both celebratory and political in intent.

Over the years 1303-1305 Giotto would paint his absolute masterpiece: the frescoes of the Scrovegni Chapel, now the best-known and best-preserved of all his work in this medium. After having completed the fresco cycle in the Franciscan Basilica at Assisi, the artist had worked for Pope Boniface VIII in Rome and ultimately moved to Padua, where he would develop new ideas that rejuvenated the tradition of fresco-painting. Fourteenth-century Padua, therefore, saw the emergence of a new way of modelling pictorial space, through the use of perspective. At times, the command of perspective might be rule-of-thumb but it was still a total innovation, and its potential in the pictorial representation of space was first exploited by Giotto. Perhaps contacts with figures at Padua University helped Giotto in his exploration of a 'three-dimensional' pictorial space, and his handling of both interior and external scenes began to demonstrate a new skill in overcoming the two-dimensional plane of the painted surface: with an unprecedented degree of realism, figures were now painted within spaces that projected in depth. Thus Padua in the first years of the fourteenth century was witness to a new way of perceiving and depicting space, in part thanks to the recovery and application of ideas and notions that had been known to classical antiquity. Throughout that century, artists within the city, such as Giusto de' Menabuoi and Altichiero da Zevio, would develop the use of perspective towards the creation of a *trompe-l'oeil* pictorial space.

Another innovative feature in Giotto's Scrovegni frescoes had been his attention to the depiction of human feelings and emotions. Never before had an artist shown such refinement in making each figure as a person, portrayed not solely as a physical body of defined volume and anatomy but also as individuals

whose reactions and feelings were captured with great psychological insight. Giotto was the first to attempt to people the scenes of biblical narrative with fully-rounded human beings, and this was another aspect of art that would be developed upon in later fresco cycles within the city, in particular those by Jacopo Avanzi, Altichiero da Zevio and Jacopo da Verona.

Giotto's work in Padua also marked the beginning of pictures which aimed to depict religious subjects within the context of everyday life and contemporary history - a tendency which in literature might be said to have begun with Dante's *Divina Commedia*. When depicting scenes from the Bible, both Giotto and those who worked with him or came after him would include not only saints and prophets, patriarchs and Madonnas, but also recognizable contemporary figures and depictions of the clients who had commissioned the work (perhaps together with members of their family). At first, these depictions were only intended as portraits, but soon these contemporary figures were shown participating in the lives of the saints or biblical events; indeed, characters in the gospel narrative might even be depicted with their features.

Criterion ii

The different fresco cycles and works that make up 'Padova *Urbs picta*' illustrate the extraordinary interchange of ideas which existed between leading figures in the worlds of science, literature and the visual arts. United by shared cultural and human values, these figures would enjoy the patronage of not only Enrico Scrovegni but also the court of Padua and the families connected to it.

By the beginning of the fourteenth century, the political, social and intellectual climate within Padua was benefitting from a period of peace, stability and steady development, a combination of circumstances which made the city a model to which various other centres in Italy aspired. From 1318 onwards, the city was ruled by the Carraresi family and the cultural climate established by their court has been described as 'prehumanist' - thanks partly to the presence in the city of the poet Francesco Petrarch - and within this setting an early form of courtly International Gothic flourished. Moreover, Padua University, one of the oldest in the world, played its part in furthering exchanges between the scientific and artistic world - especially with regard to developments in the science of optics, an important influence on the exploration of spatial depiction to be seen in the work not only of Giotto but also of Guariento, Giusto de' Menabuoi and Altichiero da Zevio. At the same time, there were active cultural circles within monasteries and other religious foundations, as well as those which centred around the court of the city's ruler. And exchanges of ideas also occurred between clients commissioning works and the artists from other Italian cities that had been called to Padua to collaborate on the various fresco cycles.

Ill. 90, Altichiero da Zevio, *The King's Council*, Chapel of St. James, Basilica of St. Anthony, (detail with Francesco Petrarch and members of the Carraresi court)



Those commissioning works in the city made specific requests of their artists, perhaps inspired by scientific and astrological allegories or ideas on sacred history gleaned from contemporary intellectuals and scholars. And those artists showed great skill in giving these ideas visual form. This was, in fact, a period that saw a certain competitiveness between different patrons, who might hold political or religious power in the city or else be members of its most illustrious families. They may have turned to the same artist for their commissions - his skill being highly appreciated - but what they required was work that not only reflected the function of the building it was to adorn but also celebrated themselves (such celebration almost always being incorporated within the religious content of the work).

Following Giotto's arrival in the city and the creation of his major work here, the Scrovegni Chapel, the visual arts in Padua flourished, thanks to the presence of artists who took him as their model and were drawn here from such cities as Milan, Rimini and Verona. Their interaction with each other and with the works of Giotto would be a feature of painting in Padua throughout the fourteenth century. Coming to Padua from outside, they were not only exposed to new cultural ideas, but also, thanks to Giotto's great masterpiece, encountered advances that would enrich their knowledge of technique and formal composition. Over closely-linked periods of time, these artists worked on projects that were located within a single city, hence there were plenty of opportunities for the exchange of technical know-how between those who either collaborated on one particular fresco cycle or succeeded each other as court artists. It was this which would make Padua the centre from which new cultural ideas and artistic practices spread elsewhere.

Ill. 91, Giotto, *The Vices*, Scrovegni Chapel (detail)



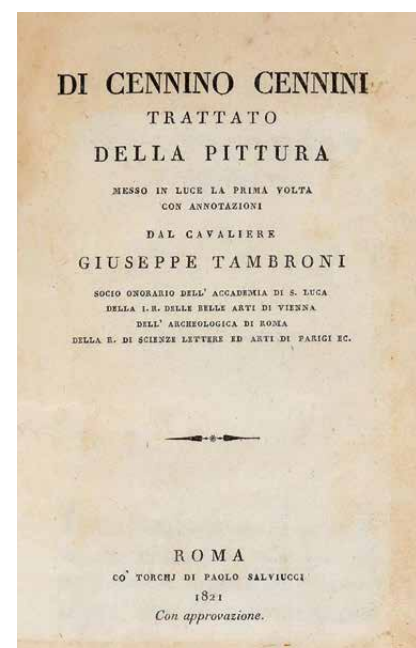
Criterion iii

The fresco cycles covered by the nomination bear witness to a fundamental moment in the history of art, when, in both technical and formal terms, Giotto rejuvenated the ancient technique of fresco painting. Further developed upon by the other artists who would work in the city, the invaluable body of knowledge contained within his Scrovegni frescoes would inform the different cycles painted within the city throughout the course of the fourteenth century. Another key aspect of these frescoes is that they were an instrument for the assertion of power by Padua's ruling class, particularly of the Carraresi court and those associated with it; this is a sociological feature of fresco commissions that would continue to be significant right up to the beginning of the twentieth century.

Drawing upon what was known about the fresco techniques of classical antiquity, Giotto would develop a workshop tradition which nurtured the technical skills necessary to adapt to the demands of the commissioning patron and to the nature and location of the support surface upon which the fresco was to be painted. It was the extraordinary technical abilities possessed by the artists who followed him that would be decisive for their success, the Padua fresco cycles not only becoming a model for others but also proving remarkably resistant to the passage of time. In this veritable rebirth of a pictorial technique, Padua therefore supplied a new way of both seeing and depicting the world. After these works, artists could no longer ignore what Giotto and his followers had done in exploring the pictorial rendition of space; what had been achieved in frescoes that can be taken as heralding the advent of Renaissance perspective. Giotto's innovations mark a new era in the history of art, producing an irreversible change in the course of Western art.

Over the following centuries, Padua would remain one of the key centres of fresco painting in Europe, thanks to the work of such figures as Andrea Mantegna in the fifteenth century, Titian in the sixteenth, Pietro Liberi in the seventeenth, Sebastiano Ricci in the eighteenth and finally Massimo Campigli and others in the twentieth. Such continuity is clear evidence of how deeply-rooted the lessons learn from Giotto had become in this area, and of how they were developed upon over the centuries. Nor should one overlook the fact that the fresco tradition was enriched thanks to the work of other artists active in the city, their sketchbooks, models, cartoons - even recipes for the preparation of paints - meant that fundamental information circulated between artists; that the practical know-how within a studio was handed down from generation to generation. Clear evidence of this renewed influence of fresco painting can be seen as early as 1398, in the *Libro dell'Arte* that Cennino Cennini wrote in Padua itself; in this, the very first treatise in history with detailed practical accounts of different artistic media,

Ill. 92, Cennino Cennini, *Trattato della pittura messo in luce la prima volta con annotazioni dal cavaliere Giuseppe Tambroni...*, Rome 1821



the author explains at length the fresco techniques used by Giotto, whose work is described as marking “the beginning of modern painting.” The author, who like Giotto and Giusto de’ Menabuoi was from Tuscany, was in Padua as court painter to the Carraresi, and made a conscious decision to write his work in the vernacular, in his case a mix of both Tuscan and Veneto. Clearly, he wanted to make sure that information regarding this technique was easily accessible, and that the great fresco tradition which Giotto had started in Padua would survive and flourish over as large an area as possible.

Finally, one should also point out that the iconography developed by the fresco painters of fourteenth-century Padua would frequently be a source of inspiration not only for other painters but also for sculptors and goldsmiths, whose work was another channel through which it became familiar throughout Europe.

3.1.c Statement of Integrity

The diverse yet complementary parts that make up the serial site of ‘Padova *Urbs picta*’ possess all the features required to demonstrate Outstanding Universal Value. In terms of technique, style and date, these fresco cycles form a unified whole of complementary component parts that may be distinguished by artist, subject-matter, commissioning patron and location (the use of the building they decorate). Preserved up to the present day, that whole - open both to scholars and the general public - recounts the history of an extraordinary artistic revolution that began with Giotto and whose consequences can still be seen in the field of mural painting.

The four component parts covered by the nomination comprise eight buildings or complexes of buildings - some publicly, some privately owned; some secular, some religious - all of which are situated within the old city centre of Padua, which forms their buffer zone. The entire area inside the old city walls is protected by particularly severe planning regulations; and along with these regulations there are also the specific legal instruments designed to protect listed buildings. The highly effective system of conservation and preservation resulting from this combination has made it possible to preserve intact the buildings and complexes that can still be seen in their entirety. Responses to potentially critical features, such as the impact of tourism, will benefit from this nomination because it will provide for a better distribution of the flow of visitors through the different sites of the city centre. This would be an improvement upon the present situation, in which tourist numbers tend to concentrate around two sites: the Scrovegni Chapel and the Basilica of St. Anthony.

The four component parts are defined in such a way that they include not only the eight buildings or complexes of buildings but also the pertinent surrounding areas. For example, in component part 2 (*Palazzo della Ragione, Carraresi Palace, Baptistery and the associated Piazzas*) the particularly extensive area includes the zones that link the different buildings, thus facilitating better understanding of the role of this urban space as a whole.

The buildings and complexes of buildings are located in the areas of the old city centre that were crucial to the development of Padua in the fourteenth century; be they religious or civic in function, these areas are still clearly recognizable today, maintaining the connections with their surrounding context which make it possible to appreciate them as a whole.

Dating from different periods throughout the fourteenth century, the buildings and their contents illustrate the development of fresco painting within the city that followed on from Giotto's work at the Scrovegni Chapel and would ultimately play a key role in the emergence of the Italian Renaissance. The works involved document each phase in the development of Giotto-inspired frescoes in Padua: from Giotto's earliest works in the Basilica and associated Monastery through to the frescoes Jacopo da Verona would paint in the Oratory of St. Michael. The presence of all of Padua's extant fourteenth-century fresco cycles within the nomination also means that these works cover an entire century in the history of the city itself: from the period of communal rule to the advent, and subsequent decline, of the Carraresi family as the city's rulers.

Each of the buildings is still used in ways that are compatible with their historic and artistic significance; and, to some extent, all the religious buildings continue to be used as such. This is partly due to the fact that most of the bodies that manage them are the modern form of those which did so in the fourteenth century: Padua City Council; the Diocese of Padua; the three entities responsible for the Basilica and Monastery of St. Anthony of Padua (Basilica e Convento del Santo/Pontifical Delegation/Veneranda Arca di S. Antonio). All the component parts in the 'Padova *Urbs picta*' nomination illustrate the various aspects of the new image city in the fourteenth century, be they political, religious, artistic, cultural, social or commercial. And that new image would then become a model followed by other Italian cities in their pictorial representation of themselves.

Thanks to the activity of the institutional bodies with designated responsibilities in this field (Padua City Council, the Ministry for Cultural Heritage and Activities, the University of Padua), each of the bodies that own the different sites have, with the help of both public and private financing, promoted the research, maintenance and restoration work necessary to maintain the various fresco cycles in a good state of conservation. Such work means that each of the single parts can still be read and understood both individually and in relation to each other.

3.1.d Statement of Authenticity

The authenticity of the complex of parts that make up the ‘Padova *Urbs picta*’ nomination is borne out by an exceptional range of bibliographic source material, ranging from documents that are contemporary with the creation of the works themselves to the studies in which scholars throughout the world continue to publish the fruits of their research. The various procedures used in ascertaining this authenticity include: the cataloguing of actual works; specific graphic and photographic records; study of archive documents and bibliographies.

As far as the cataloguing is concerned, the works covered by the nomination fall within the purview of various catalogues: that relating to the cultural heritage compiled by the Ministry for Cultural Heritage and Activities, complete with both analogue and digital photographic records; that relating to the architectural heritage and monuments compiled by the Ministry for Cultural Heritage and Activities, complete with both analogue and digital photographic records; that relating to the ecclesiastical heritage, compiled in agreement with the Ministry for Cultural Heritage and Activities. There is also a vast body of documentation resulting from metric and photogrammetric surveys carried out by the offices of the Padua City Council responsible for such work.

As far as bibliographical documentation is concerned, there are: numerous studies on Padua city centre, on individual buildings and on complexes of buildings shared by scholars in international publications and reviews; scholarly research on painting in fourteenth-century Padua and on the individual fresco cycles that has appeared in international publications and reviews. Finally, museum collections and document archives are also rich sources of evidence that confirms the attributions of particular works. Further research and scholarship is an important aspect of the nomination, particularly in collaboration with the University of Padua.

The Padua fresco cycles are still fully legible in detail, and the iconography used within them can be identified as belonging to authentic work by known fourteenth-century artists (Giotto, Guariento, Guisto de’ Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona). Furthermore, this authenticity is confirmed by technical analysis carried out during different campaigns of restoration to examine the materials in the paints used and the support to which these paints were applied. There is, therefore, confirmed authenticity of: the four component parts, the eight buildings or complexes of buildings that contain the fresco cycles; the material support on which the frescoes are painted (the brick walls); the plaster surfaces; the pigments and binding agents used in genuine fresco work; the paints themselves.

Various historical documents - some of civic or religious origins, others literary texts or works associated with the University - provide us with information regarding the original use and function of the buildings: public or private religious worship; monastic; civic; the expression of political power.

As a whole, these buildings made up the heart of the city and were those of greatest social, political or religious significance within the city walls. Even nowadays, this is the area of the city that continues to perform a good number of those original functions. Table II summarises and compares the original and present function of the eight buildings or complexes of buildings that house the fresco cycles. This shows there has been no substantial change, with the buildings still performing functions that can largely be seen as in line with their original purpose. It is true that changes in the form and structure of both civic and religious government have meant that some bodies have ceased to exist, and thus functions have been modified: for example, oratories and private chapels (some of the latter created within public places of worship) have now become primarily the focus of artistic and historic interest, being visited by a public anxious to see the art works they contain. However, the clearest case of overall continuity is the Scrovegni Chapel, which - though a major tourist attraction - is still a place of Christian worship, dedicated to Mary, Mother of God, even if religious celebrations are held here on only a few specific occasions. As for the mausoleums, since the early nineteenth century, public health concerns have meant it is forbidden to bury people within churches - or, indeed, within the area bound by the city walls. This, together with the decline or extinction of the noble families who first founded them, has meant that such buildings no longer serve their original purposes at all: places such as the Cathedral Baptistery and the Oratory of St. George are now primarily the focus of artistic and historical interest. For its part, the ground floor of the Palazzo della Ragione, with open arcades giving onto the surrounding piazzas, is still occupied by shops. Even though the value of the frescoes it houses means certain standards have to be met in their conservation, the upper hall of the Palazzo is open to the public and can be used for temporary exhibitions (though these must be approved by the City Council and authorised by the Superintendency responsible for listed buildings).

The Basilica of St. Anthony and its monastery are those whose function has remained identical over the centuries. Profound devotion to St. Anthony means that pilgrims have always visited this church - even if nowadays they are joined by millions of tourists who come to see the works of art and the other historical treasures it contains.

Generally, those buildings used for religious worship have maintained their original function, as well as becoming art venues whose inestimable cultural and

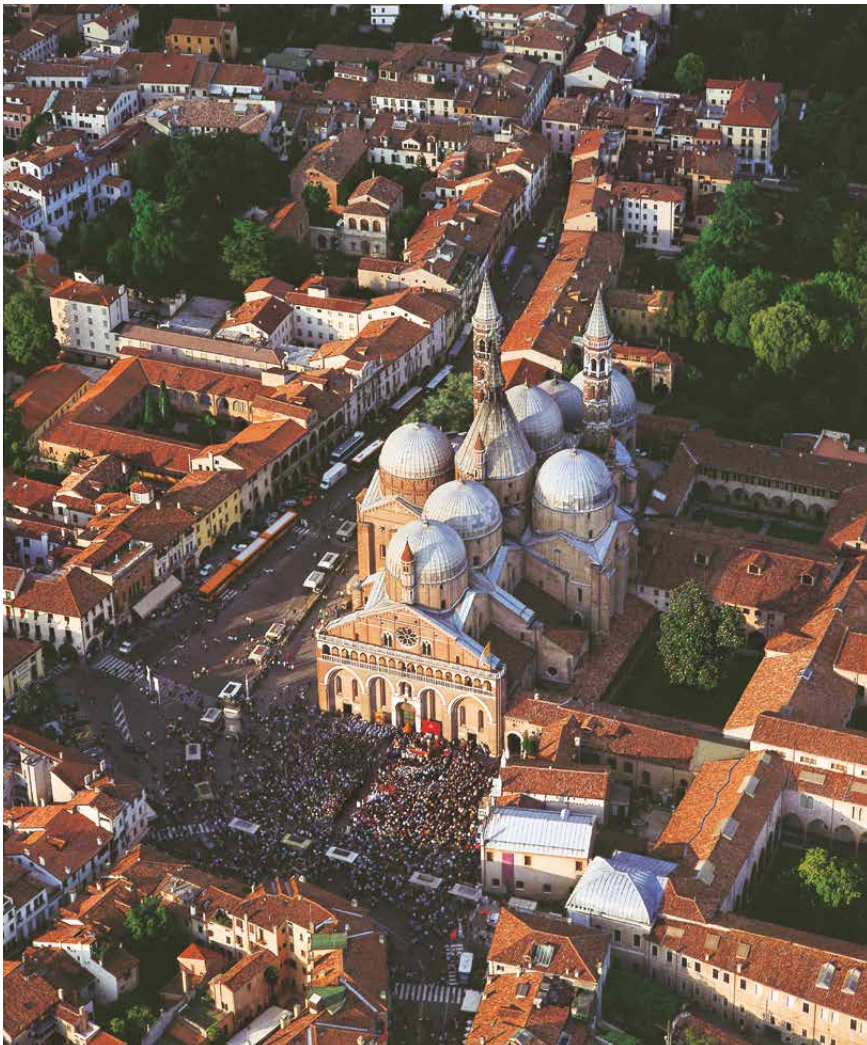
historical value attracts large numbers of visitors. This public use has meant that the works within them come under Italian legislation regarding preservation and conservation, which has had beneficial effects upon the protections they are afforded.

TABLE II: ORIGINAL AND PRESENT-DAY FUNCTIONS OF BUILDINGS

	Original function of the building	Present function of the building
Scrovegni and Eremitani		
Scrovegni Chapel	Private place of worship Public place of worship Family mausoleum	Building of historic/artistic interest Public place of worship (only on a few special occasions)
Church of the Eremitani	Public place of worship Private chapel Family mausoleum	Public place of worship Building of historic/artistic interest
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas		
Palazzo della Ragione	Civil court Seat of public administration Commercial premises	Building of historic/artistic interest Commercial premises
Chapel of the Carraresi Palace	Court chapel	Seat of cultural institution Building of historic/artistic interest
Cathedral Baptistery	Baptistery, Family mausoleum	Public place of worship Building of historic/artistic interest
Buildings associated with the Basilica of St. Anthony		
Basilica and Monastery of St. Anthony of Padua	Complex of buildings for public worship Private chapels Family mausoleum Monastery	Complex of buildings for public worship Building of historic/artistic interest Monastery
Oratory of St. George	Private place of worship Family mausoleum	Public place of worship (only on a few special occasions) Building of historic/artistic interest
San Michele		
Oratory of St. Michael	Private place of worship	Building of historic/artistic interest

It should also be pointed out that all the eight buildings or complexes of buildings are still in their original location, as are the fresco cycles. The overall context - that is, the boundary which delimits the area covered by the nomination - is also what it once was: the area enclosed by the city walls, which is now that of the historic city centre. The single buildings and complexes housing the fresco cycles have also maintained their original names over the centuries. The term 'piazza' which figures in the title of component part 2 (*Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas*) still defines a place of public commerce - either in the characteristic shops under the Palazzo della Ragione or in the fruit-and-vegetable markets to be found now, as in the fourteenth century, in the neighbouring Piazza delle Erbe, Piazza della Frutta and Piazza dei Signori.

As for the Chapel of Holy Mary of Charity, this is still universally known as the Scrovegni Chapel, maintaining the family name of the man (Enrico Scrovegni) who commissioned the building and its frescoes in the early fourteenth century. Similarly, though the associated Augustinian monastery no longer exists, the church of Santi Filippo e Giacomo agli Eremitani is still referred to most commonly as the ‘Church of the Eremitani’, in memory of those Friars Eremite (component part 1).



Ill. 93, View of the Basilica of St. Anthony during the procession on St. Anthony's feastday

3.1.e Protection and Management Requirements

The protection and conservation of the four parts that make up the 'Padova *Urbs picta*' nomination involves four different bodies of proprietors: Padua City Council; the Diocese of Padua; the Accademia Galileiana di Scienza, Lettere ed Arti; the three entities responsible for the Basilica and Monastery of St. Anthony of Padua (Basilica e Convento del Santo/Pontifical Delegation/Veneranda Arca di S. Antonio). Though distinct from each other, all of these observe the same regional and national legislation covering the cultural heritage, and all of them refer to the same territorial agency of control: the Superintendency.

At the national level, there is a specific body of legislation covering the protection of landscape and the cultural heritage which is based upon internationally-shared principles. This is laid down in various conventions and guidelines that are contained in the *Codice dei Beni Culturali* (Cultural Heritage Code) which is the fruit of a long tradition in the protection of the cultural heritage. It not only regulates such protection at a national level, but also lays down specific requirements regarding information on the protection, conservation and suitable exploitation of the cultural heritage.

Given that none of them can be moved, each of the fresco cycles within the nomination is also covered by the measures of protection regarding the buildings which house them, structures which are themselves part of the historic urban landscape.

The relevant Superintendency guarantees the application of protective measures regulating changes to the urban fabric of Padua; thanks to the restrictions placed on listed buildings and places, it can impose limits that prevent innovations which might damage the cultural heritage and urban landscape covered by the nomination.

On the basis of its own *Piano Regolatore* (General Urban Development Plan), Padua City Council can guarantee measures that regulate any changes to the city's urban fabric and layout. As for the Superintendency, it exercises control through the imposition of restrictions regarding listed buildings and areas, preventing any possibly damaging developments.

Thus each of the fresco cycles comes under the restrictions and protections guaranteed by the Italian State. This means that each of the buildings and complexes of buildings is subject to the same levels of control, monitoring and supervision on the part of the Ministry for Cultural Heritage and Activities. The officials of this body intervene during operations of special maintenance and restoration. And each such operation requires prior authorization, careful

supervision of all phases of work and final certification that all the procedures have been carried out and completed as they should be.

With regard to the management of these fresco cycles and related buildings, each proprietor has its own qualified personnel, with collaboration between the public administration and private bodies. For example, the old city centre is already home to the historic Botanical Gardens belonging to the University of Padua, which has been classified in the WHL since 1997. And though this is a small site primarily focused upon botanical sciences, it has always worked in association with the city authorities on matters relating to planning, management and the public promotion of the facility. All of these are organised jointly.

The fact that the Work Group involves the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas, not only guarantees that the individual works are protected but also means that the approach to the conservation of the entire body of buildings and fresco cycles is predicated upon a unified vision.

Given the age of the fresco cycles, the measures of protection adopted are required to reflect the most recent technical developments in this sector. Furthermore, as these works are housed in buildings that are still open to the public (in some cases, attracting very large numbers of tourists), each and every form of intervention has been - and will continue to be - envisaged in relation to the functions those buildings serve. Nor should one overlook the fact that these buildings are located in the historical city centre of Padua, which serves the wide extra urban area associated with it and is also an important regional and national centre (particularly in the service sector). This has meant that buffer zones have had to be created around each of the buildings and complexes of buildings, in order to prevent them being subject to the excessive pressure of urban development. For example, the banning of private vehicles in wide portions of the historic city centre where the buildings are located has resulted in a significant drop in air pollution and sizeable reduction in the vibrations caused by heavy road traffic.

The systems of protection adopted are primarily concerned with preventative measures, and were inspired by three main principles:

1. The need to guarantee each building's static stability;
2. The maintenance of individual micro-climates;
3. Security and surveillance within and around the building.

For each building, the specific strategies of implementation devised in these three areas were designed to take account of the particular needs of each structure. For example, the requirements of buildings such as the Church of the Eremitani or the Basilica of St. Anthony - which are regularly used for religious ceremonies that can attract large numbers of worshippers - are very different

to those of structures which primarily function as attractions for visitors (for example, the Scrovegni Chapel and the Palazzo della Ragione). The situation and requirements are different again when one comes to the premises of the Accademia Galileiana, where the frescoed spaces serve as the venue for the cultural activities of a body with its own particular statutes.

The issue of conservation at the Scrovegni Chapel is a particularly important one: over time, the building has revealed itself to be very sensitive to structural and microclimatic changes, with the result that there has had to be an on-going series of systematic intervention. For example, the need to conserve the fresco cycle itself meant new modes of protection had to be adopted to meet the problems posed by the large numbers of visitors the works attract on a daily basis. The last such intervention here was the installation of the *Corpo Tecnologico Attrezzato* (CTA), a module that functions as a sort of technologically-advanced antechamber to the chapel. This facility makes it possible to govern visitor numbers - access being by one small group at a time - and, by preventing the admission of any contaminated air from the outside, it guarantees the preservation of a constant microclimate and air pressure. The Scrovegni Chapel has also been fitted with a system of sensors that constantly monitor temperature and humidity.

As for restoration work on the buildings housing the fresco cycles, the other structures may have been the focus of less detailed and complex work than the Scrovegni Chapel, but in all cases any such procedures have been based on in-depth scientific studies carried out using state-of-the-art technology. Similarly, such work has always required prior authorization by the relevant Superintendency, which oversaw and certified its completion. For more detailed information on the protective measures adopted, see Chapter 5.

It should also be pointed out that it is not possible to monitor all the buildings in the same way. Clearly, in buildings such as the Scrovegni Chapel, the Palazzo della Ragione, the Oratory of St. George and the Oratory of St. Michael, it was easier to maintain constant and uniform monitoring of the frescoes because the structures are primarily used solely as venues to be visited. However, the Chapel in the Carraresi Palace is part of the premises of the Accademia Galileiana, so any sort of monitoring had to take into account that the place serves a double function: both as a tourist attraction and as an assembly room for academic meetings. Then there is the case of the Basilica of St. Anthony and the Church of the Eremitani, both of which still function as places of worship (the former attracting worshippers from around the world). With these two structures, it is difficult to make a sharp distinction between tourists and the faithful, hence it was not possible to introduce a system of controlled access that would allow one to maintain constant levels of temperature and humidity. Fortunately, given the

sizeable volume of air within these buildings, such constancy was not such a major factor in conservation.

From the point of view of management, the ‘Padova *Urbs picta*’ nomination reveals how four different managing bodies - Padua City Council; the Diocese of Padua; the Accademia Galileiana di Scienza, Lettere ed Arti; the three entities with combined responsibility for the Basilica and Monastery of St. Anthony of Padua (Basilica e Convento del Santo/Pontifical Delegation/Veneranda Arca di S. Antonio) - could come together in this complex project. The Work Group behind the nomination also drew on scientific collaboration with Padua University and representatives of the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas. From the beginning of the process, all of these partners have been dedicated to this common goal of preserving the Outstanding Universal Value embodied in Padua’s fourteenth-century fresco cycles, which remains undiminished after more than seven centuries. The introduction of the combined admission ticket - within the so-called ‘Padova Card’ - is a step towards joint management of these resources, as are the combined efforts in promotion which have come about as part of this nomination process. For various years now there have been jointly-planned events designed to meet the needs of the different types of public visiting each of the buildings concerned, and as a result of this nomination such efforts are now part of a more conscious strategy.

3.2 Comparative Analysis

External Comparative Analysis

Given the character of the cultural heritage involved - fourteenth-century fresco cycles - the comparative analysis of the constituents of the ‘Padova *Urbs picta*’ nomination focuses upon works that, in terms of both technique and content, may be considered analogous and were produced during the same period (1302 and 1397 being the dates of the earliest and latest fresco cycles in the nomination).

General Framework

Europe

In France, Germany and the countries of Northern Europe, the narrative cycles of any complexity painted during the period from the twelfth to the fourteenth century are different both in modes of figurative representation and in terms of technique used. The narrative structure of fresco cycles requires walls of a certain

size, and thus this medium was ideally suited to the Romanesque tradition or to the developments in Gothic architecture to be seen in Italy. There was only limited use of frescoes in France, England and Northern Europe due to the fact that Gothic cathedrals there were predicated upon the reduction of unbroken expanses of wall to a minimum, the weight of the structure being borne by columns, pillars and external buttresses.

In France, for example, pictorial narrative primarily made use of stained glass, a medium that is now indissolubly linked with the Gothic style that began to characterise French religious buildings from the middle of the twelfth century onwards. Such architecture, in fact, was not suited to mural painting but to the exploitation of large “walls of light” that both met the need for physical light and had a more complex religious significance. Flowing in through coloured glass, the external light produced fantastic interior effects, and throughout the Middle Ages such light was a symbol of the Divine scattering the darkness that was a symbol of sin. This narrative stained glass was preferred in Northern Europe both because it exploited to the full the few hours of daylight available and made it possible to depict scenes that would be visible even if located at a great height. Largely due to the cold climate, wall decorations in following centuries would be in the form of tapestries (sometimes of great size), which were to be found in both places of worship and private residences. Also referred to as “moveable frescoes”, these meet a dual need: they decorated walls with narrative scenes and could accompany a royal or noble court as it moved from place to place.

Within the churches of Northern and Central Europe, one also finds large panel paintings, with pictures arranged in rows at different levels and polyptyches with hinged wings that could be opened and closed for particular liturgical celebrations; one of the most significant later examples of these retables is the Ghent Altarpiece (*The Adoration of the Mystic Lamb*) which Jan van Eyck painted in the early decades of the fifteenth century. Another way of narrating scenes from bible history was through the use of sculpture and bas-relief. Better suited to withstand the elements, such works were primarily found on the exterior of churches, decorating the characteristic facades, rose windows, doorways, cornices, columns and buttresses that were a feature of Gothic architecture.

In Italy, the preference was for fresco work, which was well suited to large walls within buildings that did not rise to great height and had fewer window openings. This extended wall space made it possible to recount a complex story in which scenes might be ordered in a narrative which unfolded with a wealth of detail. Furthermore, as a medium, fresco was both more practical and less costly. This is why it gradually replaced the mosaics inspired by the Byzantine tradition, which neither allowed artists to create narrative cycles in a short period of time nor permitted a wealth of naturalistic detail.

Elsewhere in the World

The only other fresco cycles dating from the fourteenth century are those to be found in the churches of the Russian Federation, Serbia and Cyprus, all of which are already included in the WHL. Comparison here will be made with following works: in the Russian Federation, the historic monument of Velikij Novgorod, the ‘White Monuments’ of Vladimir and Suzdal’ and the Monastery of the Trinity of St. Sergey (Troice-Sergeiva Lavra) at Sergiev Posad; on Cyprus, the painted churches of the Troodos Mountains; in Serbia, the monastery of Studenica and the medieval monasteries in Kosovo. In general, all these cycles of paintings are examples of religious art inspired by the Greek Orthodox tradition, in which commissions came solely from religious bodies, whilst from the stylistic point of view they continue the tradition of Byzantine painting and do not embody any significant innovations. In Padua, on the other hand, Giotto’s work marked the beginning of a veritable artistic revolution, the defining characteristics of which will be discussed in detail later.

In the Greek Orthodox tradition, the very value of a pictorial depiction depended upon its repetition of received iconic images. This is particularly clear when one looks at the mural decoration of the painted churches of the Troodos mountain on Cyprus, which reveal exactly the same Byzantine tradition as that to be found in the church of the Holy Saviour in Chora (Istanbul, Turkey) - now the Kariye Müzesi (not included in the WHL). True, the cycle in the Chora church (in part fresco, in part mosaic) does mark one of the greatest achievements of Byzantine painting - one of the highest expressions of that renaissance which, beginning after Michael Paleologue restored the Byzantine empire in 1261, was inspired by a renewed interest in Hellenistic models and motifs. However, though these works have the same narrative content as Giotto’s Scrovegni frescoes - the gospel story from the Incarnation to the Resurrection - they reflect an entirely different cultural, religious and even historical-artistic context to that within which Giotto was working at Padua, where he created frescoes that may be seen as one of the greatest expressions of the rejuvenation of Western painting.

The Chora pictures maintain the Byzantine pictorial tradition: the images draw upon the precise iconic models of an established iconography, such repetition being intended to express hieratic status; figures are depicted in a static manner, without any attempt at the physical or psychological differentiation of individual characters. In all of this, they are a long way from the sort of innovation one sees in Giotto’s work. Furthermore, there is no attempt at the pictorial depiction of three-dimensional space, none of that empirical perspective which would be one of the fundamental innovations introduced by Giotto. Finally, as with all the works mentioned in the Russian Federation, Cyprus and Serbia, the name

of the artist is unknown; in contrast, from Giotto onwards, the artists of the Padua fresco cycles are known to us by name.

Italy

For the reasons already mentioned, Italy is the only place where one finds mural cycles similar in date and technique. Amongst these, the earliest - and closest in date to the Padua cycles - is that which Giotto and others painted in the Basilica of St. Francis and elsewhere in the town of Assisi (all registered on the WHL in the year 2000). These fine frescoes date from around the end of the thirteenth century and were painted by Cimabue, Giotto and the school of artists that worked with the latter in the basilica. However, contrary to what would be the case in Padua, the presence of Giotto here would not result in emulation of his work within the city as a whole: there are no fourteenth-century fresco cycles of equal quality either within the city walls of Assisi or within buildings that served other than religious purposes. Only in Padua would Giotto complete innovative research that broke with previous traditions and was then followed by a sizeable group of talented artists working within a defined spatial and chronological context.

As for Siena, it is home to fresco cycles that can be compared to those in Padua in technique and date (those in the Palazzo Comunale in Piazza del Campo were painted in the period 1297-1310). However, the frescoes in Siena are the work of different schools of artists (Ambrogio Lorenzetti, Simon Martini, Duccio di Boninsegna) and do not have any of the stylistic unity and continuity to be seen in the Padua cycles. Furthermore, all of the fresco cycles in the Tuscan city were commissioned by the public authorities and thus they do not reflect how private patrons celebrated themselves through works commissioned from the major artists of the day. At the time, the mix of commissioning patrons (burgher families, religious orders, commune, aristocratic families, city lordship) was peculiar to Padua, which also saw the exceptional presence of two female patrons amongst those commissioning works. What is more, none of those working on the Siena frescoes might be defined as a 'court artist', a figure that would first emerge in Padua and then spread throughout the rest of Europe.

Specific Comparative Analysis of the features that contribute to the Outstanding Universal Value

For a specific comparative analysis that will show how the features possessed by the fresco cycles covered by the Padua nomination are not to be found in other similar sites (whether present in the World Heritage List or not), six aspects have been chosen to illustrate why those works are to be considered as having Outstanding Universal Value:

Technique and Composition: the pictorial cycles are large-scale frescoes of complex narrative content;

Date: all the cycles were produced in the fourteenth century;

Authorship: all are works by artists known to us by name (no works are anonymous);

Innovation in the rendition of pictorial space: from Giotto onwards, all the works bear witness to the exploration of perspective to create the illusion of three-dimensional space;

Innovation in the depiction of states of feeling: all the works develop upon Giotto's interest in the realistic depiction of human emotions;

New role of commissioning patron: in all the works these patrons appear in the painted narrative - at first in the form of simple portraits but at times actually taking the place of characters in the biblical scene depicted - and this development serves not only to celebrate the power of the city ruler (and of the aristocratic families linked to his court), but also to give the biblical narrative a contemporary and secular setting.

These aspects constitute the Outstanding Universal Value of the Padua fresco cycles and so are the basis of their comparative analysis with the other works considered. An initial selection made it possible to exclude archaeological sites and works separated from the Padua fresco cycles by a large chronological gap. As already mentioned, the comparisons did take into account other works by Giotto, even if produced for individual locations, and other forms of artistic development that may belong to different territorial and cultural contexts but are comparable in type to the Padua sites.

These were all compared on the basis of the following system of evaluation:

TABLE III: COMPARISON WITH SITES ALREADY IN THE WHL ON THE BASIS OF THE SIX ASPECTS THAT ACCOUNT FOR THE OUTSTANDING UNIVERSAL VALUE OF THE PADUA SITE

State, Name, year	1 Technique and Composition	2 Date	3 Authorship	4 Innovation in the rendition of pictorial space	5 Innovation in the depiction of states of feeling	6 New role of commissioning patron
ITALY, Padova <i>Urbs picta</i> . Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles, TL 2006	v	v	v	v	v	v
ITALY, Assisi, the Basilica di San Francesco and other Franciscan locations, 2000	v	p	v	p	p	x
RUSSIAN FEDERATION, Historic Monuments Velikij Novgorod and area, 1992	v	v	x	x	x	x
RUSSIAN FEDERATION, White Monuments of Vladimir and Suzdal', 1992	v	x	x	x	x	x
RUSSIAN FEDERATION, Monastery of the Trinity of St. Sergey (Troice-Sergieva Lavra) at Sergiev Posad, 1993	v	x	x	x	x	x
CYPRUS, Painted churches of the Troodos mountain, 1985	v	x	x	x	x	x
SERBIA, Stari Ras and Sopoćani, 1979	v	x	x	x	x	x
SERBIA, Monastery of Studenica, 1986	v	x	x	x	x	x
SERBIA, Medieval monuments in Kosovo, 2004	v	p	x	x	x	x

Legend

Compatible: v

Partially Compatible: p

Non-compatible: x

An initial analysis reveals that the WHL does not already contain cycles of paintings that are both serial works spread over different sites and meet the other two criteria in the Outdating Universal Value breakdown - that is, technique and date. In other words, none are fourteenth-century fresco cycles. However, the WHL does contain single monuments or monuments that house cycles of mural paintings comparable to those in the 'Padova *Urbs picta*' nomination.

An analysis of Table III shows clearly that all of the sites are different in type, chronology, territorial location and cultural context to the Padua cycles, and none of them present all the six aspects which justify the Outstanding Universal Value of those cycles. As far as the aspect of 'authorship' is concerned, only the works in Assisi can be attributed to known artists. However, the analogies between the Assisi and Padua works stop there, because the other aspects are not present.

Finally, in no other case does one have examples of commissioning patrons celebrating themselves not only through but also within the paintings they commissioned. In the Padua works, on the other hand, this begins with Enrico Scrovegni - who, in the scene of the *Last Judgement* on the counter-facade, has himself portrayed in the act of presenting the Virgin with a model of the Scrovegni Chapel - and would continue until, in works commissioned by the Carraresi court and the Bovi family, one sees (in the Oratory of St. Michael) the commissioning patron actually replace figures traditionally depicted in particular scenes of the sacred narrative (for example, in *The Adoration of the Magi* and in *The Death of the Virgin*).

TABLE IV: COMPARISON WITH SITES NOT IN THE WHL ON THE BASIS OF THE SIX ASPECTS THAT ACCOUNT FOR THE OUTSTANDING UNIVERSAL VALUE OF THE PADUA SITE

State, Name, Year	1 Technique and Composition	2 Date	3 Authorship	4 Innovation in the rendition of pictorial space	5 Innovation in the depiction of states of feeling	6 New role of commissioning patron
ITALY, Padova <i>Urbs picta</i> . Giotto's Scrovegni Chapel and Padua's fourteenth- century fresco cycles, TL 2006	v	v	v	v	v	v
ITALY, Giotto's works in Milan	v	v	v	x	x	x
ITALY, Giotto's works in Florence	v	v	v	x	x	x
ROMANIA, Fresco cycles in monastery churches	v	p	x	x	x	x
TURKEY, fresco- and-mosaic cycles in the Church of the Holy Saviour in Chora, Istanbul	p	v	x	x	x	x

Legend

Compatible: v

Partially Compatible: p

Non-compatible: x

The comparative analysis of non-WHL sites summarised in Table IV also included other sites in which Giotto had worked (in Milan and Florence). There are only fragmentary traces of Giotto's work in Milan, whilst in Florence what remains is not always in a good state of conservation. Furthermore, in the case of neither city can one say that the presence of the Florentine master produced the innovative impulse that one sees in Padua - an impulse which would influence artists there throughout the fourteenth century. Similarly, the role of commissioning patrons in the two cities does not reveal the same significant innovations and variations that are characteristic of the Padua cycles. For the other two cases in Europe - the pictorial cycles in monasteries in Romania and Turkey - it has already been pointed out that, while significant, these works embody a Byzantine tradition and possess no features that are significantly innovative.

These analyses show how the 'Padova *Urbs picta*' nomination makes good a missing component part in the cultural panorama embodied in the WHL, bearing witness to a fundamental turning-point in the history of art, when the

innovations Giotto introduced in Padua (and only in Padua) initiated changes that would be developed upon by those who came after him and indelibly marked the future course of Western art.

In terms of the quality and quantity of its fourteenth-century frescoes, there is no site that bears comparison with Padua, where large format works in buildings performing various functions include many absolute masterpieces by artists who are known to us by name and would, in effect, totally rejuvenate the ancient technique of fresco-painting. Various patrons in Padua - particularly those associated with the Carraresi court - would, in celebrating themselves, play an active new role in defining a new image of the city. Furthermore, the Padua fresco cycles are in a good, often excellent, state of preservation, which means they can be made readily available both to the general public and to the scholars who have long taken an interest in such works.

One is justified, therefore, in concluding that the heritage covered by the 'Padova *Urbs picta*' nomination is one that is yet to be represented in the WHL or by the sites present in the Tentative Lists submitted for consideration.

Comparative Analysis of Individual Component parts

The fact that the ‘Padova *Urbs picta*’ nomination covers all the fourteenth-century fresco cycles within the area bound by the old city walls means that one can draw up a complex breakdown of the individual component parts and of their specific characteristics.

The four component parts comprising the buildings and complex of buildings decorated with frescoes may be areas associated with specific interests but they are also complementary parts of an urban fabric defined by on-going dialogue. Each specific building has its own history and function, its cultural significance enhanced by the one or more fresco cycles it houses. And each of those works has its own specific creator, date and stylistic peculiarities/innovations; in effect, the fresco cycles form a single narrative in art history over the period 1302 to 1397, each one of them making its own unique contribution.

Known to us by name, the artists involved in creating these cycles would each, in his own manner, develop upon the lessons to be learned from Giotto. But they did not work in isolation from each other: the continual interchange of knowledge and know-how meant that these clearly distinct fresco cycles are also complementary parts of a whole.

The different parts covered by the nomination are below assessed on the basis of the aspects justifying the Outstanding Universal Value of this serial site as a whole. The results summarised in the table compare the fresco cycles using the criteria of: technique and composition; date; authorship; innovation in the rendition of pictorial space; innovation in the depiction of states of feeling; the new role of the commissioning patron.

TABLE V: SUMMARY OF THE SIX ASPECTS OF OUTSTANDING UNIVERSAL VALUE IN THE MAIN CYCLES IN THE FOUR DIFFERENT PARTS OF THE NOMINATION

	1 Technique and Composition	2 Date	3 Authorship	4 Innovation in the rendition of pictorial space	5 Innovation in the depiction of states of feeling	6 New role of commissioning patron
Scrovegni and Eremitani						
Scrovegni Chapel	Fresco, Composition of individual compartments within painted architectural framework	1303-1305	Giotto	First revolutionary exploration of perspective	Care taken in the rendering of states of feeling, in particular through facial expressions	Portraits of Enrico Scrovegni in Paradise within the Last Judgement scene and two works of sculpture. Portraits of Giotto and other illustrious figures
Church of the Eremitani	Chapel of St. Anthony of Padua Fresco, Composition in painted bands, now only partially legible	1338?	Guariento	Beginning of use of perspective for scenographic effect	New exploration of the pictorial rendition of human feelings; striving towards a new aristocratic elegance	Augustinian Order of the Eremitic Friars
	Great Chapel Fresco, Composition in individual compartments and lunettes within painted architectural framework	1361-1365	Guariento	Exploration of the scenographic effects of perspective; beginning of perspective <i>trompe l'oeil</i>	New aristocratic elegance	Probably commissioned by the Curtarolo family, whose crest is visible
	Cortellieri Chapel Fresco, Composition in painted bands, now only partially legible	1370	Giusto de' Menabuoi	Importance of colour in modelling volume and creating spatial perspective	Studies in expressive facial expressions; striving for a certain idealization	Commissioned by a woman, Traversina Cortellieri, to adorn setting of her son's tomb
Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas						
Palazzo della Ragione	Fresco [now lost] Composition in individual compartments within painted architectural framework; two levels and more than three hundred compartments	1318 <small>[repainted 1420]</small>	Giotto Works by: Antonio di Pietro, and attributed to Giusto de' Menabuoi, Jacopo Avanzi and Jacopo da Verona.	Complexity due to scale and location (irregular form of the building's interior)	Human feelings and behaviour depicted in relation to the influence of zodiac and the stars within a large almanac	Secular commission from civic authorities: the Commune of Padua
Chapel of the Carraresi Palace	Fresco, Composition in compartments that contain more than one scene	1354	Guariento	Pictorial space that includes the viewer	Striving for a new courtly elegance	Contemporary settings and clothes; the beginning of a secular 'modern-day' depiction of the gospel narrative. First court painter
Cathedral Baptistry	Fresco, Composition in individual compartments over entire wall space, spreading over areas of structure not usually occupied by fresco	1375-1378	Giusto de' Menabuoi	A move towards a more <i>trompe l'oeil</i> use of perspective, embracing painting, sculpture and architecture	Particular attention to the facial expressivity of female characters	Portraits of Fina Buzzaccarini, her sister, her daughters and of Francesco 'Il Vecchio' da Carrara. Illustrious figures of the Carraresi court - such as Francesco Petrarca.

Buildings associated with the Basilica of St. Anthony						
Basilica and Monastery of St. Anthony	Basilica, Chapel of the Black Madonna Fresco, Composition designed in relation to the architectural space of the altar	1302	Giotto	First steps towards exploration of perspective	Beginning of attempts to depict the individual emotions of characters in the gospel narrative	Franciscan Order of the Friars Minor; probably following recommendation from their fellow Franciscans in Assisi.
	Monastery, Chapter Hall Fresco Composition in individual compartments within painted architectural framework	1302-1303	Giotto	Exploration of perspective continues on from work in Assisi. Unified perspective composition	Beginning of attempts to depict the emotions of individual characters in the gospel narrative. Anatomic realism (cadaver).	Franciscan Order of the Friars Minor; probably following recommendation from their fellow Franciscans in Assisi
	Basilica, Benediction Chapel Fresco, Composition in a decorative band across the intrados	1303-1305	Giotto	Use of perspective close to that in the Scrovegni Chapel (framework)	Beginning of attempts to depict the emotions of characters in the gospel narrative.	The chapel under the patronage of the Scrovegni family; this probably the occasion of their first contact with Giotto.
	Basilica, Chapel of St. James and St. Felix Fresco, Composition in large compartments and lunettes within painted architectural framework. Episodes blend into each other without a break in continuity	1377-1379	Altichiero da Zevio and Jacopo Avanzi	<i>Trompe l'oeil</i> pictorial space which blends painted surface, sculpture and actual architectural setting	Expressivity and emotions depicted within compositions of clear celebratory intent	Portraits of members of the Carraresi court, of the Lupi di Soragna family, of Francesco Petrararch and of King Louis of Hungary. Gospel narrative used to illustrate noble origins of the Lupi family. Scene of Charlemagne's Council
	Basilica, Chapel of the Blessed Luca Belludi Fresco, Composition in large compartments and lunettes within painted architectural framework	1382	Giusto de' Menabuoi	Spatial compositions that aim to include the viewer's space, with wider episodes and backgrounds as architectural backdrops	Focus on depiction of emotions shifts from the individual character to groups of figures. The city of Padua a character itself: large bird's-eye view.	Portraits of Manfredino and Naimerio Conti. Padua itself a character: view of fourteenth-century city with its monuments and the Carraresi Castle
Oratory of St. George	Fresco, Composition in large compartments and lunettes within painted architectural framework. Various scenes blend together in more than one compartment against the same background. Unbroken narrative	1379-1384	Altichiero da Zevio and Jacopo da Verona	<i>Trompe l'oeil</i> perspective blending with real architectural space. Use of luminous colour in the creation of pictorial space.	Exploration of the depiction of human emotions in compositions that reflect the courtly spirit of International Gothic	Portraits of Raimondino Lupi di Soragna and members of the Lupi family in episodes from the gospel narrative; names of each given in inscriptions. Portraits of Francesco Petrararch and other illustrious figures
San Michele						
Oratory of St. Michael	Fresco, Composition in large compartments and lunettes within painted architectural framework	1397	Jacopo da Verona	Further exploration of a sort of <i>trompe-l'oeil</i> pictorial space, with a particular interest in details of the natural world	Further exploration of facial expression of emotion, in particular with regard to the portrayal of commissioning patrons; the artist's gifts as a portraitist combined with great detail in rendition of natural landscape.	Portraits of Pietro di Bartolomeo de Bovi, members of his family and the Carraresi rulers (Francesco I and Francesco II, known as 'Il Novello'). These figures take the place of characters in the gospel narrative

The comparative analysis of the different parts within the serial site of ‘Padova *Urbs picta*’ begins with the four different component parts to then pass on to the eight buildings or complexes of buildings that house the fresco cycles by the individual artists. The results are presented separately in Tables V, VI and VII. The starting-point for the comparisons was the original and present-day use of the buildings. The division of the overall area covered by the nomination into four component parts was made not only to collect nearby buildings together in separate groups but also in order to highlight how each part has a dominant characteristic which, even nowadays, distinguishes it from the other three. As one can see, the intended functions of these parts have, to a large degree, been maintained over time.

TABLE VI: COMPARISON OF CURRENT DOMINANT CHARACTERISTICS OF THE FOUR COMPONENT PARTS

COMPONENT PARTS	DOMINANT CHARACTERISTIC NOWADAYS
Scrovegni and Eremitani	Artistic
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas	Civic-social
Buildings associated with the Basilica of St. Anthony	Religious
San Michele	Historical

This current dominant characteristic complements the primary interest of each part and contributes to the aspects which have already been identified as contributing to Outstanding Universal Value

Component part 1 (*Scrovegni and Eremitani*) is home to both Giotto’s masterpiece and the frescoes within the Church of the Eremitani; reflecting the development of art in fourteenth-century Padua, they make this area one which is of interest primarily for artistic reasons.

Component part 2 (*Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas*) is one where the civic and social characteristic is predominant. The area remains a key place of social interaction in the city and is home to open-air markets (in the piazzas) as well as being served by the food shops located on the ground floor of the Palazzo della Ragione; the nearby presence of City Hall and other public offices shows that the area has also maintained its role in civic government. As for the Chapel of the Carraresi Palace and the Cathedral Baptistery giving onto the Piazza del Duomo, these also have a civic and social interest due to their links with the period of Carraresi rule over the city and the fact that the former is now home to the Accademia Galileiana di Scienza, Lettere ed Arti, a centuries-old cultural institution within the city. The Baptistery itself also maintains its role as a place of spirituality and as a place where the people of the city come together.

Component part 3 (*Buildings associated with the Basilica of St. Anthony*) has, due to the dominant presence of the Basilica itself and the associated monastery of St. Anthony of Padua, maintained its role as a place of religious worship that attracts faithful from around the world.

Component part 4 (*San Michele*) is located very close to the recently restored Carraresi Castle and thus is part of an area of the urban fabric that is essential in understanding the history of the city in the fourteenth century; it also maintains the cultural heritage of the city when it was a commune.

The following analysis looks at the eight buildings or complexes of buildings that house the fresco cycles. The comparison focuses on the type of commission and the function that buildings had in the fourteenth century. The information it draws on is outlined in Table VII:

TABLE VII: COMPARISON OF THE EIGHT BUILDINGS OR COMPLEXES OF BUILDINGS ON THE BASIS OF TYPE OF COMMISSION AND THE ORIGINAL FUNCTION OF THE STRUCTURE

	Type of commission		Original function of the structure
Scrovegni and Eremitani			
Scrovegni Chapel	private (burgher), laity	male	Private place of worship (mausoleum) Public place of worship
Church of the Eremitani	private (aristocratic), laity and religious order	female	Public place of worship with private chapels (mausoleum)
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas			
Palazzo della Ragione	public (city commune), laity	male	Seat of public administration (civil law courts) Public seat of commercial activity
Chapel of the Carraresi Palace	private (aristocratic), laity	male	Private place of worship (Court Chapel)
Cathedral Baptistery	private (aristocratic), laity	female	Private place of worship (mausoleum) Public place of worship (baptistery)
Buildings associated with the Basilica of St. Anthony			
Basilica and Monastery of St. Anthony	private (aristocratic), laity and religious order	male	Public place of worship with private chapels (mausoleum) Monastery of the Friars Minor
Oratory of St. George	private (aristocratic), laity	male	Private place of worship (mausoleum)
San Michele			
Oratory of St. Michael	private, (aristocratic), laity	male	Private place of worship

Some privately-owned, some publicly-owned, the buildings covered by the nomination were commissioned by different types of patron (communal authorities, aristocratic families, local burghers). The fresco cycles themselves are both religious and secular in character, but there are also works commissioned by different categories of patron within a single building: this is the case, for example, with private chapels within public religious buildings. There are also works commissioned by female patrons: Fina Buzzaccarini and Traversina Cortellieri. Both of these women would commission Giusto de' Menabuoi, court painter to the Carraresi, to decorate family mausoleums (in the Church

of the Eremitani and the Cathedral Baptistery respectively).

Finally, Table VIII shows which artists worked in which place on the various fresco cycles. Giotto, for example, worked on fresco cycles in three of the eight buildings or complexes of buildings covered by the nomination - and the same is true of Altichiero da Zevio and Jacopo da Verona. However, Giusto de' Menabuoi would work, almost without interruption, on a fresco cycle in a total of five different buildings. The table also makes it easy to see the buildings on which a variety of artists worked. For example, Giusto de' Menabuoi, Guariento, Pietro and Giuliano da Rimini and Altichiero da Zevio all worked on frescoes in the Church and Monastery of the Eremitani, whilst Giotto, Giusto de' Menabuoi, Jacopo Avanzi and Altichiero da Zevio would all contribute to the cycles of frescoes in the Basilica and Monastery of St. Anthony of Padua. This highlights how each artist played a part in an overall course of development; and how each individual work is necessary to document and understand the course of that development, both in chronological and stylistic terms (see outbox *Chronology of the Fresco Cycles*).

TABLE VIII: SUMMARY OF AUTHORSHIP

	Giotto	Giusto de' Menabuoi	Guariento	Pietro e Giuliano da Rimini	Jacopo Avanzi	Altichiero da Zevio	Jacopo da Verona
Scrovegni and Eremitani							
Scrovegni Chapel							
Church of the Eremitani							
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas							
Palazzo della Ragione		[attributed]			[attributed]		[attributed]
Chapel of the Carraresi Palace							
Cathedral Baptistery							
Buildings associated with the Basilica of St. Anthony							
Basilica and Monastery of St. Anthony							
Oratory of St. George							
San Michele							
Oratory of St. Michael							

Conclusions

The above summary and comparative analysis clearly illustrates how the works covered by the 'Padova *Urbs picta*' nomination might fill a gap in the World Heritage List: at both a European and world level, they represent and illustrate an essential turning-point in the history of art, a key development in the pictorial depiction of the visible.

No other site was found to match all the aspects that combine uniquely in

defining the Outstanding Universal Value of the Padua fresco cycles: date, technique, authorship, innovation in the depiction of pictorial space; innovation in the depiction of states of feelings; the innovative role played by commissioning patrons. Furthermore, their good state of preservation means the frescoes can be fully enjoyed and appreciated - both individually and as part of an overall narrative - and this contributes to their Outstanding Universal Value.

The nomination covers works that illustrate a process that begins with Giotto and would then rejuvenate the art of painting, establishing a model that is recognised and appreciated throughout the world.

3.3 Proposed Statement of Outstanding Universal Value

a) Brief Synthesis

Within the old city centre of Padua - a place rich in history, artistic wealth and religious significance - the eight buildings or complexes of buildings that make up the four component parts of the nomination house frescoes that illustrate how, over the course of a century, Italian painting developed upon the innovative impetus, which originated with Giotto. Painted between 1302 and 1397, these cycles are entirely open to the public and constitute a unified whole distributed over an area of just a few square kilometres.

All these works draw upon the lessons learnt from Giotto, who within the city of Padua would create a unique masterpiece: the frescoes of the Scrovegni Chapel, which mark a fundamental turning-point in the history of art.

While painted by different artists for different types of patron within buildings of varying function, the Padua fresco cycles maintain a unity of style and content, which means that, as a single whole, they are unique. Within the artistic narrative that unfolds in this sequence of frescoes, the different cycles reveal both diversity and mutual coherence; as a result, they form one complex of work that is not only of exceptional beauty but can also be read and interpreted at different levels.

The 'Padova *Urbs picta*' nomination covers fresco cycles that are housed in eight buildings or complexes of buildings: the Scrovegni Chapel, the Church of the Eremitani, the Palazzo della Ragione, the Cathedral Baptistry, the Chapel of the Carraresi Palace, the Basilica and Monastery of St. Anthony of Padua, the Oratory of St. George and the Oratory of St. Michael. Within the application, these are grouped into four component parts as follows: *Scrovegni and Eremitani* (part 1); *Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas*

(part 2); *Complex of Buildings associated with the Basilica of St. Anthony* (part 3) and *San Michele* (part 4). Each one of the four has its own distinct dominant characteristic.

The artists who played a leading role in this achievement were Giotto, Pietro and Giuliano da Rimini, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona. Working for illustrious local families, the clergy, the city commune or the Carraresi lords of the city, they would - within buildings both public and private, religious and secular - produce fresco cycles that gave birth to a new image of the city.

The aspects that account for the Outstanding Universal Value of these frescoes can be summarized as follows: technique and composition, all are large-scale works with a complex narrative content; date, all were produced during the course of the fourteenth century; authorship, all are the work of artists who are known to us by name; innovation in the depiction of pictorial space, starting from Giotto's exploration of the possibilities of perspective, they work towards a *trompe-l'oeil* depiction of space; innovation in the depiction of states of feeling, the works develop upon Giotto's interest in the realistic portrayal of human feelings; the new role of commissioning patron, the patrons begin to appear in the scenes depicted, and ultimately even take the place of figures participating in the biblical narrative. In effect, the works use a contemporary, secular setting to celebrate the ruling powers and associated noble families.

Giotto's arrival in the city marked a new relationship between artist and commissioning patron. And as artists passed from one patron to another, from one project to another, there was not only an interchange of ideas but also the creation of a situation that both nurtured closer links and stimulated rivalries. Padua thus saw commissioning patrons take on a new role, requiring artists to produce work that celebrated their power and thus model a new image of the city itself.

The rejuvenation of fresco painting in fourteenth-century Padua was in part due to the fact that the city's aristocratic and burgher families commissioned the adornment of private chapels that would express their own social prestige. These commissions led to the frescoes in the Scrovegni Chapel, the Cathedral Baptistry, the Chapel in the Carraresi Palace, the Oratories of St. George and St. Michael and in various chapels within the Church of the Eremitani and the Basilica del Santo. More than any other city, Padua during the course of the century would see the emergence of a new interpretation of a 'place of worship'.

b) Justification for Criteria

Criterion i

From Giotto's work in the Scrovegni Chapel to that of the artists who followed him in the city, the fresco cycles in the 'Padova *Urbs picta*' nomination are an example of extraordinary creative genius. In Giotto's case, that genius resulted in: the rejuvenation of the tradition of fresco painting; a new depiction of pictorial space (in particular, the exploration of the relationship between the space in a painting and the actual space of its architectural setting); a new attention to the portrayal of human feelings and emotions; the adaptation of sacred art to serve the secular celebration of prestige and power.

While in Padua over the years 1303-1305, Giotto would paint his absolute masterpiece: the frescoes of the Scrovegni Chapel, which is now also the best-known and best-preserved of all his fresco cycles. After having completed the fresco cycle in the Franciscan Basilica at Assisi, the artist had worked for Pope Boniface XIII in Rome and ultimately moved to Padua, where he developed new ideas that would rejuvenate the tradition of fresco painting. The fourteenth century, in fact, would see the emergence of the use of perspective in the modelling of pictorial space. At times, the command of perspective might be rule-of-thumb but this was still a total innovation, and its potential in the representation and organization of pictorial space was first exploited by Giotto, in Padua. Perhaps in part thanks to contacts with figures at Padua University, the artist was able to develop his ideas on the pictorial depiction of three-dimensional space, and his handling of both interior and external scenes began to demonstrate a new skill in overcoming the two-dimensional plane of the painted surface: with an unprecedented degree of realism, figures were now painted within spaces that projected in depth. Thus Padua in the first years of the fourteenth century was witness to a new way of perceiving and depicting space, in part thanks to the recovery and re-application of notions that had been known to classical antiquity. Throughout the fourteenth century, artists within the city - such as Giusto de' Menabuoi and Altichiero da Zevio - would develop the use of perspective to create the illusion of three-dimensional space on a two-dimensional surface.

Another innovative feature in Giotto's Scrovegni frescoes had been his attention to the depiction of human feelings and emotions. Never before had an artist shown such refinement in making each figure an individual, portrayed not solely as a physical body of defined volume and anatomy but also as a fully-fledged person whose reactions and feelings were captured with great psychological insight. Giotto was the first to attempt to people his scenes of biblical narrative with fully-rounded human beings, and this was another aspect of his art that

would be developed upon in later fresco cycles within the city, in particular those by Jacopo Avanzi, Altichiero da Zevio and Jacopo da Verona.

Giotto's work in Padua also marked the beginning of pictures which aimed to depict religious subjects within the context of everyday life and contemporary history - a tendency which in literature might be said to have begun with Dante's *Divina Commedia*. When depicting scenes from the Bible, both Giotto and those who worked with him or after him would include not only saints and prophets, patriarchs and madonnas, but also recognizable contemporary figures and depictions of the clients who had commissioned the work (perhaps together with members of their family). At first, these depictions were only intended as portraits, but soon these contemporary figures were shown participating in the lives of the saints or biblical events; indeed, characters in the gospel narrative might even be depicted with their features.

Criterion ii

The different fresco cycles and works that make up 'Padova *Urbs picta*' illustrate the extraordinary interchange of ideas which existed between leading figures in the worlds of science, literature and the visual arts. United by shared cultural and human values, these figures would enjoy the patronage of not only Enrico Scrovegni but also of the court of Padua and the families connected to it.

By the beginning of the fourteenth century, the political, social and intellectual climate within Padua was benefitting from a period of peace, stability and steady development, a combination of circumstances, which made the city a model to which various other centres in Italy aspired. From 1318 onwards the city was ruled by the Carraresi family. The cultural climate established by their court has been described as 'pre-humanist' - thanks partly to the presence in the city of the poet Francesco Petrarca - and within this setting an early form of courtly International Gothic flourished. Moreover, Padua University, one of the oldest in the world, played its part in furthering exchanges between the scientific and artistic world - especially with regard to developments in the science of optics, an important influence on the exploration of spatial depiction to be seen in the work not only of Giotto but also of Guariento, Giusto de' Menabuoi and Altichiero da Zevio.

At the same time, there were active cultural circles within monasteries and other religious foundations, as well as those which centred around the court of the city's ruler. And exchanges of ideas also occurred between clients commissioning works and the artists from other Italian cities that had been called to Padua to collaborate on the various fresco cycles. Those commissioning works in the city made specific requests of their artists, perhaps inspired by scientific and

astrological allegories or ideas on sacred history gleaned from contemporary intellectuals and scholars. And those artists showed great skill in giving these ideas visual form. This was, in fact, a period that saw a certain competitiveness between different patrons, who might hold political or religious power in the city or else be members of its most illustrious families. Sometimes these patrons commissioned the same artist - his work being highly appreciated - but what they required was that the work produced should not only reflect the function of the building it was to adorn but also celebrate themselves (such celebration almost always being incorporated within the religious content of the work).

Following Giotto's arrival in the city and the creation of his major work here, the Scrovegni Chapel, the visual arts in Padua flourished, thanks to the presence of artists who took the Tuscan as their model. Drawn here from such cities as Milan, Rimini and Verona, these were men whose interaction with each other and with the works of Giotto would be a feature of painting in Padua throughout the fourteenth century. The artists who came to Padua from outside were exposed to new cultural ideas and, thanks primarily to Giotto's great masterpiece, encountered advances that would enrich their knowledge of technique and formal composition. Over closely-linked periods of time, they worked on projects that were located within a single city, hence there were plenty of opportunities for the exchange of technical know-how between those who either collaborated on one particular fresco cycle or succeeded each other as court artists. It was this which would make Padua the centre from which new cultural ideas and artistic practices spread elsewhere.

Criterion iii

The fresco cycles covered by the nomination bear witness to a fundamental moment in the history of art, when, in both technical and formal terms, Giotto rejuvenated the ancient technique of fresco painting. Further developed upon by the other artists who would work in the city, the invaluable body of knowledge contained within his Scrovegni frescoes would inform the different cycles painted in the city throughout the course of the fourteenth century. Another key aspect of these frescoes is that they were an instrument for the assertion of power by Padua's ruling class, particularly of the Carraresi court and those associated with it. This is a sociological feature of fresco commissions that would continue to be significant right up to the beginning of the twentieth century.

Drawing upon what was known about the fresco techniques of classical antiquity, Giotto would develop a workshop tradition in which artists possessed the technical skills to adapt to the demands of a particular commissioning

patron and the nature and location of the support surface upon which the fresco was to be painted. It was the extraordinary technical abilities possessed by the artists who followed him that would be decisive for their success, the Padua fresco cycles not only becoming a model for others but also proving remarkably resistant to the passage of time. In this veritable rebirth of a pictorial technique, Padua therefore supplied a new way of both seeing and depicting the world. After these works, artists could no longer ignore what Giotto and his followers had done in exploring the pictorial rendition of space; what had been achieved in frescoes that can be taken as heralding the advent of Renaissance perspective. The Tuscan's innovations mark a new era in the history of art, producing an irreversible change in direction.

Over the following centuries, Padua would remain one of the key centres of fresco painting in Europe, thanks to the work of such figures as Andrea Mantegna in the fifteenth century, Titian in the sixteenth, Pietro Liberio in the seventeenth, Sebastiano Ricci in the eighteenth and finally Massimo Campigli and others in the twentieth. Such continuity is clear evidence of how deeply rooted the lessons learnt from Giotto had become in this area, and of how they were developed upon over the centuries. Nor should one overlook the fact that the fresco tradition benefitted from the presence of other artists in the city. Their sketchbooks, models, cartoons and even recipes for the preparation of paints meant that fundamental information circulated between artists; that practical know-how within a workshop was handed down from generation to generation. Clear evidence of this renewed influence of fresco painting can be seen as early as 1398, in the *Libro dell'Arte* that Cennino Cennini wrote in Padua itself; in this, the very first treatise in history with detailed practical accounts of different artistic techniques, the author explains at length the fresco techniques used by Giotto, whose work is described as marking “the beginning of modern painting”. The author, who like Giotto and Giusto de' Menabuoi was from Tuscany, was in Padua as court painter to the Carraresi, and made a conscious decision to write his work in the vernacular, in his case a mix of both Tuscan and Veneto. Clearly, he wanted to make sure that information regarding this technique was easily accessible, and that the great fresco tradition which Giotto had started in Padua would survive and flourish over as large an area as possible.

Finally, one should also point out that the iconography developed by the fresco painters of fourteenth-century Padua would frequently be a source of inspiration not only for other painters but also for sculptors and goldsmiths, whose work was another channel through which it became familiar in Europe as a whole.

c) Statement of Integrity

The diverse yet complementary parts that are covered by the 'Padova *Urbs picta*' nomination possess all the features required to demonstrate Outstanding Universal Value. As a whole, these works recount the history of an extraordinary artistic revolution, which began with Giotto and would have consequences that can still be seen in the field of mural painting.

The four component parts covered by the candidacy nomination comprise eight buildings or complexes of buildings in the centre of Padua - some publicly, some privately owned; some secular, some religious. All come under national and local legislation regarding listed buildings, which has protected not only the four parts that make up the nomination but also the entire area of the old city centre that forms their buffer zone. This entire centre is homogeneous in character and incorporates the various areas which saw important development during the fourteenth century, the period over which the different fresco cycles were produced.

The works illustrate the development of this medium within the city throughout the fourteenth century, and the buildings which house them are still used in a way that is compatible with their historical and artistic importance; all of those which had a religious function have maintained it to some degree.

All the component parts in the 'Padova *Urbs picta*' nomination illustrate the various aspects of a new image city in the fourteenth century, be they political, religious, artistic, cultural, social or commercial. It was that new image which would then become a model followed by other Italian cities in their pictorial representation of themselves.

Thanks to the activity of the institutional bodies with designated responsibilities in this field (Padua City Council, the Ministry for Cultural Heritage and Activities, the University of Padua), each of the bodies that own the different sites have, with the help of both public and private financing, promoted the research, maintenance and restoration work necessary to maintain the various fresco cycles in a good state of conservation. Such work means that each of the single parts can still be read and understood both individually and in relation to each other.

d) Statement of Authenticity

The authenticity of the component parts that make up the 'Padova *Urbs picta*' nomination is borne out by an exceptional range of bibliographic source material, ranging from documents that are contemporary with the creation of the works themselves to the studies in which scholars throughout the world continue to publish the fruits of their research.

The various procedures used in ascertaining this authenticity drew upon: the cataloguing of actual works (via the Ministry for Cultural Heritage and Activities, the department responsible for cultural heritage still owned by ecclesiastical bodies and the City of Padua's MABI service); specific graphic and photographic records; archive documents and bibliographical materials; the body of documentation resulting from metric and photogrammetric surveys carried out by the offices of the Padua City Council responsible for such work. The Padua fresco cycles are still fully legible, and the iconography used within them can be identified as belonging to authentic work of known fourteenth-century artists. Furthermore, their authenticity is supported by technical analysis carried out during different campaigns of restoration to examine the materials in the paints used and the support to which these paints were applied. Various historical documents - some of civic or religious origin, others literary texts or works associated with the University - provide us with information regarding the original use and function of the buildings: public or private religious worship; monastic; civic; the expression of political power. As a whole, these buildings made up the heart of the city, being those of the greatest social, political or religious significance within the city walls. And even nowadays, this is the area of the city that continues to perform a good number of those original functions (see Table II).

It should also be pointed out that the eight buildings or complexes of buildings are still in their original location, and that the fresco cycles are still in the place for which they were painted. The overall context within which they exist - that is, the area containing the buildings which house the different cycles - is still that which was enclosed within the old city walls and now coincides with the centre of the historic city. Furthermore, the individual buildings and complexes have maintained their original names.

e) Requirements of Protection and Management

All of the buildings and complexes of buildings which house the frescoes included in the nomination come under the strictest protective measures laid down by Italian law (listed buildings), the main expression of which is the law decree 22/01/2004 n. 42, known as the *Codice dei Beni Culturali e del Paesaggio* (Code for the Cultural Heritage and Landscape) There are further protective measures in the instruments for territorial administration that exist at both a regional, provincial and city level, all guaranteeing the preservation of the characteristics of Outstanding Universal Value possessed by the buildings and their surroundings.

The buffer zone is bound by the perimeter of Padua's old city centre, an area that comes under special protective measures laid down in Padua City Council's

“Works Ordinance” (*Piano degli Interventi*; see Chapter 5.d). In this area, the buildings are classified on the basis of their historical interest and cultural importance, with a description of the sort of operations that are permissible, depending upon the category to which they belong. In short, all the buildings housing the fresco cycles in the nomination are subject to the most rigorous forms of protection envisaged by Italian law.

The areas around the buildings themselves, which are of particular importance to their conservation (forming so-called ‘areas to be respected’), come under measures laid down by national legislation. This means that any sort of intervention or operation that would affect not only the buildings but also the circumambient external spaces has to be approved by the appropriate superintendencies, which are responsible for deciding if the proposed work is compatible with the conservation of a structure’s historical, artistic and architectural value. Such departments of superintendence can give or refuse authorization, as well as requiring modifications to a proposal and laying down other requirements.

Furthermore, all the buildings come within the categories of the Works Ordinance subject to the strictest measures of conservation (A and B). This Ordinance envisages that these buildings may only undergo restoration work that has been authorized by the appropriate superintendencies (local agencies of the Ministry for Cultural Heritage and Activities). Whether private individuals, public authorities or ecclesiastical bodies, the owners of the buildings are legally required to adopt the measures of protection and conservation laid down by Italian legislation regarding the cultural heritage, and they can only initiate any such work after it has been authorized by the appropriate Superintendency. Furthermore, they must also respect local legislation with regard to work within the old city centre.

All of this demonstrates that the fresco cycles included in the nomination enjoy the highest levels of protection at both a national and a local level, and that there can be no work upon them without all the necessary authorization from the various superintendencies and other local agencies of the Ministry for Cultural Heritage and Activities.

In preparing the nomination it became apparent that a new system of overall management would have to be introduced, predicated upon close coordination between the different bodies that own the buildings and complexes of buildings which house the fresco cycles. Thus from independent management by four different bodies - Padua City Council, the Accademia Galileiana di Scienze, Lettere ed Arti, the Pontifical Delegation for the Basilica of St. Anthony of Padua (together with the ‘Veneranda Arca di Sant’Antonio’) and the Diocese of Padua - one moved to a model of governance in which the City Council

presided over a Committee whose members included those bodies as well as representatives of the Regional Government of the Veneto, the Ministry for Cultural Heritage and Activities and the University of Padua (present as scientific consultants).

This new system of administration arose from close discussion between those involved and, as the nomination was being drawn up, saw Padua City Council take on the role of overall coordination. This function was, to be more specific, taken on by the Council's Cultural Affairs Department, through a specially-created agency within its 'Culture, Tourism, Museums and Libraries' section. This agency has guaranteed: adequate scientific supervision (drawing on the specific expertise of the Director and Conservator; see the Plan of Administration for further details), project management, promotional activities and communications (Executive Secretariat). Since 2014, representatives of each of the bodies belonging to the Committee have taken an active part in the coordination meetings held on a monthly basis. And in July 2016 all the institutional partners involved in the nomination signed a 'Note of Interest' and then, in April 2018, a *Memorandum of Understanding for the Drafting and Implementation of a Management Plan for 'Padova Urbs picta'*.

The Italian Ministry for Cultural Heritage and Activities participates in the Committee both through the central and local offices concerned with such issues - in particular, the Territorial Superintendency and the *Istituto Superiore per la Conservazione e Restauro* (Higher Institute for Conservation and Restoration) in Rome, the latter being Italy's supreme body in the field of preservation and restoration. Alongside the actual administration structure there are also representatives of civic associations who have a consultative role (see the Plan of Administration for further details). Padua City Council has also engaged in discussions with representatives of the manufacturing and business sectors.

The shared strategy embodied in the Plan of Administration is predicated upon the 5 C's (Conservation, Capacity Building, Communication, Communities and Credibility) and will guarantee constant monitoring of the activities outlined in the various Plans of Action. It is envisaged that the Work Group will be maintained in existence and that coordination and the activities of the Executive Secretariat will be reinforced through the formal incorporation of the body within the structures of Padua City Council's Department of Cultural Affairs, and through the creation of a UNESCO office.





4 STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a Present State of Conservation

The overall state of conservation of the fresco cycles - and the buildings and complexes of buildings which house them - within the nomination's four component parts meets the highest of contemporary standards.

Given that these works comprise thousands of square metres of frescoed surfaces within buildings of different character, the variations in the current state of preservation are due to a number of factors, first and foremost of which are the history and current conditions on the buildings themselves and their original and current function.

As illustrated in Table II, these buildings or complex of buildings also have various owners: Padua City Council; the Accademia Galileiana di Scienza, Lettere ed Arti; the Diocese of Padua; Vatican City State (non-extraterritorial property). And each of these has its own obligations and responsibilities for work relating to the conservation, guarding and monitoring of its fresco cycles. Subject to the same Italian laws protecting the cultural heritage, all of these buildings are included amongst the listed buildings and monuments over which the Italian State itself exercises its own supervision, both through its local agencies and through the central agencies of the Ministry for Cultural Heritage and Activities.

Over the centuries, the fresco cycles have not been moved from their original location; even the segments that had to be detached from walls for conservation work were subsequently replaced *in situ*.

The original characteristics of the materials used in painting the frescoes - and of the support to which those materials were applied - have been preserved through constant maintenance and restoration work by highly-specialised personnel using state-of-the-art methods and technologies. All such work has been in line with the norms laid down by the Ministry for Cultural Heritage and Activities, which oversees, supervises and monitors the state of conservation of the individual artefacts.

The *Istituto Centrale per il Restauro e la Conservazione* - Italy's highest body in the field of the art conservation - and the Ministry for Cultural Heritage and Activities have, since 2017, both been members of the Committee for the 'Padova *Urbs picta*' nomination.

4.a.1 State of Conservation of individual buildings or complexes of buildings and the fresco cycles they contain

The following sections describe the state of conservation of each of the buildings and their fresco cycles, together with an outline of the most significant works of restoration they have undergone over time.

Scrovegni and Eremitani

Scrovegni Chapel

The current state of conservation of the Scrovegni Chapel is good and, overall, the frescoes within it are the best-preserved examples in the world of Giotto's work in this medium.

The first work on restoration within the building came in the mid-nineteenth century, after the collapse of the portico in front of the main entrance (in 1817) and the demolition of the adjoining palazzo which had once belonged to the Scrovegni family but by then had passed to the Foscari Gradenigo family (work completed in 1827). Alarmed by the parlous state of the building, Padua City Council financed various campaigns of maintenance. In particular, Guglielmo Botti was appointed for a project of restoration carried out in the period 1869-71; then, in 1885-91, the City Council appointed Eugenio Maestri (subsequently followed by Antonio Bertolli) to oversee restoration of the architectural fabric. After a long legal battle, Padua City Council was awarded ownership of the building in 1880, and this was the moment when the first veritable projects of restoration got underway. One of the major issues to deal with was the threat posed to the Chapel's conservation by damp, a problem that had been made all the worse by the collapse of the portico and the demolition of the neighbouring palazzo.

Bertolli's work in 1881 saw repairs to the cracked brick walls and the removal of two of the scenes in the fresco cycle: *Christ amongst the Doctors in the Temple* and *The Road to Calvary*: both of these works were transferred to a new support backed with copper and then replaced in their original position, though with a gap that prevented any contact between the back of the fresco and the damp wall. This original procedure was highly ingenious and enabled those involved in the work to resolve the most serious difficulty they had to overcome prior to proceeding with work on the fresco cycle as a whole. Each scene was thus restored - that is, cleaned and consolidated - but there was no attempt to 'make good' the gaps in the painted surface that might have appeared over time. This latter type of intervention was expressly forbidden in the project

commission: such gaps could be filled in only with “neutral” plasterwork, intended to eliminate the visual disturbance that would be caused by the sight of the exposed brickwork behind the fresco.

Over the period 1952-1970, a new campaign of restoration got underway to remedy the substantial problems in the chapel that had become apparent over the previous years. The work on the structure itself involved the ‘re-toothing’ of the brickwork; repairs to the façade and vault; replacement of the wooden roof and of the four metal collar-beams arching across the nave. Furthermore, the system for the drainage of rainwater from the surrounding Giardini dell’Arena was also changed; special work was carried out on individual fresco scenes; the road running alongside the structure was closed to traffic. The first work on the frescoes was carried out in 1952 by Mauro Pelliccioli. Subsequently, Leonetto Tintori carried out two phases of work: in 1957 on *The Last Judgement* and in 1961-1963 on the entire fresco cycle.

From 1976 onwards, the new approach to strategies of conservation and restoration led to a focus on preventative measures based upon constant monitoring, management of environmental conditions, regular maintenance and a balanced exploitation of the location itself. Various bodies carried out the diagnostic studies required: the University of Padua; the National Research Council (CNR); the *Istituto Centrale per il Restauro* (ICR), in Rome; the regional offices of the Ministry for Cultural Heritage and Activities.

In order to resolve the problems posed by damp, in-depth studies were required to analyse the relation between the building itself and the surrounding area, and the effects of those using the site. A particularly important series of studies was carried out in 1978-1979, and published in a special 1979 issue of the *Bollettino d’Arte del Ministero per i Beni Culturali e Ambientali* edited by the



Ill. 94, Restoration work on Giotto's frescoes, Scrovegni Chapel, 2001

Director of the ICR, Giovanni Urbani. These showed how the main cause of the deterioration in the state of the structure and its contents was the sulphation resulting from the interaction between pollution and condensation: that process transformed the lime in the plaster into chalk, thus causing the painted surfaces in the frescoes to crumble.

The various types of intervention planned and implemented from 1985 onwards were predicated on a new approach to dealing with what were the joint causes of the structure's deteriorating state: the surrounding environment and the effects resulting from human use.

Various measures were taken to reduce the sources of pollution in the surrounding area and to regulate the flow of tourists through the chapel. New geological studies were carried out to examine the various depths of the aquifers and to reorganise the drainage system and the distribution of rainwater. At the same time, the ICR introduced a programme of annual on-site studies, to assess the frescoes' state of conservation, as well as periodic campaigns of photographic documentation.

In 1991, new studies of the deterioration in the wall decorations led to work on restoring the facade and external walls of the chapel. A new system was installed to monitor the hygrometric exchange between the frescoed surfaces and the interior of the building, and this was followed by a system that monitored the quality of the air inside the structure. In 1995-1996 a new series of studies examined the statics of the chapel and work was carried out to drain off rainwater from the underground crypt. Work also began on the new CTA (Corpo Tecnologico Attrezzato - Advanced Technical Facility) which served to reduce the amount of pollution entering the building and also to house other technical apparatus.



Ill. 95, Restoration work on Giotto's frescoes, Scrovegni Chapel, 2001

In 1997-1998, a basin was created to collect and drain off the water that settled on the surface of the ground outside (water that had previously seeped down into the crypt). In the same period, a microclimate control station to monitor the internal environment was installed and the CTA was completed; this latter came into service on 31 May 2000. It was also laid down that the number of visitors in the chapel at any one time was not to exceed 25.

A general project of restoration of the Giotto fresco cycle was carried out between July 2001 and March 2002. Focused primarily on guaranteeing the safety of these areas that were 'at risk', it also addressed certain visual issues, in particular with regard to the painted architectural features in the frescoes and their blue background (thorough cleaning was carried out and reversible measures were taken to make good the parts that were missing). There was also restoration of the works by Giovanni Pisano within the chapel - the tomb of Enrico Scrovegni and related sculpture - and of the stonework, the altars, the wooden furnishings and floor. At the same time, further studies and monitoring were initiated; the *Supplement to the Memorandum of Understanding between Padua City Council and the Ministry for Cultural Heritage and Activities*. (18 March 2002) recognised the need for the works undergoing restoration to be subject to "on-going checks and monitoring". It was thus laid down that such checks should be annual and there should be a defined programme of maintenance, plans which have been respected over the decade or so since.

For all of the above-outlined reasons, Giotto's Scrovegni Chapel frescoes are



Ill. 96, Restoration work in the crypt, Scrovegni Chapel

the most carefully monitored and best conserved works by the artist anywhere in the world. Furthermore, the recently installed LED lighting - financed by private sponsorship and designed in collaboration with the Istituto Centrale per la Conservazione e il Restauro in Rome - now allows one to see the frescoes in the best possible way at any time of day: sophisticated software governs a system that adjusts the interior lighting in response to the weather and lighting conditions outside the chapel. Work has also been completed recently on the roof and on updating the various utility systems within the chapel.

Church of the Eremitani

The extant fresco cycles within the Church of the Eremitani are in a good state of conservation.

After surviving unscathed for centuries, the church was severely damaged during a bombing raid on 11 March 1944: the south wall, the vault of the presbytery and a substantial part of the apse were all completely destroyed. The restoration



Ill. 97, Restoration work on Guariento's frescoes, Chapel of St. Anthony, Church of the Eremitani (detail of *St. Ursula*), 2010

of the structure was entrusted to the engineer Fernando Forlati, who had already (1924-1929) overseen work in the church to remove some nineteenth-century excrescences and return the building to its original appearance. Over the period 1944 to 1951, he would undertake re-building work that made as much use as possible of the materials salvaged from the original fabric.

Forlati employed various innovative techniques - for example, in restoring the verticality of the remaining walls, which had been pushed out of plumb by the sheer force of the blast - and combined traditional with the most modern of materials. Reconstruction work began at the east end of the church - that is, with the Great Chapel, the Dotto Chapel and the Ovetari Chapel and its ante-chapel. All of the shaped stone and wall fragments recovered - many of them decorated with fresco fragments - were painstakingly re-assembled; and what was still missing after this anastylosis was supplied by newly-worked pieces that were given a different finish and also dated. The walls were made good using both the segments recovered from the destroyed parts of the structure and also old bricks from elsewhere; however, in the rebuilding, the border between the original parts and the rebuilt parts was always marked by a narrow groove highlighted in black. And when restoring the blast-displaced walls to plumb, Forlati had the structures framed on both sides within a robust trellis of girders, which at suitable points was attached to iron stays fitted with coupling sleeves whose other end was anchored to structures that had remained perfectly solid. Once the framed wall structure had been detached from the roof and other sections of neighbouring wall, the coupling sleeves were rotated, causing movement in the iron stays which, with only slight vibrations, forced the wall back into plumb. After this operation had been completed, cement was injected at high pressure to restore the full solidity and stability of the walls. At that point, work began on the reconstruction of the upper part of façade and of the wooded roof; here again, material from the previous structure was used where possible.

In the second half of the twentieth century there was no significant work on the church. However, the year 2000 saw the beginning of a series of studies focused on the re-composition of the Mantegna frescoes in the Ovetari Chapel, this project of anastylosis being completed in 2012.

As for the church interior, the main projects of restoration were carried out in 1999-2002 and concerned: the tomb of Ubertino da Carrara; the fresco of *Madonna and Child* in the Chapel of St. Joseph; the two stone dossals on the north wall; the fourteenth-century wooden *Crucifix*.

Between 2004 and 2012, there was extensive work on the overall refurbishment of the church: this involved updating the lighting and electricity systems to contemporary standards and norms as well as a series of inspections of the roof

(followed by any necessary repairs). The windows and doors were also updated and reinforced; in particular, those in the south and east walls were fitted with alarms to detect intruders. The work on the tomb of Marco Mantua Benavides (on the north wall) and the areas around it is also worthy of note.

In 2010-2011, the appropriate Superintendency carried out restoration work on the Guariento fresco in the Great Chapel. During the last phases of work monitoring apparatus was also installed in the interior: heat sensors were placed at various points in the nave, as were a series of humidity sensors. Work is currently continuing on a project for a new system of air conditioning to replace the existing ones, and in 2019 restoration of the external façade will begin.

Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas

Palazzo della Ragione

The fresco cycles in the Palazzo della Ragione are in a good state of conservation. Two events made an indelible mark on the history of the building and the frescoes within it: the first of these was the fire of 2 February 1420, which led to the destruction of Giotto's original fresco cycle, and the second was the whirlwind of 17 August 1756, which caused the collapse of part of the roof and of the northern loggia. It should, however, be noted that in response to both disasters, the city of Padua acted promptly, maintaining the original composition of both the architectural fabric and the fresco decoration as it worked to restore things to their previous state.

The building then underwent restoration in 1908 and 1933; and more recently, in 1951 and 1963, restoration work on the frescoes was carried out



Ill. 98, View of the underground spaces, Palazzo della Ragione

to repair damage caused by water seepage. However it was only in 1989 that the Superintendency, working together with Padua University, would initiate a thorough and painstaking campaign of studies. From 1994 onwards, this work involved the use of state-of-the-art photogrammetric and photographic techniques and would culminate in the definition of the methodological criteria adopted as the basis of Paolo Bacchin's restoration work in 1996. One of the projects that was most significant - both in the studies preceding it and the



Ill. 99, Restoration work on the external frescoes, Palazzo della Ragione, 2002

methods used in its implementation - was the 2000-2003 restoration of the fresco cycles, which has made it possible to read and interpret these works more accurately. That project involved both the architectural structure of the Palazzo della Ragione and the frescoes themselves, and drew upon the photographic and photogrammetric campaigns that had begun in 1994. Coordination of the studies and artistic direction of the work of restoration was entrusted to the architect Ettore Vio, at the time *Proto di San Marco*. Those who collaborated on the project included various professors from Padua University, IUAV (the Architecture Faculty of Venice University) and the Politecnico di Milano, as well as figures from the Veneto Superintendency for the Architectural and Environmental Heritage.

A careful study was made of the materials of the architectural structure and the causes of their deterioration. In order to test its overall static stability, the entire structure of the building was monitored, the results being compared to a specially designed mathematical model of its behaviour. The various types of deterioration in the frescoed surfaces were fully mapped, this work also making it possible to identify previous restorations and the original *giornate* (the areas of wet plaster an artist frescoed in an individual day). The tests carried out revealed that the frescoes were suffering from loss of paint, saline crystallization,

and lesions and cracks. In some rare cases, areas of plaster were even coming away from the brickwork beneath.

The overall project involved the following: restoration of the roofing; consolidation and restoration of the frescoes; updating of the underground systems serving the building. This work also made it possible to restore and thence exploit the basement areas of the Palazzo della Ragione: visitors now have access to the medieval and Roman remains underneath it, where they can see the various strata associated with different phases in the city's development and growth. Archaeological excavation brought to light a foundation structure comprising two tunnels that run the length of the building and one that runs across it, thus demonstrating how the work of subsequent historical periods was imposed upon that which preceded them. The features of particular interest here are the so-called *Cantinone*, a space with a vaulted roof that must have been built not long after the foundations of the Palazzo were laid, and a nearby space that dates from the Roman era. Lying at some four metres below current ground level, the remains of this latter constitute a small portion of a building which was raised on even more ancient structures and was probably a *domus*. It has traces of wall frescoes and the floor (of which only a small part has been discovered) is made up of white mosaic tesserae with a black outline.

The northern tunnel shows traces of a road flanked on either side by what must have been two buildings (one of significant size). And in the southern part of the underground area there are also the remains of buildings which probably existed right up to the time the Palazzo della Ragione was built.

The 2000 restoration saw extensive work on the roofing, whose integrity was compromised due to the infiltration of rain water; this was preceded by the consolidation of the wall structures through injections of hydraulic lime and the installation of stainless steel pins. Furthermore, all the stone parts of the structure were cleaned, consolidated and given protective treatments, and the brickwork - walls, vaults and the arches of vaults and loggia - underwent restoration, as did the plaster surfaces. Only after all this work was completed did the restoration of the roofing begin. This involved the removal of all the damaged lead sheeting and the wooden roof ribs that could not otherwise be saved. The state of the metal tie-bars was also checked and the wood was given new anti-parasite treatment, nails were replaced and the wood was consolidated with acrylic resin and wax. The same operation was also carried out on the roofing of the side loggias and of the lutherns.

The frescoed surfaces were cleaned of accretions of dust and then consolidated; there was also the removal of the eighteenth-century repainting that was most obviously incongruous with the original layers of fresco beneath.

The entire restoration project now means that the fresco cycles in the Palazzo

della Ragione are in a good state of preservation and can be read more efficiently. In 2017 a new LED lighting system was installed in the Palazzo della Ragione. This follows the criteria applied in the Scrovegni Chapel: sophisticated software adjusts the interior lighting in response to the weather and lighting outside, providing better conditions for viewing the frescoes.

Chapel of the Carraresi Palace

The frescoes in the building are in a very good state of conservation.

After Venice took over power in the city (in 1405) the Chapel of the Carraresi Palace underwent various modifications when the entire building became the seat of the Venetian administrative authorities. Much later, the structure became the premises of the Accademia Galileiana in 1779, following a donation from City Council. The work carried out to adapt the space to the Academy's needs involved: the demolition of the south wall of the chapel; the dismantling of the wooden structure which held various panel paintings by Guariento (some of those paintings would, in the early nineteenth century, be sold on the open market); the elimination of the by-then dilapidated *Traghetto*, a raised walkway to the Castle. Around a century later, in 1877, Camillo Boito was appointed to build an elementary school in the area in front of what remained of the palace, and - in spite of protests by such illustrious historians as Andrea Gloria - that work would involve the demolition of an entire wing of the double loggia.

As for the fresco cycle, the first important work here was that carried out under Leonetto Tintori in 1964-1965. And when in the period 2001-2008 measures were taken to ensure that the building met contemporary standards and regulations - mainly with regard to the fire alarm and sprinkler systems - the Superintendency made a specific request that the east wall of the palace, which had up to then had been bare brick, should be faced with plaster which would offer greater protection against the elements (the work on the exterior was carried out in 2002-2006). Subsequently, the frescoes were cleaned and their physical fabric consolidated, restoring their original brilliance of colour.



Ill. 100, Restoration work on Guariento's frescoes, Chapel of the Carraresi Palace, (detail of a cleaning test on *The Three Youths in the Furnace*), 2006

Cathedral Baptistry

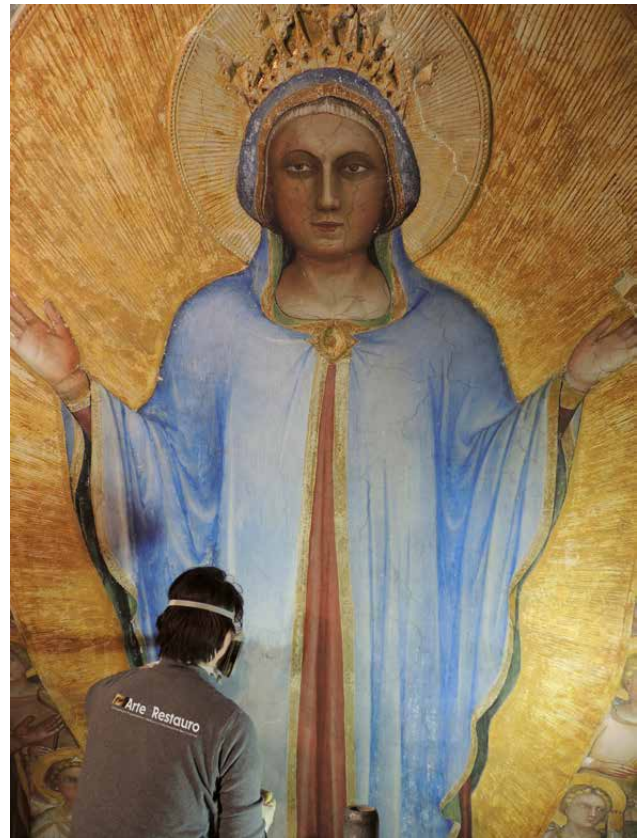
Though there are some differences within them - above all, between the upper and lower parts of the cycle - the frescoes here are in a good state of conservation.

The first restoration work was carried out in 1806, when Luca Brida was appointed by Antonio Rainieri Buzzaccarini to intervene upon frescoes whose integrity seemed to be heavily compromised: large cracks had appeared in the walls, and the water that had leaked into the building over a long period of time had caused the painted surfaces to come away from the support (with segments of the surface actually falling off). As well as heavily repainting the damaged sections, Brida used wax to re-attach the painted surface to the wall.

Towards the end of the nineteenth century, plans were promoted for a new campaign of restoration regarding both the architectural structure and the fresco cycles. The work on these latter was long delayed, and it would only be after the damage caused by the First World War that some of the frescoed panels, badly affected by damp, were actually removed for full restoration and replaced *in situ* (though not until 1933).

During the Second World War, the Cathedral and Baptistry were severely damaged during the bombing raid of 22 March 1944. In 1947 a campaign was launched to redress both that wartime damage and the problems caused by damp. After various attempts were made to resolved this latter issue, a complex programme of work was carried out in 1973-1984 by Ottorino Nonfarmale. On this occasion, the actual work of restoration was preceded by a number of analyses to identify the specific causes of the deterioration. This led to the decision to remove the more recent re-workings of the frescoes and to detach the frescoes entirely from the lower part of the west wall (*The Last Supper* and *Christ amongst the Doctors*).

In the years 2008-2013 an overall project of restoration aimed to confront the problems posed by: the architectural structure; the archaeological material discovered beneath the building; the fresco cycle itself. The Veneto Superintendency for the Artistic, Historical and Ethno-Anthropological Heritage carried out a series of preliminary studies of the frescoes in the cupola and drum, and as a result the different types of deterioration and material alterations in the frescoes were classified and might be summarised as follows: extensive 'bleaching' due to saline efflorescence; the loss of paint in the lower



Ill. 101, Restoration work on Giusto de' Menabuoi's frescoes, Cathedral Baptistry, (detail of *Paradise*), 2013

part of the drum and in the junction between drum and cupola, due to the accumulation of water; patches and stains caused by the degeneration of organic-based fixatives over time.

Before work began in 2008, the best ways of intervening on the frescoes were identified through studies using non-invasive diagnostic techniques (ultra-violet lasers) that did not require the removal of any samples from the painted surface. In the years 2012-2014 ISCR carried out restoration work on the frescoes in the cupola and drum and on the two fresco 'panels' removed from the lower part of the east wall.

In 2018 the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas approved a project of restoration intended to create greater uniformity in the state of the fresco cycle as a whole and also to enhance its legibility; this should get underway in 2019. Subsequently, work on the restoration of the exterior of building will be carried out, and plans will be drawn up for an adequate new space for the reception of visitors.

Buildings associated with the Basilica of St. Anthony of Padua

Basilica and Monastery of St. Anthony of Padua

The fourteenth-century fresco cycles within the Basilica and Monastery of St. Anthony are to be found in the Chapel of the Black Madonna, the Benediction Chapel, the Monastery Chapter Hall, the Chapel of St. James (also known as the Chapel of St. James and St. Felix) and the Chapel of the Blessed Luca Belludi. All of these are in a reasonable or good state of preservation; each having undergone repeated conservation work, they are now under constant monitoring and the object of on-going programmes of maintenance and restoration.

The nineteenth century saw numerous projects intended to redress the poor state of conservation into which the building had fallen during the French occupation, when most of the monks had been forced to leave the monastery. With regard to work on the physical structures of the entire complex of the Basilica and Monastery of St. Anthony, one should make particular mention of that carried out on occasion of the seven-hundredth anniversary of the birth of St. Anthony of Padua, which aimed to return the building to something close to its original structure. Nor should one overlook the work in 1959-1960, which resulted in the full repaving of the area in front of the Basilica and the creation of a system for the efficient drainage of rainwater.

There are variations in the conservation work which the different fourteenth-century fresco cycles within the Basilica and Monastery have undergone over time, so each will be looked at individually.

The fresco cycle in the Chapel of the Black Madonna is in a reasonable state of preservation, which has made it possible for scholars recently to attribute some of the work in the areas behind the tabernacle to Giotto himself. Furthermore, the paintings are still legible within their original context, which underwent restoration work as early as the mid-nineteenth century. Only recently, a fourteenth-century fresco has come to light that previously had been totally illegible. This is a scene of *Christ taking Leave of his Mother, with two Donors* and is probably by Giotto, something which current studies are trying to confirm. The best preserved part of Giotto's work in the Benediction Chapel is to be seen on the intrados of the entrance arch. The fresco cycle as a whole has undergone various projects of restoration and conservation, none of them recent; the quality of painting in seven of the eight fourteenth-century medallions is very high, whilst the perspective delineation of the cornices is well done. The overall state of conservation makes for a good degree of legibility.

The old Chapter Hall in the monastery contains frescoes that are another example of Giotto's work for the Friars Minor; though missing some segments and in part repainted, it is still one of the most significant works produced in Padua during the early years of the fourteenth century. From an architectural point of view, the hall underwent various changes over the centuries that affected the preservation of the frescoes, which came to light during restoration work carried out in the first half of the nineteenth century. During the twentieth century there were various projects to guarantee the conservation of the Hall, as well as further work in 2001. More recently, in 2011, preliminary studies for a new project of restoration made it possible to more fully understand the technique used by Giotto in fresco painting.

Near the Chapter Hall - in the passageway between the Magnolia Cloister and the Novitiate Cloister - there are the remains of a work that is closely related to Giotto's: a vast cycle that centres on two large *Lignum Vitae Christi* (Trees of Life). These had suffered severe damage due to the change in function of their location, but after restoration were returned to their original setting and, since 2001, have been open to the public. New projects of restoration have already been approved, and the ISCR will probably begin work on the Chapter Hall in 2019.

Ill. 102, Restoration work on Altichiero's frescoes, Chapel of St. James, Basilica of St. Anthony (detail)



Within the Basilica itself, Altichiero da Zevio's fresco cycle in the Chapel of St. James (or St. James and St. Felix) underwent its first cleaning in 1659, with the marble features being cleaned two years later. New restoration work was carried out in 1771, followed by further intervention in 1858. On that occasion, the wall surfaces were cleaned with vinegar-soaked bread; the ornate surround of the large window was restored; the marble tesserae were repointed; the colour of the blue ceiling was restored; all the parts decorated with gold-leaf refurbished. In that same year, the statues and altars were also cleaned.

Another restoration project at the end of the century involved improvements to the adherence between the plaster, painted surface and the wall beneath by means of copper pins and injections of very fine liquid mortar. Then, in 1923, a restoration project removed the parts added during previous work on the frescoes. And in 1964-1965, modifications were made to the chapel altar, which over the centuries had been added to so extensively that it had begun to block full view of Altichiero's frescoes. Over the following two years the façade of the chapel, faced with shaped tesserae in two colours of marble, was fully cleaned.

The most recent restoration project was preceded by extensive studies, which began in 1995; the actual restoration was concluded in 1999. During this project, the plaster support of the frescoes was consolidated using component parts in harmonic steel; cracks and breaks in the painted surface were made good with plasterwork; the eighteenth/nineteenth-century repainting (with the exception of the gilding) was removed, bringing out the architectural composition and the brilliant colours of the original. Where gaps had been plastered over, these areas were painted with watercolours, and the entire project was completed by a thorough cleaning of the painted surfaces. The result was a fresco cycle which was physically more solid and visually more legible.

Elsewhere in the Basilica, the Chapel of the Blessed Luca Belludi contains frescoes by Giusto de' Menabuoi, which underwent their first recorded restoration in 1786. Then came a project in 1859 which saw the installation of the faux marble work in the lower part of the chapel walls; the renovation of the ornamentation; the use of oil paints to touch up the faux marble stucco-work on the base of

Ill. 103, Restoration work on Altichiero's frescoes, Oratory of St. George (detail)



pilasters in the central nave. The frescoes underwent further restoration work in 1871, 1895 and 1928. This work was followed in 1969 by a project that stripped away any of the past repainting and eliminated mould, saline efflorescence and overlaid fixatives. Furthermore, measures were taken to eliminate damp within the chapel and its walls by creating a number of openings at the tip of the crowns and archivolts, and along the base of the walls and the boundary of the chapel; these all limited the production of condensation. The external walls of the chapel, exposed to the elements, were treated with silicon-based products to make them more water-resistant.

The final restoration took place in 1987-1988 and saw the cleaning of all the surfaces, which had become coated with soot, and the removal of the oil-paint retouching that dated from the early twentieth-century restorations. There was also consolidation of the plaster surfaces that had become detached. The missing parts in the frescoes were filled in using watercolours: in short, angled, strokes (*rigatino*) over the bare plaster and in washes of colour over the small gaps in the paint. This work also brought to light the fresco of a *Virgin and Child Enthroned with Saints*.

Oratory of St. George

The fresco cycle in the Oratory of St. George is, overall, in a good state of conservation.

After 1592, the Oratory suffered a long period of neglect, during which the Lupi da Soragna tomb it housed was dismantled and removed. In 1797 the building served as a military prison, a use which led to substantial damage to the lower level of frescoes, particularly those near the entrance. The first recorded restoration work here was carried out in 1837, when the windows were restored to their original state (though two of the eight were entirely bricked in) and work was carried out on the dado, which would be the focus of further intervention during the course of the century.

In the years 1843-1844, work was carried out on the roofing and floors and there was new restoration work on the frescoes. Then in 1871 the plasterwork in the vault was made stable and the ceiling - of stars in a blue sky - repainted. New work was carried out on the plaster surfaces and on some portions of the frescoes, which were removed from the walls then returned to their original location after restoration.

General restoration of the building - including cleaning of the frescoes - was carried out in 1950-1952. A later project of work, in 1995-1997, was headed by Gianluigi Colalucci, who was assisted by Daniela Bartoletti; both of them had worked on the Sistine Chapel restoration and the Andrea Mantegna frescoes in the Ovetari Chapel. This project was preceded by a series of scientific and technical studies,

including investigation of the types of changes and micro-climatic influences the frescoes were exposed to. Two stations were also set up to monitor information from seven sensors, reading relative temperature and humidity, and two contact-temperature sensors. The restoration work involved: using injections of liquid mortar to re-attach areas of plaster that had become detached from the wall behind; remedying any breakdown in cohesion between the painted surface and the plaster support; filling in gaps in the surface with muted watercolours, without any attempt to reconstruct the missing part of the fresco.

San Michele

Oratory of St. Michael

The Oratory of St. Michael is now in a very good state of conservation after the restoration necessary to redress the damage caused in recent years by natural disasters that resulted in the collapse of paving in the area that was once occupied by the body of the church. Work in 2016-2017 reviewed the state of the entire floor and made the structure safe.

The first recorded information regarding the conservation of the building dates



Ill. 104, Restoration work on the frescoes by Jacopo da Verona, Oratory of St. Michael

back to 1792, when it was decided to whitewash over all the frescoes in the church, with the exception of those in this chapel. In 1808 the church was demoted to the status of an 'oratory'; this led to a decline in its overall state and by 1815 it was closed to the public.

The main problems here were caused by humidity due to rising damp and a leaking roof. In 1817 important refurbishment work was carried out by the *Commissione Conservatrice dei Monumenti Pubblici di Padova*. This involved important architectural changes, which included: the opening of a new entrance through the end wall of the chapel; alterations to the ceiling, which exposed inserts around the edge of the fresco of *The Annunciation* which showed the original position of the roof beams; the construction of a small apse in the zone in front of the entrance (this area was once occupied by the nave of the church, which had been partially demolished to make way for a garden). Following this work, the building was reopened as a place of worship. Then, over the course of the nineteenth and twentieth centuries, the frescoes on the north and west walls were removed; thanks to work by Ottorino Nonfarmale, they were set back *in situ* in the mid-1990s, when it was decided to open the Oratory to the public. The recent conservation project (completed in 2017) restored the old entrance to the church, which now leads into a small courtyard on the site of what was once the nave of the church. This space now serves for the reception of visitors, who from here gain access to the ticket office (on the site of the former sacristy). To enhance the visual unity of the space, the decoration linked with nineteenth-century work on the interior was restored and consolidated.

Inside, there is also an archaeological display area with the finds brought to light during excavations on the site; one piece of particular interest is a late Roman sarcophagus.

4.b Factors affecting the Property

The component parts of the serial site nominated are affected by various - and varying - factors, depending upon their actual location within the urban area of Padua, a medium-sized city that is an important centre for manufacturing and service industries within the Veneto region. Of particular significance here are the effects of environmental pollution and human activity.

The fact that the nominated site comprises buildings in different areas of the city means that its component parts have, over the centuries, been the object of different urban-planning schemes; in some rare cases, these schemes have involved adapting those buildings to the needs of urban development, but in no case has the overall state of conservation and preservation been compromised.

All the fresco cycles are located within the historic city centre. This has, on the whole, meant that their integrity has been preserved, even in these few cases where changes in the function of the building housing them has led to architectural intervention to adapt the structure to its new role. One strategy that will make it possible to limit the negative effects of the above-mentioned factors are further restrictions to traffic access within the historical city centre (buffer zone), where sizeable pedestrian zones will be introduced.

Finally, the pressure of numbers resulting from tourism is now the subject of careful monitoring; where necessary, limits have been imposed upon access through the introduction of required booking for groups of restricted size only. One of the goals that inspired the nomination project was a redistribution of tourist flow. At present, this is concentrated around just a few buildings, but the aim is to achieve greater balance in the distribution of tourists through all the areas covered by the nomination.

i Development Pressures

The buildings and complexes of buildings that make up the nominated property come under the measures laid down in the *Codice dei Beni Culturali e del Paesaggio* (Code for the Cultural Heritage and Landscape) all being recognised as of historic and artistic significance. As such, no work on them can be carried out without authorization from the relevant offices of the Ministry for Cultural Heritage and Activities. Furthermore, given they are located within the historical city centre, they are subject to the regulations laid down in Padua's General Urban Development Plan. The result of this is that in these areas it is forbidden to put up new buildings or to demolish historic buildings. This means that the risk posed by development pressures is practically zero. Even with regard to urban development, the situation

around each of the component parts is stable, with very scant possibility of change. True, high tourist numbers might be a cause of pressure on some of the component parts - the Scrovegni Chapel (during peak tourist season in spring-summer) and the Basilica of St. Anthony (during major religious feast days and celebrations). However, careful management of tourist flows through these makes it possible to contain such risks whilst also encouraging visits to places that traditionally attract fewer tourists.

ii Environmental Pressures

Located in the north-east of the Italian peninsula, Padua is not subject to the sort of environmental pressures that might raise concerns about the structural integrity of the buildings housing the fresco cycles covered by the nomination. The sole source of environmental pressure is atmospheric pollution, as it is throughout the Po valley: the average/high levels here are due to the scale of urban development and to intense traffic. However, the areas in which the buildings/frescoes are located stand well within the so-called 'limited traffic zones' that aim to contain the spread of polluting agents as much as possible.

Another defence against the pressure of atmospheric pollution is provided by policies applied in the organisation of public transport. The City Council has promoted a so-called 'Mobility Management' project which aims to promote sustainable forms of transport. An integrated policy, this scheme uses 'light' measures (information campaigns, careful organization of services, etc.) to encourage users to make more environmentally-rational transport choices. Such measures have obtained considerable results, proving to have a very good BCR (benefit-cost ratio), and thus the council has focussed its interest upon them.

At the same time, there have been direct modifications both to the means of public transport and the road system within the urban fabric. For example, Padua recently received important funding to double the size of its urban tram networks; this will lead to a significant reduction in combustion-engine traffic and thus mean less air pollution in the city as a whole and, therefore, in the zones that make up the nominated property.

Finally, it should also be pointed out that the City of Padua participates in the scheme for monitoring the main aspects of environmental pollution (air, ground, water, etc.) which has been organised by the Regional Government of the Veneto through its *Agenzia Regionale per la Prevenzione e Protezione Ambientale* (ARPAV: <http://www.arpa.veneto.it/>). The City Council can thus periodically request ARPAV to carry out monitoring campaigns to test the air quality in the different areas of the city, perhaps in response to complaints from residents themselves. These campaigns use mobile testing stations located at key points in the urban area to test the concentration of known pollutants.

Padua's artistic-cultural heritage is just one part of the city that benefits from the corrective measures that can be planned on the basis of the information gathered.

iii Natural Disasters and Risk Preparedness

Given the geomorphology of the Po valley within which it is located, the city is not exposed to statistically relevant risks of natural disasters. The seismic risk is classified as 'level 4' (irrelevant seismicity) according to the PCM Ordinance 3274 of 20/03/2003 (zona sismica.it/27 March 2009) and there is a low likelihood of a seismic event within any one-hundred-year period.

However, one should mention two recent natural events: the earthquake of 29 May 2012, whose epicentre was some one hundred kilometres from Padua but which did not have any impact on the buildings containing the frescoes; and the storm of 9 August 2014, when the cross atop the Scrovegni Chapel was hit by lightning but there was no serious damage to the structure itself. Given the potential danger of events of the latter kind, the old lightning conductor has been replaced.

Recent work on the roof of the Scrovegni Chapel was also designed to prevent the damage that might be caused by exceptional weather events: the new covering is of a kind that provides maximum protection against the heaviest rain, and during the work a Faraday cage was installed in order to minimize the impact of atmospheric electrical discharges. Work is also about to begin on maintenance of the wall protections, whilst further studies are being carried out in the crypt to obtain a better understanding of how the foundations of the chapel interact with the ruins of the Roman arena.

Another possible natural risk to the Scrovegni Chapel is the presence near the apse of some very large and aged *Ginkgo biloba* trees, which could cause severe damage if they were brought down by weather conditions. To prevent any possible damage, the City Council has initiated careful monitoring of the trees and at opportune times of the year carries out specific procedures of dendrosurgery (pruning back the largest branches that grow in the direction of the chapel).

There is no relevant risk of fire in the areas of the nominated property, which are not close to extensive woodland or large industrial concerns. However, a Fire Prevention Plan has been drawn up by the local fire brigade; furthermore, all those working as custodians and security staff at the different buildings receive regular refresher courses as part of the *Sistema di Prevenzione e Sicurezza* overseen by the *Protezione Civile* (rescue services). These courses focus on the prevention of damage caused by natural disasters and the protection and conservation of monuments of historical/artistic importance.

The risks linked with natural disasters come within the purview of two agencies that answer to the central government: the *Protezione Civile* and the Fire Service; a government-run body, the former guarantees a timely and efficient response to disasters anywhere within the country. Finally, the Scrovegni Chapel and the Basilica of St. Anthony are now, because of the risk of terrorist attack, also under additional police protection.

iv Responsible Visitation at World Heritage Sites

Cultural tourism is one of the most important aspects of the city's economy; furthermore, amongst the buildings in the nomination, the Basilica is also a place of worship of international renown.

Overall, the distribution of tourist numbers between the component parts of the serial site covered by the 'Padova *Urbs picta*' nomination is very uneven, given that some of them attract many more visitors, both from home and abroad, than do others. The following are the buildings which attract the largest numbers, though with seasonal fluctuations and variations in category of tourist: the Scrovegni Chapel, the Church of the Eremitani, the Palazzo della Ragione and the Basilica of St. Anthony. In the case of the Scrovegni Chapel, tourist flow is controlled by a pre-booking requirement, for groups of limited size and visits of a specific length of time (admission by booking only/ groups of up to 25 people/set lengths for each visit). In the case of the Basilica, the building is so large that the risks arising from visitor numbers are limited; furthermore, those numbers tend to be concentrated around times of particular religious festivities.

As for the Oratory of St. George and the Cathedral Baptistery, they may attract sizeable numbers of tourists but levels remain tolerable, while both the Chapel of the Carraresi Palace and the Oratory of St. Michael are less affected by tourism.

By setting all the fourteenth-century fresco cycles in relation to each other - and thus promoting a combined visit of all of them - the nomination might serve to direct tourist traffic from the more frequently visited locations towards others that do not attract mass tourism and yet are of great historical and artistic value.

TABLE IX. TOURIST NUMBERS IN THE THREE-YEAR PERIOD 2015-2017

	2015	2016	2017
Scrovegni and Eremitani			
Scrovegni Chapel	266343*	297080*	307727*
Church of the Eremitani			
Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas			
Palazzo della Ragione	110989	117074	130803
Chapel of the Carraresi Palace	9253	10979	12400
Cathedral Baptistry	36000	40000	42000
Buildings associated with the Basilica of St. Anthony			
Basilica and Monastery of St. Anthony	3000000**	3000000**	3000000**
Oratory of St. George	28259***	28902***	29770***
San Michele			
Oratory of St. Michael	1676	1039****	0****

* overall number of visitors to the Scrovegni Chapel, the Musei Civici agli Eremitani and Palazzo Zuckermann

** overall figures for those (tourists, pilgrims, the faithful) who visit the Basilica and/or the Monastery of St. Anthony

*** figures that include the joint tickets giving admission to the Scoletta del Santo as well

**** closed for restoration work in November-December 2016

v Number of Inhabitants within the Property and the buffer zone

The area covered by the nomination falls within a buffer zone made up of the historical city centre of Padua. The number of inhabitants within the buffer zone also takes into consideration the residents registered at the City Registry Office at an address that falls within the boundaries of the four component parts covered by the nomination. The number of these latter is tiny, given that the four areas are largely occupied by religious or institutional buildings. Hence it is estimated as equal to zero.

Estimate of inhabitants within:

The area of the four component parts: 0

Area of the buffer zone: 302

Total: 302

Figures for the year 2017





5 PROTECTION AND MANAGEMENT OF THE PROPERTY

5.a Ownership

Table X shows who owns the buildings that house the fresco cycles within this serial nomination. The buildings are owned by four different legal entities, each with its own purposes and managerial systems. Table XI shows how the proportions of the nominated properties' surface areas are divided up between State, private and Church ownership.

TABLE X: NAME, LOCATION AND OWNERSHIP OF THE BUILDINGS HOUSING THE NOMINATED FRESCO CYCLES

Component part no.	Names of the buildings making up the four component parts	Country	Region	Municipality / Address	Owner
1	Scrovegni and Eremitani				
	Scrovegni Chapel	Italy	Veneto	Padua, Piazza Eremitani	State
	Church of the Eremitani	Italy	Veneto	Padua, Piazza Eremitani	Ecclesiastical body
2	Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas				
	Palazzo della Ragione	Italy	Veneto	Padua, Piazza delle Erbe	State
	Cathedral Baptistery	Italy	Veneto	Padua, Piazza del Duomo	Ecclesiastical body
	Chapel of the Carraresi Palace	Italy	Veneto	Padua, Via Accademia, 7	Private
3	Buildings associated with the Basilica of St. Anthony				
	Basilica and Monastery of Saint Anthony	Italy	Veneto	Padua, Piazza del Santo	Ecclesiastical body
	Oratory of Saint George	Italy	Veneto	Padua, Piazza del Santo	Ecclesiastical body
4	San Michele				
	Oratory of Saint Michael	Italy	Veneto	Padua, Piazzetta San Michele	State

TABLE XI: PROPORTION OF THE TOTAL AREA OF THE BUFFER ZONE (HA) UNDER STATE, PRIVATE AND CHURCH OWNERSHIP

Percentuali relative alle superfici di proprietà data l'area totale in ettari	
State	68%
Private	7%
Church	25%

5.b Protective Designation

All of the buildings that house the fresco cycles covered by the nomination are subject to the highest standards of protection envisaged by Italian law (obligations for listed buildings), which are set down in Law Decree no. 42 of 22/01/2004, known as the *Codice dei Beni Culturali e del Paesaggio* (Code for Cultural Heritage and Landscape). See Box 1 and Annex 1. These listed buildings are shown in the *Carta dei Vincoli* (Map of Obligations for Listed Buildings) and in the Atlas of Maps.

This nationwide system of obligations is combined with a series of local government plans: the Regional Territorial Coordination Plan (PTRC) at regional level (Veneto); the Provincial Territorial Coordination Plan (PTPC) at provincial level (Padua); and the Territorial Land Use Plan (PAT) and Interurban Territorial Land Use Plan (PATI) at municipal and supra-municipal levels. For details, see Chapter 5.d. All of the above plans, which are listed in hierarchical and functional order, place strict limits on development in order to ensure that the attributes of the nominated properties, their surroundings covered by the nomination and their associated values are conserved.

Table XII shows the original and present-day functions of the nominated properties and the current states of protection with the related provisions.

Protective Designation in the *Codice dei Beni Culturali*

The 2004 *Codice dei Beni Culturali e del Paesaggio* (Code for Cultural Heritage and Landscape) envisages that the State will provide protection for State- and privately owned tangible and intangible heritage of artistic and historical interest that is over 70 years old and has no living author. Protection will be provided once it has been ascertained that said heritage is still of interest.

Private owners are required to conserve their items of tangible and intangible heritage and are prohibited from demolishing, modifying or converting them for uses incompatible with their historical or artistic nature, unless permission has been granted by Italy's Ministry for Cultural Heritage and Activities (MiBAC). Work on heritage covered by the obligations may only be carried out once the appropriate Superintendency has issued permission.

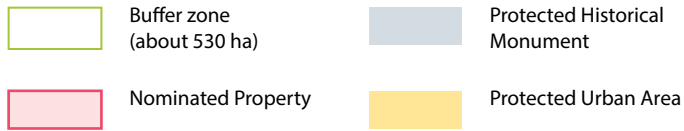
The law that introduced the obligations not only recognizes the specific cultural interest of heritage, but also affects its legal status, as without said obligations, it would be governed only by the provisions for private property envisaged by Italy's Civic Code and by other related current legislation.

TABLE XII: ORIGINAL AND PRESENT FUNCTIONS, PLUS PROTECTION STATUS OF THE NOMINATED PROPERTIES

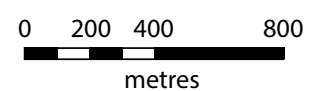
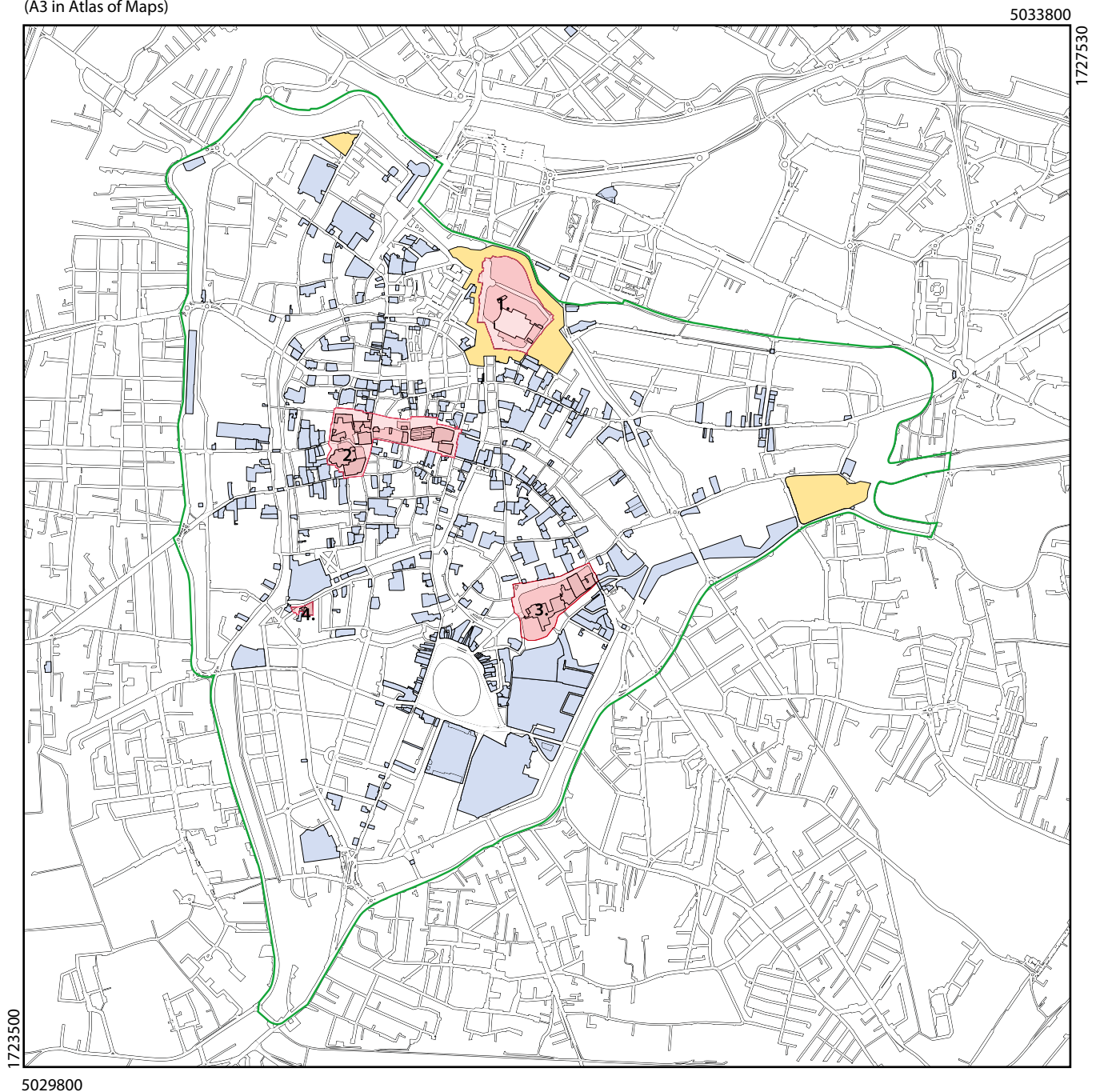
	Original function	Present function	Current protection status	Legislation and year
Scrovegni and Eremitani				
Scrovegni Chapel	Public place of worship, private chapel and family mausoleum	Public place of worship, private chapel and family mausoleum	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939) and Decree no. 232 dated 12/10/1955
Church of the Eremitani	Public place of worship, private chapel and family mausoleum	Place of worship, building of historical/artistic interest	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 426 dated 20/10/1966
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas				
Palazzo della Ragione	Civil court, seat of public administration and commercial premises	Building of historical/artistic interest, commercial premises	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 239 dated 29/10/1955
Cathedral Baptistery	Baptistery and family mausoleum	Public place of worship, building of historical/artistic interest	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 234 dated 12/10/1955
Chapel of the Carraresi Palace	Court chapel	Seat of a cultural institution, building of historical/artistic interest	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 110 dated 27/7/1955
Buildings associated with the Basilica of St. Anthony				
Basilica and Monastery of Saint Anthony	Complex of buildings for public worship, private chapels, family mausoleum, monastery	Complex of buildings for public worship, building of historical/artistic interest, monastery	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 631 dated 13/9/1923 [The Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas is putting the finishing touches to the declaration of interest procedure for the entire Basilica and Monastery complex, which is currently protected by Law no. 364 of 1909]
Oratory of Saint George	Private place of worship, family mausoleum	Place of worship (only on a few special occasions), building of historical/artistic interest	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 632 dated 13/9/1923
San Michele				
Oratory of Saint Michael	Private place of worship	Building of historical/artistic interest	National obligation	Law Decree no. 42 dated 22/01/2014 (ex Law 1089/1939 and ex Law 1497/1939) Decree no. 379 dated 19/8/1961 [waiting for obligations to be extended to the surrounding areas]

Map of Obligations for Listed Buildings

Legend



(A3 in Atlas of Maps)



Taking the properties component part by component part, the situation is as follows:

Scrovegni and Eremitani

In the Scrovegni and Eremitani component part, the two main nominated buildings are protected by national measures. The other buildings and remaining areas are protected by national measures designed to safeguard the Scrovegni Chapel. All of the other buildings and surrounding areas are covered by a protective designation established by a local Works Ordinance (PI) that lays out the only work permissible:

“PI: Urban unit: 1.3 Santo-Portello

Methods of intervening in the plan units, in the Prato della Valle system, and in the areas of the city-wall system: Class A plan units - Type-A method - scientific restoration” (see Annex 2 with the information sheets on the historical buildings in the Municipality of Padua no. 232 and 426).

Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas

The nominated properties are protected by national measures. Many of the other historical buildings along the perimeter boundaries are also protected by national measures. Most of the other buildings and the surrounding areas are covered by a protective designation established by in a local Works Ordinance (PI), that lays out the only work permissible:

“PI: Urban unit: 1.1 Piazzas

Methods of intervening in the plan units, in the Prato della Valle system, and in the areas of the city-wall system: Class A plan units - Type-A method - scientific restoration” (see Annex 2 with the information sheets on the historical buildings in the Municipality of Padua no. 239-234-110).

Buildings associated with the Basilica of St. Anthony

All of the nominated properties are protected by national measures. Many of the other historical buildings along the perimeter boundaries are also protected by national measures. All of the other buildings and surrounding areas are covered by a protective designation established by a local Works Ordinance (PI) that lays out the only work permissible:

“PI: Urban unit: 1.3 Santo-Portello

Methods of intervening in the plan units, in the Prato della Valle system, and in the areas of the city-wall system: Class A plan units - Type-A method - scientific restoration” (see Annex 2 with the information sheets on the historical buildings in the Municipality of Padua no. 631 and 632).

San Michele

The nominated property is protected by national measures. Many of the other historical buildings along the perimeter boundaries are also protected by national measures. On 1/3/2018, an application was made to extend the obligations and to create an “area to be respected” around the other buildings and the surrounding areas (see Annex 4). The aim was to set up another area covered by a protective designation around the Oratory. MiBAC has sent notification that proceedings were started on 27 August 2018. A protective designation has been established by a local Works Ordinance (PI) that lays out the only work permissible:

“PI: Urban unit: 1.3 Santo-Portello

Methods of intervening in the plan units, in the Prato della Valle system, and in the areas of the city-wall system: Class B plan units - Type-B method - restoration” (see Annex 2 with the information sheets on the historical buildings in the Municipality of Padua no. 379).

Buffer Zone

The perimeter of the buffer-zone around the nominated buildings coincides with that of Padua’s historic city centre, which is covered by a special protective designation marked on Map 05 (see Chapter 5.d). The Works Ordinance (PI) classifies the buildings in this area on the basis of their historical interest and cultural value, with a detailed description of the types of work and intervention that are permissible for the category they belong to. All of the nominated buildings housing fresco cycles are protected by a “direct obligation”, as are many of the other buildings in Padua’s historic city centre within its 16th-century walls and the buffer zone.

5.c Means of implementing protective measures

MiBAC's national measures (obligations for listed buildings) for the nominated buildings housing fresco cycles are the basis for a cultural heritage and landscape protection system that envisages a range of protection and conservation measures. All of the buildings covered by these measures are monitored by local agencies of MiBAC, in this case the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas.

As a result, the owners of the heritage covered by these protection measures, be they private individuals, public authorities or ecclesiastical bodies, are required to introduce suitable protection and conservation schemes.

The nominated buildings and monumental complexes with fresco cycles are covered by two types of national protection measures. The first covers the buildings themselves; the second safeguards some of the areas adjacent to the building deemed to be important for its conservation. All of the buildings that house the nominated fresco cycles are covered by both types of measure. Any plans to convert the buildings or their external spaces are to be presented to the local Superintendency for approval. Its decision will be based on whether the plans conserve the values and the historical, cultural and archaeological attributes of the heritage present when the obligation was introduced and as originally described. The Superintendency may then approve or reject the plans. If the plans are approved, the Superintendency may make modifications and recommendations. In practice, the Superintendency technicians and planners will reach an agreement as to what intervention can be made.

As can be seen, all of the nominated fresco cycles enjoy the highest levels of national protection and no work may be carried out unless local MiBAC agencies issue authorization.

In accordance with Italian law, the measures protecting the country's cultural heritage and landscape are entrusted not only to the State, which applies the *Codice dei Beni Culturali e del Paesaggio*, but to its regional, provincial and local governments, as well. These bodies are required to draw up and introduce urban and landscape development plans at the required level (see Table XII). The PI for Padua's historic city centre classifies the buildings therein by their historical, artistic and cultural value, and states the work permissible for each category (see Chapter 5.e).

Furthermore, national obligations and/or local protective designations cover any other heritage not housing the nominated fresco cycles within the perimeter boundaries of the four component parts (see Map 00).

MiBAC, Padua City Council, the Province of Padua and the Regional Government of the Veneto are responsible for introducing the measures envisaged by law and by the protection measures covering both the nominated buildings and the buffer zone, as per the Management Plan.

5.d Existing plans related to Municipality and Region in which the proposed property is located

In addition to MiBAC's obligations (see Chapter 5.b), Italy's legal and administrative system has a range of other planning measures that can be introduced by local government. Table XIII summarizes the main plans covering the buildings in the 'Padova *Urbs picta*' nomination, as well as their government levels and purposes.

TABLE XIII: MAIN PLANS AND RELATED GOVERNMENT LEVELS

PLAN TITLE	GOVERNMENT LEVEL	PURPOSES AND CONTENT
Regional Territorial Coordination Plan (PTRC)	Regional (Veneto)	Safeguarding the territory, including historic city centres
Provincial Territorial Coordination Plan (PTCP)	Provincial (Padua and its province)	Protection of historic city centres and managing landscape/architectural emergencies, as part of an integrated effort
Territorial Land Use Plan (PAT) /Interurban Territorial Land Use Plan (PATI)	Municipal/Supra-municipal (Padua and neighbouring municipalities)	Strategic decisions in municipal planning with reference to the Map of Obligations for Listed Buildings (research into listed buildings)
Works Ordinance (PI)	Municipal (Padua)	Methods for implementing the specifications of strategic decisions (for historic city centres, provisions are included in the Class B tables - ex B1 - B2). Establishment of 'possible intervention' categories
Technical Implementation Norms (NTA) and Building Regulations	Municipal (Padua)	Specific provisions for intervention on individual buildings that considers historical context

Regional Territorial Coordination Plan - PTRC

Territorial planning in the Veneto region is governed by the Regional Territorial Coordination Plan (PTRC) (see Annex 5), which is the framework for all local planning and is based on the social and economic plans laid out in the Regional Development Plan (PRS) (see Annex 6). The PTRC provides a framework for landscape-related issues. It complies with Law Decree 42/2004 and regional legislation, which makes it responsible for "urban and territorial planning with

specific consideration for landscape values”. Veneto’s regional government uses this plan “to protect and govern the territory in a bid to improve quality of life via sustainable development and in a manner consistent with the integration and development processes of European space, to implement the European Landscape Convention, to combat climate change, and to boost competitiveness”. It also establishes coordination frameworks and decides territorial-, urban- and sector-planning tools. In doing so, special focus is placed on cultural heritage (see Chapter 5.a), including the buildings in the ‘Padova *Urbs picta*’ nomination. The PTRC goes to great lengths to protect and conserve the Veneto’s historic city centres, both due to their own intrinsic value and to them being tourist destinations. It is also an integral part of the region’s medium- and long-term planning. The operational directives for implementing the plan are outlined in subordinate levels of planning: the Provincial Territorial Coordination Plan (PTPC) and the General Urban Development Plan (PRG).

Provincial Territorial Coordination Plan - PTCP

In accordance with the Veneto’s Regional Development Law, in 2005 the Province of Padua began to draw up its own urban development plan, the Provincial Territorial Coordination Plan (PTCP), which saw local councils form associations to achieve shared strategic objectives. These objectives are part of the Interurban Territorial Land Use Plans (PATI), which are divided into categories, several of which affect the nominated buildings directly, i.e. History and Culture systems; Tourism and Accommodation systems; and Relations, Infrastructure and Mobility systems.

The PTCP establishes Padua as one of Veneto’s “Historic City Centres of Particular Importance”, i.e. those possessing a series of specific parameters, listed below in descending order:

- presence of original urban fabric with buildings dating back to the Napoleonic buildings registry (c. 1810) or before;
- governed by a Republic of Venice *podestà*;
- presence of city walls, palazzos, castles, churches of particular historical and cultural importance;
- presence of porticoed streets and squares;
- presence of internal waterways, or of riverways lined with buildings;
- mainly historical building fabric, with no unsuitable additions;
- no high volumes of motorized traffic, with strategically placed car parks;
- presence of traditional local commerce, e.g. *cafés*, *osterie* and shops;
- arts and crafts shops, antique shops or similar, traditional eateries, or shops selling traditional produce;
- a level of popular affection for the city and a sense of civic responsibility.

The PTCP thus promotes a policy that protects cultural and environmental heritage and adds value to the local patrimony of public and private landscape in compliance with Regional Law 11/2004 and related regional guidelines. It also establishes how compatible uses and purposes are, thus ensuring that any intervention is sustainable. Value is added by using the Cultural Heritage systems, via which users are sent onto a network of integrated initiatives designed around the city's main infrastructure and secondary routes, turning them into historical and environmental itineraries, where possible by bicycle.

When intervention is to be carried out on cultural heritage under the PTCP, Municipal Regulations, including Padua's, must envisage all forms of the technical, tax and administrative breaks currently allowed by law. When full advantage can be taken of these breaks, then the heritage will be opened to the public. Local bodies will also need to participate actively in the Systems set-up, adding their heritage, building or restoring any secondary infrastructure, and regulating traffic impact; in short, they must do everything required to promote the System, which should then ideally be launched by the provincial authorities.

Local councils will be required to promote traditional local commerce, such as cafés, *osterie*, shops selling arts and crafts, antiques or similar, and traditional produce, as well as niche shops not found in shopping centres. Special focus will be placed on portico areas.

The PTCP divides the buildings requiring protection at municipal level into the following categories:

- Villas of the Veneto system;
- Industrial Archaeology system;
- Places of Worship system;
- Large Monastic Buildings system.

Each of these categories is provided with its own planning guidelines, but local councils are allowed to devise their own General Urban Development Plan (PRG) and the related Works Ordinances (PI).

General Urban Development Plan - PRG

The General Urban Development Plan for the City of Padua is based on regional laws and divided into two tiers:

- the Territorial Land Use Plan (PAT), which covers structural provisions;
- the Works Ordinance (PI), which covers operational provisions.

Padua City Council and neighbouring councils have drawn up a joint Interurban Territorial Land Use Plan (PATI) for "Padua City Community". The plan includes a request for a joint planning procedure to be introduced between the Province of Padua and the Regional Government of the Veneto.

Within this local planning tool, strategies and actions are split into the following categories:

- a) the Environmental system, protection of natural and environmental resources, and the safeguarding of natural landscape;
- b) Soil conservation;
- c) Main Territorial Services system;
- d) Relations, Infrastructure and Mobility system;
- e) Settlements and Production Activities system;
- f) Development and promotion of renewable energy sources.

The PATI was approved in 2012.

The plan includes the opinion of the Regional Government's Strategic Environmental Assessment (VAS) Commission - a specific type of Assessment of Environmental Impact (VIA) - a summary declaration, and a non-technical summary which includes the environmental monitoring measures adopted. This information can be consulted on the province's website, along with its ratification.

All of the aforementioned plans include and are based on national protection measures.

At operational level, the Works Ordinance (PI) is what Padua City Council uses to translate the local policy guidelines stated in the above plans into a series of operational regulations.

Regarding Padua's historic city centre (buffer zone), the Technical Implementation Norms (NTA) and the Building Regulations (RE) contain a series of specific provisions for any intervention. Restoration and scientific restoration are the only types of intervention allowed by the Works Ordinance (PI) to protect and conserve the city's historical fabric.

5.e Property management plan or other management system

Over the years in which the nomination dossier for ‘Padova *Urbs picta*’ was being prepared, a Management System was devised to coordinate the various owners of the buildings and monumental complexes housing the fresco cycles; this system, which grew stronger as the nomination drew closer, led to the first version of the Management Plan annexed to this dossier and summarized below.

Its use for the four component parts was based on analysis of the existing management systems. These systems are summarised below and constitute the framework of the current Management System.

Governance systems

The site governance system comprises a Nomination Committee, with Padua City Council as the lead body. The committee members are:

1. Padua City Council
2. Accademia Galileiana di Scienze, Lettere ed Arti
3. Basilica of Saint Anthony, Pontifical Delegation for the Basilica of St. Anthony of Padua, Diocese of Padua and Veneranda Arca di S. Antonio
4. Diocese of Padua
5. Ministry for Cultural Heritage and Activities (UNESCO Office; the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas; the Higher Institute for Conservation and Restoration (ISRC)
6. University of Padua

Owners and Managers

Below is a summary of the owners and/or managers of the buildings and monumental complexes housing the fresco cycles and how they operate.

Padua City Council

Padua City Council is the lead body in the ‘Padova *Urbs picta*’ nomination, with it also managing the highest number of publicly owned buildings housing fresco cycles (3 out of 8). Its buildings are managed mainly by the Council Directorate, which is also officially responsible for Padua’s monumental sites, including its nominated ones, with their related offices: the Culture, Tourism, Museums and Libraries Section; and the Town-Planning, Buildings Registry and Mobility Section. The Mayor’s Office is used for external relations. Due

to its specific competences, the Public Building and Sports Facilities Section is also indirectly involved, as it is in charge of building intervention under the supervision of the Culture, Tourism, Museums and Libraries Section and the appropriate Superintendency, which issues any permits. Also involved are its IT and Telematics Services; the Greenery, Parks and Urban Agriculture Section; the Building Assets, Holdings and Legal Section; and the Production Activities Helpdesk (SUAP) and Economic Activities Section.

Via its Culture, Tourism, Museums and Libraries Section, Padua City Council also oversees the conservation, management, exploitation and valorization of the city's artistic, cultural and scientific heritage. It is also in charge of planning and running cultural activities and artistic events, managing relations with cultural and scientific institutions, and promoting tourism and library services. To carry out these tasks to their full potential, Padua City Council has drawn up a set of Musei Civici di Padova Regulations, which provide a detailed list of all the city's cultural heritage and how it is to be managed and exploited (see Annex 9). The Museums and Libraries Section has been appointed to coordinate the administration and activities for the 'Padova *Urbs picta*' nomination under the supervision of the Deputy Conservator of the city's Museo d'Arte Medioevale e Moderna.

In 1994, the Scrovegni Chapel was given its very own Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel. It was tasked with supervising all routine and special maintenance on the chapel and with constantly assessing its state of conservation (see Chapter 6).

Accademia Galileiana di Scienze, Lettere ed Arti

The Chapel of the Carraresi Palace is housed within Padua's Accademia Galileiana di Scienze, Lettere ed Arti. Originally the Accademia dei Ricovrati, which was established in Padua on 25 November 1599, it is based within the 14th-century palace of the da Carrara family, the one-time Lords of Padua. The "Galilean Academy" combines research with the promotion of culture via the work of its 200-plus members, including many eminent scholars from a range of fields. It promotes both traditional meetings open to the public, as well as scientific conferences, symposiums and seminars that are the result of original research. It also runs library services, a historical archive and guided tours of fresco cycles by Guariento.

When the Academy is not opened by its own staff, volunteers of Salvalarte, an NGO under Legambiente, step in, thus ensuring that the Academy is open to the public and its guided tours go ahead. External specialists monitor conservation, as well as carry out routine and special maintenance, in close cooperation with the local Superintendency, which also provides any authorizations.

Its statute envisages a series of regulations that govern the protection and promotion of its heritage; the nominated frescos also come under these regulations.

Basilica of Saint Anthony, Pontifical Delegation for the Basilica of St. Anthony of Padua, Diocese of Padua and Veneranda Arca di S. Antonio

The buildings comprising the monumental complex of Saint Anthony, i.e. the Basilica, Monastery and Oratory of Saint George (Component part 3) are extra-territorial properties of the Vatican. The Rectorate of the Basilica and Monastery of Saint Anthony, the Pontifical Delegation and the Veneranda Arca di S. Antonio have been appointed to manage these properties.

The first two institutions are mainly responsible for worship and general management, but the Veneranda Arca di S. Antonio plays an active role in managing the Basilica's historical and artistic heritage.

This lay institution was founded in 1396 and is entrusted with the conservation and improvement of all the component parts within the complex, especially the Basilica, Monastery, Oratory of Saint George and their respective fresco cycles. As a result, it also manages any donations. Once again, any intervention requires authorization by MiBAC via the local Superintendency.

The aforementioned institutions are supported by the Centro Studi Antoniani, a scientific research centre run by Provincia Patavina dei Frati Minori Conventuali. It has links with the Basilica and was founded in 1959. The centre boasts a wealth of knowledge that is used to manage the Basilica's cultural heritage to its full potential, including its fresco cycles; it also runs a historical archive.

Diocese of Padua

According to the regulations of the Council of Italian Bishops (CEI) dated 9 December 1992, "The Bishop is tasked with coordinating, regulating and promoting all matters concerning ecclesiastical cultural heritage. For these purposes, he will be assisted by the Diocesan Commission for Sacred Art and by a bespoke office at the Diocesan curia".

In accordance with these regulations, the Diocese of Padua set up a Cultural Heritage Office by Bishop's Decree on 27 December 1999. This office is tasked with helping the Diocesan ordinary with all matters regarding the protection, valorization and accrual of ecclesiastical cultural heritage, as well as the adaptation of the liturgy in places of worship and the production of new works of art; maintaining routine relations with the Superintendencies in terms of authorisations and opinions on the restoration, conservation, adaptation and renovation of tangible and intangible ecclesiastical heritage; collaborating

with the parishes to prepare the documentation needed for Superintendency permits and opinions, and intervening in the planning phases to give advice after consultation with the Diocesan Commission for Sacred Art.

Regarding the ecclesiastically owned nominated fresco cycles, the office supervises the restoration of individual works of art or those housed in buildings and subject to obligations; general or partial restoration, conservation, adaptation and renovation of all types of listed building; the “Verification of Cultural Interest” procedure; and the Inventory of Intangible Ecclesiastical Heritage.

Any intervention must also be authorized by MiBAC via the local Superintendency.

A Diocesan Commission for Sacred Art and Cultural Heritage was appointed to support the office’s work. The commission’s job is to examine and evaluate all projects regarding places of worship and pastoral buildings.

As part of its responsibilities, the office is also in charge of the nominated buildings owned by the Diocese of Padua, i.e. the Church of the Eremitani (Component part 1) and the Cathedral Baptistery (Component part 2).

Ministry for Cultural Heritage and Activities (MiBAC)

MiBAC is the State body responsible for the protection of Italy’s cultural heritage nationwide (Section 5.a). It operates via its two central offices, one for MiBAC and one for UNESCO, and via its local agencies, which for Padua are: the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas, and the Regional Secretariat. Although Italy’s Superintendencies do not own any of the nominated buildings, it is their responsibility to oversee the conservation and monitoring of all the nominated fresco cycles, regardless of ownership (Table XII).

University of Padua

The University of Padua takes part in the nomination process by providing scientific expertise and is supported by the Pro-Rector for Artistic Heritage, Museums and Libraries, who is also a full professor of History of Medieval Art and a Committee member; it also enjoys the cooperation of the University’s Department of Cultural Heritage, Archaeology, History of Art, Cinema and Music. In 2018, Padua City Council also signed a Memorandum of Understanding with the University Language Centre (CLA) for translation and interpreting services during the nomination process.

Activity coordination

A bespoke work group coordinated the entire nomination process. This group comprises the official representatives of the bodies managing the sites that house the nominated fresco cycles and is supported by the University of Padua and the Superintendency. The work group itself was coordinated by Padua City Council, which acted as promoter and lead body. In July 2016, a Nomination Promotion Committee was established by the site owners, MiBAC, the Regional Government of the Veneto, and the University of Padua. As the buildings housing the fresco cycles each have their own functions, the frescos can be put to a wide range of uses. Their functions range from almost completely visitor-oriented (e.g. the Scrovegni Chapel) to mainly religious (e.g. the Basilica of Saint Anthony), thus making the setting up of a single management system rather complex. This issue is dealt with in the Management Plan and has been partly overcome with the recently devised ‘Padova *Urbs picta*’ Card, an integrated ticket system which improves coordination and efficiency.

The Management Plan is based on this premise, with the plan itself including the strategies and principle axes around which cooperation between bodies has strengthened throughout the nomination procedure and will grow even stronger over the next two years.

The logical and conceptual steps behind the Management Plan are summed up in the following four stages (see Management Plan for details):

- a) analysis of the current situation of the component parts being inscribed in the Tentative List (January 2016) and of the subsequent plans;
- b) creation of a shared vision tied to the importance that the 14th century has always had in the history of Padua and, more specifically, to all of the nominated fresco cycles and the role that they play in the conservation and promotion policies for Padua’s heritage;
- c) establishment of a shared strategy for the cultural and tourism policies of the City of Padua and its partners to achieve this vision;
- d) establishment of an adequate structure of governance for the management of the serial site;
- e) drafting of a joint Plan of Action for implementing the shared strategy, including the Plan of Action that each partner will introduce individually and further Plans of Action to be decided and managed in conjunction with others; the time-frames will be divided into “short”, “medium” and “long-term”.

The Management Plan completes and optimizes the original Management System, introduced when the sites were first nominated, to ensure that the coordinated management of the four component sites contributes to achieving the 5C Strategic Objectives adopted by the World Heritage Committee in 2002 with the Budapest Declaration and extended in 2007; that it complies with the 2008 Charter for the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS), also known as the 'Ename Charter'; and that site management is sustainable as per the four UNESCO domains of Environmental, Inclusive Social Development, Inclusive Economic Development, Peace and Security, as stated by the United Nations in its preparation of the Post-2015 Development Agenda (2012), by the Hangzhou Declaration (2013), and by the World Heritage and Sustainable Development document adopted in 2015.

The initial situation analysis phase behind each component part, plus the collecting of all the information available, was the most intricate part of preparing the nomination dossier due to the wealth of literature and complexity of the analysis. All of the nominated fresco cycles are very well-known, widely studied and extensively protected, with each one enjoying interpretations and presentations by a host of authors from different schools of thought. Furthermore, their work is highly articulate and supported by a vast range of science and method (see Chapter 7).

The vision was based both on the content of major planning documents drawn up by Padua City Council and its partners (e.g. the tourism development strategy, which focuses on the city's cultural component part) and by a summary written by the work group.

Padua continues to strengthen its reputation as a historic city, becoming one of Italy's most popular destinations in 2018. It is also becoming known as The Capital of 14th-Century Frescos, thanks to the fine quality and extensive range of frescos from that period; these works are also beautifully conserved and are recognized for their universal value. Both tourists and local residents have flocked to the various initiatives and events held as part of the 'Padova *Urbs picta*' nomination (see Management Plan), with this being proof positive that this period of Padua's history is still a strong source of local identity, even today, and holds wide cultural appeal.

Below is a Strengths Weaknesses Opportunities and Threats (SWOT) analysis summarized in Table XIV, followed by the strategy.

Once potential weaknesses and critical points for managing the nominated sites had been established (both individually and as a whole), priorities of strategic importance were outlined.

TABLE XIV: INITIAL SWOT ANALYSIS

Strengths	Weaknesses
<ul style="list-style-type: none"> o Good/excellent state of conservation. o Each site has its own management body. o The fresco cycles are monitored constantly. o All of the buildings are open to the public. 	<ul style="list-style-type: none"> o Difficulties promoting and adding value to the serial site component parts as a whole. o Various monitoring systems in place. o Each owner is structured differently.
Opportunities	Threats
<ul style="list-style-type: none"> o Recognition of Padua as the 'Capital of 14th- Century Frescos'. o Increased exploitation and redistribution. o Widespread awareness of UNESCO matters and values. 	<ul style="list-style-type: none"> o Private owners' heritage management and conservation system still incomplete. o Varying availability of human and financial resources.

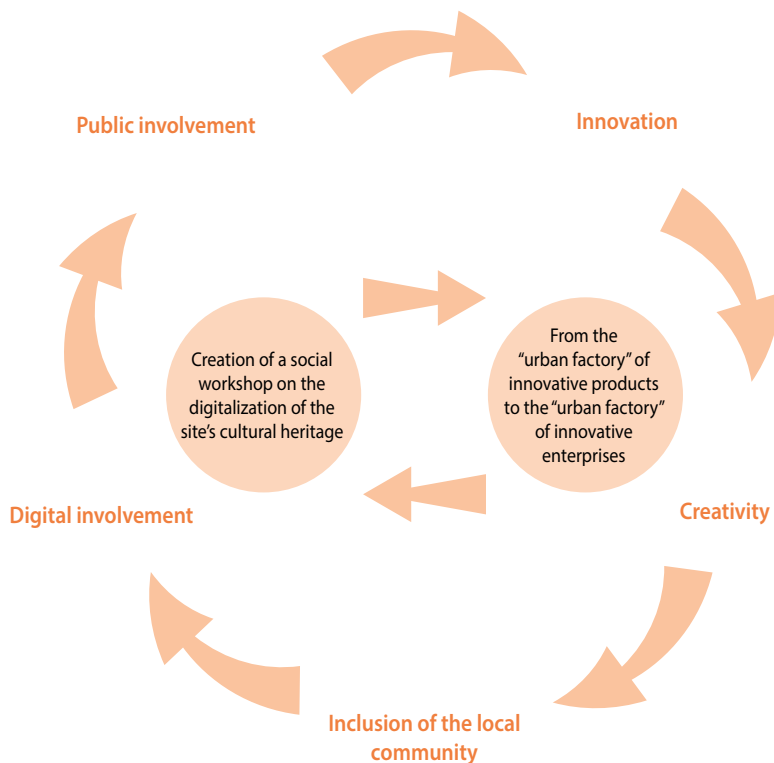
1. *Find out more about the nominated frescos and publicize information effectively:* the nomination process has already stimulated more in-depth studies and research into the nominated fresco cycles and into the related values system. This renewed interest is expected to continue growing, with experts from other countries becoming involved (see Management Plan, Section XX). The transmission of this knowledge will also be progressively extended by involving all levels of schooling and a vast range of additional stakeholders (e.g. professional categories, associations, foundations and the private sector);
2. *Bolster and coordinate the conservation and maintenance* (routine and special) of the fresco cycles by working closely with MiBAC and its local agencies, as well as with Italy's Higher Institute for Conservation and Restoration (ISCR). The new system of governance envisages a strengthening of the coordination work behind the activities introduced by the managers of the buildings housing the nominated fresco cycles. Coordination covers a wide range of activities, some of which have already been launched, while others will be launched once recognition has been obtained (see Management Plan);
3. *Joint promotion of the 'Padova Urbs picta' nominated cycles and how they can be better exploited.* For this very purpose, a trademark has been produced and registered at Padua Chamber of Commerce; it comprises the name 'Padova Urbs picta' and a 14th-century-style logo, which has been used for events and activities since 2012. A website has also been designed (www.padovaurbspicta.org) and this has allowed the meaning behind the nomination to be conveyed more effectively than with other more standard means, e.g. printed leaflets illustrating the nomination and itineraries through the eight locations. The above activities combine with the ones already launched by the nomination partners. All of this action has been carried out in a bid to exploit all of the nominated sites to their full potential, and thus counterbalance the current

situation in which flows are concentrated mainly on the most well-known monuments (e.g. the Scrovegni Chapel and St. Anthony's Basilica).

4. *Ensure tangible benefits are earned by the City of Padua and the main 'Padova Urbs picta' stakeholders.* The nomination process has already inspired renewed interest in the city's 14th-century frescoes by a growing number of local residents and by various categories of stakeholders, who have drawn up a range of proposals for the cycles and how to add value to them. It is also fascinating to note how these proposals are coming especially from young people, who see an opportunity in the renewed visibility of the city's 14th-century frescoes to put forward new hi-tech and scientific proposals, e.g. a 360° video shot in the nominated sites projected onto a wrap-around screen in April 2018, virtual tours, new tourist itineraries, story-telling, and interpretations of the heritage. All of the above are translating into new forms of business that create cultural and heritage employment, as per the recommendations of the World Heritage Centre.

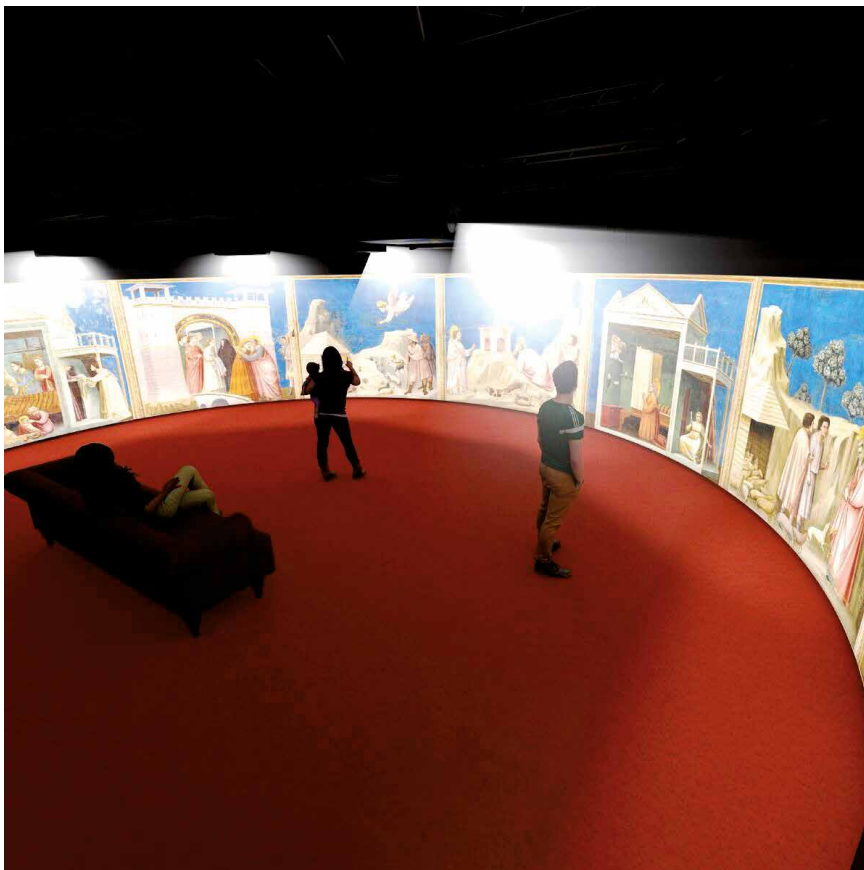
More details about the Plan of Action containing the short-, medium- and long-term activities are presented in the Management Plan.

The relationship between the Plans of Action and the vision of the Management Plan is described in the following diagram:



In terms of governance, the nomination phase was coordinated and presided over by Padua City Council, which set up an ad hoc work group at its Culture, Tourism, Museums and Libraries Section to provide scientific supervision, project management, coordination and an Executive Secretariat. Each of the bodies managing the buildings and monumental complexes housing the nominated fresco cycles, i.e. Accademia Galileiana di Scienze, Lettere ed Arti, the Pontifical Delegation for St. Anthony's Basilica in Padua, the Veneranda Arca di S. Antonio and the Diocese of Padua, has appointed a representative who has participated in all of the work-group meetings, an average of about one a month since 2014. The partnership was made official on 13 April 2018 with the signing of a Memorandum of Understanding for the Drafting and Implementation of a Plan of Administration for 'Padova *Urbs Picta*' (see Annex XX) between the nomination partner representatives and MiBAC.

The governance structure for implementing the Management Plan (see Management Plan) aims to ensure that all of the efforts and resources made available by the nomination promoters, as well as by other public and private partners, are coordinated as effectively as possible and can tangibly contribute to achieving the shared vision within the Management Plan. The governance structure will also need to monitor that the expected outcomes of the Management Plan and its Plans of Action are achieved, the cultural heritage



Ill. 105, A wrap-around screen used for the presentation of the 'Padova *Urbs picta*' video, rendering, 2018



is conserved, and shared value is added to it. To achieve this, plans have been made for the work group to continue its efforts, to bolster coordination and the Executive Secretariat (Steering Committee), and to make said body official by opening a UNESCO Office within Padua City Council's Culture Department. The creation of a specific management foundation for the 'Padova *Urbs picta*' serial site has also been discussed.

Joint participation has always been Padua's approach towards designing the Management Plan and establishing the most suitable action for introducing its strategies. It is an approach organized with the latest techniques to facilitate "public participation". The method chosen for running the first round of meetings is called the "I Wonder Protocol", which enables contributions to be collected from all participants in a relatively short time span, asking them to put forward tangible proposals, among other things.

On the one hand, a series of events has been scheduled, both at individual nominated sites and on a wider scale, that are devoted to promoting the nomination by explaining and disseminating UNESCO values, and World Heritage values, in particular. On the other, a series of bespoke roundtables (*Tavoli delle Idee*) has also been organised. During these meetings, a University of Padua spin-off company that specializes in joint local development processes

Ill. 106, Signing of the *Memorandum of Understanding for the Drafting and Implementation of a Plan of Administration for 'Padova Urbs picta'*, 2018

collected input from both the public and a wide range of stakeholders, i.e. representatives from civic society and professional groups. Professional facilitators were on hand to provide support.

The following four areas of intervention were established, each with its own roundtable:

1. Research and Conservation
2. Training and Education
3. Communications and Promotion
4. Exploitation and Valorization

The joint planning methods tested and adopted in the nomination process will also be adopted in the routine management of the 'Padova *Urbs picta*' site.

5.f Sources and levels of finance

All of the buildings housing the nominated fresco cycles have financial resources available to maintain them in an optimum state of conservation. The managing bodies will ensure that these resources continue to flow, and it is envisaged that resources will increase during site management once the site is inscribed on the World Heritage List.

Table XV lists the figures released by the managing bodies for the expenditure on the conservation and management of the nominated heritage. The figures are by no means official or complete, but merely serve as examples of the resources earmarked by site managers.

TABLE XV: OVERALL EXPENDITURE ON SITE CONSERVATION, MANAGEMENT AND VALORIZATION

Itemized costs	2015	2016	2017
Conservation	€ 269,457.68	€ 314,289.88	€ 304,511.44
Maintenance (routine and special)	€ 72,619.35	€ 168,502.73	€ 78,350.53
Personnel management	€ 605,845.77	€ 462,721.65	€ 628,080.12
Training	€ 12,715.70	€ 11,237.04	€ 11,928.28
Other promotion and valorization activities (e.g. communications)	€ 126,772.79	€ 74,485.28	€ 59,157.15

The sources that provide the financial coverage for the above expenses are as follows:

A) *Padua City Council* uses the resources from its own budget, which is council-approved each year. Both the routine and special maintenance of the nominated sites are covered by the budget of the Culture, Tourism, Museums and Libraries Section and by the Public Building and Schools Section. Financial support for specific projects from the State, as well as from the wider public and private sectors, is also important. Padua City Council is a regular participant in national and international projects that envisage specific financial contributions. Fondazione Cassa di Risparmio di Padova e Rovigo is one of the main partners in the city's cultural projects, as are other stakeholders, including Padua Chamber of Commerce, Fondazione Antonveneta, and professional groups. MiBAC is involved via the Higher Institute of Conservation and Restoration (ISCR);

- B) the *Diocese of Padua* uses the resources of its own budget, as well as those from the Catholic Church earmarked for the conservation, valorization and promotion of cultural heritage;
- C) the *Basilica and Monastery of Saint Anthony* use both their own resources and those from the Holy See;
- D) the *Accademia Galileiana di Scienze, Lettere ed Arti* is an autonomous organization with its own capital, which it uses to fund the conservation, valorization and promotion of the fresco cycle in the Chapel of the Carraresi Palace.

Under the Management Plan, a new business model will be adopted to administrate the funds provided by each body for the routine management of the nomination process, thus ensuring that ‘Padova *Urbs picta*’ is managed with the human and financial resources needed to carry all of the activities envisaged.

5.g Sources of expertise and training in conservation and management techniques

Italy is home to a wide range of skilled professionals in the fields of conserving and managing cultural heritage, including architects, town-planners, art and architecture historians, cultural heritage managers, plus a host of other specialized professionals, with all of the nominated ‘Padova *Urbs picta*’ sites benefiting from this favourable situation. The centres involved in training these experts are divided into four levels:

1. International
2. National
3. Regional
4. Municipal

1. International level

It is noteworthy that the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) is based in Italy. It has 134 Member States, is in Rome and is one of UNESCO’s Advisory Bodies. The main function of ICCROM is to train professionals in the conservation and management of cultural heritage. ICCROM makes a major contribution to conservation training and to research into new approaches and methods of conserving heritage.

2. National level

Italy's Ministry for Cultural Heritage and Activities (MiBAC) oversees the protection, exploitation and conservation of the country's patrimony of art, culture and landscape. It is Italy's national coordinator for the implementation of UNESCO's Convention concerning the Protection of World Cultural and Natural Heritage.

MiBAC's UNESCO Office, which answers to the Ministry's Secretary General, coordinates the affairs of all Italy's UNESCO sites. It also provides scientific and technical support for drawing up nomination dossiers and Management Plans, monitoring said sites and providing information on matters of common interest. It assists sites in their dialogue with UNESCO bodies, regarding both new nominations and the state of conservation of sites inscribed on the World Heritage List.

The work of these bodies combines with the professional skills on which MiBAC and its local agencies are founded. Particularly noteworthy for their work on the nomination process are the regional secretariats, Superintendencies of Archaeology, Fine Arts and Landscape, and ISCR, all of which protect, monitor and restore Italy's cultural heritage. The offices of the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas - a member of the promotion committee for the 'Padova *Urbs picta*' nomination - are a permanent local presence and in direct contact with the owners of the nominated heritage.

3. Regional level

The Regional Government of the Veneto is a local public body with jurisdiction over the entire region. It employs its own in-house technical experts in the promotion and conservation of cultural heritage UNESCO, including architectural and landscape emergencies.

It is well-aware of the important cultural role played by the sites inscribed on the UNESCO World Heritage List and understands the region-wide benefits that correct policy management can create. As part of its long-standing support, it has set up a "Coordination Roundtable", i.e. a meeting place for thoughts, exchanges of ideas, and dialogue about individual experiences in a bid to establish joint strategies and draw up joint projects.

4. Municipal level

All of the managing bodies for the nominated sites use professionals for their conservation and management processes, be they in-house employees, or directors, conservators, restorers or safety experts called in from outside.

Currently, the bodies responsible for training and capacity building at the nominated sites are as follows:

- a) Padua City Council provides training courses for its staff in accordance with the Italian law covering public authorities. It is the only body that has conservators and restorers among its personnel, using them for routine maintenance. For special restoration work, it collaborates with the Higher Institute for Conservation and Restoration (ISCR). In 1994, Padua City Council set up its own Scientific Commission for the Conservation and Management of the Scrovegni Chapel (see Chapter 6).
- b) The Diocese of Padua uses external consultants and the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas for conservation and restoration work. It uses its own personnel to monitor its sites and open them to the public. A custodian is employed for the security and routine maintenance of its sites and works at the Church of the Eremitani and at the Cathedral Baptistery during opening times and all official events. When events are organized in conjunction with Padua City Council, the Culture, Tourism, Museums and Libraries Section makes its personnel available, as well;
- c) The Basilica of Saint Anthony, as well as the Veneranda Arca di S. Antonio, uses external consultants for conservation and restoration work, and its own personnel to monitor its sites. The Holy See limits its role to intervening in the event of special situations, but always does so on the authorization of MiBAC. Authorization comes via the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas, which also provides consultation and contributions. The Centro Studi Antoniani also makes a major contribution in terms of scientific research;
- d) The Accademia Galileiana di Scienze, Lettere ed Arti uses external consultants for conservation and restoration work, but also needs permission from MiBAC. It uses its own personnel and volunteers to monitor its sites and open them to the public.

TABLE XVI: VISITOR FACILITIES AT THE NOMINATED BUILDINGS AND MONUMENTAL COMPLEXES

	Ticket office (with opening times)	Bookshop (with opening times)	Other
Scrovegni and Eremitani			
Scrovegni Chapel	Open every day: 9 am - 7 pm Closed: Christmas Day, Boxing Day, 1 January	Open every day: 9 am - 7 pm Closed: Christmas Day, Boxing Day, 1 January	The ticket also includes admission to Musei Civici di Padova and to Palazzo Zuckermann. Ticket-booking service, cloakroom, audio-guides, multimedia room, video in the CTA, bookshop, cafeteria, photography archive, two wheelchairs on request. Reductions with a PadovaCard and affiliated cards. Professional tour guides. www.cappelladegliscrovegni.it +39 049 2010020
Church of the Eremitani	Free admission every day		Coin-operated audioguides Professional tour guides.
Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas			
Palazzo della Ragione	Open every day: 9 am - 7 pm Closed: Christmas Day, 1 January, 1 May		Touchscreen monitors with information. Professional tour guides. Reductions with a PadovaCard and affiliated cards www.padovacultura.it
Cathedral Baptistry	Open every day: 10 am - 6 pm Closed: Christmas Day, Easter, 1 January	Open every day: 10 am - 6 pm Closed: Christmas Day, Easter, 1 January	Professional tour guides.
Chapel of the Carraresi Palace	Wednesday, Thursday, Friday, Saturday: 10 am - 12 pm Closed: August		Library, Historical Archive of the Accademia Galileiana, academy rooms can be booked for conferences and cultural events. Professional and volunteer tour guides. www.accademiagalileiana.it +39 049 8763820
Buildings associated with the Basilica of St. Anthony			
Basilica and Monastery of Saint Anthony	Free admission every day	Winter: 8 am - 6.20 pm Summer: 8 am - 6.50 pm	Information office Pilgrim reception office CSA Library Professional tour guides www.santantonio.org +39 049 8225652
Oratory of Saint George	Open every day: 9 am - 1 pm / 2 pm - 6 pm Closed: Monday, Christmas Day and 1 January	Open every day: 9 am - 1 pm / 2 pm - 6 pm Closed: Monday, Christmas Day and 31 December	Option of purchasing a single ticket including the Scoletta del Santo and the Museo Antoniano, Family ticket, Information office, Pilgrim reception office, CSA Library (at the Basilica of Saint Anthony complex) Professional tour guides. www.santantonio.org +39 049 8225652
San Michele			
Oratory of Saint Michael	Open Tuesday to Friday: 11 am - 1 pm; Saturday and Sunday 3 pm - 6 pm; from 1 October to 31 May from Tuesday to Friday 11 am - 1 pm; Saturday and Sunday 4 pm - 7 pm from 1 June to 30 September Closed: every Monday, but not Bank Holidays; Christmas Day, Boxing Day, 1 January, 1 May		Reductions with a PadovaCard and affiliated cards. Option of purchasing an integrated ticket for La Specola Museum. Professional tour guides and the Associazione La Torlonga. www.padovacultura.it +39 049 660836

5.h Visitor facilities and infrastructure

All of the buildings housing the fresco cycles are open to the public and are also equipped for visitors with disabilities. The sites have their own ticket office, apart from the Church of the Eremitani and the Basilica of Saint Anthony, which are free to enter and have their own opening times. All of the sites provide facilities for their visitors and professional tour guides can also be booked.

Table XVI lists the facilities provided by the bodies managing the nominated buildings housing the fresco cycles; it contains the opening times and how the public can take advantage of said facilities.

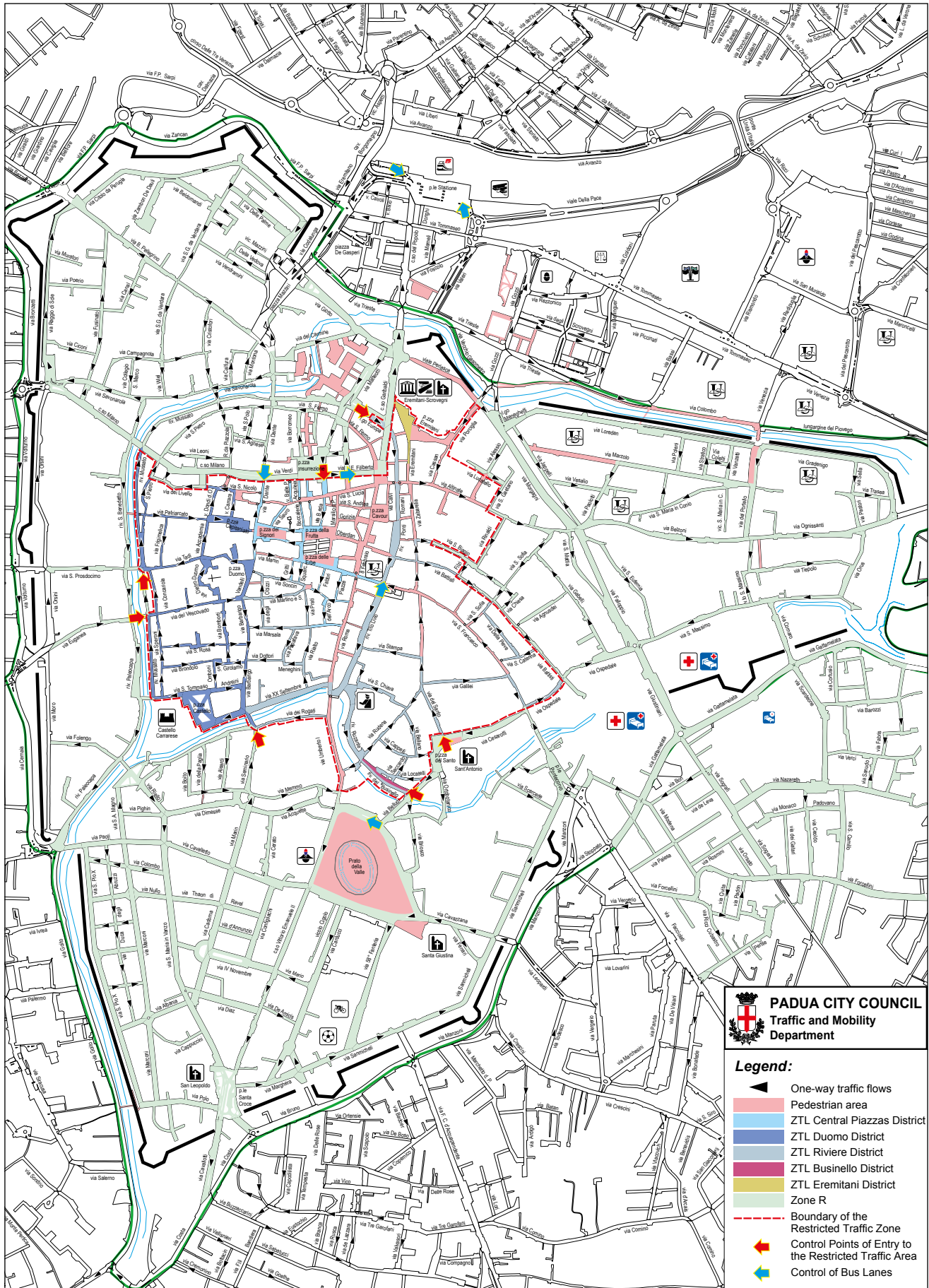
The Scrovegni Chapel and Musei Civici agli Eremitani share a ticket office and a bookshop. Regarding other Padua City Council properties with no on-site bookshop (Palazzo della Ragione and the Oratory of Saint Michael), publications about them can be purchased at the Musei Civici agli Eremitani bookshop without having to pay the admission fee.

The type of visitor facilities offered depends largely on the building's function (see Table XII). The Musei Civici agli Eremitani complex, which comprises the Scrovegni Chapel, also has a cafeteria and a cloakroom. On request, two wheelchairs are available for visitors with disabilities.

The Basilica of Saint Anthony has an information office, as well as a pilgrim reception office. The information office stands at the entrance of the Magnolia Cloister and answers questions from tourists, pilgrims and the general public. It provides information on the liturgy at the Basilica of Saint Anthony; the art and history of the complex; the exhibition on St. Anthony's life; the Museo della Devozione Popolare and Museo Antoniano; the Messenger of Saint Anthony magazine, charity work (Caritas antoniana) and other work associated with St. Anthony and social and cultural events at the Basilica.

All of the nominated sites, with the exception of the Oratory of Saint Michael, lie within Padua's Restricted Traffic Zone (ZTL), which is monitored electronically. The aim is to reduce the impact of private vehicles on the city's historic centre. Anyone wishing to enter the city centre with their own vehicle needs to apply to Padua City Council. All of the buildings are easy to reach by public transport and the city council encourages its use with a range of integrated tickets, such as the PadovaCard, which is available for tourists only. Padua City Council is continuing its efforts to decongest its historic centre (buffer zone) of private vehicles in a number of ways, including an out-of-town parking system combined with shuttle buses and trams; a bike-sharing scheme; and plans for another tram line.

Map of Restricted Traffic Zone (ZTL)



5.i Policies and programmes related to the presentation and promotion of the property

Padua City Council's heritage is managed as part of a public policy that always aims to add maximum value to its local cultural resources. Although each of the buildings stands in a different area of the city, they are all managed under a single policy issued by the Culture, Tourism, Museums and Libraries Section. The buildings are promoted in an integrated manner and enjoy a shared identity, which is clearly illustrated on www.padovacultura.it.

Likewise, all of the events on the 14th-century fresco cycles and their buildings are devised and designed in synergy as part of a wider municipal cultural policy. There are events that transcend local level and connect Padua's cycles with similar works across Italy and further afield by using joint offers and themed routes. The Scrovegni Chapel is affiliated with two monumental sites pertaining to the life of Giotto: Basilica di Santa Croce in Florence and the painter's home in Vicchio. Padua City Council has a number of agreements with associations and bodies of major local, national and international renown so that people can visit its museums.

Padua was also the first city in Italy to create an integrated ticketing system that included a range of locations. Known as the PadovaCard since 2002, it has become increasingly effective over time and is today one of the city's key tourism features.

The following were just some of 2018's 14th-century related events: *Memorie Carraresi*, an exhibition and a conference that celebrated the da Carrara family's 300-year rule over Padua; *Notturmi d'Arte*, Padua's traditional summer cultural event featuring guided tours, shows and films on 'Padova *Urbs picta*'. City walks, bicycle rides and themed meetings were also held in conjunction with Padua's cultural associations.

The Diocese of Padua manages its cultural sites around their role as places of worship. This means that the purpose of its holy places, such as the Church of the Eremitani, is mainly to celebrate religious services. Thus, tourist visits are organized around them. The church, however, also takes part in a series of cultural events and is in great demand as a venue for concerts. Consequently, it works closely with prestigious orchestras, including the Solisti Veneti and Orchestra di Padova e del Veneto. The church is one of the official sites owned by the Diocese, City Council and Province of Padua. In recent years, it has taken part in the "Metodologie research project, which involves acquiring, processing and publishing data on cultural heritage". It is also involved in the planning of architectural and technological intervention that will conserve its

heritage and improve the way it is exploited for tourism and cultural purposes. The project is being run by the Department of Civil, Environmental and Architectural Engineering (ICEA) at the University of Padua, in association with the Diocese and the local parish. This project involves surveying the building and creating a 3D model that could, in the future, be the basis for maintenance and conservation work. The Cathedral Baptistry differs from the church, as religious services are rarely performed there, thus it is normally open to the public outside these occasions. It is also featured on <http://www.padovamedievale.it/>, which has been developed to promote the city's medieval heritage. In 2011, both buildings were the subject of a conference: *Da Guariento a Giusto de' Menabuoi. Studi, ricerche e restauri*, which was followed by a publication. They are a permanent feature in all of Padua's tourist guides and were part of the itineraries organized for the following exhibitions and events: *Mantegna e Padova* (Padua, 2006), *Giotto e il Trecento* (Rome, 2009), *Guariento e la Padova Carrarese* (Padua, 2011), and EXPO 2015 (Milan 2015). The Diocese of Padua uses its own resources to publish informational materials on its cultural heritage, both online and in print.

The Basilica of Saint Anthony is one of Padua's, and indeed Italy's, most prominent religious buildings; it is a major destination for visitors and pilgrims from all over the world. The Basilica's website provides a wealth of information about its cultural heritage and even includes a virtual tour of the Basilica and its cloisters. The Messenger of St. Anthony is the portal to the Community of St. Anthony and performs the important task of publicizing news on life at the St. Anthony complex. The Basilica takes part in *Notturmi d'Arte*, a Padua City Council event, in order to present its artistic heritage, as well as any restoration or maintenance work that may become necessary. The Museo Antoniano, which stands in one of the cloisters, houses works from the Basilica and the Treasury Chapel. It is an additional means for exhibiting the Basilica's historical and artistic heritage.

The Accademia Galileiana di Scienze, Lettere ed Arti uses its website to promote the majority of the information about its cultural heritage and promotional events. The room, here shown as the Chapel of the Carraresi Palace, is used periodically for meetings by Academy members, but is also open to the public for conferences, seminars, classical music concerts, and cultural events. In 2011, Padua organised a major exhibition/event entitled *Guariento e la Padova Carrarese*, during which the room was part of the main itinerary. Collaboration with NGO Legambiente Salvalarte enables the Academy to provide free guided tours and to join national events that add value to its cultural heritage.

Since the nomination process began in 2014, a series of joint events has been introduced to valorize the ‘Padova *Urbs picta*’ serial site, thus adding to the efforts each managing body makes to promoting its heritage. A special trademark was devised in 2012 (see Chapter 5.e.2) for use at events and activities, and a bespoke website built (www.padovaurbspicta.org) to publicize the meaning of the nomination for the World Heritage List more effectively and to make this initiative stand out from the partners’ routine activities. The above action has been carried out in a bid to exploit all of the nominated sites to their full potential, and thus counterbalance the current situation in which flows are concentrated mainly on the most well-known monuments (e.g. the Scrovegni Chapel and St. Anthony’s Basilica), with the overall aim being to highlight the exceptional value of Padua’s 14th-century fresco cycles as a whole.

5.j Staffing levels and expertise (professional, technical, maintenance)

Padua City Council is the only site managing body to divide its personnel for the various buildings by their skills and duties. Personnel are divided into the following offices:

- a) Directorate
- b) Conservators
- c) Secretary’s Office
- d) Photography Archive
- e) Administrative Management
- f) Museo d’Arte Medioevale e Moderna
- g) Monumental Buildings

The Diocese of Padua has its own Cultural Heritage Office to manage its buildings and, as per Superintendency requirements, the Museo Diocesano employs a director and a conservator for their particular skills in this field.

The Veneranda Arca di S. Antonio oversees the historical and cultural heritage of the Basilica and Monastery of Saint Anthony, with the Centro Studi Antoniani dealing with research, and the Messenger of Saint Anthony promotion and management.

The tasks and duties of the Accademia Galileiana di Scienze, Lettere ed Arti are divided up by the Conservator and by authoritative academics from the world of history and art.

Guided tours around all of the nominated sites are provided by professional, Province-of-Padua-approved tour guides and specialized personnel from associations on the Padua City Council Register of Cultural Associations.

These professionals go on regular history of art training courses and, since 2017, have had specific training on how to illustrate UNESCO values, as well as the heritage on the Tentative List and on the World Heritage List (see Management Plan for further details).

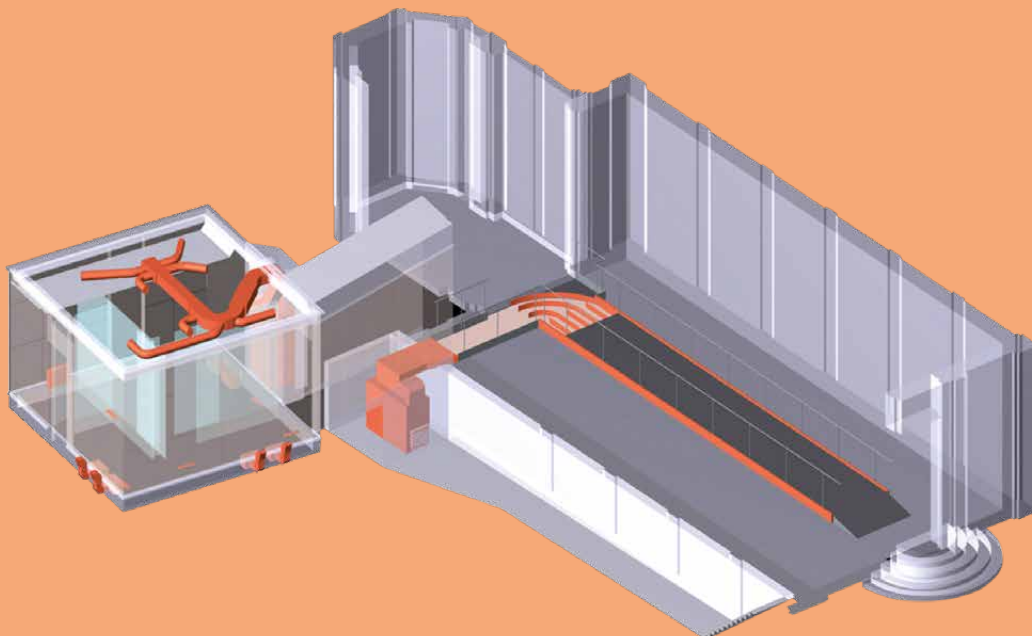
Ill. 107, Entrance to the Scrovegni Chapel with its Advanced Technological Facility (CTA)



Advanced Technological Facility (CTA)

The Scrovegni Chapel is worthy of special mention. The admissions procedure introduced after the most recent restoration completed in 2002 is proof positive of the special care devoted to regulating the flow of visitors, which was believed to be having a serious impact on the microclimate within the chapel. The chapel's side door, which once looked onto the family's palace, is today an entrance and exit for visitors that keeps the interior and exterior environments separate.

This feature - the Advanced Technological Facility (CTA) - prevents the gas pollutants and particles in the atmosphere from entering the chapel interior, an achievement made possible by the building of three communicating compartments (entrance, filter zone and exit) with electronically controlled doors. The air-conditioning system maintains stable levels of temperature and relative humidity, tailoring them to the needs of the frescoes, and is also equipped with special filters that remove any pollutants. The intervention was completed with the installation of a mechanical ventilation system that controls the exchange of air with constant overpressure to prevent air filtering in from outside. This system was installed after work by the University of Padua's Department of Thermodynamics and Heat Transfer showed that there was a lack of natural ventilation, with researchers then establishing how mechanical ventilation could be used to ensure that the interior provided the perfect climate for the frescoes. Their work also revealed the need to limit the number of people inside the chapel to 25 per visit in a bid to limit the times air was exchanged and thus keep the flow of new air to a minimum.



Ill. 108, The system in the Advanced Technological Facility (CTA) module for the delivery and extraction of air



6 MONITORING

6.a Key indicators for measuring state of conservation

The state of conservation of the four component parts within the ‘Padova *Urbs picta*’ nomination is monitored by three tiers: the local offices of MiBAC, its Higher Institute for Conservation and Restoration (ISRC), and Padua City Council.

The local MiBAC unit, namely the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas, checks and monitors the heritage on a daily basis with its scientific personnel and on site custodians, which range from the managers to the security guards. Since 1994, MiBAC’s Higher Institute for Conservation and Restoration (ISRC) has coordinated and conducted the monitoring and restoration of the fresco cycles in the Scrovegni Chapel.

Padua City Council systematically monitors its buildings, including their architecture and structure, via its Monumental Building Office, which deals with any routine maintenance.

The Scrovegni Chapel is a prime example. The Chapel’s internationally recognised outstanding value has led to it being equipped with a sophisticated, tried-and-tested monitoring system built by experts from a range of fields. The only other monitoring system of its kind in Italy is used for Leonardo da Vinci’s *The Last Supper* in Milan.

A bespoke work group entitled the Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel is responsible for monitoring. Founded in 1994, it comprises scholars, technicians and experts who work alongside its owner, Padua City Council, and institutional protection agencies, including MiBAC, the Superintendency and ISCR. For scientific matters, it cooperates with the University of Padua and experts from a range of fields.

TABLE XVII: INTERDISCIPLINARY AND SCIENTIFIC COMMITTEE FOR THE CONSERVATION AND MANAGEMENT OF THE SCROVEGNI CHAPEL

	Body	Title of representative	Competence
President	MiBAC	Museum General Management	Institutional supervisory role
Components	MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Superintendent	Institutional supervisory role
	Padua City Council	Director of the Musei Civici	Institutional supervisory role
	Padua City Council	Head of Public Works department	Coordinating the Committee and devising related projects
	Padua City Council	Public Works department technician	Devising and developing projects
	ISCR- MiBAC	Director	Supervising the monitoring of frescoes and restoration
	University of Venice (IUAV)	Lecturer	Studying variations in microclimate and related deterioration. Devising management strategies and mechanical plants to rebalance and monitor the environment more effectively
	University of Padua, Department of Construction and Transport	Lecturer	Studying and establishing the main technical and construction features of intervention carried out up to the present-day and how the chapel building, i.e. both its above- and below-ground parts, behaves in static and dynamic terms. Designing an executive structural monitoring project for a more complete and certain understanding of the chapel's current and future static behaviour
	University of Padua, Department of Civil, Environmental and Architectural Engineering	Lecturer in Hydraulic Constructions and head of IDRA	Hydraulic engineering
	University of Padua, Department of Civil, Environmental and Architectural Engineering	Lecturer in Geotechnics Head of GEOMAR	Geotechnician
	Veneto Institute for Cultural Heritage and the International University of Art	Lecturer	Environmental surveying systems
Secretary's Office	Padua City Council	Management and technical instructor Administrative instructor	

While the nomination project was being set up, it was deemed a good idea to apply the same monitoring model to all the other buildings and fresco cycles. This proposal was approved and in April 2018 the Chapel's monitoring model was extended to the other nominated fresco cycles and their seven buildings and the monumental complexes housing them.

April 2018 also saw the introduction of an integrated monitoring system, which was needed to draw up an integrated maintenance schedule. The main purpose of monitoring is to carry out constant and periodic checks on the heritage's state of conservation and maintenance, with an additional aim being to establish priority intervention (see Chapter 4). Any initiatives involving the nomination sites are evaluated by the Superintendency and the Padua City Council, which decide whether they are compatible with the conservation of the sites and their values. After the necessary checks have been made, the authorities decide whether to issue authorization.

Table XVIII shows the monitoring indicators chosen to measure the nominated buildings' state of conservation. It also contains general data for the entire property, with these data then being used to monitor the buildings, monumental complexes and their fresco cycles. The indicators are reviewed at regular intervals.

In addition, the table details the periodicity at which the indicators are reviewed and where monitoring records are stored, should they need to be checked. These measures are designed to safeguard the physical attributes and appearance of the fresco cycles as a whole and to monitor their condition so that they maintain their Outstanding Universal Value.

This monitoring report comprises a range of site features, e.g. state of conservation, interpretation, and how the local community is involved.

Action A1 of the Management Plan also envisages updating the catalogue of nomination sites as per MiBAC's current methods, i.e. with SIGECWEB, a national cataloguing system that surveys the state of conservation when the information sheets are being drawn up and includes a digital photography campaign for all the fresco cycles.

SIGECWEB is an essential monitoring tool, as it establishes the state of conservation on an exact date, with this state then being added to the "Database for Monitoring the 'Padova *Urbs picta*' fresco cycles".

TABLE XVIII: MONITORING INFORMATION SHEET

Scrovegni and Eremitani				
Scrovegni Chapel	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every year	Padua City Council
	State of door- and window-frames		every 2 years	
	State of flooring		every year	
	State of systems		every year	
	State of roofing		every 3 years	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every year	Padua City Council
	State of efflorescence		every year	
	State of infiltrations		every year	
	State of paint-film peeling		every year	
	State of biological aggression		every year	
Church of the Eremitani	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every 2 years	Diocese of Padua
	State of door- and window-frames		every 2 years	
	State of flooring		every 2 years	
	State of systems		every 2 years	
	State of roofing		every 2 years	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every year	Diocese of Padua
	State of efflorescence		every year	
	State of infiltrations		every year	
	State of paint-film peeling		every year	
	State of biological aggression		every year	

Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas				
Palazzo della Ragione	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every 5 years	Padua City Council
	State of door- and window-frames		every 2 years	
	State of flooring		every year	
	State of systems		every year	
	State of roofing		every 5 years	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every year	Padua City Council
	State of efflorescence		every year	
	State of infiltrations		every year	
	State of paint-film peeling		every year	
	State of biological aggression		every year	
Chapel of the Carraresi Palace	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every year	Accademia Galileiana di Scienze, Lettere ed Arti
	State of door- and window-frames		every year	
	State of flooring		every 2 years	
	State of systems		every year	
	State of roofing		every 3 years	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every 3 years	Accademia Galileiana di Scienze, Lettere ed Arti
	State of efflorescence		every 3 years	
	State of infiltrations		every year	
	State of paint-film peeling		every 3 years	
	State of biological aggression		every 4 years	

Cathedral Baptistery	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every 5 years	Diocese of Padua
	State of door- and window-frames		every 2 years	
	State of flooring		every year	
	State of systems		every year	
	State of roofing		every 5 years	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every year	Diocese of Padua
	State of efflorescence		every year	
	State of infiltrations		every year	
	State of paint-film peeling		every year	
	State of biological aggression		every year	

Buildings associated with the Basilica of St. Anthony				
Basilica and Monastery of Saint Anthony	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every year	Veneranda Arca di S. Antonio
	State of door- and window-frames		every year	
	State of flooring		every year	
	State of systems		every year	
	State of roofing		every year	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every 2 years	Veneranda Arca di S. Antonio
	State of efflorescence		every 2 years	
	State of infiltrations		every 2 years	
	State of paint-film peeling		every 2 years	
	State of biological aggression		every 2 years	
Oratory of Saint George	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every year	Veneranda Arca di S. Antonio
	State of door- and window-frames		every year	
	State of flooring		every year	
	State of systems		every year	
	State of roofing		every year	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every 2 years	Veneranda Arca di S. Antonio
	State of efflorescence		every 2 years	
	State of infiltrations		every 2 years	
	State of paint-film peeling		every 2 years	
	State of biological aggression		every 2 years	

San Michele				
Oratory of Saint Michael	STATE OF BUILDINGS AND MONUMENTAL COMPLEXES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of walls		every 5 years	Padua City Council
	State of door- and window-frames		every 2 years	
	State of flooring		every year	
	State of systems		every year	
	State of roofing		every 5 years	
	STATE OF FRESCO CYCLES			
	Indicator	% good % reasonable % poor	Periodicity	Location of records
	State of paint-film cohesion		every year	Padua City Council
	State of efflorescence		every year	
	State of infiltrations		every year	
	State of paint-film peeling		every year	
	State of biological agqression		every year	

6.b Administrative arrangements for monitoring property

Should you require any information about the serial site's state of conservation, then please address your query to Padua City Council, as it is the project's lead body:

Comune di Padova (Padua City Council)

Settore Cultura, Turismo, Musei e Biblioteche - Direzione Musei Civici agli Eremitani (Culture, Tourism, Museums and Libraries Section - Management of the Musei Civici agli Eremitani)

Via Porciglia, 35

35121 Padova

Tel. +39 049 8204513/08

musei@comune.padova.it

Below are the names and contact details for the bodies monitoring the individual fresco cycles at each building and monumental complex by component part.

TABLE XIX: NAMES AND CONTACT DETAILS FOR THE BODIES MONITORING THE INDIVIDUAL FRESCO CYCLES

Component parts	Name(s)	Contact details
Scrovegni and Eremitani		
Scrovegni Chapel	Director of the Musei Civici Padua City Council (Interdisciplinary Committee for the Scrovegni Chapel)	Management of the Musei Civici agli Eremitani Via Porciglia, 35 - 35121 Padova Tel. +39 049 8204513/08 musei@comune.padova.it
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
	Director MiBAC - ISCR	Via di San Michele, 25 - 00153 Roma Tel. +39 06 67236300 is-cr.segreteria@beniculturali.it
Church of the Eremitani	Director Cultural Heritage Office Diocese of Padua	Diocesan Curia Via Dietro Duomo, 15 - 35139 Padova Tel. +39 049 8226163/93 beniculturali@diocesipadova.it
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas		
Palazzo della Ragione	Director of the Musei Civici Padua City Council (Interdisciplinary Committee for the Scrovegni Chapel)	Management of the Musei Civici agli Eremitani Via Porciglia, 35 - 35121 Padova Tel. +39 049 8204513/08 musei@comune.padova.it
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
Chapel of the Carraresi Palace	Accademia Galileiana di Scienze, Lettere ed Arti Studio Architetto Visentin	Via San Martino e Solferino, 37 35122 Padova tel. +39 049 651558 studiovisentin@gmail.com
	Sira Sistemi srl (fire monitoring)	Via Longhin, 11 - 35129 Padova Tel. +39 049 8704158
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
Cathedral Baptistry	Director Cultural Heritage Office Diocese of Padua	Diocesan Curia Via Dietro Duomo, 15 - 35139 Padova Tel. +39 049 8226163/93 beniculturali@diocesipadova.it
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
Buildings associated with the Basilica of St. Anthony		
Basilica and Monastery of Saint Anthony Piazza del Santo	Presidente Referato Veneranda Arca di S. Antonio	Associazione Centro Studi Antoniani Piazza del Santo, 11 - 35123 Padova Tel. +39 049 8603234
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
Oratory of Saint George	Presidente Referato Veneranda Arca di S. Antonio	Associazione Centro Studi Antoniani Piazza del Santo, 11 - 35123 Padova Tel. +39 049 8603234
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it
San Michele		
Oratory of Saint Michael	Director of the Musei Civici Padua City Council (Interdisciplinary Committee for the Scrovegni Chapel)	Management of the Musei Civici agli Eremitani Via Porciglia, 35 - 35121 Padova Tel. +39 049 8204513/08 musei@comune.padova.it
	Superintendent and local official MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas	Venice headquarters: Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it

6.c Results of previous reporting exercises

The previous reports on the state of conservation of the various sites comprise catalogue sheets that MiBAC has drawn up on each item of heritage via the Superintendency. The photography campaigns covering the fresco cycles, buildings and monumental complexes play a major role in this project. They began in the early 20th century and continue today, being in both analogue and digital formats. The documentation on the restoration work is also a key part.

Table XX below will give the catalogue information on the nominated sites and provide their state of conservation when the catalogue sheets are completed. These sheets will thus become a solid basis for future monitoring.

TABLE XX: SCIENTIFIC CATALOGUING OF THE FRESCO CYCLES

	Institution	Programme
Scrovegni and Eremitani		
Scrovegni Chapel	Padua City Council	Museums, Archives and Libraries Catalogue (MABI)
Church of the Eremitani	Diocese of Padua	Inventory of Intangible Ecclesiastical Heritage. Diocesan Database, version 4.2
Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas		
Palazzo della Ragione	Ministry for Cultural Heritage and Activities (MiBAC)	SIGECWEB - General Catalogue of Cultural Heritage
Chapel of the Carraresi Palace	Ministry for Cultural Heritage and Activities (MiBAC)	SIGECWEB - General Catalogue of Cultural Heritage
Cathedral Baptistery	Diocese of Padua /Ministry for Cultural Heritage and Activities (MiBAC)	Inventory of Intangible Ecclesiastical Heritage. Diocesan Database, version 4.2
Buildings associated with the Basilica of St. Anthony		
Basilica and Monastery of Saint Anthony Piazza del Santo	Ministry for Cultural Heritage and Activities (MiBAC)	SIGECWEB - General Catalogue of Cultural Heritage
Oratory of Saint George	Ministry for Cultural Heritage and Activities (MiBAC)	SIGECWEB - General Catalogue of Cultural Heritage
San Michele		
Oratory of Saint Michael	Padua City Council	Museums, Archives and Libraries Catalogue (MABI)

Additional materials are stored in the archives of the various bodies, some of which have been digitised recently, e.g. the Scrovegni Chapel and Veneranda Arca di S. Antonio, in association with the University of Padua.

The Scrovegni Chapel also has a number of annual monitoring reports by ISCR published after scheduled maintenance.





The main information on nominated-site monitoring is in the publications detailing the most recent restoration work on the fresco cycles. Before any intervention was carried out, the works were analyzed carefully, with some intervention being found necessary during the monitoring phase.
















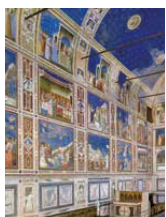
7 DOCUMENTATION








7.a Photographs and audiovisual image inventory and authorization form








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III. 1	001.jpg 	Giusto de' Menabuoi, <i>Blessed Luca Belludi receives from St. Anthony the announcement of the Liberation of the City of Padua</i> , Chapel of the Blessed Luca Belludi, Basilica of St. Anthony (detail)	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Associazione Centro Studi Antoniani	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 2	002.jpg 	Scrovegni Chapel, exterior	Apr. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 3	003.jpg 	Scrovegni Chapel, interior	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 4a	004a.jpg 	Giotto, Choir Balcony, Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 4b	004b.jpg 	Giotto, Choir Balcony, Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 5	005.jpg 	Giotto, <i>The Last Judgement</i> , Scrovegni Chapel (detail of Enrico Scrovegni offering the model of the chapel to the Virgin Mary)	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 6	006.jpg 	Master of the Castellano Salomone Tomb, Tomb of Enrico Scrovegni, marble with traces of polychrome, Scrovegni Chapel	Apr. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes








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III. 7	007.jpg 	Marco Romano, <i>Enrico Scrovegni at Prayer</i> , marble with traces of polychrome, Scrovegni Chapel	Apr. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 8	008.jpg 	Giotto, <i>The Last Judgement</i> , Scrovegni Chapel (detail of Hell)	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 9	009.jpg 	Giotto, <i>The Last Judgement</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 10	010.jpg 	Giotto, <i>The Massacre of the Innocents</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 11	011.jpg 	Giotto, <i>The Massacre of the Innocents</i> , Scrovegni Chapel (detail)	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 12 (a)	012a.jpg 	Giotto, <i>Stultitude</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 12 (b)	012b.jpg 	Giotto, <i>Inconstancy</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes








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III. 12 (c)	012c.jpg 	Giotto, <i>Wrath</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 12 (d)	012d.jpg 	Giotto, <i>Injustice</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 12 (e)	012e.jpg 	Giotto, <i>Infidelity</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 12 (f)	012f.jpg 	Giotto, <i>Envy</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 12 (g)	012g.jpg 	Giotto, <i>Despair</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 13 (a)	013a.jpg 	Giotto, <i>Prudence</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 13 (b)	013b.jpg 	Giotto, <i>Fortitude</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes








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III. 13 (c)	013c.jpg 	Giotto, <i>Temperance</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 13 (d)	013d.jpg 	Giotto, <i>Justice</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 13 (e)	013e.jpg 	Giotto, <i>Faith</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 13 (f)	013f.jpg 	Giotto, <i>Charity</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 13 (g)	013g.jpg 	Giotto, <i>Hope</i> , Scrovegni Chapel	Oct. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 14	014jpg 	Giotto, painted panel of faux marble, Scrovegni Chapel	Nov. 2012	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 15	015.jpg 	Scrovegni Chapel, interior	May 2004	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes


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III. 16	016.jpg 	Church of the Eremitani, exterior	Jan. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 17	017.jpg 	Church of the Eremitani, interior	Mar. 2016	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes
III. 18	018.jpg 	Guariento, <i>The Investiture of St. Augustine</i> , Great Chapel, Church of the Eremitani	May 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes
III. 19	019.jpg 	Cortellieri Chapel, Church of the Eremitani	Apr. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes
III. 20	020.jpg 	Guariento, <i>St. Ursula</i> , Chapel of St. Anthony, Church of the Eremitani	Feb. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes
III. 21	021.jpg 	Guariento, <i>Crest of the Curtarolo family?</i> , Great Chapel, Church of the Eremitani	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes
III. 22	022.jpg 	Guariento, <i>Scenes from the lives of St. Philip and St. Augustine</i> , Great Chapel, Church of the Eremitani	May 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes
III. 23	023.jpg 	Guariento, <i>The Sun</i> , Great Chapel, Church of the Eremitani (detail)	Feb. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes

Id. No	Format (slide/print/video) Image	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner (if different than photographer/ director of video)	Contact details of copyright owner (Name, address, tel/fax and e-mail)	Non exclusive cession of rights
III. 24 a	024a.jpg 	Pietro da Rimini, <i>The Coronation of the Virgin</i> , detached fresco, Padua, Musei Civici agli Eremitani	Nov. 2012	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 24 b	024b.jpg 	Pietro da Rimini, <i>The Crucifixion</i> , detached fresco, Padua, Musei Civici agli Eremitani	Nov. 2012	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 25	025.jpg 	Palazzo della Ragione, exterior	Nov. 2012	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 26	026.jpg 	Palazzo della Ragione, interior	Nov. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 27	027.jpg 	Palazzo della Ragione, west wall	Jan. 2007	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 28	028.jpg 	Palazzo della Ragione, east wall	Jan. 2007	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 29	029.jpg 	Antonio di Pietro (?), <i>Faith and Hope</i> , Palazzo della Ragione	Sept. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes








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III. 30	030.jpg 	Jacopo da Verona (?), <i>The Trial of Pietro d'Abano</i> , Palazzo della Ragione	Aug. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 31	031.jpg 	Carraresi Palace, now Accademia Galileiana di Scienze, Lettere ed Arti, exterior	Sept. 2015	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Accademia Galileiana SS. LL. AA	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 32	032.jpg 	Guariento, <i>Scenes from the Old Testament</i> , Chapel of the Carraresi Palace, (detail)	Oct. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Accademia Galileiana SS. LL. AA	Accademia Galileiana SS. LL. AA Via Accademia 7 Padova Italia Tel. +39 049 655249 Fax +39 049 galileiana@libero.it	yes
III. 33	033.jpg 	Guariento, <i>The Dying Goliath</i> , Chapel of the Carraresi Palace (detail)	Oct. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Accademia Galileiana SS. LL. AA	Accademia Galileiana SS. LL. AA Via Accademia 7 Padova Italia Tel. +39 049 655249 Fax +39 049 galileiana@libero.it	yes
III. 34	034.jpg 	Guariento, <i>Noah blessed of the Lord</i> , Chapel of the Carraresi Palace (detail)	Oct. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Accademia Galileiana SS. LL. AA	Accademia Galileiana SS. LL. AA Via Accademia 7 Padova Italia Tel. +39 049 655249 Fax +39 049 galileiana@libero.it	yes
III. 35	035.jpg 	Guariento, <i>Joseph explains the Pharaoh's Dream</i> , Chapel of the Carraresi Palace (detail)	Oct. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Accademia Galileiana SS. LL. AA	Accademia Galileiana SS. LL. AA Via Accademia 7 Padova Italia Tel. +39 049 655249 Fax +39 049 galileiana@libero.it	yes
III. 36	036.jpg 	Guariento, <i>Judith and Holofernes</i> , Chapel of the Carraresi Palace (detail)	Oct. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Accademia Galileiana SS. LL. AA Via Accademia 7 Padova Italia Tel. +39 049 655249 Fax +39 049 galileiana@libero.it	yes








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III. 37	037.jpg 	Cathedral Baptistery, exterior	Sept. 2007	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 38	038.jpg 	Cathedral Baptistery, interior	Apr. 2003	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150 beniculturali.verifica@ diocesidipadova.it	yes
III. 39	038.jpg 	Cathedral Baptistery, cupola	Nov. 2013	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150 beniculturali.verifica@ diocesidipadova.it	yes
III. 40	040.jpg 	Giusto de' Menabuoi, <i>Paradise</i> , Cathedral Baptistry (detail)	Sept. 2013	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150 beniculturali.verifica@ diocesidipadova.it	yes
III. 41	041.jpg 	Giusto de' Menabuoi, <i>Madonna and Child Enthroned</i> , tempera on panel, Cathedral Baptistry	Feb. 2006	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150 beniculturali.verifica@ diocesidipadova.it	yes
III. 42	042.jpg 	Basilica of St. Anthony, exterior	Mar. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 43	043.jpg 	Basilica of St. Anthony, interior	Sept. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes









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III. 44	044.jpg 	Giotto, <i>God the Father in Glory and the Coronation of the Virgin, with angel musicians and the Prophets Isaiah and Daniel</i> , Chapel of the Black Madonna, Basilica of St. Anthony	Sept. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 45	045.jpg 	Giotto, <i>St. Francis receiving the Stigmata</i> , Chapter Hall, Basilica of St. Anthony	Jan. 2015	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 46	046.jpg 	Chapter Hall, Basilica of St. Anthony	Jan. 2015	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 47	047.jpg 	Giotto, <i>Female Saints</i> , Benediction Chapel, Basilica of St. Anthony (detail)	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 48	048.jpg 	Altichiero da Zevio, <i>Charlemagne's Dream</i> , Chapel of St. James, Basilica of St. Anthony (detail)	Sept. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 49	049.jpg 	Chapel of St. James, Basilica of St. Anthony	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 50	050.jpg 	Altichiero da Zevio, <i>The Battle of Pamplona</i> , Chapel of St. James, Basilica of St. Anthony (detail)	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 51	051.jpg 	Altichiero da Zevio, <i>The Baptism of Queen Lupa</i> , Chapel of St. James, Basilica of St. Anthony	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes



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III. 52	052.jpg 	Jacopo Avanzi, <i>The Beheading of St. James</i> , Chapel of St. James, Basilica of St. Anthony	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 53	053.jpg 	Chapel of the Blessed Luca Belludi, Basilica of St. Anthony	Jan. 2004	Fototeca Messaggero di Sant'Antonio	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 54	054.jpg 	Giusto de' Menabuoi, <i>Miraculous Healing at the Tomb of Blessed Luca Belludi</i> , Chapel of the Blessed Luca Belludi, Basilica of St. Anthony	Jan. 2004	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 55	055.jpg 	Giusto de' Menabuoi, <i>Blessed Luca Belludi receives from St. Anthony the announcement of the Liberation of the City of Padua</i> , Chapel of the Blessed Luca Belludi, Basilica of St. Anthony	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 56	056.jpg 	Oratory of St. George, exterior	Mar. 2011	Gabinetto fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 57	057.jpg 	Oratory of St. George, interior	Feb. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 58	058.jpg 	Altichiero da Zevio, <i>The Crucifixion</i> , Oratory of St. George (detail)	Feb. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes








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III. 59	059.jpg 	Altichiero da Zevio, <i>The Baptism of King Servius</i> , Oratory of St. George (detail with portrait of Francesco Petrarca)	Apr. 2004	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 60	060.jpg 	Altichiero da Zevio, <i>The Presentation of the Lupi family to the Virgin</i> , Oratory of St. George (detail showing the commissioning patrons)	Aug. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 61	061.jpg 	Altichiero da Zevio, <i>The Martyrdom of St. George</i> , Oratory of St. George	Aug. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 62	062.jpg 	Oratory of St. Michael, exterior	Apr. 2009	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 63	063.jpg 	Oratory of St. Michael, interior	Nov. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 64	064.jpg 	Jacopo da Verona, <i>The Annunciation</i> , Oratory of St. Michael (detail)	Nov. 2013	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 65	065.jpg 	Jacopo da Verona, <i>The Archangel Michael</i> , Oratory of St. Michael (detail)	Aug. 2017	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes






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III. 66	066.jpg 	Jacopo da Verona, <i>The Nativity and The Adoration of the Magi</i> , Oratory of St. Michael	July 2017	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 67	067.jpg 	Jacopo da Verona, <i>The Death of the Virgin and Pentecost</i> , Oratory of St. Michael	July 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 68	0068.jpg 	Gold ducat from the time of Francesco 'Il Vecchio' da Carrara (1378-1388), Padua, Musei Civici, Museo Bottacin	May 2017	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 69	069.jpg 	Scrovegni Chapel, interior	May 2004	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 70	070.jpg 	Giotto, <i>Crucifix</i> , tempera on wood panel, Padova, Musei Civici agli Eremitani	Mar. 2003	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 71	071.jpg 	Guariento, <i>Angel armed with spear and shield</i> (Principalities), tempera on wood panel, Padova, Musei Civici agli Eremitani	Mar. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 72	072.jpg 	Church of the Eremitani, interior	Jan. 2005	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150	yes

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III. 73	073.jpg 	Palazzo della Ragione, interior	Aug. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 74	074.jpg 	Gothic painter close to circle of Altichiero da Zevio, <i>The Coronation of the Virgin</i> , Palazzo della Ragione	Aug. 2006	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 75	075.jpg 	Guariento, <i>Joseph lowered into the Well and then sold to the Merchants of Madian</i> , Chapel of the Carraresi Palace (detail)	Oct. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Accademia Galileiana SS. LL. AA	Accademia Galileiana SS. LL. AA Via Accademia 7 Padova Italia Tel. +39 049 655249 Fax +39 049 galileiana@libero.it	yes
III. 76	076.jpg 	Giusto de' Menabuoi, <i>Original Sin</i> , Cathedral Baptistery (detail)	June 2014	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150 beniculturali.verifica@ diocesidipadova.it	yes
III. 77	077.jpg 	Giusto de' Menabuoi, <i>The Creation of the World</i> , Cathedral Baptistery (detail)	June 2014	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Diocesi di Padova Ufficio Beni Culturali	Diocesi di Padova Ufficio Beni Culturali Curia Vescovile, Via Dietro Duomo 15 Padova, Italia Tel. +39 049 8226163/193 Fax +39 049 8226150 beniculturali.verifica@ diocesidipadova.it	yes
III. 78	078.jpg 	Basilica of St. Anthony, exterior	July 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 79	079.jpg 	Giotto, <i>The Prophet Daniel</i> , Chapter Hall, Basilica of St. Anthony	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes

Id. No	Format (slide/print/video) Image	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner (if different than photographer/ director of video)	Contact details of copyright owner (Name, address, tel/fax and e-mail)	Non exclusive cession of rights
III. 80	080.jpg 	Altichiero da Zevio, <i>The Miracle of the Untamed Bulls and the Arrival of the Saint's body at the Castle of Queen Lupa</i> , Chapel of St. James, Basilica of St. Anthony	Jan. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 81	081.jpg 	Giusto de' Menabuoi, <i>St. Philip Arguing the Faith in Asia Minor</i> , Chapel of the Blessed Luca Belludi, Basilica of St. Anthony	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 82	082.jpg 	Oratory of St. George, interior	Aug. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 83	083.jpg 	Altichiero da Zevio, <i>Angel Musicians</i> , Oratory of St. George (detail)	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 84	084.jpg 	Jacopo da Verona, <i>The Annunciation</i> , Oratory of St. Michael (detail)	Nov. 2013	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 85	085.jpg 	Jacopo da Verona, <i>The Nativity and The Adoration of the Magi</i> (detail)	Nov. 2013	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 86	086.jpg 	Felice Celestino Zanchi (1836-1912), <i>Padua in the year 1300</i> , ink on paper, Padua, Biblioteca Civica	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 87	087.jpg 	Scrovegni Chapel, interior	Feb. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes

Id. No	Format (slide/print/video) Image	Caption	Date of Photo (mo/yr)	Photographer/ Director of the video	Copyright owner (if different than photographer/ director of video)	Contact details of copyright owner (Name, address, tel/fax and e-mail)	Non exclusive cession of rights
III. 88	088.jpg 	Altichiero da Zevio, <i>The Presentation of the Lupi family to the Virgin</i> , Oratory of St. George	Aug. 2010	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 89	089.jpg 	Leopoldo Toniolo (1833-1908), <i>Dante visits Giotto in the Scrovegni Chapel</i> , oil in canvas, Padua, Musei Civici agli Eremitani	Jan. 2008	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 90	090.jpg 	Altichiero da Zevio, <i>The King's Council</i> , Chapel of St. James, Basilica of St. Anthony, (detail with Francesco Petrarca and members of the Carraresi court)	Mar. 2011	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia Tel. +39 049 8225777 redazione@santantonio.org	yes
III. 91	091.jpg 	Giotto, <i>The Vices</i> , Scrovegni Chapel (detail)	Nov. 2012	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 92	092.jpg 	Cennino Cennini, <i>Trattato della pittura messo in luce la prima volta con annotazioni dal cavaliere Giuseppe Tambroni...</i> , Rome 1821	May 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 93	093.jpg 	View of the Basilica of St. Anthony during the procession on St. Anthony's feastday	June 2012	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 94	094.jpg 	Restoration work on Giotto's frescoes, Scrovegni Chapel, 2001	Sept. 2001	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes

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III. 95	095.jpg 	Restoration work on Giotto's frescoes, Scrovegni Chapel, 2001	Sept. 2001	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 96	096.jpg 	Restoration work in the crypt, Scrovegni Chapel	Nov. 2016	Università di Padova	Università di Padova	Università di Padova	yes
III. 97	097.jpg 	Restoration work on Guariento's frescoes, Chapel of St. Anthony, Church of the Eremitani (detail of St. Ursula), 2010	Oct. 2010	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it	yes
III. 98	098.jpg 	View of the underground spaces, Palazzo della Ragione	Nov. 2015	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 99	099.jpg 	Restoration work on the external frescoes, Palazzo della Ragione, 2002	Apr. 2002	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it	yes
III. 100	100.jpg 	Restoration work on Guariento's frescoes, Chapel of the Carraresi Palace, (detail of a cleaning test on <i>The Three Youths in the Furnace</i>), 2006	Sept. 2006	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it	yes
III. 101	101.jpg 	Restoration work on Giusto de' Menabuoi's frescoes, Cathedral Baptistery, (detail of <i>Paradise</i>), 2013	June 2013	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso Fondamenta Rio Marin (Palazzo Soranzo Cappello) S. Croce 770 - 30135 Venezia Tel. +39 041 2574011/2728811 sabap-ve-met@beniculturali.it	yes

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III. 102	102.jpg 	Restoration work on Altichiero's frescoes, Chapel of St. James, Basilica of St. Anthony (detail)	Jan. 1998	Arcadia Restauro, Padova	Messaggero di Sant'Antonio	Messaggero di Sant'Antonio Via Orto Botanico 11 35123 Padova - Italia +39 049 8225777 redazione@santantonio.org	yes
III. 103	103.jpg 	Restoration work on Altichiero's frescoes, Oratory of St. George (detail)	Jan. 2015	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 104	104.jpg 	Restoration work on the frescoes by Jacopo da Verona, Oratory of St. Michael	Jan. 2015	Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area Metropolitana di Venezia e per le Province di Belluno, Padova e Treviso	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 105	105.jpg 	A wrap-around screen used for the presentation of the 'Padova Urbs picta' video, rendering, 2018	Apr. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 106	106.jpg 	Signing of the Memorandum of Understanding for the Drafting and Implementation of a Plan of Administration for 'Padova Urbs picta', 2018	Apr. 2018	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 107	107.jpg 	Entrance to the Scrovegni Chapel with its Advanced Technological Facility (CTA)	Mar. 2007	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes
III. 108	108.jpg 	The system in the Advanced Technological Facility (CTA) module for the delivery and extraction of air	July 2015	Comune di Padova, Gabinetto Fotografico dei Musei Civici di Padova	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche	Comune di Padova Settore Cultura, Turismo, Musei e Biblioteche Via Porciglia 35 Padova, Italia Tel. +39 049 8204513 Fax +39 049 8204566 musei@comune.padova.it	yes

7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

Annexed to the Dossier

1. Code for Cultural Heritage and Landscape (Law Decree no. 42 dated 22/1/2004)
2. Padua City Council's Maps of Listed Buildings for the 4 constituent sites, as per Law Decree no. 42 dated 22/01/2004 (ex-Law 1089/1939 and ex-Law 1497/1939)
3. Information sheet on Ministerial obligations for listed buildings, covering the 8 nominated buildings, as per Law Decree no. 42 dated 22/01/2004
4. Application for an extension of the obligations for listed buildings and the "area to be respected" to cover San Michele (Component part 4)
5. Regional Development Plan - PTRC
6. Regional Development Plan - PRS
7. Provincial Territorial Coordination Plan - PTCP
8. General Urban Development Plan - PRG
9. Musei Civici di Padova Regulations (Council decision no. 63 dated 16/6/2008, plus integration Council decision no. 69 dated 16/12/2013)
10. Memorandum of Understanding for the Drafting and Implementation of a Plan of Administration for 'Padova *Urbs picta*', signed on 13/4/2018
11. Digital images: no. 108 files in jpg format, resolution 300 dpi
12. 'Padova *Urbs picta*' Management Plan

7.c Form and date of most recent records or inventory of property

The nominated fresco cycles feature in numerous studies and publications. In addition to specific studies on each cycle, a host of works on 14th-century Paduan history and culture have also been written. New studies by Italian and international scholars, as well as conferences and debates, also continue to add to an already vast oeuvre on the subject. See the Bibliography in Section 7e for a list of these contributions.

Heritage inventories and catalogues, both printed and digital, are also available by year at:

- MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas (1993)
- Padua City Council - Photography Archive of the Musei Civici di Padova (2018)
- Diocese of Padua - Cultural Heritage Office (2005, 2006)

7.d Addresses where inventory, records and archives are held

MiBAC - Soprintendenza Archeologia, Belle Arti e Paesaggio per l'Area
Metropolitana di Venezia e le Province di Belluno, Padova e Treviso
Sede di Venezia: Fondamenta Rio Marin (Palazzo Soranzo Cappello)
S. Croce 770 - 30135 Venezia, Italia
Tel. +39 041 2574011/2728811
sabap-ve-met@beniculturali.it

Comune di Padova - Gabinetto Fotografico dei Musei Civici di Padova
Piazza Eremitani, 8 - 35121 Padova, Italia
Tel. +39 049 8204577
gabfoto2@comune.padova.it
Direzione Musei Civici
Via Porciglia, 35 - 35121 Padova, Italia
Tel. +39 049 8204513/08
musei@comune.padova.it

Associazione Centro Studi Antoniani
Piazza del Santo, 11 - 35123 Padova, Italia
Tel. +39 049 8603234
Fax +39 049 8225989
info@centrostudiantoniani.it

Diocesi di Padova - Ufficio Beni Culturali
Curia Vescovile, Via Dietro Duomo, 15 - 35141 Padova, Italia
Tel. +39 049 8226163/193
Fax +39 049 8226150
beniculturali.verifica@diocesipadova.it

7.e Bibliography

The main bibliographical information follows in chronological order:

- 1756** G. Gennari, *Lettera ad un amico lontano intorno alle rovine causate al Palazzo della Ragione di Padova dal turbine del dì 17 agosto 1756*, Conzatti, Padova
- 1765** G. B. Rossetti, *Descrizione delle pitture, sculture e architetture di Padova*, Stamperia del Seminario, Padova
- 1864** J. A. Crowe, G. B. Cavalcaselle, *A New History of Painting in Italy from the Second to the Sixteenth Century*, I, Murray, London
- 1869** P. Selvatico, *Guida di Padova e dei suoi principali contorni*, Sacchetto, Padova
- 1875** J. A. Crowe, G. B. Cavalcaselle, *Storia della pittura in Italia dal secolo II al secolo XVI*, I, Succ. Le Monnier, Firenze
- 1878** *Conclusioni dei nobili Conti Gradenigo e litisconsorti contro la Fabbriceria della Parrocchia degli Eremitani in punto di proprietà e possesso della Cappella di Giotto in Padova detta dell'Arena*, Tip. Fontana, Venezia
- 1881** A. Tolomei, *La Cappella degli Scrovegni e l'Arena di Padova: nuovi appunti e ricordi*, Tip. della Minerva dei Fratelli Salamin, Padova
- 1894** B. Lava, *Un armadio del sec. XIV nella Cappella degli Scrovegni in Padova*, in "Arte italiana decorativa e industriale", p. 12
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- 1898** *Il libro dei disegno di Giusto pittore per la cappella di Sant'Agostino negli Eremitani di Padova*, in "L'arte", 1, S. 497
- 1899** H. Thode, *Giotto*, Velhagen und Klasing, Bielefeld
- 1902** A. Moschetti, *Per i "Guariento" della Accademia di Padova*, Tip. del giornale "Il Veneto", Padova
- F. M. Perkins, *Giotto*, London
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- A. Moschetti, *Il Giudizio Universale dei Giotto nella Cappella degli Scrovegni*, in "Atti e memorie della Reale Accademia di Scienze, Lettere ed Arti in Padova", 20, Padova
- 1905** B. de Selincourt, *Giotto*, Duckworth, London
- 1906** *La chiesa degli Eremitani in Padova: illustrata in riguardo alla storia, all'arte, alla religione*, Scrabellin, Venezia
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- 1907** C. M. A. L. Bayet, *Giotto*, Librairie de l'Art Ancien et Moderne, Paris
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- 1908** B. Berenson, *Giotto. Lettera aperta*, in "Rassegna d'Arte", 7, p. 45
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- W. Suida, *Studien zur Trecentomalerei*, in "Repertorium für Kunstwissenschaft", 31, pp. 199-214
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- 1910** *Brevi notizie storiche intorno alla città di Padova: illustrazione della Chiesa degli Eremitani e dell'Oratorio dell'Arena*, Tip. e Libr. Editr Antoniana, Padova
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- 1917** O. Sirén, *Giotto and some of his followers*, Harvard University Press, Cambridge
- 1920** I. B. Supino, *Giotto*, Istituto di Edizioni Artistiche, Firenze
- 1921** A. Moschetti, *Questioni cronologiche giottesche*, in "Atti e memorie della Reale Accademia di Scienze, Lettere ed Arti in Padova", 37
- 1923** A. Moschetti, *La distrutta iconostasi della Cappella Scrovegni*, Stab. Tip. L. Penada, Padova
- F. Rintelen, *Giotto und die Giotto-Apokryphen*, Schwabe, Basel
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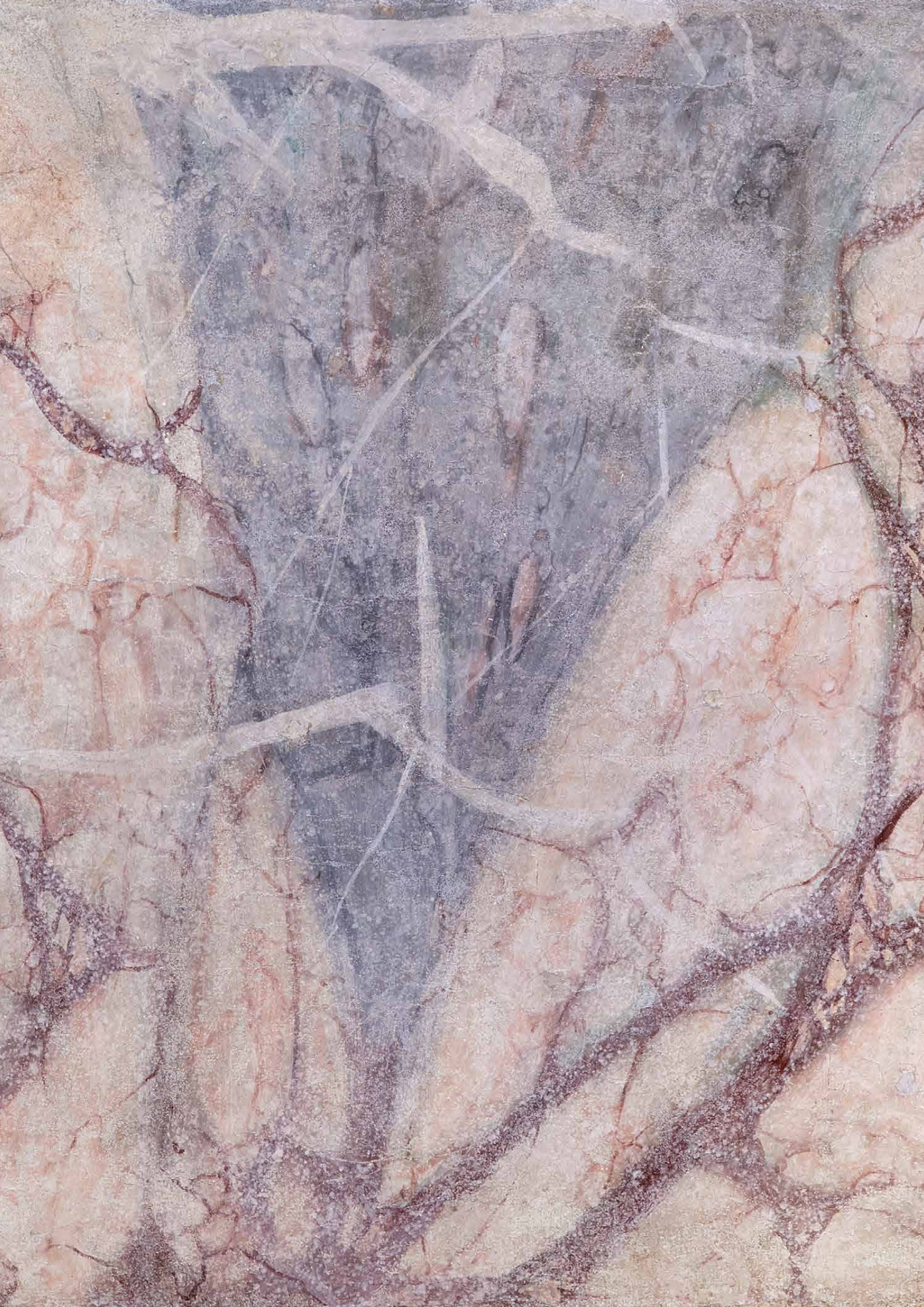
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Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas

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8.b Official Local Institution

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Other project managers

Nomination Committee

Ministry for Cultural Heritage and Activities (MiBAC)

Secretary General - Coordinator of
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Giovanni Panebianco, *Secretary General*

Pia Petrangeli, *Director of Servizio I*

Padua City Council

Owner: *Scrovegni Chapel, Palazzo della Ragione, and Oratory of Saint Michael*

Sergio Giordani, *Mayor of Padua*

Andrea Colasio, *City Councillor for Culture*

Accademia Galileiana di Scienze, Lettere ed Arti

Owner: *Chapel of the Carraresi Palace*

Antonio Daniele, *President*

Basilica of St. Anthony of Padua

Owner: *Basilica and Monastery of Saint Anthony and the Oratory of Saint George*

F. Oliviero Svanera, *Rector*

Pontifical Delegation for the Basilica of St. Anthony of Padua

Mons. Fabio Dal Cin, *Pontifical Delegate*

Veneranda Arca di S. Antonio

Emanuele Tessari, *President-in-Chief*

Diocese of Padua

Owner: *Church of Eremitani and Cathedral Baptistery*

F. Giuliano Zatti, *Vicar General*

Higher Institute for Conservation and Restoration (MiBAC)

Luigi Ficacci, *Director*

Regional Government of the Veneto

Cristiano Corazzari, *Regional Councillor for Territory, Culture and Safety*

Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas
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University of Padua

Rosario Rizzuto, *Rector*

8.c Other Local Institutions

Museo Antoniano

Musei Civici agli Eremitani

Museo Diocesano

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9 SIGNATURE OF
BEHALF OF THE
STATE PARTY

9. Signature of behalf of the State Party

