CAPTIONS to the illustrations in the book:

A Town in Tuscany
(Original German title: Eine Stadt in der Toskana)

by Roland Günter
translated into English by Anna Viesel

The photographs, sketches and maps contained in the German book titled Eine Stadt in der Toskana may be accessed via the author's website www.roland-guenter-werke.de. Please enter anghiari_INHALT.indd – Anghiari Buch Deutsch. You will find the captions to the illustrations translated into English below. The page numbers referred to here are to be found at the top of the German pages.

[Caption page 9:]
Vittorio Dini, Professor of Sociology at the University of Siena/Arezzo, in his study.

[Caption page 11:]
The town on the promontory.

[Caption page 17:]
The town of traders and craftsmen spread out around a triangular space (centre) below the Upper Town with the fortress (centre right) next to the monastery church of Sant'Agostino (centre left). In the background: the Tiber Valley Plain and the Apennines. The long and straight road *(stradone)* **leads to Sansepolcro (top right).**

[Caption page 18:]
Map of the area around Anghiari. Anghiari lies about nine miles to the east of Arezzo. This area extends from the Arno (west of Arezzo) to the Tiber (east of Anghiari). A long mountain range, the Alpe di Poti, runs through its middle, parallel to the High Apennines to the east of the Tiber Valley. The *hinterland* **of Anghiari lies in the mountains to the west, with (enumerated from north to south) the villages and castles of Ponte alla Piera, Castello di Montauto, Scheggia (on Via Libbia), Castello di Galbino, Tavernelle, Gello, Casale, Vaglialle, Pianettole, Upacchi, Verazzano, Toppole, Tortigliano and Scoiano.**

[Caption page 20:]
The area of the upland rural district *(comunità montana).*

[Caption page 24:]
Between the Tiber Valley and the Alpe di Poti: a ridge with promontories.

[Caption page 25:]
View from the bastion (built after 1553) protruding beyond the promontory. The Tiber Valley and the mountain range of the High Apennines.

[Heading to key page 26:]

Map of the Old Town

[Text underneath key page 26:]

The oldest part of the town expanded along the promontory seen on the right-hand side. The long, straight road (1323/1324, *stradone*) runs to the north of it in a valley fold, beginning on the left-hand side of the ridge. The area of expansion beyond the walled town lies to the left and right of it (14ᵗʰ to 16ᵗʰ centuries).

[Sketch page 28:]

Key:

Einäscherungsplatz = **place of cremation**; Heiligtum des Schicksals = **shrine to the Fates**; Mammaluco große Mutter = **great mother**; ETRUSKISCHE HEILIGTÜMER = **ETRUSCAN SHRINES**; OBERSTADT = **UPPER TOWN**; Janus-Tempel = **Temple of Janus**; Etruskische Mauer = **Etruscan wall**; Panteolus für alle Götter = **Pantheolus dedicated to all the gods**; Tor = **gate**; Gräber-Feld = **burial ground**

Speculations on the Etruscan site.
(Sketch by Roland Günter)

[Sketch page 29:]

Key:

Burg = **fortress**; Hof = **courtyard**; Klein-Kastell als Vorposten = **fortlet as an outpost**; Ältester Zugang = **oldest access route**

The oldest access roads in the eastern part of the town

[Sketch page 30:]

Key:

Feld der Köhler = **charcoal burners' site**; Burg-Bezirk = **fortress area**; Funde: Erschließungs-Gasse und Haus-Wände = **finds: access alley and house walls**; Burg = **fortress**; Burg-Hof = **fortress courtyard**; Kloster = **convent**; Kloster-Hof = **convent courtyard**; Geistlicher Bezirk (seit 1104) = **religious area (from 1104)**

The oldest fortress (c. 1000). It was split in two in 1104, one part of which was a religious area (bottom right). At the same time, peasant farmers and craftsmen became free citizens.

[Sketch top of page 31:]

Key:

Growth of the town of burghers with arable farmland: the ring-like expansion of the town around the hill.

Erste Siedlungsansätze außerhalb der Mauern (späteres *Borghetto*). Ummauerung erst nach 1181 = **initial settlements outside the walls (later the *borghetto*); not walled until after 1181**; Erweiterungsring = **ring of expansion**; jeweils mit einer Häuserzeile vorgelagertem Weg und Mauer = **each with a row of houses, a path in front, and a wall**; Klosterburg und Kirche San

Bartolomeo = **convent-fortress and San Bartolomeo's church**; Integration des Kastells in eine Toranlage = **integration of the fort into one of the gateways**; Ältester Zugang = **oldest entrance**; Siedlungskern = **core of the settlement**

Schemaschnitt zur Stadterweiterung in vier konzentrischen Ringen = **Cross section to show the expansion of the town in four concentric rings**

[Sketch bottom of page 31:]

Key:

The modern town plan and the structure of the houses enable us to identify the rings of expansion. The paths ran at a higher level behind the wall. When the wall (black) was abandoned, houses – presumably two storeys high originally (dotted lines) – were built in front of the wall.

(Sketch Andrea Simon/Roland Günter)

Lagerraum = storeroom

[Caption page 33:]

Early enlargement of the town on the hillside – the pattern being a row of houses in front of the town wall, a path and then a new town wall.

[Caption page 34:]

Steps or ramps link the level, terraced paths. The pattern of enlargement is repeated several times.

[Sketch page 36:]

Key:

The major enlargement of the town (after 1181): the district of craftsmen and tradesmen

(Ausbau ab 1450) = **(expansion 1450 onwards)**; (12. Jh.; grundlegender Umbau) = **(12th century; radical reconstruction)**; Festungsartiger Mauerausbau mit Bastion = **fortress-like extension of the wall with bastion**; (Kirche = **church**; Umbau = **reconstruction**; Turm = **tower)**; vermutl. Mauerverlauf vor Ausbau der Festung = **presumed course of the wall prior to expansion of the fortress**; Festungsartiger Mauerausbau mit Bastion = **fortress-like expansion of the wall with bastion**; mögl. Ausgang = **likely exit**; Stadt-Turm = **town tower**; Stadterweiterung des sog. *Borghetto* = **overspill into the so-called *borghetto***

[Caption page 39:]

The town tower is the symbol of the town. It was built on the town wall, facing outwards. It was completed in 1323, but destroyed by firearms in 1502. There was a 96-year-long ban on rebuilding it. Its bell is still rung to summon the town council to meetings.

[Caption page 41:]

This town gate is under the protection of St. Michael the Archangel (Porta Sant'Angelo).

[Sketch page 42:]

Key:

Beyond the walls: new infrastructure was in put in place after 1322 in the form of a large modern cattle market. A 3-mile-long straight road was built to one side of it, crossing the lord's territory.

(ab …) = **(from …)**; nach = **to**; Stadt-Graben (ohne Wasser) = **town moat (without water)**; Loggia als Straßenabschluss = **arcades at the top end of the road**

[Caption page 43:]

Brilliant town planning around 1323. For 6 miles, the long road *(stradone)* **structured both the town and the lord's territory from Anghiari to Borgo San Sepolcro.**

[Caption page 44:]

Reminder – comparison – connection: the long straight street in Arezzo.

[Page 45:]
[Top caption:]

A painting by Anton Maria Susini depicting the hill town of Anghiari and the long street with its "crown" of arcades (1649; Chiesa della Croce; detail).

[Bottom caption:]

A painting by Luca Signorelli depicting the martyrdom of St. Sebastian and a long hillside street flanked by houses (c. 1498; Città di Castello; detail).

[Caption page 46:]

A cattle market was usually held outside the fortress gate to an old town. As part of their development of their residential seat, Guido Tarlati and Pier Saccone carried out major infrastructure projects in 1323-1324, developing the market into a "grand square".

[Caption page 47:]

Shops occupying the substructure beneath the square (1323/1324). Below: The substructure and the square with its former arcades and fountain (before the cistern) (Codice Corsi, 18th century).

[Caption page 48:]

The long arcades (1323/1324) on the big square. Several shops in the substructure on the long straight road. On the left: the water points. On the right: "Petrone", the pillory (Codice Corsi, 1624).

[Caption page 50:]

The lord of the town, Guido Tarlati, had the fortress enlarged. On the south side of the huge tower house there were two viewing balconies supported by stone brackets. Until the 1917 earthquake, it was 16m higher. *[Page 51:]* **West elevation of the fortress.**

[Caption page 53:]

The Abbey moved to the east side of the hill after 1359.

[Caption page 57:]
The town is a fortress, shaped by fear in times of insecurity.

[Caption page 59:]
In a period of re-armament Girolamo Magi built a bastion on the vulnerable south-eastern side of the town fortress.

[Caption page 64:]
In 1777, the Corsi family, the richest in town, members of the upper middle class, moved to new surroundings behind the houses along the long road. Their model was a princely garden. First plan: an elegant coffee house; second plan: a theatre.

[Caption to sketch page 65:]
Key:

Extensive gardens were laid out behind Palazzo Corsi, and a theatre was built. Changes in military technology meant houses could be built over the moat along the town wall (Via Trieste).

(ab …) = (**from** …); Gartenanlage = **gardens**; Umbau = **conversion**; Jh. = **century**

[Caption to photo page 65:]
Changes in military technology put an end to the idea of a fortress. Houses were built in the moat, in front of the town wall: Via Trieste.

[Caption page 70:]
The Upper Tiber Valley with the Apennines – "the loveliest amphitheatre", says Pliny the Younger (61 to around 114 AD), writing about the position of his villa on the terrace (right).

[Caption page 90:]
Present-day structure of parcels of land in the Old Town. Right: fortress area. Left: the *borgo* of artisans and tradesmen.

[Sketch on page 96:]
Key:

Bebauungsstruktur Mittelalter = **Building development in the Middle Ages**; mittelalterlich = **mediaeval**; sukzessive Bebauung = **built up gradually**; Kapelle = **chapel**

c.1330 building of the "long, straight road" *(stradone)* and Mercatale outside the wall surrounding the historic town centre.

A moat, or *fossa*, ran parallel to the wall in front of it. Entry to the town was via two bridges.

[Caption to sketch on page 96:]
Infrastructure with a stroke of genius. Pier Saccone had a large square built outside the town

wall, with a cistern beneath it, shops to one side of it and a well below; on the other side: the long, straight road.

[Caption page 100:]
The entrance to the poor man's bank, Monte di Pietà.

[Caption page 105:]
Traces of a one-time hamlet outside the town gate – uneven alignment of the houses on the south side of the main square (Mercatale).

[Sketch on page 109:]
Key:

Kammlage = **ridge**; Straße entlang der Hangkante = **road along the edge of the slope**; Taleinschnitt = **deeply cut valley**; Einzelgehöfte bzw. Weiler in der Vorbergzone = **solitary farms or hamlets in the foothills**; Siedlungen der Ebene = **settlements on the plain**
Besiedlung und Erschließung im Bereich des Übergangs der Ebene zur Vorbergzone = ***Settlement and development in the transition area from the plain to the foothills***

[Caption to sketch on page 109:]
On the hillside above the long straight road, hamlets grew out of solitary farmhouses as a result of extensions built for extended families. They were linked by a path along the hillside. It was not until times of greater peace and improved medicine that the floodplain could be settled.

[Caption page 111:]
Castello Galbino, rebuilt c. 1550.

[Caption page 113:]
The Florentine district of Anghiari administered by the *vicario* from 1385; the rivers Tiber (right) and Sovara (centre).

[Caption page 115:]
The house of the chief Florentine administrative officer, the *vicario,* (re-built in the 15th century; now the town hall).

[Caption page 116:]
Floor plan of the town hall. Foreground: walled courtyard *(cortile)*. Background: the foyer (formerly without any partitions). Right: the chapel. The ground floor was taken up with prison cells in the 18th century. Left: the garden *(orto)*.

[Caption page 118 above left:]
Justitia in the courtroom.

[Caption page 118 below right:]

The prison.

The *vicario's* (now the mayor's) room with its elegant and valuable paintings and the *vicario's* coat of arms.

The houses open up – shops are open to alleyway and square.

Sign for a butcher's shop (?): two animals in the rounded arch of a doorway.

Porches protect people and goods from rain and too much sun.

For many years a rarity: a lavatory. Sant'Agostino monastery was privileged to have this one.

Features on the houses on the triangular square (Piazza Mameli). There is a ring for tying up animals on the right-hand house-front. Iron bars are fixed to the upper floor of the middle house on the other side of the square, with thin round wooden poles resting on the curved ends of the bars – on festival days costly textiles from the house were draped over the poles, to show them off in public. There is a round opening beneath the middle window, to let inquisitive children participate in the public goings-on outside.

Rings for tying up animals.

The rear section of the ground floor of houses built in front of the town wall was a storeroom. It belonged to the people living across the way. Every house therefore had two owners – one owned the upper part, and another the lower part.

San Martino convent (Piazza del Popolo) with its roof-top gallery.

Views [= Ansichten]

Terraced houses on a slope. When the town wall ceased to function as such, houses were built in front of it. At the top, on the old pathway before the wall, they had two storeys. Lower down, two further storeys were added.

[Caption pages 147 and 148:]

The Taglieschi house (now a museum).

[Page 148:]
[Caption bottom of page 148:]

The north side of the town quarter *(borghetto)* of artisans and traders. The Taglieschi family's large building complex (the parcel of land numbered 148) stands opposite the church and monastery of Sant'Agostino. In front of it, and to the right, is the triangular square (Piazza Mameli). The cadastral map of 1826.

[Caption page 149:]

The Taglieschi family's complex of houses (Codice Taglieschi, around 1624).

[Page 150:]
[Sketch page 150:]

Triangular square [= Dreiecksplatz]

Floor plan of the Taglieschi family's rambling complex of houses, at utility area level.

[Caption page 151:]

The Taglieschi family home: a vaulted utility area with its own well.

[Caption p. 153:]

The first-floor hall in the Taglieschi family home.

[Caption page 154:]

Sweet music: a 16th century organ.

[Caption page 161:]

Contrasting paths.

[Sketch page 162:]
Key:

Freiräume = ***Open spaces***; Zum Mercatale = **to the Mercatale**; Wegenetz und Plätze = **network of paths and squares**

[Caption to sketch on page 162:]

The paths and squares run in different directions and vary in width.

[Caption page 165:]

Ritual signs over a portal (Via Garibaldi).

[Caption page 166:]

The oldest way over the hill – the original houses were one storey high. In the Middle Ages they were built higher and higher.

[Caption page 168:]

The square in front of the town hall. The Abbey *(Badia)* is in the corner.

[Caption page 171:]

A settlement for artisans and traders arose in the borgo, at the foot of the oldest town on the hill. The three-cornered Piazza del Borghetto (now Piazza Mameli) was formed at a crossroads.

[Caption page 174:]

For many years, the largest wine bar *(osteria)* in Anghiari (at the front, to the right of the picture) was to be found on the square with the well, below the large square.

[Caption page 177:]

The most scenic square was formed by the crossing of two paths on the hillside *(poggiolino)*.

[Caption page 179:]

The wealthy Mannini family was given permission to build arcades on the large square in 1466. For them it was a matter of prestige, for the townsfolk it meant shade and shelter from the rain.

[Caption page 180:]

The west side of the large square with portico (Codice Corsi).

[Caption page 181:]

Some of the land along the Tiber was acquired through water management – as in the northern Netherlands. A huge amount of human effort and intelligence went into the project. The drainage channels require constant monitoring and care.

[Caption page 182:]

The territory of Anghiari in the 15th century. Two extensive river systems dominate its structure. In the middle we see that of the Sovara, in the east that of the Tiber. To the west of the mountains lies the river system of the Arno.

[Caption page 185:]

Water in the industrial age: from well to pipes (1925).

[Caption page 186:]

A huge 13th century communal project: the digging of a canal from the River Tiber and the building of a series of mills. This map dates from 1792.

[Caption page 189:]

The countryside around Anghiari.

The hamlet of Ponte alla Piera.

S. Stefano, a church with a centralised structure, stands at the foot of the hill (7th/8th century).

On the hillside to the north of Anghiari, one hour's walk away, stands the parish church *(pieve)* of Micciano.

Pieve di Sovara parish church consists of an open space with two rows of columns.

Vertical features and spaciousness in the courtyard (16th century) of San Martino (Via Matteoti 26) in Borgo della Croce.

The wooden door (1444) to the baptistery in Via Taglieschi.

An engraving by Francesco Salmi (retouched in 1821) shows the town on the hill and the long road crowned by arcades (until 1565) and Chiesa della Croce (1499/1534).

The chapel in the house of the *vicario* (Palazzo Comunale; town hall). The paintings (c.1490) are an attempt to provide insurance against the perils of life.

The culture of death. People devoted themselves to the service of their neighbours during epidemics, often risking infection themselves. A funeral cortège passes Sant'Agostino (1791).

The meeting house of the Confraternity of Mercy (Misericordia; now a museum). Wall decorations (early 15th century). – The façade with the window from which alms were distributed (16th century). – Interior: a splendid monumental arch (16th century).

Unknown artist: The battle in the Tiber Valley between Borgo San Sepolcro and Anghiari.

A street built with perspective in mind (Via Mazzini; 16th century).

[Caption page 225:]
Façade, cross-beam and brick nogging walls of a "Lucchese-type" house.

[Captions page 227:]
[Left:]
A wall built of stones from the Tiber, formerly plastered. It was renovated in the 16th century and a splendid portal added.

[Right:]
Many houses were made of bricks in the 14th century.

[Captions page 228:]
[Left:]
The Taglieschi family's house (15th century) was built of smooth, elegant-looking ashlar (now somewhat weather beaten), as was the façade of Sant'Agostino (built in 1472 and visible in the background).

[Right:]
In the Middle Ages, many houses gained additional space from corbelling. Later this was felt to be inelegant.

[Captions page 229:]
[Left:]
A spectacular superstructure. The chancel side of Sant'Agostino rises above the town wall walkway.

[Right:]
Elegance: once a smooth shell (14th century); later equally smooth and elegant when covered with plaster (16th century).

[Caption page 231:]
The structure of the town: cubic forms.

[Caption page 232:]
Smooth walls – elegance – tension – decorative elements. Rustic masonry was used here merely to provide contrast and demarcation (Via Mazzini;16th century).

[Caption page 233:]
In 1472, the *vicario* gave Sant'Agostino a new and elegantly smooth façade, inscribing it with his name in perpetuity. The ornament is a sign of the influence of Ancient Greece.

[Caption page 235:]

The Franciscan monastery (presumably c. 1563).

Rustic, a defiant signal of martial authority.

The Franciscan church. A plain hall, but with monumental decorations and very large pictures.

Sant'Agostino: the burghers take possession of the church. A plan indicating the position of family tombs (15th and 16th centuries).

The folk-art story-teller Andrea della Robbia (pre-1472). Scenes from an altarpiece formerly in the Abbey (now in Museo Taglieschi).

Mother and child in everyday family life and church ritual. The figure of Mary, on whom ideas are projected. Right: the ceramics artist Magda Garulli. The two previous illustrations *[on page 250]*: on the left, a Madonna and Child (early 15th century, attributed to Jacopo della Quercia, Museo Taglieschi); on the right, a painting by Niccolò Soggi (Chiesa del Carmine).

Dramatic action painted by the Florentine artist Puligo in 1515.

Life-size rooms and scenes. A painting by Giovanni Antonio Sogliani (1531); now in the parish church *(Propositura)*.

A reminder of the cross erected by St. Francis of Assisi. A scene painted by Carlo Dolci, a successful painter at the Florentine court.

Some of the many rôle models in Sant'Agostino church. The painter Matteo di Giovanni (c. 1430-1495) came from Sansepolcro and later went to Siena. He is believed to have worked with the renowned artist Piero della Francesca, who lived in Sansepolcro. Like Piero, Matteo depicted silent figures of great intensity, very much alive. We feel they are there before our eyes. From left they are: St. Augustine as a Bishop, St. Anthony the Abbot, St. Damian and St. Francis of Assisi (c. 1485/1490).

[Caption page 273:]

An eloquent memorial on the site of the famous Battle of Anghiari (1440).

[Captions page 274:]
[Top:]

Leonardo da Vinci: The Battle of Anghiari (after 1504).

[Right:]

Leonardo da Vinci, the Battle of Anghiari, copied by Peter Paul Rubens (the Louvre).

Wolf Vostell: The Battle of Anghiari after Rubens and Leonardo – Antithesis to Barnett Newman (1982).

[Caption page 275:]

The historian Niccolò Machiavelli (1469-1527).

[Captions page 278 from top to bottom:]

Monti Rognosi ("mangy" mountains) to the north of Anghiari – a source of iron for centuries.

The terrible is masked by beauty: detail of a weapon manufactured by the renowned Guardiani family.

[Caption page 280:]

Federico Nomi (1633-1705), priest and poet.

[Caption page 281:]

Help in times of disaster: the faithful call on Mother Mary to shield them under her protective mantle. Terracotta in folk-art colours; 15th century; Florence; Propositura.

[Caption page 293:]

The nobility rise again: Count Barbolani's massive villa (1577) above the Sovara Valley.

[Caption page 306:]

The magnificence of Palazzo Doni on the long street – fantastic theatricality from around 1700.

[Page 309:]
[Top caption:]

The magnificent façade of the theatre (built between 1777 and 1791 by Lorenzo Pozzolini). It was a palace for music and speech, and used to stand in a scenically landscaped garden.

[Bottom caption:]

Theatricals before, between and after performances. The audience watch the play and

themselves play-act in a splendid and thrilling setting.

[Caption page 315:]
The village of Upacchi.

[Caption page 322:]
Anghiari station (around 1886).

[Caption page 327:]
Politically motivated murder on the piazza on 19th March 1879. The victim was Giuseppi Ghignoni, a schoolteacher from the opposition.

[Page 328:]
[Key to map:]
The scene of the crime: the main square
1 = Sala del divertimento; 2 = the place where Ghignoni was shot – Garibaldi's statue now stands on the spot (marked with a cross); 3 = the *carabinieri* barracks on the south side of the square. Giuseppi and Rosa Ghignoni lived in the small house above the arcades (on the right-hand side of the sketch).

[Caption page 330:]
The first Garibaldi monument (1883) contained his bust; the second (1914) was a statue.

[Caption page 333:]
The covered market in Anghiari was built between 1882 and 1890. It followed in the footsteps of Les Halles in Paris and, in a spirit of optimism, was dedicated to trade and industry.

[Caption page 339:]
A romantic house for his mistress: Villa Miravalle (1819). All in vain.

[Caption page 340:]
The spacious Borgo di Monteloro on the promontory to the north of the theatre.

[Caption page 343:]
People plying their various crafts in Anghiari.

[Caption page 351:]
Antonio Ferrini – shoemaker, socialist, communist, émigré, resistance fighter, later mayor.

[Caption page 352:]
The *Camera del Lavoro.*

[Caption page 353:]
Like a fairytale castle: the villa (1929) built by the architect Remo Magrini.

Tower of the chapel with its bombs. "Madonna of the bombs", quips Tonino Guerra.

A section of the town wall was demolished in 1932 to allow traffic access to the town hall. On the right: a house built over the street, spanning the width of the old wall.

A grove of remembrance for Renicci concentration camp, designed by the architect Valerio Dell'Omarino.

Suburbanisation has meant uncontrolled growth in the surrounding area, as here in the Tiber Valley. The long road *(stradone)* is visible on the left.

Montebello is an area on the southern end of the promontory, built up from 1990 onwards. The new district puts an end to the self-contained urban space.

Historic materials from Busatti looms.

One of many antique shops: a "public living room".

Giuseppi Mazzi, antiquarian and collector.

Piero Calli, antiques dealer and head of the local Anghiari Society.

Marco "Matto", a harmless and likeable crackpot.

(Top left) The annual race from the battlefield to the main square, to commemorate the Battle of Anghiari (1440). – (Top right) The annual Corpus Christi procession. – (Bottom right) Two singers of political songs and their friends in the 1970s and 1980s: Annibale del Sere (Anghiari) and Fasia Jansen (Oberhausen, Germany). – (Bottom left) The Philharmonic Society's procession.

The kitchen team at the Unità festival represent a cross-section of the population. Mayor Franco Talozzi is centre stage.

It would seem Mayor Franco Talozzi was painted by Piero della Francesco, the famous painter from the neighbouring town of Sansepolcro, as long ago as 1459.

Historic street lamps in the historic quarter of the town.

Night-time festivities on the *Mercatale*.

The street lamps create lighting appropriate to human needs.

The first winner of the Culture Prize in 1980: Giorgio Manzini (1930-1991), author and journalist with Paese Sera.

Gian Franco Vené, journalist and author.

The Canadian-based pianist Elmer Gill made Anghiari his second home.

Left: Gian Franco Vené bought a canon's apartment with access to the *Badia* via a high bridge, on its eastern side. The house next door belonged to his friend, Mayor Franco Talozzi.

Palazzo Corsi on the long straight road, opposite the market place, houses a library and archives.

Plans drawn up by the 1983 International Summer Academy were put on show. The picture is of Andries van Wijngaarden, an architect from Rotterdam.

A meeting of the Town Council.

Architects from Karlsruhe University at work in the Council Chamber. – Discussions with town planner Stefania Bolletti.

[Caption page 409:]
The mediaeval bridge in the hill village of Ponte alla Piera.

[Caption page 410:]
The great dam on the Upper Tiber.

[Caption page 411:]
The upper reaches of the Tiber have been dammed to form a reservoir to the north of Anghiari.

[Caption page 412:]
The decline of terrace farming.

[Caption page 414:]
In defence of ancient field structures.

[Caption page 416:]
A committed couple: Giorgio Manzini, author and winner of the first Culture Prize, and his wife.

[Caption page 424:]
Right: Prof. Gian Franco Di Pietro (University of Florence). Left: Dr. Michael Peterek (University of Karlsruhe).

[Caption page 428:]
What will be left of the hamlets on the northern slope of the Tiber Valley?

[Caption page 430:]
***Agriturismo* in the hamlet of Schietto.**

[Caption page 434:]
A cartoon by Walter Kurowski ("Kuro"), advertising the Baldaccio musical that toured Germany.
The German text reads: "Italian festival: Friday 29th October 1982 at 8pm in the Eisenheim Werkstatt, Oberhausen, Fuldastrasse 4. The Italian theatre company, Compagnia dei Ricomposti, will perform the musical "Baldaccio of Anghiari". Italian food, wine and music.

[Caption page 435:]
Andrea Merendelli, a stage director.

[Caption page 437:]
Sketches by Martin Einsele.

[Caption page 439:]

Renato Li Vigni, the driving force behind the University of Autobiography, together with his wife.

[Heading page 440:]
The urban fabric in photographs

[Heading page 456:]
Faces of the people that make up the town