



Comune di Pietrasanta
Città d'Arte - Città Nobile dal 1841

PIETRASANTA

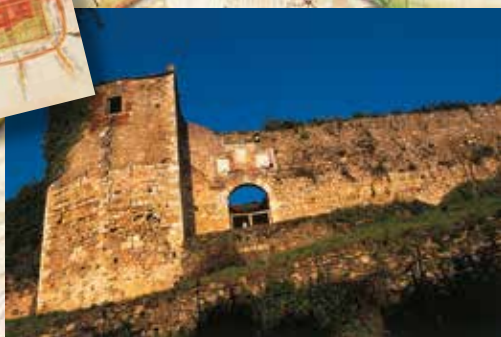
Versilia Tuscany 



Pietrasanta □



THE ORIGINS

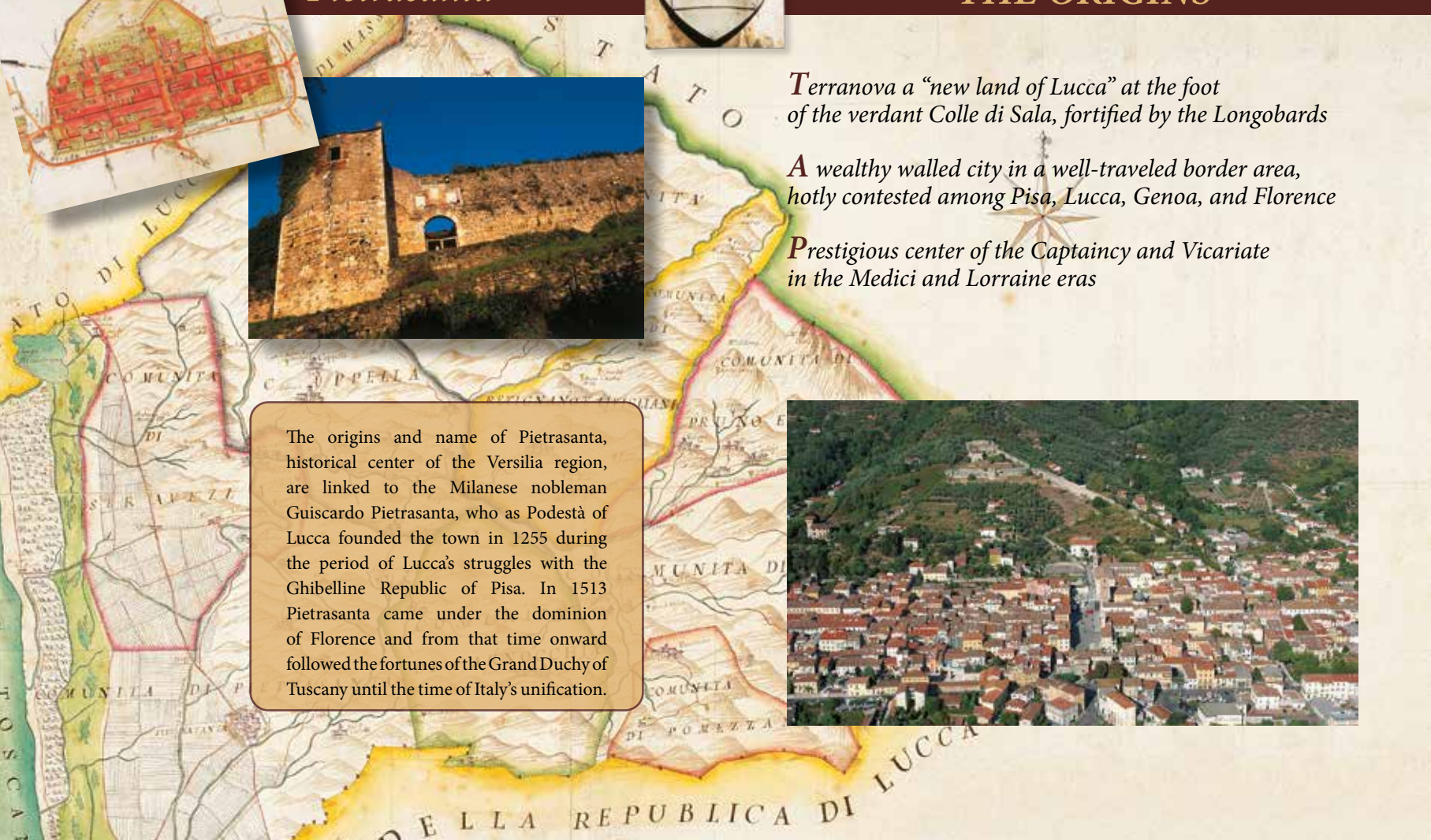


Terranova a “new land of Lucca” at the foot of the verdant Colle di Sala, fortified by the Longobards

A wealthy walled city in a well-traveled border area, hotly contested among Pisa, Lucca, Genoa, and Florence

Prestigious center of the Captaincy and Vicariate in the Medici and Lorraine eras

The origins and name of Pietrasanta, historical center of the Versilia region, are linked to the Milanese nobleman Guiscardo Pietrasanta, who as Podestà of Lucca founded the town in 1255 during the period of Lucca's struggles with the Ghibelline Republic of Pisa. In 1513 Pietrasanta came under the dominion of Florence and from that time onward followed the fortunes of the Grand Duchy of Tuscany until the time of Italy's unification.



Castruccio Castracani on the 20th of March 1324, it being his intention to fortify and garrison the lands of Pietra Santa, very fertile and well-populated and situated at the marina, set out with skilled men and took with him Enrico his son, whom he desired should lay the first foundation stone, on which he placed a beautiful sapphire set in gold in a cup full of

water and wine; he did this under the portal called the Ghibellina and at the postern gate, setting in each of these places a gold florin (again in cups filled with watered wine) of the ones he coined; and he called the Rocca 'Arrighina' in the name of his son. (A. Manucci, *Le azioni di Castruccio Castracani degli Antelminelli Signore di Lucca e con la genealogia della famiglia*, 1590, III ed. 1893)



Rocchetta Arrighina and Porta Pisana or Ghibellina in a 19-century print. The Pietrasanta old village, with its orthogonal plan, was fortified with impressive city walls during the age of Castruccio Castracani, lord of Lucca from 1316 to 1328.



The castle and the ancient Motrone landing at the "Marina" of Pietrasanta, in an illustration from the *Croniche* by G. Sercambi.

How the Pope departed from Genoa to come to Lucca. Having deliberated his journey and having been given by the city of Genoa galleons and oars, in the year 1386 Pope Urban VI landed at Motrone with his cardinals, and in Motrone sang Mass; and from here, in the evening, went to Pietrasanta where he spent the night with all his cardinals and prelates. (G. Sercambi, *Croniche*, 15th century, State Archives of Lucca)



The facade of the church of Sant'Agostino (14th century) and in the foreground the 1848 monument to Grand Duke of Tuscany Leopold II of Hapsburg-Lorraine. On 22 March 1841 the grand duke elevated Pietrasanta to the status of Città Nobile in consideration of its antiquity, the beauty of its buildings, the importance of its institutions, and the number of its noble and wealthy families.

Portrait of the Piarist Eugenio Barsanti (1821- 1864), who invented with Felice Matteucci the internal combustion engine. To pay homage to this important fellow citizen and to present his work, it has been established the "Premio Internazionale Barsanti e Matteucci" (the International Barsanti and Matteucci Award) as well as created a museum in the city center.



In Valdicastello Carducci, the family house of the poet Giosue Carducci (1835-1907), Nobel Prize for literature in 1906. Every year, in Pietrasanta takes place the "Premio Nazionale di Poesia" (National Poetry Awards), dedicated to him.



Pietrasanta

THE HISTORICAL CHRONICLES

Tradition narrates that when two servants were playing at dice, the irate loser threw the dice at the venerated Image, which was harmed as we still see; and that in a fit of anger the enraged player pierced the right side with a knife below the bosom of the painted Virgin, so the wound can still be seen, and that from the wound dripped a few drops of blood, which still seem to be dried on the Painting. Others write even

more; and that is, that the Holy Image moved, on this occasion, from the right to the left of the Holy Child so that He might not suffer the wrath of the wicked servant; and that when he had repented and prayed before the offended Image he was once again granted the Grace of the Lord. After these miraculous events the Holy Image was moved to San Martino and exhibited for public veneration. (V. Santini, *Commentarii storici sulla Versilia centrale*, 1858-62)



The venerated Madonna del Sole (16th century). The image was given this name in the 1600's when it was believed the Virgin had interceded to cause the return of sunny weather following long rains, and was elected protectress of the community of Pietrasanta.



Piazza del Duomo in a 19th century canvas by Antonio Digerini.

I like Pietrasanta: a beautiful small city with a singular piazza, a cathedral worth of a great city, all against the background of the Apuan Alps. And what a landscape all around! What mountains, what greenery, what shadows, what rivers, what cool streams running merrily under the chestnuts, olives, and orange tree, and the marble quarries flank the greenery on every side!" (Giosue Carducci, letter of 17 June 1877)

Historical world marble-working center

The Eden of the masters of the art of sculpture. Thanks to the artisans of Pietrasanta, the most highly-qualified in the marble sector and likewise in the arts of bronze casting, mosaic, and intarsia

A city that is a mega-workshop and a fascinating open-air exhibition space of national and international renown especially for contemporary art and among the most highly-regarded and well-patronized in the world

Pietrasanta □

One of the two holy water stoups in the Duomo di San Martino, sculpted in white Carrara marble by the Pietrasanta sculptor Stagio Stagi in the 16th century

The roots of Versilia's artistic marble-working tradition go far back in time. The activity received considerable stimulus under the Medici government when "white and mixed" marble quarries were opened in the nearby Apuan Alps; even Michelangelo visited Pietrasanta and availed himself of the precious work of the local artisans.



Production of marble and bronze

The studios, workshops, and foundries in the territory are numerous and often open to visitors. These are artisan concerns, often run by families, where skills are handed down from generation to generation; concerns that can offer truly exceptional quality, skills, and versatility to the artists, architects, and designers whose work brings them here.

Pietrasanta counts more than 40 companies in the marble sector, mosaic production, marquetry, iron working, steel working, bronze casting, moulding, clay sculpture, and art printing. A 'unique' productive fabric that boasts highly specialised personnel and extensive synergies with the various local realities that make this precious heritage of excellence that distinguishes Pietrasanta throughout the world even richer and more efficient.

Museo dei Bozzetti and Centro Culturale "Luigi Russo"
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www.museodeibozzetti.it
www.comune.pietrasanta.lu.it

A wing of the Museo dei Bozzetti, located in the 16th century former Convent of Sant'Agostino

Museo dei Bozzetti and International Park of Contemporary Sculpture

The museum, founded in 1984, brings together more than 800 sketches and models - mainly in plaster - of the sculptures of more than 370 Italian and foreign sculptors who worked or are still working with the local workshops. Here

are shown the main representatives of contemporary art. By visiting its museum collection, it is possible to offer the visitors a broad and complete overview of the various artistic currents of 20th-century. The International Park of Contemporary Sculpture is perhaps the most tangible sign of the close ties between Pietrasanta and art. Showing monumental works suitably set in the public spaces of the historical center and the outlying districts, the Park proposes a magical open-air exhibition itinerary that grows year by year to form an exceptional heritage of urban furnishings.

Piazza Matteotti.

The Warrior, a bronze sculpture by Fernando Botero

A LAND TO AN ARTIST'S MEASURE

The "Luigi Russo" Cultural Center and Exhibition Activities

An intense program of temporary exhibits and national and international level events over the whole course of the year; the city is in fact considered one of the most important exhibition milieus for art, contemporary and otherwise. The extraordinary environment for this activity are the exhibition spaces of the "Luigi Russo" Cultural Center with the 14th- Century Church of Sant'Agostino and the rooms of the adjacent Cloisters, the sites of Palazzo Panichi, and the nearby Piazza del Duomo; to these, in the summer, the Cultural Center can add La Versiliana Villa and Park at Marina di Pietrasanta. And of course, the historic center is also home to a near-infinite number of prestigious art galleries.




















info: istituti.culturali@comune.pietrasanta.lu.it

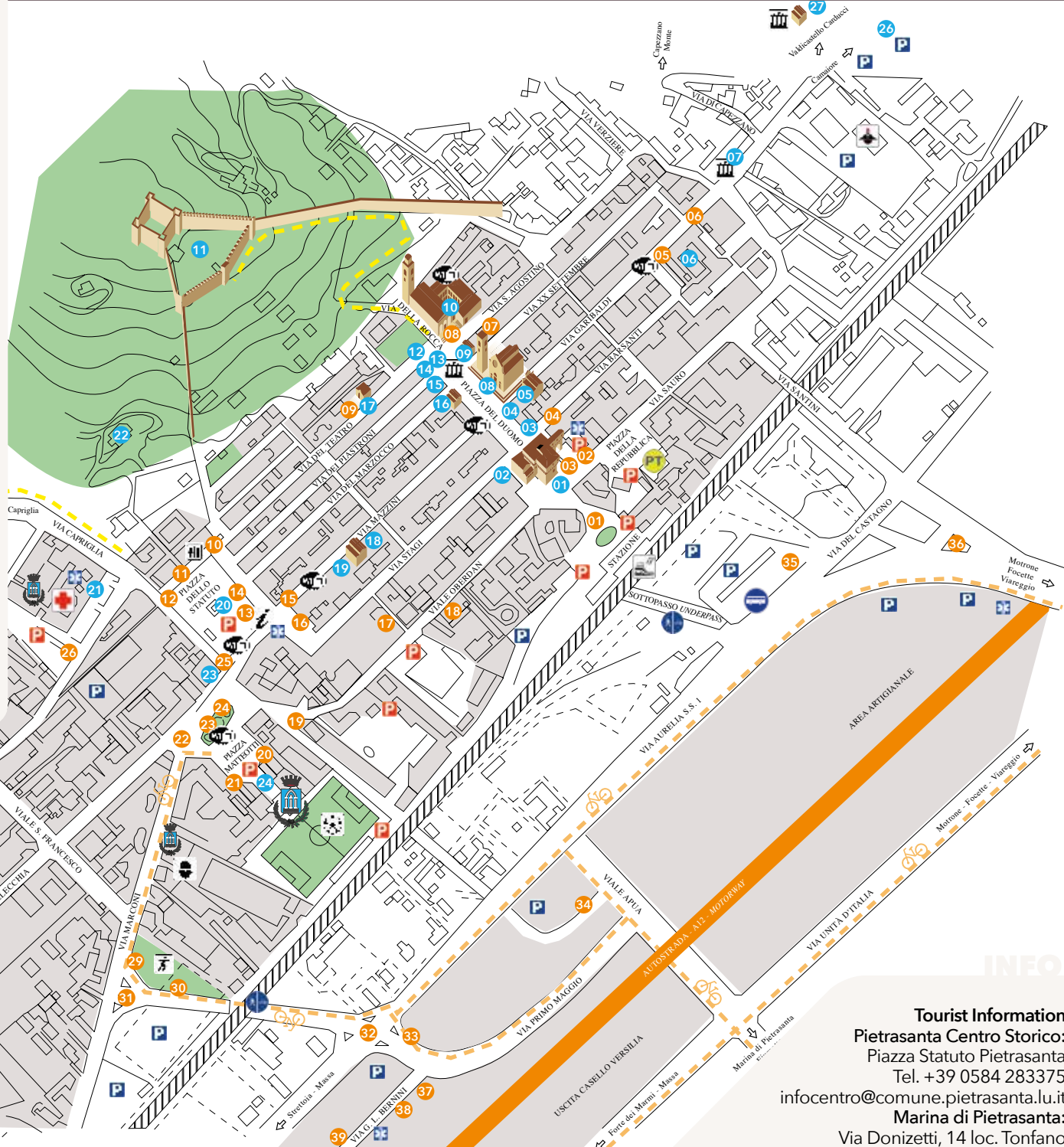


Sculptures in the La Versiliana park in Marina di Pietrasanta
Sculptural exhibit in Piazza del Duomo



LEGENDA

-  Town Hall - Municipal offices
-  Tourist Information
-  Municipal Police
-  Carabinieri headquarter
-  Post Office
-  Community Health Centre
-  Stadium
-  Railway Station
-  Walking and Cycling access
-  Skating Park
-  Pharmacy
-  Bus Station
-  Town Museums
-  Free Parking area
-  Pay and display parking area
-  Free Wi-Fi hotspot
-  Public Toilets
-  Cycle lane
-  Walking route in the hills



INFO

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Marina di Pietrasanta:
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 Tel. +39 0584 20331
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01 Rocchetta Arrighina and Porta a Pisa, Piazza Giosue Carducci.

Porta a Pisa, the most picturesque access to the historical center, was built in the 15th century but was given the Renaissance aspect we see today by the Florentine masters Francione and La Cecca. The gate had both military and customs functions. It is the last of the city gates remaining (the others opened toward Massa and Lucca) and in the upper register of its interior preserves the chalk sketch of a 16th century Annunciation attributed to Astolfo Petrazzi; the fresco itself is preserved in the Palazzo Municipale. Beyond the gate is the small Piazza Giordano Bruno with a marble bust of the monk sculpted by Antonio Bozzano in 1909.

02-03 Plaques recalling Michelangelo's visits, at the start of Via Stagio Stagi and in Piazza del Duomo at the corner of Via Padre Eugenio Barsanti. The inscriptions bear witness to the contracts stipulated in Pietrasanta in 1518 by Michelangelo Buonarroti for the Versilia marble he needed for the work on the facade of the Church of San Lorenzo in Florence.

04 Clock Tower, Piazza del Duomo. Pietrasanta had a public clock as early as the 1400's, probably in the Rocchetta. This clock tower, erected in the 16th century, was restructured during the centuries that followed but in 1860 was restored in German Gothic style.

05 Baptistery, Via Giuseppe Garibaldi. Built in the 1600's as the Oratory of San Giacinto, the building became a baptistery and in the 18th century passed to the Opera del Duomo di San Martino. The facade and the interior were refurbished as we see them today between 1774 and 1782. Of note are the superb baptismal font (1509-1612), originally in the cathedral, by the sculptors Donato Benti, Nicolao di Matteo Civitali and, for the upper

portion, Filippo Pelliccia and Orazio Bergamini; and the ancient hexagonal tub for baptism by immersion dating to 1389 and attributed to Bonuccio Pardini.



06 Monastery of San Leone, Loc. Porta a Lucca, Vicolo delle Monache. The monastery, built in the 16th century in honor of Pope Leo X, was made up of a cloister and the church of Santa Chiara. After having served as the convent of the Poor Clares and later a female conservatory and school, it was seriously damaged and razed in the 1950's. All that remains is the 18th century bell tower.

07 MuSA - Virtual Museum of Sculpture and Architecture, via S. Agostino 61.

Located in the building complex of the 20th century, already home to the important artistic workshop Luisi, MuSA was inaugurated in 2012, after being acquired in the 70s by Associazione Industriali of Lucca. Dedicated to apuan territory and stone sector promotion, it hosts a permanent collection and offers a room with cutting-edge technological equipment for the composition and view of videos, video clips, photographs, virtual tours, with a lot of events during the whole year.

08 Duomo di S. Martino, Piazza Duomo.



This majestic cathedral is the architectural element dominating the center of the beautiful rectangular piazza of the same name, the fulcrum of civic life in Pietrasanta. Construction began in the 14th century on the site of a preexisting Church of San Martino; in 1387 it was elevated to the rank of Provostship and Collegiate Chapter. The elegant marble facade with three portals is adorned with a lovely rose window, various bas-reliefs from the 14th and 15th centuries, and several coats-of-arms of the city's rulers. The interior, restored more than once over the centuries, now has a decidedly 17th century aspect; the frescoes of the nave and dome, by Luigi Ademollo, are instead from the 1800's. Of particular note, the white marble holy water stoup and candelabras at the sides of the presbytery, by the sculptor Stagio Stagi



(16th century) and the fine composite pulpit with a pedestal by Lorenzo Stagi (1504), the hexagonal chalice by Donato Benti (1508), and the monolithic staircase by Andrea Baratta of Carrara (1696). The chapel "of the Virgin" is home to the venerated late-Gothic panel of the Virgin with Child and Saints John the Baptist and John the Apostle by an unknown 15th century painter; it is unveiled only on special occasions. Alongside the cathedral stands the brick bell tower, about 36 meters in height, an unfinished 15th-16th century work by Donato Benti with an admirable helicoidal staircase in the interior.

09 Palazzo Moroni and the "Bruno Antonucci" Archaeological Museum of Versilia, Piazza del Duomo.



Home of the Chancellery from the mid- 1600's onward, and enlarged and embellished in the 19th century, this building was the Pietrasanta city hall until about 1940. After having played host to the City Historical Archives, it will, upon completion of current restoration work, become the venue of the "Bruno Antonucci" Archaeological Museum of Versilia. This collection counts a myriad of findings from throughout the Versilia territory, from prehistory to medieval times, with the addition of an interesting collection of Renaissance ceramics.



10 Church and Convent of Sant'Agostino, Cultural Center, Civic Library, and Museo dei Bozzetti, Via S.

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www.comune.pietrasanta.lu.it
www.museodeibozzetti.it

The church was begun by the Augustinian monks in the 14th century and consecrated in 1434. In the interior, under the trussed roof, the floor of the simple single nave carries the tomb inscriptions of noble families of Pietrasanta and the cenotaph of Father Eugenio Barsanti. Alongside the church stands the convent, completed in the 15th century; in the loggia, lunettes with episodes from the life of Saint Augustine by Astolfo Petrazzi of Siena (17th century). The adjacent bell tower dates to 1790. The Sant'Agostino complex, occupied by the Augustinians until 1808, then by the Piarist monks and later the city's schools, is today the home of the "Luigi Russo" Cultural Center, the "Giosue Carducci" Civic Library, and the "Pierluigi Gherardi" Museo dei Bozzetti. The City Historical Archives are presently accessible at Town Hall.

11 Rocca di Sala and Palazzo Guinigi, via della Rocca.

Accessible on foot up the panoramic road and path through the olive groves, the Rocca dominates the city center,

providing a splendid cornice for the view from Piazza del Duomo toward the mountains. Of Longobard origin, this was one of the fortifications of Versilia's feudal lords in the Middle Ages. It was restructured and inserted into the skirt of city walls erected by Castracani in the early 1300's. The elegant noble palace that extended its hospitality to emperors



and poets - and of which only a portion now remains - was built by Paolo Guinigi in 1408 inside the barbican. The fortress was stripped of its armaments and sold to private owners in the late 1700's.

12, 13 Marzocco or Liberty Column and Monument to Leopoldo II, Piazza del Duomo.

Originally located at the center of the piazza facing the bell tower of the cathedral, the column bearing the figure of the Marzocco Lion, heraldic symbol of Florentine dominion, was sculpted by Donato Benti in 1514. It was removed in the mid-1800's and re-erected in its present position in 1903; the inscription added to the base at that time names it as "Liberty Column." The fountain, decorated with an ancient coat-of-arms of the Florentine Republic (hence the name) was crafted in the 17th century by the Pietrasanta sculptor Giovanni Battista Stagi and placed between Via Soprana di Sopra (now Via XX Settembre) and Via Soprana di Sotto (now Via del Marzocco). In 1808 it was rebuilt with a marble pedestal and steps; it was later removed and certain of its parts were relocated to the current position at the end of the piazza. The 19th century monument to Leopold II, Grand Duke of Tuscany, is by the Pietrasanta sculptor Vincenzo Santini. The lower portion is adorned with three bas-reliefs commemorating events of importance to the Versilia territory: the reclamation of the plain, commerce, and School of the Arts.

14 Palazzo Pretorio, Cinema Teatro Comunale, Piazza Duomo.

Ticket Office +39 0584 795511
www.laversilianafestival.it

Also known as the Palazzo di Perrotto dello Strego, from the name of its 14th-century owner, this building became the residence of the Captain of Justice and the site of the prisons. The many marble coats-of-arms of the Captains of Justice that decorate the palace are found on the facade as well as in the entrance hall of the Teatro Comunale (civic theater) on the ground floor of the building.

15 Palazzo del Coniglio, Via del Marzocco.

Affectionately known by the community as Palazzo del Coniglio ("Rabbit Palace"), the building was owned by the Tomei Albani family, descendants of the ancient feudal lords who governed Versilia as toparchs. In their structure and, more often, in their elegant architectural and decorative elements, numerous other palaces on Piazza del Duomo and the streets of the historical center testify to the history and culture of the city.

16 Palazzo Panichi Carli, Museo Barsanti, Museo dei Bozzetti "Bozzetti in Vetrina", Piazza Duomo - Via Marzocco.

Belonging to the Calandrini family of Sarzana and to the Panichi's, whose emblem on the building is distinguished by two crossed branches of millet, this palace as restored is ample witness to the construction technique perfected in Lucca in the 14th century, in which brick was gradually replaced with stone, the load-bearing element in the loggia. The rooms of the first floor are the quarters of the Padre Eugenio Barsanti Museum and temporary exhibitions.

17 Church of S. Nicola di Sala, Via del Teatro.

Located in the oldest part of Pietrasanta, in Sala district that existed even before the city was founded, the church of San Nicola is mentioned in 14th century documents. It was modified and restored in the 1600's and more recently in the early 20th century.

18 Birthplace of Padre Eugenio Barsanti, Via Giuseppe Mazzini 77.

A plaque indicates the birthplace of the illustrious Piarist father from Pietrasanta, Eugenio Barsanti, who

with Felice Matteucci invented the internal combustion engine. In 1854 a patent was taken out for a small gas-driven motor, fueled by air and hydrogen; built in 1856, it operated at length in the machine shop of the Maria Antonia railway of Florence. The invention represents the first step toward what has been a complete revolution in the lifestyle and habits of the human race.

19 Church of Sant'Antonio e San Biagio (or "of the Misericordia"), Via Giuseppe Mazzini.

Located in the central Via Mazzini, this is one of the city's oldest churches: it existed as a church with a hospice annex, as San Biagio, from the time of the founding of Pietrasanta. In the late 18th century the church was co-dedicated to Saint Anthony and was given its present-day forms. In the interior are two 15th century wooden statues, one of Saint Anthony Abbot by an unknown author and the other of Saint Blaise attributed to Iacopo della Quercia, and the 1993 frescoes La Porta del Paradiso and La porta dell'Inferno by Fernando Botero.

20 Piazza dello Statuto.

The old "prato" used in the early 1800's as a field for the "giuoco del pallone" became Piazza dello Statuto at the time of Italian unification; at its center stands the Monument to the Fallen Soldiers of the Great War by the Versilia artist Abele Jacopi, inaugurated in 1925.

21, 22 Ex Ospedale Lucchesi. Villa Barsanti, via di Capriglia.

The 20th century Villa Barsanti, designed by Gino and Martino Barsanti and the Florentine architect Gino Coppedè; the former "Lucchesi" City Hospital, established under Grand Duke Leopold II and inaugurated in 1865.

23 Palazzo della Posta Vecchia, Piazza Giacomo Matteotti.

Set on high, this building was ordered by Ferdinand I in the late 16th century to give the city an inn and a post-house for receiving and sending letters and changing horses. It had a garden of laurels, mulberries, and elms. The inn was closed in the late 1700's, although the post-house remained.



24 Piazza Giacomo Matteotti and Palazzo Comunale

This square outside of the ancient city walls was heavily traveled by long lines of wagons carrying marble, drawn by oxen used only for transporting the blocks. In the 1800's it had inns and coach companies; Alessandro Manzoni lived here. The building, that is, today, the seat of the City Government, was built in 1928-29 as the Palazzo del Littorio. The entrance hall is frescoed by Romano Cosci (2003-2005) and the Council Chamber is decorated with frescoes and sculptures by Igor Mitoraj (2000).

25 Church and Convent of San Francesco, Via S. Francesco.

Construction of the church was begun in the 16th century by the Franciscan fathers of the hermitage who had been located at Santa Maria della Stregaia (today a private church in the Santa Maria locality) since 1420. The facade was completed in the 1700's. The ornaments and paintings in the interior, which abounds in polychrome marbles, date mainly to the 17th and 18th centuries. The 17th century convent was enlarged in the 1700's and 1800's; the frescoes in the loggia of the church and in the cloister are by Luigi Ademollo (1832-33). The complex is theseat of the Parish of the SS. Salvatore. In a wing of the convent has its premises the Visual Arts Center Foundation of Pietrasanta.

26 Cimitero Monumentale, via Giuseppe Garibaldi, 155.

The municipal Cemetery reflects the artistic and cultural reality of the territory through the numerous funerary monuments. A wide panorama of local artisanal production in marble and bronze is offered here, as well as a suggestive excursus of twentieth-century sculpture, from liberty to the most current trends. There are works by Bozzano, Zilocchi, Tommasi, Bigi, Du Barry and Mitoraj.



01 Myomu – Chiave del sogno, 2004, sculpture in white Carrara marble by Kan Yasuda, Piazza Stazione.

02 Propulsione, 2003, bronze sculpture by Franco Miozzo, Piazza Giosue Carducci

03 Arlecchino, 2011, bronze sculpture by Joseph Sheppard, Piazza Giosue Carducci.

04 Il Cavalletto (omaggio agli artigiani), 2006, bronze sculpture, by Romano Cosci, Piazza Giordano Bruno.



05 Il pugilatore, 1992, marble sculpture by Francesco Messina, in Vicolo delle Monache in Porta a Lucca.

06 8, 2014, fiberglass sculpture by Giovanni da Monreale, Via Giuseppe Garibaldi, 5.

07 Il centauro, 1994, bronze sculpture by Igor Mitoraj, Piazza del Centauro.

08 Annunciazione, 2013, bronze sculpture by Igor Mitoraj, Piazza del Centauro.

09 Donna, 1995, marble sculpture by Costantino Nivola, Piazzetta San Nicola.

10 Lacqua di Afrodite, 2021, travertine sculpture by Girolamo Ciulla, Piazza dello Statuto.

11 San Giovanni, 1957/58, bronze sculpture by Rosario Murabito, Piazza dello Statuto.

12 Il cerchio del vento, 2003, sculpture in veined white Carrara marble by Junkyu Muto, Piazza dello Statuto.

13 Il cavallino, 1970/80, bronze sculpture by Ferruccio Vezzoni, Piazza dello Statuto.

14 Il danzatore, 2003, bronze sculpture by Anna Chromy, Piazza dello Statuto.

15 Peace Frame, 2006, bronze and mosaic sculpture by Nall, Piazzetta Francesco Crispi, Via Giuseppe Mazzini.

16 La Folla, 2017, bronze sculpture by Jørgen Haugen Sørensen

17 Serenata, 2005, sculpture in white Carrara marble by Rinaldo Bigi, Largo Padre Thomas Mc Glynn.

18 Amanti alati, 2011-2012, bronze sculpture by Eugenio Riotta, Via Guglielmo Oberdan.

19 Flame, 2015, bronze sculpture by Helaine Blumenfeld, Via Guglielmo Oberdan.

20 L'eredità, 2009, bronze sculpture by Stanley Bleifeld, Piazza Giacomo Matteotti.

21 Adoratrice del sole, 2000, bronze sculpture by Maria Gamundi, Piazza Giacomo Matteotti.

22 Il Guerriero, 1992, bronze sculpture by Fernando Botero, Piazza Giacomo Matteotti.

23 Memoria di Pietrasanta, 2001, sculpture in white marble by Pietro Cascella, Piazza Giacomo Matteotti.

24 San Martino, 1997, marble sculpture by Franco Miozzo, Piazza Giacomo Matteotti.



25 Sfinge e colomba, 2002, bronze sculpture by Alba Gonzales, Via di Capriglia.

26 Il Viandante, 2002, sculpture in white marble by Michele Benedetto, piazza Emilio De Ferraris.

27 S. Francesco, 2000, bronze sculpture by Harry Marinsky, lawn of the Church of S. Francesco.

28 I petali dell'amore, 2003, sculpture in white Carrara and pink Portogallo marble by Maria Papa Rostkowska, Fondazione Centro Arti Visive, ex Convento di San Francesco.

29 Monumento al Donatore, 2013, sculpture in marble by Renzo Maggi, Parco Avis A. Simonelli (Skate Plaza).



30 17, 2016, fiberglass sculpture by Giovanni da Monreale, Parco Avis A. Simonelli (Skate Plaza).

31 Double épée, 1999, polychrome bronze sculpture by Sophia Vari, rotonda via Marconi - via Donatori di sangue.

32 Il giudizio del Minotauro, 1992, bronze sculpture by Franco Adami, Rotatoria Via I Maggio - Via Aurelia.

33 Leaves of Glass, 2013, sculpture in onyx, marble, glass and mirror glass by Ron Mehlman, Via I Maggio.

34 Monumento al soldato alleato, 2000, bronze sculpture by Marcello Tommasi, Loc. Iare, Piazza Caduti della Linea Gotica.



35 Figura in riflessione, 1993, sculpture in white Carrara marble by Michele Benedetto, Piazzale Guiscardo Pietrasanta (Terminal Bus).

36 Space Station, 2023, bronze and brass sculpture by Larraz, Rotonda di Via Aurelia - Via Santini.

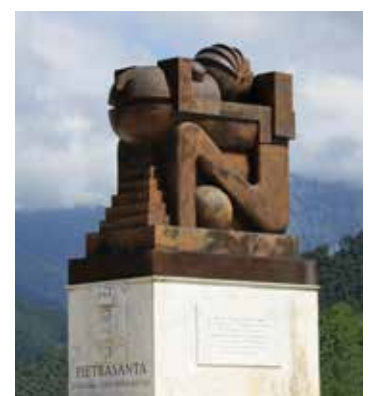
37 March 2015: the Storm is Transformed in Joy, 2012, marble sculpture by Anat Golandski, Via Gian Lorenzo Bernini.

38 I tre pugni, 1974, sculpture in marble and metal by Alberto Cortina, Loc. Africa, Via Gian Lorenzo Bernini.

39 Senza titolo, 1972, white marble sculpture by Tadeusz Koper, Loc. Africa, Via Gian Lorenzo Bernini - Via Pisanica.

40 Mr. Kiribaty, 2017, bronze sculpture by Emanuela Giannelli, Rotatoria Via Provinciale Vallecchia.

41 Ego: la forza della volontà, 2021, sculpture in white Carrara marble and royal yellow marble by Yoon Sook Choi, Rotonda Via Torraccia.





Valdicastello Carducci

This locality at about 35 meters above sea level - in ancient times called Valle Bona - has been inhabited since the Bronze Age (11th century BC). It was an important mining area, site of a Roman settlement, and a crossroads on the Via Francigena in the Middle Ages, with the Parish Church of San Giovanni e Santa Felicità. The town where the illustrious Italian poet Giosue Carducci was born, has been called Valdicastello Carducci since 1950.

● **Birthplace of Giosue Carducci**

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This was the home of Michele Carducci, physician and surgeon, and Ildegonda Celli Carducci, the parents of Giosue, who was born here in 1835. The poet left Versilia, often mentioned by him in his verse, at age three. The building, declared a national monument in 1907, contains mementos of the poet. The garden is the venue for temporary exhibits and events. Each year the concluding ceremony of the National Poetry Award named for Giosue Carducci is held on 27 July, the anniversary of Carducci's birth, as

part of the La Versiliana Festival in Marina di Pietrasanta.

● **Pieve di S. Giovanni e S. Felicità**

The building, mentioned in documents from 855, was rebuilt in the 11th and 12th centuries and also underwent later alterations that modified the original medieval structure. The bell tower is from the 16th century. Of



note, the suggestive Romanesque sculptural decoration of the exterior of the apse.

Capeczano Monte and Capriglia

These fascinating small towns high on the hill above the city center, immersed in the green of olive groves where the trees are sometimes hundreds of years old, are linked

to Pietrasanta by a panoramic road about 13 kilometers in length. The view is truly enchanting: from La Spezia to Livorno and, on a clear day, out over the sea to the islands of the Tuscan Archipelago. **Capeczano Monte**, mentioned in documents dating to before the year 1000, is home to the Church of San Rocco, with its 19th century building, founded as an oratory in the 1500s. **Capriglia**, also of very ancient origin, boasts the Church of San Carlo Borromeo, built in its present form in the early decades of the 20th century. These two small hillside towns, showing evidence of much recent restructuring work, have lately been "rediscovered" by both residents and the many Italian and foreign visitors who have selected them as their home, either for work-related reasons or for their vacations.



● **Capeczano ai caduti di tutte le guerre**, 1996, marble sculpture by Enzo Pasquini, Capeczano Monte.

● **Un soffio dalla collina**, 2012, sculpture in Carrara "nuvolato" marble by Sylvestre Gauvrit, La terrazza sulla Versilia, Capeczano Monte.

● **Forma geometrica di Uomo**, 1995, sculpture in black marquina marble by Michele Benedetto, La terrazza sulla Versilia, Capeczano Monte.

● **Le Tre Grazie**, 2017, sculpture in Carrara calacata marble by Anne-Claire Van Den Elshout, Parco Ferruccio Bresciani, Capeczano Monte.

● **Ferruccio Bresciani**, 2015, marble sculpture by Romano Cosci, Parco Ferruccio Bresciani, Capeczano Monte.



Vallecchia

Of very ancient origin, in the Middle Ages Vallecchia was the seat of the feudal lords who, together with the lords of nearby Corvaia, held the fate of Versilia in their hands. Their residence was in the Castello locality, which offers lovely views of the sea and toward the imposing Apuan Alps. Perforce a point of passage for Upper Versilia, among olive groves and vineyards, marble quarries and

workshops, the town is characterized by the elegant parish church dedicated to the patron Saint Stephen. A great fair and market is held every December 26th in honor of the saint.

● **Pieve di S. Stefano**

Built before the 11th century, its structure in white marble from the nearby Solaio quarry has more than once been the object of restoration work. The church has a basilica plan with a nave and two aisles separated by paired pillars and overlapping marble drum columns. The bell tower was erected in 1949.

● **Testa e cuore**, 1993, sculpture in pisanino marble by Lisa Roggli, Piazza della Chiesa.

Strettoia

Known for its excellent wine, which owes its goodness to a felicitous exposition, the territory centers on a village surrounded by highlands that offer superb panoramas and which were the sites of Roman and Etruscan settlements.

● **Torre del Salto della Cervia**

In the Montiscendi locality, on the Via Aurelia state road, stands a Medici tower (1568-1588), the only surviving structure - together with a small stretch of walls - of the massive fortification called Salto della Cervia, which had important defensive and customs roles in the ancient Capitancy and Vicariate of Pietrasanta.

● **Lago di Porta**

Accessible from Via Aurelia road near Salto della Cervia, this protected natural area of local interest extends between Pietrasanta and Montignoso. With an area of approximately 150 hectares, it's a site of significant historical and naturalistic interest, which includes woods and wet meadows, cane thickets, ditches, at the base of a system of cliffs with Mediterranean scrub and olive trees. The area is a resting and feeding space for many birds, including swallow, red heron and grey heron.

● **I pellegrini**, 2015, sculpture in white marble by Neal Barab, Via Casone, piazzola della "Via dell'Arte".

● **Figura**, 1977-84, sculpture in travertine from Siena by Luigi Mormorelli, Via Casone, piazzola della "Via dell'Arte".

● **Due figure contrastanti**, 1971-80, sculpture in white marble and bronze by Luigi Mormorelli, Via della Chiesa.

Marina di Pietrasanta

This pleasant, polyhedral seaside town runs for about five kilometers along the marvelous Tyrrhenian coast. Famous and wellfrequented since the early 20th century, it is composed of four centers: Fiumetto, Tonfano, Motrone, and Focette.

Fiumetto

This locality takes its name from the Fiumetto canal, which runs into the sea here. Its distinguishing feature is the luxuriant coastal woodland that constitutes the La Versiliana public park, venue of the Festival of the same name. Here we find the "romantic" 18th-century bridge said to be "del Principe" in honor of Leopold I, Grand Duke of Tuscany, who had it built to permit passage of mounted guards along the beach.

- *Colonna Infinita*, 2020, granite sculpture by Eun Sun Park, Rotonda Via Unità d'Italia/Via Pisanica.
- *Loiseau*, 2001, sculpture in white Carrara marble by Jean Michel Folon, Rotatoria Viale Apua/Via Unità d'Italia.
- *N'Uovo*, 2016, iron and steel sculpture by Prasto, Parco La Versiliana, Viale Apua.
- *La bagnante*, 1960, marble sculpture by Franco Miozzo, Piazza D'Annunzio.
- *Gaia*, 1980, arabesque marble sculpture by Maria Papa Rostkowska, Piazza D'Annunzio.
- *Dafne e Apollo*, 1983, bronze sculpture by Marcello Tommasi, Viale Roma.
- *Antichi percorsi*, 1996, porotone sculpture, colored slipware and mortar by Lidia Astone, ingresso Teatro all'aperto, Parco La Versiliana.



- *Al Cavallo*, 2003, sculpture in marble and cement by Carlo Colzi, entrance to the open-air theater, Parco de La Versiliana.
- *Le Grand Penitent*, 1976-79 tuff sculpture of Luciano Pera, Piazza D'Annunzio.

Tonfano

So-called from the name of the watercourse, known in ancient times as the Tonfalo, which until the 1920's ran through the area and into the sea here, this is Marina's "richest" center from the point of view of commerce and public offices. The church, dedicated to Saint, dates to the early 20th century. The promenade and the plaza on the sea now have a new star: the Pontile, a long, long pier (214 meters) inaugurated in 2008.

- *L'Unione per la vita*, 2004, marble sculpture by Flavia Robalo, Largo Martiri delle Foibe.
- *Torso 175*, 2005, bronze sculpture by Roberto Santo, Rotonda Viale Unità d'Italia.
- *Femme fleur version II*, 1985, marble sculpture by Viliano Tarabella, Rotonda Viale Unità d'Italia.
- *Il volto e la maschera*, 1994, pink marble sculpture by Marta Gierut, Via Enrico Pea- Via Giambattista Marino.
- *Il coccodrillo va sui monti*, 2002, bronze sculpture by Girolamo Ciulla, Giardino di Marino Confalonieri, Via Asmara.
- *Flamenco*, 2004, marble sculpture by Giovanna Battaino, via Tonfano.
- *Nudo verticale (La tuffatrice)*, 1994, marble sculpture by Franco Miozzo, Piazza XXIV Maggio.



- *Donna tartaruga*, 1994, marble sculpture by Novello Finotti, Piazza XXIV Maggio.
- *Oceano*, 2014, steel sculpture by Helidon Xhixha, Piazza XXIV Maggio.
- *11 settembre*, 2002, marble sculpture by Beatrice Fineschi, Piazza America.
- *Sailor*, 2016, marble sculpture by Joe Donald Reynolds, Piazza Leonetto Amadei.
- *Il gabbiano*, 1958, marble sculpture by Leonida Parma, Piazza Europa.
- *Potenza al cubo*, 2009/2010, Carrara white marble sculpture by Stefano Pierotti, Piazza Europa.
- *Sant'Antonio*, 2010, bronze sculpture by Novello Finotti, in the sea towards the pier.

Motrone

Seat of coastal fortifications destroyed in the early 1800's and an ancient naval landingstage, at the mouth of the so-called "Fiume Vecchio" ("old river"; today's Versilia river originally ran into the sea at Motrone), Motrone is the least built-up

of the Marina di Pietrasanta localities. It features a port, beach, and a launching ramp for small vessels.

- *Continuations*, 2005, white marble sculpture by Jiménez Deredia, Rotatoria Via Unità d'Italia - Via Aurelia Sud.
- *Prometeo*, 1991, stainless steel sculpture di Alessandro Tagliolini, Piazza IV Novembre.

Focette

In ancient times, this area was swampy due to the numerous small foci (outlets to the sea) of the "Fiume Vecchio" and its tributaries - hence the name of the locality. In the 20th century it became Versilia's most exclusive seaside resort, with an animated social life; it is home to La Bussola, the cult spot for nightlife in Versilia, temple of the Italian and foreign music of the Fifties and Sixties.

- *La Madonna dell'Assunzione*, 2005, marble sculpture by Dominique le Stanc, Via Mameli.
- *La fecondità*, 2001, marble sculpture by Dominique Le Stanc, Viale Roma.
- *Il velo*, 1992, marble sculpture by Raffaella Robustelli, Viale Roma.
- *Spirito libero portatrice di luce*, 2018, white Carrara marble sculpture by Maria Gamundi, Viale Roma.
- *Parsifal*, 2004, marble sculpture by Rosanna Gregorace, Viale Roma.
- *Il Nettuno - La dimora dell'essere*, 2019, bronze sculpture by Alfredo Sasso, near Viale Roma and Via Cavour.

Pietrasanta

A PEARL OF A SEACOAST

The scent of salt air and the marine fragrances of the coastal woods

The immense azure blue expanse of the Tyrrhenian Sea and the warm golden expanses of fine sand

The jagged Apuan profiles "snowcapped" by marble

Unforgettable stays in a uniquely bewitching countryside. But not only...

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A highly-qualified tourist offer with a long, proven tradition. An immense range of structures, both hotel-trade and residential, for meeting even the highest of expectations. Comfortable, full-comfort bathing establishments in a simple architectural style that blends elegantly with the coastal landscape. Gorgeous beaches with an average depth of 150 meters. Gently-sloping bottoms and safe swimming for children - and

indeed, people of all ages. On the beach? Quiet, undisturbed relaxation, pleasant, healthful walks along the waterline, get-togethers and entertainment, water sports, sailing and swimming lessons, water gym in the pool or the open water... Without counting the splendid natural cornice of the Mediterranean maquis running right down to the sand: the ideal place to cycle, walk, or ride horseback in the shadow of the giant pines.



In Pietrasanta, tourism goes hand in hand with the art of hospitality. A splendid environment and landscape are associated with the warmth, the genuineness, the cordiality, and the professional demeanor of people who perceive the extraordinarily character of this land and who can make any stay in Pietrasanta an unforgettable one. Innumerable, highly-qualified, and diversified accommodations solutions, both in the ancient, elegant mansions the historic center and in the more modern structures in Marina. And at the table? Myriad opportunities to yield to the temptation of the irresistible specialties of Tuscan and Versiliese cooking: from the restaurants and trattorie of the center



of Pietrasanta, greatly sought-after in the midst of art and history in milieu with unique atmospheres, to the suggestive eating places of Marina, often right on the beach,



where the protagonists are the scents and flavors of the sea, or those of the inland territories, amidst olive groves and vineyards and boasting many excellent traditions in food and drink. But there are also pizza-parlors, snack-bars, pubs, excellent ice-cream parlors, and "angoli golosi," specialty shops that can satisfy any eating need or whim at any hour of the day and long into the night. Because we mustn't forget that we are in the heart of Versilia, a seaside region renowned for its night- and society life: from strolling until and past midnight in the streets of the historic center or in Marina, shopping in the ever more numerous griffed shops, to music, dancing and entertainment in the many discothèques, clubs, and the most fashionable nightspots!



The Ancient Flavors of Pietrasanta

No one can say they know this land if they haven't tasted specialties: flavorful dishes linked to the traditions of rural life and the fatiguing work in the marble quarries, better if accompanied by the excellent wines of Strettoia. First and foremost, the tordelli, large ravioli of pasta made strictly by hand with a meat-and- greens filling and topped with meat sauce (probably just what Michelangelo ate on his trips to Versilia!), or the intruglia, with beans, cabbage, and corn meal, pappa al pomodoro, panzanella, matuffi made of corn meal and mushrooms, such processed pork products as the biroldo, soppressata, lardo, and mortadella nostrale, a local Bologna sausage. One of the typical sweets is the succulent almond-paste marzipan.



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A territory with such abounding natural and environmental resources could not offer exceptional opportunities for healthy living and well being and sports and recreational activities for free time. There are several possibilities: a dense network of bicycle paths, paths laid out in the pine woods with gym

equipment (and instructions!) as well as many other public and private sports centers. Are also available in different areas soccer and five-a-side football fields, a firstclass eight-lane athletics field, gyms, tennis courts, skating rinks and riding centers. Moreover, there are trekking itineraries through the pine woods, space for hang-gliding from the heights above the city, and two golf courses (of which, one eighteen-hole international-level course). And don't forget the sea, where you can engage in all the water sports, from swimming with fins to windsurf, from waterbikes to canoeing. In Fiumetto there is a surf school and in Motrone you find the Club Velico (Sailing Club) di Marina di Pietrasanta, which besides caring for and launching tourist boats at the beach landing, organizes sailing regattas and a sailing school.



A high and truly varied number of initiatives of national and international level that animate the territory with thousands of presences characterizes the excellent 'billboard' offered throughout the year to satisfy any type of public.

In Pietrasanta, there is always some interesting event to participate in the superb scenery of the historic center or of the Marina area: cultural events, exhibitions, shows, reviews. Three important festivals characterize the summer season: the Versiliana Festival, which takes place in the park of the same name in Fiumetto, with prose, ballet, concerts, talk shows and a wide

range of other initiatives, also aimed at children; "Pietrasanta in concerto", a festival of chamber music, at the cloister of S. Agostino, in Piazza Duomo, directed by violinist Micheal Guttman, with the participation of artists of international level; and "DAP - Dance in art in Pietrasanta", an event that establishes an indissoluble link between art, music and dance, with shows and master classes of Italian and foreign dance companies, which perform in the theatrical spaces and in the most characteristic squares and corners of the historic center of Pietrasanta and of the Marina area.



...AND MEETINGS WITH TRADITION

This land, rich in history and culture, also keeps alive the ties with its traditions, through numerous events: the weekly market on Thursdays in the old town centre in Piazza Statuto and on Saturdays in Tonfano; the lively antiques market in the old town centre; the S. Stefano Fair on 26th December in Vallecchia and the extensive S. Biagio Fair on 3rd and 4th February involving the whole town. The S. Biagio Fair is a festival of very ancient origins, famous for the richness of its market: in the past, people came from all over the surrounding areas to buy the necessary goods, especially for agriculture and breeding. Even today, the festivities of this saint, protector of the throat and the fertility of the fields, paint the town with the colourful sequence of

stalls and carousels. For the occasion, the numerous restaurants in Pietrasanta offer the menu of S. Biagio. There are many folklore events and tourist attractions. Among the most famous events, there are also: the Carnival in February, with courses and events in honor of the local mask "Lo Sprocco"; in spring, the festival of "Marina in Fiore" and, in Versiliana, "l'Arte del Cavallo" (the Art of Horse). In late summer, in Tonfano, there is "La Notte del Pontile"; in autumn, in the historical centre of Pietrasanta, the event called "Pietrasanta Medievale" takes place, with historical re-enactments, shows and animations, and in the days on or around 11th November, there is the Fair of San Martino "Sapori d'Autunno", with typical products and tastings.



The Versiliana is a beautiful public park in Fiumetto in Marina di Pietrasanta: with ninety hectares of woodland, it represents a precious testimony of the coastal forest once present in northern Tuscany and, in particular, of the ancient "macchia di marina" originally extended from Cinquale to Motrone. Along with hosting the festival of the same name, it is a real naturalistic jewel, with a rich and varied landscape with pines, holm oaks, farnias, alders, marsh vegetation, hollies and stings, very appreciated especially in the summer season. On its shady avenues galloped Gabriele D'Annunzio, illustrious guest in the summer of 1906 of Counts Digerini Nuti, then owners of the estate and the nineteenth-century Villa in the park, indicated with the name La Versiliana by the writer Renato Fucini. The area, an enviable green lung, can be covered on foot, by bicycle, on horseback, through a dense network of paths. In July and August, it is possible to learn more about the flora and fauna of the park through guided tours of the "Iternatura" trails.



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