

ITALY TOUR 1998

ANNOTATED ITINERARY

VENICE

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Thursday, October 1

Piazza San Marco, (pp. 73-80).
Torre dell'Orologio, (p. 89)
Campanile and Loggetta (p. 94), Piazzetta with Winged Lion (p 95)
Libreria Sansoviniana (p. 103).
Palazzo Ducale (p. 94)

Friday, October 2

Palazzo Ducale: History, (p. 95), Floor plans (pp 98-99)
Porta alla Carta, Scala dei Giganti, Scala d'Oro (pp 96-97)
Primo Piano Nobile: Sala del Maggior Consiglio (Paradiso by Tintoretto et.al), Sala della Scrutino, Bridge of Sighs, prisons, administrative offices, etc., (pp 101-103)
Secondo Piano Nobile: Sala del Collegio, Sala del Senato, Sala del Consiglio dei Dieci (Bocca di Leone), etc. (pp 98-101)

St Mark's Basilica: History, (p 74), Floor plans (p 75, 78-79, 81)
Treasury (pp 85-6: Sack of Constantinople, 1204)
Sanctuary and Pala d'Oro (p. 87)
Sacristy (admission rare), Museo Marciano and Loggia: cover for Pala d'Oro and 4 bronze horses (originals) (p 88)

Museo Correr (pp 90-94), Plan (p 92)
Historical Collection, Room 3; Quadreria (Picture Gallery) (p.93):
Bellini Brothers and Carpaccio (pp 93-4)

Santi Giovanni e Paolo (Zanipolo) (pp. 124-129) Plan (p 127)
Statue of the Colleone (Verrocchio) (p 124-6); Tombs of Doges by Lombardo, Annunciation by Giovanni Bellini (p. 126); Stained Glass from Murano, St. Antonine by Lotto (p 128);
Chapel of the Rosary (Battle of Lepanto) ceiling by Veronese, Bust of Titian (p. 129)

Ghetto and Jewish Museum (pp 183-184)

Saturday, October 3: Ravenna

Sunday, October 4

Santa Maria dei Frari, (pp 165-169), Floor Plan (p 167)
Assumption by Titian in Apse (p 166 and 168)
Mausoleum of Titian in South Aisle; Lunette by Veneziano in Sacristy Apse
(p 166)
South Choir Chapels: St John the Baptist by Donatello (p 168)
North Choir Chapels: Font with St. John by Sansovino (p 168)
North Aisle: Pesaro Altar: Madonna di Ca' Pesaro by Titian (168)

Scuola di San Rocco, (pp 169-173), Floor plans (p 171): Paintings by
Tintoretto and students; marvelous woodworking.

Accademia Gallery (pp 139-144), Floor plan (p 141):
Many works by Veneziano, Carpaccio, Giovanni Bellini and others; Room 4
has works by Mantegna and Piero della Francesca as well as Jacopo Bellini;
Room 5 has a Giorgione; Room 6 has
several by Veronese, Room 7 by Lotto (p 140)
Room 10 Christ in the House of Levi by Veronese (p 140-142) as well as
others by Tintoretto and Titian;
Room 21 has Carpaccio's series on the Legend of St Ursula (144); Room 24
has Titian's Presentation of the Virgin and the Reliquary of Cardinal
Bessarion (p 144).

San Giorgio Maggiore (pp 191-2) by Palladio: several works by Tintoretto and
Carpaccio.

Murano (pp 196-200), Map (p 199)

Monday, October 5

Padua: Arena Chapel by Giotto and Statue of the Gattamelata by Donatello

Bologna: Piazza Maggiore, Torri Pendenti, Neptune Fountain by
Giambologna, Palazzo Communale.

Tuesday, October 6 Florence

The Uffizi, (pp 95-106), Floor plan (p 96): Tour with Guide
History, (pp 95-6); Picture Gallery on Third Floor.
Room 2: Duccio, Cimabue and Giotto: Three Majesta's (98)
Room 3: Simone Martini's Annunciation (98)
Rooms 5&6: Gentile da Fabriano's Adoration of the Magi (99)
plus Lorenzo Monaco and Jacopo Bellini
Room 7: Piero della Francesca: Federigo da Montefeltro and wife Battista
Sforza; others by Fra Angelico, Masaccio, Veneziano, plus Paolo Ucello's
Battle of San Romano (p 99)
Room 8: Filippo Lippi; Room 9: Piero and Antonio del Pollaiuolo: Labors of
Hercules; Botticelli: Fortitude, Judith and Holofernes, etc. (99-100)
Rooms 10-14: Botticelli's Annunciation; Portinari Tryptich by Hugo Van der
Goes; Botticelli's Adoration of the Magi; others by Verrocchio and
Ghirlandaio; Botticelli's Primavera, Calumny, Madonna of the Pomegranate,
Pallas and the Centaur, The Birth of Venus, and others (100-101)
Room 15: Verrocchio's Baptism of Christ with angel by Leonardo;

Leonardo's unfinished Adoration of the Magi; other works by Signorelli and Perugino (101)

Room 18: Tribune: Medici Venus and other Greek statues or copies; paintings by Bronzino and late 16th century artists (101-2). Sala dell'ermafrodito (Hermaphrodite) closed?

Room 19: Perugino and Luca Signorelli (102)

Room 21: Giovanni Bellini and Giorgione (102)

Room 23: Mantegna and Correggio (103)

Room 25: Michelangelo: The Doni Tondo (103) and others

Room 26: Raphael--may be closed: Leo X, Julius II, Madonna of the Goldfinch and others; Andrea del Sarto's Madonna of the Harpies. (103-104)

Room 28: Titian: Venus of Urbino and others (104)

Room 32: Veneto School: Lorenzo Lotto et. al. (104)

Room 34: Veronese, Annunciation; Tintoretto (105)

Room 35: Tintoretto' Leda and others (105-6)

Room 43: Caravaggio

Room 44: Rembrandt

Palazzo Vecchio (pp 85-94), Floor plans (88-91)

History (p 86); Courtyard: copy of Verrocchio's Putto with Dolphin (original on 2nd floor); Grand Staircase by Vasari

First Floor: Sala dei Cinquecento (Consiglio Maggiore) (86-90): (failed murals by Michelangelo and Leonardo); re-decorated by Vasari; raised tribune (Udienza) with Michelangelo's Victory (for Julius II's tomb); Giambologna's Virtue over Vice/Florence over Pisa.

Sala dei Dugento (closed?); Quartiere di Leone X

Second Floor: Sala d'Udienza (93-94); Sala dei Gigli with Statue of Judith and Holofernes by Donatello (copy out front);

Cancelleria (Chancellry office) of Machiavelli (94): bust plus painting by Santi di Tito.

Loggiadella Signoria (dei Lanzi) (p 84): Giambologna's Rape of the Sabine Women; Cellini's Perseus.

Piazza della Signoria: Copies of Michelangelo's David and Donatello's Judith and Holofernes; Hercules and Cacus by Bandinelli (85); Neptune Fountain by Ammannati and Giambologna with discin pavement commemorating death of Savonarola; Copy of Donatello's Marzocco.

Duomo (Santa Maria del Fiore) (pp 67-73), Floor Plan (p 71)

History (68); Dome by Brunelleschi (Lantern by Verrocchio);

Porta della Mandorla (69): Assumption by Nanno di Banco; two heads by Donatello; Hercules by unknown sculpture (inf. Ren).

West wall: stained glass windows by Ghiberti; clock by Paolo Ucello; South Aisle: busts of Brunelleschi and Giotto.

Excavations of Santa Reparata (69-70).

East end: Three apses with five chapels: windows by Ghiberti;

South Sacristy: terracotta by Luca della Robbia (71)

Central Apse: angels by Della Robbia, urn by Ghiberti (72)

North Sacristy: Bronze doors by Luca della Robbia (refuge of Lorenzo dei Medici during Pazzi conspiracy)

Left Apse: on pavement: Toscanelli's gnomon for solar observations; South

aisle : ascent to Dome (72-73)

North Aisle: Dante with Divine Comedy by Michelino; Sir John Hawkwood by Paolo Ucello and Niccolo' da Tolentino by Andrea del Castagno (73)

Baptistry: (65-67): History (65-66)

South Door: Andrea Pisano

North Door: Ghiberti

East Door (Gate of Paradise): Ghiberti with Michelozzo, Gozzoli and others (66-67).

Interior: Tomb of Antipope John XXIII by Donatello (67);

Byzantine mosaics.

Campanile (73-74): Giotto and Andrea Pisano; completed by Francesco Talenti. Original bas reliefs in Opera del Duomo, some by Donatello.

Museo dell'Opera del Duomo, (pp 76-79)

Ground Floor: Terra Cotta by della Robbia; model of Cupola by Brunelleschi; Room 1, sculptures by Arnolfo di Cambio; St John the Evangelist by Donatello (77).

Stair landing: Michelangelo's Pieta (Nicodemus) (78)

First Floor: Two Cantorie by Luca della Robbia and Donatello;

16 statues from the Campanile by Donatello and others, including Jeremiah and Habbakuk (lo zuccone); bas reliefs from

Campanile by Pisano and della Robbia.

Room II: Panels by Ghiberti from east door of Baptistry;

Silver-gilt altar with statuette of Baptist by Michelozzo, Birth of the Baptist by Pollaiuolo, Beheading of the Baptist by Verrocchio, etc.

Orsanmichele (p 80-83): Exterior Tabernacles with statues by Donatello, Ghiberti, Nanno di Banco, della Robbia and others, many removed to Bargello (82)

Interior: Tabernacle by Andrea Orcagna; painting of Madonna by Bernardo Daddi (83)

Wednesday, October 7

Bargello (pp 179-187), Floor Plans (183); History (179)

Ground Floor, Room 1: Michelangelo's Bacchus, Pitti Tondo of Madonna and Child with St. John, plus Bust of Brutus and statue of Apollo; group of works by Cellini; Mercury by Giambologna; bust of Michelangelo by Daniele da Volterra. (180)

Courtyard: Statues by Ammannati, Giambologna and others.

Sala dei Trecento: Statues from Orsanmichele, etc. (182)

First Floor: Loggia: Statues by Giambologna

Sala del Consiglio Generale: works by Donatello: Marzocco, St

George, St. George and Dragon bas relief, David with Head of Goliath (bronze), David in marble, terracotta bust of Niccolo'

da Uzzano, bronze putto; terra cottas by della Robbia; two relief reliefs of Sacrifice of Isaac by Ghiberti and Brunelleschi, etc., (182-184) Donatello's Magdalene;

Room 10: Ivories; Room 11: Venetian glass (185);

Room 12: Sala delle Maioliche (185)

Second Floor: Rooms 13 & 14: Terracottas by Della Robbias;
Room 15: Verrocchio's David, etc. plus works by Pollaiolo and others;
Rooms 18 & 19: Medici Medals; Room 16: Medici bronzes;
Room 17: Medici Arms (186-87).

Church of San Lorenzo with Medici Chapels (pp 156-163), Floor Plan
(157): Cosimo dei Medici grave beneath dome; Donatello's tomb (159); many
works by Donatello, Verrocchio; Old Sacristy designed by Brunelleschi;
Laurentian Library with steps designed by Michelangelo (160); Medici
Chapels: Cappella dei Principi (Cosimo I et. al.); Medici Tombs by
Michelangelo: Night, Day, Dawn, Dusk, Lorenzo and Giuliano, Madonna and
Child (161).

Accademia Gallery (pp 131-133): Four Slaves (Prigionieri) for tomb of Julius
II by Michelangelo; St Matthew; The David Tribune (132); Pieta' (?); Bronze
bust of Michelangelo by
Volterra; Paintings by Orcagna, Gaddi, Daddi and others (132-33).

Palazzo Medici-Ricordi (pp 153-154): Courtyard; Chapel with frescoes of
Benozzo Gozzoli: Procession of the Magi (154); Adoration of the Child by
Fillipo Lippi (copy).

Convent of San Marco (pp 146-150); Plans of Museo (148-149)
Cloister of St. Antonino: Frescoes by Fra Angelico (146);
Pilgrim's Hospice: Paintings by Fra Angelico (147);
Lavatorium: Della Robbia Tabernacle, Madonna and Child by Ucello; Great
Refectory: other paintings; Chapter House: Fra Angelico; Small Refectory:
Last Supper by Ghirlandaio, terracottas by Della Robbia (148); First Floor:
Dormitory:
Annunciation by Fra Angelico at head of stairs (149); many other cell
frescoes by Fra Angelico and students (150); Rooms 12-14: Savonarola's
Chambers with paintings by Fra Bartolomeo;
cells 38-39, Cosimo dei Medici's chambers with Adoration of the Magi by
Gozzoli.

Santissima Annunziata (pp 135-140), plan (138): closed 12:30- 16:00.
Atrium: many frescoes by Andrea del Sarto (137) including Coming of the Magi
with self-portrait; Tribune by Alberti (139) in classical style with money
from Ludovico Gonzaga (Mantua).

Ospedale degli Innocenti, (p. 135): Architecture by Brunelleschi;
Medallions by Andrea della Robbia; Convent of Servites completes Square,
by Sangallo and Baccio d'Agnolo.

Santa Maria Novella (pp 163-171), Plan (164):
Facade top by Alberti (163); Tomb of Paolo Rucellai in front of Cappella
Rucellai (166); Cappella dei Bardi with lunettes by Cimabue; Cappella di
Fillipo Strozzi: frescoes by Fillipino Lippi; Sanctuary: frescoes by
Ghirlandaio (and Michelangelo?), featuring Tornabuoni ladies; Cappella
Gondi: Crucifix by Brunelleschi (167); Sacristy: lavabo in terracotta by
Della Robbia, Crucifix by Giotto. Main Altar: Crucifix by Giambologna.
North Aisle: Fresco of the Trinity by Massaccio

(first painting of the Renaissance?), pulpit designed by Brunelleschi; Museo: many works of pre and early Renaissance including Paolo Ucello and Sienese school in Cappellone degli Spanguoli; (Eugenius IV court at time of Council of Florence).

Thursday, October 8

Santa Croce (pp 191-199), Floor plan (192-193) (Pantheon of Florence); open timber roof (Tuscan); burial place of Ghiberti, Michelangelo, Machiavelli, Galileo with monuments to

Leonardo, Dante, Rossini and others. Many works of art including Giotto frescoes on life of St. Francis in Peruzzi and Bardi Chapels (195-196); Donatello's Annunciation in Cavalcanti Tabernacle (194); more Della Robbia Terracottas, etc. North transept, Second Bardi Chapel has Crucifix by Donatello. Cappella dei Pazzi by Brunelleschi (198) with works attributed to Donatello and Brunelleschi.

Museo dell' Opera di Santa Croce: refectory has Cimabue Crucifix plus many other works.

Casa Buonarroti (p 200), Via Ghibellina #70, has early works of Michelangelo.

San Miniato al Monte (pp 230-234), Plan (231) 11th Century

Interior: Roman capitals of columns; tomb slabs in floor;

Cappella del Crucifisso (Renaissance) with works by Michelozzo and Della Robbia. Chapel of the Cardinal of Portugal; Step to

Choir with Lectern; Apse with opaque windows, etc.

Sacristy with frescoes by Spinello Aretino (233)

Piazzale Michelangelo (p 234)

Pitti Palace (109-124), Plan (113)

Designed by Brunelleschi, completed by Ammannati to rival Medici Palace, later taken over by Medici Dukes. Connected to Uffizi and Palazzo Vecchio by Vasari Corridor (including Ponte Vecchio, p. 107).

Galleria Palatina: Sala di Venere: Titian: Concert (111),

Pietro Aretino, Portrait of a Lady.

Sala di Apollo: Tintoretto, Andrea del Sarto and Titian's Mary Magdalen, and others.

Sala di Giove: Raphael's La Fornarina, plus others (112)

Sala di Saturno: Raphael's Madonna of the Chair (Tondo) (112-114); Madonna del Granduca, Maddalena Doni;

Sala dell'Iliade: Artemisia Gentileschi's Judith; Titian's Philip II of Spain; Raphael's La Gravidia

Sala di Ulisse: Tintoretto; Raphael's Madonna of the Window

Sala di Prometeo: Filippo Lippi's Tondo of Madonna and Child;

Guido Reni's Bacchus; Signorelli's Tondo of the Holy Family;

Palmezzano's Caterina Sforza

Sala della Giustizia: Titian and Tintoretto

Sala di Flora: Perugino and Andrea del Sarto

Royal Apartments, etc, etc

Gallery of Modern Art; Museo degli Argenti

Boboli Gardens (124-130) Plan (127)
Amphitheater by Ammannati (Roman) (126)
Neptune Fountain; Abundance by Giambologna;
Belvedere Fortress; Museo dell Porcellane; Viottolone (128)
Isolotto; Fontana del Bacco; Grotta Grande by Vasari (130)

Santo Spirito (p 213-219) Plan (p 217)
Interior by Brunelleschi; many works of art.

Santa Maria del Carmine: Brancacci Chapel (p 220-222)
Frescoes by Masolino and Massaccio showing transition from Gothic to Renaissance Perspective: especially The Tribute Money, The Expulsion from Paradise, St. Peter Curing with his Shadow and St. Peter Enthroned, by Massaccio. Fillipino Lippi finished the series fifty years later.

Friday, October 9

Lucca: Piazza di Mercato, Romanesque Cathedral; Amphitheater
Home of Boccherini and Puccini

Pisa: Campo dei Miracoli; Romanesque Cathedral Baptistry and Campanile (Leaning Tower) with Gothic decorations.
Galileo's experiments from tower, bronze lamp in Cathedral his pendulum? Made University town by Lorenzo dei Medici after conquest by Florence.
Nicola Pisano and sons brought Roman type bas reliefs from Apulia (Barbarossa's court)--see pulpit by Giovanni Pisano in Cathedral (1302) and pulpit by Nicola Pisano in Baptistry (1260).

Siena: Rival to Florence until taken over by Medici after defeat by Spanish troops in 1530: principal artists: Duccio di Buoninsegna, Simone Martini, Pietro and Ambrogio Lorenzetti.
Palazzo Pubblico; Gothic; Torre del Mangia: stone crest by Lippo Memmi; Capella at base commemorates deliverance from plague. Upper Floor: Sala della Pace: Frescoes by Ambrogio Lorenzetti depicting Wise and Evil Government.
Sala del Mappomondo: Map of Siena by Lorenzetti; Simone Martini's Majesta'.
Cathedral: Tuscan Gothic; Facade by Giovanni Pisano; Door of South Transept: Tondo of Madonna and Child by Donatello
Pavement: 56 historical designs--oldest graffiti: black on white marble, some inlaid. More than 40 artists worked on this pavement. (1369) Pulpit by Nicola Pisano. (1265)

Saturday, October 10

Assisi: Umbro-Etruscan Roman town; Republic; passed to Church in 1184. Home of St. Francis and St. Claire--both baptized in Cathedral of St. Remigius. Basilica of St Francis badly damaged by earthquake, including

frescoes by Cimabue

and works of Giotto and his students. Lower Church: Tomb of St Francis.

Santa Maria degli Angeli built above the Porziuncola (Chapel) of St. Francis; Capella del Transito where St Francis died; Statue of St Francis by Andrea della Robbia.

Sunday, October 11 Rome

Rome: History (pp 45-58)

Santa Maria Maggiore (pp 206-209) Plan (207)

Dates from 5th C; 13th C Apse and Transepts added; 1347 Rienzo declared "Tribune" of Rome. Most decorations and facade of church are baroque.

Interior: Mosaics, triumphal arch and nave are 5th century, based on Roman models. Ceiling by Sangallo, gold (208); Borgia

emblems (Alexander VI); Mosaic in Apse, 13th C;

North Aisle: Borghese Chapel (209);

Sforza Chapel designed by Michelangelo;

Baptistry: Bernini relief.

St. Peter in Chains (in Vincoli) (pp 202-204)

Tomb of Julius II (203): Moses by Michelangelo; Leah and Rachel also by Michelangelo, rest by his students; Legendary chains of St. Peter (from the Crusades?)

Roman Forums (pp 78-111); Maps (pp 81, 91, 100-101, 108)

Colosseum (115-117); Arch of Constantine; Trajan's Column (107); Arch of Titus (94); Via Sacra (82); Temple of Venus

and Roma (114); Basilica of Constantine (Maxentius) (93); House of the Vestals; Temple of Vesta (89); Basilica Julia (86); Temple of Saturn (85); Senate House (Curia) (83); Temple of Julius Caesar (82); Rostra (85); Arch of Septimius Severus (84); Basilica Emilia (80); Mamertine Prison (Tullianum), Etc.,

The Palatine Hill (95-106) Plan (100-101); House of Livia open to public (102).

Campidoglio (Capitoline Hill) (pp 59-77); Piazza by Michelangelo

Museo Capitolino (61); Maforio; Statue of Marcus Aurelius;

Many ancient Roman and Greek Statues and copies: Atrium: Minerva and Mars; First Floor: The Dying Gaul

Palazzo dei Conservatori (64-70), Plan (65)

Ground Floor: Colossal Head of Constantine (64);

First Floor: Sale dei Conservatori: Spinario; La Lupa (Wolf);

Bust of Michelangelo; Medusa by Bernini; Many more statues, bronzes, etc.

Second Floor: Pinacoteca (Paintings), (69-70), mostly from baroque era.

Santa Maria in Ara Coeli (72-74): site of original citadel of Rome (Tarpeian Rock?): Altar of Heaven where presumably Sibyl foretold coming of Christ to Augustus. Banners from Battle of Lepanto (1571); some works from Renaissance artists, Pinturicchio, Donatello, Benozzo Gozzoli; statue of Leo X.

Palazzo Venezia (pp 74-77); Built by Paul II (Venetian) given to Venice, Austria, returned to Italy; occupied by Mussolini.

Piazza Navona (pp 129-135) (Stadium of Domitian); site of athletic games (Agone Capitolini); Fountain of the Four Rivers by Bernini; Sant' Agnese in Agone with facade by Borromini; Fontana del Moro; Fountain of Neptune; Churches of Santa Maria dell'Anima and Santa Maria della Pace.

Pantheon (pp 118-122), Plan (121); Begun by Agrippa (27BC), rebuilt by Hadrian (125-28 AD); Concrete dome, no arches or vaults, one meter wider than St. Peter's; oculus=9 meters; wall=6 meters thick (more than 18 feet). Bronze ceiling melted down to make baldacchino in St. Peter's and cannons for Castel St. Angelo; Tomb of Raphael (122).

Teatro Marcello (240)

Jewish Quarter: Synagogue and Museum (pp 242-3)

Ponte Fabricio to Isola Tiberina (243)

Santa Maria in Cosmedin (Bocca della Verita') (246)

Monday, October 12

Vatican City (307-11), Map (310); History (307-11)

Museums (entrance on Viale Vaticano) (325-365), Plans (328-9)

Octagonal Courtyard of the Belvedere (336): Apollo Belvedere and the Laocoon plus other antique statues, Greek and Roman copies. Hall of the Muses: Belvedere torso (339)

Gallery of Tapestries (Raphael) (344); Gallery of Maps (344)

Upper Floor: Stanze di Raffaello (345-349): Expulsion of Heliodorus (346) Mass of Bolsena; Stanza della Segnatura: Disputa', School at Athens, Parnassus, Liberation of St. Peter,

etc., (347-9); Stanza dell'Incendio: Fire in the Borgo (349)

Lower Floor: Borgia Rooms (Pinturicchio) (350-351)

Sistine Chapel (351-53): Ceiling and Last Judgement by Michelangelo; Wall frescoes of Lives of Moses (left) and Christ (right) by Botticelli, Pinturicchio, Signorelli, Ghirlandaio, Perugino (esp Christ Giving the Keys to St. Peter) (352-3); Museo Sacro: Room of the Aldobrandini Marriage:

frescoes of the 1 C BC (354-5); Vatican Library and Picture Gallery, Etruscan and Egyptian Museums at your own speed.

Gregorian Museum of Profane Antiquities (361-3).

St. Peter's Basilica: (pp 311-322), Bernini Colonnade and Piazza;

Floor plan (314-315); Porta Santa (Holy Year); Door by Manzu (1963); Dome by Michelangelo; original architecture by Bramante, revised by Michelangelo and others; Statue of St Peter (317); Michelangelo's Pieta'; Baldacchino by Bernini; Chair of St. Peter (318); Monument to Innocent VII by Pollaiuolo (320); Ascension to the Dome (321-22)

Necropolis with St. Peter's Tomb (324)

Tuesday, October 13

Piazza del Popolo; Santa Maria del Popolo (pp 158-161):

Frescoes by Pinturicchio (160); Paintings in North Transept by Caravaggio (160); North Aisle, Chigi Chapel, designed by Raphael (160-1); other works by Bernini, Lorenzetto, Salviati, Sebastiano del Piombo, etc.

Galleria Borghese (pp 175-79), Plan, (176)

Sculptures on Ground Floor: Venus Victrix by Canova; David by Bernini, Apollo and Daphne and other Baroque works.

Paintings on First Floor include works by Caravaggio (178), Raphael, Andrea Del Sarto, Botticelli, Perugino, Giulio Romano and others.

Piazza di Spagna (p 169-171); Trinita' del Monte; Spanish Steps; Keats-Shelly House; Fontana della Barcaccia (Pietro Bernini)

Trevi Fountain by Alberti and Salvi (p 166)

Piazza Colonna (p 154) with Chigi Palace and Column of Marcus Aurelius.

Mausoleum of Augustus and the Ara Pacis (pp 156-158)

Wednesday, October 14

Ostia Antica (pp 368-380), Map (372)

Decumanus Maximus and Cardo Maximus, Forum, Domestic architecture; Theater Horrea, House of Diana, Baths, Palestra.

Tivoli (pp 397-9), Map (398)

Villa d'Este (499-402): Many Fountains and Statues, see esp: Fontana dell'Organo, Diana of Ephesus in Fontana della Madre Natura

Hadrian's Villa, (pp 404-409), Map (405): Museum; Canopus and Serapeum; Imperial Palace; Nymphaeum, etc.

