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Roman Florentia: Roman Florence for Teachers and Students American Classical League Institute 2012

NOTE: A pdf color version of this handout is available at
<http://department.monm.edu/classics/RomanFlorentia.pdf>

Museo Archeologico

especially the Etruscan Tombs in the Garden, the Cortile Romane, the Chimaera, and the François Vase

Minos and Scylla, Theseus and the Minotaur (Ovid, *Metamorphoses* 8.1-185)

Calydonian Boar Hunt (Ovid, *Metamorphoses* 8.260-546)

Funeral Games of Patroclus (Homer, *Iliad* XXIII)

Ulysses and Polyphemus (Ovid, *Metamorphoses* 14.160-220)

Faesulae (modern Fiesole)

Roman Theater, Roman Baths and Archaeological Museum
Etruscans and Florentia

Bruni. *History of the Florentine People*, I.1-3;

Florentia in Firenze

Walking Tour of Roman Florence

Museo di Firenze Com' Era (Historical and Topographical Museum)

Roman Theatre under the Signoria

Roman Authors on Florence: Livy 22.2; Polybius 3.78-82; Cicero. Phillipics 12.23;

Tacitus. *Annals* 1.79

The History of the Duomo

Excavations under Duomo, the Duomo and Opera Del Duomo

Classical Mythology at the Duomo

Porta della Mandorla, Campanile and Opera del Duomo

Orpheus/Eurydice (Ovid, *Metamorphoses* 10.1-80)

Daedalus/Icarus (Ovid, *Metamorphoses* 8.185-260)

Public sculpture Piazza della Signoria and Loggia Dei Lanzi.

Hercules and Cacus (Ovid, *Fasti*.1.540ff)

Perseus and Medusa (Ovid, *Metamorphoses* 4.610-803)

Classical Mythology in the Palazzo Vecchio

Circe (Ovid, *Metamorphoses* 14.240-310)

Rape and Intervention of Sabine Women (Livy 1.9-10)

Hercules and Nessus (Ovid, *Metamorphoses* 9.1-150)

Classical Mythology in the Studiolo di Francesco Primo

Classical Mythology in the Palazzo Medici-Riccardi

Rape of Persephone (Ovid, *Metamorphoses* 5.380-500)

The Mythology in the Public Sculpture of Florence

Apollo and Daphne (Ovid, *Metamorphoses* 1.450-570)

Classical Mythology in the Bargello

Classical Mythology in the Uffizi

Classical Mythology in the Pitti Palace

Classical Mythology in the Boboli Gardens

especially the Grotta of Buontalenti

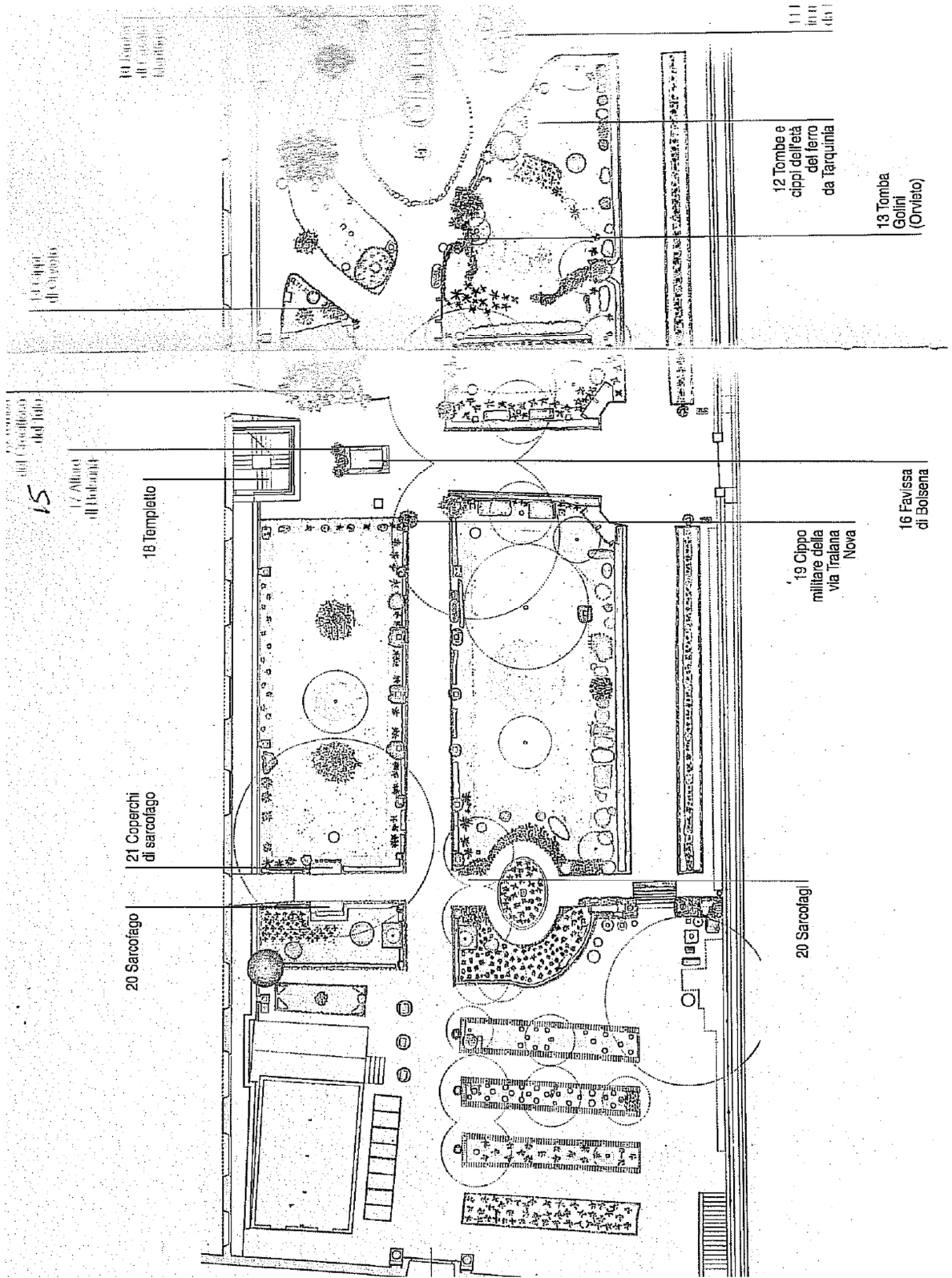
Classical Mythology in the Medici Villa at Poggio a Caiano

Hercules in Florence

List of Artifacts in the Garden of the Archaeological Museum

1. Block of Marble. Roman. Found in a cave in Carrara.
2. Stone Funeral Monument shaped like a shield. Found in a tomb at Vetulonia (Grosseto).
3. Rectangular Base from Populonia. Probably a support for a funeral monument.
4. Tomb of Diavolino I of Vetulonia. 7th cent. B.C. Dromos form.
5. Cella of a Tomb from Vetulonia. Reconstruction. Inscription with name of deceased. 7th-6th cent. The conic funeral monument was found in a different tomb.
6. Tomb of Tlesnei. Reconstruction.
7. Terracotta Dolium from Allumiere (Campaglia Marittima). Roman storage vessel.
8. Inghirami Tomb from Volterra. Named after property owner. Reconstruction. 53 alabaster urns were found in the tomb.
9. Tomb from Veii. 7th cent. B.C. Reconstruction.
10. Tomb from Casale Marittimo.
11. Lion in Nenfro (Volcanic rock) of Rosavecchia. Found in a tomb in Tuscania along with 50 sacrophagi. Such lions were common tomb guardians in the 4th cent.
12. Tombs and monuments from the Iron Age from Tarquinia. Two cylindrical tombs of nenfro and two circular monuments from a Villanovian necropolis. 9th-8th cent. B.C.
13. Tomb of Golini from Orvieto. Named after discoverer. Copy. 4th cent. B.C. Note frescoed walls.
14. Architraves and Monuments from Orvieto. Four blocks of inscribed stones. From an Archaic tomb.
15. Tomb of the Crucifix of Tufa. Reconstruction. Name of the deceased inscribed on the joist. Rows of similar tombs in the necropolis.
16. Offering Pit from Bolsena. Filled with objects from 3rd cent. B.C. to 3rd cent. A.D.
17. Altars from Bolsena. 3rd-2nd cent. B.C.
18. Modern temple modeled on ancient forms
19. Mile Marker from the Via Triana Nova. Found near Bolsena.
20. Sarcophagus in nenfro with an inscription from Rosavecchia.
21. Sarcophagus covers. Made of nenfro, one with an inscription. From Rosavecchia. 4th-3rd cent. B.C.





The François Vase

c.570 B.C.
found in tomb at Fonte Rotella near Chiusi in 1844-45

Made by Ergotomos
Painted by Kleitias



Side A

Calydonian Boar Hunt
The Funeral Games of Patroclus
The Marriage of Peleus and Thetis
The Ambush of Troilus

Side B

Theseus' Crane Dance
Battle of Lapiths and Centaurs
The Marriage of Peleus and Thetis
The Return of Hephaestus

Use of Myth themes:

- 1.) to display artists' expertise in design and variety
- 2.) to use space effectively
emphasis on horizontal lines in panels
- 3.) focus on Peleus and Thetis
 - a.) suggested by full band of wedding scene
 - b.) Peleus appears in boar hunt
 - c.) Thetis appears in ambush scene
 - d.) Their son Achilles organizes funeral games
 - e.) Achilles' body is saved by Ajax under handle
- 4.) complementary scenes
 - a.) monsters: boar and crane dance (minotaur)
 - b.) athletic contests: chariot race and lapiths (wrestling)
 - c.) encounters: Troilus and Hephaestus
- 5.) contrasting scenes
 - a.) conflict: boar, centaurs, Troilus
 - b.) celebration: crane dance, chariot race, Hephaestus

**François Vase
Partial List of Figures
The Marriage**

Marriage of Peleus and Thetis

Hephaestus
Oceanos
Hermes
Maia
Moirai (Fates)
Athena
Doris
Nereus
Apollo
Artemis
Charites (the Graces)
Aphrodite
Ares
Erato
Terpsichore
Polyhymnia
Poseidon
Amphitrite
Melpomene
Kleia
Euterpe
Thalia
Hera
Zeus
Urania
Kalliope
Horai (the Hours)
Dionysus
Hestia
Chariklo
Demeter
Chiron
Iris
Peleus
Thetis

The Return of Hephaestus

Artemis
Ares

Hera
Zeus
Aphrodite
Dionysus
Hephaestus
Silenus
Nymphs

The Ambush of Troilus

Apollo
Troon
Krene
Rodai
Thetis
Hermes
Athena
Troilus
Troilus
?
Antenor
Priam
Hector
Nodites?

The François Vase and Myth Theory

Calydonian Boar Hunt

Nature myth: human conflict with natural force
Charter myth: human cooperation
Psychoanalytic: human fear of monsters, wild beasts, etc.

The Funeral Games of Patroclus

ritual: funeral game
charter myth: friendship
psychoanalytic: human attempt to deal with death and loss

The Marriage of Peleus and Thetis

ritual: marriage
charter myth: social endorsement of marriage
psychoanalytic: human attitudes towards marriage
mortal/immortal marriage
nature myth: the hours, the fates, etc.

visual union of two families

The Ambush of Troilus

loss, again
war values
mother as helper of son

Theseus' Crane Dance

ritual: crane dance, hero cult
psycholoanalytic: emotional release after tension

Battle of Lapiths and Centaurs

monsters again
civilization vs. nature
marriage

The Return of Hephaestus

family conflict and reunion
anthropomorphism
symbolic: love and wine as reconcilers?

Overall

aesthetic: appreciation of the linear and collective in myth
charter: myth as inclusive
symbolic: conflict vs. congress

Faesulae (Fiesole)

History:

Founded in 6th or 5th century B.C. by Etruscans from Arezzo

Became major city in Etruscan Federation which opposed Rome in 4th century.

After defeat of the confederacy in 310/309 B.C. at the Battle of Lake Vadimo (in Horta, today Orte) during what is often called the Samnite Wars, Faesulae came under the Roman sphere of influence. Etruria retained its political, administrative, commercial and religious freedom. Under Roman control continued to be a major Etrurian city.

Gallic forces passed near Faesulae on their march toward Rome in 215 B.C.

Hannibal passed through Faesulae in 203 B.C. during his occupation of Italy in the Second Punic War. After the Social War (91–88 BC) all the inhabitants of Italy gain Roman citizenship but after this war the Roman general (later dictator) Sulla expelled some inhabitants of Faesulae to provide land for his veterans. Faesulae was the headquarters for Catiline's forces in 63-62 B.C.



Roman Theatre

built in 1st cent. B.C. and enlarged in imperial times

3000 spectators

Roman Baths

built in 1st cent. A.D. (oldest in Italy!)

enlarged by Hadrian in 2nd century A.D.

Also:

Forum (built after 90 B.C. on what is now Piazza Mino da Fiesole)

Capitolium (probably on site of Sta Maria Primerana, near town hall)

Aqueduct system

Temple of Isis (probably on site of Archbishop's house)

Etruscan Walls

Etruscan Temple (3rd cent. B.C.)

Roman Temple (1st cent. B.C.)

In the Museum, look for:

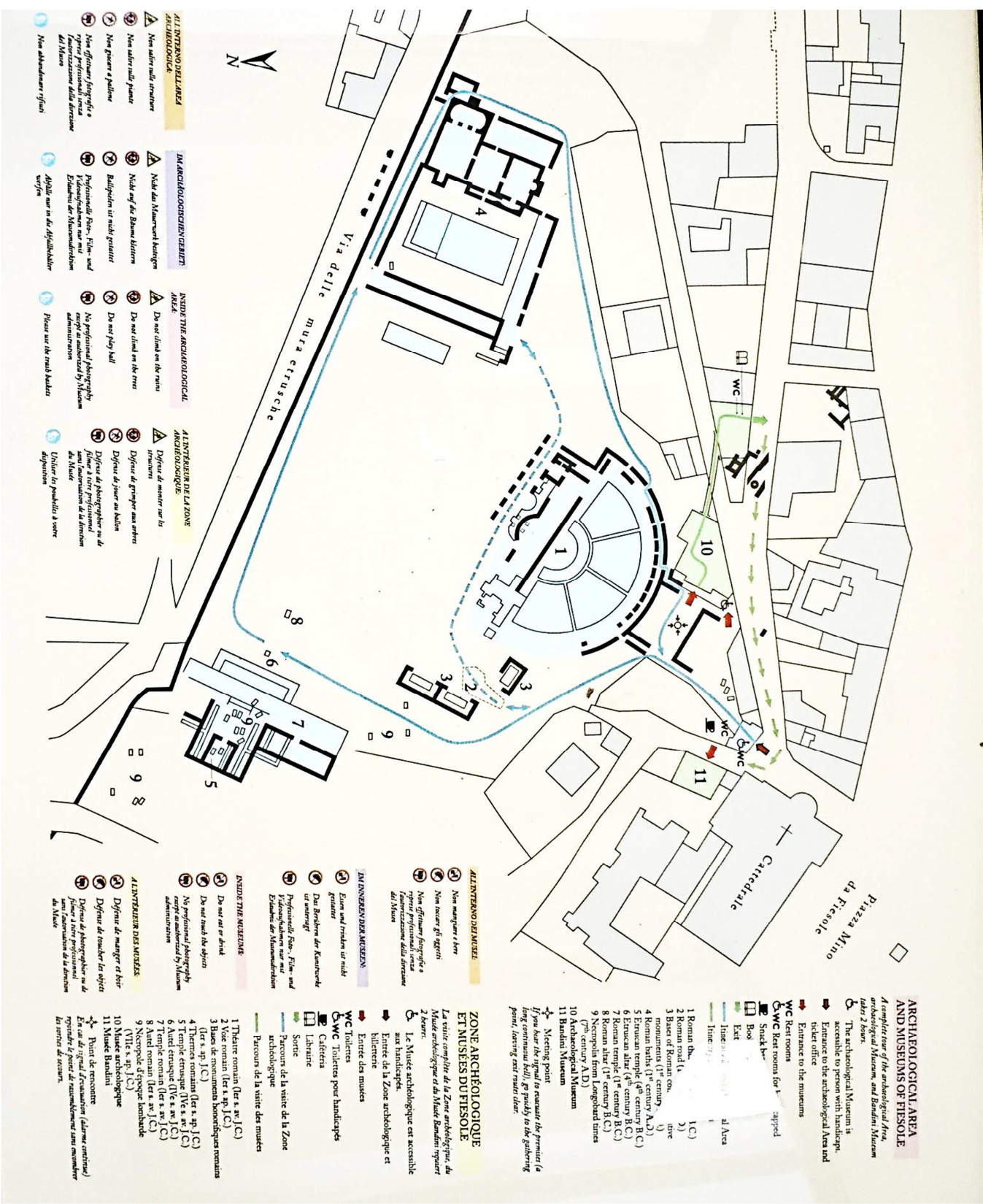
- 1.) frieze from the Roman temple
- 2.) Etruscan lion found on the site of the Capitolium of Faesulae
- 3.) frieze from the Roman theatre
- 4.) head of the emperor Claudius
- 5.) Antiquarium Constantini: a fine collection of Greek pottery donated to Fiesole by Alfiero Constantini

Important Terms for Greco-Roman Theatres

cavea	orchestra
tribunalia	skene (scene)
proscenium	pulpitum

Important Terms for Roman Baths

hypocausts	caldarium
tepidarium	frigidarium
palaestra	



ARCHAEOLOGICAL AREA AND MUSEUMS OF PESOLE

A complete tour of the archaeological Area, archaeological Museum, and Bandini Museum takes 2 hours.

The archaeological Museum is accessible to person with handicap.

Entrance to the archaeological Area and ticket office

Entrance to the museums

WC Rest rooms for disabled

WC Rest rooms for disabled

Snack bar

Boos

Ext

Interrail

Interrail

- 1 Roman theatre (1st century A.D.)
- 2 Roman road (1st century A.D.)
- 3 Bases of Roman monuments (1st century A.D.)
- 4 Roman baths (1st century A.D.)
- 5 Etruscan temple (4th century B.C.)
- 6 Etruscan altar (6th century B.C.)
- 7 Roman temple (1st century B.C.)
- 8 Roman altar (1st century B.C.)
- 9 Necropolis (1st century B.C.)
- 10 Archaeological Museum
- 11 Bandini Museum

Meeting point

If you have the right, go quickly to the gathering point, arriving early is not clear.

ZONE ARCHEOLOGIQUE ET MUSEES DU PESOLE

La visite complète de la Zone archéologique, du Musée archéologique et du Musée Bandini requiert 2 heures.

Le Musée archéologique est accessible aux handicapés.

Entrée de la Zone archéologique et billetterie

Entrée des musées

WC Toilettes

WC Toilettes pour handicapés

Cafétéria

Librairie

Sortie

Parcours de la visite de la Zone archéologique

- 1 Théâtre romain (I^{er} s. ap. J.C.)
- 2 Voie romaine (I^{er} s. ap. J.C.)
- 3 Bases de monuments romains connus (I^{er} s. ap. J.C.)
- 4 Thermes romains (I^{er} s. ap. J.C.)
- 5 Temple étrusque (IV^e s. av. J.C.)
- 6 Autel étrusque (IV^e s. av. J.C.)
- 7 Temple romain (I^{er} s. av. J.C.)
- 8 Autel romain (I^{er} s. av. J.C.)
- 9 Necropole étrusque romaine
- 10 Musée archéologique
- 11 Musée Bandini

Point de rencontre

En cas de retard, arriver rapidement sans encombre au point de rendez-vous.

- ALL'INTERNO DELL'AREA ARCHEOLOGICA**
- ⚠ Non andare nelle strutture
 - ⚠ Non andare nelle giunte
 - ⚠ Non entrare e parlare
 - 📷 Non effettuare fotografie e riprese professionali senza permesso della direzione del Museo
 - 👤 Non abbandonare i rifiuti
- IN ANCILOGIENGEBIETEN**
- ⚠ Nicht den Museumstruktoren
 - ⚠ Nicht auf die Bausteine klopfen
 - ⚠ Nicht auf die Säulen klopfen
 - 📷 Bildaufnahmen nur mit Genehmigung der Museumsdirektion
 - ♻ Abfälle nur in die Müllbehälter werfen
- INDRE TITZ ARCHAEOLOGICAL AREA**
- ⚠ De nuet stand on the ruins
 - ⚠ De nuet stand on the trees
 - 📷 Do not play with
 - 📷 Do not touch the objects
 - 👤 No professional photography or film recording without permission of the director
 - ♻ Please use the trash bins
- ALL'INTERNO DELLA ZONA ARCHEOLOGICA**
- ⚠ Difeso di entrare sur le strutture
 - ⚠ Difeso di giocare su colonne
 - 📷 Difeso di fotografare o di filmare a titre professionnel sans l'autorisation de la direction du Musée
 - ♻ Utiliser les poubelles à votre disposition

- ALL'INTERNO DEI MUSEI**
- 📷 Non mangiare e bere
 - 📷 Non toccare gli oggetti
 - 📷 Non effettuare fotografie e riprese professionali senza l'autorizzazione della direzione del Museo
- IN DEN MUSEEN**
- 📷 Essen und trinken ist nicht gestattet
 - 📷 Das Berühren der Kunstwerke ist untersagt
 - 📷 Professionelle Foto-, Film- und Videoaufnahmen sind nur mit Genehmigung der Museumsdirektion
- INDRE TITZ MUSEUMS**
- 📷 Do not eat or drink
 - 📷 Do not touch the objects
 - 📷 No professional photography or film recording without permission of the director
- ALL'INTERNO DES MUSEES**
- 📷 Défense de manger et de boire
 - 📷 Défense de toucher les objets
 - 📷 Défense de photographier ou de filmer à titre professionnel sans l'autorisation de la direction du Musée

Leonardo Bruni



Leonardo Bruni (1370-1444) was born in Arezzo but became a Florentine citizen in 1416. He was deeply involved in politics and held the position of chancellor in the city government. Bruni was an unflagging scholar and is considered to be one of the first humanists, along with Francesco Petrarca and Angelo Poliziano. Among his many scholarly accomplishments Bruni is credited with creating a new style of translation that sought to give the reader the overall meaning of the original text rather than a word-for-word translation.¹

Bruni's *History of the Florentine People* has been called "the greatest historical work of the Renaissance."² The work was begun in 1415 and Bruni worked on it for the rest of his life, supported

financially by Florence's city council. The *Histor*

PROHEMIO DI DONATO ACCIAIOLI NELLA HISTORIA FIORENTINA TRADOTTA PER LVI IN Vulgare Alli excellentissimi Signori Priori Di Liberta Et Gonfalone niere Di Giustitia Del popolo Fiorentino.

y is a monument to the greatness of Bruni's adopted city and is considered to be the beginning of a new method of writing civic history. Instead of the medieval-style chronicle, Bruni wrote his history using Livy as a model for language, format, and style.³ Bruni also relied on the concrete information provided by the city archives as the basis for his writing.

The edition of *Historiae Florentini populi* displayed at right is a translation from the original Latin into Italian completed by another Florentine, Donato Acciaiuoli.

<http://www.library.illinois.edu/rbx/exhibitions/Florentine%20Printing/IV.htm>

OLTE SONO LE CAGIONI EXCELLEN-
tissimi signori che mhano indocto atradurre dilati-
no inuulgare lahistoria difirreze elegantissimamete
composta da Leonardo aretino. Laprima & princi-
pale sie:p ubbidire alla uostra excelsa signoria:& q-
to porta lafaculta delmio ingegno:satiffare auostri
giusti & honesti desiderii. Laseconda sie pche io re-
puto che ogni bene:quanto piu e comune & piu fidi-
lata fra legenti:tanto sia & piu pfecto & maggiore.

Et none dubbio che lanotitia della historia e utilissima & maximamen-
te achi regge & gouerna. Peroche riguardando le cose passate possono
meglio giudicare le presenti & le future :& nebisogni della cipta piu fa-
uamente consigliare laloro republica . Vedesi ancora loexemplo delle
cose prospere & aduerse accadute inuarii tempi : che cisono digrande
amaestrameto nellauita humana. Questo bene adunque ch ha facto el
singularissimo historico Leonardo aretino per scriuere lahistoria della
nostra cipta:accioche sia comune non folamente achi e perito nella lin-
gua latina:ma ancora acoloro che solo hano notitia delsermone uulga-
re e stato necessario translatesare questa opera : Laquale mirredo certissi-
mo che Leonardo se fusse alquanto piu ussuto p fare maggiore fructo
alla cipta lui proprio lharebbe transferito. Hani mosso ancora la singu-
lare affectione della patria:che misa uolentieri tradurre questa historia
accioche leggendo ecittadini le degne cose fatte dapassati habbino ca-
gione difare opere simile aquele & quanto e loro possibile beneficiare q
sta republica:come hanno facto enostri antichi padri. Et ueramente e-
sipuo dire che segle in italia o in altre parti delmondo cipta alcuna che
meriti singularmete essere amata dasuoi cittadini che sia lanostra cipta
Laquale etanto degna quanto ognuno confessa:Et per la sua nobilita &
per la sua bellezza & perche inogni faculta & spetie diuirtu sempre ha p-
docto huomini excellentissimi : Et per molti altri notabili conditione :
Lequali lascio idietro: perch narrarle ne il tempo:ne illuogo lorichie
de : & tornando alla nostra intentione diprima. Io donato acciaiuoli uo-
stro fedelissimo cittadino desidererei in questa mia traductione excellen-
tissimi signori essere ditale eloquentia che potessi auostri comandamen-
ti sufficientemente satiffare & conuno elegante & copioso stile inqual

a 2

The following excerpt on the foundation of the city of Florence is from James Hankins' English translation published by Harvard University Press in 2001.

From *History of the Florentine People*, I.1-3:

The founders of Florence were Romans sent by Lucius Sulla to Faesulae. They were his veterans who had given outstanding service in the civil war as well as in other wars, and he granted them part of the territory of Faesulae in addition to the town itself and its old inhabitants [...].

That is how Sulla's veterans came to Faesulae and divided the fields among themselves. Many of them decided, however, that amidst the security of the Roman empire it was unnecessary to inhabit an inaccessible hill town. So they left the mountain and began to form settlements along the banks of the Arno and the Mugnone in the plain below. The new city located between these two waterways was at first called Fluentia and its inhabitants Fluentini. The name lasted for some time, it seems, until the city grew and developed. Then, perhaps just through the ordinary process by which words are corrupted, or perhaps because of the wonderfully successful flowering of the city, Fluentia became Florentia.

Roman Writers on Faesulae and Florentia

Hannibal Was Here!

Livy 22.2

While the consul was occupied in these propitiatory ceremonies and also in the enrolment of troops, information reached Hannibal that Flaminius had arrived at Arretium, and he at once broke up his winter quarters. There were two routes into Etruria, both of which were pointed out to Hannibal; one was considerably longer than the other but a much better road, the shorter route, which he decided to take, passed through the marshes of the Arno, which was at the time in higher flood than usual. He ordered the Spaniards and Africans, the main strength of his veteran army, to lead, and they were to take their own baggage with them, so that, in case of a halt, they might have the necessary supplies; the Gauls were to follow so as to form the centre of the column; the cavalry were to march last, and Mago and his Numidian light horse were to close up the column, mainly to keep the Gauls up to the mark in case they fell out or came to a halt through the fatigue and exertion of so long a march, for as a nation they were unable to stand that kind of thing. Those in front followed wherever the guides led the way, through the deep and almost bottomless pools of water, and though almost sucked in by the mud through which they were half-wading, half-swimming, still kept their ranks. The Gauls could neither recover themselves when they slipped nor when once down had they the strength to struggle out of the pools; depressed and hopeless they had no spirits left to keep up their bodily powers. Some dragged their worn-out limbs painfully along, others gave up the struggle and lay dying amongst the baggage animals which were lying about in all directions. What distressed them most of all was want of sleep, from which they had been suffering for four days and three nights. As everything was covered with water and they had not a dry spot on which to lay their wearied bodies, they piled up the baggage in the water and lay on the top, whilst some snatched a few minutes' needful rest by making couches of the heaps of baggage animals which were everywhere standing out of the water. Hannibal himself, whose eyes were affected by the changeable and inclement spring weather, rode upon the only surviving elephant so that he might be a little higher above the water. Owing, however, to want of sleep and the night mists and the malaria from the marshes, his head became affected, and as neither place nor time admitted of any proper treatment, he completely lost the sight of one eye.

Polybius 3.78-82

78 During this winter he also adopted a truly Punic artifice. 2 Fearing the fickleness of the Celts and possible attempts on his life, owing to his establishment of the friendly relations with them being so very recent, he had a number of wigs made, dyed to suit the appearance of persons differing widely in age, 3 and kept constantly changing them, at the same time also dressing in a style that suited the wig, 4 so that not only those who had seen him but for a moment, but even his familiars found difficulty in recognizing him. 5 Observing that the Celts were dissatisfied at the prosecution of the war in their own territory, but were eagerly looking forward to an invasion of that of the enemy, professedly owing to their hatred of the Romans, but as a fact chiefly in hope of booty, he decided to be on the move as soon as possible and satisfy the desire of his troops. 6 As soon, then, as the weather began to change he ascertained by inquiring from those who knew the country best that the other routes for invading the Roman territory were both long and obvious to the enemy, but that the road through the marshes to Etruria was difficult indeed but expeditious and calculated to take Flaminius by surprise. 7 As he was by nature always inclined to such expedients, he decided to march by this road. 8 When the news spread in the camp that the general was going to lead them through marshes, everyone was very reluctant to start, imagining that there would be deep bogs and quagmires. 79 But Hannibal had made careful inquiries, and having ascertained that the water on the ground would have to pass over was shallow and the bottom solid, broke up his quarters and started, placing in the van the Africans and Spaniards and all the most serviceable portion of his army, intermingling the baggage train with them, so that for the present they might be kept supplied with food. 2 For as regards the future he did not trouble himself about the pack-animals at all, as he calculated that on reaching the enemy's country he would, if defeated, have no need of provisions, and if he gained command of the open country p195 would be in no want of supplies. 3 Behind the troops I mentioned he placed the Celts and in the extreme rear his cavalry, 4 leaving his brother Mago in charge of the rear-guard. This

course he took for various reasons, but chiefly owing to the softness and aversion to labour of the Celts, so that if, owing to the hardships they suffered, they tried to turn back Mago could prevent them by falling on them with his cavalry. 5 The Spaniards and Africans for their part, as the marshes were still firm when they marched over them, got across without suffering seriously, being all inured to fatigue and accustomed to such hardships, 6 but the Celts not only progressed with difficulty, the marshes being now cut up and trodden down to some depth, but were much fatigued and distressed by the severity of the task, being quite unused to suffering of the kind. 7 They were prevented, however, from turning back by the cavalry in their rear. 8 All the army, indeed, suffered much, and chiefly from want of sleep, as they had to march through water for three continuous days and nights, but the Celts were much more worn out and lost more men than the rest. 9 Most of the pack-animals fell and perished in the mud, the only service they rendered being 10 that when they fell the men piled the packs on their bodies and lay upon them, being thus out of the water and enabled to snatch a little sleep during the night. 11 Many of the horses also lost their hooves by the continuous march through the mud. 12 Hannibal himself on the sole remaining elephant got across with much difficulty and suffering, being in great pain from a severe attack of ophthalmia, which finally led to the loss of one eye as he had no time to stop and apply any treatment to it, the circumstances rendering that impossible. 80 Having thus almost beyond expectation crossed the marshes, and, finding that Flaminius was encamped in Etruria before the city of Arretium, he pitched his camp for the present at the edge of the marshes, 2 with the view of refreshing his forces and getting information about the enemy and about the country in front of him. 3 On learning that this country promised a rich booty, and that Flaminius was a thorough mob-courtier and demagogue, with no talent for the practical conduct of war and exceedingly self-confident withal, 4 he calculated that if he passed by the Roman army and advanced into the country in his front, the Consul would on the one hand never look on while he laid it waste for fear of being jeered at by his soldiery; and on the other hand he would be so grieved that he would be ready to follow anywhere, in his anxiety to gain the coming victory himself without waiting for the arrival of his colleague. 5 From all this he concluded that Flaminius would give him plenty of opportunities of attacking him. 81 And all this reasoning on his part was very wise and sound. For there is no denying that he who thinks that there is anything more essential to a general than the knowledge of his opponent's principles and character, is both ignorant and foolish. 2 For as in combats between man and man and rank and rank, he who means to conquer must observe how best to attain his aim, and what naked or unprotected part of the enemy is visible, 3 so he who is in command must try to see in the enemy's general not what part of his body is exposed, but what are the weak spots that can be discovered in his mind. 4 For there are many men who, owing to indolence and general inactivity, bring to utter ruin not only the welfare of the state but their private fortunes as well; 5 while there are many others so fond of wine that they cannot even go to sleep without fuddling themselves with drink; 6 and some, owing to their abandonment to venery and the consequent derangement of their minds, have not only ruined their countries their fortunes but brought their lives to a shameful end. 7 But cowardice and stupidity are vices which, disgraceful as they are in private to those who have them, are when found in a general the greatest of public calamities. 8 For not only do they render his army inefficient but often expose those who confide in him to the greatest perils. 9 Rashness on the other hand on his part and undue boldness and blind anger, as well as vaingloriousness and conceit, are easy to be taken advantage of by his enemy and are most dangerous to his friends; for such a general is the easy victim of all manner of plots, ambushes, and cheatery. 10 Therefore the leader who will soonest gain a decisive victory, is he who is able to perceive the faults of others, and to choose that manner and means of attacking the enemy which will take full advantage of the weaknesses of their commander. 11 For just as a ship if deprived of its pilot will fall with its whole crew into the hands of the enemy, so the general who is his opponent's master in strategy and reasoning may often capture his whole army. 12 And in this case too, as Hannibal had correctly p201foreseen and reckoned on the conduct of Flaminius, his plan had the success he expected. 82 For as soon as he left the neighbourhood of Faesulae and advancing a short way beyond the Roman camp invaded the country in front of him, 2 Flaminius swelled with fury and resentment, thinking that the enemy were treating him with contempt. 3 And when very soon they began to lay waste the country, and the smoke rising from all quarters told its tale of destruction, he was still more indignant, regarding this as insufferable. 4 So that when some of his officers gave it as their opinion that he should not instantly pursue and engage the enemy, but remain on his guard and beware of their numerous cavalry, and

when they especially urged him to wait until his colleague joined him and to give battle with all their united legions, 5 he not only paid no attention to the advice, but could not listen with patience to those who offered it, 6 begging them to consider what would be said in Rome if, while the country was laid waste almost up to the walls, the army remained encamped in Etruria in the rear of the enemy. 7 Finally, with these words, he broke up the camp, and advanced with his army, utterly regardless of time or place, but bent only on falling in with the enemy, as if victory were a dead certainty. 8 He had even inspired the people with such confident hopes that the soldiery were outnumbered by the rabble that followed him for the sake of the booty, bringing chains, fetters, and other such implements. 9 Hannibal in the meantime while advancing on Rome through Etruria, with the city of Cortona and its hills on the left and the Thrasymene lake on his right, 10 continued to burn and devastate the country on his way, with the view of provoking the enemy. 11 When he saw Flaminius already approaching him and had also observed a position favourable for his purpose, he made his plans for battle.

The Via Cassia

Cicero. Phillipics 12.23

Now, take notice, I beg of you, whether my suspicion of danger to myself is at variance with a reasonable conjecture. The Cassian road goes through Etruria. Do we not know then, O Pansa, over what places the authority of Lenti Caesennius, as a septemvir, prevails at present? He certainly is not on our side either in mind or body. But if he is at home or not far from home, he is certainly in Etruria, that is, in my road. Who then will undertake to me that Lenti will be content with exacting one life alone? Tell me besides, O Pansa, where Ventidius is,—a man to whom I have always been friendly before he became so openly an enemy to the republic and to all good men. I may avoid the Cassian road and take the Flaminian. What if, as it is said, Ventidius has arrived at Ancona? Shall I be able in that case to reach Ariminum in safety? The Aurelian road remains; and here too I shall find a protector; for on that road are the possessions of Publius Clodius. His whole household will come out to meet me; and will invite me to partake of their hospitality, on account of my notorious intimacy with their master?

The City of Florentia

Tacitus. Annals 1.79

14-15 A.D.

79 Next, a discussion was opened in the senate by Arruntius and Ateius, whether the invasions of the Tiber should be checked by altering the course of the rivers and lakes swelling its volume. Deputations from the municipalities and colonies were heard. The Florentines pleaded that the Clanis should not be deflected from its old bed into the Arno, to bring ruin upon themselves. The Interamnates' case was similar:— "The most generous fields of Italy were doomed, if the Nar should overflow after this scheme had split it into rivulets." Nor were the Reatines silent:— "They must protest against the Veline Lake being dammed at its outlet into the Nar, as it would simply break a road into the surrounding country. Nature had made the best provision for the interests of humanity, when she assigned to rivers their proper mouths — their proper courses — their limits as well as their origins. Consideration, too, should be paid to the faith of their fathers, who had hallowed rituals and groves and altars to their country streams. Besides, they were reluctant that Tiber himself, bereft of his tributary streams, should flow with diminished majesty." Whatever the deciding factor — the prayers of the colonies, the difficulty of the work, or superstition — the motion of Piso, "that nothing was to be changed," was agreed to.

CHRONOLOGY OF CATILINE'S CONSPIRACY

<http://www.thelatinlibrary.com/sallust/chronology.html>

Lucius Sergius Catilina (108 BC – 62 BC)

Marcus Tullius Cicero (January 3, 106 BC – December 7, 43 BC). Cicero was consul in 63 B.C.

The two major sources are Cicero's speeches and Sallust's *Bellum Catilinae*.

July-October, 63:

Manlius collects troops at Faesulae in Etruria. Minor disturbances in other parts of Italy. (Sallust *Cat.* 27.1)

October 20, 63 B.C.:

An anonymous letter, presumably drafted by Catiline or one of his conspirators, made its way to Crassus and many members of the Senate. This letter contained a warning to the recipients to leave the city, threatening death and destruction to the whole city—and mentioned the date of October 27th, which was to be the day the attacker's forces would strike the city. (Sallust)

Crassus and other nobles deliver letters to Cicero warning of impending massacre in Rome (Cicero *Cat.* 1.7)

October 21:

Cicero presented the letters to the members of the senate as proof that Catiline was indeed a real threat to the safety of the Roman people. Cicero also argued that Manlius would initiate a rebellion on the 27th and that Catiline would massacre the nobles burn the city on the following day. These charges were verified by Quintus Arrius, who stated that he had witnessed Manlius mustering troops in the area around Etruria. Cicero was charged with protecting the city of Rome through the *senatus consultum ultimum* (ultimate decree of the Senate), which made Cicero responsible for striking down the terrible conspiracy that threatened the city, and gave him ultimate responsibility and latitude with which to deal with the impending problem. He then gave Metellus the job of protecting Rome from external threat and put himself in control of internal affairs. (Cicero)

October 27:

When the 27th passed uneventfully, the Roman people became suspicious of Cicero, surmising that this may have been a simple plot on his part to rally support and power from the people, inventing a time of need by means of which he could strengthen his political power. (Cicero) **Manlius raises in open revolt at Faesulae (Sallust *Cat.* 30.1)**

October 28:

The Roman people's faith in Cicero was renewed, as reports came in from the countryside warning of the buildup of troops. At this point, under the auspices of the *lex Plautia de vi*, Cicero ordered the indictment of Catiline, which was filed by Lucius Aemilius Paulus. (Cicero)

Massacre of leading citizens in Rome thwarted (Cicero *Cat.* 1.7)

Following reports of military activity in the country but still playing the stunned innocent, Catiline offered himself to the care of Cicero or Metellus (*custodia libera*) as a sign of his "good faith." Both declined his offer. (Sallust)

Late October:

Cicero sends quaestor P. Sestius to secure Capua (Cicero *Sest.* 9)

November 1:

Attempt by conspirators to seize Praeneste (c. 20 miles southeast of Rome) fails (Cicero *Cat.* 1.8)

Senate learns of uprising at Faesulae. Military commanders dispatched to threatened areas. Rewards offered for betrayal of conspiracy. (Sallust *Cat.* 30)

Early November:

L. Aemilius Paulus indicts Catiline under *lex Plautia de vi*. (Sallust *Cat.* 31.4)

November 6:

A meeting of the conspirators was called in the evening at the house of M. Porcius Laeca. It was decided that Catiline would leave Rome and head for Etruria in order to prepare to march on Rome with his army. Catiline and his men also decided how to split up Italy, choosing certain sections to be attacked by specific men. The conspirators would also try to enlist the help of the gladiators at Capua. The final plan of action was to have two men greet Cicero the following morning and assassinate him, which also failed. (Sallust *Cat.* 27.3)

November 7:

Cicero avoided an morning assassination attempt made by the conspirators. He had been informed of the attempt by Fulvia, the aristocratic mistress of one of Catiline's supporters, and had his house well fortified. (Cicero & Sallust *Cat.* 28.1-3)

November 8:

Senate meets at temple of Jupiter Stator. Cicero delivers *First Catilinarian*, urging Catiline to leave Rome. (Sallust *Cat.* 31.5-6)

Catiline showed up and sat in the senate that day as if nothing was wrong, but he ended up sitting alone. He gave a speech in response to Cicero, calling for the senators to look at his ancestry, which was extremely ancient and powerful, and to look as well at the lack of proof that Cicero had. However, the Senate, angry at his actions, shouted him down. (Sallust)

Catiline fled Rome. Some of his fellow conspirators stayed in Rome, while others, such as Tongilius, Publicius, and Minucius, traveled with him to Etruria. Along the way he stopped in Forum Aurelium, and then in Arctium, and gave out weapons to the people. Catiline took up the insignia of the consul, and also carried with him the silver eagle standard of Rome. (Sallust *Cat.* 32.1 & 36.1)

November 9:

Cicero delivered his *Second Catilinarian* justifying his action before the People. He talked about how great a victory it was to have Catiline out of Rome. He also assured the public that everything was under control, and that the common people had nothing in common with Catiline and his conspirators. He emphasized that he was on the side of the people and Catiline was not, and said that he (Cicero) had sacrificed his popularity with certain nobles in order to protect the common people from Catiline's plots. (Cicero *Cat.* 2.12)

Mid-November:

Senate declares Catiline and Manlius *hostes* (public enemies); dates set for amnesty for deserters; consuls assigned to levy army, Antonius directed to crush rebellion. (Sallust *Cat.* 36.2-3)

Praetor P. Cornelius Lentulus attempts to recruit support of Allobrogian envoys, who betray the negotiations to Cicero. (Sallust *Cat.* 40-41)

November 15:

Catiline and his army arrived in Faesulae, where they discovered that they had been declared *hostes*, or public enemies. (Sallust)

End of November:

Disturbances in Gaul, Picenum, Bruttium and Apulia quelled. Toward the end of November a few of Catiline's lieutenants started some small uprisings on the countryside, but they were captured, tried, and imprisoned. Only

Catiline's army in Etruria was large enough to march on Rome, but only one quarter of it was armed. He had to wait. (Sallust *Cat.* 42.1-3)

Also at the end of November, the conspiracy had sought the help of the Allbroges, a tribe from Gaul. Approached for support because they were in financial debt to Rome, the Allbroges agreed to help by creating a diversion in Gaul, but secretly decided that it would be more beneficial to act as spies for the government. (Sallust)

Catiline leaves Faesulae with his army to avoid Antonius' approach. (Sallust *Cat.* 56.4)

December 2:

After the Gauls reneged on their offer to aid the conspirators, they contacted the patron of their tribe in Rome, Quintus Fabius Sanga, who notified Cicero immediately. Cicero instructed the Gauls to continue playing along with the conspirators, but to ask for written information on the plot. An envoy was created to meet with Catiline leaving the city on December 2, and two letters were sent from Lentulus. Cicero, learning this, notified two praetors who formed an attack squadron to ambush the posse on the Mulvian bridge that night. As soon as the Gauls realized who the ambushers were, they surrendered themselves and the letters, the necessary evidence. (Cicero & Sallust *Cat.* 45)

December 3:

The next morning the letters were delivered to Cicero. He brought the "big five" conspirators remaining in the city, Lentulus, Cethegus, Statilius, Gabinius, and Caeparius to the temple of Concord, where he and the *patres conscripti* had already gathered, and conducted an inquisition that found the conspirators to be guilty. Cicero was hailed as a hero, is given a vote of thanks and a *supplicatio* is declared. Cicero delivers his *Third Catilinarian* to the expectant masses, and the city rejoiced. (Cicero *Cat.* 3.5 & Sallust *Cat.* 46.3-47.3)

On the same day, the house of C. Cornelius Cethegus, a conspiracy leader, was searched and arms for the rebel army were found, and both the leaders of the conspiracy and the Allbroges testified against Catiline in the temple of Concord. (Sallust)

December 4:

Further testimony against conspirators before the Senate. L. Tarquinius unsuccessfully attempts to implicate Crassus. Rewards voted to the informers. (Sallust *Cat.* 48.3-50.1) Attempt to rescue the conspirators under house arrest fails. (Sallust *Cat.* 50.1-2)

December 5:

Senate debates punishment of conspirators. The majority of senators agreed with the death penalty for the currently incarcerated prisoners as well as those still to be apprehended until Caesar spoke, warning against the implications of the oligarchy taking such drastic measures against the populace. He argued against a rash decision while the senators were still full of passion and instead suggested property confiscations and life imprisonments in Roman towns. Cicero delivered the *Fourth Catilinarian*, followed by a rousing speech from the young Marcus Cato. The senators were then fully persuaded that a harsh sentence would dissuade Catiline from marching against Rome on the 17th. (Sallust *Cat.* 50.3-53.1)

Those conspirators who had been arrested were executed. Lentulus was forced to resign as praetor before he was executed. Catiline's conspiracy in Rome had failed. (Sallust *Cat.* 55) Cicero makes a brief speech to crowd, given triumphal escort home by torchlight.

December 15:

Massive desertions in Catiline's army following news of conspirators' execution in Rome. (Sallust *Cat.* 57.1)

December 25:

Q. Metellus Celer blocks Catiline's attempt to break out of Etruria into Cisalpine Gaul. (Sallust *Cat.* 57.1-3)

December 29:

Cicero is prevented by tribunes Bestia and Metellus Nepos from addressing People when laying down office on grounds that he had executed Roman citizens without trial.

January 3, 62 B.C.:

Tribune Q. Metellus Nepos proposes law recalling Pompey to put down Catiline. The proposal is vetoed and rioting follows. The Senate passes the *senatus consultum ultimum* and Nepos leaves Rome to join Pompey in the East. (Dio 37.43; Cicero *Fam.* 5.2.8)

Early January 62:

Catiline tried to move his troops through the Apennines but was met there by Metellus Celer, with Antonius and his army coming from the rear. Catiline arrives near Pistoria (with about 3,000 men - Dio 37.40.1) and is crushed by Antonius' army under command of legate M. Petreius. (Sallust *Cat.* 57.5-61)

After the death of Catiline on the battlefield, Cicero left his office at the peak of his political power and popularity. He was honored with the title *pater patriae* for having saved the country from ruin with his oratory and swift action. (Cicero)

Florentia (Roman Florence)

Roman colony of Florentia was founded c.41 B.C.

Traditional association of the founding with Sulla's veterans (Leonardo Bruni) or with Julius Caesar is doubtful.

Reference to Florentines in Tacitus. *Annals* 1.79 (14-15 A.D.)

Flourished in 2nd and 3rd centuries A.D., with population of c.10,000.

Fluentia or Florentia (Bruni)

flu- means "flow:" reference to river?

flor- means "flower"

Issues of foundation related to geography:

1. Via Cassia (see Cicero *Phillipics* 12.23)
2. Faesulae
3. Arno (see Tacitus *Annals* 1.79)
4. drainage
5. bridge: access to Oltrarno
5. orientation of city determined by compass not by centuriation

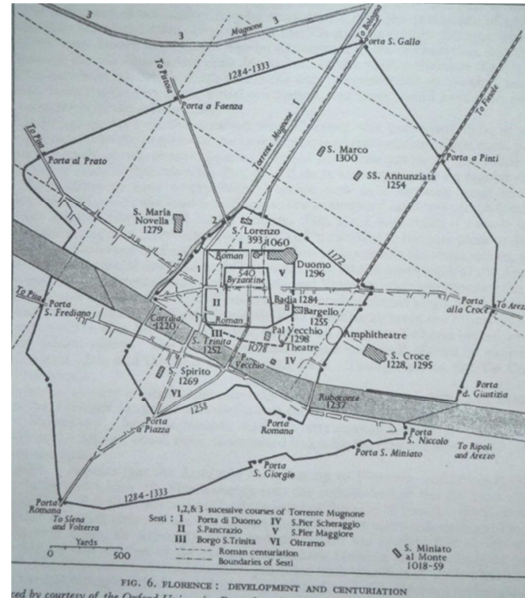


FIG. 6. FLORENCE: DEVELOPMENT AND CENTURIATION

Walls:

built in 1st cent. B.C.

less than 500 yards sq.

square except on south

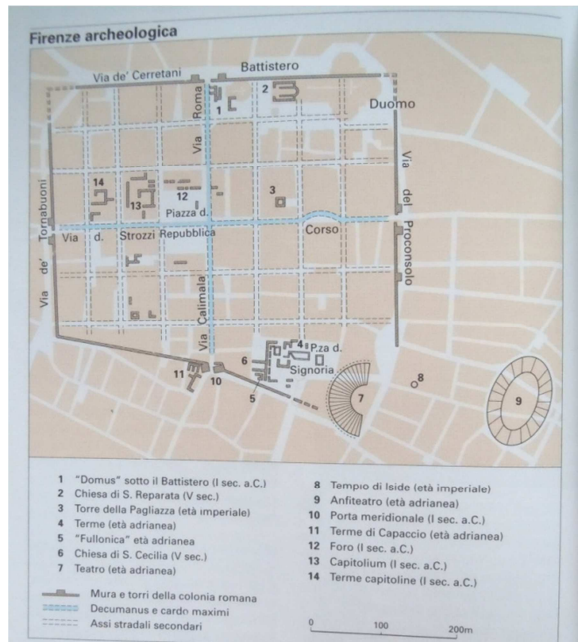
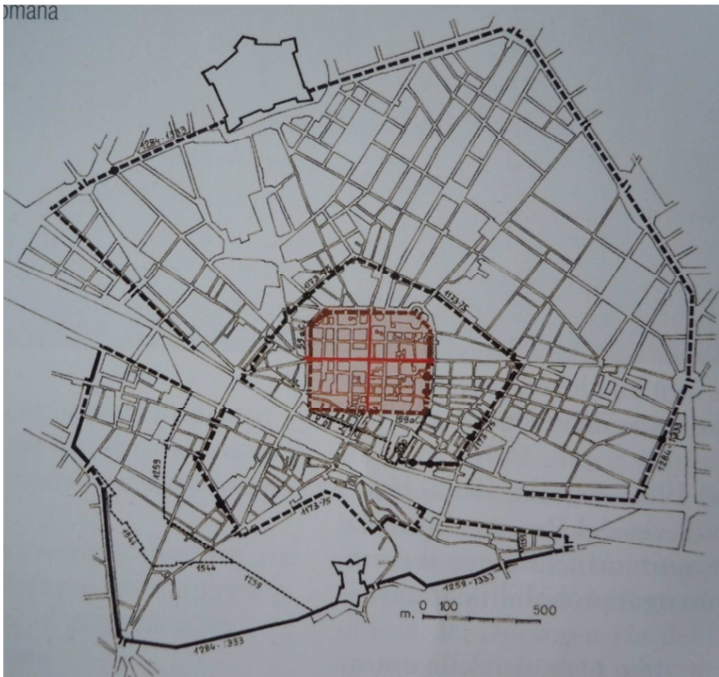
6 sets of walls in city's history

Via Proconsolo

Via Cerretani

Via de Tornabuoni

Borgo Santi Apostoli





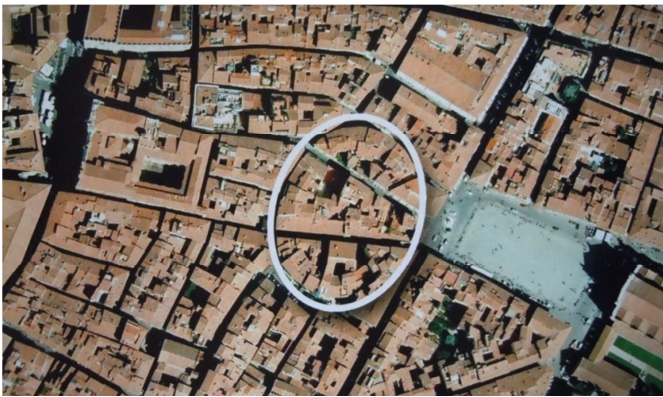
Cardo Maximus (NS): Roma/Callimara

Decumanus Maximus (EW): Via Strozzi/Speziali to the Corso
Street is called *via* inside walls, *borgo* outside walls

Four gates: Corso, Piazza San Giovanni, Via degli Strozzi and Por S. Maria

Temple of Isis

outside the walls (under The Tribunal or former Oratory of San Firenze)



Arena (=amphitheater)

1st cent. A.D. outside the walls

Forum

Piazza della Repubblica

Capitolium (Columns from Capitolium in Forum now in San Miniato)

Baths behind Capitolium

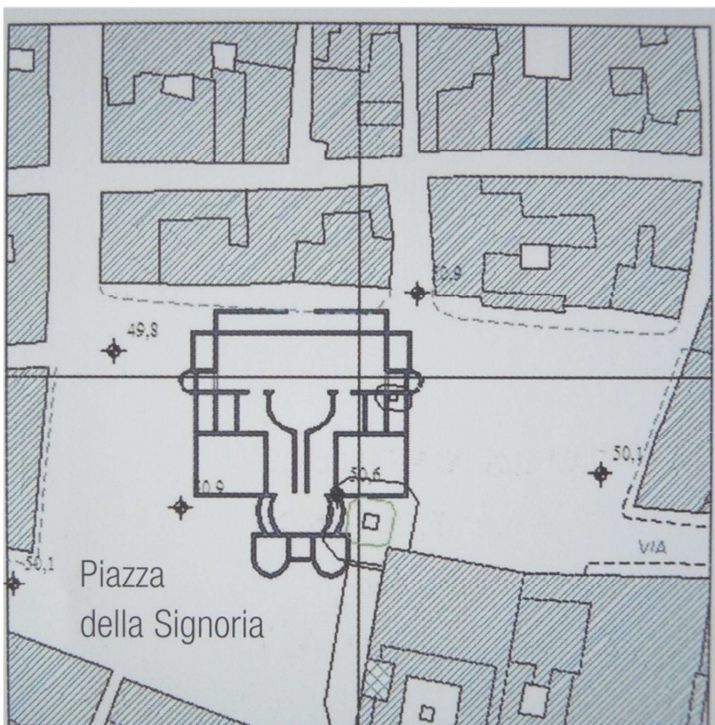
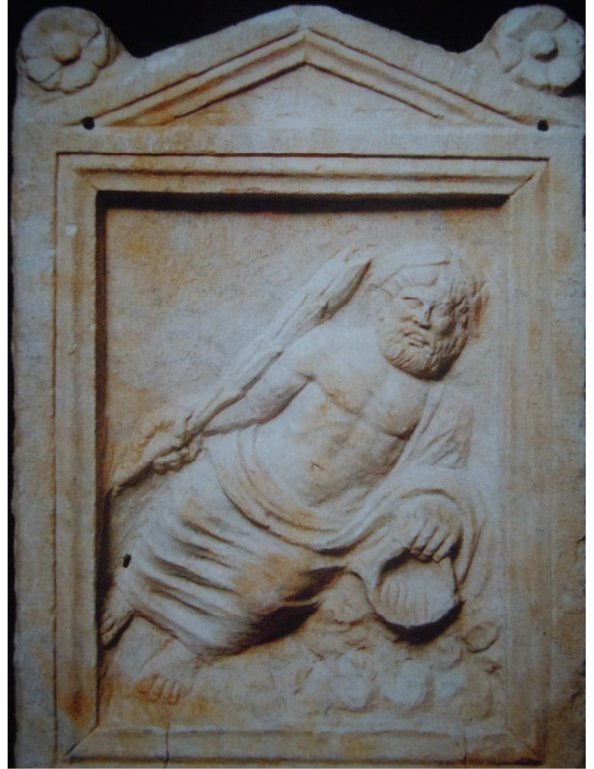
Public Fountain

Colonna dell'Abbondanza. Part of some unidentified ancient structure, this column was erected here in 1428.

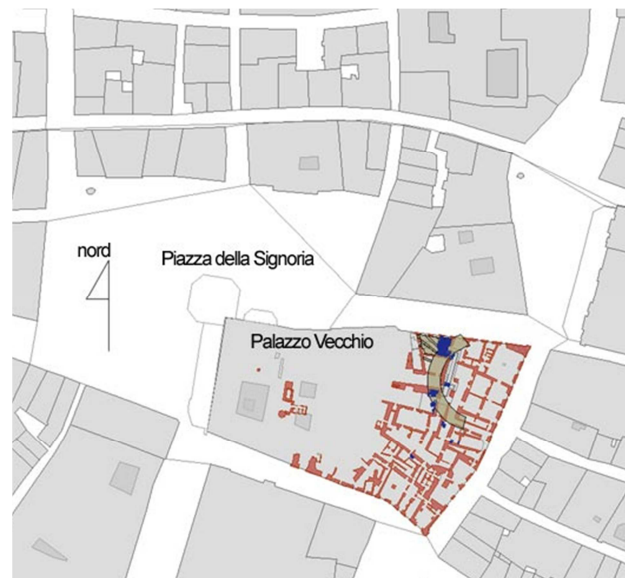
Via delle Terme (south of Mercato Nuovo) in general area of ancient Roman baths.

Piazza della Signoria

In the 1970's and 80's the Piazza della Signoria was torn up for a parking garage, but significant Roman finds were discovered and the parking project was abandoned. Remains of Hadrianic Roman baths (2nd cent. A.D.) and fullonica (laundry)



Palazzo Vecchio occupies the site of the ancient Roman theatre built in 1st cent A.D.



Piazza della Repubblica

This square has served as the commercial center of Florence for centuries. In Roman times it was the forum of the city. The Roman Capitolium, Florentia's chief temple, was built where the large arch over the Via degli Strozzi now stands. In the medieval period a large public market was located here. Between 1875 and 1890 this so-called Mercato Vecchio ("Old Market") and surrounding buildings were demolished in order to make way for the present piazza. As the Italian inscription on the arch over Via degli Strozzi proclaims, this project was intended to restore the shape of city's ancient forum and to transform Florence into a modern city worthy of being the capital of a unified Italy. Formerly known as the Piazza Vittorio Emmanuele, the area became the Piazza della Repubblica after the 1947 plebiscite ending the Italian monarchy.

A column has stood in this piazza since Roman times. The first column was erected by the Romans to mark the intersection of the *cardo* and the *decumanus maximus* as the physical center of the city. By the fifteenth century this column was so weather-worn that public officials ordered it replaced. In 1431 the Opera del Duomo substituted another column, probably a remnant of some ancient Roman edifice. On top of this column was placed a statue of Abundance by Donatello. Called the *Dovizia* ("Wealth" or "Abundance"), this work depicted a female figure with flowing clothing and holding a cornucopia. Donatello's statue fell to pieces in October of 1721 and was replaced by a statue on the same theme by Giovan Battista Foggini. While Donatello's statue is lost, a small terracotta copy of it survives in the Casa Buonarroti in Florence.

In 1885 both the column and Foggini's statue were removed as part of the renewal project. The original statue is now in the lobby of the Palazzo della Cassa di Risparmio, Via Bufalini, 6, where it can be seen during regular banking hours.

In 1956 the present column, consisting of a granite shaft topped by a copy of the fourteenth-century Ionic capital, was placed on the site of the ancient Roman monument. A copy of Foggini's statue stands on top of this column. The column of Abundance thus recalls the entire history of Florence, from its Roman beginnings through its modern renovations.



Excavations Under S. Maria del Fiore 1965-1973

Layers:

F. Floor of S. Maria del Fiore, late 15th century.

E. Last pavement of S. Reparata, late 13th and early 14th cent.

D. Romanesque pavement of Sta Reparata, 11th-12th cent.

C. Pavement in slabs of marble and stone placed over the earlier pavement, 8th-9th cent.

B. Original mosaic pavement of S. Reparata, 4th-5th cent.

A. Pavement of Roman buildings, 1st-4th centuries

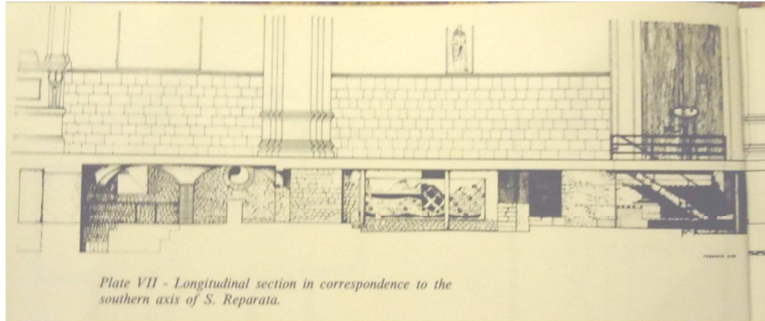
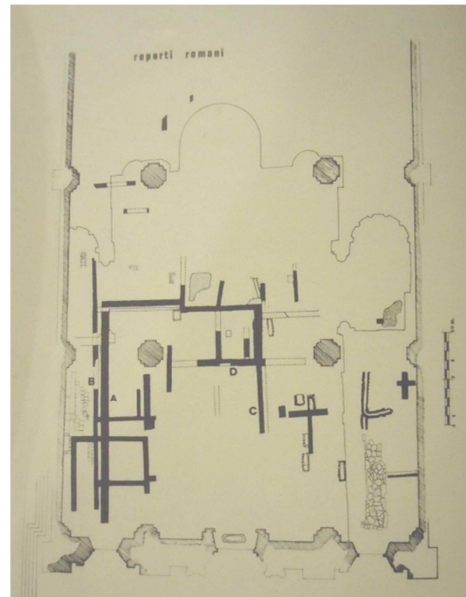


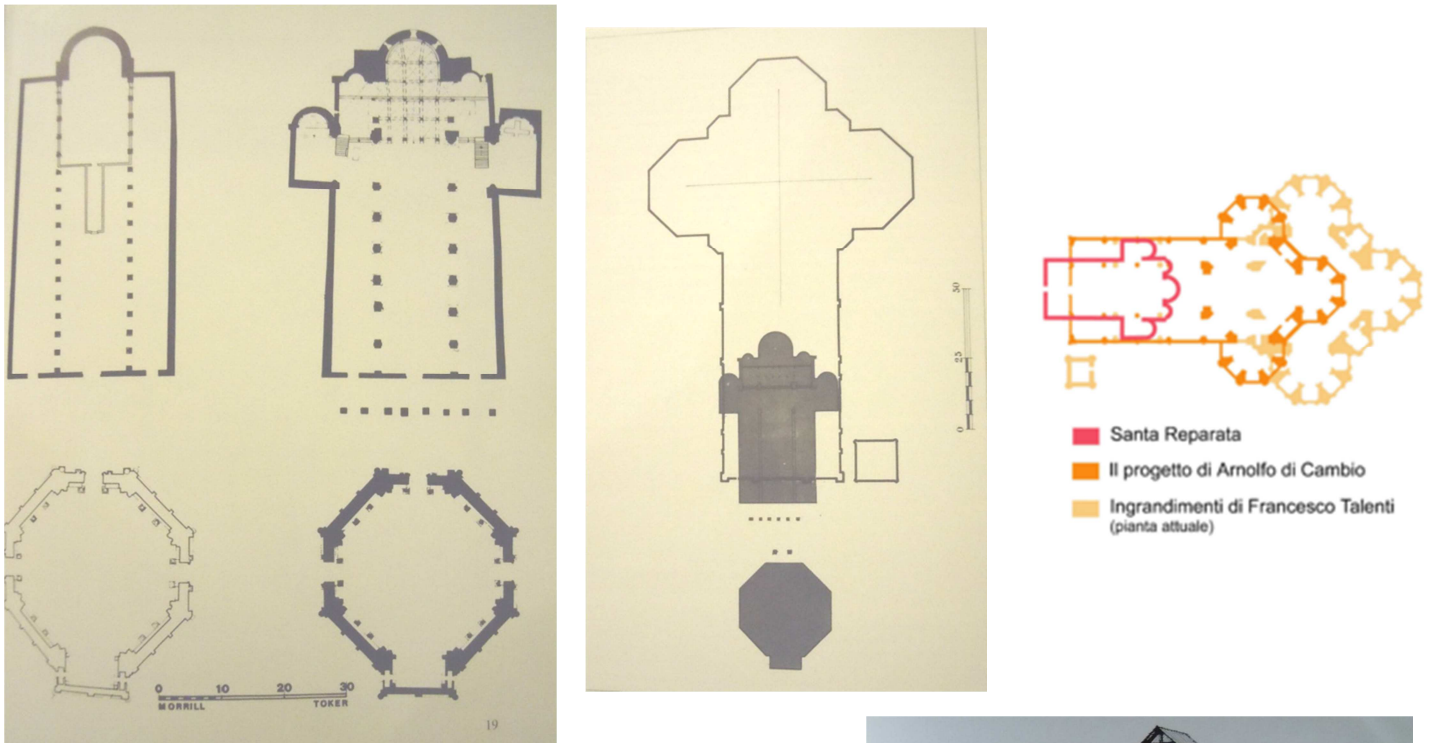
Photo of excavations taken from vaulting of cathedral before new floor was constructed. Note mosaic floor of Paleo-Christian church



Plan of the remains of Roman buildings (1st-4th cent. A.D.)

S. Reparata and S. Maria dei Fiori: A Brief Chronology

- 300-400 Paleo-Christian church of Santa Reparata built in honor of 3rd cent. Christian martyr
- 393 Basilica of San Lorenzo consecrated by St. Ambrose of Milan
- 417 death of St. Zenobius, first bishop of Florence
- 430 traditional date for transfer of the remains of St. Zanobius from San Lorenzo to Santa Reparata (probably actually occurred in 9th cent.)
- 554 end of Gothic wars, in which Paleo-Christian church was destroyed
- 700-900 construction of new Romanesque church
- 1293 decision to begin construction of S. Maria del Fiori



Plan of Paleo-Christian basilica at left (with 14 pairs of columns) and Plan of Romanesque church (with seven pairs of pilasters)

S. Reparata and S. Maria del Fiori in fresco of the Madonna della Misericordia (1342) in the sala dei

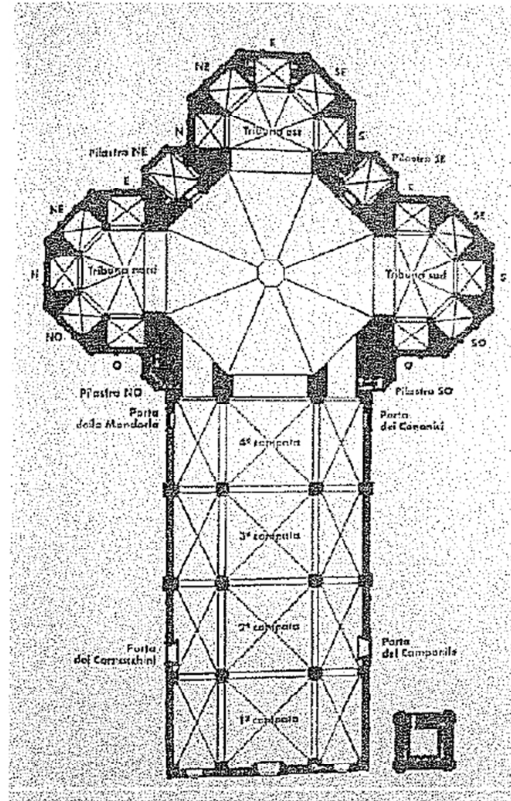
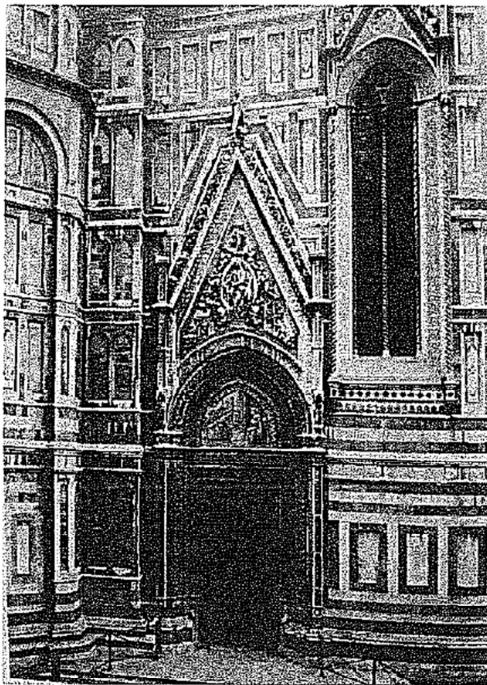


S. Reparata and S. Maria del Fiori, 14th century

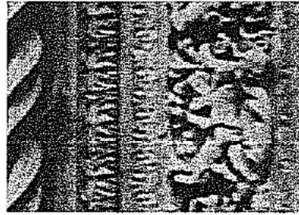
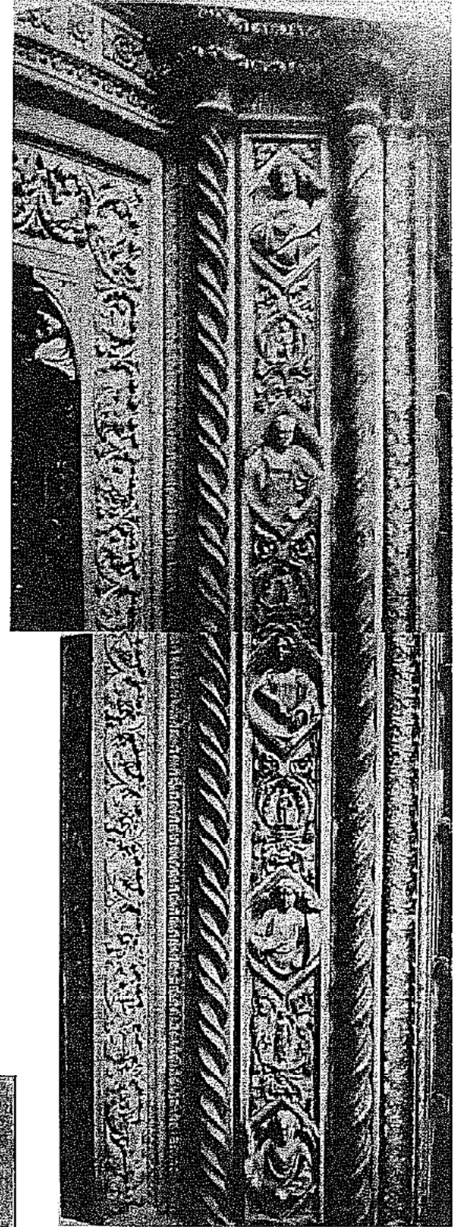
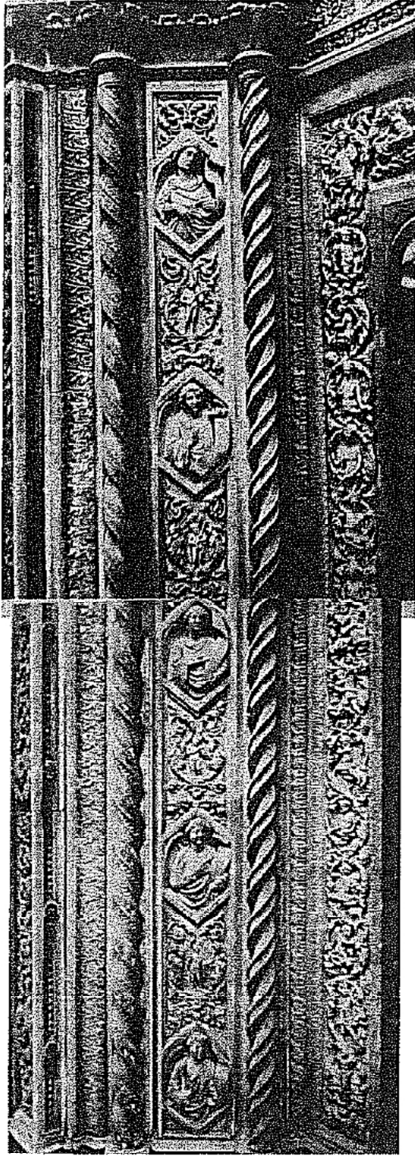
Porta della Mandorla

carved by Giovanni d'Ambrogio, Piero di Giovanni Tedesco, Iacopo di Piero Guidi, and Niccolò Lamberti c.1391-1405. Dominating the gable is Nanni de Bauco's sculpture of the Assumption (1421), enclosed in a frame-shaped like an almond or *mandorla* which gives the doorway its name.

Around the doorframe look for various classical figures, including Apollo, Saturn and perhaps Ulysses, plus five representations of Hercules.



Hercules on the Porta della Mandorla



Pisano's Plan for the Reliefs on the Campanile

WEST

Upper Planets	Saturn	Jupiter	Mars	Sun	Venus	Mercury	Moon
Artist	Master of Saturn	Master of Saturn	Master of Saturn	Master of Saturn	Nino Pisano	Nino Pisano	Master of Moon

Lower Genesis	Creation of Adam	Creation of Eve	Labors of Adam and Eve	Jabal Father of Tent Dwellers	Jubal Father who played pipes	Tubalkain Forger	Drunkennes of Noah Vintner
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Artist	Andrea Pisano	Andrea Pisano	Andrea Pisano	Andrea Pisano	Nino Pisano	Andrea Pisano	Master of Noah
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SOUTH

Upper Virtues	Fides (Faith)	Charitas	Spes (Hope)	Prudentia	Iustitia	Temperantia	Fortitudo
Artist	Gino Michele da Chastello	Master of Moon	Master of Moon	Master of Armor	Master of Armor	Master of Saturn	Master of Moon

Lower Human Achievements	Gionitius inventor of Astronomy (1334-1336)	Armament	Medicine	Horsemanship	Wool-Working	Phoroneus mythical king of Argos introduced fire, forge, worship of Hera, community life	-Daedalus cunning worker, skilled craftsman
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Artist	Master of Armor	Master of Armor	Nino Pisano	Andrea Pisano	Andrea Pisano	Nino Pisano	Andrea Pisano
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Pisano's Plan for the Reliefs on the Campanile

EAST

Upper								
Liberal Arts	Astronomy	Music	Geometry	Grammar	Rhetoric	Logic	Arithmetic	
Artist	Master of Noah	Gino Micheli Da Chastello	Andrea Pisano	Gino Micheli Da Chastello	Andrea Pisano	Gino Michele Da Chastello	Gino Michel Da Chastello	
Lower								
Human Achievement	Navigation	Herdng	Agriculture	Theater	DOOR	Architecture		
Artist	Andrea Pisano	Hercules and Cacus Andrea Pisano	Andrea Pisano	Transportation?? Nino Pisano		Nino Pisano		

NORTH

Upper								
Sacraments	Baptism	Penance	Matrimony	Holy Orders	Confirmation	Eucharis	Extreme Unction	
Artist	Maso di Banco	Maso di Banco	Gino Micheli Da Chastello	Maso di Banco	Maso di Banco	Maso di Banco	Maso di Banco	
Lower								
Human Achievements	Sculpture	Painting	Grammar Priscian c.500 A.D.	Philosophy	Music	Arithmetic Euclid and Pythagoras	Astrology	
Artist	Andrea Pisano	Andrea Pisano	Luca della Robbia	Luca della Robbia	Luca della Robbia	Luca della Robbia	Luca della Robbia	



Classical Mythology in the Piazza della Signoria

Note: These lists are organized chronologically, according to the date when the artwork first appeared in the piazza or in the Loggia. Artwork with mythological themes are marked in **bold**.

Piazza della Signoria

Donatello. Judith. 1460. Moved to Signoria in 1495. In Loggia from 1506 until 1583. Then moved into the courtyard inside the Palazzo Vecchio. Returned to Piazza in 1919.

Michelangelo. David. 1504

Bandinelli, Baccio. Hercules and Cacus. 1534

Ammanati, Bartolomeo. Neptune. 1550-1565

Cosimo I. Giambologna. 1595

Loggia della Signoria (Loggia dei Lanzi)

Gaddi, Angnolo. Theological and Cardinal Virtues. 1384-1389

Donatello. Judith. 1460. In Loggia from 1506 until 1583

Cellini, Benvenuto. Perseus. 1554

The Pedestal of Cellini's "Perseus"

Giambologna. Rape of the Sabine. 1579-1583

Giambologna. Bronze Plaque of Rape of the Sabines.

Ajax or Menelaus with the Body of Patroclus. Ancient Roman. Restored by Pietro Tacca. Placed in Loggia in 1741

Five Roman Matrons (Sabines?) and female Prisoner. Roman. Placed in Loggia since 1789.

Roman lion. Ancient. In Loggia since 1789

Lion. Vacca, Flaminio. 1589. In Loggia since 1789

Giambologna. Hercules and Nessus. 1594. Moved to Loggia in 1841

Pio Fedi. Rape of Polyxena. 1866



Palazzo Vecchio

Salone dei Cinquecento

Vasari. The Foundation of Florence. Note detail: Hercules on the helmet of Marc Antony

de Rossi, Vincenzo. Labors of Hercules. c.1566. sculpture including Cacus, Nessus, the Amazon, Diomedes, and the Erymanthian boar

Studiolo di Francesco I

Information provided separately

Quartiere degli Elementi

Sala degli Elementi

Vasari and assistants. Birth of Venus. wall painting
Gherardi, Cristofano. Forging of Cupid's Arrows. wall painting
Gherardi, Cristofano. Saturn Receiving Subjects in Sicily. wall painting
Vasari and assistants. The Castration of Uranus. ceiling painting
Vasari and assistants. Luna. ceiling painting
Vasari and assistants. Sol. ceiling painting

Sala di Cerere

Vasari and assistants. Ceres. Also Electra, Triptolemus, Ascalaphus, and Arethusia. ceiling painting

Sala di Opi

Vasari and assistants. Ops. ceiling painting

Sala di Giove

Vasari and assistants. Birth of Jupiter. ceiling painting

Sala di Ercole

Vasari and assistants. Baby Hercules and the Snakes. ceiling painting
Marco da Faenza. Labors of Hercules. ceiling painting including Nemean Lion, Cerberus, the Golden apples, Cacus, Antaeus, and the Hydra

Terrazzo di Junone

Vasari. Juno, Hebe and Iris. ceiling painting
Vasari. Juno and Callisto. wall painting
Vasari. Jupiter and Io. wall painting

Terrazzo di Saturno

Vasari. Saturn Devouring Children. Ops Saving Jupiter. Saturn Goes to Italy. Four Ages of Man

Apartment of Eleonora of Toledo

Sala delle Sabine

Stradano, Giovanni. 1523-1605. The Intercession of the Sabine Women. ceiling painting

Sala delle Penelope

Stradano, Giovanni. Penelope at the Loom. ceiling painting
Stradano, Giovanni. Scenes from the *Odyssey*. ceiling painting including Circe, Hermes and Calypso, Odysseus and Nausicaa, and the Recognition by Eurycleia

Mezzanino (adjacent to Sala dei Duecento)

Giambologna. Hercules and the Hydra. painting



Studiolo di Francesco Primo

1570-1572, under the supervision of Giorgio Vasari and the scholars Giovanni Batista Adriani and Vincenzo Borghini.

dismantled in 1590 and reconstructed in the 20th century

part-office, part-laboratory, part-hiding place, and part-cabinet of curiosities

devoted to the products of nature altered and affected by man or art

interplay of divine, nature, and humanity

intersection of both the artistic and the scientific

each wall is devoted to a different element: Earth, Air, Fire, Water

Lower row has cabinets to store appropriate precious objects in Francesco's collection

Late-Mannerist

Artists Contributing to the Studiolo

Note: Items in bold deal directly with Classical mythology or folklore.

Alessandro Allori. Pearl Fisherman

Niccolò Betti. Sack of a City

Ludovico Buti The armory

Ludovico Buti. Apollo and Chiron

Giovanni Maria Butteri, Francesco visiting glassworks

Vittore Casini. The Forge of Vulcan

Mirabello Cavalori. Lavinia at the altar

Mirabello Cavalori. The Wool Factory

Jacopo Coppi called "il Meglio" ("the Best"). The Invention of Gunpowder

Jacopo Coppi. Family of Darius before Alexander

Francesco del Coscia. Juno Borrowing the Girdle of Venus

Giovanni Fedini. Ring of Polycrates

Alessandro Fei called il Barbiere. The Jeweler's

Girolamo Macchietti. Medea and Aeson 1570

Girolamo Macchietti. Baths of Pozzuoli. 1572

Sebastiano Marsili. Atalanta and Hippomenes

Andrea del Minga. Deucalion and Pyrrha

Francesco Morandini (called il "Poppi") and Jacopo Zucchi for the ceiling, including "Prometheus Receiving Jewels from Nature" in the center of the ceiling

Giovanni Battista Naldini. Allegory of Dreams and the Gathering of Ambergris

Poppi, Andrea di Geminiano. Alexander

Carlo Portelli. Neptune and Amphitrite

Maso da Sanfrignano. Flight of Icarus

Maso da Sanfrignano. The Diamond Mine

Giovanni Stradano. Francesco in his laboratory (Alchemy laboratory)

Giovanni Stradano. Ulysses, Mercury and Circe

Santi di Tito. Hercules and Omphale

Santi di Tito. Sisters of Phaethon

Bartolomeo Traballese. Danae

Lorenzo Vaiani "dello Sciorina" Hercules and Ladon at the Hesperides

Giorgio Vasari. Perseus and Andromeda

Jacopo Zucchi. The Mine



Studiolo di Francesco Primo

List of Myths Represented and Texts to Read

Apollo and Chiron <http://www.theoi.com/Georgikos/KentaurosKheiron.html>

Atalanta and Hippomenes. Ovid. Met. 10.560ff

Danae. Ovid. Met. 4.690ff.

Deucalion and Pyrrha. Ovid. Met. 1.324ff

Forge of Vulcan. Ovid. Met. 4.160ff.

Hercules and Omphale <http://www.mlahanas.de/Greeks/Mythology/Omphale.html>

Hercules and the Dragon (Lagon) in the Garden of the Hesperides

<http://www.theoi.com/Ther/DrakonHesperios.html>

Icarus Ovid. Met 8.190 ff.

Juno and the Girdle of Venus Homer. Iliad. 14.153-353

Lavinia at the Altar. Vergil. *Aeneid* 7.69–83

Medea and Aeson. Ovid. Met. 7.250ff.

Neptune and Amphitrite <http://www.theoi.com/Pontios/Amphitrite.html>

Perseus and Andromeda. Ovid. Met. 4.670ff

Prometheus. Ovid. Met. 1.75 ff.

Ring of Polycrates: http://www.livius.org/he-hg/herodotus/logos3_09.html. (Also passages in Herodotus indicated on this webpage.)

Sisters of Phaethon. Ovid. Met.1.760-2.366

Ulysses, Mercury and Circe. Ovid. Met. 14.240ff

Illustrations of Some Paintings in the Studiolo

(continues on the next two pages)



Alessandro Allori. Pearl Fisherman

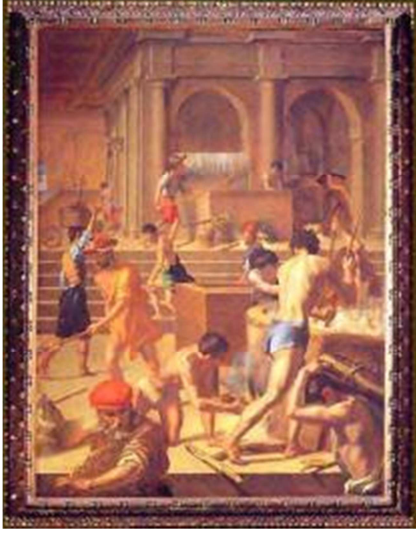


Niccolò Betti. Sack of a City

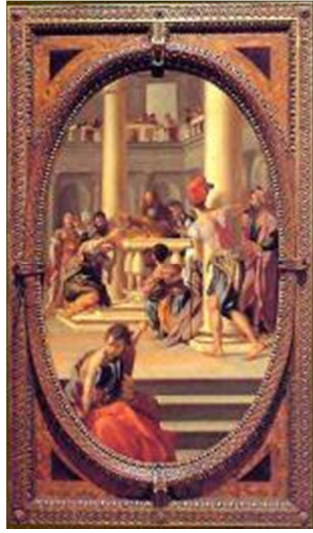


Ludovico Buti. Apollo and Chiron

Illustrations of Some Paintings in the Studiolo



**Vittore Casini
The Forge of Vulcan**



**Mirabello Cavolori
Lavinia at the Altar**



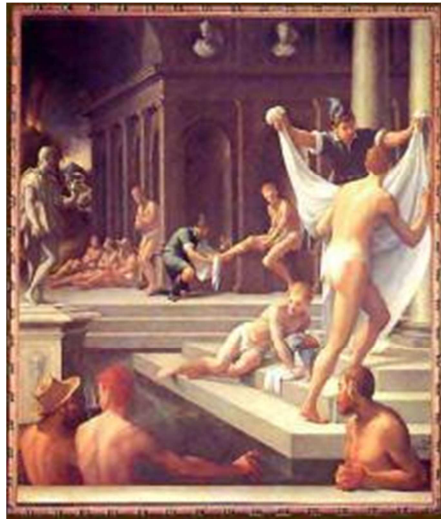
**Mirabello Cavolori
The Wool Factory**



**Francesco del Coscia
Juno Borrowing
Girdle of Venus**



**Sebastiano Marsili
Atalanta and Hippomenes**



**Girolamo Macchietti
Baths of Pozzuoli**



**Girolamo Macchietti
Medea and Aeson**



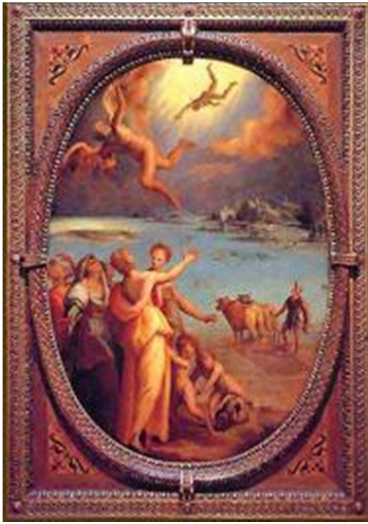
**Giovanni Fedini
Ring of Polycrates**



**Andrea del Minga
Deucalion and Pyrrha**

**Carlo Portelli
Neptune and Amphitrite**





Maso da Sanfrignano
Flight of Icarus



Giovanni Stradano
Ulysses, Mercury and Circe



Santi di Tito
Hercules and Omphale



Santi di Tito
Sisters of Phaethon



Bartolomeo Trballesi
Danae

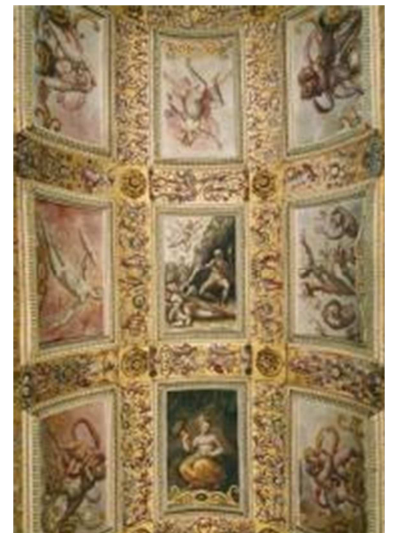


Lorenzo Vaiani "dello Sciorina"
Hercules and Ladon at the Hesperides



Giorgio Vasari
Perseus and Andromeda

Francesco Morandini and Jacopo Zucchi.
Ceiling, including Prometheus



Classical Mythology in the Palazzo Medici-Riccardi

Read: Rape of Persephone (Ovid 5.380-500)

Actaeon (Ovid 3: 130-250)

Orpheus (Ovid 10.1-80). This one is review.

<http://department.monm.edu/classics/courses/Clas230/MythDocuments/WebofMyth.htm>

Cortile di Michelozzo

Bandinelli's Orpheus (1519)

Donatello's circle (Bertholdi?) 8 Medallions (c.1450)

Ulysses and Minerva

Daedalus and Icarus

Chariot Scene (Wedding?)

Centaur carrying a Basket

Male (Mercury?) holding infant (Bacchus?)

Seated Woman with Four Excited Men

Seated Male with Sword

Captured Barbarian

Foyer to Borgia Gallery

Labors of Hercules. 17th century. bas reliefs

Gallery

Giordano, Luca. Apotheosis of Medici Dynasty. 1689. ceiling painting

Allegory of Divine Wisdom

Allegory of Agriculture

Allegory of Fortitude

Allegory of Prudence

Allegory of Justice

Allegory of Temperance

Cave of Eternity with Three Fates

Minerva Protector of Arts and Sciences

Look for the following mythic scenes:

Rape of Persephone

Cerberus

Charon

Sisyphus and Ixion (sinners)

Prometheus and the Eagle

Death of Actaeon (Adonis?)

Neptune and Amphitrite

Medusa's Head carried by putto

Ceres and Triptolemus

Romulus and Remus

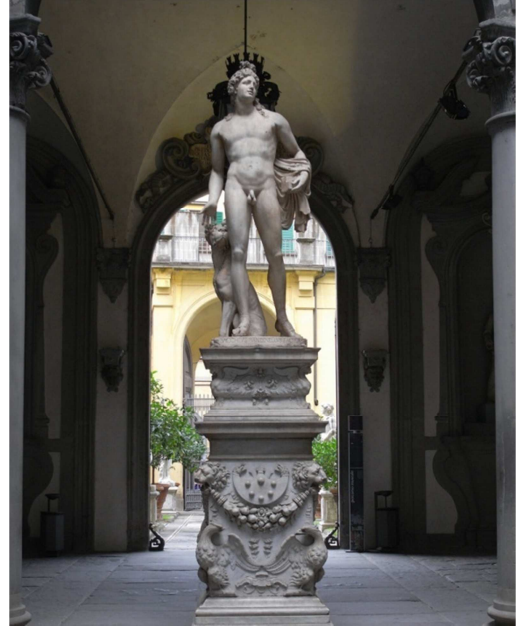
Saturn devouring his children (?)

Juno in a chariot drawn by peacocks

Venus and Mars

Janus

The Three Fates



There are 10 “modelli” (oil studies) for Luca Giordano’s ceiling in the National Gallery in London. Here are descriptions of these modelli from the National Gallery website. The Allegory of Divine Wisdom is on the library ceiling. There is no study for Neptune and Amphitrite.

<http://www.nationalgallery.org.uk/paintings/luca-giordano-modelli-for-the-palazzo-medici-riccardi-florence>

Cave of Eternity

The serpent biting its tail symbolises Eternity. The crowned figure of Janus holds the fleece from which the Three Fates draw out the thread of life. The hooded figure is Demagorgon who receives gifts from Nature, from whose breasts pours forth milk. Seated at the entrance to the cave is the winged figure of Chronos, who represents Time.

Rape of Persephone

At the right Pluto, god of the underworld, is carrying off Proserpine, daughter of Ceres. The three-headed dog Cerberus guards the entrance to Hades and the boat of Charon waits to take souls across the River Styx. In the background the giants who challenged the gods of Olympus suffer their eternal tortures.

Allegory of Agriculture

Ceres, goddess of the harvest, or summer, is sowing seeds in a field ploughed by Triptolemus. Flora, or spring, is seated, with her back turned, and Zephyr waters the soil. Between them is Vertumnus, protector of gardens and husband of Pomona, who is seen pruning the branches of a tree at the left. A chariot drawn by peacocks carries Juno across the sky.

Allegory of Divine Wisdom

The human intellect is shown as a kneeling youth released from the bonds of ignorance. Attended by Mathematics, who gives him wings, and Philosophy, who holds out a mirror, and Theology, he gazes up at the enthroned figure with globe and sceptre who represents Wisdom. The subject is based on a line from Petrarch's 'Rime'.

Allegory of Fortitude

Fortitude, one of the four Cardinal Virtues, is seated on a lion resting on a column. She is being crowned with a laurel wreath by Honour. To the left is Constasy resting on an anchor and placing her hand in a flaming brazier. The cowering figure represents Fear, and in the centre foreground is Misery. The heroic figure on the right is Valour.

Allegory of Prudence

Prudence, one of the four Cardinal Virtues, carries an arrow with a serpent entwined around it. The deer she rides is a symbol of prudence because it has to move cautiously on account of the weight of its antlers. The Oriental philosophers on the left represent Order and Reason. The two-faced figure with claws is Fraud, and Ignorance carries a donkey's head. In the sky are Abundance, Grace and Well-being.

Allegory of Justice

Justice, one of the four Cardinal Virtues, is shown seated on an ostrich and carrying the scales and sword which are her attributes. To the right are Punishment and Recompense, and on the left is the masked and serpent-tailed figure of Deceit. Discord and Strife flee to the right while the flying figures above represent the effects of justice: Order, Fame and Security.

Allegory of Temperance

Temperance, one of the four Cardinal Virtues, holds a bridle and a clock and stands beside an elephant. Sobriety holds a key and rests her foot on a dolphin. Meekness (?) receives flowers. The figures at the bottom of the composition represent Sloth, Envy and Hunger. In the sky above are Voluptuousness, Youth and Tranquillity.

Minerva Protector of Arts and Sciences

Minerva, goddess of Wisdom, accompanied by Mercury, entrusts the key of knowledge to Intellect, beside whom is the naked figure of Truth. To the left is the she-wolf with the infants Romulus and Remus, founders of Rome. Minerva gives a hammer to Artifice and Industry at whose feet lie other tools. In the background is Amphion or Eloquence, playing the viola and surrounded by birds.

Apotheosis of the Medici

The male figures in the central group are members of the Medici family. The only one who has recognisable features is the figure in the centre who has the likeness of the aged Cosimo I. Above are Mars and Venus and the chariot of the Moon, preceded by Evening. At the left Saturn holds a scythe and devours one of his children. Apollo is riding the chariot of the Sun, accompanied by the Seasons and preceded by Aurora.

The Mythology of Public Sculpture in Florence

Tommasi, Marcello (1928-2008). Apollo and Daphne
Foggini, Giovan Battista. Abundance (1721)
Romanelli, Romano. Hercules (1907)
Tadda, Romolo del. Justice (1581)
Giambologna (1529-1608). Bacchus



Classical Mythology in the Museo Nazionale (Bargello)

Some important myths:

Apollo and Hyacinthus (Ovid. *Metamorphoses*. X.150-220)

Pyramis and Thisbe (Ovid. *Metamorphoses*. IV.50-165)

Galatea, Polyphemus and Acis (Ovid. *Metamorphoses*. XIII.740-900)

Ariadne and Bacchus (Ovid. *Metamorphoses*. VIII.170-190)

Alpheus and Arethuysa (Ovid. *Metamorphoses*. V.575-641)

The Story of Polymele (Polymela): Homer. *Iliad*. 16. 168-193

Achilles had brought fifty ships to Troy—
in each were fifty men, his own companions.
He'd picked five leaders whom he trusted to give orders.
His great power gave him overall command. . . .
The second group was led by warrior Eudorus,
a bastard child of **Polymele**, Phylus' daughter,
a lovely dancer. The god who slaughtered Argus,
mighty Hermes, fell in love when he noticed her
among the singing maidens in the chorus
dancing for Artemis, the golden-arrowed goddess
in the echoing hunt. Hermes the helper,
going at once into her upper room in secret,
had sex with her. She bore him a fine son, Eudorus,
outstanding as a warrior and speedy runner.
But when Eileithyia, goddess of labour pains,
brought him into the light and he saw sunshine,
then strong Echeclus, Actor's son, took Polymele
to his home, after giving an enormous bride price.
Old man Phylus was very kind to the young boy.
He looked after him, surrounding him with love,
as if he were his son.

Classical Mythology in the Museo Nazionale (Bargello)

Ground Floor

loggia of courtyard

Giambologna. Ocean (from Boboli Gardens). sculpture
Poggini, Domenico. Clio. sculpture
Ammannati, Bartolomeo. Juno with peacocks. sculpture
Ammannati, Bartolomeo. Ceres, Arno and Arbia with Pegasus. Sculpture
Danti (?). Pythian Apollo

hall

Michelangelo. Bacchus. 1496-7. sculpture
Michelangelo. Apollo (David?).
Cellini, Benvenuto. Perseus. wax and bronze models.
Cellini, B. Perseus rescuing Andromeda. 1545-1554. bronze figures and relief
Cellini, B. Jove. 1545-1554. bronze.
Cellini, B. Minerva 1545-1554. bronze
Cellini, B. Mercury. 1545-1554. bronze
Cellini, B. Danae and Perseus. 1545-1554. bronze
Cellini, B. Narcissus. sculpture
Cellini, B. Apollo and Hyacinth. 1545-1548. sculpture
Cellini, B. Ganymede. 1548-1550. sculpture (ancient piece restored)
Sansovino, Jacopo. Bacchus. Sculpture
Giambologna. Bacchus. bronze
de Rossi. Dying Adonis. sculpture
Ammannati. Leda. sculpture
Giambologna. Mercury. bronze

Sala degli Avori

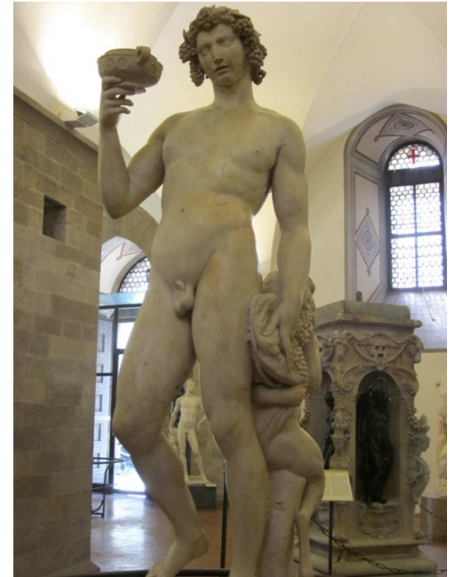
Diana and Actaeon. fifth cent. A.D. pyxis
Orpheus playing to the animals. fifth cent. A.D. pyxis
Fiammingian School. Mercury and Polimela, Venus and Adonis. 16th cent. ink-pot.
Mantovan School. Triumph of Love. 15th century. plaque.
Florentine School. Judgement of Paris. c.1430-35. painted birth plate.
Flanders. Venus and Adonis. 16th cent. plaque
French. Hercules (?) and Lion. 14th cent. knife handle
French. Pyramis and Thisbe. 16th cent. ivory comb

Sala Donazione Bruzzichelli

Lombardi, Antonio. Apollo and Venus. relief
Lombardi, Antonio. Labors of Hercules. relief

Sala Donazione Carand

Bernardi da Castel Bolognese, Giovanni. Three Graces. intaglio jewelry
Italian. Galatea. 16th cent. cameo
Italian. Atalanta. 16th cent. cameo
Italian. Leda and Swan. 16th cent. cameo
Italian. Bacchus and Ariadne. 16th cent. coral
Abundance. Date unknown. Calcedonium
Limousin, Leonard. Hercules balancing the world on his shoulders. grisaille plaque
Allori, Alessandro. Leda, Ganymede, Europa, Daphne, Neptune, Ariadne. Headboard. 1572
French Art. Neptune and Medusa. Anthracite plaque. 17th cent.
Arte Limosina. Atalanta and Hippomenes. Little chest. 16th cent.
Arte Italiana. Pyramis and Thisbe, Actaeon and Diana. Box in gold and wood. 15th cent.



Museo Nazionale (Bargello)

1st Floor Cont.

Sala delle Maioliche

- Painted plate. Rape of Helen. 1550
- Painted Flask. Io and Juno. 16th cent.
- Painted Flask. Hercules, Nessus and Deianira. 16th cent.
- Painted Amphora. Triton and Amphitrite. 1580
- Painted Plate. Vulcan and Venus in his Forge. 1550
- Painted Plate. Saturn transformed into a Horse. 1550
- Painted Plate. Leda and the Swan. 1580
- Painted Vase. Mercury, Io, and Argus. 16th cent.

Sala di Donatello

- Donatello. Amor-Attis. bronze
- Donatello. Dancing Cupid. small bronze
- Mino da Fiesole. Winged Cupid. sculpture
- Bonacolsi, Alari. Cupid. bronze
- di Giovanni, Bertoldo. Orpheus. small bronze
- di Giovanni, Bertoldo. Triumph of Silenus. plaque
- Florentine School. Argonautic Expedition. 15th cent. painted chest
- Upper Loggia
- Moschino, Francesco. Diana and Actaeon. 1554-1564. relief
- Florentine School. Pan and Olympus. 16th cent. relief
- Florentine School. two statues of Bacchus. 16th century
- Franciavilla, Pietro. Jason. 1589. Sculpture
- Florentine School. Alpheus and Arethusa. 16th century. relief

2nd Floor

Sala della Sculture del Secondo Quattrocento

- Pollaiuolo, Antonio. Hercules and Antaeus. c.1475-80. bronze
- Florentine. Bust of Faun. early 16th cent. bronze
- Giovan. Francesco Rustica. 1474-1554. Neptune of Chariot. bronze
- Cellini. B. four Marysas statues. bronze

Sala dei Bronzetti

- Italian school. Laocoon. 16th cent. small bronzes
- Italian school. Cybele. 16th cent. small bronze
- Italian school. Hercules. 16th cent. small bronzes
- Italian school. Narcissus. Bacchus. Jove, Venus, et. al. 16th cent. small bronze.
- l'Antico (Pier Jacopo Alari Bonacolsi). Hercules slaying the Hydra and Hercules slaying the lion. small bronze
- l'Antico (Pier Jacopo Alari Bonacolsi). Eros shooting an arrow
- da Barga, Pietro. Bacchus (after Michelangelo) small bronze
- da Barga, Pietro. Satyr with a basket of grapes on his head
- da Barga, Pietro. Mars. (after Giambologna)
- da Barga, Pietro. Andromeda. small bronze
- da Barga, Pietro. Laocoon. small bronze
- da Barga, Pietro. Hercules and Telephon. small bronze
- da Barga, Pietro. Rape of Proserpina. small bronze
- Riccio. Triton with a nymph. small bronze
- Riccio. Rape of Europa. small bronze
- Riccio. Jupiter and Rape of Amalthea. small bronze
- Riccio. Inkstand with Satyr. small bronze
- Riccio. Neptune. small bronze

Museo Nazionale (Bargello)

2nd Floor, Sala dei Bronzetti, Cont.

Bandinelli, Baccio. Leda and the Swan. small bronze
Bandinelli, Baccio. Venus. small bronze
Bandinelli, Baccio. Hercules. small bronze
Bandinelli, Baccio. Jason. small bronze
Bandinelli, Baccio. Bacchus. small bronze
Benzi, Jacopo di. Venus and Adonis. small bronze
Benzi, Jacopo di. Mars. small bronze
Benzi, Jacopo di. Bacchus. small bronze
Cellini. B. (?) Ganymede. small bronze
Foggini. G. B. Slaying of Argus. c.1690. small bronze.
Tribolo. Pan. small bronze
Giambologna. Venus. small bronze
Giambologna. Rape of the Sabines. small bronze
Giambologna. Labours of Hercules. small bronze
Giambologna. Mercury. small bronze
Foggini. Slaying of Argus. c.1690. small bronze
Pollaiuolo, Antonio del. Hercules and Antaeus. small bronze.

Sala di Giovanni della Robbia

della Robbia, Giovanni. Bacchus. c.1520. ceramic plaque
bronzes in cases: Pan, Meleager, Hercules, Amazon, Judgement of Paris, Saturn, Bacchus on Ass, death of Orpheus, Leda, etc.

Sala del Medagliere

ancient Roman. Ganymede Serving Jove transformed into an eagle. 1st cent. A.D. relief
Bonalcosi, di Pier Jacopo Alari. Hercules and the Hydra. Hercules and the Nemean Lion. bronze tondi

Classical Mythology in the Uffizi Uffizi

Foyer

ancient Roman. Apollo with torch. sculpture
ancient Roman. Calydonian Boar Hunt. sarcophagus

First (East) Corridor. North End

ancient Roman. Hercules and Centaur. c. 200 B.C.
restored by G. B. Caccini in 1589. sculpture

First (East) Corridor: Right (West) Side

ancient Roman. Ceres. sculpture
ancient Roman. Mercury or Young Satyr.
sculpture
ancient Roman. Venus and Cupid. sculpture
ancient Roman. Venus. sculpture
16th century. Bacchus and satyr. sculpture
ancient Roman. Bacchus and satyr. sculpture

First (East) Corridor. Left (East) Side

ancient Roman. Venus and Mars. sculpture
ancient Roman. Aesculapius. sculpture
ancient Roman. Mars. sculpture
ancient Roman. Satyr. sculpture
ancient Roman. Leda. sculpture
ancient Roman. Apollo. sculpture

Room 9 (The Pollaiuolo Room)

Pollaiuolo, Antonio del. Hercules kills Antaeus. c.1460. painting
Pollaiuolo, Antonio del. Hercules kills the Hydra. c. 1460. painting

Rooms 10-14 (The Botticelli Room)

Botticelli, Sandro. Birth of Venus. c.1485. painting
Botticelli. Allegory of Spring. c. 1485. painting
Botticelli. Pallas and the Centaur. c.1480. painting

Room 16

Zucchi, Jacopo. Myths of Mercury, sleeping Adonis, Diana and Pan. Ceiling paintings
ancient Roman. Calydonian Boar Hunt. sarcophagus
ancient Roman. Labors of Hercules. sarcophagu
ancient Roman. Rape of Leucippus. sarcophagus
Caravaggio. Bacchus. painting

Room 17 (Sala dell'Ermafrodito)

ancient Roman. Hermaphrodite. 2nd cent. B.C. sculpture
Note bronze and marble statues of Hercules, Venus and Diana in niches.

Room 18 (The Tribune)

ancient Roman. Venus de Medici. 1st cent. B.C.
ancient Roman. Apollino. sculpture
ancient Roman. L' Arrotino ("The Knife Grinder") or Flayer of Marsyas. sculpture
Pontorno, Jacopo. Leda. 1512/3. painting

Room 19 (The Leonardo Room)

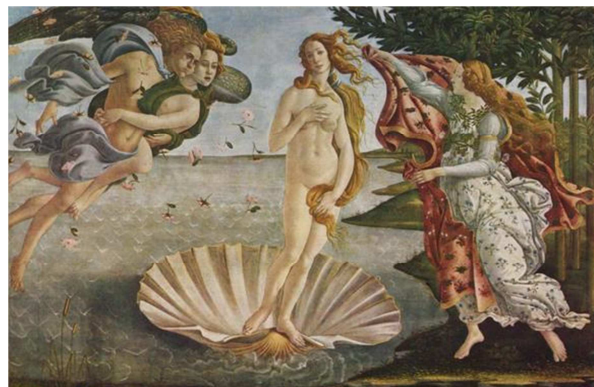
di Credi, Lorenzo . Venus. c.1490. painting
di Cosimo, Piero. Perseus Liberating Andromeda. 1513. painting

Room 23 (The Correggio Room)

Leonardeso. Leda. copy
Boltraffio, Giovanni A. Narcissus at the Spring. c.1500. painting

Second (South) Corridor

ancient Roman. Sleeping Cupid. sculpture
Atticanus of Aphrodisia. Terpsichore. sculpture. 4th century A.D.
ancient Roman. Ceres. sculpture



ancient Roman. Leda. sculpture
 Hellenistic Greek. Cupid. sculpture. Restored in 17th century
 ancient Roman. Cupid and Psyche. sculpture
 ancient Roman. Venus. sculpture
 ancient Roman. Apollo Sauroktonos. sculpture
 Third (West) Corridor: Right (East) Side
 ancient Roman. Marsyas. sculpture. additions by Giovan Battista Foggini
 anonymous. Venus. 17th century. sculpture
 ancient Roman. Attis. sculpture
 ancient Roman. Daphnis. sculpture
 ancient Roman. Seated Apollo. sculpture
 ancient Roman. Muse. sculpture
 anonymous. Bacchus. 16th century sculpture
 ancient Roman. Apollo. sculpture. restored in 16th century by Flaminio Vacca
 ancient Roman. Pan and Daphnis. sculpture
 ancient Roman. Nereid on sea-horse. sculpture
 Third (West) Corridor: North End
 Bandinelli, Baccio. Laocoon. 16th cent. copy of ancient original in Vatican. sculpture
 ancient Roman. Hercules. sculpture
 Third (West) Corridor: Left (West) Side
 ancient Roman. Minerva. sculpture
 ancient Roman. Juno?. sculpture
 ancient Roman. Jupiter. sculpture
 ancient Roman. Hygeia. sculpture
 ancient Roman. Ganymede. sculpture
 ancient Roman. Attis. sculpture
 ancient Roman. Mercury. sculpture
 ancient Roman. Marsyas. sculpture. additions by Francesco Carradori and others
 Room 27 (Sala di Pontormo e del Rosso Fiortini)
 Bronzino, Agnolo. Pygmalion and Galatea. 16th century. painting
 Room 28 (The Titian Room)
 Titian. Venus of Urbino. 1538. painting.
 del Piombo, Sebastiano. Death of Adonis. c.1511. painting
 Room 29
 Dosso Dossi. Allegory of Hercules. c.1535–1538. painting.
 Room 32
 Tintoretto, Jacopo. Leda and the Swan. c.1550–1560. painting.
 Room 33 (The Cinquecento Corridor)
 Vasari, Giorgio. Vulcan's Forge. pre-1589. painting
 Allori, Alessandro. Hercules and the Muses. pre-1589. painting
 Allori, Alessandro. Venus and Cupid. late 16th century. painting
 Morandini, Francesco ("Poppi"). Three Graces. 16th century. painting.
 Zucchi. The Iron Age. c.1585. painting.
 Zucchi. The Silver Age. c.1585. painting.
 Zucchi. The Golden Age. c. 1585. painting.
 Maso da San Friano. The Fall of Icarus. 16th century. painting.
 Florentine School. Ulysses on the Island of Circe. 16th century. painting.
 Boscoli, Andrea. Pyramus and Thisbe. late 16th century. painting
 Scarsella, Ippolito ("Scarsellino"). Judgement of Paris. late 16th century. painting
 Room 38
 ancient Roman. Crouching Venus. sculpture
 ancient Roman. Infant Hercules and Snakes. sculpture
 ancient Roman. Calydonian Boar Hunt. sarcophagus
 ancient Roman. Rape of Leucippus. sarcophagus

Room 41

van den Hoecke, Jan. Hercules between Vice and Virtue. painting
Rubens, Peter Paul. Bacchus astride a Barrel. painting

Room 42 (Sala della Niobe)

Roman copy. Niobe and her children. sculpture
Medici Vase. Condemnation of Ajax. Neo-Attic

Room 43

Caravaggio. Young Bacchus. painting
Caravaggio. Medusa head. painting
Carracci, Annibale. Bacchic scene. painting
Carracci, Annibale. Venus with a Satyr and Cupids.
Albani, Francesco. Dance of the Cupids. painting.
Carpioni, Guilio. Neptune pursuing Coronis. painting.

Room 44 (The Rembrandt Room)

van Poelenburgh, Cornelis. Mercury and Battus. painting.
Pynas, Jacob. Mercury and Herse. painting.
Schalcken, Godfried. Pygmalion. painting.

Vasari Corridor

Albani, Francesco. The Rape of Europa. painting.
Batoni, Pompeo. Achilles and Chiron the Centaur. painting.



Classical Mythology in the Pitti Palace

Numbers refer to the room numbers in the current Pitti Palace route. Letters or letters in parentheses refer to the room numbers on the plan. Brackets indicate that room was closed in 2011.

(A) Vestibule

Two Hercules (heads modern). 4th cent. A.D.

Venus and Cupid

(C) Galleria delle Statue

Venus of Cnidos. Roman

Mercury. Roman

Aesculapius. Roman

2 Pan and Satyrs. Roman

Athena. Roman

Mercury

Hygeia. Roman

4 (19) Room of the Allegories

Francheschini, Baldessone, detto Voleterano (1611-1689). Allegory of the Virtues, with Minerva, Cupid, etc. ceiling

Florentine School. 16th cent. Venus and Adonis. painting

Giovanni da San Giovanni. Venus Combing Cupid's Hair. painting

Francavilla, Pietro (1548-1615). Mercury and Argus

Bandinelli, Baccio (1493-1560). Bacchus

5 (20) Salle delle Belle arti

Podesta, Domenico. Jupiter sending down Mercury, Iris, Apollo, Athena. 1817

6 (21) Hercules Room

Benvenuti, Pietro. The Legend of Hercules. wall frescoes

[7 (22)] Aurora Room

Martellini, Gaspare. Aurora Riding Pegasus. ceiling painting

[11 (25)] Room of Fame

Teniers, David the Younger. Bacchanalia. painting

[18 (12)] Corridor of the Columns

Dutch School. 17th cent. Venus and Cupid. painting

van Poelenburgh, Cornelis. Satyrs Dancing. painting

Follower of Cornelis van Poelenburgh. Nymphs and Satyr. painting

Francken, Frans the Younger. Triumph of Neptune and Amphitrite. painting

Brueghel, Jan the Younger. Orpheus in Hades. painting

Mera, Pietro. Pan, Syrinx and Nymphs. painting

[19 (13)] Room of Justice.

Fedi, Antonio. Justice. after 1815. ceiling painting

[21 (15)] Putti Room

Jordaens, Jacob. Neptune Creating the Horse. painting

Sala Vetrine delle Miniatori (off the Sala de l'Arca)

Van Orly, Richard. Eight Mythological Scenes: Sacrifice to Venus; the Sons of Cecrops Discover Neoptolemus; Sacrifice to Bacchus; Daphnis and Chloe; Sacrifice to Apollo; Pan and Syrinx; Sacrifice of Iphigenia (2). paintings

17 (11) Prometheus Room

Collignon, Giuseppe. Prometheus Steals Fire. 1809-1814. ceiling

Peruzzi, Baldassare. Apollo Dancing with the Muses. painting and table.

"Opificio delle Pietre Dure". table of Muses. c.1837-53. stone table

Reni, Guido. The Young Bacchus. painting

16 (16) Poccetti Gallery

Furini, Francesco. Hylas and the Nymphs. painting

Rubens, Peter Paul. The Three Graces. painting

22 (10) Ulysses Room

Martellini, Gaspare. The Homecoming of Ulysses. after 1815. ceiling painting.

Tassi, Agostino. Diana and Actaeon. painting.



- Caracci, Annibale (copy). Nymph and Satyr. Painting
 Riminauldi, Orazio (1593-1630). Love the Conquerer
- 24 (8) Education of Jupiter Room.
 Catani. Education of Jupiter. 1815. ceiling painting
 Caravaggio. Sleeping Cupid. painting
- 25 (7) Sala della Stufa
 da Cortona, Pietro. Four Ages of Man. after. 1637. wall paintings.
- 27 (6) Iliad Room
 Sabatelli, Luigi. View of Mt. Olympus and scenes from Homer's Iliad. 1819-1825. ceiling paintings
 Copy of Titian. Bacchus and Ariadne
- 28 (5) Saturn Room
 Ferri, Ciro. Young Prince Received as Hercules on Mt. Olympus. 1665. ceiling painting
- 29 (4) Jupiter Room
 da Cortona, Pietro. Crowning of Prince by Jupiter. Around the ceiling are the gods and Perseus. 1641. ceiling painting
 Salviati, Francesco. The Three Fates. painting
- 30 (3) Mars Room
 da Cortona, Pietro. Prince's Rise to Power with help of Hercules, Castor and Pollux. 1641. ceiling painting
- 31 (2) Apollo Room
 da Cortona, Pietro. Prince listening to Apollo. 1641. ceiling painting
 Dosso Dossi. Nymph and Satyr. painting
- 32 (1) Venus Room
 da Cortona, Pietro. Prince snatched from Venus by Minerva. 1641. ceiling painting
 Canova, Antonio. Venus Italica. sculpture.
 Bilivert, Giovanni. Apollo and Marsyas. painting.
 Guercino. The Flaying of Marsyas. painting.
 Rubens, Peter Paul. Ulysses on the Island of the Phaeacians. painting
 Tintoretto. Venus, Cupid and Vulcan. Painting
 Curradi, Francesco. Narcissus at the Well. Painting. 1661
- (D) Sala delle Nicchie
 Napeleletano, Filippo. (c.1590-1629) Neptune and Amphitrite. painting
- (E) Green Room
 Franchois, Luca. Venus and Adonis. 1681. painting
- Other works not on display in 2011:
 Rubens, Peter Paul. Nymphs and Satyrs. Painting
 Titian. Bacchanale. painting

Gallery of Modern Art

Vestibule

- unknown artist. Achilles and Penthesilea. sculpture
 Bastoni, Pompeo. Hercules at the Crossroads. 1742. painting
 Bastoni, Pompeo. Hercules as a Child Strangling the Serpents. 1743. painting
 Tenerani, Pietro. Psyche. c.1820. sculpture
 Ricci, Stefano (1765-1837). Apollo and Hyacinthus. sculpture
 Unknown artist. 19th cent. Medusa. Sculpture

Side Room

- Apollo and Daphne. ceiling painting
 Freccia, Pietro. Cupid and Fidelity. sculpture

Sala 5

- Sabatelli, Francesco. Ajax, Son of Oileus. painting

Hall between Sale 7/8 and 13/14

- Costoli, Aristodemo (1803-1871). Menoecius

Other works not on display in 2011:

Volterrano. Sleeping Cupid. painting

Conti, Giacomo. Aurora. painting

Luzzi, Antonio. Achilles Taken by His Mother Tethys to See the Centaur Chiron. before 1825. Painting

Pacini, Santi. The Sacrifice of Calchas. 1790. painting

Plerini, Andrea. Psyche Before Proserpina

Wyatt, Nentry. Mars and Venus. painting

Museo Delgi Argenti

Sala di Giovanni da San Giovanni

da San Giovanni, Giovanni. Lorenzo and the Muses. fresco series

Cortile dell' Ajace

Ajax or Menelaus with the Body of Patroclus

The Museum collection includes a variety of small gems and treasure pieces with themes from classical mythology, including an elaborate Hercules and the Hydra as well as golden bowls with Orpheus charming the animals by Paul Hubner.



Classical Mythology in the Boboli Gardens

(8) Amphitheater

Designed by Guiglio Parigi (1630-1634)

Niches: (l. to r.) 2. Hercules, 4. Cupid, 6. Venus, 10. Hercules, 12. Diana,

15. Marsyas, 17. Apollo, 19 Cupid

Ceres

(1) Palazzina Meridiana (Galleria del Costume)

Costoli, Aristodemo. Pegasus. (1865)

Minerva

Venus

(Francavilla's Ocean, in Bargello since 1970)

Thetis

(Poggini, Domenico. Apollo. 1559)

Venus Holding Cupid

(Thetis)

(9) Neptune Fountain

Lorenzi, Stoldo. (1565-1568)

(10) Abundance

Giambologna and Piero Tacca. 1636-1637

(11) Porcelain Museum

Caccini, Giovan Battista. Flora and Young Jove.

Seated Muses

(7) Coffee House

Artist Unkown. Ganymede Fountain

(4) Jupiter's Garden

Bandinelli, Baccio (?). Jupiter

(3) Grotta del Buontalenti

Bandinelli, Baccio. Apollo and Ceres

di Rossi, Vincenzo. Paris and Helen

Wall and Ceiling paintings: Judgement of Paris, Aeneas Escapes from Troy, Minerva

Giambologna. Venus

(2) Bacchus Fountain

Cioli, Valerio. Bacchus. 1560



Viottolone

- 1 Aristogeiton
- 2 Nero
- 3 **Caccini's Hygeia**
- 4 Francovilla's Summer
- 5 **Juno**
- 6 Septimius Severus
- 7 Man in toga
- 8 **(Mercury and Bacchus)**
- 9 **Neapolitan Andromeda**
- 10 Modesty
- 11 Gioco del Saccamagne

- Harmodius
Standing Muse
Caccini's Aesculepius and Hippolytus
Francovilla's Autumn
Modesty
Bacchus as a Youth
Tuscan Andromeda
Charioteer
Aesculepius
Nymph
Gioco della Penlolaccia

Key:

Bold = mythological

() = in restoration

Giambologna. Head of Jupiter. c.1560

Isolotto

Giambologna. Ocean Fountain. 1618

(Other scenes include: Euphrates, Ganges, and Nile; Bath of Diana; Neptune Riding on a Horse; Rape of Europa)

(Parigi, Guiglio and Alfonso. Perseus Riding a Winged Hippocamp)

Rossi, Bartolomeo. Venus and Adonis

Isolotto Niches

Bacchus

Thetis

(Parigi, Guiglio and Alfonso. Andromeda. c.1618)

(Neptune)

(Apollo)

(21) Meadow with Pillars

Bust of Jupiter

Jupiter Serapis

(Silvani, Gherardo. Saturn)

Fancelli, Chiarissimo. Vulcan

Aesculapius

Seated Woman--Venus?

Bacchus

Flora

Venus and Cupid

Apollo

(Bacchus and a Faun)

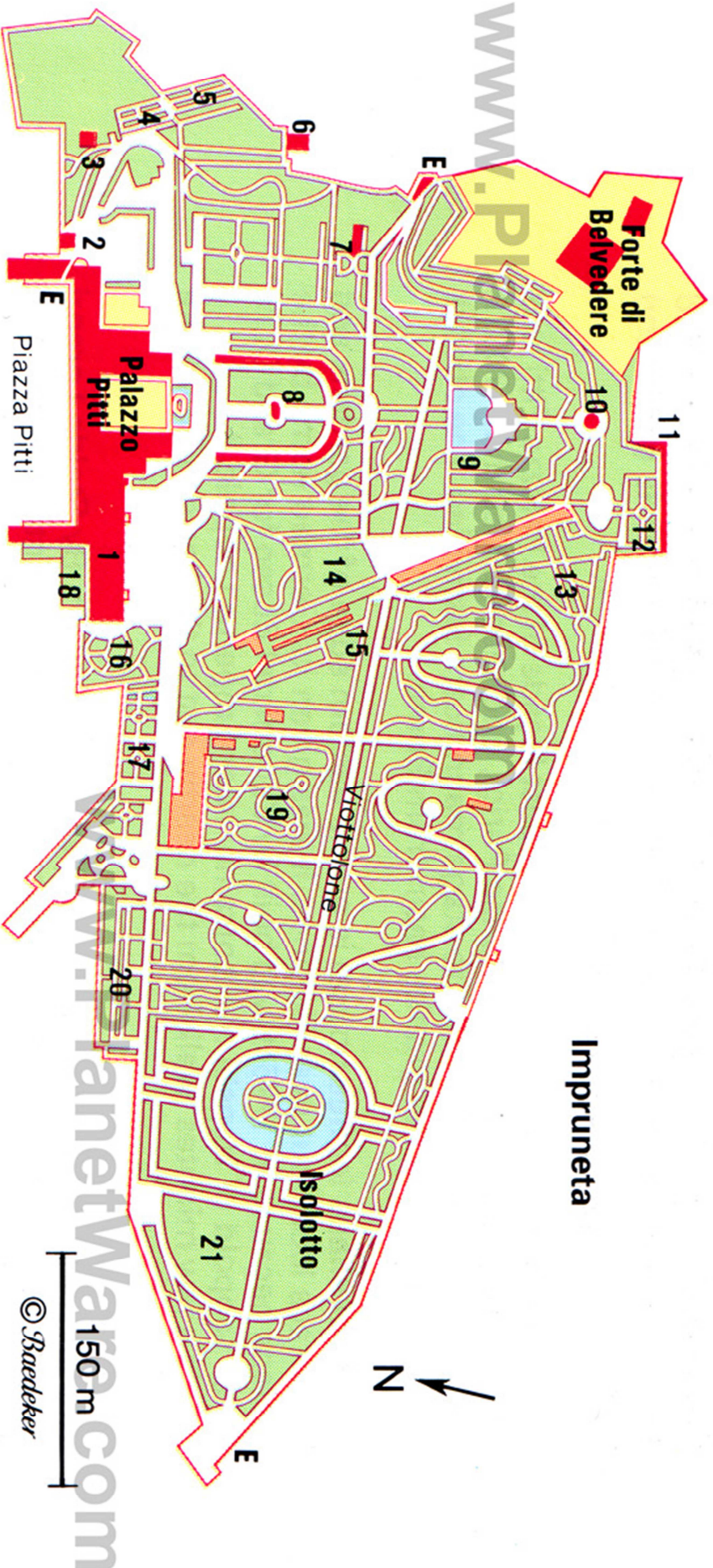
(Labors of Hercules Sarcophagus)

Danti, Vincenzo (?). Perseus and the Dragon

(20) Orangery

Four Roman Statues: two Muses and two Abundances

Poggini, Domenico. Bacchus



- | | | |
|-----------------------|------------------------|---------------------------|
| 1 Palazzina Meridiana | 7 Coffee House | 12 Garden of the Cavalier |
| 2 Bacchus Fountain | 8 Amphitheatre | 13 Lavender Garden |
| 3 Buontalenti Grotto | 9 Neptune Fountain | 14 Chestnut Meadow |
| 4 Jupiter Garden | 10 Statue of Abundance | 15 Cork Oaks |
| 5 Ladies' Garden | 11 Porcelain Museum | 16 Meridiana Garden |
| 6 Small Grotto | | 17 Observatory Garden |
| | | 18 Marini Garden |
| | | 19 Pineapple Garden |
| | | 20 Orangery |
| | | 21 Meadow with Pillars |

Hercules in Florence A List of Art Objects

Public Sculpture

At the Duomo:

Pisano, Andrea. Doors on the south side of the Baptistery (1336)

Pisano, Andrea, and Luca della Robbia. Hercules and Cacus on the Campanile (1334-1359)

d'Ambrogio, Giovanni, Piero di Giovanni Tedesco, Iacopo di Piero Guidi, and Niccolo Lamberti. Porta della Mandorla. c.1391-1405

In the Piazza della Signoria:

Bandinelli, Baccio. *Hercules and Cacus* in front of the Palazzo Vecchio. 1534

Giambologna. *Hercules and Nessus* in the Loggia. 1594

In the Piazza Ognisanti:

Romanelli, Romano. *Hercules*. 1907



Museums

In the Palazzo Vecchio:

Sala del Cinquecento

de Rossi, Vincenzo. Labors of Hercules (Cacus, Nessus, the Amazon, Diomedes, and the Erymanthian boar). Sculpture. c.1562-1584.

Studiolo di Francesco Primo

di Tito, Santi. Hercules and Omphale. Painting. 1572

Vaiani, Lorenzo ("dello Sciorina"). Hercules and Ladon at the Hesperides. Painting. 1570-1575

Quartiere degli Elementi, Sala d'Ercole (Hercules Room)

Vasari, Giorgio and Marco Marchetti da Faenza. Baby Hercules and the Snakes. Ceiling painting. 1556-1557

Vasari, Giorgio. Hercules Slays the Hydra. Ceiling painting. 1556-1558

Machetti, Marco da Faenza. Hercules Slays the Hydra. Painting. 1556-1557.

Machetti, Marco da Faenza. Hercules Slays the Nemean Lion. Painting. 1556-1557

Machetti, Marco da Faenza. Hercules and Cerberus. Painting. 1556-1557

Machetti, Marco da Faenza. Hercules and Cacus. Painting. 1556-1557

Machetti, Marco da Faenza. Hercules and Antaeus. Painting. 1557

Machetti, Marco da Faenza. Hercules and Nessus. Painting. 1556-1557

Machetti, Marco da Faenza. Hercules and the Cretan Bull. Painting. 1556-1557

Machetti, Marco da Faenza. Hercules and Atlas. Painting. 1556-1557

Machetti, Marco da Faenza. Hercules and the Golden Apples. Painting. 1556-1557

Mezzanino (adjacent to Sala dei Duecento)

Giambologna (1529-1608). Hercules and the Hydra. Painting

In the Archaeological Museum:

Column Krater. Side A: Hercules with the Delphic tripod. Side B: Javelin Thrower. Attic. Mison. Inv. 3981. 490-480 B.C.

Amphora. Side A: Hercules and Pholus. Side B: Dionysus and Maenads. Attic, Wurtzburg Painter. Inv. 3812. 520-510 B.C.

Amphora. Side A: Hercules and the Cecropes. Side B: Apollo and Hercules vying over the Cerynian deer. from Dolciano (Chiusi). Attic. Achelous Painter. Inv. 3871. 510-500 B.C.

In the Bargello:

Sala Donazione Bruzichelli

Lombardi, Antonio (1548-1516). Labors of Hercules. Relief

Sala Donazione Carand

Limousin, Leonard (1505-1577). Hercules balancing the world on his shoulders. Grisaille plaque

Sala della Sculture del Secondo Quattrocento

Pollaiuolo, Antonio. Hercules and Antaeus. Bronze. c.1475-80

Sala dei Bronzetti

Italian school. Hercules. Small bronze. 16th cent

Bonacolsi, (Pier Jacopo Alari, l'Antico, c.1460-1528). Hercules slaying the Hydra and Hercules slaying the lion. Small bronze

da Barga, Pietro (fl 1574-88). Hercules and Telephon. Small bronze

Bandinelli, Baccio (1493-1560). Hercules. Small bronze

Giambologna (1529-1608). Labours of Hercules. Small bronze

Pollaiuolo, Antonio del (1429/1433 – 1498). Hercules and Antaeus. Small bronze

Sala del Medagliere

Bonacolsi, (Pier Jacopo Alari, l'Antico, c.1460-1528). Hercules and the Hydra. Hercules and the Nemean Lion. Bronze tondi

Palazzo Medici-Riccardi

Foyer to Borgia Gallery

17th century. Labors of Hercules. Bas reliefs

Uffizi

ancient Roman. Calydonian Boar Hunt. sarcophagus

First (East) Corridor. North End

ancient Roman. Hercules and Centaur. Sculpture. c. 200 B.C. restored by G. B. Caccini in 1589.

Room 9 (The Pollaiuolo Room)

Pollaiuolo, Antonio del. Hercules kills Antaeus. Painting. c.1460.

Pollaiuolo, Antonio del. Hercules kills the Hydra. Painting. c. 1460.

Room 16

ancient Roman. Labors of Hercules. Sarcophagus

Third (West) Corridor: North End

ancient Roman. Hercules. Sculpture

Room 33 (The Cinquecento Corridor)

Allori, Alessandro. Hercules and the Muses. Painting. Pre-1589.

Room 41

van den Hoecke, Jan (1611-1651). Hercules between Vice and Virtue. Painting

In the Palatine Gallery of the Pitti Palace:

Cortile

Farnese Hercules

Vestibule

Two Hercules (heads modern). 4th cent. A.D.

Mars Room

da Cortona, Pietro. Prince's Rise to Power with help of Hercules, Castor and Pollux. Ceiling painting. 1641.

Saturn Room

Ferri, Ciro. Young Prince Received as Hercules on Mt. Olympus. Ceiling painting. 1665.

Pocetti Gallery

Furini, Francesco (1600/1603-1646). Hylas and the Nymphs. painting

Hercules Room

Benevenuti, Pietro. The Legend of Hercules. Wall paintings depicting the Infant Hercules strangling the snakes, Hercules at the Crossroads, Hercules Returns the dead Alcestis to Admetus and Hercules and Nessus. On the ceiling is the apotheosis of Hercules. 1811-1812

In the Gallery of Modern Art of the Pitti Palace:

Vestibule

Bastoni, Pompeo. Hercules at the Crossroads. Painting. 1742.

Bastoni, Pompeo. Hercules as a Child Strangling the Serpents. Painting. 1743.

Museo Delgi Argenti

The Museum collection includes a variety of small gems and treasure pieces with themes from classical mythology, including an elaborate Hercules and the Hydra

Boboli Gardens

Amphitheatre

2 Hercules

At Porta Romana entrance

Hercules Sarcophagus

Bibliography on Hercules in Florence

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