

Paola Masi

# SAN MARINO CITY FORTIFIED



*“The paths of the cultural identity of San Marino”*

photography Albano Sgarbi

Segreteria di Stato Pubblica Istruzione  
Repubblica di San Marino

<b>Cultural heritage</b>	<b>DOCUMENTATION SHEET NR. 1</b>
--------------------------	----------------------------------

## **THE FIRST "GUAITA" TOWER**

<b>Location</b>	It stands on the peak of Mount Titano and dominates the cliff below.
<b>Era</b>	It dates back to the eleventh century.
<b>Description</b>	<p>The first tower, called Guaita, is a sandstone construction that stands on the mountain's rocky wall.</p> <p>It is made up of two layers of walls: one external, characterised by three quadrangular towers connected by an embattled walkway, an internal one that enclosed the bell tower and Guaita.</p> <p>A door with a rounded arch opens onto the first courtyard and ample fortified space where an ancient stone well stands in the centre.</p> <p>To the left is the castle chapel, consecrated in 1979 and dedicated to Saint Barbara.</p> <p>Cross the courtyard to the stairs partially carved in the rock to enter within the internal wall where two buildings stand.</p> <p>The first, square, is dominated by a bell tower that holds the "big bell": its rings announce the meetings of the Council Great and General and ring-in national holidays.</p>

<p><b>Historical notes</b></p> <p><b>Renovations</b></p>	<p>There are a few cells on the ground floor which, until 1970, were used as a prison.</p> <p>The pentagonal shaped Guaita is tall and massive; the characteristic plume, symbol of San Marino's freedom, waves over the roof.</p> <p>An external balcony, embattled with turrets, is found on the second floor. Inside, there's the ancient guard post, a small room with little windows protected by bars, which provide a view in all directions: towards the sea, the valley, the mountains and hills.</p> <p>Guaita was the first element in the defence system built on the edge of the mountain. The oldest curtain wall that enclosed the original settlement rose around it. In fact, in the Middle Ages, the tower was used as a watch tower and "shelter" for the small Titano community. From 1463, after the end of the Malatesta wars, it was abandoned.</p> <p>Over the centuries, the first tower was renovated several times. A dagger is engraved on a stone near the top, near the bell tower: it is probably a symbol of the Comacini Masons who, in the thirteenth century, performed the reconstruction work.</p> <p>Other work was performed in the fifteenth, sixteenth and seventeenth centuries.</p> <p>The entire tower and wall were renovated between 1925 and 1940 directed by engineer Gino Zani.</p>
--	--





The first tower enclosed by the walls.  
Detail of the Guaita roof with characteristic plume.





On the left, the internal courtyard. On the right, the tower wedged in the rocky spur.

**THE SECOND “CESTA” TOWER****Location**

It stands on the highest point on Mount Titano, enclosed within the second curtain wall.

**Era**

It dates back to the thirteenth century.

**Description**

The second tower, called Cesta, is built of sandstone on the bare stone. It is a complex structure, surrounded by a high external wall that runs along the edge of the mountain and is reinforced by a semi-circular bastion.

It is accessed by a stone staircase: a rectangular door, adorned with the Republic's coat of arms, engraved in the architrave, provides access to the internal courtyard.

Here, on the left, is the pentagonal shaped tower between the rocks. Topped by a turret and surrounded by an embattled crown with embrasures, it is connected to a lower building used to house the guards. The "Museum of Historic Arms" is housed in the tower and adjacent rooms. The objects on display document the evolution of projectile weapons and firearms, from the Middle Ages to the turn of the twentieth century.

The first room on the ground floor houses melee weapons. The ceiling is supported by wooden beams, the walls are plastered with the stone wall showing in some parts. The floor is made of terracotta.

On the left is an old fireplace and a finely detailed column is on the right.

Helmets, cuirasses and armour are found in the second, smaller room, with the vault lined with brick. The spacious and bright third room has a wooden beam ceiling; in the centre, stone pillars support three rounded arches that divide the space. It contains a rich collection of shields, harquebus and crossbows from the sixteenth and seventeenth centuries.

On the upper floor, a room characterised by wooden trusses and small rectangular windows houses a collection of weapons dating back to the eighteenth and nineteenth centuries.

The outdoor balcony, overlooking a vast panorama, climbs to the old guard post built within the central tower structure.

The embrasures used for plunging defence can be seen from here. The curtain wall walkway leads to the semi-circular bastion, dominated by a small bell tower. Continuing on you'll reach the pentagonal tower erected on the spur of the rocky cliff.

### **Historical notes**

The construction of the Cesta expanded the defences of the community of San Marino. Two documents stored in the State Archives prove that, at the beginning of the fourteenth century, the tower was fully efficient.



## Renovations

In fact, the first proves that in 1320 the Municipality planned to connect the three towers by a curtain wall. The second document proves the decision, in 1338, to entrust the custody of the two strongholds, Cesta and Montale, to three Sammarinese guards. Sources from the sixteenth and seventeenth century narrate that there were prisons and residences used by officials, guards and custodians in the tower. There was a cistern used to collect rain water.

Over the centuries, specifically in 1396, 1535 and 1549, various work was conducted to reinforce and consolidate the defence structures.

After the construction of the turret in 1500, the entrance gate with the coat of arms of the Republic was built in 1596.

Falling in disrepair, the tower was renovated and partially reconstructed between 1925 and 1931 directed by Gino Zani.



The second tower surrounded by a high curtain wall.  
Details of the semi-circular bastion.



The Cesta internal courtyard walkway.





The pentagonal tower built on the spur of the rocky cliff.

<b>Cultural heritage</b>	<b>DOCUMENTATION SHEET NR. 3</b>
--------------------------	----------------------------------

**THE THIRD “MONTALE” TOWER**

<b>Location</b>	It appears solitary and isolated on Mount Titano, far from Cesta and Guaita, beyond the curtain wall.
<b>Era</b>	It dates back to the thirteenth century.
<b>Description</b>	<p>The tower, called Montale, rises on the southern face of Mount Titano and, like the other two, is built of sandstone directly on the rock.</p> <p>While the first and second towers are characterised by an internal courtyard enclosed by the curtain wall, the third is a single pentagonal structure.</p> <p>Tall and streamline, it crowned by embattlements and embrasures and is covered by a tiled roof dominated by the symbolic plume.</p> <p>A small bell tower rises at the top, on one side, over the battlements. Internally, the Montale houses an old prison, eight metres deep, called the “bottom of the tower”. It is only accessible from the top but is not open to the public.</p>
<b>Historical notes</b>	Ancient rocks are primitively piled one on top the

other around the Montale.

According to Zani's hypothesis, this curtain wall, built without mortar, could date back to the Villanova era.

The third tower was extremely important as a guard and defence post during the war against Rimini's ruling Malatesta family that occupied the Fiorentino castle.

The sound of its bell signalled the arrival of enemies and the passage of wayfarers who had to pay a toll. The tower was in operations until the end of the fifteenth century.

After the final defeat of the Malatesta reign and demolition of the Fiorentino castle in 1479, the Montale tower was slowly abandoned.

## **Renovations**

Two inscriptions, engraved in the tower stone, document the renovations in 1743 and 1817.

Reconstruction work, directed by Gino Zani in 1934 and 1935 restored the Montale to its original structure.





The third tower, solitary and isolated, on the mountain cliff.





Montale's embattled crown and small bell tower.  
Detail of the embrasures.

## THE BASILICA OF SAINT “PIEVE”

<p><b>Location</b></p>	<p>It stands in Piazzale Domus Plebis, in the upper part of the centre of San Marino.</p>
<p><b>Era</b></p>	<p>Construction began in 1826, designed by Bologna architect Antonio Serra, and was completed in 1838.</p> <p>The church was consecrated in 1855.</p> <p>The bell tower dates back to the sixteenth century.</p>
<p><b>Description</b></p>	<p>The Neoclassic basilica is a tall and impressive building. A wide staircase leads to the entrance. A pronaos, made up of eight Corinthian columns with elaborate capitals decorated with acanthus leaves, characterises the façade. “Divo Marino patrono et libertatis auctori Sen. P. Q.” is inscribed in the architrave in Latin (The Senate and Populate to Saint Marino patron and founder of liberty).</p> <p>The upper part, lightened by a large semi-circular stained-glass window, ends with an indented triangular gable. Three entranceways lead inside: the old coat of arms of the Republic is over the main one.</p> <p>Enter to the left to see the baptistery: The current baptismal font belonged to the old parish.</p>

On the walls, two paintings by Ciro Pavisa depict Jesus fighting evil and deacon Marino while baptising some parishioners.

The basilica has three naves, separated by sixteen Corinthian columns that provide a solemn rhythm to the space.

The central nave has a barrel-vaulted coffered ceiling decorated with finely elaborated white flowers in relief.

In the apse, behind the high altar that holds the urn with the Saint's bones, stands the marble statue of Marino, created by sculptor Adamo Tadolini.

To the left is the Captains Regent wooden throne, precious seventeenth century wood carving.

The silver reliquary is held in a case on the right.

The minor altars are found along the side naves and, enclosed in niches, the statues of the Apostles, the virtues and Saviour.

The walls are adorned with some paintings, including Saint Sebastian by Giovan Battista Dantoni; a Holy Church of Loreto carried by angels, by Bartolomeo Gennari; a Saint Leo, by Ezio Moiolo; a Saint Agatha, by Oreste Monacelli and Christ resurrected, by Elisabetta Sirani.

The altar dedicated to Mary Mother of Mercy, is also worth special attention.

Numerous tombstones and inscriptions preserve the memory of illustrious personages and well-deserving citizens.

Outside, to the right of the basilica, rise the Romanesque bell tower, unadorned by enchanting. It a streamline square construction, with four large arched windows through which the bronze bells can be seen.



### **Historical notes**

The basilica was built on the same site where the ancient Romanesque parish church once stood. Documents stored in the archives called it the “Domus Plebis” (The People’s Home) because, in addition to being a place of worship, it was also a meeting point for the Sammarinese community. The church was the centre of civil and religious life for many centuries.

At the beginning of the nineteenth century, the need arose to expand the Romanesque church but was overruled by the decision to construct a large building to live up to the image and prestige of the State and accommodated the larger population. The legendary meeting of Arengo was held in the new basilica on March 15, 1906.

At that time, all the heads of the families in the Republic set the foundations for a significant democratic modernization.

### **Renovations**

In 1966, the baptistery, designed by architect Amos Gentiloni Luchetti, was created during renovation work.

Furthermore, new bells were installed and the grand organ over the main entrance was electronically converted. In 1992, the façade and pronaos roof were renovated and, later, the basilica's wooden truss ceiling was consolidated.



V@Áoe q̄baē Á@ÁJae ó̄ ã@baibē } ó̄ ãc^ } c@& } c' Á^|Áē , ^!Áē áÁ@!&@ ÁÚcÚ^c!É  
 Ö^caē Á Á@Á&!&@ē áÁē •^Á } Á@Áá\*^Á Á@Á [ } caē É





The pronaos architrave, in front of the basilica, with a tribute to Saint Marino.



## THE CHURCH OF SAINT PIETER

<p><b>Location</b></p> <p><b>Era</b></p> <p><b>Description</b></p>	<p>It overlooks Piazzale Domus Plebis, to the right of the Basilica of the Saint, in the centre of San Marino.</p> <p>It dates back to the sixteenth century.</p> <p>It overlooks Piazzale Domus Plebis, to the right of the Basilica of the Saint, in the centre of San Marino. It dates back to the sixteenth century. A side stone double staircase leads to the entrance, under which is the entrance to the crypt. The façade is made up of three parts: a simple and austere portal can be seen on the lower part; a semi-circular stained-glass window adorned with geometric designs characterises the central part which is dominated by a triangular gable. A small cross stands on the sloping roof. Inside, the church is one room with the apse carved into the bare rock. Here, there are two niches traditionally indicated as the beds of Marino and Leo. The main altar, made of multicoloured and inlaid marble, dates back to the eighteenth century and belonged to the old parish church.</p>
--	--

<p><b>Historical notes</b></p> <p><b>Renovations</b></p>	<p>Centrally located, under a stone arch, stands the statue of St. Peter, sculpted by Enrico Saroldi. White and golden elements shine in the star-shaped church ceiling. A small internal staircase leads to the crypt, divided by four rounded arches fully built of local stone.</p> <p>A bas-relief on the altar wall of the San Marino citizen Romeo Balsimelli, inspired by the “Legend of Marino and the bear”, represents the Saint hard at work as a stonecutter.</p> <p>Some commemorative stones, one from the island of Arbe, are found on the side walls.</p> <p>At the back, a niche protected by an artistic grate holds a stone urn which seemed to have held the Saint's bones for many years, now buried under the basilica's main altar.</p> <p>According to legend, the church was erected where Marino, along with others who chose to live with him, constructed the first sacellum dedicated to St. Peter. It is assumed that, after his death, Marino was buried in the church he had built.</p> <p>In 1826, when construction work began on the new basilica, the Church of St. Peter was also renovated and contracted. Significant work was implemented in 1940 and 1941 with the construction of the crypt, designed by Gino Zani. Conservative renovations aimed to consolidate the wooden structures and restore the façade stone were implemented in 2000-2001.</p>
--	---



The façade of the Church of Saint Peter from the Basilica of the Saint colonnade. A detail of the niche traditionally considered as Marino's "bed".



## THE PALAZZO PUBBLICO

<p><b>Location</b></p>	<p>It majestically stands at the end of the Piazza della Libertà, in the heart of city of San Marino.</p>
<p><b>Era</b></p>	<p>It was built between 1884 and 1894 designed by architect Francesco Azzurri.</p>
<p><b>Description</b></p>	<p>The Palazzo Pubblico, seat of the government's institutional bodies, is an elegant building made of finely detailed sandstone.</p> <p>The lower part is characterised by three pointed arches, supported by octagonal columns with capitals and adorned with medallions representing the coats of arms of some of the Republic's castles. On the first floor of the façade are three tall arched windows; at the centre, under a stone-carved polygonal balcony, a plaque commemorates the palazzo's inauguration. At the top, a tower rises from an embattled balcony, also crowned with battlements.</p> <p>Three niches over a small overhanging protecting the clock contain three mosaic images of Saint Marino, Saint Leo and Saint Agatha. A bronze statue of Marino by sculptor Giulio Tadolini stands raised in the corner on the right.</p>

The Saint, barefoot, holds a chisel in his right hand and a square in his left.

The main palazzo entrance, made up of three large doors, is located under the porticoes. The central one, made of wood and iron, dates back to the nineteenth century while the two modern side doors were installed during the last renovations. Stone elements enhance the architecture on the ground floor: two columns support the elegant mezzanine balcony; an ancient coat of arms of the Republic stands out between the pointed arched windows. In the back is the hall where the Regency holds audiences.

Cross the atrium and climb the staircase to the Council of Twelve room on the right where the painting of “Saint Marino Deacon”, attributed to Bartolomeo Gennari, hangs.

On the left, two doors lead to the Council Great and General Room.

The large and spacious richly adorned rectangular room has a wood coffered ceiling.

The wall in front of the entrance is dominated by the large fresco by Emilio Retrosi with the throne of the Captains Regent underneath.

The opposite side is mainly occupied by a monumental stone fireplace and a painting by Lolli, Merlini and Rossi that allegorically represents the free Republic of the Titano.

Two side lunettes depict Justice and Peace.

Across a wooden loggia on the upper floor is the public tribune.

The sixty councillor chairs line the walls decorated with geometric motifs and Latin inscriptions.

<p><b>Historical notes</b></p>	<p>The Council Room leads to the inquiry room and balcony that dominates the Piazza della Libertà.</p> <p>The Palazzo Pubblico was erected on the site where the “Domus Magna Communis” stood. The ancient building, simply shaped and without adornments, built in the fourteenth century, was demolished at the end of the nineteenth century when the Council approved the design by architect Francesco Azzurri. The current construction, initiated in 1884, took ten years to build. On 30 September 1894 the new seat of the Republic was officially inaugurated and poet Giosuè Carducci gave his celebrative speech entitled “The perpetual freedom of San Marino” for the occasion.</p>
<p><b>Renovations</b></p>	<p>In 1994, for the first centennial of its foundation, the Palazzo Pubblico was significantly renovated by architect Gae Aulenti. The goal was to consolidate the building to allow it to better meet modern needs while still maintaining the original structure. Externally, the corroded stones blackened by the elements and pollution were renovated and cleaned. The window frames, window glass and two main entrance side doors were replaced and all technical systems modernised. The atrium floor was reconstructed with the same material used outdoors to express a link of continuity between the piazza and palazzo interior.</p>



The upper and lower floors were renovated and connected by a lift and new stairs.

Renovations in the Council Room concerned the ceiling, floor, public tribune, décor and Retrosi fresco. The old councillor seats were replaced with new modern ones with electronic instruments.

On the lower floors, studies for the Captains Regent, some meeting rooms and secretarial offices were created.

At the end of renovations, the palazzo was inaugurated with a solemn ceremony on September 29, 1996.



The Palazzo Pubblico at the end of the Piazza della Libertà. Details of the stone-carved polygonal balcony.



The embattled Palazzo Pubblico tower with the mosaic images of Saint Marino, Saint Agatha and Saint Leo.





The bronze statue of Marino with stone cutter's tools and plaque with a tribute to the Saint, freedom founder.





The Council Great and General Room: at the top, the fresco by Retrosi and Regency throne; at the bottom, the monumental fireplace with allegorical depiction of the Republic above.

**Cultural heritage**

**DOCUMENTATION SHEET NR. 7**

**COUNCIL ROOM FRESCO**

“Saint Marino’s apparition to his people”

<b>Location</b>	Palazzo Pubblico – Council Room
<b>Author</b>	Emilio Retrosi (1858-1911)
<b>Era</b>	Painted in 1894
<b>Title</b>	“Saint Marino’s apparition to his people”
<b>Technique</b>	Tempera on wall (fresco)
<b>Dimensions</b>	Length 9.30 metres Height 4.22 metres
<b>State of preservation</b>	Good
<b>Description</b>	The fresco depicts Marino who appears to his people. The figure of the Saint is enclosed within a large ogival-shaped medallion at the centre of the large scene.



Marino, dressed in a light-coloured deacon tunic standing above some grey clouds, holds an open book in his left hand that reads in Latin “Relinquo vos liberos ab utroque homine” (I set you free from one and the other men).

Two angels are depicted to the left of the Saint in perfect symmetry: one of them displays a scroll that reads “Sic maneat semper” (As such forever).

In the foreground, two groups of people facing Marino listen to his words. The Captains Regent pledging their allegiance to the Saint can be distinguished in the group on the right: they are preceded by two pages on bent knee and followed by representatives from the various professions, amongst whom the notary public, the judge, the physician, the master and the architect.

Halberdiers on foot and ensigns on horseback accompany the procession.

There are men, women and children in the group on the left: nobles and commoners can be identified by their clothing and positions.

Stonecutters and representatives from the ancient marble workers university holding their standards are recognised. The outline of Mount Titano with the three towers is silhouetted against the bright blue sky. The fresco, rich in details, elaborately painted with bright and brilliant colours, celebrates the origins of San Marino’s freedom.

## **Renovations**

The work was restored in 1994 during Palazzo Pubblico renovations.



“Saint Marino’s apparition to his people”, fresco by Emilio Retrosi, Council Great and General Room.



At the top, detail of the group with the Captains Regent followed by representatives of the various professions. At the bottom, nobles and commoners.



**PIAZZA DELLA LIBERTA'**

<b>Location</b>	It opens in the centre of the city of San Marino, accessible from the Contrada del Collegio and Contrada del Pianello.
<b>Era</b>	It dates back to the fourteenth century when the old palazzo, the “Domus Magna Communis” (Great Town Hall) was built.
<b>Description</b>	<p>It is the most important square in San Marino. Rectangular-shaped, it is bordered on three sides by ancient palazzos.</p> <p>The Palazzo Pubblico borders the northern side while the (Small Town Hall), current seat of the Secretary of State of the Interiors, stands opposite it.</p> <p>The fourteenth century Angel house and adjacent old Archpriesthood building border the right side. On the left, the square becomes a scenic terrace overlooking the Apennine mountains and hills.</p> <p>The centre is dominated by the monument with the statue of Liberty, created in 1987 by sculptor Stefano Galletti.</p> <p>The fountain-shaped base, elaborately stone carved by Sammarinese stonemasons, supports a square pillar supporting the statue.</p>

### Preserved materials

The sculpture, made of white Carrara marble, represents a proudly and courageously advancing warrior.

His right hand thrust forward while his left holds a flag.

A crown made up of the three towers, symbolising the fortified city, rests on his head.

A commemoration is inscribed on the front of the pillar.

On the back, facing the palazzo, a medallion depicts the face of Ottilia Heyroth Wagener, the countess from Berlin who presented the sculpture as a gift for receiving the title of noble duchess of Acquaviva.

The work is the symbolic representation of the Republic that gained its freedom.

The ancient cisterns that collected rain water are still found under the square.

Documents from the State Archives indicate that two public buildings stood facing each other in the square in the fourteenth century, then within the second curtain wall: the “Domus Parva Communis” (Small Town Hall) and the “Domus Magna Communis” (Great Town Hall).

The paving was made with herringbone laid bricks among which grass grew freely.

Four wells with stone heads connected to the underground cisterns stood on the surface in the seventeenth century: the residents took their water from here to use at home.

Over the centuries the square, which has kept its original structure, was the site where main public events were celebrated.

## Renovations

Renovations were carried out in the seventeenth century when it was decided to close the battlements on the west side with a protection wall leaving only some apertures.

The pavement was reconsolidated several times. The square was embellished in the nineteenth century with the statue of Liberty, with the construction of the new Palazzo Pubblico and in 1932 with the renovations of the Domus Parva according to Edoardo Collamarini's design. From 1994 to 1996, the square was completely renovated along with the palazzo to assume an elegant and harmonious aspect.





The statue of Liberty, by Stefano Galletti.



The fountain-shaped stone base with medallion depicting Otilia Heyroth Wagener. Details of the coat of arms of the Domus Parva.





The statue of Liberty silhouetted against the fourteenth century Angel house.



## THE STATE MUSEUM

### Location

It is housed inside the Pergami-Belluzzi palazzo, a building on Piazzetta del Titano, in the heart of San Marino.

### Origin and evolution

When opened in 1865, the museum was on the ground floor of the Valloni palazzo that also housed the Library and State Archives. It hosted archaeological artefacts found in San Marino, paintings from different countries and objects donated by famous friends of the Republic, including count Luigi Cibrario, one of the foundation's most active promoters. Gradually enriched by donations and purchases, after patiently classifying objects, the museum was officially inaugurated on July 30, 1899 before their Excellencies Captains Regent and local population. In the years prior to the Second World War, private homes and the bakery of the Unione Mutuo Soccorso were removed from the Valloni palazzo under Gino Zani's direction so that the museum, with increase exhibit space, was more adequately suited to its role. The bombing on June 26, 1944 severely damaged the palazzo and most of the works on display were buried under the building ruins.

<p><b>Materiali conservati</b></p>	<p>After years of renovations and reconstruction, the museum was reopened to the public.</p> <p>In 1983, with the cultural institute reform, the museum section was separated from the library and archives and the material was temporarily placed in a wing of the Saint Francis convent, awaiting its final destination in the Pergami-Belluzzi palazzo. Here, after years of work between 1996 and 2000, the museum, inaugurated on March 18, 2001, found a new a prestigious home in the heart of the city.</p> <p>In fact, the Pergami-Belluzzi palazzo dates back to the sixteenth century.</p> <p>Made of stone in the elegant and streamline characteristic style of old Sammarinese buildings, the five-story building is adorned with two elegant towers standing on the sides of the roof.</p> <p>Divided by type and in chronological order, the materials retrace the key stages in the history and cultural heritage of San Marino and, through donations, document the museum's history.</p> <p>The rooms on the ground floor are dedicated to archaeological findings from San Marino: an eneolithic hammer; a bronze axe, a spear tip, boat-shaped fibulas and curved razor from the Bronze era; votive statues, anatomic clays, coins, fragments of stamped bricks and vases from the Roman era.</p> <p>The gold and gemstone stud, only element left from the famous “Domagnano Treasure” is worth note.</p>
------------------------------------	--

Dating back to the fifth – sixth century AD, it was made up of numerous jewellery objects, of Goth origin, they belonged to a princess' funeral adornments, found in San Marino and now housed in London in the British Museum and in Nuremburg in the National Museum.

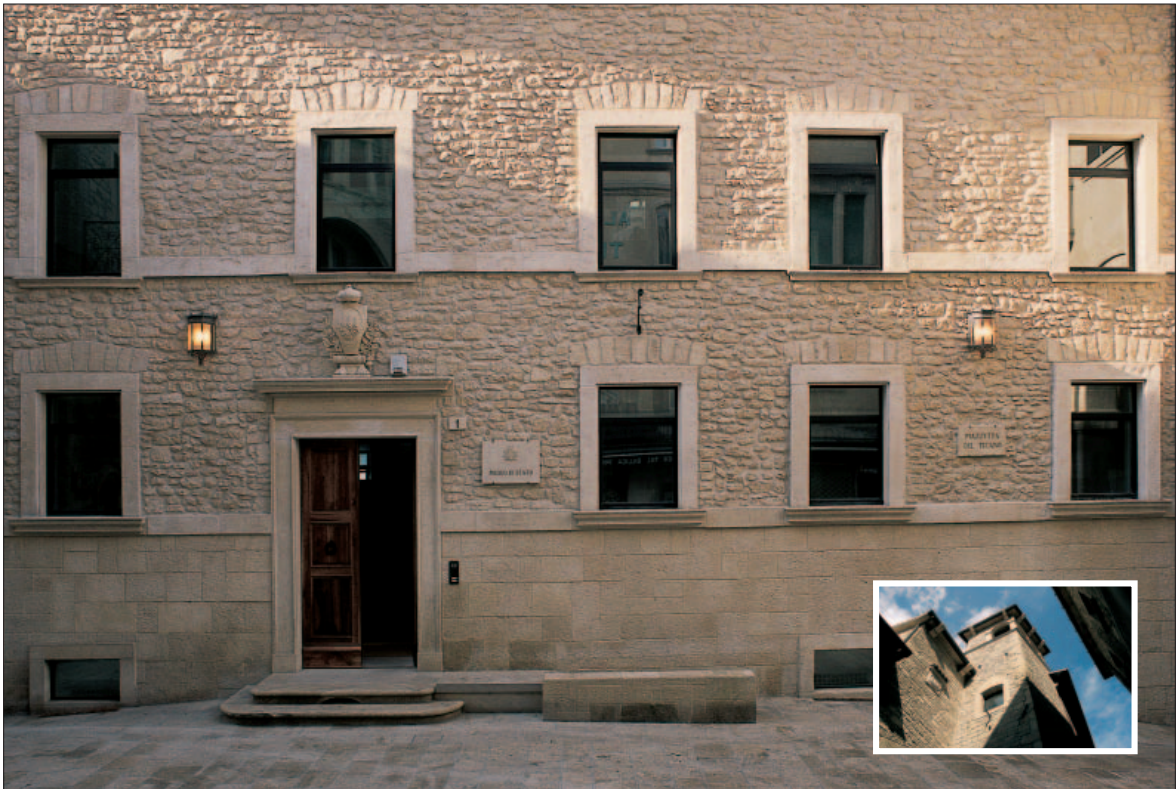
On the same floor, some architectural fragments from the old parish are housed in a room on the right: these are elaborately worked grooved columns, friezes, small pillars and Corinthian capitals.

The “Polyptych with the Holy Family” by F. Menzocchi, made up of nine painting, one depicting Marino bearing the fortified city, belonged to the Romanesque church.

The upper floor of the museum, with ceilings decorated with white flowers on a blue field, is dedicated to paintings: in the main hall next to “Saint Phillip Neri” by Guercino, “Christ on the Cross” by the Tuscan school and the “Madonna of the rose” by E. Sirani, “Saint Marino resurrects the Republic” by P. Batoni, a painting of high historical and artistic significance, dominates the room.

Some prestigious paintings are housed in the adjacent room: “Our lady of assumption and four saints” by G. B. Urbinelli, “Saint Marino” from the Ghirlandaio school, “Mount Titano” by an anonymous painter and paintings depicting Saint Agatha. The top floor is reserved to donations where you can admire interesting Byzantine icons, rare enamels from Limoges, wooden and bronze sculptures and the first lower floor houses prehistoric findings, Egyptian statues, Greek and Etruscan vases, Roman objects and ancient coins. Some museum rooms are reserved to educational activities and the promotion of educational projects aimed to increase awareness of the cultural heritage.





The seat of the State Museum at the Pergami-Belluzzi palazzo.  
A detail of the sixteenth century building tower.





At the top, the State Museum main floor hall.  
At the bottom, on the left "Saint Marino resurrecting the Republic" by Pompeo Batoni; on the right "Saint Marino" from the Ghirlandaio School.



Archaeological findings from San Marino. At the top: 1 axe-hammer, 2 spear tip, 3 curved razor, 4 anatomic clays, 5 votive statues, 6 vase with handles. At the bottom: gold stud, glazed pomegranates and pasta belonging to the “Domagnano Treasure”.



<b>Cultural heritage</b>	<b>DOCUMENTATION SHEET NR. 10</b>
--------------------------	-----------------------------------

## **THE VALLONI ORATORY**

<b>Location</b>	Located in Contrada Omerelli, in the centre of San Marino, it is next to the Valloni palazzo.
<b>Era</b>	It dates back to the eighteenth century.
<b>Description</b>	<p>The oratory is a small Baroque church. The elegant façade is marked by a rectangular portal, with a stone architrave dominated by a large window.</p> <p>At the top, a crowning supports a stone framed by two elaborately worked spirals that sustain fragile pinnacles.</p> <p>The interior, made up of a single nave with a vaulted ceiling, is decorated with white and gilded stucco typical of the Baroque style.</p> <p>The high altar is in the apse dominated by a painting depicting Saint John the Baptist.</p> <p>Along the wall, four enclosed arches create the impression of depth and width. Some paintings can be seen on the altars and the busts of illustrious citizens belonging to the Belluzzi and Valloni families are placed over the side doors.</p> <p>The red terracotta floor is inlaid with the white cross of the Knights of Malta.</p>

**Historical notes**

The oratory, built in the eighteenth century, was the Valloni palazzo chapel.

In 1935, upon grant by the Bishop of Montefeltro, it was dedicated to Saint John the Baptist, protector of the Sovereign Military Order of Malta, provided the Saint's image was placed over the high altar and that a mass was said once a year in tribute to the patron saint.

**Renovations**

Damaged by the bombing on June 26, 1944 along with the entire Valloni building, the church was later reconstructed faithful to its original eighteenth century style.

The roof was consolidated in 2000-2001 and the façade stone renovated.



The Valloni Oratory façade with portal dominated by a large window. Detail of the stone with tribute to Saint John the Baptist.





The church interior with decorations typical of the Baroque style.

**THE STATE ARCHIVES****Location**

It is housed in the Valloni palazzo, ancient building located in Contrada Omerelli, in the centre of San Marino.

It occupies the upper and lower first floor.

**Origin and evolution**

The first mentions of the State Archives date back to 1568 and 1572. Initially, it was entrusted to a single archivist and later, as noted by seventeenth century Statutes, to two prefects. However, the archives were fully neglected for decades. In 1630, the existent parchments and maps were catalogued in alphabetical order. Later, in 1749, Annibale degli Abati Olivieri drafted the “Index of the parchments of the Archives of San Marino” cataloguing the documents in chronological order starting with Placito Feretrano. The “Summary of documents of the State Archives of San Marino”, compiled by Giovan Battista Bonelli in the eighteenth century, includes short summaries (registers) of the most important State correspondence between the fourteenth and sixteenth centuries. Given the importance of the documents conserved in the archives, in 1885 the Council entrusted the task of reorganising the existent material to Carlo Malagola who worked on the reorganisation until 1910.

### **Materiali conservati**

The professor catalogued all the documents and published the results of his research in the book "The state archives of the Republic of San Marino reorganised and described, added the San Marino Statutes from 1295 until the mid fourteenth century".

The works, still available for consultation, are an important source of documentation and information to reconstruct key events in the history of San Marino.

The State Archives house documents of various nature dating back to different historical eras: the oldest are written on parchment while the mores recent on paper.

Due to their political significance, the Council and Arengo Deeds and Regents' Papers are noteworthy. The collection of Bulls and Charters is of high value due to its content and the historical period to which the documents refer.

The Collection of Governmental Instruments is significant for research and historical studies while the series of notary deeds and civil records are considered important for their legal aspects.

Especially prized are the Statutes that assemble the norms that regulated civilian life from the thirteenth century on.

The oldest original documents preserved in the State Archives is a parchment dated November 16, 1070.

It is the registration of a deed stipulated between Opizzone, bishop of Rimini, and Ungano, abbeyy of the San Gregorio in Conca monastery, drafted by the notary Benedetto.





Documents housed in the State Archives.  
 1 Deed of donation from Uberto to Atonio, priest of the San Marino parish (31 July 1113).  
 2 Treaty of Fossombrone between San Marino and the Papal State (21 September 1492).  
 3 Detail of the Statutes from 1491.



4



5

- 4 Pope Pius the second Bull on the concession of the Fiorentino, Montegiardino and Serravalle castles (27 June 1493).
- 5 Letter from Guido Antonio da Montefeltro to the Captains Regent confirming the Duke of Urbino's friendship (23 April 1440).

## THE STATE LIBRARY

### Location

The State Library is housed on the ground floor of the Valloni palazzo, in Contrada Omerelli, in the centre of San Marino.

### Origin and evolution

It's origins date back to 1839 when the Prince and Sovereign Council decided to purchase the Onofri library for three hundred scudi and, later the Valloni family library. Filippo Belluzzi was appointed as the director.

Initially, it was not permitted to consult the books; in 1858 the Regents decided to open the library to the public at least once a week. In 1871, the collection consisted of ten thousand volumes, many donated by the noble families of that period.

In 1890, Marino Borbiconi and Pietro Fanciosi offered their services to catalogue the library for the first time: they catalogued texts in alphabetical order and by author.

Thanks to the continuous donations by many scholars, there were over twenty five thousand volumes in the library at the turn of the twentieth century and, with the Royal Decree, book loans were permitted with public state libraries in the Kingdom of Italy.

Onofrio Fattori, the first librarian, gave the library significant impulse.



<p><b>Materiali conservati</b></p>	<p>The library was severely damaged on June 26th 1944 during the bombings that hit the Valloni palazzo and years of work were dedicated to recover the books.</p> <p>Significant reorganisation was carried out in 1954 with the consultancy of professor Piero Zama and the subsequent acquisition of Monsignor Paolini's book collection considerably increased the library's assets.</p> <p>After the reform initiated in 1983, the library's functions were redefined and expanded.</p> <p>Today, in addition to being the site where books are collected and preserved, it also provides one of the most important cultural services in the area.</p> <p>The State Library has three book reference rooms, a reading room and a newspaper library that hosts Italian and foreign newspapers and magazines. It also has a media room, a video library, a photography library, documentation centre and antique book and document restoration laboratory. The library houses over one hundred thousand volumes, rationally catalogued and classified.</p> <p>The Antique Collection, the history section rich in manuscripts, illuminated codes and correspondence is noteworthy.</p> <p>The “incunabulum” and thousands of sixteenth century antique books are of rare value.</p> <p>Noteworthy library collections: Legal, Franciosi, Musical and Local collections, a considerable book collection on the history, institution and cultural evolution of the Republic.</p>
------------------------------------	---



The State Library entrance in the Valloni palazzo.



Valuable books in the Antique Collection: the 1600 Statutes, the sixteenth century antique books and treaty on anatomy by Valverde.



<b>Cultural heritage</b>	<b>DOCUMENTATION SHEET NR. 13</b>
--------------------------	-----------------------------------

**THE ANCIENT SANTA CHIARA MONASTERY**

<b>Location</b>	It is located in Contrada Omerelli, at the northern edge of the centre of San Marino.
<b>Era</b>	It dates back to the sixteenth and seventeenth cent.
<b>Description</b>	<p>It is a large building made of sandstone, characterised by a complex and articulated structure that includes the monastery, a church and internal gardens.</p> <p>From the gates of the Rock, resting on a rocky cliff, it extends for about eighty metres, following the ground level and street layout.</p> <p>Two entrances open on the narrow Omerelli street side: the first, rectangular, leads to the Museum of the Emigrant; the second, at the centre of the building, is a rounded arch that leads to the rear part of the convent. Here, under a small loggia located in the central part of the building, is the entrance to the monastery. The interior is divided into numerous rooms and spaces of different sizes, now used for art exhibits, expositions and cultural events. The rear part of the complex is divided in three sides to enclose the gardens which, on various layers and bordered by stone walls, are covered by walkways and connected by stairs.</p>

## Cenni storici

An old square well, covered by a roof, with a stone head and water basin, still stands in the upper part.

A small chapel stands in the back right-hand corner of the garden.

The church dedicated to Saint Chiara is connected to the convent and can be accessed from the inside or outside by a wide steep staircase.

The façade includes a portico of four stone columns that support three pointed arches.

Two rectangular windows and a large rose window with a harmonious design open at the top.

A significant element on the portal architrave is the inscription dedicated to Saint Chiara.

The interior includes a single nave with a cross-vault ceiling and frescoed side lunettes.

The circular apse vault is shell-shape decorated.

Currently the church, where mass is no longer held, is used for meetings and conferences.

The first part of the monastery was the one built on the edge of the mountain and gate of the Rock. Construction of the cloister walls began in 1565.

The work, left incomplete, resumed in 1580 when construction on the church, infirmary and dormitory began.

The convent was inaugurated in 1609.

The religious community lived in the monastery for over three centuries.

## **Renovations**

The Poor Clares, who lived isolated from the outside world, were dedicated to prayer and work: their main activities consisted in embroidery, weaving, sewing and vegetable gardening. In 1968, the State purchased the entire ancient monastery building and, three years later, the Poor Clares moved to a new building in Valdragone.

Over the centuries, the convent was gradually expanded according to the community's needs without a clear design.

Towards the end of the eighteenth century, the last story of the monastery was built.

Renovations began in 1980 on the entire complex which now hosts the Museum of the Emigrant and numerous cultural events.





The ancient Santa Chiara monastery: at the top, the complex building structure; at the bottom, the large entrance arch.

Detail of the small church bell tower roof dominated by a cast iron cross.

## THE MUSEUM OF THE EMIGRANT

<p><b>Location</b></p>	<p>It is housed in the Ancient Monastery of Santa Chiara in Contrada Omerelli, in the centre of San Marino.</p>
<p><b>Origin and evolution</b></p>	<p>The museum was established in 1996 and inaugurated on March 31, 1997 before the Excellencies the Captains Regent.</p> <p>It retraces the history of San Marino emigration and analyses the social, economic and political aspects tied to the phenomenon which, in the nineteenth and twentieth centuries, involved many citizens and their families.</p>
<p><b>Preserved materials</b></p>	<p>Divided in eight rooms, each with a specific function, the museum hosts a systematic collection of original documents, photographic material, short texts, letters, diaries and objects on emigration.</p> <p>The reasons that led many San Marino citizens to emigrate to Europe and America at the beginning of the twentieth century are documented in the first room.</p> <p>The second room is dedicated to works of Pietro Franciosi, president of the Unione Mutuo Soccorso, in favour of those who, for work reasons, were forced to leave the country.</p>

The third room illustrates how San Marino citizens lived abroad.

A large map shows how the over thirteen thousand ex-patriots are distributed throughout the world.

The fourth room, divided into two sections, describes the emigrants' professions in their new countries and their return to San Marino.

Documents indicate how our fellow citizens mainly worked as manual labourers in the years between 1923 and 1940.

The fifth room is also dedicated to crafts where small workshops are recreated to describe how stonemasons, farmers, miners and bricklayers worked.

Two computer archives on emigration are housed in the sixth room: one of these includes data on the numerous passports issued between 1923 and 1961; the other includes a collection of photographs donated to the museum by former emigrants.

The seventh room is used for meetings and video conferences.

The exhibit ends with a space reserved to temporary exhibits on historical, cultural and social issues.

The museum has a study centre that promotes research, projects and publications on emigration to keep the meaning and value of the experience that belong to San Marino's cultural heritage alive.





The Museum of the Emigrant in the Ancient Monastery of Santa Chiara, in Contrada Omerelli. A detail of the plate on the side of the entrance.





At the top, a group of San Marino construction workers (France 1939).  
At the bottom, some women at sewing and embroidery school.

<b>Cultural heritage</b>	<b>DOCUMENTATION SHEET NR. 15</b>
--------------------------	-----------------------------------

## **THE CHURCH OF SAINT FRANCIS**

<b>Location</b>	It is in the centre of the city, within the third curtain wall, near the Loco gate or St. Francis gate.
<b>Era</b>	The church, built by the Comacini Masters, was founded in 1361 and consecrated in 1391.
<b>Description</b>	<p>It is a building made of elaborate sandstone blocks, still considered a noteworthy example of fourteenth century religious architecture today. Connected to the St. Francis convent are small cloisters and a square bell tower dating back to the fifteenth century. A tiled portico sustained by four columns resting on two walls is one of the significant elements of the façade.</p> <p>A large stone cross is sculpted before the pillar that stands on the right.</p> <p>A plaque commemorating the foundation date is found on the pointed arch portal.</p> <p>At the top under the steep sloping roof towers an elegant and graceful rose window surrounded by a frame of bricks and protected by an artistic grill.</p> <p>Internally, the church layout is very simple with a single nave, semi-circular apse and cross-vault.</p>



	<p>A fourteenth century crucifix, perhaps from the St. Francis convent that once stood in Serrone, is preserved in a large glass showcase, at the top, inside the apse enriched by an antique wooden choir.</p> <p>On the high altar, a precious fifteenth century painting on wood depicts the late lamented Christ with Saints Francis of Assisi and Apollonia.</p> <p>On the walls, without arched frames, some recent frescos depict Saint Lucy, Saint Maximilian Maria Kolbe, St. Francis of Assisi and Saint Ann.</p>
<p><b>Historical notes</b></p>	<p>Archive documents indicate that there were a convent and church dedicated to St. Francis at the beginning of the 1300s in Serrone a Murata. The plaque on the church portal indicates that in 1361, the Comacini Masters started building a new convent and church outside the second curtain wall and that friars Philip and Andrew directed the work.</p> <p>Only some stone elements from the previous construction were used to rebuild the new church portico and convent cloisters.</p> <p>All other remnants of the ancient settlement were lost.</p> <p>The building, with small pentagonal towers, was protected by the Loco gate and, with the construction of the third curtain wall, was enclosed within the new fortifications.</p>
<p><b>Renovations</b></p>	<p>The Church of Saint Francis was significantly modified and renovated over the centuries. The adoration of the Magi fresco, found in the presbytery and now preserved in the Art Museum,</p>

infers that in the fifteenth century, the church, which had a wooden truss ceiling, was fully painted.

In the seventeenth and eighteenth centuries, the loggia and later an attic were added to the unadorned yet harmonious façade to create some rooms at the top.

The elegant single-lancet windows on the right that lighted the interior were walled-in.

During renovations in 1958 by Gino Zani, the demolition of the added structure and renovation of the rose window returned the façade and portico to their original splendour.

Work in 1978 mainly focused on consolidating and enhancing the church and convent structures.



The Church of Saint Francis square bell tower.  
Details of the walled-in single-lancet windows after renovations.





On the left, the fourteenth century Church of Saint Francis façade.  
On the right, details of the small loggia and ogival portal.



The Church of Saint Francis high altar piece with the late lamented Christ and Saints Francis of Assisi and Apollonia (fifteenth century).

## SAINT FRANCIS ART MUSEUM

### Location

It is housed inside the Saint Francis Convent where it occupies the upper and lower cloister loggia.

### Origin and evolution

The museum, desired by the Friars Minor and funded by the State, was inaugurated on March 15, 1966 before their Excellencies the Captains Regent.

The historic and artistic exhibit retraces some especially significant events in the monastic community's works.

### Preserved materials

The Saint Francis Art Museum houses frescos and paintings that date back to the fifteenth, sixteenth and seventeenth centuries from the church of the same name and Franciscan convents in the surrounding areas.

There are also holy vestments and holy adornments, stone and marble sculptures, plaques with inscriptions, a tombstone, precious silver and gold chiselled objects, manuscripts and illuminated codes. Some museum rooms contain a modern art collection. The most noteworthy of the oldest paintings include:

- a fifteenth century fresco depicting the adoration of the Magi,



## Art analysis

- two tempera paintings on wood from the sixteenth century depicting the Madonna with Saint Augustine and Saint Anselmo and the Virgin Mary on the throne with other Saints respectively
- an oil painting on cloth from the seventeenth century dedicated to the episode of Saint Francis receiving the stigmas.

### *“Adoration of the Magi”*

The fresco, removed from the wall in the Church of Saint Francis, dates back to the fifteenth century. It is attributed to Antonio Alberti of Ferrara. The Virgin Mary, sitting on a rich throne, displays baby Jesus to the Magi. Next to Mary, Saint Joseph participates in the adoration following the scene with an intense gaze. The fresco is enclosed by a pointed arch frame where the portraits of Franciscan friars are alternated with decorative motifs.

### *“The Virgin Mary with St. Augustine and St. Anselmo”*

A tempera on wood from the sixteenth century by Girolamo Marchesi da Cotignola. It depicts the Virgin Mary kneeling between Saints Augustine and Anselmo. The mountainous landscape is silhouetted in the background where Mount Titano towers on the right with the three towers. In the golden sky, God appears surrounded by twelve angels.

### *“Virgin Mary on the throne and Saints”*

This tempera on wood was painted by Girolamo Marchesi (sixteenth century).

The Virgin Mary, sitting on a throne silhouetted against a deep blue sky, dominates the images of Saints John the Baptist, Francis, Marino and Caterina d'Alessandria, showing them the Child. Marino, on the left in the forefront, holds the mountain with the fortified city in his hand where the third curtain walls can be seen.

*“Saint Francis receiving the stigmas”*

This is an oil painting on cloth from the seventeenth century taken from the Church of Saint Francis.

It is attributed to Francesco Barbieri, called “Guercino”. Kneeling, with his arms stretched towards the sky, the Saint expressed a profound sense of contemplation with an enraptured gaze. Behind him, the small dignified figure of friar Leon appears engrossed in reading and meditation.



The Saint Francis Art Museum: the upper and lower loggia.





To the left, "The adoration of the Magi" by Antonio Alberti (fifteenth century).  
On the right "The Virgin Mary on the throne and Saints" by Girolamo Marchesi (sixteenth century).



On the left "The Virgin Mary with Saints Augustine and Anselmo" by Girolamo Marchesi (sixteenth century).

On the right "Saint Francis receiving the stigmata" attributed to Guercino (seventeenth century).

**THE THIRD CURTAIN WALL**  
**LOCO GATE – SAINT FRANCIS GATE**

<b>Location</b>	The third curtain wall encloses the centre of San Marino. It extends from the Rupe gate to the New gate where it rises at a right angle to connect to the second curtain wall.
<b>Era</b>	It dates back to the fifteenth century.
<b>Description</b>	<p>The wall, made of sandstone support walls, is reinforced by semi-circular and polygonal “saddles”, the Mill tower and the Slaughterhouse and Theatre bastions. Tall and impressive, resting on the mountain rock, it borders the old town settlement of San Marino.</p> <p>The Rupe gate, New gate and Loco gate are found along its perimeter. The latter, also called the Saint Francis gate due to the nearby church of the same name, is the main entrance to the city. A bartizen with embrasures, adorned with the coat of arms of the Republic carved in stone, towers over the typical pointed arch.</p> <p>Under the vault, two inscriptions in Latin document the Statute norms which, in the municipal period, regulated foreigners and citizens' arrivals and departures from the city.</p>



## Historical notes

The level above the gate is still recognisable by the ancient guard post: it is a small room with windows created in the embattlement crown which permitted the surveillance of the surrounding lands.

Two coats of arms, carved into the room's stone, adorn the internal facade facing the Church of Saint Francis: one depicts a soaring eagle with a crown on its head; the other depicts the towers protected by the walls and the inscription "Libertas" (Freedom).

The first settlement in San Marino, on the upper part of Mount Titano, was defended by a curtain wall. In time, settlement growth required the gradual expansion of the fortifications, giving rise to a second and later third curtain wall.

The expansion of this last wall occurred in the fifteenth century, promoted by Guido Antonio da Montefeltro. In fact, in a letter dated July 8, 1441, the liege lord of Urbino advised the people of San Marino to commence the work required to create the third curtain wall. The defence system was completed using the new convent wall.

Thus the Loco gate, originally part of the Saint Francis convent, became the main entrance to the fortified city.

For this reason the gate was strictly guarded; in fact, the Statutes instructed that:

*ō k̄p"cm'ecugu"j g'i wctf u'ij cm'p̄gxgt 'rgv'lqt gki pgtu"  
gpvgt "j tqwi j "j g'i cvgu"vq"qwt "ekv"y kj "cp{ "  
y gcr qpu"qh'cp{ "v' r g. "dw"*

## Renovations

*j cxkpi 'eqpf wəvgf 'c 'f kki gpv'ugct ej . 'vj g{ 'lj cni'  
j cxg'vj g'lt gki pgtu'f'kgf 'cni'vj g'y gcr qpu'qh'cni'  
vj qug'y j q'gpvgt 'cpf 'f wɪ 'hgr 'vj go 'lt 'cu'rupi 'cu  
vj gug'lt gki pgtu't go ckp'kp'qwt 'ekɪ Ø*

*ōVj g'Ucp'O ct kq' i cvg'hgrgtu'grəvgf 'd{ 'vj g'Nqt f"  
Ecrwkp'u'o wwi wctf 'vj g'i cvgu'dqj 'f c{ 'cpf 'pki j v'  
y kj 'tq{ cni' 'cpf 'f kki gpeg'cpf 'y j qgxt 'y cpw'vq"  
gpvgt 'qt 'gzk'cv'pki j v'o c{ 'pki j v'pqt 'o c{ 'vj g'i cvgu"  
dg'qr gpgf 'wprgu'lt 'r wlrke'c hct uØ*

Beyond the walls, as documented by the Statutes, extended the Thicket, a strip of land kept free of constructions, without trees and bordered by a hedge to prevent assailants from seeking shelter.

Beyond the walls, as documented by the Statutes, extended the Thicket, a strip of land kept free of constructions, without trees and bordered by a hedge to prevent assailants from seeking shelter. Following the completion works in the fifteenth century, based on the advice from architect Giovan Battista Belluzzi, the walls were reinforced with the construction of the Mill, Slaughterhouse and Theatre bastions in the sixteenth century. The Loco gate had a drawbridge and was expanded to include housing for the guards on the upper floor. Continuous consolidation works and renovations followed.

Numerous archive papers confirm the need. Among the causes of deterioration, Zani, who engineered the renovations and reconstruction between 1935 – 1939, cites the poor quality of the material and the sandstone-limy nature of the local stone, easily subject to erosion by the elements. Maintenance and improvements were periodically performed to preserve the ancient fortifications in time.



The high embattled walls of the third curtain wall with a semi-circular “saddle” and the Slaughterhouse bastion.  
Details of the Theatre bastion.





The internal façade of the Loco gate with ancient guard post.  
The characteristic bartizan with the coat of arms of the Republic.



On the left, the Mill tower.  
On the right, the Rupe gate.

## THE CAPUCHIN CHURCH

<b>Location</b>	<p>It is outside the third curtain wall, a short distance from the New gate.</p>
<b>Era</b>	<p>It dates back to the sixteenth century.</p>
<b>Description</b>	<p>The church is built according to an essential and harmonious architectural style.</p> <p>A wide staircase bordered by a balustrade leads to the portico made up of five rounded arches, sustained by delicate square pillars.</p> <p>At the centre of the façade, a multicoloured window depicts the image of Quirino, the saint to which the church is dedicated.</p> <p>A cast iron cross rises above the span roof.</p> <p>A characteristic building element is the large stone cross to the left of the stairs. Under the portico is a portal inscribed with the date of 1549, the year when the original chapel was built.</p> <p>Internally, the church has a central nave lined with two chapels on the left, one dedicated to the Madonna of Lourdes. The vaulted ceiling has small lateral ribs. In the apse space, over an ancient and precious wood and ivory tabernacle, a large painting by Taddeo Zuccari narrates the event of the deposition of Christ.</p>

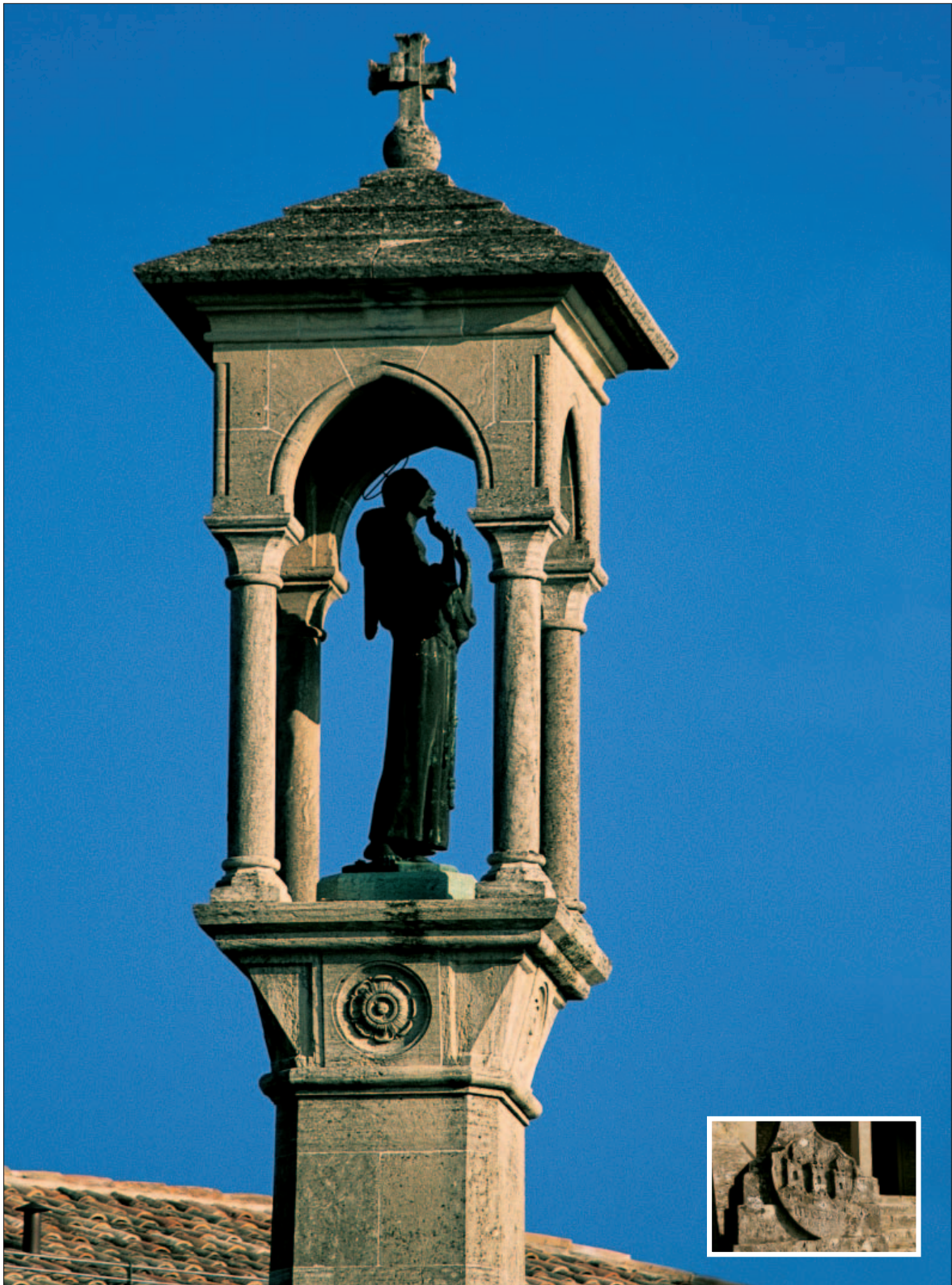


	<p>Small cloisters with an elegant pergola connects the church to the Capuchin convent.  At the end, over the old compound roofs rises a delicate ribbed bell tower.  Since 1928, a monument dedicated to Saint Francis sculpted by Edoardo Collamarini stands in the square before the church: a stone column holds a tall and slender niche, open on all four sides, containing a bronze statue of the saint, sculpted by Silverio Monteguti.</p> <p><b>Historical notes</b></p> <p>The church is dedicated to Saint Quirino. The people of San Marino wanted to build it as a tribute to the episode of Fabiano from Monte San Savino who, on June 4, 1543, starting from Rimini, attempted and failed to occupy the Republic.  Under the portico a plaque commemorates another important historic event: July 31, 1849, Giuseppe Garibaldi, pursued by the Austrians, sought shelter in San Marino. He dismissed his army on the church stairs, leaving the soldiers free to flee to their homes.</p> <p><b>Renovations</b></p> <p>A small chapel initially stood on this site which, at the turn of the eighteenth century, was transformed into the current church.  The homage to Saint Quirino, engraved on the architrave, is perhaps the only element left of the original building.</p>
--	--



At the top, the façade and portico of the Capuchin Church.  
At the bottom, the cloisters, convent and church roof dominated by a small ribbed bell tower.





The niche with the statue of Saint Francis.  
Details of the coat of arms of the Republic on the balustrade pillar.