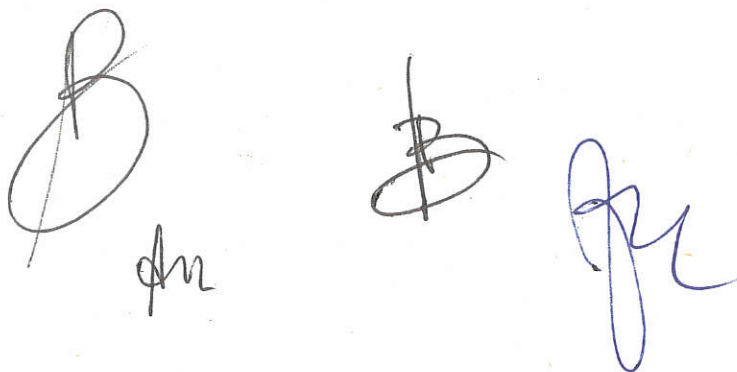


1. La registrazione di protocollo
2. La procedura di gara e l'istituto del soccorso istruttorio
3. Il candidato digiti su un foglio di scrittura due righe a piacere; aumenti poi l'interlinea tra le due righe



The image shows three handwritten signatures. The first signature on the left is in black ink and consists of a large, stylized capital letter 'B' with a vertical line through it, and the lowercase letters 'an' written below it. The second signature in the middle is also in black ink, featuring a similar stylized 'B' with a vertical line through it. The third signature on the right is in blue ink and is a more fluid, cursive-style signature.

Caratteristiche dell'accesso documentale ai sensi della L. 241/90

Reati contro la pubblica amministrazione: concussione e corruzione

Il candidato inserisca in una cella Excel la formula "250x58,524" facendo apparire un risultato in migliaia



Gli agenti contabili

Gli appalti pubblici ed i livelli di progettazione in materia di lavori pubblici

Il candidato digiti su un foglio Excel i numeri 35% – 7% – 15% – 43% e realizzi un grafico a torta

A handwritten signature in black ink, consisting of a vertical line on the left, a large loop on the right, and a horizontal line crossing through the middle.A handwritten signature in black ink, consisting of a vertical line on the left and a small loop on the right.A handwritten signature in black ink, consisting of a large loop on the left and a vertical line on the right.A handwritten signature in black ink, consisting of a vertical line on the left and a large loop on the right.

Il piano anticorruzione: cenni

Il decreto legge e il decreto legislativo

Il candidato digiti su un foglio Word una frase a piacere e poi aumenti il rientro del paragrafo

A handwritten signature consisting of a vertical line on the left, a horizontal line across the middle, and a large, stylized loop on the right.A handwritten signature consisting of a vertical line on the left and a small loop on the right.A handwritten signature consisting of a large, stylized loop on the left and a vertical line on the right.A handwritten signature consisting of a vertical line on the left and a large, stylized loop on the right.

Diritti dei consiglieri comunali

Elementi di valutazione offerta economicamente più vantaggiosa

Il candidato crei il collegamento sul desktop del sito di "Repubblica"

A

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Ruolo e funzioni della dirigenza negli enti locali

Le procedure aperte nel codice dei contratti

La posta elettronica è solitamente la fonte principale di virus e malware; come si distingue o si intuisce che il messaggio ricevuto è pericoloso?

Handwritten signature consisting of the letters 'Am' in a cursive style.

Handwritten signature consisting of a large, stylized letter 'B' with a long horizontal stroke extending to the right.

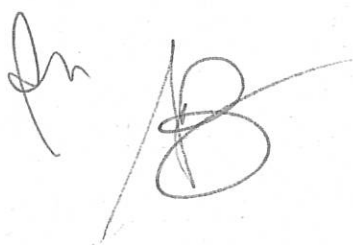
Handwritten signature consisting of the letters 'fy' in a cursive style.

Handwritten signature consisting of a stylized letter 'S' with a vertical line through the center and a horizontal line at the top.

Competenze del Sindaco

Data breach: significato, tipologie, conseguenze

Se, dovendo inviare una cartella contenente molti file, le dimensioni superano quelle consentite, come posso operare?

A handwritten signature in black ink, consisting of a vertical line that loops into a circle at the bottom.A handwritten signature in black ink, featuring a stylized 'P' followed by a vertical line.A handwritten signature in black ink, starting with a small 'P' followed by a large, circular loop.

Caratteristiche dell'accesso civico

la costituzione e le leggi costituzionali

Il candidato digiti su un foglio Word due righe a piacere; evidenzi la prima in grassetto sottolineato e poi copi il formato sulla seconda

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Ugo Ojetti, a Life at Salviatino



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■ The son of an architect, Ugo Ojetti was born in Rome in 1871; after his studies with the Jesuits, he embraced humanitarian socialism as a very young man and soon entered journalism, writing for the *"Tribuna"* and later for *"Avanti!"*. In 1898, he began to work for Albertini's *"Corriere della Sera"*, a relationship that would last fifty years until his death. He had a close, enduring friendship with D'Annunzio, even if he rejected his rhetorical excesses. The grand years of traveling as a correspondent followed: Norway (the duke of Abruzzi's departure for the North Pole), Paris, Malta, Albania, and then Russia. His books came out: *L'america vittoriosa*; *L'arte a Venezia*, *Alla scoperta dei letterati*. Between 1901 and 1902, he split his time between Rome and Paris, and contributed to the Florentine *"Il Marzocco"*. He also dedicated himself to the the-

ater and his work *Il Matrimonio di Casanova* became Petrolini's favorite piece. Married to the wealthy Fernanda Gobba, he moved definitively to Florence in 1905, at the foot of Fiesole in the splendid Villa del Salviatino that became the hospitable destination for illustrious figures from all of Europe. The horrors of the Great War, in which he served as a volunteer officer, shaped his character.

He wrote almost exclusively about the problems of art, while the first of the many volumes of *Cose Viste*, his most legendary pieces and portraits in the *"Corriere"* was published. By then, he was among the great names of Italian journalism, for the dryness and brilliance of his portraits. Soon next to *Cose Viste* (latest edition in a single volume in 1960 from Sansoni) appeared his *Taccuini* (Sansoni, publisher) which came out after his death in 1964. Finally, Ojetti accepted the Fascism then in power, even deprecating its conformism and its bullying. From 1926 to 1927, he became the director of the *"Corriere della Sera"*, but left two years later accused of "insufficient Fascist spirit". For years, his work had also enlivened *"Dedalo"*, a review of art (1919-1933) and *"Pegaso"*, a literary and cultural monthly. From the mid-1920s, his works were almost exclusively dedicated to the world and problems of art. Ojetti was also excellent at organizing exhibitions: he arranged the "Exhibition of Italian painting from the 17th and the 18th Centuries" in 1922, then the 1931 "Exhibition of the Italian Garden" in Florence, and four years later the "Exhibition of Italian Art" at the Louvre. In 1933 he presided in Florence at the first congress of the Maggio Musicale Fiorentino, calling the greatest composers in the world.

Ojetti died on 1 January, 1946 and is buried, with papal permission, at the Badia Fiesolana.

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And the Ancient Queen arrived



■ In 1888, when Queen Victoria of England, then sixty-nine years old and an inconsolable widow, decided to choose Florence for a brief vacation, it was not the first time that she had visited Italy. She had been here for a vacation in 1879, choosing Villa Clara on Lake Maggiore at Baveno as her august residence. She also briefly visited Milan, extremely heavily protected for fear of assassination attempts but she abandoned a planned excursion to Venice because of bad weather.

The choice of Florence for her second sojourn was certainly spurred by the memories of what her consort Albert had told her regarding his own stay in the quite grand ducal city in the long-ago 1838. Victoria was now in strict mourning for the death of Albert but the legendary figure was surrounded by the love and esteem of her people, whom she had already governed for a very long time.

That Florentine stay was so dear to her that, five years later in 1893, Victoria decided to return to this city despite being more than seventy years old. She arrived in Pisa on the royal yacht on 23 March and reached Florence that afternoon accompanied by her large retinue. Once again, she chose Villa Palmieri as her residence. And once again, it was Fiesole's hill, where the villa was located, one of her favorite daily destinations, as it was well known that the nature, landscape and splendid gardens were dearer to the queen than visiting the Florentine monuments and museums.

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No. I, however, did buy one for my valet.”
Much more recently, Castello di Vincigliata was chosen by an English film crew to shoot some scenes for the remake of *Room with a View* where, among the delights of the park, was shot the scene of the amorous adventures of the English protagonists Lucy and George. The murderers always return to the scene of their crime.

But let us return to the good old days of the early 20th century when, to tell the truth, these illustrious and imaginative personalities preferred to carouse on the city stage of Florence, to which they descended every day in their carriages and later with the first automobiles, maintaining for their houses in Fiesole a more relaxing and reserved role. So must the famous foreigners have appeared to the natives of Fiesole, slowly establishing themselves in the first villas and during the invasion of the English who settled in Florence. Hotel waiters in Fiesole and Florence, said about any arriving group of foreigners – whether German, Swiss, or American – ignorant of their languages: “here come the English”.

The second half and the end of the 19th



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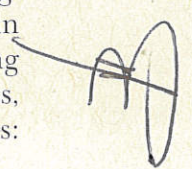
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The second half and the end of the 19th



Witches, Fairies and Holy Ghosts

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■ The natives of Fiesole shared the same beliefs as other Tuscan peoples, and so they too feared witches who, it was said, could be easily encountered during the night of Saint John. Anyone who wanted to see them had to go at midnight, on the eve of the feast of Saint John, to the Indicatore and sit in the meadows of the Quattro Strade. While waiting, one had to rest his chin on a forked stick. If however the parish priests rang the bells throughout the night until dawn, the witches would not appear.

As for fairies, it is not always true that they are kind and the opposite of witches. In the popular tradition, there are also spiteful fairies that do not love people but, on the contrary, want to make trouble for them. The majority, however, are good, kind and capable of great magic. In our area especially, the fairies gladly live in "holes", namely remote and deep caves. According to experts in folklore, there are at least sixty Fairy Holes in Tuscany, mainly in Garfagnana, but also near Marliana, Barberino di Mugello, Borgo San Lorenzo, and Tosi in the Florentine area. So Fiesole's so-called Fairy Hole is not so original even if it was once legendary among the people and its name is associated with that of the nearby Etruscan excavations.

As for ghosts, Fiesole also has its faithful ones, the

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They say that the Etruscans, five or six centuries before Christ, cultivated vineyards on the hills of Fiesole. They also worked with the hard sandstone that is very plentiful here, and, which, for millennia, until recently, nourished a famous progeny of stone cutters.

The people of this land have been peasants and artisans through the centuries. Not like in the city of Florence below, where the people did business with commerce and trade, and so the wealthiest and most entrepreneurial natives of Fiesole went down very soon to resettle on the plain, using the Arno River for their trade. For a long time, Florence's Campo di Marte, on the very slopes of Fiesole, was a mar-

[Handwritten scribbles and signatures]



ordered and harmonious proportions. With sloping terraces, closed in front by the lemon-house, the garden created varied spaces with veritable rooms of greenery, rich with grottoes and balustrades. In 1914, Pinsent also designed the Villa Le Balze garden (reminiscent of the style of the garden at Villa Gamberaia), not far from the Medici villa in Fiesole where, the citrus, the secret and the walled gardens follow each other in close succession on the sharply sloping land. It was a revival of the formal historical garden that would be surpassed by the modern ideas of Pietro Porcinai.

From what we have seen, it follows that Fiesole represents a sort of grand collection of important gardens in different styles and from different periods. The oldest and noblest example is that at the 15th-century Medici villa known as Belcanto, built by order of Giovanni, the son of Cosimo the Elder and one of Desiderio da Settignano's patrons. It was designed by Michelozzo and, unlike the earlier Medici villas, it was completely *ex novo*, a perfect, bare cube of harmonious simplicity in the style of Leon Battista Alberti. There is no interior courtyard but there are two arcades that communicate with the exterior and open on to the vast panorama of the Florentine plain. The relationship between the building and the garden is innovative; as the villa was built on a steep slope, wide and level terraces were created on which there are small gardens with precious fruit trees, especially sweet oranges, rise in the upper part with below, the so-called "kitchen gardens" used for more common herbs and vegetables.

It was the center and meeting-place of the principle figures in the Medici circle, welcoming Poliziano, Pico della Mirandola, and Cristoforo Landino. Legend has it that it was here that Giuliano de' Medici, Lorenzo the Magnificent's brother, should have been ambushed by the Pazzi family but the attack was postponed and took place, as is known, in Santa Maria del Fiore.

According to experts in Renaissance architecture, the Medici villa served as an example for other villas like the one at Poggio a Caiano, Villa Madama, and the Farnesina in Rome.

Around the mid-19th century, a rich English nobleman acquired, on the slopes of Fiesole, an old ruin, formerly the medieval castle of such great families as the Visdomini, the Bonaccorsi and the Alessandri branch of the Albizi. Due to the popular gothic revival inspiration of those years and with a design by



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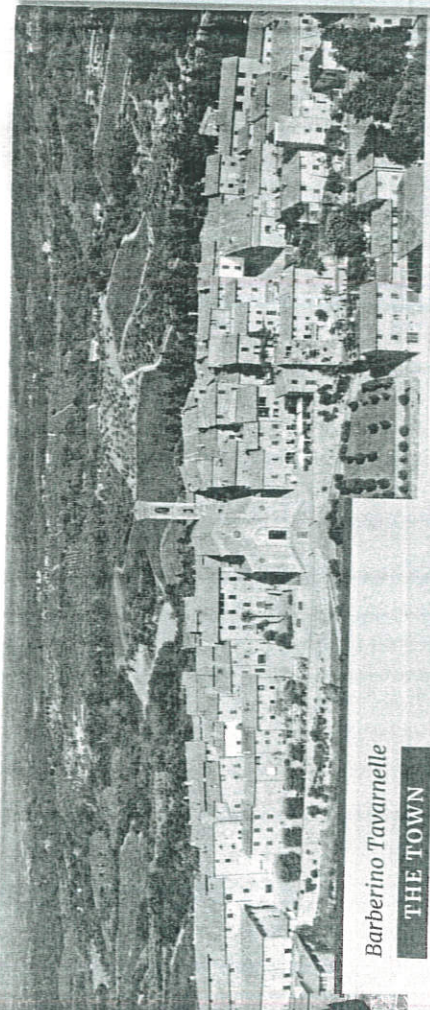
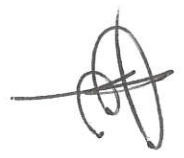
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Barberino Tavarnelle

THE TOWN

A journey in the two green heart of the Val d'Elsa and Val di Pesa

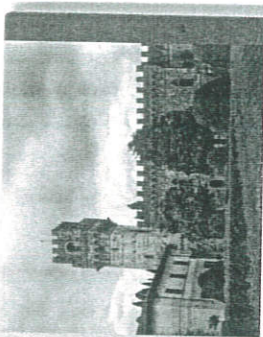
You can enter Barberino Val d'Elsa through either of the two access gates, Porta Fiorentina and Porta Senese, which together with the wall surround the historic centre. Barberino is connected with the history of Semifonte, an ancient city completely destroyed by the Florentines, that in the Middle Ages played a very important economic role thanks to its strategic position. This is why the city was seen by Florence as a threat, to the extent that the Florentines razed it to the ground after a siege lasting four years. Legend has it that the ruins of the buildings were used to found the new town: Barberino Val d'Elsa. Thanks to its position, Barberino gained a prestigious commercial and military status, besides becoming a reference point for pilgrims and wayfarers. In the centre in fact, is still visible the

Barberino Tavarnelle

THE TERRITORY

Legendary towns, walled cities, icons of art and spirituality

The land around Barberino Tavarnelle presents truly enviable features of historical-artistic and naturalistic excellence. Top of the list is Badia a Passignano, a monumental monastery of the 11th century; the crenelated walls make it look like a castle; inside there are many frescoes of important painters among which stands out the Last Supper by Chirlandalo. A few kilometres from the historic centre of Barberino you can explore the ancient city of Semifonte, the thriving city that was razed to the ground by the Florentines in the Middle Ages and that was the foundation of Barberino Val d'Elsa: today, if you pay due attention, you can see a few ruins sticking out of the vegetation. Not far from it, exploring the incredible grounds of this place, you come across the Chapel of San Michele Arcangelo, built at the end of the 16th century by Santi di Tito. You will spot it immediately since it is inspired by and is a replica of Brunelleschi's dome for the Duomo in Florence at a scale of 1:8. Another place you cannot miss, not far from Barberino, is the Church of Sant'Appiano, known as one of the most ancient churches of Chianti. Constructed on a settlement that dates back to the Etruscan era, it is one of the most picturesque and perfectly preserved churches, very attractive thanks to the remains of the pillars of the baptistry framed by the cypresses and a green lawn. On the top of an isolated hill, you will be able to venture to the Castle of Tignano, that was built in a walled city that has kept its medieval structure. The castle has the original round plan, and in the internal square there are a church, a cistern, and a well. Another identity-related place is the medieval town of San Donato in Poggio, with its Palazzo Malaspina in the main square, the Gothic church of Santa Maria della Neve and the Palazzo Pretorio. When walking through the roads of this town, you can just imagine the pilgrims and wayfarers who in ancient times travelled to Rome. Also interesting is a visit to the Museum Emilio Ferrari, devoted to farming culture. Just outside the ancient city walls there is the Roman-eseque parish church of San Donato in Poggio.



Not to be missed

Semifonte

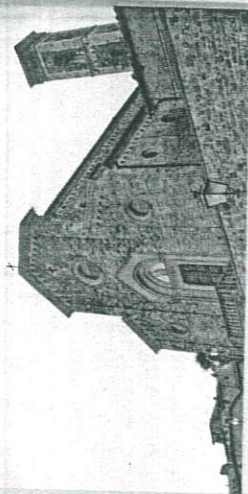
The legendary town destroyed by the Republic of Florence. At its place the Chapel of San Michele Arcangelo was built and can still be visited; its shape was inspired by the Duomo of Florence by Brunelleschi.

Badia a Passignano

Dating back to the year 1000, it is one of the iconic churches of Tuscany. This monastery which looks like a castle is a centre for spirituality enhanced by the cypresses and the splendid valley around it.

San Donato in Poggio

A splendid medieval town with its walls perfectly preserved, the impressive watchtow-



Top View of Barberino Val d'Elsa Above Church of San Bartolomeo Next page The battlements of Badia a Passignano; the church of Sant'Appiano

Walking towards Porta Senese, you will be able to admire interesting palaces and towers made of stone and a small alleyway where there is the Oratorio of San Bartolo Sulle Mura, which holds the most ancient coats of arms of the Barberini family, still coloured in part, and bearing important inscriptions. Tavarnelle Val di Pesa boasts, both within the town and just outside it, many large and small churches of great artistic merit. Strolling in the centre, you will find the church of Santa Lucia al Borghetto, an ancient Franciscan convent, while just outside the town.