



Comune di Livorno



Soroptimist International d'Italia
Club di Livorno

Little guide *to* LIVORNO





An all-female spirit

To mark its landmark fifty years of activities, the Soroptimist Club of Livorno has created this Little Guide, which is imbued with an all-female spirit, in that the project was developed by Club members and put together with the contribution of female students of classes 4a, 4c, 4b of the Liceo Linguistico Statale "F. Cecioni" as part of a school-to-work programme in 2018. The contents, concise and up-to-date, are structured into five sections, which reveal, in snappy, lively form (with lots of handy tips!), the history, sights, tastes, must-see places and distinctive features of a city that manages to amaze, surprise and enchant its visitors and which is well worth discovering and enjoying.



Soroptimist International is a worldwide organization made up of women engaged in professional and managerial careers. Through concrete actions, the Soroptimists create the conditions for promoting the potential of women, fostering their integration into an equal opportunities work environment, endorsing a transparent, democratic society, in addition to embracing diversity and promoting voluntary work. Founded in the USA in 1921, Soroptimist International operates today in 121 countries and boasts over 3,000 clubs with a total of around 72,000 members. In Italy there are 157 clubs with 5,300 members.

Little guide to Livorno

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Welcome to Livorno!

Livorno is an airy sea town, wind-ruffled and briny-scented, bathed by a crystalline light that intensifies colours, and mellowed by stunning sunsets. The weather tends to be good most of the time, apart from the odd squall that is usually fleeting – the wind will soon get rid of it – and days whipped by the south-west wind *libeccio* (big trouble if you get wind and rain together! Umbrellas go flying and Livorno folk, even though wise to it, end up soaked to the skin). The climate is generally mild all year, with early springs and summer often dragging on till October. This great climate obviously encourages the locals to go out and, since they adore the sea, they head for the seafront, which is one of the most beautiful and longest in Italy. Livorno people are perma-bronzed – the beaches along the coast are mobbed all day from early March. The true-blue Livornese will pop to the beach at his lunch break, have a swim and head back to the office; the cold doesn't bother him, you'll see him plunging into the sea all year long. Livorno is a modern city, a unique one-off compared to all the other towns in Tuscany. It is the Renaissance "ideal city", designed meticulously and methodically by the Medici Dynasty: a wide shel-

*Sun-god, never from skies, which in earliest
infancy beam'd on me, shone a radiance
so welcome as thy light to-day poured
o'er the piazzas of old Livorno.
(Giosu  Carducci, Barbarian Odes)*



tered harbour, fortresses for defence, broad, straight streets, an immense parade ground and navigable canals. The Livorno of today is a town that is pleasant to live in, on account of wide open spaces, its stunning sea vistas, its endless horizons and easy-to-reach nearby attractions. It's also pleasant to visit – in a way, it's a "hidden" city, overshadowed by the obvious charms of the other Tuscan towns invaded by mass tourism, for this reason long remaining unknown. Livorno, modern and laid-back, has many surprises in store.

*Heavy sea
at Terrazza
Mascagni*

*Seaside of
Antignano.
The town in
background*



1 Itinerary

Old Fortress, Old Harbour,
Four Moors Monument, Medici Harbour

Early Livorno

In the Middle Ages, the obscure little village of Livorno, adjacent to the Porto Pisano, belonged to the Republic of Pisa, which after its defeat in the Battle of Meloria (1284), was forced to cede it to Genoa, who sold it to Florence more than a century later, in 1421. There are no traces left of these remote times or of that village-castle in Livorno, apart from the remains of the Quadratura dei Pisani [Square Citadel] and the imposing Keep of Matilde of Canossa, embedded in the Fortezza Vecchia (1534).

The **Fortezza Vecchia** [Old Fortress] is the symbol of the city, along with the *Four Moors Monument*. It is the oldest construction in Livorno and dates from the sixteenth century, when the Medici began to implement the conversion of the existing castle, to provide defence for the nascent harbour. The sturdy fortress, which was once separated from the mainland and surrounded by sea, is asymmetrical in layout and is made up of three bastions: the **Ampolletta**, facing the town, the **Canaviglia**, facing the Medici Harbour, and the **Capitana**, orientated north-east.

The construction of the fort, built ac-



*The Old Fortress:
the Canaviglia Bastion*

ording to a design by the renowned military architect Antonio da Sangallo the Elder, commenced in 1519 and ended under the rule of Duke Alessandro de' Medici in 1534. Then Duke Cosimo I, who often visited Livorno, commissioned a residence for himself and his court above the Quadratura dei Pisani (1546) and had a spacious building made for his entourage opposite the Fortress: the **Palazzo Mediceo** with its elegant facade, which today houses the "G. Russo" Barracks of the Finance Police. His son, Grand Duke Francesco I, had the Palazzo facing the harbour added (1580), as well as a chapel dedicated to St Frances. It was in this chapel in 1606 that Ferdinando I was to elevate Livorno to the status of City.

The heavy bombing of the Second World War wreaked considerable damage on the Fortress, destroying

*View from the
swing bridge.
The Palazzo
Mediceo in
background*



Cosimo I's palace, although the enclosing walls have remained almost totally intact.

The charming **Darsena Vecchia**, or **Old Harbour**, between the Fortress and Piazza Micheli, was reportedly constructed in only five days: on the orders of Ferdinando I, no less than five thousand men worked on it day and night without interruption. It was the first Medici port and nowadays it serves as mooring area for fishing boats as well as naval units of the Fire Brigade, Coastguards and Finance Police.

Opposite the Harbour there is still a short well-preserved stretch of the hefty Grand-ducal walls, built to protect the city. Today it is embedded in the structure of the Hotel Granduca. Between the bastion and the Harbour stands the monument to Ferdinando I de' Medici, known as the **Four Moors Monument**. The Grand Duke, in his capacity as Grand Master of the Knights of St Stephen, had this marble monument erected in his honour to commemorate victories over the Barbary pirates. Established by Cosimo I in 1562, the Naval Order of the Knights of St Stephen, founded to fight against "the Turks", succeeded in ridding the Livorno coast of pirates. At the time of Ferdinando I, numerous Moorish slaves lived in Livorno, employed in public works and lodging in a building fitted out for them called the "Bagno delle Galere" [slave prison].



The sculptor **Giovanni Bandini** created the statue of the Grand Duke in 1595. In 1617, the monument was fitted on a pedestal, in the presence of Cosimo II de' Medici. In 1621 the famous sculptor **Pietro Tacca** (1577-1640) was tasked with completing the monument by adding the powerful semi-nude figures of the four moors, Barbary pirates

The Four Moors Monument

The Old Harbour



chained to the base of the pedestal. It is said that Tacca took the slaves of the Bagno as models.

A stroll around the Medici Harbour is fantastic because of the sheer variety of boats to be seen. The Harbour has always been a fascinating place – you can wander around the docks, inhale the briny, tarry odours, watch the fishermen and the pleasure boats' crews at work, see the mega-yachts at the Benetti Shipyard, the coming and going of fishing boats and sailing craft, the solemn progress of ferries that link Livorno with the islands, and in the distance the gigantic cruise ships heading for deeper water to dock in, and the beginning of the endless

breakwater parallel to the coastline (**Braccio Ferdinando** [Ferdinando's Arm] or **Andana degli Anelli**), then the Braccio Cosimo, "arm" projected towards the Navigation Light, and finally a third arm that ends at the **Forte del Molo**, closing off the quay. The entire harbour is surrounded by sturdy ramparts, linked with the fortifications of the town. Our walk takes us over the bridge, then, after passing the Harbour Barrier we come to the Andana degli Anelli. At this point, as we turn left, everything becomes quieter and more attractive, as we cross the swing bridge, skirt the ramparts and, if we look out towards the open sea, we glimpse to the left

the evocative outline of the fourteenth-century **Torre del Fanale** [Lighthouse Tower], which was reconstructed after the War in strict compliance with the original model; to the right the outline (1,130 metres) of the **Diga Curvilinea** [Curvilinear Breakwater] (1858), with its two lanterns, also called the "**Molo Novo**", and then the **Diga della Memoria**, which protects the outer harbour. We head towards the Medici wharf and proceed right to the tip, where



Ferdinando I oversees the works in the harbour in an antique print

industrial docks. The port facilities, already enhanced under Ferdinando I de' Medici with the Old Harbour, were substantially expanded under Cosimo II de' Medici, with the construction of the Medici Harbour.

The works, supervised by Grand-ducal engineers Claudio Cogorano and Antonio Cantagallina (while Robert Dudley was to contribute his input with regard to currents and tides), involved the construction of a new

the Harbour Pilots and Maritime Advisory Service are based. These offices face directly onto the mouth of the harbour, allowing 24/7 control of all craft arriving and leaving and enabling the relevant maritime bodies and authorities to be notified as required. We go up the short staircase that nowadays leads to the Livorno Yacht Club to have a look at the delightful expanse of open sea and the hustle of boats.

Snippets of history

Birth of the city

The history of Livorno began properly in the last decades of the sixteenth century, thanks to the expansionist policies of the Grand Dukes of Tuscany. The old Porto Pisano was silted up, so the Castle of Livorno with its wealth of landing places was to become within a few years the Grand Duchy's prosperous and rationally-planned port on the Mediterranean. Construction work on the harbour and the town went on for decades, but the inhabitants were few (only 530 in 1591); Grand Duke Ferdinando I found a solution for populating his beautiful, beloved town. He enacted the **Leggi Livornine** (1591-93), a series of laws that granted anyone who would come to live in Livorno tax exemptions, freedom of religion and protection from the Inquisition. **"To all you Merchants of Whatsoever Nation, Levantines, Westerners, Spaniards, Portuguese, Greeks, Germans and Italians, Jews, Turks, Moors, Armenians, Persians ... we grant ... real, free and extensive safe-conduct and freedom and authorisation to come, stay, trade, pass through and live with your families..."**. So the local people were joined by a large number of Sephardic Jews, who had suffered persecution in Spain and Portugal, in addition to Armenians, British, Dutch and Greeks. In 1609 Livorno had 5,000 inhabitants; twenty years later, in 1629, the number had risen to 14,000. These peoples with their baggage of customs and traditions settled in the hospitable city, where they embarked on artisanal and commercial activities side by side with the locals in a harmony that was slowly attained, aided no doubt by the general prosperity stemming from the Grand-ducal facilitations. In 1676, the town was declared a "free port", but, under a "free benefit" provision, the situation already was that import and export duties had not been paid for a century. This raft of privileges brought about the rapid and exponential development of the town, which would come to a halt, however, when, just after the Unification of Italy (1861), the concession of free ports was abolished throughout the whole country; as a result, many merchants were to leave Livorno.



The Livornine Laws in an 18th-century copy belonging to the Jewish Community of Livorno

View of the Medici Harbour from the mouth of the port



Piazza del Luogo Pio, Church of San Ferdinando, Bottini dell'Olio, City Museum, Church of Santa Caterina, New Fortress, Via Borra

The Venezia Nuova

The most picturesque and fascinating part of Livorno is undoubtedly the **Venezia Nuova** [New Venice] Quarter, so called by the Venetian workforce engaged in its construction in the seventeenth century, on account of its characteristic canal network (the **Fossi**), devised to facilitate the mercantile and commercial activities of the town.

A pleasant stroll around this neighbourhood, made up of canals broken up by bridges looked onto by little streets with colourful, quirky names



View of the canals of Venezia Nuova.

In background the dome of the Church of Santa Caterina

(Scali del Pesce, Via delle Acciughe, Scali delle Ancore, Via delle Barchette [referring to fish, anchovies, anchors and boats]), lets you discover quaint little corners, picture-postcard views and the most unexpected features.

Given that there was much trade with the Orient in Livorno, various *lazarettos* were built over the decades: the Fanale (1552) near the lighthouse; shortly afterwards, San Rocco (1590, in the area where the Orlando Shipyard stands today); then San Jacopo (1648); and finally, San Leopoldo

(1779). These were large medical facilities used for the quarantining of both crew members and suspect goods, in order to avoid cholera epidemics or other serious contagions. Meanwhile, Livorno grew in demographic terms with this highly functional district. The patrician townhouses in the streets and canals of the Venezia Nuova Quarter were ideal for the wealthy merchants who resided there, with storerooms on the lower floors. The huge varieties of merchandise in the holds of the ships docked in the harbour were transported directly via canal to the warehouses that were located along the canalsides, level with the water. In the eighteenth century, the city achieved supremacy in the merchandise deposit and transhipment trade, becoming a famous, booming **city-emporium** that was **cosmopolitan** not just in terms of trade, culture and religion, but also for the civil respect that prevailed among the representatives of various **Nations**. Today, the presence of so many foreigners over the centuries is documented by the numerous foreign **cemeteries** and **places of worship** in the town.

For many years a spectacular event, much loved and attended by the locals, **Effetto Venezia**, has been held in the quarter. Music, street theatre and a vibrant market enliven the streets along the canals, while a myriad lights illuminate lots of crowded little restaurants.

So let's start our tour of **Venezia Nuova**. Leaving behind us the Palazzo della Dogana and passing the Ponte di Marmo [Marble Bridge], we reach the **Piazza del Luogo Pio**, a huge, unadorned, almost bare square, which shows evidence of

bombing from the Second World War in an expanse of empty spaces. Here, between the seventeenth and eighteenth centuries a housing complex, the **Case Pie** [Pious Houses] was built, a charitable institution used for accommodating the poor and preparing orphan girls for female employment. Hence the name of the square. Arriving in the square, the outline of the **Church of San Ferdinando Re** looms before us; its simple facade, with the bricks arranged in horizontal stripes, certainly gives no clue as to the rich Baroque decoration concealed within. The construction dates from the beginning of the eighteenth century and was designed by the architects **Giovan Battista Foggini** and subsequently **Giovanni del Fantasia**. The polychromatic marble floor is exquisite. The marble sculpture in exuberant Baroque style on the high altar, *The Vision of St John of Matha*, is by **Giovanni Baratta**.

Continuing along the square, at the far end, we find the large building known as the **Bottini dell'Olio**, situated behind a deconsecrated church, the Church of the Vergine Assunta and of San Giuseppe, also known as the Church of Luogo Pio. Built between 1698 and 1703 as an olive oil warehouse, it met the requirements of the merchandise storage system of the time. In an enormous rectangular space, with its vaulted ceiling, stand about three hundred stone containers covered with slate used to preserve oil, a precious commodity that the merchants paid a monthly fee to store there. The complex has now been completely restored and houses the **Museo della Città** [City Museum] on the ground floor, and on the first floor part of the Biblioteca Labronica, the town library. Wandering along the canalsides we come into **Scali Rosciano**, where you cannot but notice a large four-storey palazzo, commissioned by the Ligurian



The Church of San Ferdinando Re in Piazza del Luogo Pio

The Museo della Città

*The **Museo della Città** [City Museum], which is housed on the ground floor of the Bottini dell'Olio building and the deconsecrated Church of the Vergine Assunta and of San Giuseppe, contains about 600 artworks – coming from civic collections – which recount the history of Livorno from Etruscan and Roman ages up to present times. The route through the museum is organised like a sort of time travel experience, each stage being illustrated by objects, images, installations and multimedia effects that accompany the visitor. This is a highly visual, dynamic and sometimes interactive approach that livens up what may often be the static nature of museum exhibits. One innovation is the multimedia pathway that allows visitors to interact with the map of the city, visualising various places electronically. The contemporary art section is housed separately in the deconsecrated church.*



The Church of Santa Caterina

merchant, Giuseppe Rosciano. This is now the HQ of the Port Authority. Standing as a testament to the humanitarian policies of Cosimo III de' Medici is the **Palazzo del Refugio**, built with the aim of helping the needy. The building, which dates from 1682, was established, therefore, with similar aims in mind as the *Case Pie*, but in this case, it was orphan boys who were prepared for maritime work.

The dome from the inside

Nearby, in Piazza dei Domenicani, we



find the **Church of Santa Caterina**, with its octagonal layout, topped with a majestic dome that soars to 63 metres. The construction work began in 1720 in accordance with a design by Giovanni del Fantasia. The fresco inside the dome is the work of **Cesare Maffei**, who set a nineteenth-century record: the frescoed area was the largest in Tuscany. One can admire frescoes by **Giuseppe Maria Terreni** in the chapels. On the high altar, there stands out a painting of oil on wood by **Giorgio Vasari** which depicts the **Coronation of the Virgin**. Since the second half of the eighteenth century, the church has been in the hands of the Dominican Order, who already occupied the adjacent convent. During Napoleonic domination, the convent was converted to a prison and continued to serve this function even in the twentieth century. Sandro Pertini and Ilio Barontini, among others, were incarcerated there.

Close to the Church of Santa Caterina stands the imposing structure of the **Fortezza Nuova** [New Fortress]. In 1576, Buontalenti was tasked by Francesco I with designing the defence works of the new city. To assure effective protection from external attacks and from smuggling, the Old Fortress was no longer deemed adequate for new needs. The design for the new fortress was entrusted to Buontalenti, backed this time by Don Giovanni de' Medici, illegitimate son of Cosimo I, and so it was that in 1590 the first stone of the enormous defensive structure that would become the New Fortress was laid.

The work dragged on for thirty years or so, involving thousands of slaves and peasants, who also worked on the excavation of the Fosso Reale, a wide canal that surrounded the Fortress. In

parallel with security requirements, there was also the need to enlarge the town to keep up with the population increase, so the new districts of **San Marco** and **Venezia Nuova** came into being. After several years, a substantial part of the New Fortress was lost to the expansion project; two-thirds of it was demolished. The third that remains today is enclosed by walls that stretch for an amazing two kilometres. Now the Fortress is used as a public park, with spaces devoted to cultural events.

From Piazza dei Domenicani there begins one of the most architecturally elegant streets of Livorno, **Via Borra**, where merchants and consuls of various Nations had their Baroque-style mansions, which also had a rear view of the canals, where the hustle and bustle of trade was non-stop. Particularly notable are **Palazzo delle Colonne**, the residence of a merchant from Lucca, with imposing marble columns that support the overhanging balcony, and **Palazzo Huigens**, commissioned by a mer-

chant from Cologne, which boasts a spacious internal cloister surrounded by loggias on all floors.



The New Fortress



Palazzo Huigens (left) and Palazzo delle Colonne (right)

From the beginning of the seventeenth century, with the increase in trade in the port of Livorno and the establishment of the free port, the need to expand goods storage areas and to strengthen security for ships docked in the port became urgent. There thus occurred a radical redefinition of the docks and a complex canalisation project that turned part of the military moats of the fortifications into navigable canals, onto which warehouses opened directly, to facilitate the unloading and storage of goods from the harbour, awaiting sorting and sale. This was the situation that led to the creation of the Venezia Nuova Quarter, built from 1629 onwards according to Giovan Battista Santi's project. To make space for the construction of this merchant district, a large part of the immediately adjacent New Fortress was demolished (about two-thirds). The defensive system encompassed, apart from the New Fortress itself, the San Pietro Fort and the Ravelin of San Marco, sturdy architectural structures that have been subject to dramatic alteration over time.

A result of the commercial fervour animating the new canal network was the shifting of the Customs House (1647) from the harbour-front to the entrance of the new district. The political and commercial long-sightedness of the Medici allowed foreign consuls and merchants from various foreign countries to settle in Livorno and to establish roots in the Venezia Quarter. Their mansions were structured on various levels: the cellars at water level for the unloading of goods, **the warehouses at street level for their storing**, with the main residence on the upper floors. Cellars and storerooms were connected externally by stone-paved walkways which descend from the street to the canal walls and which can still be seen and walked along today beside the canals of Venezia. Some of these old storage spaces have been repurposed into lively pubs and clubs.

At that time, Livorno was an open-air building site! A leading player in this hotbed of activities was Ferdinando Maria de' Medici, heir to Cosimo III, who chose Livorno as his favourite town, establishing his court there.

It is thanks to him that we also had the honour of hosting in Livorno the most famous Grand-ducal architect in Tuscany, Giovan Battista Foggini, creator of many Baroque works who was involved particularly in the creation of the Venezia Nuova Quarter.



"Trader at work", 1793 ca.

The heart of the modern city

Piazza del Municipio, the Cathedral, Via della Madonna and the Churches of the Nations, Piazza della Repubblica, Fosso Reale, Central Market, Piazza Cavour, Via Ricasoli and Via Cairoli, the Synagogue

We begin our tour in the **Piazza del Municipio**. Among the buildings on the square, the Grand-ducal Palazzo (now Head Office of Provincial Administration), built at the behest of Ferdinando I de' Medici, was designed by Antonio Cantagallina (1605). Totally reconstructed after the war, only the beautiful facade of the original building, dating from 1629, when the building was enlarged, remains.

To the side stands the **Palazzo del Municipio** [City Hall], which is topped by an attractive bell tower, designed by **Giovanni del Fantasia** in 1720. The restoration, following the earthquake of 1742, prompted the building of the magnificent staircase. The interior, though having lost part of its historical heritage due to wartime bombings, still has a wealth of valuable features. The heraldic gallery contains over fifty ancient coats-of-arms. The ceremonial hall boasts two large-scale seventeenth-century paintings, one by the Neapolitan **Luca Giordano** (*Fair outside the walls of the city of Livorno*), the other by the Flemish **Justus Sustermans** (*Ferdinando II de' Medici and the Livorno harbour*). The City Council boardroom, which houses the flag of the defence of Livorno during the siege of 1849, is decorated with bas-reliefs depicting

the history of the city, while above the access doors there are busts of renowned Livorno figures. To the left of the Registry Office stands the **Palazzo della Dogana**, now Head Office of the Chamber of Commerce, an elegant seventeenth-century building whose exterior has remained virtually unchanged.



To reach the **Piazza del Duomo** one passes under the remarkable Palazzo Grande, ironically called the "noble disruption" by the locals. It was built in the 1950s, splitting the historic Piazza d'Arme (1660) in two. The spacious square originally extended from the Cathedral portico to the City Hall and the construction of

The City Hall

such a bulky, unwieldy building right in the middle of the square provoked much controversy.

The **Piazza d'Arme** represented, within the urban plan of the ideal city envisaged by Ferdinando de' Medici and designed by Bernardo Buontalenti, the hub of civic and religious life in Livorno. The harmony and airy volume of this square inspired the Englishman Inigo Jones (who intro-

The Piazza d'Arme in an antique print



duced Renaissance architecture into England and, according to some, took part in the construction of Livorno Cathedral) in his design for Covent Garden in London. It is also claimed that *Place de Volges* in Paris was also inspired by the Livorno square. The bombings of 1944 devastated the **Cathedral** (designed by Alessandro Pieroni, 1594-1606), which was rebuilt according to the old Renaissance plan. It's well worth entering the Cathedral (of San Francesco) to see paintings by the Livorno artists Tommaso Gazzarri (1790-1853) and Giuseppe Maria Terreni (1739-1811), as well as the extraordinary work by **Beato Angelico, Christ Crowned with Thorns** (1435-1450) in the Chapel of the Holy Sacrament. Indeed, it's worth coming to Livorno if only to see this profound, intense image of pain.

Going up Via Grande in the direction of Piazza della Repubblica, we take a left into **Via della Madonna**, with

Snippets of history

Livorno European printing capital

Throughout the eighteenth century, ships from all countries docked in the Medici Harbour and the town became an attractive stopping-off place for travellers on their Grand Tour. It became so renowned that the playwright Carlo Goldoni, who spent considerable time here, set his "Holiday Trilogy" (1761) in Livorno and Montenero, the hill to the south of Livorno where rich locals built villas to which they would habitually return in the summer months, to escape the sultry heat of the town and defend themselves against cholera epidemics. In the eighteenth century, Livorno was one of the most important printing centres in Italy, not just on account of the number of publishers and the sheer quality and precision of the printing work, but also because of the judicious choice of works published. Indeed, only in Livorno, which also enjoyed a certain freedom at social and political level (in the Grand Duchy it was said "A Tuscan law will last a week, a Livorno law just a day"), it was possible to print works like the third edition of the "Encyclopédie" by Diderot and d'Alembert (1770-1778) or the first edition of a fundamental text of the Italian Enlightenment like "On Crimes and Punishments" (1764) by Cesare Beccaria. Another distinctive feature of Livorno is the enormous iconographic heritage it has built up over the centuries: it is one of the Italian cities with the largest collection of antique prints.





Beato Angelico,
"Christ Crowned with Thorns",
Livorno Cathedral

its three Churches of the Nations in the space of 300 metres or so. As a matter of fact, various national communities and religions had their places of worship here. The **Church of the United Greeks** (1606-1607) is the first one we come across. Its splendid iconostasis can nowa-

days be viewed in the Museo della Città. The second is the **Church of the Madonna**, which has largely remained true to the original designed by Pieroni (1607-1608). It is Roman Catholic, though international in scope, in that it has altars dedicated to various ethnic groups (Portuguese, Dutch, French etc). The beautiful cloister is worth a visit. The final one is the **Church of the Armenians**, dedicated to St Gregory the Illuminator. It was built in 1701 by Giovanni del Fantasia, in Baroque style. Only the facade of the original building is left, with the statues of *Faith* and *Charity* in the middle of the divided pediment.

Back in Via Grande, still heading towards Piazza della Repubblica, we find the monument to **Francesco Domenico Guerrazzi** (1885) by the Livorno sculptor **Lorenzo Gori** and then the statues of the greatest Livorno painter **Giovanni Fattori** (1903), sculpted by **Valmore Gemignani**, located behind the building of the **Cisternino**, one of the components of the Livorno aqueduct system (1793-1833).

The vast **Piazza della Repubblica** known as the **Voltone** [large vault],

*Via della
Madonna*





The Monument
to Francesco
Domenico
Guerrazzi

since it really is a vault, a giant bridge. Below the square, in fact, flow the waters of the Fosso Reale [Royal Canal] for over 220 metres, to emerge in front of the New Fortress. The surface of the square is ellipsoid in shape, with stately lamp-posts, marble benches and stanchions once used for tying up horses. Two imposing statues face each other: the Lorraine Grand Dukes Ferdinando II and Leopoldo II, sculpted by, respectively, Francesco Pozzi and Emilio Santarelli. Facing the canal there is the large **Mercato Centrale** [Central Market] (or **Mercato delle Vettovaglie**) (1894), designed by the architect **Angelo Badaloni**. It's an imposing edifice, with lots of little compartments for shops, cold storage rooms, counters etc. It is still well-organised, with its fascinating, original *fin de siècle* architecture.

Piazza della Repubblica



All manner of goods is to be found and the locals love going shopping here: you can get a glimpse of the real spirit of the people in cheeky, laid-back, friendly exchanges with the shopkeepers. The same is true of the other lively market nearby: Mercato delle Erbe in Piazza Cavallotti. And, since you're in the market area, don't forget to try a tasty "Cinque e Cinque" [chickpea pancake in a sandwich] or the sugar bomb doughnut known as "frate".

From the Market bridge, we can see another impressive building by Badaloni, containing the **Benci Elementary Schools** (1893). Not far off is the Neo-Gothic church, constructed by Dario Giacomelli, between 1862 and 1864, commissioned by the Dutch German community.

We reach **Piazza Cavour**, built in the first half of the nineteenth century. Two important streets linking

Not to be missed...

A boat trip along the canals and under the vault of Piazza della Repubblica is an amazing experience. The network of moats and canals of Venezia Nuova, albeit subject to modification over the centuries, still retains much of its unspoilt charm. Indeed, since 2002, an application for its classification as World Heritage Site has been pending.

Piazza Grande and Piazza Attias converge here: **Via Cairoli** and **Via Ricasoli**. The area occupied by the square was originally the southern bulwark of the fortified town designed by Bernardo Buontalenti.

The year 1871 saw the erection of the **monument to Count Camillo Benso di Cavour**, created by the Livorno sculptor **Vincenzo Cerri** (1833-1903). The statue stands on a pedestal designed by local architect Arturo Conti.

Not to be missed...

The statue of Leopoldo II, by Paolo Emilio Demi, was initially placed in Piazza della Repubblica. It was taken during the Risorgimento uprisings of 1849 and replaced by a copy made, in 1855, by Emilio Santarelli. Demi's statue, removed from its pedestal and abandoned for around a century, now sits in the centre of Piazza XX Settembre. This square, which was once home to the American Market, is worth a small detour. Today, freed of its market stalls, it offers visitors a splendid view of the Church of San Benedetto and of the exquisite statue that the sovereign commissioned Demi with – Demi was one of the major exponents of the Tuscan Neoclassical School. The monument was recently restored by the Comune of Livorno and the Soroptimist International Club of Livorno, on the occasion of the 50th anniversary of the Foundation of the Club.

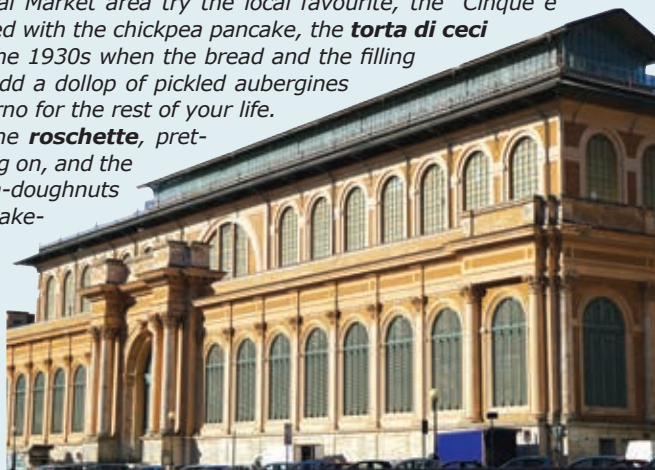


What to eat in Livorno

Livorno cuisine is extremely varied and offers the visitor lots of traditional dishes to try out, preferably washed down by some excellent DOC wine coming from vineyards in the Province of Livorno (Upper Maremma area), appreciated all over the world. The various foreigners who have settled in Livorno over the centuries have all influenced the food, as certain dishes testify, even today. The Jews, in particular, brought with them their cosmopolitan, Middle Eastern food, integrating Tuscan food with it. The quality of the fish is superb in Livorno. For fun, why not go down to the Old Harbour, where fishermen sell their fresh catches. The fish in the Central Market is also super-fresh as well as in the fishmongers dotted throughout the town. **Cacciucco**, a tasty soup made with "humble" fish, tomato and garlic-coated bread, can be enjoyed in restaurants and trattorias near the harbour and in the Venezia Quarter. We suggest you try

riso nero (black squid ink risotto), **pasta sul favollo** (pasta with local crab), the classic **triglie alla livornese**, red mullet cooked Livorno-style [in a tomato sauce], **acciughe fritte** (fried anchovies), **baccalà alla livornese** (salt cod, also cooked Livorno-style!) and **zerri sotto il pesto** (small fish in a spicy garlicky sauce), all typical of traditional "poor" cookery. In the past in Livorno they used to make a soup called **minestra sui sassi**, pasta cooked in a sea-flavoured broth, in which two or three stones taken from the sea were boiled with some herbs. Today the most traditional restaurants serve **minestra sul pesce**, a thick, hearty tasty soup made with "poor" fish and broken-up spaghetti-like pasta called "bavette". But Livorno is not just famous for its fish. The **gallina livornese**, the Leghorn chicken [as in the cartoon character Foghorn Leghorn], with its white eggs, was already well-known and appreciated throughout the world in the nineteenth century. There is a cornucopia of local vegetables, such as the **friggirelli** (sweet green mini-peppers), which are only found this small in Livorno in the summer, while in spring you can taste the delectable **carciofi di Antignano** and **baccelli** (local broad beans from local fields, just picked, shelled and eaten raw) along with **baccellone** (a fresh, lightly-salted cheese on sale in Livorno only at the time of the baccelli harvest). Another tasty tip: in the Central Market area try the local favourite, the "Cinque e Cinque" [5 + 5], a roll filled with the chickpea pancake, the **torta di ceci** (the name originated in the 1930s when the bread and the filling cost 5 centesimi each); add a dollop of pickled aubergines and you'll remember Livorno for the rest of your life.

Other things to try are the **roschette**, pretzel-like **donuts** for snacking on, and the **frate**, sugar-dipped mega-doughnuts (get them still hot in the take-away in Piazza Cavallotti). And to top things off, the celebrated, potent **ponce livornese**, etymologically related to the English "punch", an espresso fortified with a special liqueur produced only in Livorno, called "rhum fantasia".



The Central Market

The numerous cafes in the square and in Via Cairoli and Via Ricasoli are very popular for grabbing a quick tasty bite at lunchtime.

A 2003 plaque on a building overlooking the square, on the corner between Piazza Cavour and Via Cairoli (today home to a Danish chain store), recalls the famous Caffè Bardi, a historic cafe – operating between 1908 and 1921 – that was meeting point for Livorno artists, especially painters, but also sculptors, playwrights and musicians. Close to Via Cairoli, in Piazza Benamozegh, there is the **Synagogue**, designed by the Roman architect Angelo Di Castro and reconstructed in 1962 on the spot where the old synagogue stood – one of the wealthiest and most beautiful in Europe.



The Synagogue

Snippets of history

The Jews in Livorno

With the legislation known as the Leggi Livornine of 1591 and 1593, the Grand Duchy of Tuscany resolved to attract to Livorno a large number of Spanish and Portuguese Jews (Sephardic, from Sefar, Spain in Hebrew) expelled from the Iberian peninsula in the fifteenth century. They were offered many concessions (owning real estate, for example), which prompted the arrival of a great number of Jews in Livorno, bringing their commercial knowledge and skill with them. The town developed rapidly with the Jews, but other nationalities were also attracted by the commercial incentives of the free port. In a short space of time, the Jews made up 10% of the whole population. They built a synagogue (the second in Europe in terms of size and beauty, after that of Amsterdam) which was unfortunately destroyed by the bombings of the Second World War. The Jews in Livorno could worship freely and Livorno never had a ghetto, one of the few places in Europe.



Interior of the Old Synagogue

The climate of tolerance and privileges accorded promoted the flourishing of Judaic studies. In this respect, Livorno established itself as the ideal city for at least three centuries: rabbis and scholars came here and found a favourable environment, patrons willing to support them and finance studies and publications; there were also educational and Talmudic institutions, each provided with a well-stocked library. The tombs of the major Jewish figures who lived in Livorno can still be visited today in the Monumental Cemetery in Via Ippolito Nievo.

4 Itinerary

Orlando Shipyard, Scoglio della Regina, Terrazza Mascagni, Bagni Pancaldi e Acquaviva, San Jacopo in Acquaviva, Naval Academy, Ardenza, Viale di Antignano, Baracchina Azzurra

The Seafront

This is a lovely walk – you can either go on foot or by bike (about 7 kilometres) – accompanied by the sound and briny smell of the sea, lapping up the sun, which rarely fails to shine. You can either meander along the seaside path, beyond the gardens, or proceed along the pavement of Viale Italia (formerly Passeggiata dei Cavalleggeri, then Viale Regina Margherita). Along the way, you'll see numerous cafes, called "baracchine" (shacks, kiosks) by the locals, ideal for grabbing a coffee, ice-cream or snack.

We start in the square named after **Luigi Orlando**, the historic entrepreneur who ran the now transformed Orlando Shipyard (1865), which brought considerable work and wealth to Livorno. Following the seafront south, on the right you'll see an imposing yellow-ochre building, the old Squarci bathing



The Monument to Luigi Orlando



Scoglio della Regina

establishment (1846), commonly known as the **Scoglio della Regina** [Queen's Rock]. It got this name because on this part of the coast, in Napoleonic times, Maria Luisa of Bourbon, Queen of Etruria, was wont to bathe here, away from pry-

ing eyes, in a tub that had been specially carved out of the rock (1806). In 2017, a new building of Rationalist inspiration was added to the nineteenth-century structure (now a Research Centre for marine technologies). After the little Nazario Sauro harbour, the promenade opens up into a huge space (formerly the Spianata dei Cavalleggeri). In this area, we find the recently refurbished **Aquarium of Livorno**. Then we encounter the vast chequerboard paving of the surreal **Terrazza Mascagni** (1925) with its stunning balustrade overlooking the sea and its **Gazebo**, built in 1935 for open-air concerts. Across the road looms the imposing edifice of the Grand Hotel Palazzo (1884), restored to its

ancient splendour in 2008. In the late nineteenth century, the hotel counted among its guests illustrious figures such as the King and Queen of Italy, the Kaiser and the Duke of Aosta, as well as politicians and writers. We suggest a cocktail on the beautiful roof terrace of the hotel, possibly in the early evening, to be enjoyed as you gaze at the stunning Livorno sunset.

Then you'll pass the famous **Bagni Pancaldi** and **Acquaviva** lidos, opened in the 1840s. The latter bathing establishment (formerly named Palmieri) was immortalised by Giovanni Fattori in his remarkable oil painting, *Rotonda di Palmieri* (Palazzo Pitti, Florence), one of the masterpieces of nineteenth-century Italian art.

The next stop is **Piazza San Jacopo in Acquaviva** [St James in the Living Water], so called because in ancient times a spring of fresh, cool water flowed out of the ground there, close to the church. The **Church** is of the nineteenth century, but it was built on a site of religious significance: the hermitage of St James (**Eremo di San Jacopo**), dating back thousands of years. A visit to the medieval crypt is much recommended. Next to the church stands the monument to Pietro Leopoldo by Domenico Andrea Pelliccia (1774). Further along the promenade, we encounter the main entrance to the **Naval Academy**, founded in 1881 by the Minister for the Navy, Admiral Benedetto Brin. The Academy, where officers of the Italian Navy are



trained, is a huge complex comprising several buildings, the main one being the one with the clock-tower (1881). Proceeding along the road, bordered by the striking green railings that surround the Academy, we see the **Barriera** named after Queen **Margherita** (1890), two symmetrical structures on opposite sides of the street, once closed by a barrier, hence the name. It marked the limit of the city and was a gate to the sea, where a toll was payable. Opposite the Academy stand charm-

*Terrazza
Mascagni*

*The Gazebo
for concerts on
the Terrazza
Mascagni*



ing **villas in a variety of architectural styles**, including late-Liberty [Italian Art Nouveau style, named after the London store] and Moorish – this type of eclectic design was very fashionable in Livorno between the late nineteenth century and the early twentieth. After the row of villas, you'll see a wide green area: the Federico Caprilli Hippodrome (1894), a lively haunt of socialites in the early twentieth century and still quite popular in the second half of the century, but now unfortunately closed.

Further on, we glimpse the open sea again, a beach and then the lido, Bagni Fiume. Now we are in **Ardenza Mare**, with its little harbour and the Baracchina Rossa, a cafe much in vogue in the early decades of the twentieth century (previously on the site was the Chalet Alhambra), where the "in-crowd" of the day stopped to sample an ice-cream called the *Sarah Bernhardt*, made of chocolate and zabaglione, the recipe for which has been lost. Then, across the road, we have an impressive Neoclassical omega-shaped building, the **Casini d'Ardenza**, designed by **Giuseppe Cappellini** (1844) to accommodate guests of the Grand Duke who

Villas in eclectic style on Viale Italia

accompanied him on his summer sojourns at the bathing stations of Livorno. We pass two more lidos, Bagni Pejani and Bagni Lido, and reach the **Rotonda**, or Rotunda, a wide piazza surrounding a pine grove, opening on to a beach. This marked the end of the horse or carriage ride in the nineteenth century. But you aren't stopping here, you're heading for Antignano, or even further.

Go past the Tre Ponti [Three Bridges] (in actual fact, there are five bridges, but don't let that bother you! The old name from when there were three has lingered on). You'll hit Hotel Universal, formerly Villa Campari and then Villa Chayes, built in the late nineteenth century on the site of an old cottage – it's the only building on the sea side of Viale di Antignano. Across the road, you can admire a series of beautiful villas, including one that belonged to Pietro Mascagni and the spectacular Villa Menicanti. Once this expanse of open countryside, with only a few farmhouses, between Ardenza and Antignano, called La Banditella, was one of the favourite spots for the Macchiaioli and post-Macchiaioli artists who painted *en plein air*.

Flanking the sea, you'll find plenty of





*Casini
d'Ardenza*

beaches, easily accessed, all the way to the **Castle of Antignano**, which is now split up into private residences. This small fortress, out of which a rampart still projects, was built in 1567 at the behest of Cosimo I to defend the coast from pirates. Another bathing establishment, Bagni Roma, was once reserved for the fortress's garrison. Next to this is the quaint and still active **Harbour of Antignano**.

If you've still got any energy left for walking, you can go a bit further along the promenade, amid more villas and apartment blocks, as far as the cafe, the **Baracchina**

Azzurra. There's a bus stop there – if you're too exhausted, you can catch a bus back into town. If you're a keen walker, simply do an about turn and take the same route back. If you have your own transport, we recommend continuing the tour down the coast **following the route of the Via Aurelia** and the beautiful coastline from Antignano to Castiglioncello (about 15 kilometres). If it's a warm, sunny day, a dip in the sea at Boccale, Calafuria, Cala del Leone or Quercianella will be an unforgettable experience, though sometimes it's a bit tricky clambering down the rocks to get to the sea!

*The Castle
of Boccale*



The Nineteenth century

After the brief Napoleonic period (1797-1814), Livorno was again ruled by the Grand Duchy of the last of the Lorraine dynasty, who succeeded the Medici in 1737. Many public works were commissioned, and this was to continue for the rest of the nineteenth century, also after the Unification of Italy. The splendid, airy promenade, the *Passeggiata dei Cavalleggeri*, was created, stretching to Ardenza. The Lorraine Grand Dukes were the first to come to Livorno for sea bathing and the whole court followed suit. The first baths in the city were *Bagni Baretti* (1781), which opened with therapeutic aims in mind: to treat illnesses with cold and hot sea water. The elite of Livorno and elsewhere took the waters in closed tubs; the sea water was let in continuously by means of a pump, while the common people had long been accustomed to heading for the rocks and diving directly into the sea. Livorno became a famous, smart holiday resort, equipped as it was with its bathing establishments with their vibrant, even flirtatious, social life, which continued with the afternoon ritual of the carriage ride along the seafront to the rotunda of Ardenza, with evenings spent in the drawing rooms of rented houses or in the many theatres in town. Indeed, the development of tourism and thriving business at the Orlando Shipyard (1865) with its iron ship industry, succeeded in partly offsetting the crisis in the deposit and transhipment system and the abolition of Livorno's status as a free port.

The Twentieth century

In the first decades of the twentieth century, Livorno was still a popular holiday resort. In 1904, the imposing edifice of the *Terme del Corallo*, with its gardens, was built, the owners' intention being that Livorno should become "Montecatini-on-sea". During the Fascist era, with the support of Livorno-born Costanzo Ciano, an influential Minister and President of the Italian Chamber of Deputies, Livorno grew considerably, with dock infrastructures and other industrial and architectural projects, thanks to a major recovery plan for the town centre. Substantial demolition took place to make room for new buildings. The regeneration project was headed by the great Rationalist architect **Marcello Piacentini**, who redesigned the San Giovanni Quarter (in front of the Old Fortress). Twentieth-century Livorno has handed down a vast architectural heritage in the **Rationalist style** that this is well worth exploring: **Palazzo del Governo** and **Palazzo dell'Inps** in Piazza Unità d'Italia, **Palazzo del Portuale** in front of the Old Harbour; **Palazzo Grande**, **Palazzo dell'Anagrafe** and **Palazzo della Banca d'Italia** in Piazza del Municipio and various other private buildings are located in the centre, while the amazing, grandiose, dynamic hospital complex, the **Spedali Riuniti** (1931) is slightly further afield. Unfortunately, Livorno suffered terrible bombing raids during the Second World War, which devastated the port and razed almost the entire town centre to the ground.

The Palazzo del Governo



A visit to Montenero

Church of the Apparition, Funicular railway,
Sanctuary of the Madonna delle Grazie,
Gallery of Votive Offerings, Famedio

Visitors to Livorno should under no circumstances miss the breathtaking sight of the Livorno coastline from its highest hill, Montenero. You can reach Montenero on foot, by public transport (bus and funicular railway) or by car, taking the panoramic route (Via Giovanni XXIII) that starts from Antignano and meanders up to the **Sanctuary of the Madonna delle Grazie, Patron Saint of Tuscany** (*Mater Etruriae*).

The devout pilgrim will begin his/her ascent at the **Chiesa dell'Apparizione** [Church of the Apparition] (1957), built on the site of a previous Chapel (1603) that was badly damaged during the war and is situated just outside the Ardenza suburb. Stopping at the various votive shrines along the wayside, he/she will climb the whole of Via di Montenero to arrive at the celebrated Sanctuary – the same route presumably taken by the poor, crippled shepherd who found the miraculous image of the Virgin Mary in the place where the church stands today. Legend has it that, possibly motivated



The funicular railway

by a vision, with enormous effort and fatigue he felt impelled to carry the painting to the top of the hill where, on arrival, he found himself miraculously cured (1345). The people of Livorno are extremely devout and steadfast in their loyalty to the Madonna delle Grazie, and over the centuries the Sanctuary of Montenero has been the continuous destination of pilgrimages from all over Tuscany. An alternative route, a bit more demanding and off the beaten track, if you feel like walking, starts from Antignano, taking Via Fratelli del Conte and then following the tree-shaded Via delle Pianacce, which leads to

*The Square of
the Sanctuary*



Jacopo di Michele
(also called
Gera), "Madonna
of Montenero"

lower Montenero Basso, and the Piazza delle Carrozze, where the pretty station for the **Funicular Railway** is situated.

From there you take the so-called "very direct" path, a bit of a steep climb that rises in parallel with the railway line. Founded as an oratory in the mid-fourteenth century, the **Sanctuary** in its current form is made up of various buildings that were added as a result of the massive enlargement project of the eighteenth century; it then underwent restoration in the late nineteenth century and in the mid-twentieth century the cloister of Vallombrosian convent, the east courtyard and the chapel of votive candles

Not to be missed...

The Funicular Railway, inaugurated in 1908, is a rapid, fun way to get to the Sanctuary Square. On the way up or down you get glimpses of charming gardens and villas. Recent refurbishment has made the funicular completely ecological; now it is powered by a photovoltaic system.

were annexed. The Sanctuary, with its handsome colonnade, looks onto a large square. A foretaste of the splendid Baroque interior is given in the elegant atrium, frescoed by Filippo Maria Galletti (1636-1714); images featuring events from the life of the Virgin Mary are interspersed with a series of pictures depicting *Miracles benefiting the people of Livorno*. The atrium has three entrances leading to the central aisle of the Church. Noteworthy is the wooden inlaid ceiling by **Pietro Giambelli** and the magnificent tabernacle, a late-Baroque work by **Giovanni Baratta** (1670-1747), which contains the **sacred effigy of the Madonna di Montenero**.

It is well worth visiting the **Gallery of Votive Offerings**, one of the most extensive in Italy, with its collection of devotional offerings, dating from the early nineteenth century up to today. The collection would have been even richer, with ex-votos from previous eras, had it not been for a rather dim parish priest in the nineteenth century, who destroyed them in a big bonfire to clear some space. The simple, naïve images offered up in thanks by the people are nearly always created by inexpert hands, but they are fascinating and moving because of this innocent authenticity; they also bear witness to historical events. On the other side of the square from the Sanctuary, there is the **Famedio** [Memorial Chapel], consisting of a series of covered galleries, where some illustrious Livorno figures are buried or celebrated with commemorative plaques (Francesco Domenico Guerrazzi, Giovanni Marradi, Enrico Pollastrini, Carlo Bini, Giovanni Fattori, Paolo Emilio Demi, Mario Puccini, Amedeo Modigliani, Pietro Mascagni etc.). Before leaving the hill of Montenero, don't forget to have a last look at the stunning panoramic view of the coast.

Famous Livorno people

In the nineteenth and twentieth centuries, Livorno was the birthplace of an incredible number of artists – some world-famous – beginning with the great **Modi**, international art icon and thoroughbred Livornese. **Amedeo Modigliani** was born in 1884 to a Jewish family and embarked on his first art lessons at a very young age in the studio of the artist Guglielmo Micheli, a favourite pupil of Giovanni Fattori. Here Dedo,



Amedeo Modigliani

as he was called, met the Macchiaioli Maestro and had contact with Livorno artists such as Oscar Ghiglia and his fellow students Gino Romiti and Llewelyn Lloyd. His education in Italy was completed by trips to Venice and Florence and visits to numerous museums and galleries up to 1906, the year in which he moved to Paris, where he was to spend the rest of his brief, legendary life.

Giovanni Fattori was born in Livorno in 1825. He attended Giuseppe Bezzuoli's private school and the Academy of Fine Arts in Florence, where he made the acquaintance of numerous artists and came into contact with local Risorgimento circles, who were inspired by the political thought of the Livorno writer Francesco Domenico Guerrazzi. He was among the artist-patriots who habitually frequented Caffè Miche-



langelo, where in the late 1850s the Macchiaioli [from *macchia*: spot or blotch] "revolution" was conceived and developed (the idea being to get out of the ateliers and paint *en plein air*, to depict "the real and the natural", sketching with a quick, immediate technique, using juxtaposed and contrasted brushstrokes, aiming to capture the fleeting quality of light). Thus the vibrant colours and realistic shading of the School of Castiglioncello

Giovanni Fattori,
"La signora Martelli
in Castiglioncello",
Museo Fattori

The hoax of the Modigliani heads

According to tradition, Amedeo Modigliani, upset by the unflattering criticisms of his friends, flung some of his sculptures into the Fosso Reale. In 1984, on the occasion of an exhibition for the centenary of the birth of the great artist, dredging operations were carried out to search for the legendary sculptures – which, to general delight, came to light: three heads carved in stone, immediately attributed to the Maestro. However, they soon turned out to be resounding fakes. In fact, it was the hoax of the century: one of the heads had been created by three Livorno high school practical jokers, who had sculpted it with an electric drill and tossed it in the canal in front of the dredger. The other two heads were created by a Livorno artist who had thrown them in the Canal some time previously. The prank perfectly sums up the sardonic, jokey spirit of the Livorno people.

Leonetto Cappiello,
"Bathing season
in Livorno",
Foundation Livorno



oncello were to be born, when the Macchiaioli painters, guests of Diego Martelli, produced their landscapes of the Livorno area.

Fattori was a major figure in Italian nineteenth-century painting: he was great portraitist, the finest engraver of his time and an outstanding painter of landscapes and seascapes. He was also renowned for his impressive scenes of Risorgimento battles, which are held in the "Giovanni Fattori" Civic Museum of Villa Mimbelli. This kind of Naturalist painting evolved further in Livorno and in the wake of the School of Fattori, which had many followers, the lively **Post-Macchiaioli group** flourished and, with an appropriate updating from the latest French artistic movements, paved the way for twentieth-century art. There is a long list of artists born in Livorno in the nineteenth and twentieth centuries, all leading figures in the Tuscan painting scene: from **Eugenio Cecconi**,

painter of hunting scenes, to **Oscar Ghiglia**; from the purists **Enrico Pollastri** and **Cesare Bartolena** to **Mario Puccini**; from the three **Tommasi**, Adolfo, Angelo and Ludovico, to the Divisionist **Benvenuto Benvenuti**. Livorno was the birthplace of the famous portraitist **Vittorio Matteo Corcos** and of the celebrated poster art designer **Leonetto Cappiello**, both of whom relocated to Paris, where they were crowned with international success. **Ulvi Liegi**, **Plinio Nomellini** and numerous other painters are worth mentioning (the Macchiaioli artist Serafino De Tivoli, Ugo Manaresi, Giovanni Bartolena, Silvio Bicchi, Alfredo Müller, Francesco Fanelli, Ferruccio Pagni, Raffaello Gambogi, Adriano Baracchini Caputi, Renato Natali, Giovanni Lomi, Cafiero Filippelli, Giovanni March, Antonio De Witt etc.). Their works can be seen in the "Giovanni Fattori" Civic Museum of Villa Mimbelli, but there are also some on display in various art galleries in the town. We might also mention the sculptress **Laura Franco Bedarida**. Even before the nineteenth century, Livorno had some fine artists: Pietro Ciafferi AKA "Lo Smargiasso" [the Blusterer], painter of beautiful landscapes in the seventeenth century, Tommaso Gazzarini and Giuseppe Maria Terreni, the two painter and engravers, the brothers Antonio and Jacopo Terreni, in the eighteenth century. The twentieth century also continued to produce important artists (the architect and set designer Virgilio Marchi, the Futurist Osvaldo Peruzzi, Mario Nigro, Gianfranco Ferroni, Gianfranco Baruchello etc.). Art has always exercised a particular fascination on the people of Livorno. The amateur artist arms

himself with an easel and paintbrush and enthusiastically sets off to paint *en plein air*, lapping up the sun and the light that bathe the city. Along the seafront, we can still come across the odd artist, nostalgic for the figurative style of the Macchiaioli, intent on reproducing on canvas, often skillfully, some splendid view.

The Livorno composer **Pietro Mascagni** (1863-1945) is renowned and appreciated throughout the world. In 1890, at the age of only 27, he composed his most famous opera, *Cavalleria Rusticana*, which is still one of the most performed in the world. From that moment, his career was crowned by a series of triumphs, as both composer and orchestra director, especially abroad. Apart from his *Cavalleria*, we might also recall the refined *Iris*, *L'Amico Fritz*, *Le Maschere* as well as many others.

Livorno made a great contribution to the **Italian Risorgimento**, thanks to the efforts of the writer, politician and intellectual **Francesco Domenico Guerrazzi**, the heroic **Enrico Bartelloni**, the brothers **Andrea** and **Jacopo Sgarallino**, the journalists **Pietro Coccoluto Ferrigni**, better known by the pseudonym of **Yorick**, and **Giuseppe Bandi**, from Gavorrano (Grosseto), founder of the daily newspaper "**Il Tirreno**". Livorno volunteers who fought so magnanimously for the wars for independence and for the unification of Italy are countless.

Livorno is not short of scientists either: the naturalist **Diacinto Cestoni** and the mathematician **Federigo Enriques**; or distinguished literati, such as **Ranieri de' Calzabigi**, eighteenth-century poet and librettist, the poetess and writer **Angelica Palli**, with her literary *salon*, the poet **Giovanni Marradi**, playwrights **Dario Niccodemi** and **Sabatino Lopez**, the writer **Giosuè Borsi** and the writer and patriot **Carlo Bini**. Then we have the two brothers **Giovanni** and **Dino Targioni Tozzetti**, the former

a librettist for Mascagni and the latter a poet, known as **Cangillo** when he wrote his sonnets in the vernacular; the writer and journalist **Anna Franchi**, **Carlo Coccioli**, whose books have also been published abroad. One of the greatest twentieth-century Italian poets, **Giorgio Caproni**, wrote passionate verses eulogising his city of birth. Traditional dramas in the local vernacular were masterfully performed by the writer-actors Beppe Orlandi and Gino Lena, and much praised by the writer and poet **Giorgio Fontanelli**.

Livorno people are frank and sincere, naturally ironic and irreverent. It's fun to stop in the streets of the market and listen to the local patter, the colourful and mostly shouted conversations. If your Italian is up to it, try (or read with a Livorno friend) the magazine "**Il Vernacoliere**", which is popular not just in Livorno. We hope you're not easily shockable, as the language and jokes are, not to put too fine a point on it, rather vulgar and uncouth! There are also the spirited, humorous dictionaries of Livornese dialect by **Ettore Borzacchini** (alias Giorgio Marchetti), with his in-depth knowledge of the local lingo. Every September in Livorno,



Angiolo Tommasi, "Pietro Mascagni", Museo Fattori



Giovanni Fattori, "Seaside of Antignano", Museo Fattori

the "**Sense of Ridiculousness**" is held: three days of humour, satire and comedy.

Livorno boasts numerous sports champions, in various disciplines: swimming, sailing, basketball, rugby, boxing, cycling and underwater fishing – we don't have room to mention them all here. Livorno was the birthplace of **Federico Caprilli** (1868-1907), deviser of the current system of natural horsemanship, and champion in numerous races. **Nedo Nadi** (1894-1940) was also born in Livorno; he was the greatest Italian fencer, and winner of an incredible number of gold medals. Various generations of athletes (not just the famous Montano clan) succeeded him, making **Livorno fencing** world-famous, as confirmed by the countless gold medals won at international and Olympic level. The mythical Livorno rowing crew, called the "**Scarronzoni**", was awarded several Olympic medals and won many Italian and European titles between 1928 and 1940. A fair number of footballers



Federico Caprilli

have also hailed from Livorno, from **Armando Picchi** to the more recent **Cristiano Lucarelli**, **Igor Protti** and **Giorgio Chiellini**, as well as the well-known football manager **Massimiliano Allegri**.

Livorno has produced fine opera singers: the soprano **Celeste Coltellini** (1760-1829) and the tenor **Galliano Masini** (1896-1986); great musicians like Antonio Bacchelli (1944-1986), **Federico Maria Sardelli**, Marco Fornaciari and Ilio Barontini; singers and singer-songwriters like **Nada Malanima**, Piero Ciampi and Bobo Rondelli; there are film directors – **Paolo Virzi** and **Francesco Bruni** – and hosts of actors, from the famous **Ernesto Rossi** (1827-1896) to **Carolina Internari** (1783-1858); actresses in glamorous comedies (Doris Duranti and Vivi Gioi); and the more modern Thespians Marco Messeri, Maurizio Micheli and Emanuele Barresi. Naturally, Livorno has its share of comedians (Paolo Migone, Dario Ballantini and Paolo Ruffini).

The city produced the greatest Italian philatelist, Alberto Bolaffi, as well as the first female orchestra conductor to perform in Italy, Palmira Orso. Livorno has also produced eminent figures in recent Italian social and political life, as the President of the Republic **Carlo Azeglio Ciampi** and the Chief Rabbi of the Italian Jewish Community, **Elio Toaff**.



Film director Paolo Virzi

Museums in Livorno

Aquarium of Livorno
info@acquariodilivorno.it
tel. (+39) 0586 269.111-154

Museo della Città [City Museum] - Bottini dell'Olio

Piazza del Luogo Pio
Civic Collections (the City of Livorno from its origins up to today)
Contemporary Art
Hours: Tue-Sun 10-19
museodellacitta@comune.livorno.it
tel. (+39) 0586 824551

Museo Civico [Civic Museum] "Giovanni Fattori"

Via San Jacopo in Acquaviva 65
Giovanni Fattori, Macchiaioli, Post-Macchiaioli and Divisionists
Hours: Tue-Sun 10-13/16-19
museofattori@comune.livorno.it
tel. (+39) 0586 808001 - 824620—824630 **824607 - 824602**

Museo di Storia Naturale del Mediterraneo [Museum of Natural History of the Mediterranean]

Via Roma 234
Botanic garden, Room of the Sea, Room of the Invertebrates, Planetarium
Hours: Morning: Wed and Fri 9-13; Afternoon: Sun 15-19; Tue, Thu and Sat 9-19
Morning: Tue-Sat 9-13; Afternoon: Tue, Thu, Sat and Sun 15-19
musmed@provincia.livorno.it
tel. (+39) 0586 266711

Museo Ebraico [Jewish Museum]

Yeshivà Marini
Via Micali 21
Ceremonial Art of the Jewish Community of Livorno
Hours: June-September: Sun 15-17
Cooperativa Amaranta service
amarantaservice@virgilio.it
tel. e fax (+39) 0586 839772
cell. (+39) 320 8887044
PER QUESTO NON TROVO AGGIORNAMENTI RECENTI SUI CONTATTI E ORARIO DI VISITA

Oratory of San Ranieri and Church of Santa Giulia

Largo Duomo
Hours: every morning 10-12
tel. (+39) 0586 883598

Fondazione Livorno [Foundation Livorno]

Piazza Grande 23
Art Collection
Hours: visits by appointment
info@fondazioneilivorno.it
tel +39 0586 826111
Cooperativa Diderot
www.coopdiderot.it
tel. (+39) 347-8600806—0586 501365 **339 8289470**

Fortezza Vecchia [Old Fortress]

Piazzale dei Marmi
Hours: every day 9-20 entrance Varco Fortezza; closed on Monday.
Other entrance, Saturday afternoon and Sunday: gangway in front of *Guardia di Finanza* building.

Boat trip around the canals

(lasts about 1 hour)
regular service: 1 April—30 November
Throughout the year with restrictions on December, January and February
Tourist Information Office:
Via Pieroni 18/20
info@livornoinbattello.it
tel. (+39) 333 1573372
and Cooperativa Itinera:
giro.battello.livorno@itinera.info
tel. (+39) 0586 894563
(Itineraries with special prices and reductions for groups, also with events on board)

Cripta Pieve di San Jacopo [Crypt of Parish Church of San Giacomo]

Piazza San Jacopo in Acquaviva
Guided visits min. 8 people
Information and bookings:
info@criptasanjacopo.it
cell. (+39) 334 1469288 / 349 4977152 / **335 5201063**
3382212307

House where Amedeo Modigliani was born

Via Roma 38
Hours: visits by appointment
info@casanatalemodigliani.it
amarantaservice@tiscali.it
cell. (+39) 320 8887044

PER QUESTO NON TROVO AGGIORNAMENTI RECENTI SUI CONTATTI E ORARIO DI VISITA

QUESTI DATI LI HO AGGIUNTI IO IN BASE ALLE INDICAZIONI DEL SITO "LIVORNOINBATELLO"

PER QUESTI DATI DELLA COOPERATIVA ITINERA NON TROVO AGGIORNAMENTI RECENTI

I DATI IN ROSSO LI HO AGGIUNTI IO IN BASE AL SITO CRIPTASANJACOPO

LA MAIL L'HO AGGIUNTA IO IN BASE AL SITO CASANATALEMODIGLIANI

10 REASONS for visiting Livorno

- 1** To see a city that is totally different from all other Tuscan towns
- 2** For the splendid seafront stretching from Livorno harbour to Castiglioncello
- 3** To stroll around the Venezia Nuova Quarter
- 4** For a fascinating boat trip around the canals
- 5** To see the face of Christ crowned with thorns by Beato Angelico (1395 ca.-1455)
- 6** For the artworks of Giovanni Fattori and the Macchiaioli school
- 7** For the 100 works by Vittore Grubicy de Dragon in the Foundation Livorno, and for his marble bust of Adolfo Wildt
- 8** For Via Roma, the street packed with the art galleries and containing the house where Modigliani was born, leading to the square with Michelucci's skyscraper
- 9** For the unforgettable swim off the rocks at Calafuria or Romito
- 10** For its wonderful air, its delicious cacciucco, cinque e cinque and ponce, for the Livorno people and their great sense of humour

