

CORPORATE TRAVEL

A PATRON'S COMPANION

# ROME

## PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

NEW YORK CHAPTER

*October 24 to 31, 2026*

PATRONS OF THE ARTS · NEW YORK CHAPTER

# Welcome to Rome

It is our pleasure to welcome the New York Chapter of the Patrons of the Arts in the Vatican Museums to Rome. We hope that you are refreshed on this journey as you contemplate the arts.

Very little of this itinerary is open to the public. You will stand in a conservation lab while the work is in progress, walk the state rooms of the Lateran Palace, hear the Institute of Sacred Music from inside its own cloisters, and dine in the Vatican Museums after the galleries have emptied.

## THE WEEK IN BRIEF

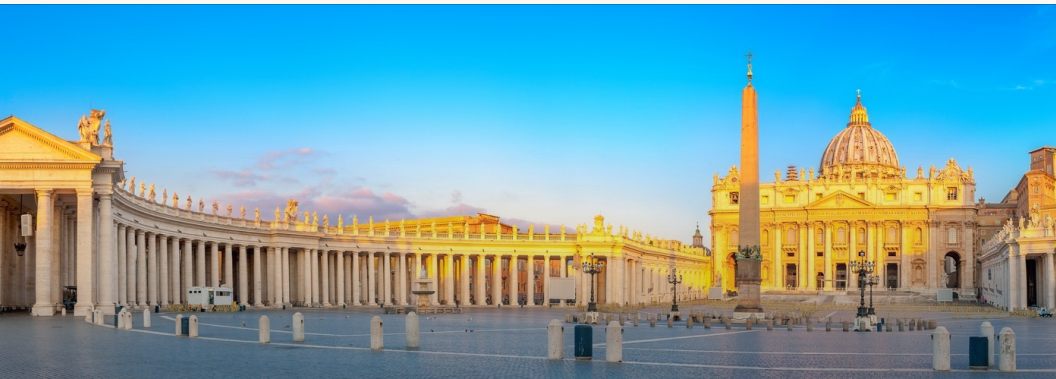
**Monday** The Doria Pamphilj Gallery with Dr. Liz Lev, then the Pontifical Institute of Sacred Music.

**Tuesday** The Vatican Gardens and the restoration laboratories, and the Lateran Palace in the evening.

**Wednesday** St. Peter's before the doors open, the Papal Audience, then the Apostolic Archive.

**Thursday** San Clemente, Mass at St. Stephen of the Abyssinians, and the gala in the Museums.

**Friday** Anagni, the cathedral and its crypt.



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**EMERGENCY ASSISTANCE WHILE TRAVELING**

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Prior to departure, please call our office at 866·468·1420.

OCTOBER 24 TO 31, 2026

# YOUR WEEK IN ROME

| | |
|---|---|
| 24 SAT | **DEPARTURE**<br>Independent flights from the USA to Rome. |
| 25 SUN | **ARRIVAL**<br>Independent transfers to the hotel and check in at the Westin Excelsior. Mass at St. Patrick's American Church, then a reception and dinner at the hotel with the Patrons office team. |
| 26 MON | **DORIA PAMPHILJ**<br>The gallery in the morning with Dr. Liz Lev. Lunch on your own and a free afternoon. The Pontifical Institute of Sacred Music at 4:45pm, the concert at 5:30pm, and an aperitivo in the cloisters at 6:30pm. |
| 27 TUE | **THE GARDENS AND THE LABS**<br>The Vatican Gardens and the Lourdes Grotto, then the restoration laboratories for painting, tapestry and stone. Free afternoon. An evening tour of the Lateran Palace, followed by a reception. |
| 28 WED | **ST. PETER'S AND THE AUDIENCE**<br>A private tour of the basilica at 7:00am, then the Papal Audience at 9:00am with reserved seating. Lunch on your own. The Apostolic Archive at 2:00pm, and the evening free. |
| 29 THU | **SAN CLEMENTE AND THE GALA**<br>A free morning. San Clemente in the afternoon, with a guided visit and a reception. Mass at St. Stephen of the Abyssinians at 6:30pm, the Vatican Museums at 7:30pm, then the Gala Dinner. |
| 30 FRI | **ANAGNI**<br>Depart after breakfast for the hill town, the medieval streets and squares, the cathedral and its crypt, and a group lunch. Back in Rome by late afternoon, dinner on your own. |
| 31 SAT | **HOME**<br>Breakfast, check out, and independent transfers to the airport. |

Your tour manager confirms the next day's times with the group each evening.

A COLLECTION FIVE CENTURIES DEEP

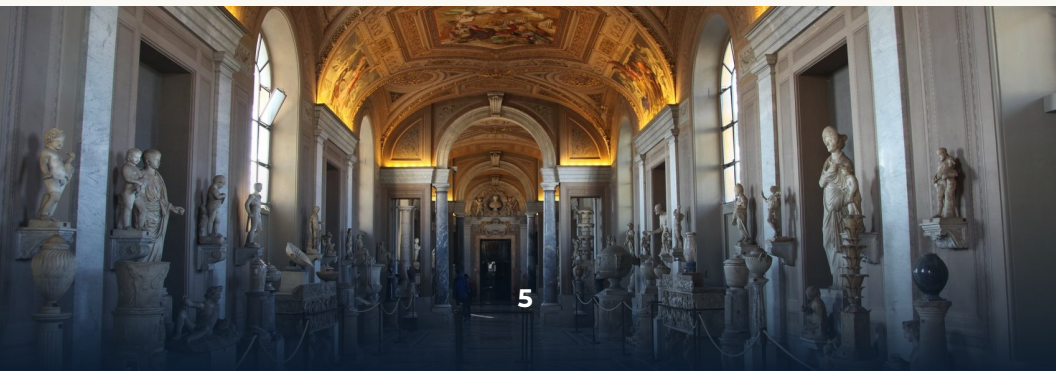
# WHAT YOU ARE WALKING INTO

In 1506 a marble group was dug out of a Roman vineyard, identified as the *Laocoon* described by Pliny, and bought within the month by Julius II, who set it in the Belvedere courtyard where it still stands. Everything since has been built around that first purchase.

What grew from it is not one museum but a series of them, laid along the corridors of two palaces and the quarter mile of galleries that link them. The classical marbles sit in the Pio Clementino. The Etruscan rooms were opened by Gregory XVI in 1837, the Egyptian rooms in 1839. Then come the Gallery of Maps, the apartments painted by Raphael and his workshop, the Sistine Chapel, and the Pinacoteca, the painting gallery, in its own building of 1932.

### PRACTICAL NOTES FOR THE GALLERIES

The route runs one way, and doubling back is difficult once a group is moving. Photography without flash is allowed in most of the galleries and is not permitted in the Sistine Chapel. Large bags and umbrellas go to the cloakroom at the entrance, so travel light on museum days.



TUESDAY MORNING

# THE GARDENS & THE LABS

The gardens fill more than half of Vatican City, about twenty three hectares of walks, hedge, fountains and pine behind St. Peter's, closed to anyone without an appointment.

Your walk goes as far as the Lourdes Grotto at the western wall, a replica of the rock at Massabielle given by French Catholics in 1902.

## THE RESTORATION LABORATORIES

Conservation at the Vatican Museums is divided by material rather than by collection. Painting, tapestry and stone are your Tuesday morning.

**PAINTING & WOOD**
Panel and canvas painting, frames, gilding, wooden objects.

**TAPESTRY & TEXTILES**
Woven work, vestments, the flat storage that keeps them from creasing.

**STONE MATERIALS**
Marble and stone sculpture, and architectural surfaces.

**METALS & CERAMICS**
Bronze, silver, arms and armor, glazed and unglazed pottery.

**MOSAIC**
Wall and floor mosaic, and the tesserae workshop behind it.

**PAPER**
Drawings, prints, manuscripts, and anything mounted on board.

**ETHNOLOGICAL MATERIALS**
Feather, fiber, hide and pigment from the Anima Mundi collections.

**SCIENTIFIC RESEARCH**
Pigment identification, imaging, and testing before a hand touches the object.

## ◆ WHAT TO WATCH FOR

The goal is to stabilize what has survived, so ask the conservators what they decided *not* to do. The best known campaign in these labs is the cleaning of the Sistine Chapel, from 1980 to 1994, which lifted centuries of candle soot and animal glue off the ceiling and changed what art historians thought the color was.

THURSDAY EVENING

# THE SISTINE CHAPEL

The room came first and the paintings came later. Sixtus IV built it between 1473 and 1481, and the wall cycles were finished within a year by the best painters available: Perugino, Botticelli, Ghirlandaio, Rosselli and Signorelli. Michelangelo arrived a generation afterward, unwilling, and spent from 1508 to 1512 on the vault.

The nine central panels run the opening chapters of Genesis from the altar wall to the door, so the visit takes them backward. The *Creation of Adam* is the fourth of the nine, halfway along.

| ALTAR WALL | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | DOOR |
|---|---|---|---|---|---|---|---|---|---|---|

1. Separation of Light from Darkness
2. Creation of the Sun, Moon and Plants
3. Separation of Land from Water
4. **Creation of Adam**
5. Creation of Eve
6. The Fall and the Expulsion
7. Sacrifice of Noah
8. The Flood
9. Drunkenness of Noah

## ◆ THE LAST JUDGMENT

The altar wall is a separate commission and a separate world. Michelangelo painted it from 1536 to 1541, nearly thirty years after the ceiling, and the difference in temperature between the two is the reason to look at them in one visit. Some four hundred figures, almost all of them in motion, and no architecture at all to hold them. His own face appears in the flayed skin held by St. Bartholomew, below and to the right of the center.

Photography is not permitted in the chapel, and the guards enforce it. Look for the mismatch where the cleaned surface meets the areas left untouched as a record.

THURSDAY, AFTER THE DOORS CLOSE

# THE GALA EVENING

The evening begins at half past six at Santo Stefano degli Abissini, the Ethiopian church inside the walls behind St. Peter's, and moves into the Museums at half past seven, after the public has gone.

## ST. STEPHEN OF THE ABYSSINIANS

There has been a church on this ground since the fifth century, which makes it the oldest inside the Vatican walls and one of the oldest in the city. It was given to Ethiopian monks in the fifteenth century and has been theirs since, the longest settled foreign community in Rome, with the Ethiopian College on the slope above it.

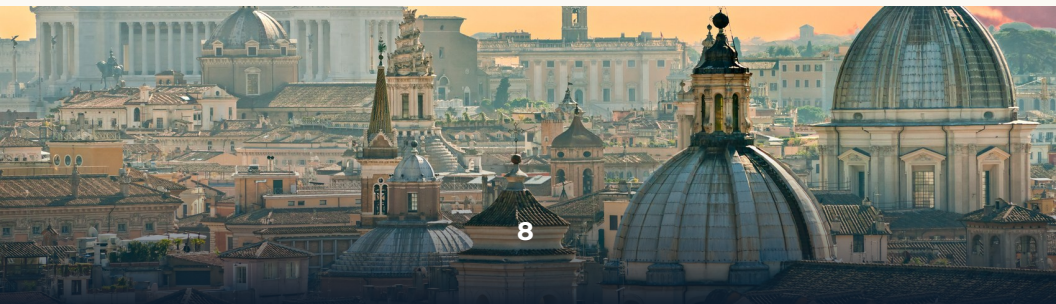
It is a small church and a plain one after the basilicas: a single nave, columns and capitals reused from older Roman buildings, and carved reliefs of the eighth or ninth century set around the door. The first books ever printed in Ge'ez, the liturgical language of Ethiopia, were set in type by the monks of this community in Rome in 1513.

## THE MUSEUMS AFTER CLOSING

The galleries are a different building at night. The light is set low, the one way flow of the day is gone, and a group of your size can stand in front of a work for as long as it holds you.

### DINING IN A GALLERY

Tables are set up after closing, and the works remain. Expect low light, and a room temperature set for the art rather than the guests. A light layer is a good idea even in October.



WEDNESDAY, BEFORE THE DOORS OPEN

# ST. PETER'S BASILICA

A hundred and twenty years of building and a list of architects that reads like a syllabus. Julius II laid the first stone in 1506 to Bramante's plan; Raphael, Sangallo, Michelangelo, Della Porta, Fontana, Maderno and Bernini each took a turn. Urban VIII consecrated the finished church on 18 November 1626.



## THE DOME

**DESIGNED 1547 · FINISHED 1590**

Michelangelo took the commission at seventy two and refused payment for it. He set the drum and the profile; Giacomo della Porta and Domenico Fontana raised the shell after his death, pulling the curve slightly steeper than his model. It is still the tallest dome in the world.

## WHAT TO FIND INSIDE

### THE PIETÀ

**1498 TO 1499**

Carved from a single block when Michelangelo was twenty four, and the only work he ever signed. Behind glass since 1972, first chapel on the right.

### THE BALDACHIN

**1624 TO 1633**

Bernini's bronze canopy on four twisted columns, ninety five feet of it, cast in part from metal stripped off the Pantheon portico. Restored for the 2025 Jubilee.

### THE MOSAICS

**17TH TO 18TH CENTURY**

Every painting you see in the basilica is a mosaic copy. The originals came out because canvas and panel could not survive the damp, and the Vatican mosaic studio has been maintaining the replacements ever since.

### THE COLONNADE

**1656 TO 1667**

Two hundred and eighty four columns in four rows. Stand on either of the round paving stones between the fountain and the obelisk and the four rows line up as one.

WEDNESDAY AFTERNOON

# THE APOSTOLIC ARCHIVE

Paul V separated the papal archive from the Vatican Library in 1612, and the two have been kept apart ever since. Leo XIII opened it to researchers in 1881.

The name changed in 2019, when Pope Francis dropped the word Secret from it. The Latin *secretum* meant private, the pope's own, rather than hidden, and the English word had long since stopped carrying that sense.

The holdings run to roughly fifty three miles of shelving and reach back to the eighth century. Under the courtyard of the Pigna there is a two floor concrete bunker, added in 1980, which holds the most fragile of it.

## AMONG THE PAPERS

| | |
|---|---|
| **UNAM SANCTAM**<br>1302 | The bull of Boniface VIII, issued the year before the men of Philip IV came for him at Anagni, where you go on Friday. |
| **THE ENGLISH PETITION**<br>1530 | Eighty one wax seals of the English lords, hung on cords from a single sheet, asking Clement VII to grant Henry VIII his annulment. |
| **THE GALILEO TRIAL**<br>1616 AND 1633 | The full record of both proceedings, published by the Archive in facsimile. |
| **GÜYÜK KHAN**<br>1246 | The Khan's answer to Innocent IV, in Persian, carried back overland from Mongolia by a Franciscan friar. |

What is brought out for a group depends on the day. The rooms are small and take a limited number of visitors at a time, so the visit goes in turns.

MONDAY

# DORIA PAMPHILJ & SACRED MUSIC

The palace on the Corso is still the family's, and the collection is still hung the way a private gallery was hung in the seventeenth century: frame against frame, floor to cornice, three and four deep, with the names on a handlist rather than the wall.

Giovanni Battista Pamphilj was elected in 1644 and reigned as Innocent X until 1655. The rooms run off the Gallery of Mirrors, which Gabriele Valvassori built into the wing in the 1730s when he refaced the palace toward the Corso. Dr. Liz Lev guides your morning.

| | |
|---|---|
| **VELÁZQUEZ**<br>INNOCENT X · 1650 | Painted in the Jubilee year in a matter of weeks, and hung in a cabinet of its own with Bernini's marble bust of the same pope, so the two readings of one face stand side by side. |
| **CARAVAGGIO**<br>C. 1595 TO 1597 | Two early pictures, the *Rest on the Flight into Egypt* and the *Penitent Magdalene*, painted within a year or two of each other and using the same model. |
| **RAPHAEL**<br>DOUBLE PORTRAIT · C. 1516 | Andrea Navagero and Agostino Beazzano, two friends of the painter, set in one frame and looking in different directions. |

## THE PONTIFICAL INSTITUTE OF SACRED MUSIC

Pius X founded the school in 1911, eight years after the motu proprio that ordered the reform of music in the liturgy, and it has trained choirmasters, organists and chant scholars ever since. The student body comes from more than forty nations.

Your visit takes in the library, the classrooms, the cloisters and the roof. The students then sing, from Gregorian chant to work written this decade, under the rector, Fr. Robert Mehlhart, O.P., and the aperitivo afterward is in the cloisters, which are not open to the public.

THURSDAY AFTERNOON & TUESDAY EVENING

# SAN CLEMENTE & THE LATERAN

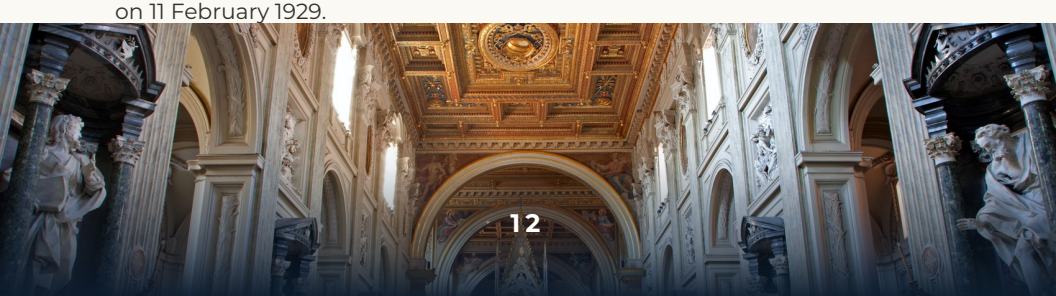
San Clemente stands on the road between the Colosseum and the Lateran, and the building goes down as far as it goes up. One of the Dominicans who keep the church takes you through it, and the reception follows.

1. **The basilica, 1108 to 1123.** Rebuilt after the Normans burned this quarter in 1084. The apse mosaic, the Triumph of the Cross, throws an acanthus scroll across the whole vault with the twelve doves of the apostles in it.
2. **The church below, fourth century.** Down a stair behind the sacristy. Frescoes of the eleventh century survive on its walls, and the inscription on one of them is among the earliest written Italian anybody has found.
3. **The Roman house, first century.** Rooms of a brick apartment block and, across an alley from it, a Mithraeum of the late second century with its altar in place. Water runs through the lowest level and you can hear it.

Masolino frescoed the chapel by the door in about 1430. St. Cyril, who carried the relics of Pope Clement back to Rome, is buried here. The Irish Dominicans have kept the church since the seventeenth century, and it was their prior, Joseph Mullooly, who began digging out the lower levels in 1857.

## THE LATERAN PALACE

Constantine gave the Laterani property to the bishop of Rome early in the fourth century, and the popes lived on this hill for a thousand years, until Avignon. What stands now is Domenico Fontana's palace of 1586, built for Sixtus V on the footprint of the medieval residence and frescoed by the workshops he kept busy across the city. The Lateran Treaty was signed in it on 11 February 1929.



FRIDAY, SOUTHEAST OF THE CITY

# ANAGNI

Anagni sits on a ridge about forty miles southeast of Rome, an hour and a half out by coach. Four popes of the thirteenth century came from the town: Innocent III, Gregory IX, Alexander IV, Boniface VIII.

## THE CATHEDRAL

Santa Maria Annunziata was built between 1072 and 1104 under Peter of Anagni, the bishop who is now the town's patron. It is Romanesque underneath, with the vaulting and the bell tower added later, and a Cosmatesque pavement of inlaid marble laid across the floor in the twelfth century.

## THE CRYPT OF ST. MAGNUS

Under the high altar, twenty one vaults were frescoed in the middle of the thirteenth century, about five hundred and forty square metres of painting, which is why the crypt is often called the Sistine Chapel of the Middle Ages. The scenes run from the creation through the Ark of the Covenant, and one bay shows Hippocrates and Galen arguing the four humours, put there because the medical school at Salerno was close and its physicians read here.

## SEPTEMBER 1303

Boniface VIII was seized in his own palace in Anagni by Sciarra Colonna and Guillaume de Nogaret, sent by Philip IV of France, and held for three days before the townspeople drove them out. He died in Rome a month later. Dante put the scene in the *Purgatorio*, and Italian still calls it the slap of Anagni.

### WALKING THE TOWN

Anagni is medieval and built on a slope, so the streets are cobbled and narrow and the squares are reached by a climb. Wear the shoes you walk in. Lunch is with the group before the drive back.

TRAVEL LIGHT, TRAVEL READY

# PREPARING & PACKING

## THE ESSENTIALS

- [ ] Passport book (valid 6+ months after return date)
- [ ] Printed & digital copies of documents
- [ ] Travel insurance details
- [ ] Medications in original containers
- [ ] Euros & a no fee credit card
- [ ] Phone, charger & EU plug adapter

## FOR THE GALLERIES

- [ ] Opera glasses or a small monocular
- [ ] A notebook
- [ ] A small bag

## ON YOUR FEET

- [ ] Broken in walking shoes with grip
- [ ] A second pair for the evenings

## COMFORT & CARE

- [ ] Light rain jacket or umbrella
- [ ] Refillable water bottle
- [ ] Sunscreen, hat & sunglasses
- [ ] Hand sanitizer & tissues

### DRESS FOR THE DOORS

St. Peter's, San Clemente and the Lateran all enforce covered shoulders and knees, for men and women alike, and turn people away at the door. A light scarf settles it, and doubles as a wrap in cold galleries. Several evenings are receptions and one is a gala, so pack accordingly.

### ONE BAG RULE

Space on the motorcoach limits you to one checked bag. Airlines typically cap it at 50 lb and 62 linear inches. Confirm your airline's limits before departure, and pack a change of clothes in your carry on.

DOCUMENTS, ENTRY & SAFETY

# TRAVEL ESSENTIALS & ENTRY

## PASSPORT & VISA

U.S. citizens need a **passport book** valid for at least six months after your date of return. Italy requires no visa for a tourist stay. Sign your passport, keep it secure, and check that the name on your CTS record matches it exactly.

## AT THE BORDER

The European Union now runs an Entry/Exit System. On your first entry, travelers from outside the EU complete a short biometric registration, a facial photo and a fingerprint scan, which adds a few minutes per person. Nothing is required of you in advance; simply allow extra time at passport control in Rome.

## HEALTH & SAFETY

Carry travel medical insurance. Italy's tap water is safe to drink and public fountains are plentiful. Beware pickpockets in crowds and on transit, wear bags in front, and keep valuables hidden. In an emergency dial **112**.

## SECURITY INSIDE THE WALLS

Every entrance to the Vatican runs airport style screening, including the gates used for private visits. Your lanyard and the group list are what get you through, so wear the lanyard and stay with your tour manager rather than going ahead.

### AT THE WEDNESDAY AUDIENCE

Tickets are held for the group. Expect screening and then a wait in the open air before it begins, so bring a hat and water, and leave large bags at the hotel.

EUROS, CARDS & COVERAGE

# MONEY & STAYING CONNECTED

## CURRENCY & CASH

Italy uses the euro (€). Bank ATMs abroad exchange currency around the clock and usually give the better rate, though many banks at home will pre order euros for you if you ask a week or two ahead. Carry some cash regardless: coffee bars, market stalls, taxis and restroom attendants rarely take cards.

## CARDS

Confirm with your bank that your debit and credit cards will work internationally, and give them your travel dates so a purchase in Rome is not flagged and frozen. Ask whether they charge a foreign transaction fee; a no fee card saves roughly three percent on everything you buy. When a card terminal offers to charge you in dollars, decline and choose euros.

## PHONES & INTERNET

Before you leave, call your carrier about an international calling and data plan. Most hotels offer Wi Fi, though speeds can vary greatly.

### ELECTRICITY

Italy runs on 230 volts and takes three plugs: Type C and Type F, the two round pins, and Type L, three pins in a row. Phones, tablets, laptops, and most CPAP machines are dual voltage and need only a plug adapter. Anything with a heating element, a hair dryer or curling iron, needs a converter as well or it will burn out. Check the label: if it reads 100 to 240V, an adapter is enough.



WHAT IS COVERED, AND WHEN

# GRATUITIES & THE ROMAN CLOCK

**GRATUITIES ARE INCLUDED**

Tips for your tour manager, local guides and motorcoach drivers are included in the price of this trip, as are gratuities on all group meals. You will not be asked to collect envelopes on the road, and you do not need to budget for them.

## IF YOU WISH TO ADD SOMETHING

There is no expectation to give beyond what is included. If a guide or driver has made the day for you, a small gesture is always welcome, but it is never looked for.

Keep small coins on hand for other moments. Public restrooms are scarce in the center, and where you find one an attendant may expect €0.50.

## THE ROMAN CLOCK

Rome is six hours ahead of Eastern time, seven ahead of Central, eight ahead of Mountain, and nine ahead of Pacific. The day also runs later here: many shops close for *riposo* from about 1:00pm to 4:00pm, and dinner rarely begins before 7:00pm.

## AT THE TABLE

Roman cooking is built on a short list done well: *cacio e pepe*, *amatriciana*, *carbonara*, artichokes in spring and again in autumn, and saltimbocca. Wine belongs to the meal rather than the occasion, and the white poured with lunch is likely to have come from the hills just south of the city. Coffee is a ritual: cappuccino in the morning, espresso standing at the bar after lunch.

WHERE YOU SLEEP AND RIDE

# HOTELS, COACHES & YOUR GROUP

## HOTELS ABROAD

European hotel rooms are generally smaller than what you are used to at home, with less closet space and a more compact bathroom. This holds true even at four and five star properties, where the rating reflects service and location more than square footage. Air conditioning often runs warmer, and heating cooler, than you may expect. The main floor is usually the Ground Floor, marked 0, so the first floor is one flight up. If your key is a heavy fob rather than a card, leave it at the desk when you go out.

## ON THE MOTORCOACH

Most international coaches have no onboard restroom, so rest stops are built into the longer drive out to Anagni. Central Rome is closed to large vehicles in many places, so pick up points can sit some way from the site itself. Be ready to walk, and check with your guide before leaving belongings on the coach.

## WHISPER SETS & LANYARDS

Whisper sets let you hear your guide without crowding, and inside a gallery without a raised voice. Your lanyard identifies you as part of the group and grants access to visits others cannot attend.

### FOOD ALLERGIES & DIETARY NEEDS

Tell Corporate Travel about a severe allergy as early as you can so we can pass it to our hotels and restaurants in advance. Several of your meals are set menus arranged months out, so the earlier we know, the better we can do. It also helps to carry your restriction written out in Italian to hand to a server when you dine on your own.

WEATHER, REST & RETURN

# ARRIVING WELL & COMING HOME

## ROME IN OCTOBER

The summer heat has broken and the crowds have thinned, and this is one of the kindest stretches of the year to walk the city. Days are mild and evenings cool quickly once the sun is off the stone. Rain comes as an afternoon shower more often than a grey day, though October brings more of it than September. Galleries and basilicas hold their own cool air whatever the forecast, so carry a layer.

| Typical October | Average High | Average Low | Rainy Days |
|---|---|---|---|
| **Rome** | 73°F / 23°C | 57°F / 14°C | 8 |

Long term averages. Check the forecast in the week before you fly and pack a warm layer either way.

## MINIMIZE JET LAG

Jet lag brings exhaustion, poor concentration, headache, and nausea, and it is largely a matter of water and light. Drink a liter of water before you depart, another in the air, and another on the day you land. Sleep what you can on the plane and skip the alcohol. Once you arrive, stay awake through the day and get outdoors; daylight resets the body clock faster than anything else.

## BRINGING IT HOME

Rome is a fine place to buy leather, marbled paper, prints and ceramics, and the museum bookshop carries the catalogues and the conservation volumes that are hard to find at home. On your return, all luggage is subject to U.S. Customs inspection and you are allowed a duty free exemption of $800 per person. Keep your receipts for declaring purchases, and ask about the export paperwork before you buy anything old.

LA BELLA LINGUA

# A FEW WORDS OF ITALIAN

English is widely spoken in hotels and shops, but Italians delight when visitors try their language. A warm *"Buongiorno!"* opens many doors.

| ENGLISH | ITALIAN | PRONUNCIATION |
|---|---|---|
| **Good morning** | Buongiorno | *bwon-JOR-no* |
| **Good evening** | Buonasera | *bwon-ah-SEH-rah* |
| **Please** | Per favore | *pehr fah-VOH-reh* |
| **Thank you** | Grazie | *GRAH-tsee-eh* |
| **You're welcome** | Prego | *PREH-go* |
| **Yes / No** | Sì / No | *see / no* |
| **Excuse me** | Mi scusi | *mee SKOO-zee* |
| **Do you speak English?** | Parla inglese? | *PAR-lah een-GLEH-zeh* |
| **Where is...?** | Dov'è...? | *doh-VEH* |
| **The museum** | Il museo | *eel moo-ZEH-oh* |
| **The painting** | Il dipinto | *eel dee-PEEN-toh* |
| **The restroom** | Il bagno | *eel BAH-nyo* |
| **How much is it?** | Quanto costa? | *KWAN-toh KOH-stah* |
| **Water** | Acqua | *AH-kwah* |
| **How beautiful!** | Che bello! | *keh BEL-loh* |
| **Help!** | Aiuto! | *ah-YOO-toh* |

A c before e or i sounds like ch, so *dolce* is DOL-cheh. Ch is hard, so *che* is keh.

WHERE YOU ARE GOING

# FINDING YOUR WAY IN ROME



Your hotel stands on Via Vittorio Veneto, the curving street laid out through the Ludovisi gardens when Rome became the capital, and the address of the city's hotel life ever since. The Villa Borghese park is at the top of the street, the Spanish Steps a walk downhill, and taxis wait at the corner. St. Patrick's American Church, where the group has Mass on Sunday, is on Via Boncompagni, a few minutes on foot.

The Vatican lies west, across the Tiber, about twenty five minutes by coach from the door and longer in traffic. The gardens, the laboratories, the basilica, the Archive and the gala all happen inside those walls, entered through a different gate each time.

The Doria Pamphilj is in the centre, on Via del Corso, and the Institute of Sacred Music sits a short way further on, beside Piazza Navona. San Clemente and the Lateran are southeast, past the Colosseum, on the old road out to the hills. Anagni is forty miles along that same line.

For a free afternoon, the historic center is walkable from the hotel and the walk back is uphill. Rome runs on cobblestones, so the shoes matter more than the map.

**TAXIS**

Licensed cabs are white, with a meter and a number on the door. Take one from a stand rather than flagging it down, and ask for a *ricevuta* if you want the receipt.

THE PLACES ON THIS ITINERARY

# ROME IN TWENTY CENTURIES

| | |
|---|---|
| 1ST TO 2ND C. | **THE LOWEST LEVEL OF SAN CLEMENTE**<br>A Roman apartment block, and across the alley a Mithraeum. |
| 313 TO 324 | **THE LATERAN**<br>Constantine hands the Laterani property to the bishop of Rome. The popes live on the hill for the next thousand years. |
| 1072 TO 1104 | **THE CATHEDRAL AT ANAGNI**<br>Built under Peter of Anagni, with the crypt beneath it. |
| 1108 TO 1123 | **SAN CLEMENTE REBUILT**<br>A new basilica raised over the burned one, and the old church filled in and forgotten. |
| C. 1250 | **THE CRYPT OF ST. MAGNUS FRESCOED**<br>Twenty one vaults at Anagni, painted in a single campaign. |
| 1506 | **THE LAOCOON, AND A NEW BASILICA**<br>Julius II buys the marble for the Belvedere and lays the first stone of St. Peter's. |
| 1586 | **THE LATERAN PALACE**<br>Domenico Fontana builds it for Sixtus V on the site of the medieval residence. |
| 1612 | **THE ARCHIVE SET APART**<br>Paul V separates the papal archive from the Vatican Library. |
| 1644 TO 1655 | **INNOCENT X**<br>A Pamphilj on the throne, and the collection on the Corso grows around him. Velázquez paints him in 1650. |
| 1911 | **SACRED MUSIC GETS A SCHOOL**<br>Pius X founds the institute that sings for you on Monday. |
| 1929 | **THE LATERAN TREATY**<br>Signed in the palace, and the Vatican City State comes into being. |

HELP ALONG THE WAY

# CONTACTS & ASSISTANCE

A local tour manager travels with the group throughout the week. Look to your tour manager first for daily times, gate assignments, and any assistance you may need.

| YOUR HOTEL | TELEPHONE |
|---|---|
| Rome, October 25 to 31<br>The Westin Excelsior, Via Vittorio Veneto 125, 00187 Roma | +39 06 47081 |

## KEY CONTACTS

Your tour manager in Rome
Named in your final documents, with a mobile number

Corporate Travel Service
866·468·1420 · info@ctscentral.net · ctscentral.net

24 Hour Emergency Line: +1·630·520·9963

In Italy: Emergency (all services) 112 · U.S. Embassy Rome: +39 06 46741

## BEFORE YOU GO

Carry a printed copy of your travel documents and this booklet, keep your passport secure, and leave a copy of your itinerary with someone at home.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