

Colle del Duomo Museum

Colle del Duomo Museum was established in the Jubilee year 2000 by the Diocesan curia. The bishop of that time, Monsignor Salvatore Del Ciuco, aimed to preserve and promote the heritage of the diocese. It has been regularly open since 2005 by Archeoares and it is part of the monumental complex "Colle del Duomo", together with the cathedral and the Papal Palace. All of this has allowed access to important historical places of Viterbo, making them cultural landmarks for tourists.

Colle del Duomo Cathedral Hill

According to a legend during the Renaissance period, Viterbo arose from the union of four hills: Fanum, Arbanum, Vetulonia and Longula. Apparently, the hill upon which the Dome stands was the first to be inhabited. Some Etruscan finds, discovered on the hill and brought to light in the 20s and 30s, are the proves. On this hill we can also see the papal palace, the cathedral, Colle del Duomo museum, the diocesan seminary and the palace of Valentino Della Pagnotta.

Cover page:
Virgin with the Child of
Bartolomeo Cavarozzi (1625).
The Caravaggio-style setting is
sombre and the lights are
purposely placed on the two
characters.

PRICE LIST

Museum	3 €
Monumental pole:	
Full	12 €
Reduced	10 €

OPENING TIMES

April - October | open all days 10AM - 7PM |
last entrance at 6PM.

November - March | from Monday to Friday
10AM - 1PM and 3PM - 6PM | Saturday and
Sunday 10AM - 6PM | Last entrance one hour
before closing time | Closed on Tuesday.

Closed on December 24th e 25th.

Piazza San Lorenzo 8, Viterbo
info@museocolledelduomo.com

Linea di intervento realizzata con il sostegno della Regione Lazio per Biblioteche,
Musei e Istituti similari, Ecomusei e Archivi - Piano annuale 2023, LR. 24/2019



REGIONE
LAZIO



Colle del Duomo Museum

A brief guide inside Colle del Duomo Museum



ARCHEOares
al servizio della CULTURA

The collection

■ Archeological section

This first section includes archeological finds discovered on the hill and other areas near Viterbo. These are Villanovian, Etruscan, Roman and mediaeval finds. There is also a small excavation essay conducted during the Museum's works, during which a cemetery area with some tombs in situ was discovered. The loggia burials can be dated back to a chronological period ranging from the 12th to the 18th century. The most ancient piece is a Villanovan biconical urn (1), decorated with geometric incisions. It was used for cremation burials and it also featured other elements that partially covered the top cone (X- VIII b.c.).

Roman work is represented by the Goddess of Abundance (2), inspired by the Artemis of Ephesus and a propitiatory symbol for planting and harvest seasons. A mediaeval piece is the Romanesque arch, which presents some plant decorations eaten by monstrous figures.



■ Historical-artistic section

Here are preserved pieces of local artwork that go from the XIII to the XVIII century. Madonna della Carbonara, end of the XIII century, it is so called because originally placed inside the church of Carbonara, a church built on the grounds that were used as public defence (carbonaie). According to tradition, this work was gifted to the city, as well as two more works, by the Knights of Rhodes. It is considered a political manifesto against Cathar heretics.



The Virgin with the Child (4) of Benvenuto di Giovanni, XV century is full of symbologies: from the star on the Virgin's shoulder, the symbol of virginity, to the goldfinch held by the Child, symbol of the Passion. The Michelangelo-style Crucifixion (5) has been subject to many studies, which have also compared it to the work mentioned in a letter sent from Vittoria Colonna to Michelangelo. Santa Rosa da Viterbo (6) is an XVIII century work depicting the blessed from Viterbo who, in exile, converted the heretic of Vitorchiano. Saint Rosa is represented as she treads on inflamed heretical books, and on her right, there is an angel holding the Sacred Scriptures.



■ Holy art section

In the third section, there are finds that testify the importance of the diocese of Viterbo across centuries. The relic of San Lorenzo (7), patron of Viterbo and to whom the cathedral is dedicated, is an example of a traditional structure but allows us to notice how even at the end of the XV century, alongside modern stylistic elements like the concluding dome, there were morphological features typical of Gothic architecture, such as the trefoil arches. The XV century Goblet of Canepina (8) represented the most relevant example for goldworking until the beginning of the sixteenth century. The reliquary was made between 1300 and 1400, and it contains the jaw of Saint John Baptist (9), and it was discovered inside the cathedral. The epigraph, originally located in the church, recalls the finding of the relic. The museum also presents some of the sketches made by local artist Francesco Nagni (10) for his world-renowned bronze artwork. In the early 60s, he worked on two projects in Viterbo: il Monumento del III reggimento granatieri in piazza della Rocca, and L'Assunta in piazza dei Caduti.

