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# Venice, the Veneto and the Architecture of Andrea Palladio

October 12 to 22, 2018

## Introduction

Please join us for the next in our ongoing series of short intensive studios visits to the great cities and regions of the Italian peninsula! Yes, I have succumbed to the entreaties of the many of you who have been part our Rome and Naples adventures, and am happy to offer this possibility for mid October, 2018. Our visit will begin with three nights in Venice, where we will establish the context of Palladio's work in the heart of the great Republic of La Serenissima. Venice in the sixteenth century was at its heyday and considered among the greatest powers on earth. It had a reach that spanned the Mediterranean and beyond all the way to the orient. We will sail its canals, walk its narrow byways, discover the artistic treasures contained in its great churches, museums and palaces, and savor delicacies from its waters and nearby farms. Our introduction to Palladio will be his three great churches, San Giorgio, Il Redentore, and La Zitelle. The latter is surrounded by a convent, now defunct and converted into a hotel. We will stay there with the two other churches in constant view nearby.

The relationship between Venice and its surrounding territory, the Veneto, also referred to as terra firma (in contradistinction to the "floating" quality of the Venetian Islands in the lagoon), has historically been a symbiotic one. The villas in the surrounding countryside and the palaces in the smaller towns like Vicenza were often built by members of aristocratic Venetian families, and the villas particularly provided places of respite from the city. The wealth to build them was also generated by the Venetian economy, although it began to falter towards the end of the sixteenth century, and this may explain why so many palaces in Vicenza were never finished. Their patrons ran out of money! When we leave Venice on our fourth day, it will be following the route of the Brenta canal, along which those escaping la Serenissima in the sixteenth



*The entrance to the Grand Canal with San Giorgio, la Zitelle and Santa Maria della Salute visible. All watercolors are by Stephen Harby.*

century would travel in barges. Our trajectory to Padua will be similar, and a highlight of the day will be a private visit to Palladio's Villa Foscari, also called La Malcontenta, (so named for the fact that Foscari's wife was banished here for her alleged failings in conjugal duties). Subsequent days of the trip will be divided between urban Vicenza and villas in the vicinity of smaller towns, Bagnolo and Asolo, from each of which a range of sites will be in short striking distance. Highlights of the trip will be the frescoes of Giotto in the Scrovegni Chapel in Padua, a visit to the interior of the Villa Rotonda by Palladio, a private visit at the Villa la Rocca Pisana by Vincenzo Scamozzi (an interesting variant on the Rotonda), and a visit to the museum of Canova's work, one of the earliest design efforts by the Italian modern architect Carlo Scarpa.

We have chosen four locations for multiple night stays, of which two are works of Palladio himself (two recently converted hotels, the convent of the Zittelle on the Giudecca in Venice, and the Barchessa at the Villa Pisani in Bagnolo), a third is named "Palladio" (a charming four star hotel in the center of Vicenza, where I stayed when a student in 1980--now considerably upgraded), and the fourth and final the venerable and charming Villa Cipriani in Asolo, where the mountains begin to rise above the Veneto plain. The multiple bases will ensure that our daily trips are not too long, as traffic and distances can lead to a long time traveling if one returns to the same base day after day.



*The great landmarks of Santa Maria della Salute and San Giorgio appear to float high ships, dancing on the waves and rising above the lower scale fabric of houses.*





*View down a typical Venetian canal with the Grand Canal at the end.*

One of the reasons for offering this opportunity now is the enthusiasm and availability of our good friend Jeffrey Blanchard, who can spend a good portion of the itinerary with us, bestowing as always his great knowledge and love of his adopted country.

## Itinerary

### Friday, October 12, 2018 Aloft

Participants will depart from home traveling to Venice's Marco Polo Airport (VCE), with arrival the next day.

### Day 1 Saturday, October 13 Arrival Venice

Upon arrival, guests will be transferred to the hotel by private water taxi. Our hotel, the Bauer Palladio, is located on the Giudecca, one of the true islands among the Venetian archipelago in that there are no bridges connecting it to the other islands. Communication is via a vaporetto (public water-bus--literally little steamer) which stops in front of the hotel at ten minute intervals or via the hotel's private launch to the sister property, the Bauer Grunwald, steps from San Marco. The hotel has been recently converted from the former convent of the Zittelle, originally designed by Palladio in 1579-80. The rooms of the convent wrap around the church, which remains functional and consecrated for worship. The extensive gardens behind the complex, originally to sustain the monastic population are now accessible to the hotel guests. The remainder of the day is free for guests to explore on their own, until we gather at 5 pm for a cruise along the grand canal and in the lagoons to get an orientation and overview, and then we will return to our "island" the Giudecca for dinner in a local restaurant near the hotel. In order to arrive in plenty of time for this first event, guests should plan to arrive at Venice no later than 1 pm.



*Piazza San Marco with the Basilica of San Marco, the Campanile and Procuratie Nuove from left to right.*

### Day 2 Sunday, October 14 Venice Introduction

Today's visits will provide the historical and artistic context within which Andrea Palladio's work is situated. Rising early to beat the crowds, we will start at the heart of the Venetian Republic: [Piazza San Marco](#), named for the patron saint, Mark, whose constant leonine companion is also the symbol of Venice and seen everywhere. The buildings surrounding and near the square, starting with its crown jewel, the [Basilica of San Marco \(consecrated 1093\)](#), present a great overlaid palimpsest of the phases of Venetian history, its key institutions, and landmarks of artistic and architectural production. Our day will largely be



*Panorama of Piazza San Marco*

spent here, admiring the fine Byzantine interior of the Basilica, moving on to the [Doges' Palace \(15th century\)](#), possibly ascending the [campanile \(1514, rebuilt 1912\)](#) if weather is good, moving on to the [Correr Museum](#) and the [Marciana Library \(1560\)](#) and [Mint \(1536-45\)](#), both designed by Sansovino, as was the [Campanile's Loggetta \(1549\)](#). Lunch will be at nearby Osteria da Carla, hidden away from the crowds of tourists and a narrow alley. We will return to our hotel via vaporetto, and following some time to rest will head to dinner at the very traditional Locanda Montin on Dorsoduro. Our boat ride and walk there will take us past a traditional boatyard making and repairing gondolas, unchanged for hundreds of years.

### Day 3 Monday, October 15 Venice

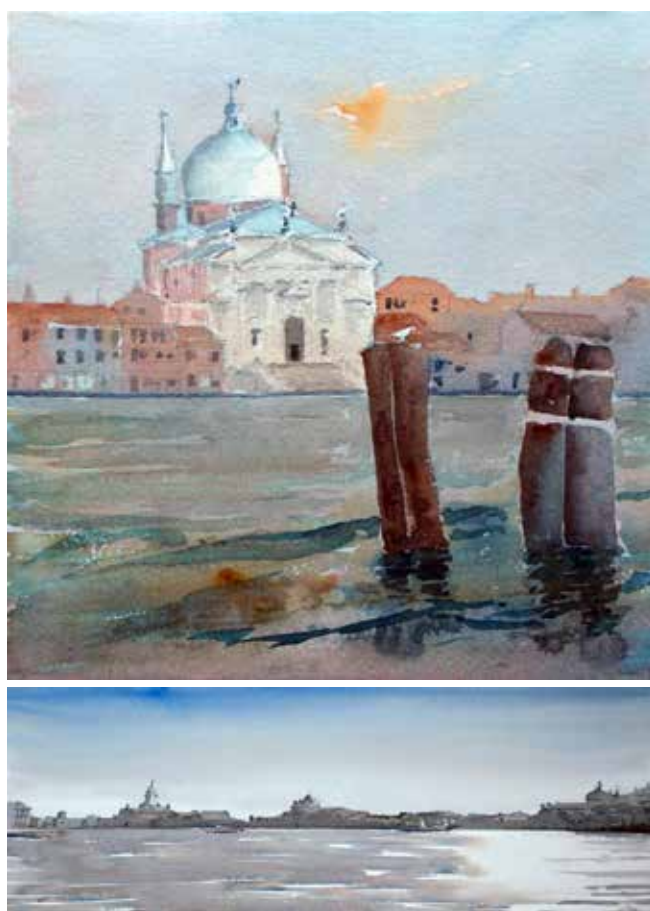
This morning we will concentrate on the great artistic masterpieces of Venice,



*Above: interior of Basilica di Santa Maria Gloriosa dei Frari. Below (clockwise from left) San Giorgio, Il Redentore, and Panorama of all three Palladian Churches*

starting with the [Galleria dell'Accademia](#) and continuing to the great church [Basilica di Santa Maria Gloriosa dei Frari \(1250-1338\)](#), whose many treasures include paintings by Bellini and Titian, sculpture by Donatello and Sansovino, and funerary monuments to Titian, Canova, and several Doges. We will venture a few steps to visit the [School](#)

of [San Rocco \(1515-60\)](#), one of several “scuole” or confraternities of merchant guilds, each of whose meeting rooms are embellished by one of the great Venetian seventeenth century painters, in this case Tintoretto. We will stop for lunch in a local bar and sample “cichetti”, the savory snacks Venetians consume at all hours. In the early afternoon we will visit Palladio's three churches of [San Giorgio \(1565-6\)](#), [Il Redentore \(1576-7\)](#) and finally [la Zittelle \(1579-80\)](#) in the order in which they were designed, and to observe the evolution and perfection of his solution to the unique functional demands of the Venetian church. The rest of the afternoon is free to wander, shop, or sketch. Dinner tonight will be on the terrace beside the Giudecca canal overlooking [Santa Maria della Salute \(1681\)](#).







Left: Detail from Giotto's Scrovegni Chapel Fresco of the Kiss of Judas. Right: Sketch of Palladio's Basilica in Vicenza

Day 4, Tuesday, October 16 On the Brenta Canal to Vicenza

Today we leave Venice for terraferma, where we will spend the rest of our trip visiting the villas that Palladio designed for the Venetian aristocracy, as well as palaces and works of art found in the towns of the Veneto, including Padua and Vicenza. We will leave Venice to return to the world of wheels and traffic, from which we have been spared these days. We will start the morning at the

mouth of the Brenta Canal (which we will trace for the rest of the day) with a visit to the [Villa Foscari \(1559-60\)](#). This villa is notable for its unique cruciform double height central space richly decorated with frescoes. From here we will travel to Padua arriving for lunch in the neoclassical [Caffè Pedrocchi \(1830\)](#). After some time to explore the historic center of Padua, we will make our way to the [Scrovegni Chapel](#) to see the Giotto's fresco cycle depicting the lives of Christ and of the Virgin (1305). Following this

visit, we will continue on to Vicenza where we will check into the Palladio Hotel, steps away from the central piazza and will walk to dinner at a nearby restaurant.

Day 5, Wednesday, October 17 Vicenza

We will spend the day visiting the extensive works of Palladio in and around Vicenza. This will span Palladio's



Left: Villa Capra, La Rotonda, Vicenza. Right: Villa La Rocca Pisana, Lonigo

career, from the [Basilica](#) (1549), one of his earlier works, to the [Teatro Olimpico](#) (1579-80) and will include numerous palazzi, the museum dedicated to his work (housed in the [Palazzo Barbarano](#) (1570-75), and the [Villa Capra](#)

[Rotonda](#) (1566-70), perhaps his most famous work. There we will have the opportunity to visit the interior as well. Just a short walk down a path is the [Villa Valmarana ai Nani](#) (1669), containing a

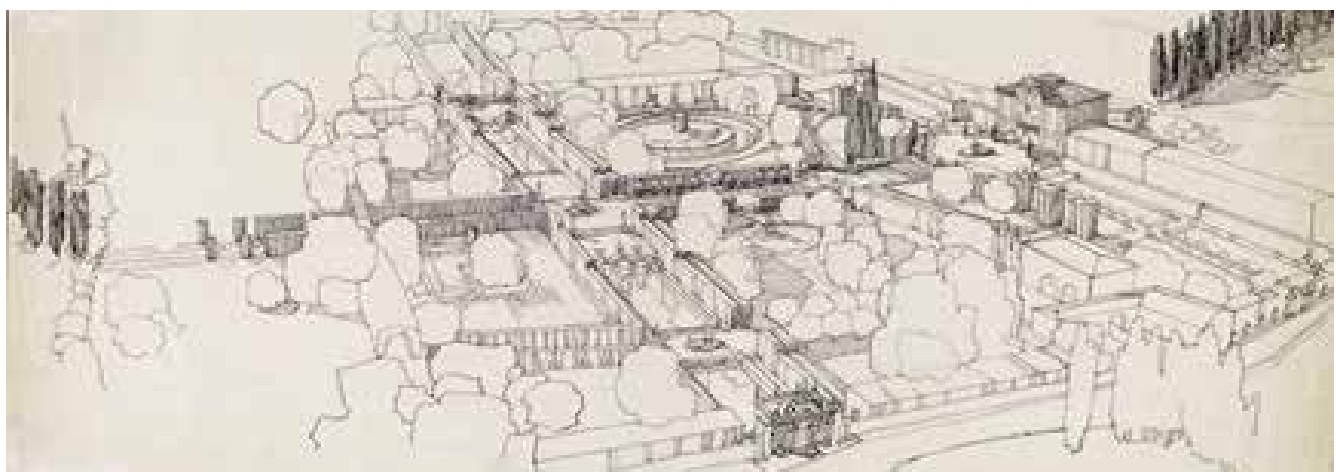
splendid suite of wall frescos by [Tiepolo](#) (1757).

Day 6, Thursday, October 18  
Vicenza to Bagnolo

Today we will move our base of operations to Bagnolo, visiting two major sites along the way: The [Villa Barbarigo in Valsanzibio](#) (1669) with its remarkable Baroque garden presenting an allegory of humankind's progress towards salvation, and Palladio's [Villa Badoer in Fratta Polesine](#) (after 1556), the only villa to survive which has a semicircular front portico, although several others were designed in this form. After these stops and lunch along the way, we will arrive at Bagnolo, where Palladio's [Villa Pisani](#) (after 1542) has been recently restored, with its barchessa having been turned into an elegant small hotel, where we will stay for the next two nights. Dinner this night will be at the hotel.

Day 7, Friday, October 19 Bagnolo

The nearby town of Montagnana offers several attractions, which we will see this morning. Its circuit of eleventh century defensive walls are among the best preserved in Europe, and within the town, several castles, a gothic church and well preserved fabric are worth seeing. Just outside the town is another [villa for the Pisani family](#) designed by Palladio

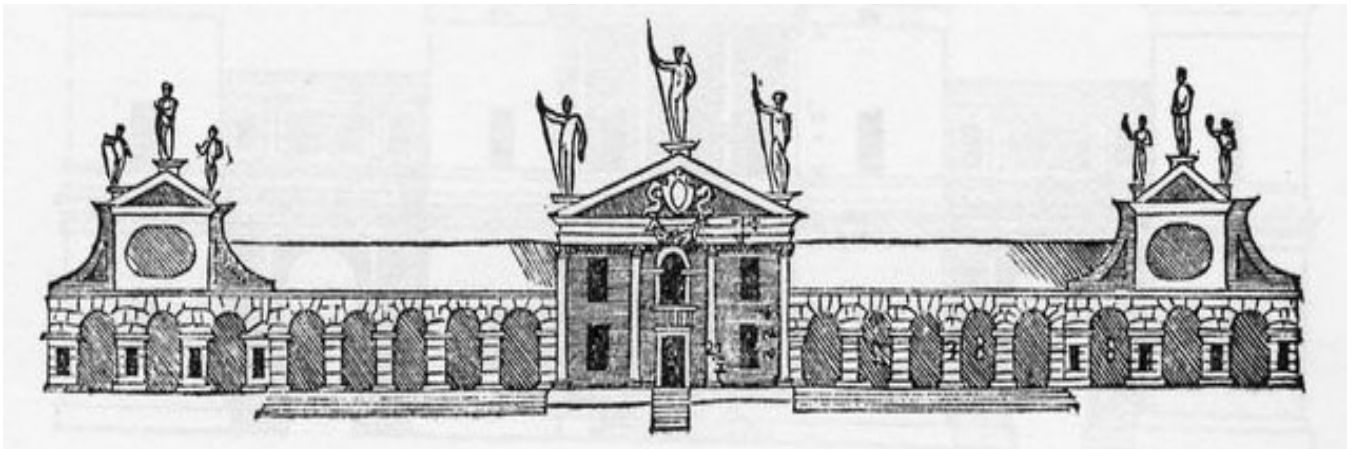


Plan and perspective view of Villa Barbarigo, Valsanzibio





*Villa Cornaro in Piombino Dese*



*Villa Barbaro at Maser, Elevation from the Four Books of Architecture*

(1552-5). Just slightly to the north is [Poiana Maggiore](#), where we will find Palladio's villa of the late 1540s. Later on in Lonigo, we will visit an interesting villa not by Palladio: it is the [Villa la Rocca Pisana \(1575-78\)](#) designed by Vincenzo Scamozzi for another branch of the Pisani family. Scamozzi was the inheritor of the Palladian tradition and finished some of the work left when Palladio died. This villa bears striking similarities to the Villa Rotonda, but also departs from it in interesting ways. We will arrange private access to this villa, since it is not normally open to the public.

Day 8, Saturday, October 20  
Bagnolo to Asolo

Working our way across the Veneto plain towards the foothills of the Dolomites, we will visit two villas by Palladio ([Cornaro in Piombino Dese, 1551-4](#); and [Emo in Fanzolo, 1558](#)) as well as a private [Tomb for the Brion Family](#), designed by Carlo Scarpa in 1968, and considered his masterwork. Reaching Asolo, we will experience something other than level terrain for the first time this week, and after a short, winding ascent, we will reach this small picturesque town! Our final two nights of the trip will be at the charming and elegantly simple Villa Cipriani. Dinner will be at the hotel.

Day 9, Sunday, October 21 Asolo

The [Villa Barbaro at Maser \(1554\)](#) is nearby and will be our first stop this morning. Here Palladio created for this important Venetian family an expansive villa as well as a nearby family chapel, which is modeled on the Pantheon in Rome. For lunch we will head into the vineyards of Valdobbiabene where prosecco is produced, at a simple but delicious trattoria. After lunch, we will visit Possagno, where the sculptor Antonio Canova (1757-1822) was born, and after a long and prolific career buried in a large structure, the [Tempio Canoviano \(1819-30\)](#) he designed resembling the Pantheon (again--twice in one day!). Of principal interest,



*Tempio Barbaro, Maser*

however, is a [museum](#) devoted to his work and with a substantial wing added by Carlo Scarpa in 1957. We will return to the hotel with some time to explore Asolo on your own before our farewell dinner at the hotel.

Day 10, Monday, October 22  
Homeward bound

Transfers will be arranged between the hotel and Venice's Marco Polo Airport or to Piazzale Roma in Venice for those planning to spend additional time in Venice or elsewhere in Italy.

Practical Considerations:

The weather in mid-October should be pleasant and comfortably warm and before the rains of November set in, although no guarantees on that score! ) n the other hand, the crowds of summer should have all abated and returned to work/school at this point.

As on our other travel experiences, a good degree of mobility, fitness and stamina will be expected. In Venice, there is really little alternative to walking, and there are many bridges to climb as well. Elsewhere, since our bus will not be able to enter historic towns nor get close to the villas we will be visiting, there will be considerable walking as well. But all the better to work off those copious meals!



# REGISTRATION FORM

## Venice, the Veneto and the Architecture of Andrea Palladio October 13 to 22, 2018

Yes I would like to attend this travel seminar at a cost of \$8,300 per person double occupancy, \$9,300 single occupancy based on a group of at least 10 participants.

I would like to request upgraded rooms (We will contact you about available options and costs).

*Costs have fluctuated unpredictably this past year due to a fall in the exchange of the dollar. The above costs are based on market conditions as of April 1, 2018. They are subject to increase should market conditions change.*

To register please complete this registration form and send it with a \$2,000 deposit (per person) by check to Stephen Harby, 718 Cedar Street, Santa Monica, CA 90405-3810. Only written registrations, including appropriate payment will be accepted as confirmation. Priority in the event of oversubscription will be established by date of postmark.

### Final payment of balance will be due by July 1, 2018.

Also, please send a photocopy of the picture page of your passport.

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Name

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Name

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Address

City

State

Zip/Postal Code

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Home/work phone

Mobile phone

Email 1

Email 2

Please select one of the following:

double occupancy with 2 beds

I would like to have assistance booking my flights

double occupancy with one bed

single occupancy

## TERMS AND CONDITIONS

### WHAT IS INCLUDED

Hotels as indicated on the itinerary based on double occupancy. A limited number of single rooms are available at an additional supplement. We reserve the right to substitute other hotels of a similar quality.

Breakfast, lunch and dinner as mentioned in the itinerary (all meals are included).

Admission to all sites as described in the itinerary.

The handling of no more than two medium size suitcases per person

Private coach and boat transportation on days we travel outside of Venice. In Venice group travel will often be by public vaporetto (tickets are included)

Use of personal headset to facilitate hearing of on-site lectures and commentary.

### WHAT IS NOT INCLUDED

International air transportation to and from Venice. Incidental expenses such as for telephone calls, fax communications, a la carte orders or items not on the set menus, alcoholic drinks over and above table wine provided at evening meals, laundry, and any other items not specifically mentioned as included.

## TRIP INSURANCE

In the event participants cancel their trip, all non-refundable payments will be forfeited. Trip cancellation insurance is recommended for this purpose.

## REQUIRED TRAVEL DOCUMENTS

A passport with validity for at least six months beyond end of stay.

## TOUR COSTS

Costs have been calculated on the basis of charges and exchange rates as of April 1, 2018. Should these change, Stephen Harby reserves the right to make appropriate adjustments to the tour cost.

## ALTERATIONS TO ITINERARY

Stephen Harby reserves the right to alter, modify or withdraw the itinerary if air schedules and/or events beyond his control deem it necessary. Itinerary changes made by local travel providers are beyond the control of Stephen Harby and should such changes be made the participant will be bound accordingly.

## ITINERARY DEVIATIONS

Stephen Harby assumes no liability or responsibility for any participant deviating from the group tour. Participants arriving and departing independently are responsible for their own transfers.

## CANCELLATION

Should cancellation occur prior to 90 days before departure, full refund will be granted less a \$200 service charge; within the following days prior to departure, the specified percentage of tour costs is non-refundable: 60-89 days - 30%; 45-59 days - 50%; 30-44 days - 75%; 29 days or fewer - recoverable hotel, food, travel and communication costs only (likely forfeiture of entire tour cost). Cancellations must be submitted in writing; trip cancellation insurance is strongly recommended. There will be no refund for any tour accommodation, service, or feature not taken, or if participant cancels for any reason while tour is in progress. Any additional costs due to leaving the tour are the responsibility of the departing passenger. In these times of uncertainty in the international realm, we also have to add that should cancellation or alteration of the program occur due to civil disturbances, acts of terrorism, war, natural disaster, and other events of force majeure or acts of God (including threat or fear of same), refunds will be made only to the extent that they are recoverable by Stephen Harby, and that such cancellation or alteration may result in the total loss of funds paid by participants.

## RESPONSIBILITY

Stephen Harby and /or agents assume no responsibility or liability in connection with the service of any train, carriage, aircraft, motor coach, or other conveyance or hotel which may be used wholly or in part, in the performance of the tour. Neither will they be responsible or liable for any injury, loss, accident, delay or irregularity which may be occasioned by reason of any defect in any vehicle or through neglect or default of any company or person engaged in conveying or accommodating the passengers; nor for any delays, injuries, damages or losses resulting directly or indirectly from any acts of God, acts of governments, de jure or de facto, wars whether declared or not, hostilities, civil disturbances, terrorist activities, riots, thefts, pilferage, epidemics, quarantines, medical or customs regulations, or from any causes beyond the control of Stephen Harby, and /or agents. In the event it becomes necessary for the comfort or well being of the passengers to alter or modify the itinerary or arrangements, such alterations may be made without penalty to the tour operator and are not grounds for cancellation with refund. Additional expenses, if any, shall be borne by the passenger. The sole responsibility of the airline used is limited to that set out in the passenger contract evidenced by the tickets. This agreement becomes effective upon acceptance into the tour by Stephen Harby. These Terms and Conditions shall be governed by the State of California.

Your signatures below (each participant please sign) confirms that you have read the Terms and Conditions and accompanying itinerary and agree to abide by its contents.

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Date

Signature

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Date

Signature