

UFFIZI · ACCADEMIA

Florence in *One Day*

Two museums. Every masterpiece that matters. Four hours of viewing — and a plan that actually works.

90

MIN · ACCADEMIA

2.5

H · UFFIZI

25+

MASTERPIECES

Short on time in Florence? *This guide walks you through both museums in a single day* — hitting every highlight and skipping the filler.

You'll cover the Accademia and the Uffizi in about four hours of actual viewing, following a route shaped by light, crowds, and the natural rhythm of masterpieces.

4 hrs

VIEWING TIME

2 sites

MUSEUMS COVERED

€45 +fees

TOTAL TICKETS

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PART ONE

01

Plan *Your Day*

A Florence day that works starts with a schedule — one that respects crowd patterns, natural light, and the fact that you're human and will need lunch.

8:15 AM

OPENING BELL

4:30 PM

FINAL ROOM

The Schedule

Start early at the Accademia, walk the historic center at mid-morning, and save the Uffizi for the calmer afternoon pacing.

8:15 AM Enter the Accademia at opening

9:45 AM Walk to the historic center (15 min)

10:00 AM – 1:00 PM Duomo, Piazza della Signoria, lunch

1:00 – 4:30 PM Uffizi Gallery

WHY THIS ORDER?

The Accademia is small and David is best seen without crowds. The Uffizi needs more time and benefits from afternoon pacing.

Tickets & Costs

ACCADEMIA

€16

+ €4 online booking fee

UFFIZI GALLERY

€25

+ €4 online booking fee

- Book at least **1 week ahead** via the official sites or authorized resellers (GetYourGuide, Tigtets)
- Bring **photo ID** — Uffizi tickets are issued in your name

Quick Tips

Five small choices that separate a smooth museum day from a frustrated one.

- ✦ **Never visit on the first Sunday of the month** — free admission means chaos. Every local and every backpacker shows up.
- ✦ **Best days: Wednesday to Friday.** Weekends are packed; Mondays are tricky because the Uffizi is closed.
- ✦ **Wear comfortable shoes.** Marble floors, long corridors, and the Florentine cobblestones in between.
- ✦ **Travel light.** Large bags aren't allowed — expect to cloak them at the entrance.
- ✦ **Flash-free photos are OK.** Turn it off on your phone before you step in.



The courtyard of the Uffizi at early morning — quiet before the queue forms.

⚡ GOOD TO KNOW

Download any audio tour **before** you enter — Wi-Fi inside both museums is unreliable, and you don't want to discover that at the foot of David.

PART TWO

02

The Accademia *Gallery*

The Accademia is compact and mostly linear. Michelangelo is the main event — but a handful of other works earn your attention on the way.

90

MINUTES ON FOOT

6

ESSENTIAL ROOMS

5.17m

HEIGHT OF DAVID

01 15 MINUTES**Hall of the Colossus*****Rape of the Sabine Women* — Giambologna**

Center of the room (plaster model)

A full-size study for the marble version in Loggia dei Lanzi. Three figures spiral upward in one continuous motion.

WHY SEE IT: The first major sculpture designed to be viewed from every angle. Walk all the way around it.

***Madonna of the Sea* — Botticelli**

Wall panel, easy to miss

Small, intimate painting of the Virgin holding a pomegranate against a moody seascape.

WHY SEE IT: A rare quiet Botticelli most visitors walk past.

***Cassone Adimari* — Lo Scheggia**

Adjacent 15th-century room

A painted wedding chest showing a Renaissance marriage outside the Florence Baptistery.

WHY SEE IT: A rare window into everyday Florentine life around 1450.

✦ TIP

This hall is rarely crowded — most visitors rush straight to David. Linger here while the corridor ahead empties out.

02 15 MINUTES

Hall of the Prisoners***The Four Prisoners (Slaves) & St. Matthew* — Michelangelo**

Lining the corridor to David

Unfinished figures straining to emerge from raw marble. Carved 1520–1534 for Pope Julius II's tomb.

WHY SEE IT: Arguably more moving than David. You can see Michelangelo's chisel marks and his method of "freeing" figures from stone.

***Venus and Cupid* — Pontormo (from a Michelangelo cartoon)**

Corridor wall

Recently restored, revealing a luminous nude once hidden under painted drapery.

WHY SEE IT: A direct collaboration with Michelangelo's own design.

✦ TIP

Slow down here. The corridor is wide and crowds thin out.

03 20 MINUTES

The Tribune — Michelangelo's David***David* — Michelangelo**

Domed apse at the end of the corridor

5.17 meters of Carrara marble, carved 1501–1504 from a block two other sculptors had abandoned.

WHY SEE IT: The defining sculpture of the Renaissance. Captures the moment *before* David fights Goliath — pure psychological tension.

✦ INSIDER TIP

Circle the statue completely. The 45° angle reveals the bulging neck vein and back muscles. At 8:15 AM opening, you may have 5–10 minutes nearly alone with it.

04 10 MINUTES

Gipsoteca Bartolini

Turn left from David

Over **400 plaster casts** from a 19th-century sculptor's studio, with powder-blue walls and soft lighting.

WHY SEE IT: Atmospheric, eerie, and almost always empty. The most peaceful room in the museum.

✦ **TIP**

5–10 minutes is plenty.

05 10 MINUTES

Florentine Gothic Rooms

Tree of Life — Pacino di Bonaguida

Sala di Pacino

Allegorical Crucifixion painted as a tree with 48 miniature scenes of salvation. Painted around 1305.

WHY SEE IT: A masterclass in medieval storytelling — and barely any foot traffic.

06 10 MINUTES (OPTIONAL)

Museum of Musical Instruments

Side wing near the entrance

Three **Stradivarius instruments** made for the Medici around 1690, plus a spinet by Cristofori (inventor of the piano) and a marble psaltery.

WHY SEE IT: Quietest room in the museum. Worth 10 minutes if you have time.

⚡ **SHORT ON TIME? · 60-MINUTE ROUTE**

Skip the Musical Instruments, Gipsoteca, and Gothic rooms.

Go straight: **Hall of the Colossus** → **Prisoners** → **David** → **exit**.

PART THREE

03

The Uffizi Gallery

Three floors in a U-shape. Start on the second floor for medieval through High Renaissance, then descend to the first floor for Titian and Caravaggio.

2.5h

SUGGESTED VISIT

10

ESSENTIAL ROOMS

500+

PLANTS IN PRIMAVERA

The Uffizi Gallery

Start on the second floor (top) for medieval through High Renaissance, then descend to the first floor for Titian and Caravaggio.

▲ 2026 UPDATE

Botticelli's major works — including *Birth of Venus* and *Primavera* — have been **temporarily moved to Room A9** on the second floor during renovation. Grab the free map at the entrance to confirm current locations.

01

ROOM 2 · 5 MINUTES

Birth of the Renaissance

Three altarpieces hanging side by side tell the whole story of Western art's transformation.

- **Santa Trinita Maestà** — Cimabue (c. 1280) — flat, golden, Byzantine
- **Rucellai Madonna** — Duccio (1285) — early modeling and emotion
- **Ognissanti Madonna** — Giotto (c. 1310) — solid, weighted, revolutionary

WHY SEE IT: No other museum shows the birth of Renaissance painting this clearly.

★ TIP

5 minutes. Read the plaques — context matters here.

02

ROOM 3 · 3 MINUTES

Annunciation with Saints — Simone Martini & Lippo Memmi (1333)

Shimmering gold leaf on luminous blue. Mary recoils from Gabriel, body twisting away.

WHY SEE IT: Rare emotional frankness for Gothic art. Most visitors walk right past.

★ TIP

2–3 minutes. An underrated gem.

03

ROOM 7 · 3 MINUTES

Adoration of the Magi — Gentile da Fabriano (1423)

The pinnacle of International Gothic: gold leaf, brocades, exotic animals, royal pageantry.

WHY SEE IT: Medieval extravagance at its peak, just before the Renaissance swept it away.

04

ROOM 8 · 5 MINUTES

Duke and Duchess of Urbino — Piero della Francesca (c. 1465)

Strict-profile portraits of Federico da Montefeltro (with his famous broken nose) and Battista Sforza, against detailed landscape backgrounds.

WHY SEE IT: Among the earliest accurate landscapes in Western art. Stand close to see the details.

✦ TIP

5 minutes. Usually calm.

05

ROOM A9 (TEMPORARY) · 20 MINUTES

Botticelli***Birth of Venus* (c. 1485) & *Primavera* (c. 1482) — Botticelli**

Birth of Venus: the goddess arriving on a scallop shell. One of the first large-scale female nudes since antiquity.

Primavera: an allegory of spring featuring over 500 identifiable plant species. Still debated by scholars.

WHY SEE IT: The most iconic paintings of the Florentine Renaissance — together.

✦ INSIDER TIP

Allow 20 minutes. Stand back for the full composition, then move close for details. **Early afternoon is calmer than late morning.**

06

ROOM 35 · 10 MINUTES

Leonardo da Vinci***Annunciation* (1472–75)**

Painted at age 20 while apprenticed to Verrocchio. Wings based on real bird anatomy; misty sfumato landscape.

WHY SEE IT: You can already see the mind that would paint the *Mona Lisa*.

***Adoration of the Magi* (1481, unfinished)**

Abandoned when Leonardo left for Milan.

WHY SEE IT: The underdrawing reveals his compositional thinking in ways finished works never can.

07

ROOM 41 / A38 · 10 MINUTES

Michelangelo & Raphael***Doni Tondo* — Michelangelo (c. 1507)**

His **only surviving panel painting**. Acid-bright colors, muscular figures, original gilded frame carved under his direction.

WHY SEE IT: Directly influenced the entire Mannerist movement.

***Madonna of the Goldfinch* — Raphael (c. 1506)**

Shattered by a 1547 earthquake and reassembled from 17 pieces. A 2008 restoration revealed the original colors.

WHY SEE IT: Tender, luminous, and technically astonishing.

***Portrait of Pope Leo X* — Raphael (1518)**

WHY SEE IT: One of the great psychological portraits of the Renaissance.

★ TIP

10 minutes. Seeing rivals Michelangelo and Raphael side by side is the point.

08 ROOFTOP · 15 MINUTES

Take a Break

Coffee, cold drinks, and panoramic views of the Palazzo Vecchio, Duomo, and hills beyond.

WHY STOP: Museum fatigue is real. A 10-minute pause makes the second half dramatically better.

✦ TIP

Don't skip this — it's part of the experience.



The arch of the Uffizi frames the Arno and the hills south of the city at dusk.

09 ROOM 83 (1ST FLOOR) · 5 MINUTES

Venus of Urbino — Titian (1538)

A nude woman gazes directly at the viewer with total confidence. Servants rummage through a marriage chest behind her.

WHY SEE IT: That direct gaze was revolutionary — she looks at you looking at her. Manet's *Olympia* is a direct response.

✦ TIP

5 minutes. Quieter than the upper floor.

10

ROOM 90 AREA (1ST FLOOR) · 10 MINUTES

Caravaggio & Artemisia***Medusa* — Caravaggio (c. 1597)**

Painted on a convex shield, so the severed head appears to project outward.

WHY SEE IT: One of the most viscerally disturbing images in art history.

***Bacchus* — Caravaggio (c. 1597)**

The god of wine as a real Roman street kid — dirty fingernails and all. A tiny self-portrait of Caravaggio hides in the wine carafe.

WHY SEE IT: Baroque realism at its most radical.

***Judith Slaying Holofernes* — Artemisia Gentileschi (c. 1620)**

Two women methodically behead an Assyrian general. Judith's expression is calm and focused.

WHY SEE IT: Painted after Artemisia's own assault and trial — a searing statement of female agency, 400 years on.

✦ INSIDER TIP

10 minutes. The Caravaggio-to-Artemisia sequence is the emotional climax of the Uffizi. **End on this note.**

BONUS**The Tribuna (Room 18)**

An octagonal room with a mother-of-pearl dome, red velvet walls, and the **Medici Venus** (once the most famous sculpture in Europe). The room itself is the artwork. Access is sometimes limited.



The Tribuna — an octagonal jewel box commissioned by the Medici, and the room the entire Uffizi was built around.

⚡ SHORT ON TIME? · 2-HOUR ROUTE

Skip the Tribuna, the terrace, and Rooms 3–9.

Go straight: **Room 2 → Botticelli → Leonardo → Michelangelo/Raphael → Titian → Caravaggio.**

Route Cards

Tear these two tables out — literally, if you must — and you have your museum day on a single sheet.

Accademia · 90 minutes

#	ROOM	HIGHLIGHT	TIME
1	Hall of the Colossus	Sabine Women, Madonna of the Sea	15 min
2	Hall of the Prisoners	Four Prisoners, St. Matthew	15 min
3	The Tribune	David	20 min
4	Gipsoteca	400 plaster casts	10 min
5	Gothic rooms	Tree of Life	10 min
6	Musical Instruments	Stradivarius, Cristofori spinet	10 min

Uffizi · 2.5 hours

#	ROOM	HIGHLIGHT	TIME
1	Room 2	Giotto, Cimabue, Duccio	5 min
2	Room 3	Simone Martini's <i>Annunciation</i>	3 min
3	Room 7	Gentile's <i>Adoration</i>	3 min
4	Room 8	Piero's <i>Duke & Duchess</i>	5 min
5	Room A9	Botticelli: <i>Birth of Venus, Primavera</i>	20 min
6	Room 35	Leonardo's <i>Annunciation</i>	10 min
7	Room 41/A38	<i>Doni Tondo, Madonna of the Goldfinch</i>	10 min
8	Terrace	Coffee break	15 min
9	Room 83	Titian's <i>Venus of Urbino</i>	5 min
10	Room 90 area	Caravaggio, Artemisia	10 min

5 Insider Tips

The small things seasoned Florence hands know — and first-time visitors almost always miss.

01

Uffizi room numbers are unreliable right now.

The museum is mid-reorganization — both traditional and new alphanumeric systems are in use. **Grab the free map at the entrance.**

02

The Prisoners may matter more than David.

Art historians often consider the unfinished *Slaves* the deeper statement on Michelangelo's philosophy. Give them equal time.

03

Tuesday evenings are a secret weapon.

The Uffizi stays open until 10 PM on Tuesdays with far fewer visitors.

04

The Vasari Corridor reopened in late 2024.

Separate reservation needed (€47 including Uffizi entry), limited to groups of 25. Book well ahead.

05

Audio guides cost €6 at both museums.

Helpful but not essential if you follow this guide. The free Uffizi app and Rick Steves' audio tours work well. **Download before you enter — Wi-Fi inside is unreliable.**

FINAL WORD

Two museums, one day.
Arrive early, follow the route,
linger where it matters,
skip the rest.

The masterpieces do the work — your only job is to show up ready to look.

THE FLORENCE FIELD GUIDE · 2026