Fact sheet Villages of Tuscany

General information

Name of the village	**PITIGLIANO**
Province	Grosseto
Tourist information	**Pitigliano IAT Tourist Office** Piazza G. Garibaldi 10 58017 Pitigliano (GR) Tel/Fax: 0564 617111 https://visitpitigliano.com/ 
Notes	For people with reduced mobility, it is recommended to visit the village with an electric drive or with the help of a companion. The roads can in fact be bumpy and not always easily accessible, as it is a medieval village.

TESTED BY: Handy Superabile Social Promotion Association in 2025

Please note: The following information refers to the date of verification shown at the bottom of each sheet. The Association is not responsible for any significant changes made by the property after the visit.

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Description



The history of Pitigliano is linked to tuff, a volcanic rock, light, porous and easily workable, which has shaped a wonderful landscape where ridges, gorges and elevated shelves alternate that sink into deep cliffs. The history of these territories is therefore linked to tuff because since prehistoric times the populations have dug their homes inside this rock. The archaeological finds found in the Pitigliano area testify that the area was already inhabited in prehistoric times and there are numerous settlements found dating back to the Eneolithic age. In the surrounding area there are various necropolises dug into the tuff and closed with stone slabs, fragments of ceramics, ovens, caves for cooking and canals for the drainage of water and furnishings such as pots, tableware and axes dating back to the Bronze Age. Also dating back to the same period are some finds such as a stone millstone and some large ceramics for the collection of liquids: these objects seem to

suggest the presence of crops and the production of wine and oil in the past. According to other findings, it is also conceivable that there was a primitive and simple metallurgical industry confirmed by the presence of forms for the casting of bronze.

In Etruscan times the area underwent a strong increase in population, as evidenced by the numerous necropolises dating back to the seventh century BC. The city was probably subject to the power of nearby Statonia, an ancient and mysterious Etruscan city in Southern Tuscany, mentioned by Latin authors such as Seneca and Pliny, whose exact location is still the subject of debate even if the main hypotheses place it in correspondence with the area of Poggio Buco, in an area on the border between Sovana and Vulci, city to which the territory was culturally and economically linked. In this period, according to archaeology, the population lived in small rural settlements, which testify to a predominantly agricultural economy. Little by little, more complex social structures were formed. Between the fourth and third centuries BC, however, there was a period of decadence whose causes are not yet known. The situation seems to improve with the process of Romanization where we witness the flourishing of rustic villas and real farms. The Romans built new roads that favored trade and connected the small center of Pitigliano to more important centers. The Etruscan period of the area is evidenced by the nearby Archaeological Park of Tufo where numerous rock and monumental tombs are preserved that have different architectures, from those with dice to semi-dice to temple and aedicule tombs often connected to the vie cave; rock paths up to 20 meters deep dug directly into the tuff, which served as connecting and defense arteries.

According to legend, the foundation of this city is attributed to the Gens Petilla. The name Pitigliano has in fact a mythical origin that is linked to the two exiles Petilio and Celiano, who after stealing the golden crown of Jupiter Stator in the Capitol would have found refuge on the tuff spur, where the city would later be built.

In the medieval period, the dominion of the powerful Aldobrandeschi family over the territory of Pitigliano is attested by historians from the eighth century to 1293, the year in which Anastasia, the last heir of the Aldobrandeschi and daughter of the Countess Margherita, married Romano Orsini, bringing as a dowry the County of Pitigliano on her mother's side and that of Nola on her father's side. From this date, therefore, the events of Pitigliano are closely connected with those of the Orsini family and with their commitment not to cede their county to the expansionist aims of the Republic of Siena on the one hand and that of Orvieto on the other. The Orsini favored the political and social development of the territory, even if their dominion was always characterized by considerable instability, both for the contrasts between the members of the family and for the continuous interference from Siena and Orvieto. In the Medici age, following a popular insurrection against the counts, the territory was placed under the protection of the Lords of Florence, and then returned following papal and imperial interventions, in the hands of the Orsini, but with the protection of the Medici who had it definitively in fief in 1608. Following the expulsion of the Jews from all the territories of the Papal States in 1569, their presence in Pitigliano was consolidated, determined by the border position and the autonomous character of the county. The Medici domination did not contribute to reviving the economic fortunes of the territory, on the contrary the area was further impoverished. The main reasons for the decadence were associated with geographical and political marginalization, Pitigliano was in fact a suburb far from the center of Florentine power and was never a territory of investment. When the Medici took control, the center was already tried by decades of political intrigues, conflicts and changes of Signoria that had undermined the local production base. The Medici tax policy was not particularly favorable to the peripheral areas, often focused more on the withdrawal of resources than on local development, moreover even the Maremma context did not favor development because the Maremma area during the eighteenth century suffered from structural problems such

as malaria and depopulation that the centralized Medici policies were unable to solve effectively, indeed, they sometimes worsened with the management of pastures and lands. Only with the advent of the Habsburg-Lorraine did a recovery take place, also determined by the suppression of feudal serfdom and economic liberalism, which favored the free circulation of wheat. The Lorraines also deserve the credit for having officially recognized the Jewish community. During the last period of Lorraine, the territory of Pitigliano, thanks to environmental rehabilitation and prudent public interventions, experienced a phase of economic and social revival that lasted even with the annexation to the Kingdom of Italy in 1861.

The Jewish Community

A community of Jews took refuge in Pitigliano after the expulsion from the Papal States in the second half of the sixteenth century, including numerous bankers. In the seventeenth century, under the Medici family, the Jews residing here were confined to ghettos even if they always maintained numerous privileges such as the possibility of owning stable goods, also given the important economic and social role they played.

Greater integration occurred thanks to the Lorraine, so much so that Jews were able to access high municipal offices, favoring a greater climate of tolerance and good coexistence between Jews and Christians. The period of maximum prosperity was reached in the nineteenth century when the community registered about 300 Jews in Pitigliano so as to make the town deserve the nickname "Little Jerusalem". After the unification of Italy with the migration to the major centers, the community began to disperse until 1938 when the racial laws wanted by the fascist regime determined a definitive abandonment of the center. Today it is possible to learn about many interesting aspects of Jewish culture, thanks to a tour inside the ghetto that includes a visit to underground rooms dug into the tuff such as the area used for the ritual bath (Mikvè), the cellar and the kosher slaughterhouse, the unleavened bread oven and the synagogue.

Food and Wine

Particularly interesting in the Pitigliano area is the food and wine production. In addition to white wines, DOC reds, olive oil, bean soup, acquacotta and **eviction** are also excellent, classified as a typical product that originates from the local Jewish community, of which it recalls the custom of knocking on the door with a stick.

The eviction has an elongated shape similar to a stick and contains a filling of honey, orange peel, walnuts, anise and nutmeg.



How to reach Pitigliano

By car	**From the North** Take the A1 motorway towards Rome, exit Orvieto, continue on the SS 71, cross Bolsena, take the SS 2 Cassia and then continue on the SS 74 following the signs for Pitigliano. **From the South** Take the Grande Raccordo Anulare (GRA) towards Florence, in Rome, take the A1 motorway, exit at Orte and follow the signs for Viterbo, in Siena take the SS 2 and then continue on the SS74 to Pitigliano. • **From Grosseto**: take the SS1 Aurelia towards Rome, cross Albinia and continue on the SS74 to Pitigliano. • **From Rome**: Motorway Rome - Civitavecchia, take the coastal road towards Grosseto - Livorno, exit at Albinia and then follow the signs for Manciano

	and then Pitigliano. • **From Genoa**: Take the A12 motorway, take the motorway in the direction of Rome, exit at Albinia and continue on the SS74 to Pitigliano.
By plane	The preferred airport for Pitigliano is: • Rome Fiumicino Airport, located 150 km from Pitigliano
Assistance service for people with disabilities	Yes
Embarkation/disembarkation of passengers with reduced mobility	With courtesy chair and ambulift/finger
Tactile paths for the blind and visually impaired	Yes
There is a toilet room accessible with grab handles	Yes
By train	
Nearest station	The main train stations offering direct bus connections to **Pitigliano** are **Grosseto** (trains from Florence, Siena, Rome and Pisa), **Orbetello** (trains from Florence, Siena,

	Rome and Pisa) and **Viterbo Porta Fiorentina** (trains from Rome).
Assistance service for people with disabilities	The Grosseto station is enabled for the assistance service for people with disabilities and reduced mobility (PRM), while the Talamone station is not enabled. To use the service, it is necessary to contact the Italian Railway Network through the relevant Blue Room, at the following addresses: • toll-free number: 800 90 60 60 (from a landline) • National number: 02 32 32 32 (from a landline or mobile) The service provides information on the nearest enabled station and allows assistance to be booked.
Blue Hall Reference	Florence
There is a toilet room in the station accessible with grab handles	Yes
By public and private transport	
Nearest bus stop	The public transport service is operated by Autolinee Toscane, which offers

	connections from Grosseto, Siena and Orbetello to Pitigliano.
Presence of adapted buses with ramp	it is advisable to check the availability of the service in advance by contacting Autolinee Toscane. Contact details: toll-free number: +39 800142424 or +39 05551351 Link: www.at-bus.it

Parking

Public parking nearby	YES, paid and free parking
Type of public parking floor	asphalt
Presence of parking space reserved for people with disabilities	YES, n. 2 stalls in Via Santa Chiara, N. 1 stall in Via Marconi, N. 2 stalls in Piazza Garibaldi (ZTL), N. 1 stall in Piazza della Repubblica (ZTL) N. 2 stalls in Piazza S. Gregorio VII (ZTL)
Eventual notes	For holders of the non-resident disabled permit, any occasional access to the Z.T.L. must be communicated in advance to the MUNICIPAL POLICE Command, within 48

	hours of transit, by telephone, fax, email or directly at the offices of the Municipal Police. **REFERENCE OFFICE** **Municipal Police of Pitiglianowith headquarters: Piazza G. Garibaldi 37 – 58017 Pitigliano (Gr)** **Telephone**: +39 0564 616322 extension 8 **Email**: tecnico.pm@comune.pitigliano.gr.it; **Opening hours**: Monday to Friday 9:00-12:00



1 Reserved parking Via S. Chiara



2 Reserved parking Via S. Chiara



3 Paid public parking Via S: Michele



4 Reserved parking Via Marconi



5 Reserved parking Piazza Garibaldi



6 Reserved parking Piazza della Repubblica



7 Reserved parking Piazza S. Gregorio VII

Pathway from the car park to the entrance

Pathway from the car park to the starting point	The route from the parking lots in Via Santa Chiara and in the ZTL, to the entrance are free of obstacles. (Photos 1 and 2) The parking lots in Via San Michele are about 400 meters from the entrance to the route and have a slight ramp on an asphalt road. (Photos 3 and 4) The parking lot in Via Marconi is also about 400 meters from the entrance to the route, but has a double ramp on an asphalt road. (Photos 4,6,7).

	From the entrance to the ZTL area (Photo 8) the path is free of obstacles on rough pavement.
Distance from parking to entrance	Variable from 800 meters to 5 meters
Type of trail surface	On asphalt
There are indicators and tactile maps	No



8 Route from the car parks in Via Santa Chiara



9 Route from the car parks in Via Santa Chiara



10 Asphalt ramp from Via San Michele car park



11 Route from the car parks in Via Santa Chiara



12 Route from the Via Marconi car park



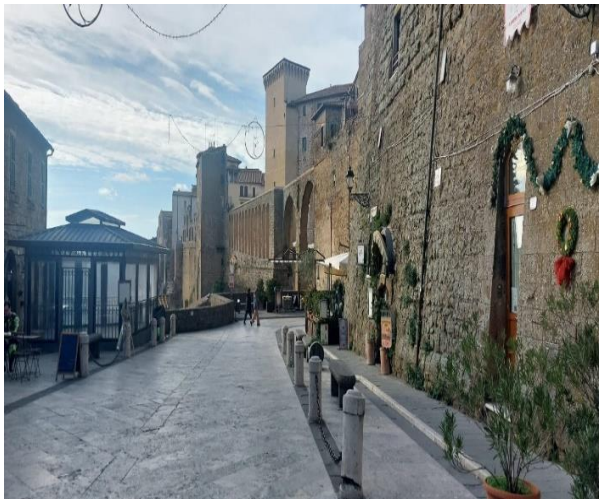
13 Double asphalt ramp



14 Ramp and ZTL entrance



15 ZTL Input

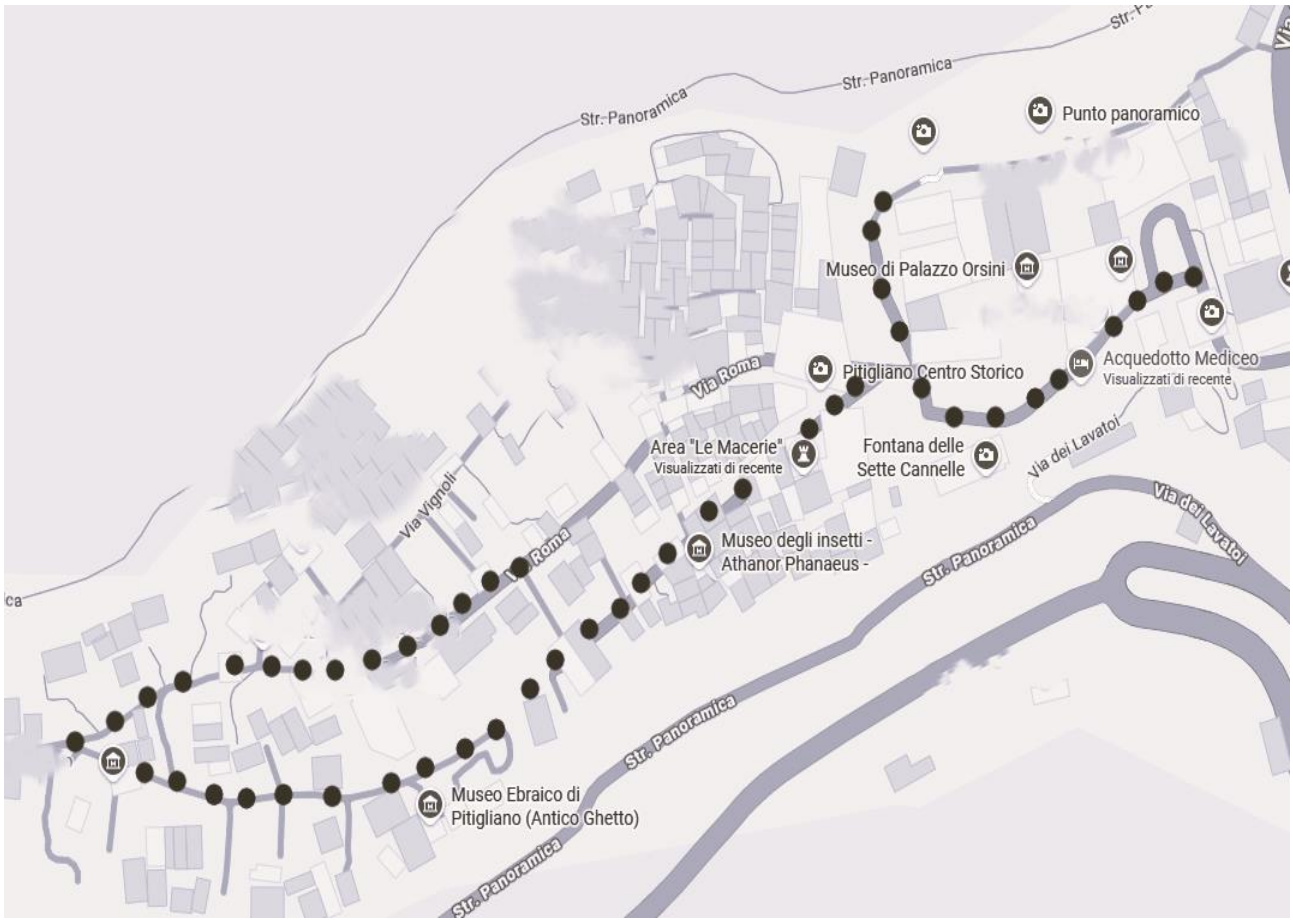


16 ZTL historic center



17 ZTL

Description of the itinerary



Length	About 650 meters
Along the itinerary there are maps and tactile signs for the blind	No
Along the route there are information panels with QRCODE	YES

Eventual notes	The itinerary takes place mainly on flat ground and on regular pavement. Due to the nature of the historic center, some sections of the itinerary have significant ramps. Pitigliano is a village characterized by steep terrain on tuff and some places of historical, cultural and religious interest with numerous steps, unfortunately not allowing internal visits. The buildings not accessible to people with motor disabilities and identified within the route, are the Ghetto and the Synagogue, the Church of San Rocco and the courtyard of the Orsini Fortress, while everything else can be visited. It should be noted that from the Church of San Rocco to reach the Cathedral you walk about 200 meters with fairly significant ramps. To overcome the obstacle, however, it is possible to go back to the archaeological area "Le Macerie". From here, immediately after the access ramp to the area, you can continue the itinerary by turning left into Via Roma. (Photos 18 -19)



18 Archaeological area The Rubble



19 on the right, Via Roma

The itinerary starts from **Piazza Francesco Pietruccioli**.

From here you enter the historic center through the ashlar gate of the citadel, surmounted by the Orsini coat of arms. The gate dating back to the sixteenth century seems to be attributed to a project by the Florentine architect Antonio da Sangallo the Younger, called to Pitigliano by Niccolò Orsini to strengthen the entire fortress.

Past the access gate is Piazza **Garibaldi**. In the square on the right there are two flights of opposite stairs that in the past led to the ramparts and the military quarters

In front of the entrance gate, there is the **Town Hall** built in 1939 by the Jewish engineer Themistocles Sadun. The Palace today looks like an imposing building in neo-Renaissance style, with another important building attached to the floor below: the **Salvini Theater** built in 1823 and located in an area already occupied by a granary of the Orsini family. Originally, the theater had a rectangular hall. In 1870 it was completely renovated with a horseshoe-shaped hall and later

incorporated into the Town Hall, losing the original façade but maintaining its internal structure. In 1971-1972 a radical renovation was carried out again which brought the hall back to a rectangular hall.

Also in the square towards the opposite side of the stairs, there is the Tourist Office.

Continue towards **Via Cavour**, where on the left side we find the imposing **Medici Aqueduct**, also built in the sixteenth century and restored in the 800s.

The structure is set on large arches supported by a mighty pillar that ends in Piazza della Repubblica in a scenic fountain. The aqueduct is a hydraulic engineering structure that was conceived for the water supply of the village.

The works began in the sixteenth century on a project by Antonio da Sangallo the younger, but were complicated precisely because of the roughness of the territory, which had very steep slopes between the town and the valley below rich in water. The project therefore lasted for many years, so much so that, at the beginning of the seventeenth century, when Pitigliano passed from the Orsini to the Medici, the aqueduct was not yet completed.

It was the Medici who completed the work in 1639, while the Lorraine family renovated the structure in the eighteenth century with the construction of the subsequent small arches.

From here you can admire a splendid panorama with the typical vegetation of the area and the tuffaceous rock that characterizes the village.

On the square stands the **Orsini Fortress** of medieval layout but completely restored by Sangallo, composed of various bodies and concluded with a crenellated crown. The Florentine engineer was at the time the most esteemed military engineer, very active in nearby Umbria, Marche and Lazio. The drawings found in the state archives of Florence testify to the gradual nature of the renovation and document that they were really carried out following Sangallo's sketches.

Accessibility:

The path from the entrance of the Gate to Piazza Garibaldi is about 14 meters on regular and rough pavement and has a slope of 4.3%.

The entrance to the Theatre can be reached via a ramp 140 cm long, 146 cm wide and 10% slope. The door has a 3 cm threshold and 2 80 cm leaves.

the Tourist Office which has a 17 cm high step at the entrance and a door with two leaves greater than 90 cm and internal opening. After passing the gate, continue through a ramp of 6 meters. with a slope of 8%. At the end of the ramp there is a further door with a vertical bar handle and external opening. Beyond the door we meet again another ramp identical to the first, which allows us to reach the front office.
Via Cavour: regular pavement with a slope of 1.5%.



20 Citadel Gate entrance



21 Piazza Garibaldi



11



23 Flights of stairs leading in the past to ramparts and military quarters



24 Palazzo Comunale and Teatro Salvini



25 Theatre entrance



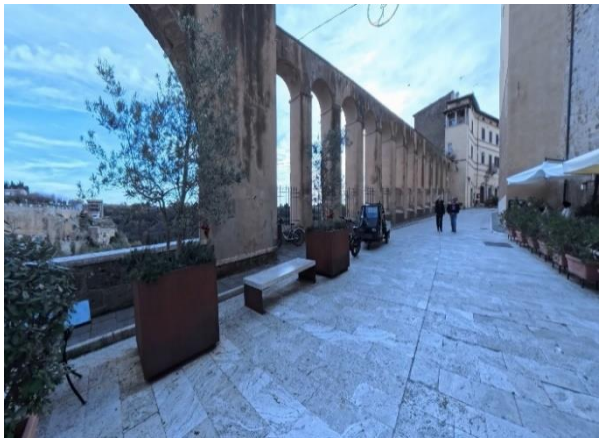
26 entrance with ramp Tourist Office



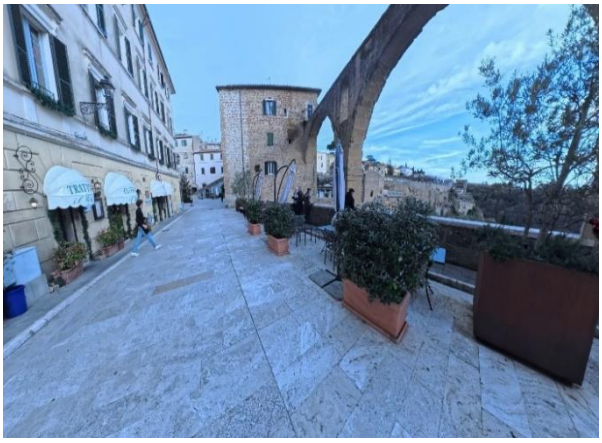
27 internal ramp



28 Internal ramp



29 Medici Aqueduct in Via Cavour



30 Medici Aqueduct in Via Cavour



31 Surrounding area



32 Aqueduct and Fortress

During the transformation of the Orsini Fortress, the interior rooms were also renovated by Niccolò III Orsini, making use of Perugian and Marche workers of his acquaintance. The external wall structure today is mainly covered in plaster and in some places in tuff ashlars. On the left on the main front there is a semi-octagonal bastion equipped with an arquebusier. The large corner tower on the right with noble coats of arms was cut to widen the adjacent road.

An inclined ramp leads to the Palace, bordered by two valuable travertine pillars and bas-relief in Renaissance style. At the entrance of the door there is a further ramp and a staircase with a further final ramp that allows us to reach the internal courtyard. The courtyard, much remodeled on the side in front of the entrance, is closed by a loggia. On the right there is a beautiful hexagonal well-cistern with Ursine heraldic motifs. The entrance portal of the Palace is very elegant, also with decorated low reliefs. The premises of the Fortress today house the **Diocesan Museum of Sacred Art and the Civic Archaeological Museum**.

Accessibility:

Access ramp to the Palace about 18 meters long and 9% slope.

After the entrance portal, a further ramp of 150 cm length with a slope of 12.5%.

From here begins a long staircase of 23 steps and a final ramp with two steps at the beginning and at the end 10 cm high

Diocesan Museum of Sacred Art and Archaeological Museum: both accessible by an elevator that allows you to go up to the upper floors of the building from street level (right side Piazza della Repubblica N. 122)



33 Entrance ramp to the Fortress Portal



34 Fortress Entrance



35 External entrance portal



36 Internal entrance portal and ramp



38 Courtyard



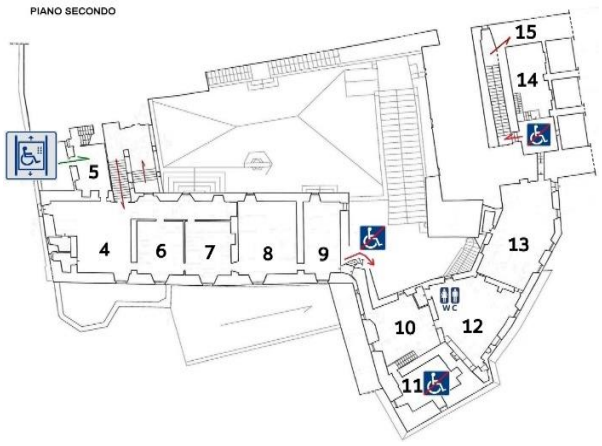
37 Staircases and final ramp



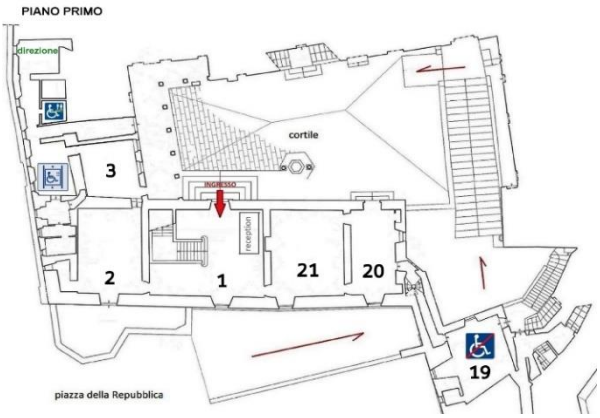
40 Palzzo Orsini entrance portal



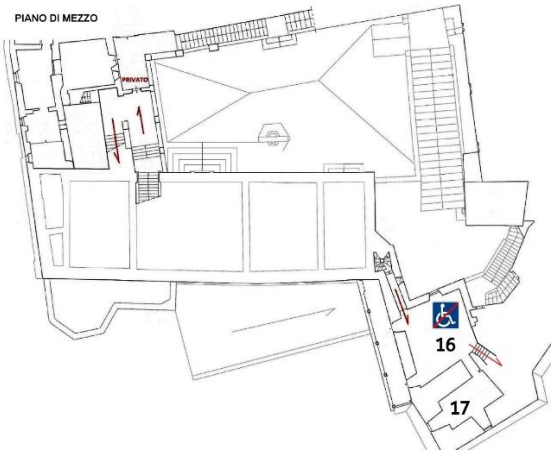
39 Courtyard and Cistern Well



42 Museum map second floor



41 map Museum, first floor



43 Map Museum Middle Floor

In front of the Fortress, always in the same square, we meet the **Fountain of the 7 spouts** that closes the southern side of the square. Built in 1545 at the behest of Count Gianfrancesco Orsini, at the time head of the county of Pitigliano. The current name was conferred around the middle of the eighteenth century, when the seven spouts that have distinguished the fountain since then were already open. In the past, the monumental work was used as a public fountain. The fountain looks like an imposing and monumental work, thanks to the presence of the head of the aqueduct from which it draws the water necessary for its operation.

The head consists of five imposing arches covered in tuff ashlars, of which the central one is higher and has a round arch, differing from the lateral ones (two on each side) which have lowered arches. The top part of the head is further enriched by the presence of a series of five pinnacles, two of which delimit the two side ends (one on each side) and three to adorn the cornice at the top of the large central arch.

The spouts, from which the water currently flows and is then discharged into the reflux tank below, are finely decorated with sculptural works, made in different eras and styles, each of which depicts the head of an animal.

On the opposite side, passing the semi-octagonal bastion laterally and walking about 20 meters on a flat avenue, with parking stalls located on both sides, is the entrance to the Fortress Museum on the right side, at number 122.

Continuing there is a beautiful fountain in the center and at the back of it a small rectangular square with a sculpture representing a donkey and a bronze man in the center . The sculpture created by Mario Vinci, an artist from Viterbo in Acquapendente in 2006, expresses work, fatigue and suffering.

The sculpture represents the **"Monument to the peasant"** and commemorates the peasant with his donkey, the economic engine of the Pitiglianesi and a true support for man's toil.

The donkey in the peasant civilization, contributed significantly to the economic improvement of the town, so much so that today he dedicates the sculpture, with the intention of transmitting to posterity the sacrifices made for a better tomorrow:

"To us posterity and children of peasants, the duty to erect a monument where the man and the donkey express work, fatigue, suffering and the hope of a better life".

Behind the sculpture, a beautiful panoramic terrace overlooking the Amiata, an area bordering the Tufo area to the north.

From here you go back to the Fortress, turning left. After about 10 meters we find a fork in front of us that leads to **Via Zuccarelli on the left and to Rome on the right.**

Accessibility:

The entrance to the Museum has a threshold of about 5/7 cm on the outside of the door and a door with a net opening of about 80 cm, external opening and lever handle. From here through the elevator it is also possible to go up to the upper floors and visit the entire museum.

From the Fountain to head to the terrace where the statue is located there is a 10 cm high step



44 Fountain of the 7 spouts



45 Details of the Fountain



46 Avenue leading to the Monument to the Villano



47 Entrance to the Fortress Museum



48 Panoramic terrace and Monument to the Villano



50 Intersection of Via Zuccarelli and Via Roma



49 Panoramic terrace and Monument to the Villano



51 Beginning of Via Zuccarelli, Archaeological Area The Rubble

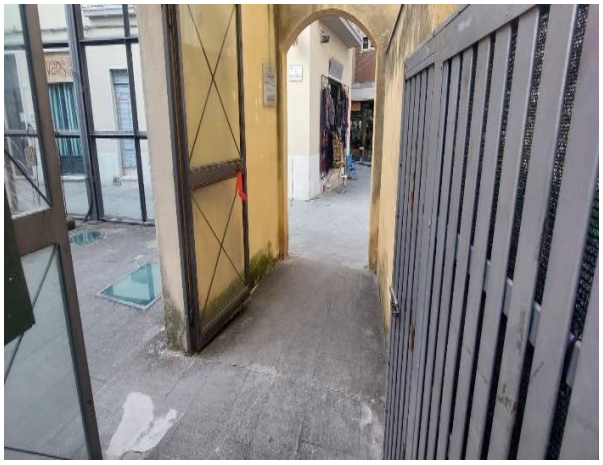
We continue to the left towards Via Zuccarelli until after a few meters on the left side, next to a large window, we find a ramp that leads us inside the **"Macerie"**, a place of memory but also an archaeological area. Here a large window protects and enhances an area that preserves the memory of one of the most tragic pages in the history of Pitigliano: the devastating bombing of June 7, 1944. Late that afternoon, a rain of bombs hit the town, causing the death of about 78 people, including the elderly, young people and children, innocent victims of a senseless conflict that sowed pain and destruction. After the ramp, turning right, you enter the area with free admission. Next to the door, an information panel in relief, in memory of the aerial bombardment with the complete list of the deceased, placed by the municipal administration on June 7, 2004 during the 60th anniversary of the massacre. A dozen new information panels have been installed here with the aim of preserving and keeping alive a place of memory that has returned important testimonies even on ancient times.

The area is also an important archaeological area. About 20 years ago, during the first operations of recovery of the rubble, the holes in the ground made it possible to bring to light archaeological finds such as fragments of ceramics dating back to the Bronze Age, preserved in the Archaeological Museum of Pitigliano and glimpses of the underground Pitigliano. During the excavations, in fact, cuniculi from the Etruscan era were found – now visible and protected by glass – which in ancient times allowed the waters to drain to move them away from the tuffaceous boulder.
Leaving the small archaeological area, turn left towards **the Ghetto-Synagogue**.
Proceed along the street, until you come to a covered alley. Inside we find on the left side a small door with a round arch where entering there are numerous steps that lead us inside the ghetto, the fulcrum of the life of the Jewish community.

Accessibility:

Entrance to the Archaeological Altar The Rubble: through a ramp 300 cm long and with a slope of 9%, a double-leaf door with external opening.

The first stretch from the Archaeological Area to number 5 of Via Zuccarelli, the regular and rough pavement has a slope of 6/7%



52 Access ramp Rubble area



53 Double-leaf entrance door



54 Relief information panel



55 Excavations



56 Excavations



57 Excavations



58 Excavations



59 Excavations



60 Via Zuccarelli



61 Via Zuccarelli



12

The Jewish ghetto has a portal with a large sign affixed to the round arch. Inside the building you can visit the butcher shop and the kosher cellar, the unleavened bread oven and the synagogue. From the entrance door of the ghetto starts a long and steep staircase that leads us up to a middle floor, where it is possible to better observe the tuff blocks of the houses. which, thanks to their straw yellow color, are able to give the town a warm and golden color. From the middle floor the staircase starts again on a stone block pavement much more irregular than the previous one.

The staircase perfectly reveals how the ghetto was dug in a deep way and in a narrow space, compared to the original street level. The ghetto consists of various rooms including the kosher butcher shop and cellar, the ritual bath room and the Unleavened Bread Oven, one of the most symbolic places in the ghetto. During the Jewish Passover, unleavened bread was prepared, or Jewish bread made simply with flour and water without the addition of yeast or salt or sugar. The furnace remained in operation until 1939. The Museum is not accessible to people with reduced mobility.

From the ghetto, continuing forward for about 5 meters, there is another arched door with an entrance of 9 steps and an avenue paved with slightly irregular stone blocks. Inside the synagogue is accessed through a large arched portal that leads to an open-air courtyard.

Built thanks to the funding of the Jew Leone Di Sabato. Collapsed due to a landslide around the 60s, it was rebuilt thanks to the intervention of the Municipality of Pitigliano in 1995. Inside the Synagogue the walls are decorated with precious stuccoes and there are numerous commemorative epigraphs written in Hebrew. The pulpit (Teva) is placed centrally with the pews around it. In front of the Teva, in the semicircle, sat the singers, while in the women's gallery (upper balcony) behind the wooden balustrade. The furnishings are very old and date back to the sixteenth and seventeenth centuries. Today,

the synagogue is used throughout the year for ceremonies such as weddings by people who come from all over the world. Inside the synagogue a museum has been set up where sacred objects to the Jewish religion, sacred texts, vestments and objects of worship are exhibited.

Continue ahead until you reach the penultimate alley on the left, before the Church of San Rocco. Here we find a ramp that directs us towards **Piazza Lorenzo Denci**, a photographer from Pitigliano, known as Adolfino (1881-1944). The square was dedicated to the Pitigliano artist who in the first half of the twentieth century collected most of the testimonies of the village and peasant life of the town, greatly enriching the cultural heritage of the village. The square has numerous benches and a beautiful view to admire.

Accessibility

The Synagogue and the Jewish Ghetto are not accessible to people with reduced disabilities due to entrances with numerous steps and slightly irregular and uneven stone block pavement.

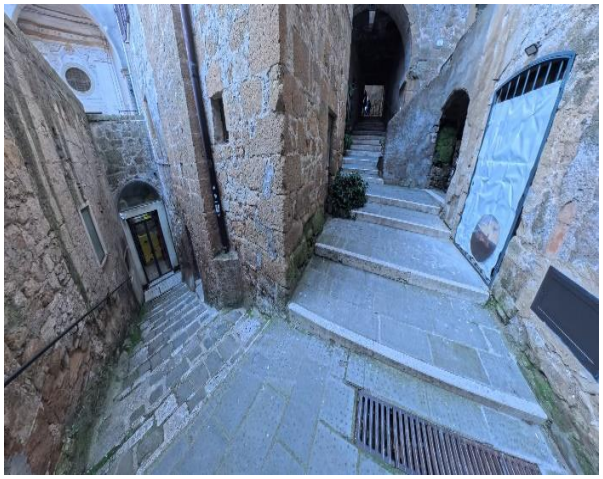
Piazza Lorenzo Benci entrance: irregular connecting ramp 56 cm wide, 50 cm long and 33% slope. From the connecting ramp there are two further ramps interspersed with a small landing. The first ramp is 10 meters long and has a slope of 16%, the second ramp is 210 cm long and has a slope of 4.5%.



1363 Jewish Ghetto Entrance



63 steps to the Jewish Ghetto entrance



64 steps and entrance door Jewish Ghetto



65 Inside the Jewish Ghetto



64 Ritual bath room



65 Jewish oven



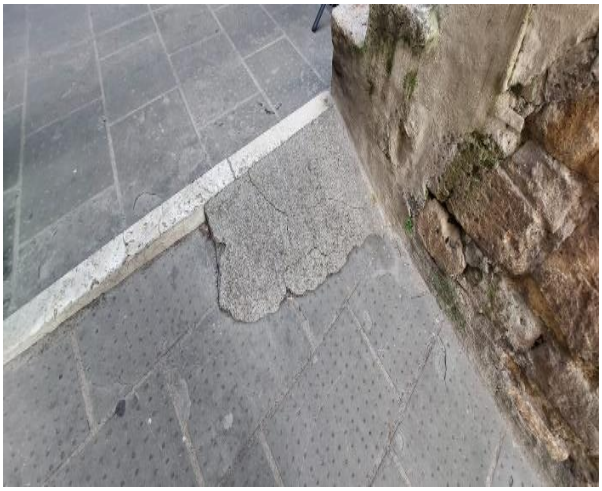
66 steps Synagogue



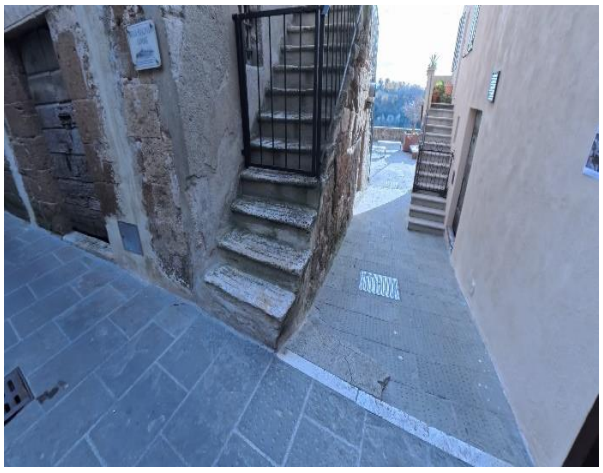
67 Synagogue entrance gate



68 Synagogue interior



69 Piazza Lorenzo Denci junction ramp



70 ramps Piazza Lorenzo Denci



71 Piazza Lorenzo Denci

From the Terrace, return to Via Zuccarelli and proceed forward for about 20 meters until you reach the **Church of San Rocco,** recognizable by its quadrangular pink façade. The church dates back to the twelfth century and is perhaps the oldest in the country. The building does not seem to have ever been the subject of changes that have changed its original appearance.

Inside the church in the area above the apse, a series of coats of arms are frescoed, probably shortly before 1891 – as can be seen from the inscription at the top – including those of Pope Pius IX, Mastai-Ferretti, the Lorraine, the Medici and the Savoy. In the basin of the apse is visible the Madonna assumed into heaven among angels and saints, a fresco that can be placed within the first half of the seventeenth century, painted by local craftsmen with echoes of the nearby Viterbo painting. On the upper left is visible a fresco of a Sibyl.

Leaving the church, continue to the right alongside the religious building. After about a few meters on the left wall at the top is visible a **bas-relief of ancient origin with a half-length**, whose hands are eaten by two anguiform monsters.

The human figure in the bas-relief represents the Christian soul, assailed by two monsters symbolizing the evil forces always lurking. This theme was deeply rooted in the culture, art and theology of the Middle Ages and served to visually represent the spiritual conflict between good and evil, the need for vigilance and the struggle against sin.

Continue towards Via Orsini, alternating with a flat path and fairly significant ramps until you reach **Piazza Gregorio VII.**

In Piazza Gregorio VII, there is a sculptural work in travertine with a square base, in which interesting bas-reliefs can be observed. The monument is enclosed in a single organic body: at the top, the buccellato vase and the bear that has, reproduced in the shield, the

heraldic insignia of Niccolò III Orsini.The entire work, made in 1490, proposes decorative and warlike elements in the mirrors, while in the heraldic representation, the insignia of the community of Pitigliano are imprinted for the first time.

Since 1061 the Cathedral has been cited as one of the most important baptismal churches in the diocese of Sovana. Later it was considered as a simple parish church until, in 1507, the Count of Pitigliano Niccolò III, Grand Captain of the Venetians, ordered his eldest son Ludovico to take care of the restoration and expansion. The work ended in 1509, when the building was granted the rank of **Collegiate Church of Saints Peter and Paul by Pope Julius II.**

In 1832 the Collegiate Church was elected as a Co-Cathedral and in 1844, when Pitigliano became a bishop's seat, the church, already in a central position, was elevated to Cathedral by Pope Gregory XVI. The current shape of the church with Baroque decorative motifs dates back to the eighteenth century, with the two statues of the patron saints of the church inserted in the two side niches. The bell tower has also undergone various changes and alterations.

The interior has a single nave with late nineteenth-century decorations and two side chapels on each side, of different sizes and equipped with altars.

There are few works contained inside the religious building as they are exhibited at the Museum of the Fortress.

The main altar dates back to the second half of the eighteenth century. It is presented with two statues placed on the sides with the figures of faith and charity. Behind the altar in white and gold stucco is depicted St. Peter in glory.

In the chapel on the right we find San Gregorio, born Ildebrando di Sovana. He was Pope from 1073 to 1087 with the name of Gregory VII. His cult, previously widespread in Salerno, where his body was kept, spread to the diocese of Pitigliano. He has been the

patron saint of Sovana since the sixteenth century, when he was declared a saint by Pope Gregory XIII (1572-1585)
In the chapel on the left we can see the canvas with the Madonna of the Rosary executed by Francesco Vanni in the last pictorial season. In fact, dated to 1609, it demonstrates a repetition of the artist's compositional schemes and a certain weakness in the rendering of the characters. As evidence of the wide diffusion of the iconographic subject, it should be noted that a draft copy of the painting, by an anonymous Sienese artist, exists in the Parish Church of San Vincenzo in Semproniano

Accessibility

Church of San Rocco: The church is not accessible for people with reduced mobility due to the presence on both sides of 4 steps of 17 cm height and the last step of 12 cm height.

Via Orsini: regular and rough pavement in stone blocks. The stretch of Via Orsini at the beginning on the flat, appears after a few meters and up to number 70, with a slope of 7% The last final stretch that allows us to get to Piazza di Gregiorio VII, on the other hand, has a ramp of about 20 meters with a maximum slope of 10/12%

The Cathedral can be reached via a metal ramp 151 cm long, 82 cm wide and 13.5% slope. The ramp has handrails on both sides at a height of 82 cm from the ground.
At the entrance to the Cathedral there is an internal threshold of about 4 cm and a central and side door with external opening and net opening of 90 cm.



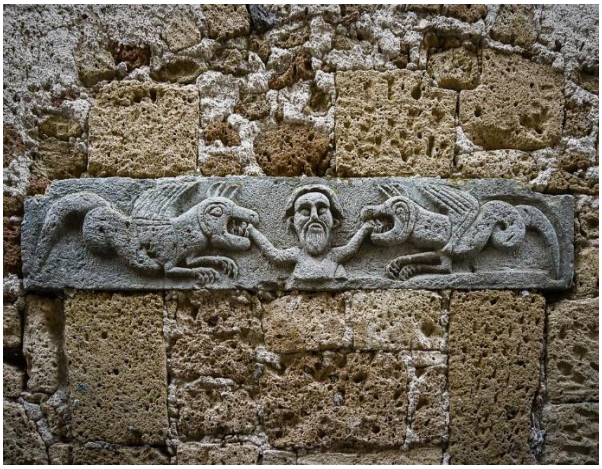
72 External façade of the Church of San Rocco14



73 Church of San Rocco



74 beginning of Via Orsini



75 bas-relief



76 Via Orsini



77 Ramps Via Orsini



78 Piazza Gregorio VII



79 Monument to the Ursinean progeny



80 Cathedral of St. Peter and Paul



81 access ramp



82 interior doors and entrance thresholds



83 nave Cathedral



84 Altar



85 Chapel left aisle



86 Chapel right aisle

Events

Folklore events

Pitigliano hosts numerous events that have their roots in the peasant and religious tradition. The most characteristic are **"La Torciata di San Giuseppe",** an ancient and evocative event that is celebrated on the 19th of every March. It is an ancient ritual that marks the end of winter and the beginning of spring. Hooded men cross the village with flaming torches until they reach the square where they set fire to the winter, a large reed puppet that symbolizes the dying winter.

The other event to be noted is **the Infiorata** which is celebrated on the Sunday of Corpus Christi where the streets of the village, along the route of the procession are covered with elaborate carpets of flower petals.



87 Torciata San Giuseppe



88 Infiorata

Accessible public places

In the village of Pitigliano there are numerous restaurants, bars, sandwich shops. The following room is located next to the accessible public toilet.

- **PanCaciUa – about 5 meters from undetected accessible public toilets**

See the sheet with details below.

LOCAL	
Room type and name	**PanCaciUa**
Location	Via Cavour 32
Local access mode	The restaurant has a sidewalk step and a threshold outside the door. However, it has an outdoor veranda that can be reached on the flat
Types of tables	4 legs
TOILETS	
There is an accessible toilet	YES, accessible public toilet



89 Outdoor veranda



90 restaurant interior

Communal toilets

There is an accessible toilet	YES
Net light external entrance door	Above 90
Door type	2 doors, with 4 cm external threshold, 8 cm internal threshold
Type of handle	Vertical lever
Interior door net light	78 cm
Door type	Sash
Type of handle	Lever
Washbasin height	60 cm
Mirror	absent
Toilet height	50 cm
Free space to the right of the toilet	34 cm

Free space to the left of the toilet Front clearance	Above 100 cm 86 cm
Presence of grab bar	Yes both sides. Fixed Right Left reclining
Alarm bell	absent



91 External door to the public toilet



92 Threshold and door leaves



93 Interior Doors



94 washbasin



95 washbasin and grab bars

Medical practices/healthcare facilities

Hospitals near the property	F. Petruccioli Hospital Via Nicola Ciacci n. 340 58017 Pitigliano (GR) Tel. +39 0564 618111 https://www.uslsudest.toscana.it/ospedali/ospedale-di-pitigliano. Acquapendente Hospital Via Battisti Cesare 68/A 01021 Acquapendente (VT) Tel +39 0761 3391 Distance about 30 km San Giovanni di Dio Hospital Fishermen's lakefront 58045 Orbetello (GR) Tel +39 0564 869111 Distance about 58 km
Dialysis facilities	Dialysis service present. It is activated at the request of the interested party. For organisational reasons, **information** and **requests** should preferably be requested well in advance at the following addresses:

	Grosseto provincial area **MISERICORDIA HOSPITAL IN GROSSETO** Nephrology and Dialysis UnitTel.+39 0564 485.218 from Monday to Friday, hours 09.00-12.00/15.00-19.00 Papi Alberto - Hemodialysis Nursing CoordinatorTel. +39 0564 485159 - alberto.papi@uslsudest.toscana.it Clinical Manager: Dr. Paolo Conti mobile +39 335 7207316 - paolo.conti@uslsudest.toscana.it Nursing Manager for Grosseto: Dr. Lorenzo Baragatti - lorenzo.baragatti@uslsudest.toscana.it
Other healthcare facilities	Italian Red Cross Via Roma 99 58017 Pitigliano (GR) Tel +39 0564 617054

TESTED BY: Handy Superabile Social Promotion Association in 2025