Cappella degli Scrovegni

Guariento prima del 1354. Il ciclo è noto per le sue figure della Reggia dei Carraresi con i suoi affreschi dipinti da Estimonianza stupefacente di quanto la storia ci consegni. La Reggia Carrarese, l'affresco staccato di testimonianza unica della pittura trecentesca padovana: visione maestosa del grande dipinto e allegorie scorrono entro cornici geometriche sotto il cielo stellato.

Cappella dei Santi Filippo e Giacomo agli Eremitani

Le scene della vita di Cristo e della Vergine, figure di profeti, le Benedizioni e nella Sala del Capitolo, di Giusto de’ Menabuoi, nell’altra parte della Cappella, sopra il presbiterio, dei profeti e dei patriarchi, con le scene della vita del Maestro, dei profeti e dei patriarchi, con le storie della vita di Cristo, di San Giorgio, Santa Caterina di Alessandria e Saint Lucia, as well as portraits of members of the aristocratic Zoppo family.

Basilica and Monastery of St. Anthony

The Gospels are interspersed with episodes from daily life which the artist depicted scenes and figures from the Old and New Testament, depicting The Planets and The Seven Ages of Man. Although the frescoes were damaged during World War II, complete copies of them were made in the Carraresi Chapel in the Cappella Cerruti by 1940 and in the Chapel of St. James (1373).

Palazzo della Ragione

The most important remnant in the conversion to Giotto's style is a cycle painting by Altichiero da Zevio. The cycle, from the Life of Christ and the Virgin, engages with allegories and Biblical figures. The cycle was executed at the request of the Comune of Padua, where it is said that the artist was commissioned to commemorate the victory over the Venetians in the Battle of the Mincio. The cycle includes scenes from the Life of Christ, including the Miracle of the Loaves and Fishes, the Healing of the Paralytic at the Pool of Bethesda, the Entry into Jerusalem, and the Last Supper. The cycle also includes scenes from the Life of Joseph, including the Dreams of Joseph, the Flight into Egypt, and the Death of Joseph. The cycle is considered one of the most important examples of Giotto's mature style and a testament to his mastery of compositional structure and narrative development.

Oratorio di San Giorgio

Built on the foundations of an earlier Longobard religious building, the Oratory was commissioned by the Important Paduan Family de Bovi, in 1338, under the patronage of Marchese Lupi di Soragna as a mausoleum for the family. The Oratory was completed in 1377 and contains the tombs of two members of the de Bovi family, the Marchese Lupi di Soragna and his wife Fina Buzzaccarini. The Oratory is considered one of the finest examples of Paduan Gothic architecture and an important work of art in the city of Padua. The presbytery is decorated with frescoes by Altichiero da Zevio, who also worked on the frescoes in the Scrovegni Chapel.

Piazza del Santo

The Basilica and Monastery of St. Anthony

The finest masterpiece by Giusto de’ Menabuoi, court painter and decorator of the Paduan palace, is the altarpiece of St. Anthony. The altarpiece is considered a masterpiece of Paduan Gothic painting and a testament to the artist’s mastery of composition and narrative development.

Oratorio di San Michele

Built on the foundations of an earlier Lombard religious building, the Oratory was commissioned by the Paduan family de Bovi, in the 14th century. The Oratory is considered one of the finest examples of Paduan Gothic architecture and an important work of art in the city of Padua.