
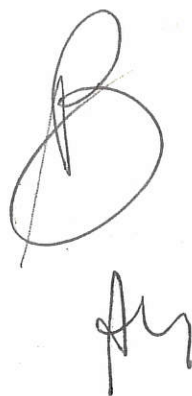


1. Il responsabile del procedimento amministrativo
2. La determina a contrattare
3. Il candidato inserisca in un foglio di scrittura una immagine posizionandola al centro della pagina

A handwritten signature in black ink, consisting of a large, stylized initial 'B' with a vertical line through it, and a smaller signature below it.A handwritten signature in black ink, consisting of a large, stylized initial 'B' with a vertical line through it, and a smaller signature below it.A handwritten signature in blue ink, consisting of a large, stylized initial 'B' with a vertical line through it, and a smaller signature below it.

1. Requisiti e caratteristiche della sezione Amministrazione trasparente
2. I compiti del Garante per la Protezione dei Dati Personali
3. Il candidato inserisca in un foglio di scrittura una tabella con due colonne e sette righe e ne cancelli tutti i bordi



Obblighi di pubblicazione nella sezione Amministrazione trasparente

Il presidente della repubblica e il semestre bianco

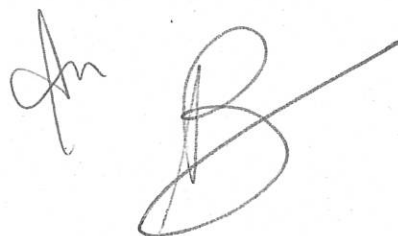
Il candidato digiti su un foglio Excel i numeri 256 - 35,5 - 6,325 - 7,81 moltiplicando la somma dei primi tre per il quarto

A handwritten signature consisting of a vertical line on the left, a large loop in the middle, and a horizontal line on the right.Three handwritten signatures arranged horizontally. The first is a simple vertical line with a small loop at the top. The second is a large, stylized letter 'B' with a horizontal line through it. The third is a more complex signature with several loops and a vertical line on the left.

La potestà statutaria del Comune

I principi definiti dal codice dei contratti per lo svolgimento delle gare di appalto: economicità, efficacia e correttezza

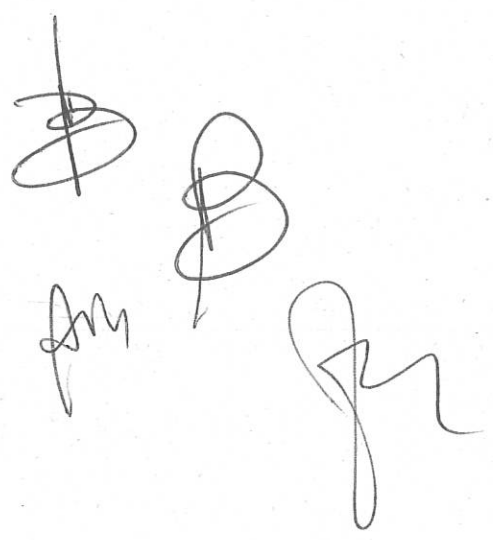
Dovendo inviare un file pdf di grandi dimensioni per posta elettronica, quali sono le opzioni da utilizzare?

A handwritten signature in black ink, consisting of a vertical line on the left, a horizontal line across the middle, and a large loop on the right.A handwritten signature in black ink, featuring a small 'm' on the left, a large 'B' in the middle, and a long horizontal line extending to the right.A handwritten signature in black ink, starting with a vertical line on the left, followed by a loop, and ending with a vertical line on the right.

1. Competenze del Consiglio comunale
2. La procedura di gara e l'istituto dell'avvalimento
3. Il candidato inserisca in una cella di un foglio di calcolo la formula "58/250" facendo apparire un risultato in percentuale

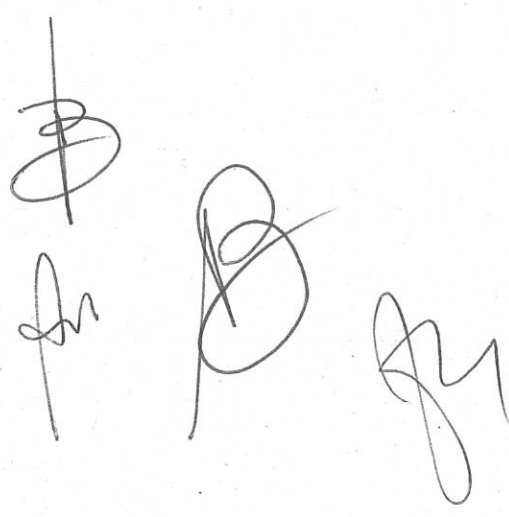


1. La modalità di elezione del Sindaco
2. La procedura di gara e il Documenti di gara unico europeo (D.G.U.E.)
3. Il candidato digiti su un foglio di calcolo i numeri 35 – 4 – 78 – 210 – 32 e li ordini in maniera crescente



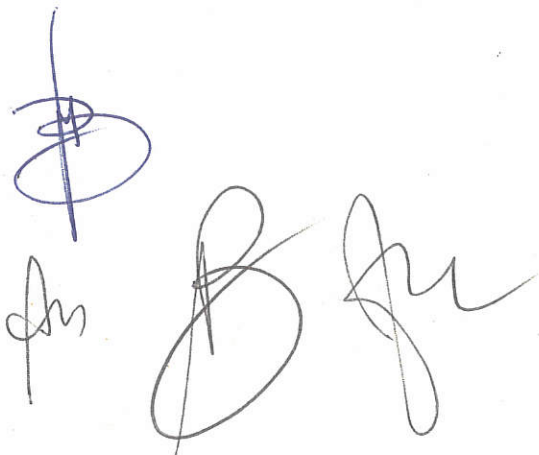
Handwritten signatures and initials, including a large stylized 'S' and 'M', and a signature that appears to be 'FM'.

1. Il Segretario Comunale
2. I criteri di selezione degli operatori economici: requisiti di capacità tecnica e professionale
3. Il candidato digiti su un foglio di calcolo la formula "+25-36", facendo apparire il risultato in colore rosso



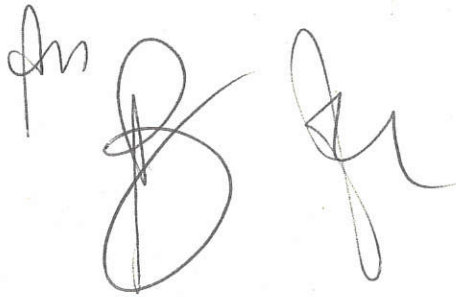
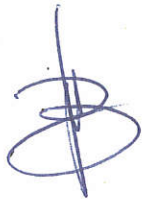
Three handwritten signatures in black ink, arranged horizontally. The first signature is a stylized 'S' with a vertical line through it. The second is a more complex, circular scribble. The third is a simpler, cursive signature.

1. Contenuti e modalità di approvazione dello Statuto del Comune
2. Le garanzie previste dal codice dei contratti: la cauzione definitiva e la cauzione provvisoria
3. Il candidato digiti su un foglio di scrittura la frase "divieto di accesso" in caratteri minuscoli; la trasformi poi tutta in caratteri maiuscoli

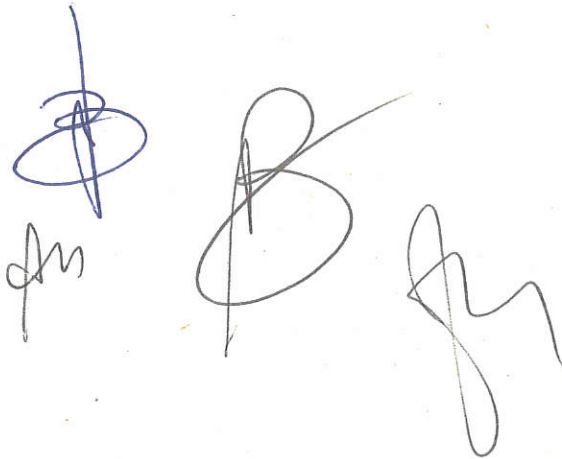


Three handwritten signatures in blue ink. The first signature is a stylized, circular mark with a vertical line through it. The second signature is a large, bold, cursive letter 'B' with a vertical line through it. The third signature is a cursive, flowing signature.

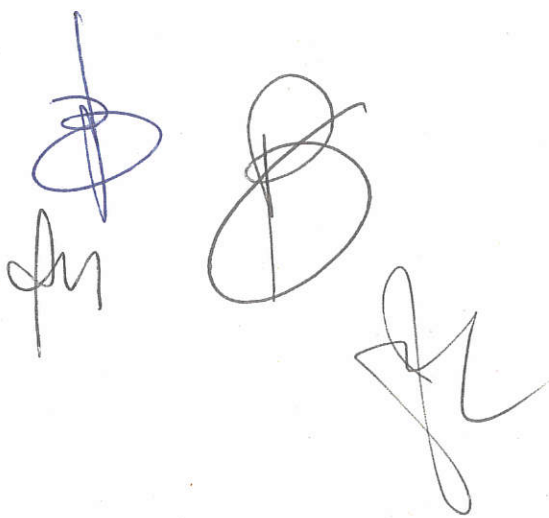
1. In quali tipi di responsabilità può incorrere il dipendente pubblico?
2. La determinazione del responsabile di servizio
3. Il candidato modifichi i margini di un foglio di scrittura



1. La potestà regolamentare dell'Ente locale
2. Anagrafe e Stato civile
3. Il candidato apra la posta elettronica e invii una mail allegando il file "prova.doc" contenuto nella cartella "c: concorso"

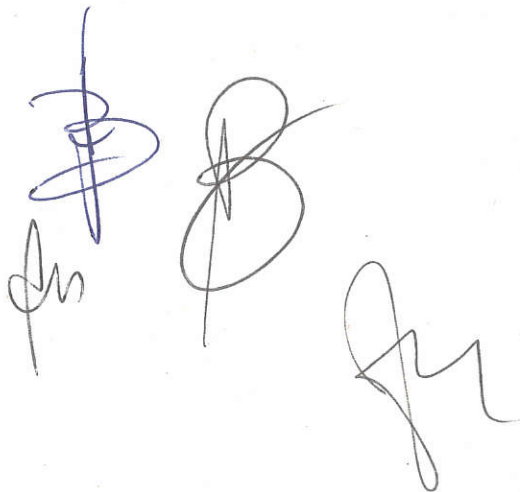
Three handwritten signatures in blue ink. The first signature on the left is a stylized, circular scribble with a vertical line through it. The middle signature is a large, bold, circular scribble with a vertical line through it. The third signature on the right is a more fluid, cursive scribble.

1. Mozione, interrogazione e interpellanza: caratteristiche e differenze
2. Cos'è l'URP e quali funzioni svolge
3. Il candidato imposti come predefinito il browser Chrome e l'accettazione dei cookies

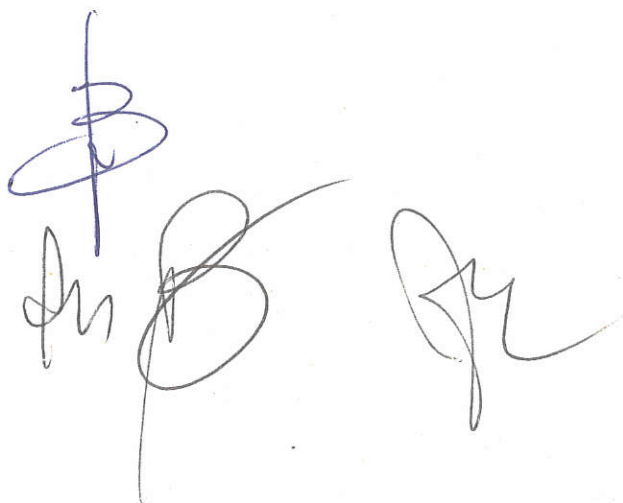


Three handwritten signatures in blue ink. The first signature on the left is a stylized 'M' with a vertical line through it. The second signature in the middle is a large, circular, scribbled mark. The third signature on the right is a more fluid, cursive signature.

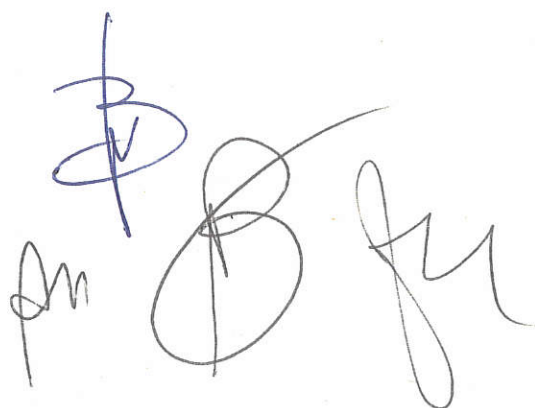
1. cosa si intende per minimizzazione e cosa si intende per pseudonimizzazione del dato?
2. I residui attivi e passivi
3. Il candidato apra un file presente sul desktop modificando il programma predefinito previsto per quel tipo di file

Three handwritten signatures in blue ink are visible on the page. The first signature on the left is a stylized, cursive 'fn'. The middle signature is a large, circular, scribbled mark. The second signature on the right is another stylized, cursive 'fn'.

1. Conseguenze per il ritardo dell'amministrazione nella conclusione del procedimento
2. Il principio della separazione dei poteri
3. Il candidato copi un link su un file di testo rendendolo immediatamente eseguibile

Three handwritten signatures in blue ink. The first signature is a stylized, circular mark with a vertical line through it. The second signature is a large, flowing cursive mark. The third signature is a smaller, more compact cursive mark.

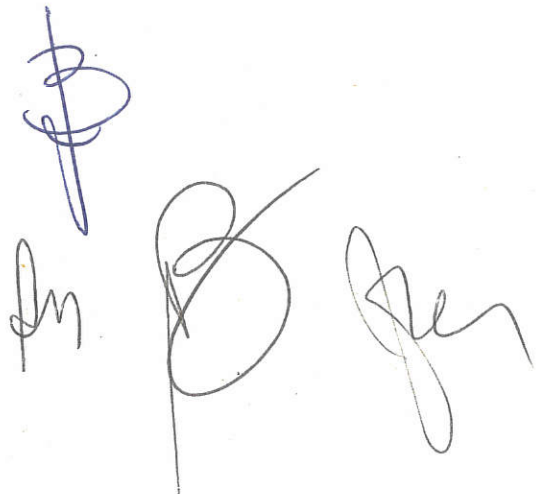
1. Obblighi di pubblicazione e comunicazione delle ordinanze del Sindaco
2. La formazione del governo
3. Il candidato inserisca in un foglio di scrittura una tabella con due colonne e sette righe; la prima colonna dovrà avere dimensione di 1,5 cm.

A handwritten signature in blue ink, consisting of a stylized initial 'P' followed by a large, circular flourish and a trailing 'u'.

1. La motivazione del provvedimento amministrativo
2. Il parlamento e le sue funzioni
3. Il candidato inserisca in un foglio di scrittura una interruzione di pagina

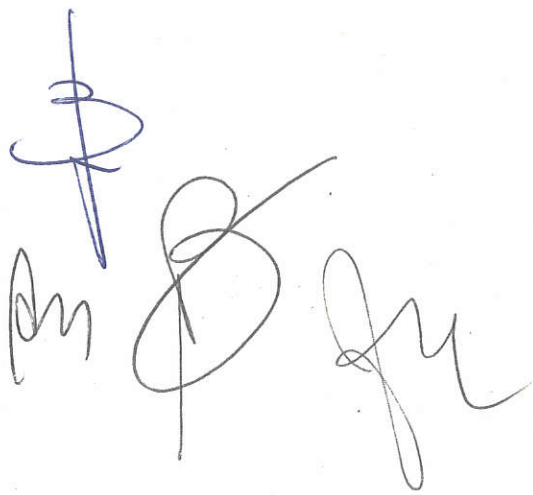
[Handwritten signature in blue ink]

1. Esercizio associato di funzioni e servizi da parte di comuni
2. Il procedimento legislativo per l'approvazione della legge ordinaria
3. Il candidato imposti una stampante predefinita

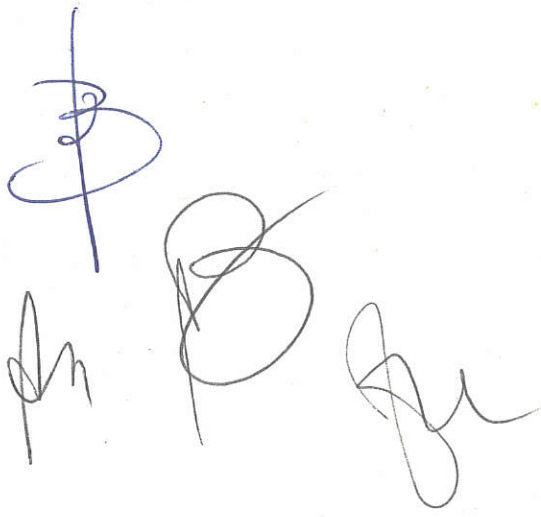


Three handwritten signatures in blue ink. The first signature is a stylized symbol resembling a dollar sign with a vertical line through it. The second signature is a large, circular flourish. The third signature is a cursive name.

1. Quali sono i differenti tipi di pareri e visti che vengono apposti sugli atti formati dal Comune
2. La disciplina dei regali, compensi e utilità a favore dei pubblici dipendenti
3. Il candidato reimposti lo sfondo del desktop

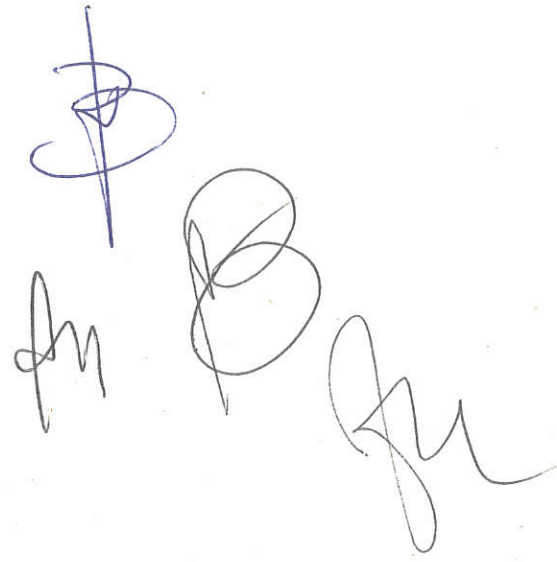
A handwritten signature in blue ink, consisting of a stylized initial 'M' followed by a large, circular flourish and a trailing flourish.

1. La concessione di vantaggi economici: criteri di assegnazione e obblighi di trasparenza
2. Le cause di estinzione del rapporto di lavoro
3. Il candidato inserisca su un foglio di scrittura un elenco numerato da 1 a 5 e successivamente inserisca, ai punti 3 e 4, un sottoelenco in lettere

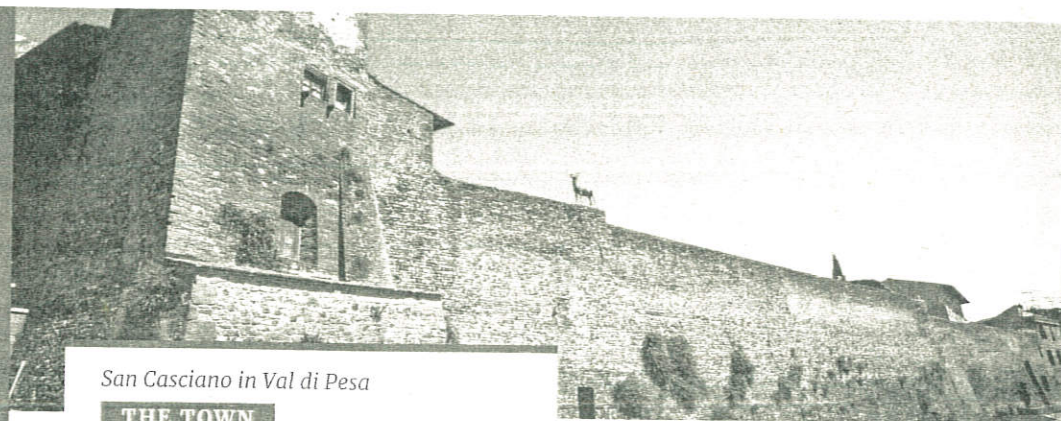


Three handwritten signatures in blue ink. The first signature is a stylized 'S' with a vertical line through it. The second signature is a large, circular, scribbled mark. The third signature is a more fluid, cursive-style mark.

1. La potestà legislativa esclusiva e concorrente ai sensi del titolo V della Costituzione
2. Quali sono i diritti non patrimoniali del pubblico dipendente?
3. Il candidato predisponga un file per la scrittura in due colonne



A handwritten signature in blue ink, consisting of a stylized initial 'P' at the top, followed by a large circular flourish, and then a series of connected loops and lines forming a cursive signature.



San Casciano in Val di Pesa

THE TOWN

“The Paris of Chianti”, where tradition and the avantgarde marry the landscape

Already settled in the time of the Etruscans, during the Roman era San Casciano in Val di Pesa was a communication outpost located at the 10th mile from Florence. In 1200 A.D., considered a strategic location, it became a military outpost to protect the Tuscan capital from dangers coming from Siena, and subsequently, imposing **city walls** were built, which are still visible today for over a kilometre.

Among the streets of the town you can find the **Museo Giuliano Ghelli** inside the church of Santa Maria del Gesù o del Suffragio, in which you can admire a rich display of sacred artworks. The visit to the museum is a way to fully discover the history of San Casciano through Etruscan and Roman items found in the area, scale models of buildings and works of the Masters from the area between the 13th century and the 16th, such as Ambrogio Lorenzetti, Lippo di Benivieni and Neri di Bicci. A few minutes away is the church of **Santa Maria del Prato**, also known as “Santa Maria della Misericordia”. It is an example of the art and architecture easily found in the many churches scattered across the region, and it displays the recently restored **Crucifix of Simone Martini**.



Above The imposing city walls
Next page The statue of Niccolò Machiavelli;
the work of Mario Staccioli at Torre Luciana

San Casciano offers interesting artistic experiences even if you are simply strolling through the streets of the town centre: on the top of the walls the **Cervo** (the Stag) by **Mario Merz** stands proudly, followed by a neon numerical progression inspired by Fibonacci's mathematical sequence. Contemporary art lives on in the works of Tusciaelecta scattered about the territory, and in the sculptures of **Mauro Staccioli**, one of which can be seen at the foot of the Torre Luciana. In addition, the Tower of Chianti, an old aqueduct that houses an installation on reflective materials, can be visited as an extraordinary vantage point over the area. A strategic place to go for a picnic or just relax is the **Parco La Botte** next to the River Pesa, near the capital; it is ideal for those who want to cool off alongside the rushing waters of the Pesa or those who want to take a bike ride in nature or hike to various archeological sites in the area.

San Casciano in

THE TERRIT

Archeolo and fine to the no

San Casciano roads that i A paradise for a excavations and oramic trail thro let La Collina, is ancient magic o tomb dating ba missed. It is eas rience before v timeless landsca as the **Castle of E** that of **Gabbiano** restructured at ti dieval style. Also various hills reca on swirling arou **Villa Tattoli** in th cane, probably c Giorgio Vasari, **Vi** Florence, and the of **Niccolò Machi** lightful and pictu na, the latter villa “The Prince”, the these dwellings a the area, you can plore the tastes o a different story, e thing incomparat enables one to kr them, especially i wild boar and the bread soup). It is a at the same time I



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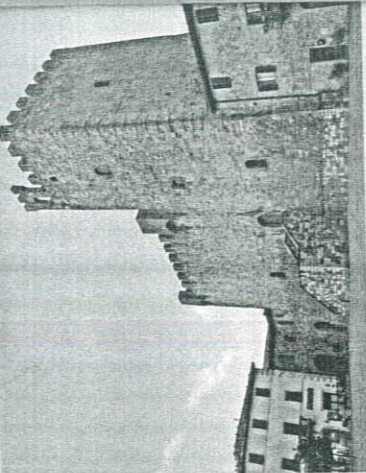
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Castellina in Chianti
THE TOWN

A walk in ancient history between medieval atmospheres and panoramic views

Evocative streets, ancient patrician palaces, and medieval landmarks allow visitors to breathe in ancient atmospheres. Castellina in Chianti was the stage for numerous battles because of its strategic position between Florence and Siena. That is why the walls that surround the town were repeatedly built stronger over time by architects such as Giuliano da Sangallo and Filippo Brunelleschi. The latter built the **Via delle Volte**, the stunning walkway which was able to protect the town from newly-invented firearms. The historic centre is dominated by the ancient **Rocca (15th century)**, an imposing tower with the keep that offers a breath-taking view between the roofs of the town. Inside it there is the **Archeological Museum of Chianti**, an ideal stop to go through the history of the identity of this land thanks to evi-



Top View of the town of Castellina in Chianti
Above: The ancient Rocca, where the Archeological Museum is located
Next page: Via delle Volte at Castellina; the town of Fonterutoli

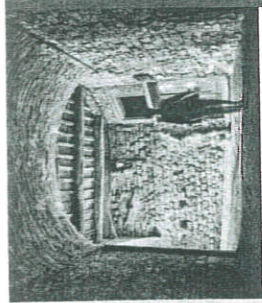
picturesque and has a medieval atmosphere thanks to the already mentioned Via delle Volte, a covered walkway where you can find craft shops and restaurants. Among secret passages and small loopholes looking over the Tuscan hills, this walkway has undergone many changes over the years, but the everlasting charm remains unchanged.

Castellina in Chianti
THE TERRITORY

Etruscan necropolis and ancient country churches

Ariving in Castellina in Chianti means smelling the all-embracing scents, blown by the wind, of olive trees and vineyards and seeing the subtle skyline of the hills on the horizon changing colour from season to season. In this landscape, in the area around Castellina in Chianti, you can find evidence of an ancient and rich history. On the road that leads to the town there are two important archaeological sites: the Necropolis of Poggino and the **Burial Mound of Montecalvario**. The latter dates back to the 6th century B.C. and has four sepulchral rooms of about 50 m in diameter. The remains of an Etruscan "chariot" were found here, which can be seen in the Archeological Museum of Chianti Senese in the historic centre of the town. The **Necropolis of Poggino**, on the other hand, is near Fonterutoli, in a forest where you can see five tombs dating back to the 6th century B.C. Not far from Fonterutoli, in the direction of Siena, there is a place called Monsanese, where there is a cross near which the Florentine troops heading for Montaperti stopped.

This town is known today for the production of wine and the admirable panoramic terraces. The landscape accompanies the visitor in the discovery of other jewels of Romanesque art and rural architecture. In the hamlet of Rencine you can find the ruins of a castle that stood opposite the castle of Montarigioni, not far from it, and the ancient Canonica di San Michele, a Romanesque church which is distinctive for its facade that has three decorative arches. Among the historic-artistic treasures of the area we can also mention the small churches of Santa Cristina a Lilliano, of Sant'Agnese in Chianti, and of San Leonino in Conio. We should also mention the hamlets of Tregole, Pietrafitta, and Piazza, where once upon a time there was an estate belonging to **Michelangelo Buonarroti**. They are rural villages where you can find evidence of the region's history, such as wine cellars, holiday farms, and restaurants in the silence of the countryside.



Not to be missed

Via delle Volte

The partially covered walkway which runs through the centre of Castellina, ingeniously designed by Filippo Brunelleschi to protect the city from the firearms of its enemies. Its loopholes offer beautiful views, and within its walls you have restaurants serving traditional dishes.

The butcher's craft

The salami of 'cinta senese' (local pork meat) is only one of the products of the area's great tradition of the butcher's craft. It is also worth trying the Marzolino cheese from Chianti and the traditional dishes served in restaurants, cooked with excellent olive oil and accompanied by Chianti Classico wine.

The cypress grove



olani,
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Madonna with Child, now in a niche in front of the small 15th-century cloister near the sacristy of the Church of San Francesco.

ole
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At the top of the endless lists of foreigners, perhaps it is best to start from the most historically illustrious tourist – incomparably unique but typical of the race as for her aims – who has stayed at Fiesole, Victoria, Queen of England. It is impossible to ignore her.

At 1 p.m. on 24 March 1888, the royal train arrived at the station in Florence, with the queen in a locked carriage for security reasons - the same reason for which the train could not go faster than thirty miles per hour. She was met there by a contingent of ladies and gentlemen led by the mayor, Marquis Torrigiani, amidst red carpets and enormous plants, who had been waiting for her since that morning.

It was not the first time that Victoria had visited Italy. Previously, in 1879, she had stopped in Baveno on Lake Maggiore, passing quickly through Milan but ignoring Venice.

Now Her Majesty seemed to have aged. Almost seventy years old, corpulent, severely dressed in black for the loss of her husband, also without the deceased John Brown (whom she called a “devoted personal attendant and faithful friend” in her diaries), unwilling to



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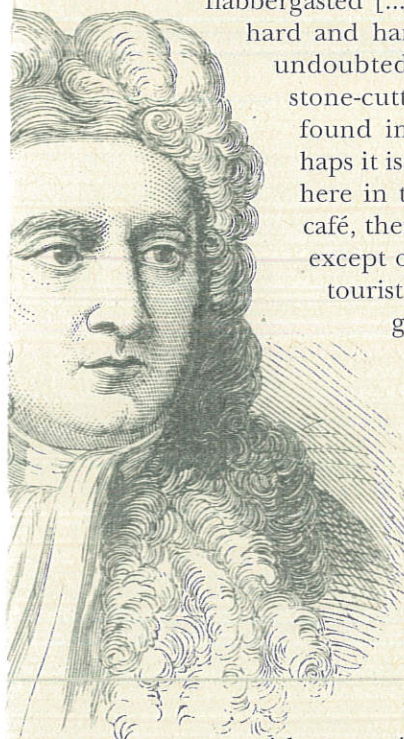
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Fiesole, Newton and a Peasant

■ “Finally, one arrives in Fiesole’s square where a church is found surrounded by the town, which is a veritable repertory of Etruscan remains. The Cathedral, built in the 12th century, has simple, austere lines; there is an inscription on the left side dedicated to Filippo Mangani, a simple countryman who had such natural gifts for mechanics and mathematics, as to leave Newton himself, who came up here to see him, flabbergasted [...] The people of Fiesole are a



hard and hardened people (centenarians undoubtedly rare), usually working as stone-cutters in the quarries that are found in the surrounding area. Perhaps it is not out of place to recall that here in the square, to the side of the café, there is a tobacconist’s shop that, except on fast days, offers the hungry tourist a nice steak or omelet and a good glass of *vin santo*, *aleatico* or vermouth, a type of bitterish white wine, typical of Tuscany. I believe that the term vermouth is a corruption of the English word Wormwood, a substance used to make that liquor”.

(WILLIAM BLUNDELL SPENCE, *Guida alla città dei Granduchi*)



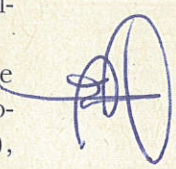
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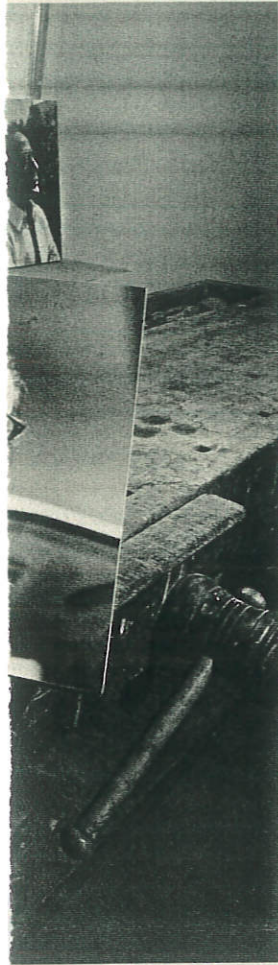
t of the great
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ants, with a vocation that we would generically call cosmopolitan and European.

Without mixing with the common people (as happened instead between the Tuscan nobility and the peasant world in sharecropping), the foreigners helped to give rise – building and renovating villas and gardens but always with hands from Fiesole – to a new, mysteriously richer landscape. If the Germans and the Swiss brought the thoughtful, admired component of Nordic myths towards the sun and the green of Fiesole, the English planned, planted cypresses and organized flowerbeds, fountains and statues, raised walls with a love for nature unfeasible elsewhere, even if often indulging in improbable neo-medieval dreams.

The first to arrive in modern times were the rationalists and scholars of the Grand Tour in the 18th century, followed by the hordes of the Romantics in the 19th century. In times more recent to ours, the exhausted dreamers, children of Symbolism, of Pre-Raphaelitism and of Art Nouveau. Up to the 20th-century discovery of the Etruscans – think of Lawrence – that, among other things, influenced the members of the greatest group in





The Last Goodbye

■ "The parting with Primo Conti was different. When I saw him for the last goodbye, Primo was lying on his Franciscan bed and seemed to be asleep. His face reflected the usual irony with which he faced life, in its greater and lesser aspects. The small room was tidy and simple; the shelves on the wall facing the bed were packed with books.

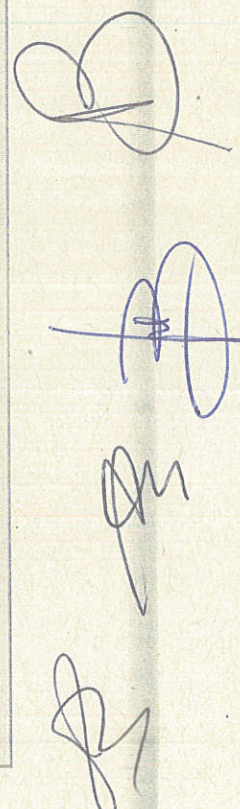
Through the window on the same wall one could see the oval shapes of two tall cypresses framed at mid-course in their flight towards the Fiesole sky.

On a piece of furniture, lined up into two parallel rows, were bottles filled with Port and other "liqueurs" to keep him company during the waking hours, and rings, the many rings – more strange than costly – that Primo wore on his finger, selecting in the morning

the one best suited to the mood of the day.

On the tiny table he used as a bed-side stand lay a book, the one he was reading or re-reading at the time: an old edition, certainly bought at a used-book stand, and in such cases, so used that they were actually falling apart and had even lost their covers."

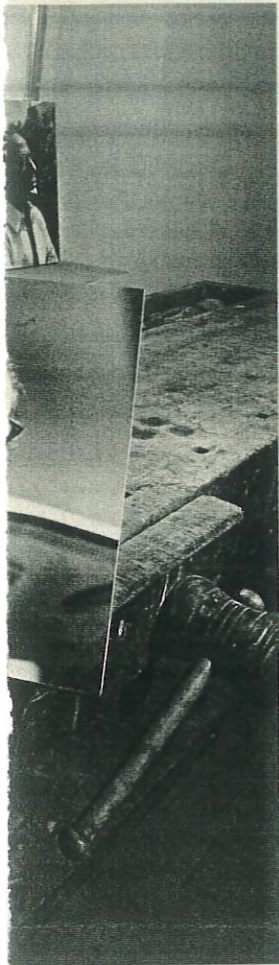
(LEPOLDO PACISCOPI, *Gli anni discontinui. Seduto al caffè con Rosai e Conti*, 1992)



one remembers his very famous *Island of Death*, which seems to have been inspired by Florence's English cemetery in which one of his young daughters was buried. However, other masterpieces are *The Plague*, *Odysseus and Calypso*, and *Naiads at Play*.

Amidst Villa Bellagio's ivy, a faded epigraph reads: "Here lived the last years of his old age Böcklin, eminent painter who, drawing inspiration from Aeschylus and Dante was able, studying real life, to rise to the sublime".

Böcklin and Denis, two sensibilities, two nations, two different schools of painting. Yet Fiesole at the turn of the century was lavishly bestowed with an incredible wealth of art. Although also slightly touched by *Art Nouveau*, Fiesole saw the young prodigy Primo Conti



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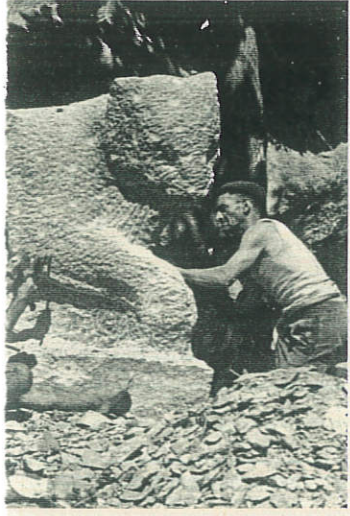
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A century ago, the perspicacious traveler, Henry James saw the colors of Florence
"Of grave radiance, a harmony of high tints".

Florentine palaces, churches, pavements, monuments and decorations are made from and supported by – next to pietra forte – pietra serena, derived from the nearby sandstone quarries of Fiesole and Maiano. Its beautiful color, between a dull gray and silver, still enchants today.

An important innovation of the supreme Brunelleschi was to prefer the use of pietra serena to pietra forte, although he still used it. He was one of the first to do it and he used it for the colonnades of San Lorenzo and Santo Spirito, and it shines in its



intense perfection, against the whiteness of the plaster in the admirable Pazzi Chapel in Santa Croce.

Later, Michelangelo went up to Fiesole to choose the blocks for the Sagrestia Nuova in the Church of San Lorenzo. (The Fiesole native Montorsoli helped him in the selection). More precisely, rather than the simple pietra serena, the sophisticated genius of Michelangelo preferred a rarer stone called "*pietra di fossato*", a river sandstone, which is found near the Mensola stream.

Up to this point, poets and artists. Let us now see what the most important 18th-century Tuscan naturalist, Targioni Tozzetti, wrote:

"The pietra serena is light sky-blue, the pietra bigia is earth-color or a tawny dirty color. The pietra bigia is harder even if pietra serena is totally resistant to weather".

By a curious fate, the great artists of Fiesole worked in places away from their hill, as the stone from the quarries in Fiesole, Maiano and Settignano went to other places, in fact it was used to build Florence, therefore only Fiesole's daughter here.

Fiesole offered this diet of stone to Florence a second time, four centuries later when Poggi – at the time, in 1865, when Florence was the capital of Italy – had the city's walls demolished and "reclaimed", as he mislead-



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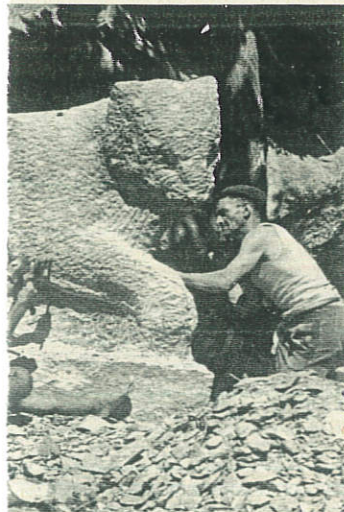


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Benedetto, the brother of Giuliano the architect and decorator, was born in Maino in 1442 (Imagine! Four such talents were born on this hill within a short 5-year period!). Benedetto was also a sculptor and participated in the construction of Palazzo Strozzi in Florence, bringing there a sober and balanced Brunelleschian rigor. Versed in physiognomy, he has left us supreme portraits like those of *Filippo Strozzi* in the Louvre and of *Pietro Mellini* in the Bargello. Among his Florentine works, the pulpit in Santa Croce and the door of the Sala dei Gigli in the Palazzo Vecchio stand out. Beautiful but solitary, the Renaissance arch carved in stone near the presbytery of Fiesole's Church of San Francesco is said to be by Benedetto. Nothing by his brother Giuliano remains in Fiesole.

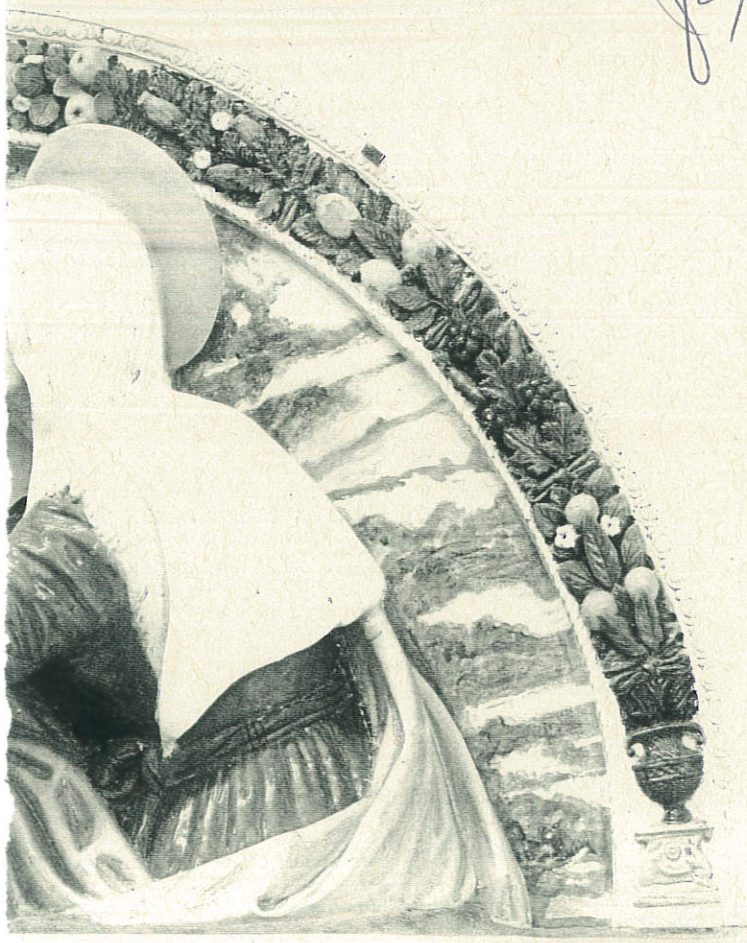
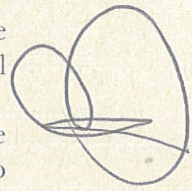
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A little note regarding place names: the current Via Gramsci and Via Matteotti assumed these

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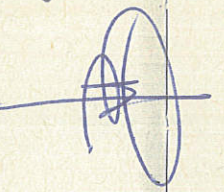
A considerable step backward in time introduces us to Fiesole's road network, recalling that the road worthy of this name that joins Florence and Fiesole was opened in 1840 by the will of Grand Duke Leopoldo II, who conceded titles of nobility to wealthy families in exchange for economic subsidies to build this road.

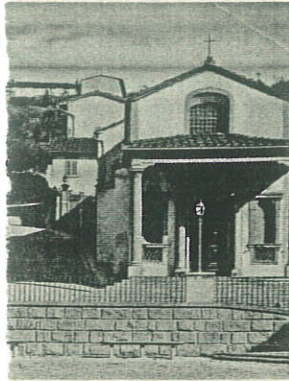
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The 14th-century Palazzo Pretorio stood out; since 1878 it had contained, as a temporary museum, the archeological finds from the excavations. After many, also Florentine, vicissitudes, it was not until 1910 that it once again housed the municipality's offices; four years later in 1914, the museum's holdings found a permanent home in the newly constructed, temple-like building, from a design by Ezio Cerpi, still currently the seat of the museum.

There were also significant vicissitudes on a religious plane. The bishop of Fiesole returned only at that time to his seat, first in the seminary with Monsignor Corsani (1874-1888), and then in the bishop's palace with Bishop David Camilli (1883-1909), where it is found today.

The oldest buildings (four religious and one civil) in Piazza Mino are discussed in the chapter on Fiesole's religious life: However, let us just mention here that the 17th-century sem-





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Madonna with Child, now in a niche in front of the small 15th-century cloister near the sacristy of the Church of San Francesco.

At the top of the endless lists of foreigners, perhaps it is best to start from the most historically illustrious tourist – incomparably unique but typical of the race as for her aims – who has stayed at Fiesole, Victoria, Queen of England. It is impossible to ignore her.

At 1 p.m. on 24 March 1888, the royal train arrived at the station in Florence, with the queen in a locked carriage for security reasons - the same reason for which the train could not go faster than thirty miles per hour. She was met there by a contingent of ladies and gentlemen led by the mayor, Marquis Torrigiani, amidst red carpets and enormous plants, who had been waiting for her since that morning.

It was not the first time that Victoria had visited Italy. Previously, in 1879, she had stopped in Baveno on Lake Maggiore, passing quickly through Milan but ignoring Venice.

Now Her Majesty seemed to have aged. Almost seventy years old, corpulent, severely dressed in black for the loss of her husband, also without the deceased John Brown (whom she called a “devoted personal attendant and faithful friend” in her diaries), unwilling to