

THE DEPARTMENT OF ART AT WILLIAM PATERSON UNIVERSITY PRESENTS THE

# ARTS OF ITALY

WINTER SESSION 2016/2017





Students and Faculty  
in Pompeii





Venice  
PHOTO // Marco Sarno



Rome  
PHOTO // Tanesha Hobson

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# PREFACE

By Professor Claudia Goldstein

## THE ARTS OF ITALY, A TWO WEEK WINTER SESSION COURSE WHICH TOOK TWELVE STUDENTS TO SIX CITIES IN ITALY OVER WINTER BREAK 2016-17, WAS CONCEIVED AS AN IDEA – AND TO SOME EXTENT A PIPE DREAM – ALMOST A DECADE AGO.

The dream was to take a group of students on a journey across Italy to show them some of that country's vast amount of art and architectural history, as well as the complex religious history of a country that was the heart of the Roman Empire and is the seat of Roman Catholicism. Finally, we wanted to expose students to the vibrant culture of modern Italy, including its distinctive (and divine) cuisine, which varies from region to region, its keen eye for fashion, its many local and national traditions, and its approach to living, which is in many ways distinctly different from our own.

Our journey began in Venice, where students were entranced from the moment a vaporetto (or water-taxi) picked us up at the airport and delivered us to the winding streets and meandering canals of the city center. We learned how to get lost on streets no wider than sidewalks, how to wear white Carnival masks for capodanno (or New Year's), and we saw the beauty of the Venetian light as it played across the Grand Canal and informed the painting styles of the Venetian masters Bellini, Titian, Giorgione and Veronese. Students were particularly excited to see the interior of the Doge's Palace, the Accademia – arguably the best collection of Venetian painting in the world – the church of Santa Maria Gloriosa dei Frari, and the Peggy Guggenheim Collection, housed in her beautiful palazzo on the Grand Canal.

On New Year's Eve we took the train to Padua for the day, where the stunning beauty of Giotto's Scrovegni Chapel and the spirituality of the Basilica di Sant'Antonio (or Il Santo) made a huge impression. We then journeyed to Florence – where students were moved to tears by their first

encounters with the towering Palazzo Vecchio and the view – at the top of many, many steps – from the medieval church of San Miniato al Monte. After we caught our breath, we also caught a beautiful Florentine sunset which illuminated the Cathedral complex, the Palazzo Vecchio, and the surrounding city and countryside.

We spent three beautiful days in Florence – arguably the students' favorite city of the trip – soaking up centuries of Florentine art and architecture from Giotto and Andrea Pisano to Brunelleschi, Michelangelo, and Giorgio Vasari. Students were particularly impressed with the Uffizi, home to Botticelli's Birth of Venus and Caravaggio's Bacchus, and the Museo del Bargello, the finest collection of Medieval and Renaissance sculpture in Florence, which contained Donatello's David and Michelangelo's Bacchus, among many other treasures. Our day trip to Siena was memorable as well, especially the beauty and history of the city's Cathedral (with its strong sense of civic pride in the omnipresent use of black and white marble) and the main public square – home to the Palazzo Pubblico – where our group got to watch a very enthusiastic choir of 9-year-olds practice for a choral concert.

We benefited in a number of ways from traveling during the holidays (the Feast of the Epiphany, which marks the end of the season, was on January 6). The crowds were minimal, and we had generally good weather (though there were a few 20-degree days in Rome that tested our mettle). Holiday decorations adorned almost every street of every city. In Florence, some museums held holiday evening hours, and a group of us had an impromptu nighttime visit to the museum of the Palazzo Vecchio. We were virtually alone in the building that has been the seat of the Florentine government since the thirteenth century, seeing panel paintings by Vasari and Eleonora of Toledo's exquisite private chapel, painted by Bronzino.

“The Arts of Italy's greatest success was in introducing William Paterson's art students to not only the art and culture of Italy, but to the possibility and joy of international travel.”

We then traveled to Rome, the Eternal City, where we immersed ourselves in more than two thousand years of history. We got a fascinating tour of the Roman Forum from an American architectural historian and architect who has lived in Rome for 25 years, and an expert on Jesuit architecture led us through the Baroque churches of Sant'Ignazio and Il Gesu'. The sculptures of Bernini and paintings of Caravaggio, which we saw on our last day in Italy, were definite (for some students, even life-changing) highlights, and very beneficial for students to see in person and in situ, or in their original locations. The Vatican Museums and Saint Peter's also made strong impressions, though the crowds at both made those experiences perhaps the least relaxing of any locale we visited.

Our visit, on one of our last days, to the ancient city of Pompeii gave students a concrete sense of the fabric of daily life for ancient Romans. The state of preservation there is almost unparalleled, allowing our students a clear understanding of the organization of Roman towns, the sophistication of their engineering, and the rhythm of life for those who lived in this port city in the centuries before and after the year zero. Our guide, Gaetano, is a third-generation Pompeian guide, and his humor and knowledge brought that amazing place to life.

The Arts of Italy's greatest success was in introducing William Paterson's art students to not only the art and culture of Italy, but to the possibility and joy of international travel. Leaving the country at the end of our travels made many of them wistful; though they were excited to return home to friends and family, there was a sense that they had only just begun to explore all that Italy has to offer. We hope that they return again and again to one of the most culturally and historically rich countries in the world, and that they never forget the things they saw with their own eyes while traveling with us.



PHOTO // Morgan Taylor



Students explore  
St. Peter's Square, Vatican  
PHOTO // Tanesha Hobson

# FLIGHT PLAN

Newark Airport  
12/29 & 1/11



Frankfurt Airport  
12/29 & 1/11



**1. Venice** 12/29-1/1  
Daytrip: Padua 12/31



**2. Florence** 1/1-1/5  
Daytrip: Siena 1/2



**3. Rome** 1/5-1/11  
Daytrip: Pompeii 1/7



# ART



# Bernini

Jessica DeMaio

Taking the classroom experience into the third dimension was the most rewarding part of this trip. The best comparison to seeing art in person as opposed to in a classroom is to relate it to music. Although listening to a recorded album of your favorite song is great, nothing can compare to hearing it at a live performance. The lyrics seem to mean more as if you are hearing them for the first time. Being able to stand in front of all the works of art that we have only before seen on a screen or in a textbook is like seeing them with fresh eyes for the first time again. This completely changed my experience of learning, and created a new personal relationship with the work of art. Personally, the most exciting part about seeing the works of art in person was knowing that the artist once stood where I am standing, and laid their eyes and hands upon the work of art before me. There is nothing in the world like it, an experience that no words can describe. To encounter these works of art in person and to be able to approach them up close or step back and see it from far, and to interact with the space around the work allowed us to see greater details and view the work in a new light that is almost impossible in a classroom setting.

The best example of this experience was with the Bernini sculptures. Gian Lorenzo Bernini is widely known for his dynamic marble sculptures that are full of movement, realism, and the ability to tell a story. His sculptures are supposed to be viewed in the round so that the onlooker can walk around the sculpture so that more and more of the story is unraveled as one walks around it. The Galleria Borghese houses perhaps the three best examples of Bernini story-telling through sculpture; the *Rape of Persephone*, *David*, and *Theseus*. These sculptures embody the greatest of Bernini's skills and abilities in the Baroque style, for which he ultimately becomes most known and appreciated.

The first of the three sculptures to be seen in the Galleria Borghese is the *Rape of Persephone*. Upon entering the room, you approach the sculpture from the left side, first seeing mostly Pluto who is standing upright, holding Persephone on his opposite hip in mid-stride. His body is sculpted in an "ideal" form as muscles flex with his step to suggest movement. From the way that he is walking, Pluto is portrayed as proud of himself, with a

smug look on his face, by taking what he thinks is rightfully his: Persephone. From this point of view, Persephone seems frightened and powerless in the muscular arms of Pluto. As you move directly in front of the piece, it becomes clear that the story is shifting. From this point of view, we can see that Pluto is not in fact steady in his step, but his torso bent off center and to the side. This is because Persephone, who looked powerless from the previous angle, is in fact fighting back causing Pluto to lose balance. As you move even further to the right towards Persephone, we see a Cerberus emerge which represents the two figures crossing the threshold into Hell as Pluto's forward foot steps over his staff, further confirming their arrival. Also from this angle, it looks as though Persephone is completely overtaking Pluto and putting up a fair fight, completely changing the dynamic in the relationship between the two figures from the original perspective seen when you first enter the room.

Between the two, there is a piece of fabric that is dancing around the figures, creating a spiral. This spiral is common in Bernini's work. Whether it is a piece of fabric or the composition of the sculpture, it is the driving force behind the dynamic movement that breathes life into each piece. The use of the spiral is even more apparent when seeing the sculptures in person. When learning about it on screen or through a book, the spiral becomes more of a zigzag. Seeing the spiral in person only reinforces the story in ways that are not easily seen any other way. In this case, the piece of fabric that is reinforcing the idea of the spiral is also used to balance out the composition. Seeing as Pluto is holding Persephone, it created a composition that is rather "top-heavy." Bernini used Cerberus to fill in the negative space underneath Persephone, and used the fabric to fill in even more space and create movement. Another element of realism, especially in this particular piece, is how Bernini handled the texture. Apart from the obvious realism of the billowing fabric, one thing that was incredible to see first hand was the juxtaposition of skin. As mentioned before, Pluto is portrayed as very muscular and powerful, the marble he is comprised of has a shiny quality that Persephone does not share as she is meant to be soft almost like powder. Her skin is shown and very soft with a matte finish. As

Persephone fights her captor, Hades grips her firmly to keep her secure in his arms. His fingers push against what appears to be warm delicate flesh when in fact it is cold marble stone. Like dancers, *Pluto and Persephone* move to the choreography that Bernini has laid out for them. Doing the dance and telling the story over and over again to whomever walks by.

There is no surprise that after the success of the *Rape of Persephone* that another of its kind was sure to come. Similar to the story of the *Pluto and Persephone*, the story of *Apollo and Daphne* is a story of action, transformation, and desperation. When you enter the room, you are seeing the sculpture on the quarter view. Apollo is shown approaching Daphne from behind. He is balanced on one foot with his weight held forward to show that he is running, chasing after Daphne. Daphne is in front of Apollo; her legs are planted underneath her but her torso is twisted and turning to her left with her arms thrown in the air causing her back to arch and hair to blow up in the wind. From the first perspective Apollo seems to have just reached Daphne after chasing for quite some time and reaches his hand around her waist to pull her into an embrace. Unlike Pluto's proud expression, Apollo's face expresses the feeling of longing, almost mesmerized by the beauty of Daphne. Daphne's face is a mixture of both fear and surprise. After pleading to her father for help in her failed attempts to outrun Apollo, Daphne is transformed into a tree. The slow transformation begins from the second viewpoint; we see her toes start to take the form of roots, burying themselves into the ground. Bark begins to creep up her leg and over her shoulder and takes form around her like wet fabric clinging to her skin, ultimately preventing Apollo's touch to reach her skin. Her arms in the air begin to sprout leaves. From this viewpoint we cannot see her face, only her torso and arms. Everything else has already taken form as a tree. Moving toward the back of the sculpture completes Daphne's transformation. There is no more evidence of Daphne in human form. What was once soft blowing hair, takes on a different form from the back perspective to become the foliage to her tree.

Within each viewpoint, Bernini is careful to illustrate what he wants to show. The transformation that took place in the *Rape of Persephone* was

◀  
The Rape of Persephone  
PHOTO // Jessica DeMaio



more of an emotional transformation that Bernini was able to accomplish through carefully placed body language. What seemed like a secure and confident stance from one angle was in reality unbalanced. However in the case of *Apollo and Daphne*, the transformation is highly physical. Rather than working with just two figures, the addition of the tree becomes almost like a third figure. The challenge of working in a transformation was that he needed to hide one of the three figures from every angle.

As opposed to the *Rape of Persephone* and *Apollo and Daphne*, Bernini's sculpture of David is only of one figure. Instead of incorporating Goliath, Bernini includes him in the sculpture through the eyes of David. We can tell by the look on David's face that he sees Goliath before him and is very focused, full of concentration and determined on defeating him. Unlike Donatello and Michelangelo's versions of David that came before, Bernini's David is the only one that is shown in action, performing the act that he is most known for. The previous two David's are shown standing in a simple contrapposto. Donatello's David is shown proud and accomplished, and Michelangelo's David is shown in contemplative thought. Both of them are very secure in their position, and meant to be seen from only the front. Bernini's David differs in the sense that it has a composition that is continuously crossing itself to create the spiral that he is most known for. The fabric of his clothing is wrapping around him, creating movement and reinforcing his twisting body. The movement of the fabric seems to be predicting the spin that will momentarily happen as soon as he releases the slingshot. There is a visual tension in the sculpture that again is only heightened as you move around the figure.

When you walk into the room of Bernini's David, you approach it from the left, showing David bent over preparing his slingshot. As you move to the front of the sculpture you can see David winding up, almost feeling the force

and the power that is about to explode out of him. The realism in the face and in his "wind-up" makes the viewer almost want to duck out of his way. But perhaps the most incredible viewpoint is the one from behind David. We see his back hunched over, and from this position it doesn't seem as if he is winding up or preparing his slingshot, instead it seems as if he has already thrown it and it is the immediate moment after he has released the rock. It looks as if the force of his throw propelled his torso forward as he watches and waits for the hit. What I find most fascinating in this sculpture is that Bernini was able to express a before, during, and after in only one pose.

After seeing countless sculptures, both freestanding and high up on church walls, the experience of interacting with the Bernini sculptures were the most satisfying, and an experience unlike any other. The dynamism and movement that is woven into his work goes above all others. Witnessing the work of Bernini come to life before my eyes was unlike anything a textbook could have explained. Seeing snapshots of different angles simply do not do the sculptures justice in terms of its ability to tell a story. The realism that they exude upon entry makes it seem as though they are moving and breathing. Having the freedom to walk among the three rooms repeatedly, and get to experience the stories that each sculpture tells over and over again, is an experience that I will treasure forever. In my mind's eye when I think about the sculptures, I do not imagine them as stiff blocks of marble, but I now see them breathing, moving, and twisting through space. Bernini's attention to detail, compositional layout and ability to story tell is what puts him above the rest. Other sculptures and paintings that we've studied capture only a moment, a snapshot of a single second frozen in time. However, in the case of Bernini, his sculptures encompass and capture an entire story; a story that can only properly be told in person. •



Bernini's David  
PHOTO // Jessica Demaio



# SISTINE CHAPEL

By Kelly Cornella

It was a chilly Saturday morning when we entered the Vatican museum. It was normal at first, although a bit crowded. We passed through galleries of Egyptian art, then Greek and Roman statues. I didn't notice it gradually becoming more crowded as we ventured further into the museum.

Before I knew it, I was whisked into a hallway so packed that I couldn't take normal steps forward. I was surrounded by people on all sides, all pushing and shoving their way through to reach the same destination. It was hot, tiring and aggravating, but it didn't matter; I knew the end result would be worth it. I often looked at the ornate ceiling, made entirely of fine paintings with golden borders. There was also artwork lining the sides of the hallway. Although it was difficult to enjoy given the circumstances, I did my best.

We finally reached a room, luckily wider than the hallway, where the crowd spilled out. I turned to face the back wall – Raphael's famous School of Athens, an unexpected surprise. To my satisfaction, I was able to get quite a few good pictures.

I was ushered into a different room, where there was finally some sort of crowd control. I squished my way in and looked up at the Sistine ceiling. It didn't quite register at first; the situation was unreal. This piece of artwork I'd seen so many times in books and on projection slides was right before my eyes. It was no less than outstanding; the muscular yet graceful anatomy, the architecture painted to look real, the figures drawn carefully to fit the

“It was hot, tiring and aggravating, but it didn't matter; I knew the end result would be worth it.”

curvature of the ceiling – the list could go on and on. And of course I raced to look for The Creation of Adam, which was right above me although upside-down.

"No photos!" I heard guards hiss at poor, unsuspecting tourists. They seemed to be everywhere, but I knew I had to get at least one picture. After some observation, I noticed several people sneaking photos. I waited for an opportune moment, making sure no guards were around. The entire situation was stressful. I composed myself and got my phone ready, aiming carefully but quickly. After I snapped a photo I looked down at it immediately, feeling very pleased with myself. This was one of my favorite photos I had ever taken, not only because it was appealing but because I had taken a risk.

Enveloped by a sense of relief, I moved through the room and turned around to face the Last Judgement scene. Since I was feeling confident, I once again raised my camera over people's heads, snapping 5 quick photos to make sure I got at least one good one. Then, I saw Christ Delivering the Keys of Heaven to St. Peter, and captured that as well.

Although the viewing conditions weren't ideal at the time, it was still a great experience and I have my photos to look back on and to show others for years to come. •

# CARAVAGGIO

By Kelly Cornella

I decided to write about the paintings by Caravaggio I saw on our trip. Caravaggio was always one of my favorite artists, and one of the ones that first comes to mind when I recall the masters of art history. I feel enthralled by his innovative use of lighting and contrast. To see such well known paintings in person was a thrilling experience. The three paintings focusing on Saint Matthew were located in the Contarelli Chapel of the San Luigi dei Francesi church in Rome. The one on the left, *The Calling of St. Matthew*, was widely criticized because of the lack of perspective and because Christ was hidden. However, Romans loved his style, which utilized chiaroscuro in a skillful fashion. Chiaroscuro is a way of adding light to surfaces, in which the light part fades into the dark through a soft gradient. In the painting mentioned above, we can see it especially in the fabric and the wall.

Caravaggio makes this scene relatable to viewers by dressing them in contemporary clothing, despite it having a biblical theme. The message was that anybody can come back to church no matter how much they have sinned, a message we will see again in another one of his paintings, *The Conversion of St. Paul*.

*The Conversion of St. Paul* is located in the Cerasi Chapel in the Church of Santa Maria del Popolo. Saul was a persecutor of Christians. One day on his way to Syria, he is knocked off his horse by a blinding light. The light is God, telling him that he isn't following the right path. Saul becomes a Christian and is accepted as such despite his past, and his name changes to Paul. These paintings were part of the Counter-Reformation, encouraging audiences to return to the Catholic church.

*The Conversion of St. Paul* has high tenebrism – a strong contrast between light and dark. The lighting creates drama, and the use of an oval composition is unique. Paul's head is practically in the viewer's space. Critics disliked how the horse takes up an overwhelming majority of the composition.

Opposite of this on the left of the chapel, we find the *Crucifixion of St. Peter*. Peter is known for his temper but also his loyalty to Christ. He requests to be crucified upside down because he feels he is not worthy to be crucified in the same way as Christ. Caravaggio introduces another dynamic composition - a zigzag, to balance to oval composition in the *Conversion of St. Paul*. Again he receives negative feedback from critics, this time having to do with showing dirty feet.

Although he values realism and naturalism, Caravaggio will sometimes mess with anatomy for the sake of the image – in this case, it would be impossible for Peter to be lifting his shoulder, in the position he's in. However, Caravaggio wanted him to be looking at an altar outside of the composition. This is important because the message of the painting is to have faith in God.

Despite his reputation as a hot-head, Caravaggio was excellent to work with as far as commissions go. Whenever an art piece was rejected by the patron, he would redo the entire thing. Another interesting trait about Caravaggio that makes him stand out from artists at the time is how he never made any sketches; just painted directly onto the canvas. In fact, x-rays prove his struggles and refining as no preparatory drawings were made. Caravaggio's close attention to detail and tendency to draw from life gives his artwork a hyper-realistic feel. \*

*The Calling of St. Matthew* ▼  
PHOTO // Kelly Cornella



▲ *The Inspiration of Saint Matthew*  
PHOTO // Kelly Cornella

# Adoration of the Magi

By Victoria Maslak



While walking through the Uffizi gallery in Florence I stopped in my tracks when I caught a glimpse of The Adoration of the Magi by Gentile da Fabriano. The massive golden frame towered over me as the vivid color jumped off the panel. The grand altarpiece was mounted on the wall; I had to take a couple steps back so I could view this remarkable work of art. The profusion of gold was breath taking, and the unique shape of the frame, with three arches on top, was absolutely jaw dropping. This artwork was commissioned by a wealthy banker and scholar, Palla Strozzi, for the family chapel in the church of Santa Trinita in 1423. After the visual shock of the grand altarpiece, I began to look more closely. The altarpiece portrays several gospel stories surrounding the birth of Christ. The procession of the Magi takes up the entire composition and flaunts elaborate clothing and rich golden decorations. The diagonal in the main panel allows the viewer to start at the top left corner and follow the procession to Christ and Mary. Smaller scenes of the Magi fill an extraordinary landscape in the three arches below the main panel, they allow the viewer to continuously follow the narrative. This art piece exemplifies Northern European style painting during this period because of the extensive background, the attention to detail on materials, and the bright use of colors. Gentile uses vibrant colors, especially the color gold. Mary is adorned in a rich blue robe. The Wise Men all have gold weaved into their robes. The wise men's horses are also adorned with gold reins. The Holy family all have gold halos. The color gold in the frame

and then through out the picture tells the viewer that this is the story of kings honoring a new king.

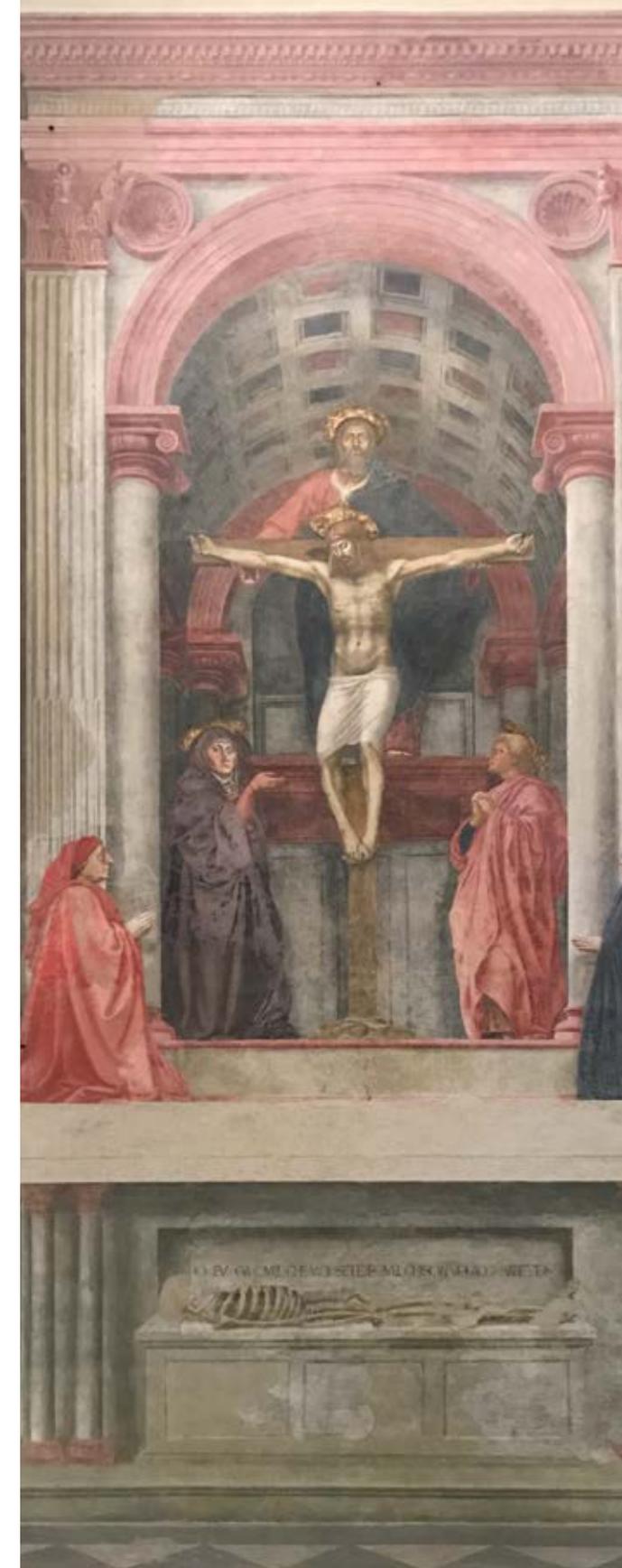
Gentile da Fabriano uses the narrative of the wise men as an opportunity to exhibit his visual imagination and technical skill. Gentile painted the kings not in biblical clothing but in luxurious decorative clothing. I believe Gentile da Fabriano put the wise men in order from youngest to oldest purposely. Each of these figures symbolizes a stage of human life. The young man stands proud and confident, wearing his crown with pride and only gazing in the direction of Christ, the middle aged man kneels in front of Christ, and reaches to take off his crown; and the eldest man kneels in complete devotion before the divine, his crown laying on the ground before Christ. The royal entourage are satiated with varied figures and faces, perplexing patterned textiles, and rare animals. The figures in the painting are quite realistic looking with different faces and actual portraits. The figures in the foreground are almost stacked on top of one another, the ground appears to be tilted forward in order to squeeze in the greatest number of figures. The decorative lavish style is continued through out the scenes below.

Looking at the painting I am reminded of a comic strip. Four episodes are laid out showing the long journey made by the wise men. On the top left, three men on a hill see the comet star in the sky. The journey continues in each separate picture. The altarpiece is visually busy and plentiful with narrative detail. There are many figures painted, all telling little mini stories. •

# TRINITY

By Victoria Maslak

Masaccio painted the Holy Trinity in 1427. This art piece was commissioned by Domenico Lenzi and his wife, as a remembrance of their family, especially since they never had children to carry on their name. This painting became very influential in Italian artwork because of its use of one point perspective. As you can see, the tiles on the ceiling look very realistic and the artist was able to depict depth in the room. In Italy, at this time, artists paid close attention to proportions and anatomy. The Holy Trinity was commissioned for Santa Maria Novella, and was created to be viewed by many. The artist chose to use a selected palette for this art piece. The Trinity is a symmetrical composition that includes the patrons with holy figures. God is depicted standing on a ledge behind Christ, and the Holy Spirit. Mary and St. John are also present at the Crucifixion at the foot of the cross, and one step down from them are the patrons. They are positioned kneeling on either side of the entrance of the chapel. Unlike the biblical figures, the patrons are meant to be in the viewer's space. A dove painted on Christ represents the Holy Spirit. The Holy Spirit, God and Jesus make up the Holy Trinity. Most figures are looking towards Jesus. The viewer's eye is drawn to the center of the image because of the implied lines of the figures. The figures also form a pyramidal shape. There is atmospheric perspective behind the cross convincing illusion of space within the painting. The vanishing point, which is at the base of the cross, separates and unifies the two spaces. Looking at the architecture surrounding the Crucifixion the viewer can identify a Roman triumphal arch, a coffered ceiling, a barrel vault, pilasters, and columns. These are all elements of Roman architecture, which indicates Masaccio's interest in antique buildings. He also uses the color red in the robes that are diagonal from each other, and the one arm of God's robe to form a triangle. Red is used to highlight the two arches, the head of the columns and the solid head of the column and the chapel. Blue is used on the two opposing figures and the left side of God's robe. Red and blue come through different sections of the barrel-vaulted chapel. At the bottom of the fresco Masaccio painted a skeleton in a tomb. The tomb is intended to appear as an outward projection, however it also has a recession near the area where the skeleton lay. Above the skeleton is an inscription, stating: "What you are I once was; what I am, you will be." This morbid message informs the viewer of their own mortality and future death. Even though the message in the inscription is dark, when the viewer looks at the Crucifixion there is a message of hope. This message is freedom from death for believers. •



Holy Trinity  
PHOTO // Victoria Maslak

# Maesta

By Victoria Maslak



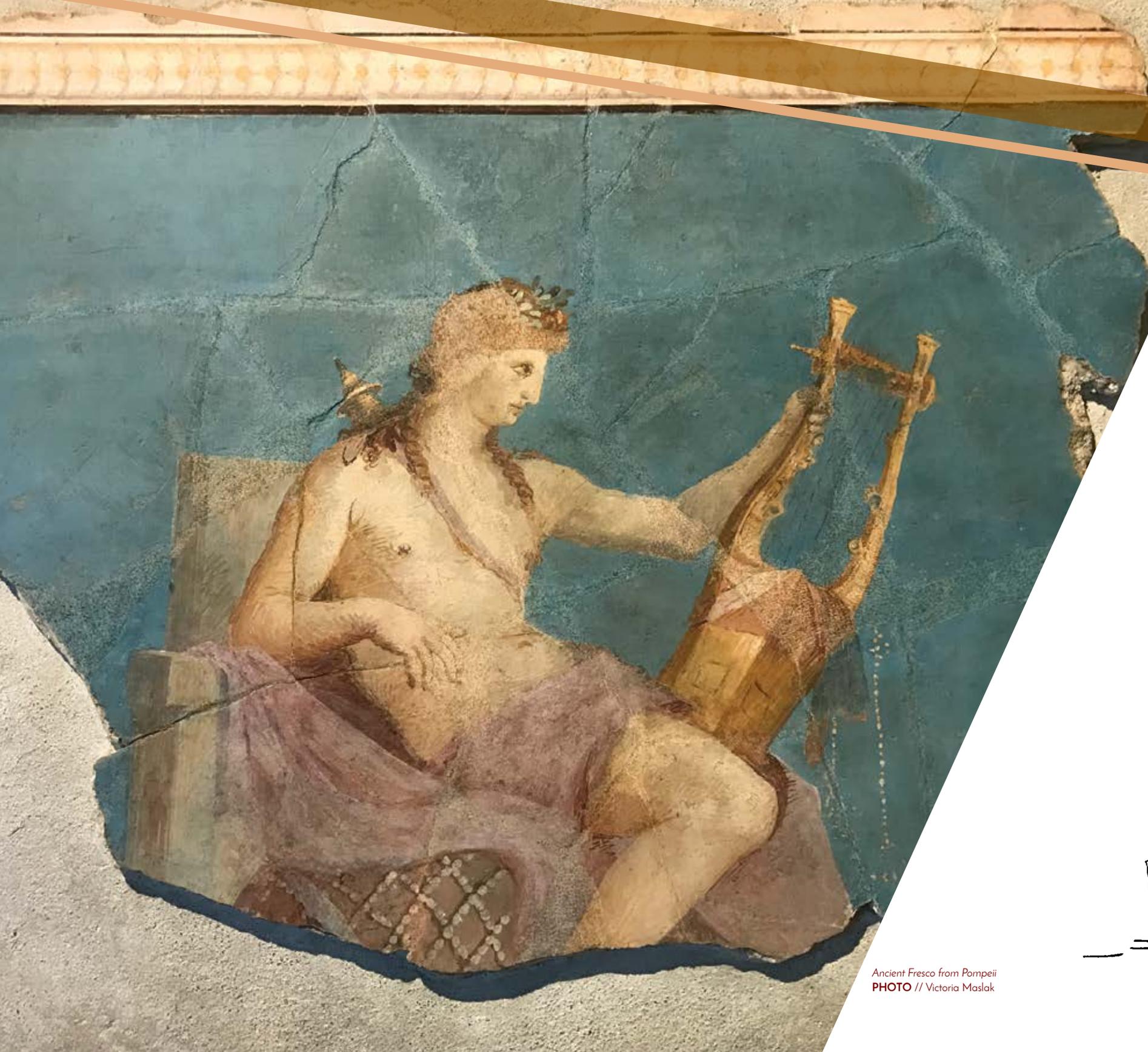
As I ventured around the Siena museum I was very impressed with the grand Maesta altarpiece. I didn't expect the altarpiece to be so large. The towering figures were accentuated by the massive gold frame. The figures were painted with bold colors and the painting was finely executed to make an impression when viewed. In 1308 the city of Siena commissioned Duccio di Buoninsegna to produce a painting for the cathedral's high altar. During this time Siena and Florence were in competition with each other culturally, economically and militarily. These two influential city-states were fighting over land. Siena finally won a battle and what better way to flaunt newly acquired power and wealth than for The Nine, governmental officials to commission an altarpiece. Siena picked the Virgin Mary as its patron saint and the protector of their city. Therefore, The Nine chose the Blessed Virgin Mary as the theme for the altarpiece. This art piece demonstrates the Byzantium style decorated with wealth, and celebrating the patriotism of the people of Siena.

Mary is the focal point of this painting, you can tell this by the painter's use of hierarchal scale. Duccio placed Mary and her son Jesus Christ in the center of the painting so the viewer could identify the main subject of the painting. Mary is larger than the figures in the painting. She is placed on a throne and is surrounded by saints and angels. Duccio also painted the saints surrounding Mary and Christ looking in their direction; this also guides the viewer's eye to the central figures. The use of symmetry and the formality of the picture are representative of the Byzantine style of painting. Duccio painted Mary in blue and red to depict royalty. Mary has noticeable features of Byzantium, with wide eyes, a long nose and a small mouth. The women who surround her are also painted with Byzantine features. The long nose being the most distinguishable feature. Jesus is painted as a child sitting on his mother's lap. He is also adorned in fine garments. Jesus is painted in scale to Mary not the other figures in the painting. In the foreground of the picture two saints are on either side of the throne. This is consistent with the symmetry of the painting. The four men are wearing rich robes that are painted to depict drapery and movement. Each has an extended arm out to the

Mother and child. Close to Mary's head are angels looking down upon her. All the figures in the painting have golden halos above their heads. Above everyone's heads are ten men, five on each side of the throne. They are separated by lines and a solid line that meets in a triangle over Mary's head. The triangle contributes to leading the viewer to the central figures of the painting. The men depicted above are all facing forward, not down at Mary. Historians are not sure if the men are the apostles.

“When the painting was completed the city had a great celebration.”

It took Duccio four years to complete the painting (1308-1311). The Church officials were so pleased with this painting they allowed Duccio to place an inscription on the bottom of the Virgin Mary's throne. "Holy Mother of God, be the cause of peace for Siena and of life for Duccio, because he painted you thus". The message of the inscription was for the people of Siena to thank the Blessed Virgin Mary for winning the great battle and for always protecting them, and Duccio is a great artist. It was an honor for Duccio to have his name on his painting, that would be part of an altarpiece. That tells the viewer how well respected the painter was. When the painting was completed the city had a great celebration. The Maesta was celebrated and paraded around the city because it was believed the image of Mary, their patron Saint, was going to protect the city. •



Ancient Fresco from Pompeii  
PHOTO // Victoria Maslak



ILLUSTRATIONS  
by Kelly Cornella



# Art Group



KELLY CORNELLA

JESSICA DEMAIO

VICTORIA MASLAK



ILLUSTRATIONS  
by Kelly Cornella

# ARCHITECTURE



# Styles

By Austin Giardullo

Architecture throughout Italy is as diverse and unique as the country's geography. Each city has its own personality given to it by its structure and the style of its buildings, which themselves are from a diverse array of time periods. Ancient, Byzantine, Renaissance, and Baroque all have a place in Italy. From narrow alleys and flooded streets to massive domes and ancient ruins, Italy offers an architectural experience that's been fueled by necessity, extravagance, wealth, and national pride and above all else, religion. The cities of Italy have changed and grown over the centuries, modernizing to adapt to a commercial and tourist-driven culture. However, the old and even ancient structures found in these cities continue to stand tall and define them despite so many years of change. This paper will discuss three of Italy's greatest cities and the buildings that exemplify each of them: Saint Mark's Basilica in Venice, The Florence Baptistery and Rome's Pantheon. Each of these is a unique reflection of their respective cities. These structures influence the culture and life of the present while themselves were influenced by the culture and life of the past.

Venice is a city that is sinking. This swathe of tiny islands strung together by bridges on the northeast coast of Italy is cramped, but charming. Its narrow alleys and low canals make the aged, crooked, and average-sized buildings appear to tower above you. When the streets flood during high tide, pedestrians lay down wooden boards to navigate the city's skinny paths. Occasionally, these skinny paths give way to more breathable areas like piazzas or campos. The jumbled mess of streets and the worn buildings of Venice are the result of the city's expansion, and followed behind Venice's oldest and grandest structure: St. Mark's Basilica. Ground

was broken for the Basilica of Saint Mark in the year 978 AD and the initial construction was completed in 1092 AD. The building was completed in the Italo-Byzantine style with some Gothic attributes added over time.

The basilica is attached to the Doge's palace and in fact was originally the Doge's chapel. Over time the building became more and more opulent as it accumulated its exterior decorations, increasing its richness with goods and treasures from conquests and objects taken from other lands. A good example of this being the Four Tetrarchs that is now adorning one of the building's columns.

Unlike Florence, which has strong ties to Rome, Venice is displaced from the former seat of the Empire and now capitol city. Tucked along the eastern coast, Venice is strongly connected to the East, namely what is now Turkey. It is because of this connection and distance from Rome that St. Mark's Basilica was built in a Byzantine style as opposed to a more Romanesque one. From the front of the basilica we can see five archways making up the lower section of its facade, the largest arch in the center. An assortment of columns adorns the pillars that create the arches. The top of each arch is a semi-circle decorated with beautiful reliefs. The semi-circle tops certainly reflect the archways of Roman antiquity but above them a register of friezes with protruding spires, elegant and almost menacing, shows the building's true Byzantine nature.

Lurking behind the tall, pointed friezes we can see the domes of the basilica. They are bulbous and appear almost organic, as if they are sprouting from the building. Each dome is topped with an additional smaller dome and those again topped each with a spire and cross. Coming back down from the domes we can see statues that have been accumulated throughout the years. They sit perched atop the pointed friezes, watching over Saint Mark's Square as the mix of native Venetians and tourists gawk back at them from below.

Within each of the five arches along the facade of Saint Marks Basilica are beautiful mosaics depicting stories of Saint Mark and his relics. The mosaics on the outside are only a hint at the beauty to behold once you enter the basilica. Gold mosaics cover the entire ceiling, as extravagant and beautiful as any interior in Italy may get. These mosaics are what give the basilica its nickname: Chiesa d'Oro, or Church of Gold. The entire basilica serves to celebrate Saint Mark, the city of Venice, and Christianity.

Around the same time as Saint Mark's Basilica was being completed, another building was beginning to take form. Due southwest in the city of Florence, the Baptistery of Saint John that we know today was taking shape. Florence sits deep in a valley and is protected by mountain ranges; it was a city of free thinkers and was home to some of the most popular names in the arts such as Leonardo da Vinci, Michelangelo, and Dante Alighieri. For all those born in the city, they are baptized in the Florence Baptistery, also known as the Baptistery of St. John, named for the city's patron saint, John the Baptist. Although it sits in the shadow of the immense Florence Cathedral, also called Il Duomo, the Baptistery of Florence is the true heart of its city, connected to each of its citizens.

As mentioned previously, the city of Florence has ties to Rome. Unlike Venice, however, this does not mean that Florence is strictly Roman. Located geographically between Venice and Rome, Florence had the opportunity to take inspiration from both cities as well as its other surrounding areas. Thus, when the Florence Baptistery was made grander and greater around 1128, it was redone in a Romanesque fashion. This particular building is technically considered Florentine Romanesque, as the style of it is exclusive to Florence. Romanesque has similar characteristics to the architecture of Ancient Rome but takes on a personality all its own. Romanesque was also a precursor to Gothic architecture and so some typically Gothic treatments within the architecture of the Baptistery can be seen. The Florence Baptistery sits in both the Piazza del Duomo and Piazza San Giovanni, bringing the two areas together while also dividing them and allowing pedestrians to find the building from either side of the city. The Baptistery has an octagonal footprint, which is a common shape among early Christian baptisteries as the number eight was a symbol of rebirth in the Christian religion. Later, however, a rectangular porch was added to the western side of the Baptistery, which changed the footprint and threw off its octagonal form.

Of the eight sides, the North, East, and South sides have bronze doors with relief sculpture, the South by Andrea Pisano and the North and East by Lorenzo Ghiberti. Three archways are featured on each side of the octagonal structure, sitting just above the height of the doors. The walls of the Baptistery are very thick and with very few openings, a trait of Romanesque architecture. The main openings are small

windows set within each archway of the Baptistery. The exterior walls were originally sandstone but when redone in Romanesque style are now clad with a variety of marble in beautiful, bold geometric patterns of white and dark green. The marble is zebra-stripped horizontally along the corners of the building from top to bottom. Meanwhile the forms of archways and doors are highlighted by surrounding patterns of marble conforming to the sharp angles and curves of the architecture. The roof of the Baptistery forms

## Inside and out, the Florence Baptistery stays true to its character.

a pavilion and is bare besides a lantern sitting at the very top, which was an addition, added much later than its initial construction. The interior of the Baptistery is dark and almost eerie due to the lack of direct light coming in from the small Romanesque windows. What the natural light illuminates most are the gold mosaics cover the ceiling, showing off the beautiful work

Florence Baptistery  
PHOTO // Austin Giardullo



while producing reflective light. The geometric patterns of white and dark green marble found on the building's exterior are repeated on its interior, framing architectural elements while adding a decorative flare to the flat, cold walls. Columns ring around the interior, framing the doorways and supporting the ledges found beneath the windows. Inside and out the Florence Baptistery stays true to its character, no surprises, just a presence of strength and beauty.

Southeast of Florence lays the city of Rome, the epicenter of the Roman Empire and once the greatest city in the world. The Roman Empire is known for many things, but the most prominent is their advanced infrastructure and skills in engineering and architecture. Most Roman architecture of Antiquity borrows heavily from the Greeks. Essentially, Romans copied Greek ideas but improved them in many ways. Because of its vast size, architecture in the Roman Empire was methodical and often repetitive: columns, marble, frieze, repeat. However, one of the most popular examples of Ancient Roman architecture is also one of the style's most unique and unconventional designs - Rome's Pantheon. Built well before both the Basilica of Saint Mark and Florence's Baptistery, the Pantheon is an ancient temple of the gods, commissioned by Marcus Agrippa whose name adorns the building's façade. The building is a masterpiece of engineering and one of the best-preserved buildings of Roman Antiquity.

The bulk of the building is a rotunda, with a portico of Corinthian columns under a pediment connecting the outside world to the Pantheon's rotunda. The roof of the Pantheon is a dome with a skylight in the middle known as the oculus. The dome is made completely of unreinforced concrete and to this day remains the largest ever built. Roman's used different types of stone aggregate in the concrete throughout the height of the dome. At the base of the dome very strong and heavy concrete was used and it is very thick, as it rises the concrete becomes lighter and the walls become thinner.

The interior of the Pantheon is 142 feet both high and wide, which means it can fit a perfect sphere within its walls. The idea of a circle-within-a-square repeats itself as a theme within the Pantheon as the floors are patterns of circles and squares and many other decorations are also patterned this way. This is in reference to Vitruvius who believed that circles and squares were the most perfect and ideal forms in nature. The opening in the dome, the oculus, serves many purposes, it offers natural light, acts as a solar calendar and a sun dial, offers cooling and ventilation, and most importantly, is what allows the unreinforced dome to remain stable and intact as it minimizes the weight of the roof.

Originally the Pantheon was meant to be on a hill and raised above ground level, having steps lead up to it, however over time the city and land grew around it and eventually the steps were eliminated and the ground leads right into its portico. The interior of the dome has a pattern of repeated coffers within the concrete. It is believed that these once held golden or bronze stars and was meant to symbolize the vault of the heavens. The coffers are square yet set in concentric circles, reinforcing the theme of circles and squares as decorative elements. The building stands today as both a tourist attraction and functioning church.

The buildings discussed here are each impressive and truly awe-inspiring to see in person. Though they are all in Italy and are all used for religious purposes, the personality of each structure is completely unique because of their different geographical locations, purposes, and architectural styles. Saint Mark's Byzantine construction is a spectacle of magnificence; its ornate mosaics and pointed friezes offer an exotic feel that was taken from the East. Meanwhile the Florence Baptistery's Romanesque build is strong and transitional yet evokes tradition, solidarity, and pride, a pride in Christianity and in Florence. Still the Pantheon's presence cannot be duplicated, it radiates power and unity, captivates with its design, and harkens back to the prime of the Roman Empire. •



▲  
Doge's Palace  
PHOTO // Austin Giardullo

▼ Santa Maria Novella, Florence  
PHOTO // Morgan Taylor



▶ Students and Faculty at the Piazza della Rotonda



# MARBLE

By Carly Baker



Inspiration Found in the Marbles of Italian Architecture The earth creates, out of minerals such as calcite, finely crystalized rock with extreme heat and pressure. This composition of minerals can hold large amounts of pressure and is a very beautiful sight to see. Seeing marble covering large interiors and exteriors all throughout Italy was unlike anything I could have imagined. Although I had spent a great deal of time looking at pictures and learning about these pieces of architecture in textbooks, seeing them in person was incomparable. From the Doge's Palace in Venice to Florence's Duomo and the ancient ruins of the Roman Empire, the different colors of rocks, as well as their different contexts, kept me fascinated for every moment of our two weeks abroad.

On our second day in the beautiful country of Italy, it was time to wake up from our crazy jet lagged sleep and get started with our learning experience. Our morning started with a trip to the city of Venice's civic center, the Doge's Palace. This palace is placed directly next to the religious center of the city, San Marco's Basilica. It was this morning that I remember specifically first seeing marble columns and falling in love with their patterns, on the inside of this palace which is now a museum. It was from that point on that I walked the streets and halls and rooms which we visited with my eyes peeled for the patterned and well-polished rock.

Moving onward through the trip, we hit our first day in Florence, New Year's Day; a day that felt more like an unimaginable dream than the first day of the New Year. On this first day of the New Year, we gathered ourselves - after our four hour bus ride and welcoming into our new hotel rooms which would be our homes for the next four nights - and took a



quick tour of the city. We had no idea Florence would become our almost unanimously favorite city. On this tour we made a stop in the city's square, which contains buildings that we all had seen before in class: the Cathedral of Santa Maria del Fiore, the Baptistry of San Giovanni, and Giotto's Campanile or Bell Tower.

Walking into the square, surrounded by massive pieces of architecture that I had never imagined to be so large, my first thoughts were along the lines of, "Wow, look at all of that marble." I stood and stared up into the

of the doors that I had not realized that we would be seeing, I just walked straight to the marble walls to examine their textures. Knowing the history of the city and its famously terrible flood of 1966 - when horribly destructive waters filled the city's walls to more than twenty feet - I wanted to know the ways that the marble's characteristics had changed. Marble, although very strong, still has a level of porosity which makes it vulnerable to damage. Though I am sure that the exterior had once been a finely polished marble, I was fascinated to touch the spots where it was clear that damage had

“MARBLE, ALTHOUGH VERY STRONG, STILL HAS A LEVEL OF POROSITY WHICH MAKES IT VULNERABLE TO DAMAGE.”

sky at the bell tower, covered in polychrome geometric patterns of green, white, and pink marbles. This stood to the right of the main façade of the Cathedral, which mimicked its colors but with a seemingly more intricate design template. The doors were surrounded by solomonic columns, which just seem to be such a delicate spiral shape and style for such a strong and hard stone to take on.

Upon turning around to examine the entirety of the square in which we stood, the Baptistry took over my thoughts. This building's façade was covered in the same white and green marble colors as the other buildings, but it did not include the pink. I saw its simplicity in design as a beautiful juxtaposition to the more elaborately designed buildings which it stood across the piazza from. Each corner of its six sides was covered in a design of green and white horizontal stripes. Each window and arch combination contained design elements to mimic both the shapes of the arches and the rectangular shapes of the windows.

We walked up to the building to examine the reproductions of the famous "Gates of Paradise" by Lorenzo Ghiberti, and while I was in awe

affected the green and white marbles which cover the building. My hand rubbed over the marble, feeling all of the indents of deterioration which have been digging into the stone which, I can only imagine, was once at a comparable smoothness level of the columns of marble that I had rubbed with similar curiosities previously.

On the following day, after we had climbed ourselves to the highest point of Florence and seen the city from a spectacular vantage point, we took a trip out of town for the day. Siena was about an hour bus trip away and even that amount of time could not have prepared me for how quaint and beautiful our day would be. All throughout the city, we could see the civic coat of arms: the shape of a shield with the top half white and the bottom half black. The simplified story of the chosen colors is that the sons of Remus, who had been raised with his brother Romulus by a wolf, ran off to Siena on the backs of one black and one white horse so it became the city's colors. We made our way to the city's religious center, the Siena Cathedral. The exterior of this building is based in the city's colors of black and white, while the main façade contains some touches of pink marble

as well; similar to the Cathedral of Florence. Another similarity to the Cathedral of Florence which I noticed here was the same use of solomonic columns in the archways of the main façade, still keeping me interested in the delicate nature of the spiral shape out of such a strong material.

When we entered the Cathedral, I was overwhelmed by materials. The main structural pieces of the interior were keeping touch with the colors of the city, while some of the floor and altar decorations strayed slightly. The large interior columns, also known as piers, were all decorated with horizontal stripes of black and white marble. The walls had other types of marble, each piece as beautiful as the last. The way that the minerals were apparently morphed together into one beautiful stone kept me taking photograph after photograph just trying to capture the significant differences in visible textures of rock.

A few days and a three hour bus ride later, we arrived in Rome, a city that we could not imagine would compare to Florence. The atmosphere of the city was very reminiscent of New York City for me until we spent our second day on an early morning exploration of the ancient Roman Forum. The ancient ruins which we spent our morning admiring with a tour guided by architect and professor, Tom Rankin, were not covered in marble like most of what we had previously seen. We learned that the ruins were in fact faced with marble at the times in which the Empire that built them were around, but in the years following that time, the churches would recycle what was once a part of the Republic of the Roman Empire.

While we continued to walk through the Forum, we saw some pieces of marble columns that were carved into with intricate foliate details. As we kept moving forward with our tour we got down into the grounds which were the "original" of the original grounds; meaning that the grounds that we walked on were what was there before the Roman Empire built its own. That in itself was intriguing, but then I noticed the towering views of columns which once held up buildings around the area in which we stood. The ways that the

columns stood in rows of just a few with one continuous top platform gives an idea of how significantly large these structures must have been at one point in time during the rule of the Roman Empire. It was down in this area of the Forum that we saw a specific type of marble which we had not seen yet before. This marble is called cipollino and is also known as "onion-stone." The reason for this became obvious upon closer inspection; it looks as if it has been built with layers of minerals similar to the way that an onion is constructed.

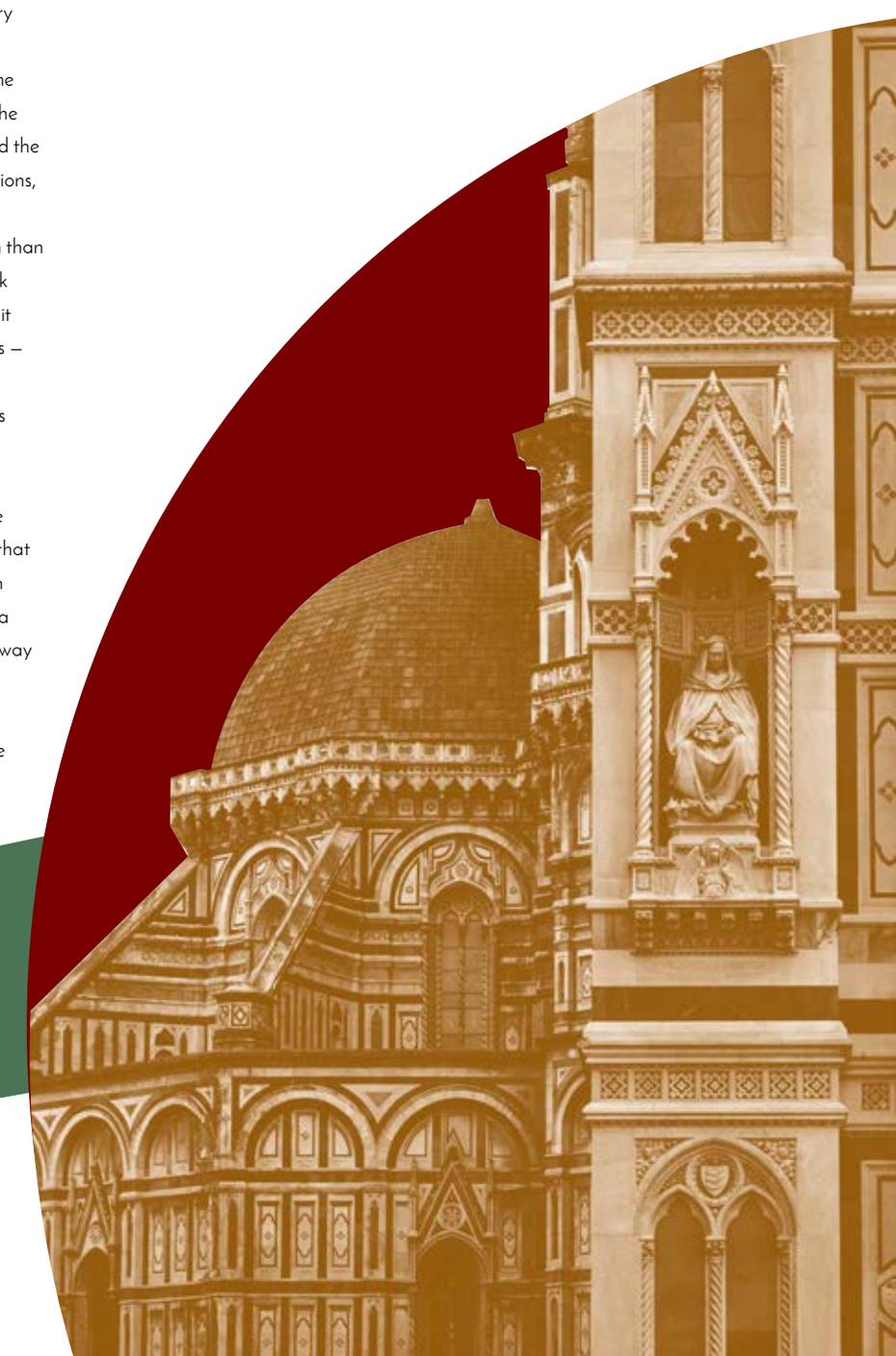
The day prior to the inspirational exploration of ancient Rome was started with a trip to our first Roman church, Sant' Ignazio. It was inside of this church that the idea of marble being painted to create the illusion of it really being there struck me first; even though we had seen something similar in the Arena Chapel of Padua that Giotto had painted. The ceiling of the church that we were inside of was all about illusions, creating a scene that looked as if the ceiling were extending into the sky with arches and columns of marble, as well as the illusion of there being a dome in the building. It was still not until I noticed that one of the marble columns was not marble at all, it was painted to give the illusion of marble. Like I said, we saw this done by Giotto in the Arena Chapel, but the video that was had to watch before entering told us about that, so it seemed like less of a secret. So when I realized that I was fooled by this illusion I became obsessed with figuring out and noticing the difference between fake and real marble, and I wondered intently on what amount of what I had seen already was an illusion.

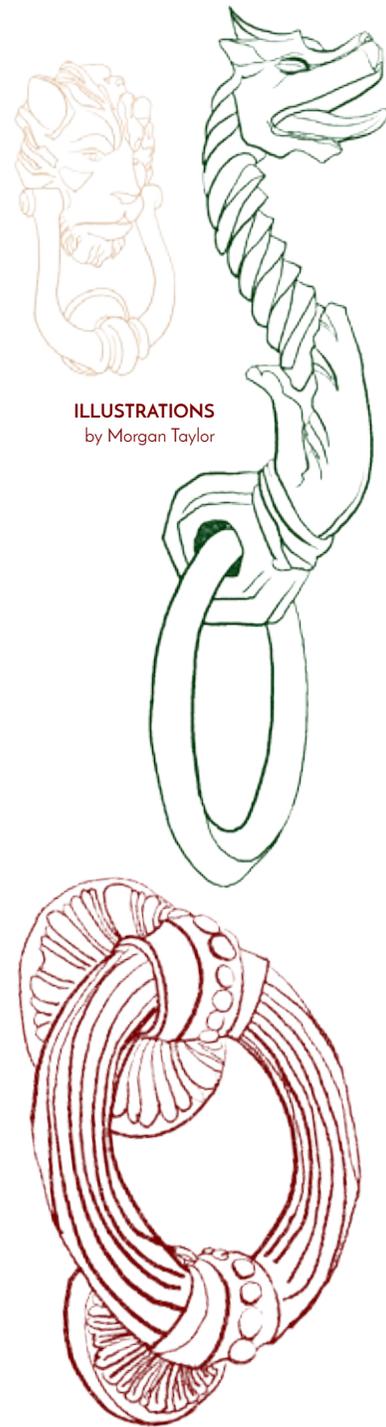
Now for our last day of enjoying the country that became a weird type of home of nonstop exploration, we took a trip to Santa Maria del Popolo and then to the Galleria Borghese. Inside of Santa Maria del Popolo, I was skeptical of the way that the arches and columns looked from far away. Further inspection told me that I was right to be, because it became obvious that the swirls of veins in the white colored marble were in fact painted. This was only intensified in the Cerasi Chapel in which we discussed the two

famous Caravaggio paintings. Most of the area around these paintings was painted in a way to create the illusion of being decorated with marble. Now when the time came for us to visit the Galleria Borghese, which contains two of the most incredibly stunning sculptures that I have ever seen, I was overwhelmed with the amount of illusion that filled the rooms. The gallery which we were in was such a serious deal of a place that photographs were actively not allowed to be taken. But I walked around, looking at the walls, repeating to myself over and over again, "It's all fake." The walls, the molding around the images, and on the doors, the spiral columns around the windows, the relief sculptures, and a large amount of the ceiling decorations, they were all painted as an illusion for the viewer. Of course to have something painted to look like marble was going to be a cheaper option than to actually have it covered in marble; but the amount of illusion that took over this space was incredible to me. This was not only because I wished it were covered in stone – because I love to feel the textures with my hands – but because it was all so exquisitely and masterfully done.

The entire trip became an inward exploration of how my feelings about the materials with which the structures around us were created affected my viewing experience. The architecture that was created with these materials blows my mind away because that is the ultimate repurposing of earth. To just imagine that there is a quarry out there that was left with a hole in it so that these structures could be erected from the ground. Then to also imagine how significant artists thought that a specific material was to the point that they decided to mimic it in the way that they would decorate the walls on the interior of these structures. I find that there is a harmony of earth and human that is depicted in the ways that structures are created, and that it is inspiring to imagine that these thoughts were constructed based on things that have been standing for centuries and were created by people that existed that long ago. •

*Il Duomo, Florence Italy*  
**PHOTO // Carly Baker**





ILLUSTRATIONS  
by Morgan Taylor

# EYES FOR DETAIL

BY MORGAN TAYLOR

During our long walks through Italy, I became quietly obsessed with the door knobs, knockers, and bronze details on the buildings around us. It seemed for every regular push/pull bar, though standard turn knobs were scarce, there was an ornate, brass handle. The common materials were brass and cast iron, colors designed to evoke the styles of old. The Italian's love of their historical buildings spawned an equal love for ornate details in their modern ones.

Due to their main purpose being relegated to detail, the nature and structure of these handles became paradoxical. Many of these latches were too high to be useful, and most did not turn. There were knockers that were welded down, and incredibly ornate knockers next to tacky gift shops, and doors without either. The idiosyncratic nature of these objects amused me greatly as I wandered. These details are seemingly nothing in comparison to the giant buildings on every block with their multitudes of internal structures, carvings, and statues, but they do matter. What is a door without its knob?

Detail of a superfluous nature springs from every corner of the Doge's palace in Venice. The sheer opulence almost rivals the Baroque cathedrals in Rome, and the door knobs are no different. One door in particular caught my eye due to its unique carvings of faces. Their flourishes lead the eye to the curving wooden handle. The door as a whole: a dark brown and unassuming became a resting point for the viewer's eyes. This handle was a nice little note, of no significance. But its position in the room gave me a moment's respite from the rest of the hall.

In contrast, Siena's Campo, has a simple beauty granted to it by its interesting shape and coloring. The lines of the plaza converge at the Palazzo Publico, the true focal point, but when I explored further I found an incredible sewer grate at the center. The architect could have put a hole in the ground, but instead took the time to let the lines end at something special. The grating is surrounded by a marble scallop outline and is itself a bronze, vine-like sculpture. The vines swirl outward from the center, filling the hole and leaving space for water to pass through. The green blue tint of the tarnished bronze contrasts sharply with the white marble and red brick surrounding it. The attention put into the fibers and thorns of the vines make it the perfect contrast to the plaza ground, and it gives a focal point to the base of the ridges. Since the plaza slopes, a grate is necessary to catch rainwater, but the beauty of this grate is unprecedented and surprising. It is a sublime addition to an already incredible piazza.

My final object was not found on an important building or monument, but instead on a random door in Rome. It was larger than standard knockers, and had a different shape than the ones I was used to seeing; it was shaped like a Medusa head. I was taken aback by it because its craftsmanship was so much more involved than the other knockers I had seen. The expression on her face was serious in comparison to the sillier knockers I had observed. There is genuine pain in her countenance as she stares at the viewer, her snakes curl around her face and down to the ring below her. The ring door knocker is fastened to a scalloped base. The scales of the top of her snakes differed to those of their bellies, and her hair was delicately lined. I felt like the designer genuinely cared about making an interesting architectural detail. I took many pictures of building's details, but none were as impressive as this one and I'm glad I didn't miss it.

The big cities of Italy can be intimidating; the level of architecture on every other block in New York City is the expectation in these places. The sheer detail can become overwhelming, and sometimes it is easier to look at the ground and get where you are going. But I implore you to try to look around every now and then. Darting from landmark to landmark will not acquaint you with these grand behemoths of architecture, time, and skill. Savor your travels whether it be up the street, or across the ocean, and truly taste the world we have at our disposal. •

# Facades

BY MORGAN TAYLOR

Within our first hour in Florence, our group went from walking down an alleyway to being awestruck by the facade of, Il Duomo, the main cathedral of the city. It seemingly came out of nowhere, and I cannot put into words the breathless enthusiasm that filled our group. Almost everyone gasped, photographers scrambled for their cameras, and I let out a pretty girly shriek. We bent backwards, and craned our heads to get a better look at the massive building's top. The innumerable carvings depicted saints, animals, patterns, plants, people, and more. They hid in niches, curved around the corners of the building, and stood proudly on ledges and platforms.

The crowds around us streamed by, seemingly used to this incredible work of architecture. The front of Il Duomo was so large that it completely hid the rest of the building behind it, including the large dome. Facades in cathedral architecture are made to be impressive since it is the entry point for the church goers, and at this point in the trip I had seen many. I thought I was used to them, but I was wrong.

The afternoon sun lit the marble in warm, yellow tones; it highlighted the different colors of stripes throughout (white, green, and pink). The crevasses in the columns, molding, and sculptures cast deep blue shadows. I felt like I was staring at a painting rather than a building. This was one of the many shocks of the trip, where I would stumble upon something exciting without having an inkling of its imminent arrival.

The reaction I had to this building was great in comparison to my level of attachment. I knew nearly nothing about it, despite it being my presentation topic, and looking through pictures on google didn't even pique my interest. It was as if I was a traveler from an older time where knowledge was spread through word of mouth. There was a cathedral in Florence with a dome was all I knew, and yet when I saw it I was amazed. It needed no context to be astounding. It simply was. No pictures could ever capture it, and as our Professor said, 'You only see it for the first time once.' •

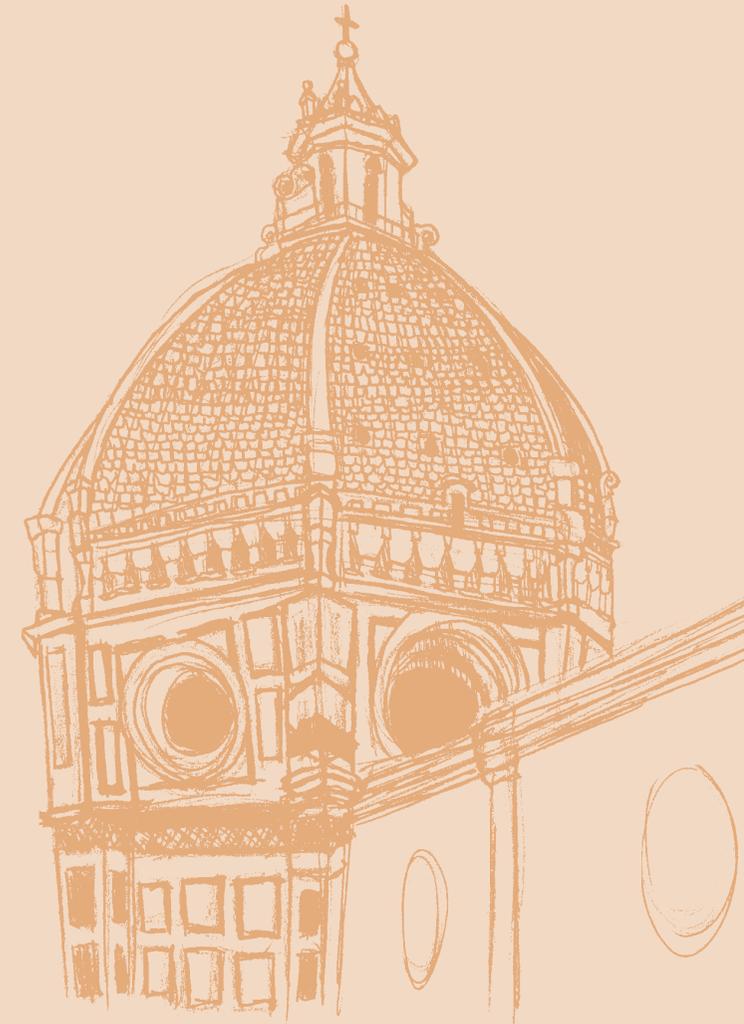


ILLUSTRATION  
by Morgan Taylor

# Innovation in Pompeii

BY MORGAN TAYLOR



ILLUSTRATIONS  
by Morgan Taylor

Pompeii was a normal, Roman town by all standards with the misfortune of being founded next to a volcano. These circumstances have managed to preserve the exceptional innovation and planning of the Romans. Based on the template Pompeii provides us on Roman colonies, we can determine that form and function intermingled harmoniously within their architecture.

Our first stop on the tour was the pier bathhouse for travelers. Mount Vesuvius had moved the coastline 2 miles away, so we had to imagine the ocean views from the bathhouse. The Romans had the bathing process down to a science. The placement of rooms was determined by the heat of the fires in the floor below. To prevent slipping, the floors were a fine mosaic for traction. The designs were in black and white marble tiles that depicted simple curving designs. These designs were repeated in the crown molding that surrounded the room. The plaster of these walls was mixed to be waterproof. These specialized walls were used in the steam room along with a unique ceiling.

In steam rooms, a common problem was cold condensation dropping from the roof onto the guests. In response, the architects created a channel pattern that would give the condensation a track to roll down to the floor. These drips along with the water from the bathers would be evaporated by the strong flames underneath the floor. Next door to the steam room, the main bathing pool used the second hottest part of the flame to heat the bath with a bronze disk in the center. The steps to the pool progressively became steeper to allow the visitor to comfortably acclimate to the water. The area was decorated with frescoes of the harbor, harvest time and opulence, fish and sea motifs, and Neptune. These images were considered good luck for the bathhouse, and relaxing for the guests. The final section of the bathhouse was the cold shower and the changing rooms. The cold shower was made to close the visitor's pores and to reinvigorate them. After that they headed to the changing room where they could get dressed and hit the streets. On the upper walls of this room were paintings of the various sex acts that could be purchased on the second floor. If the visitor chose to leave instead, they followed the main street up into the city.

Our guide said that Pompeii had a similar feeling to Las Vegas. It was brightly colored, full of life, and persuaded people to empty their pockets. Though Rome was notorious for their roads, it was their sidewalks that

impressed me the most. They allowed a visitor to walk around the city at their leisure without blocking traffic. These sidewalks were raised high above the streets to separate pedestrians from wagons and horses.

The sidewalks were studded with bumper rocks on the side to prevent wagons from drifting into the pedestrian's space. The pedestrians could cross the footpaths via raised rocks, which were placed to the Roman standard to allow wagon wheels to pass through. The brightly painted streets were still too dark to navigate at night; Roman engineers embedded white chunks of marble in the sidewalk to reflect moon and torch light. On any day hundreds of animals would pass through the town and dirty the roads. Their manure was cleaned off the streets through a system of fountains and gutters that channeled rainwater down the road and into the harbor. No piece of architecture was wasted, and all was given proper thought and logic.



Every segment of the town fit together like the gears of a watch, perfect in their purpose and beauty. This was in spite of Pompeii's age; meaning that every aspect of Rome's colonies was constantly improved and maintained. This level of attention to the lifestyles of all citizens has yet to be recreated in the modern day. The rich, middle class, and poor had access to drinking water, food, and a comfortable life with running water in an ancient city that housed 25,600 people at one point. This was all thanks to the pains the architects of Rome took to make sure their cities were the best. Such hubris is usually frowned on due to our knowledge of Rome's future, however the Roman's had substance behind their pride. This meaning behind pride has become necessary in modern life if we want to reach an acceptable standard of living for all in our country. •

Above: Pompeii  
PHOTO // Austin Giardullo



# Architecture Group



▶ MORGAN TAYLOR

▲ AUSTIN GIARDULLO

▲ CARLY BAKER



▲ Ceiling from the Vatican Museum  
PHOTO // Austin Giardullo



▲ Palazzo Vecchio  
PHOTO // Morgan Taylor



# RELIGION





# EASTERN INFLUENCES In Western Cathedrals

By Aurel Hoxha

◀  
Saint Mark's Cathedral, Venice  
PHOTO // Nejesa Brown

Throughout Italy you will discover many cathedrals and churches, but there is one church in Venice that is very distinctly different from the rest. Patriarchal Cathedral Basilica of Saint Mark, is a cathedral that Piazza San Marco in Venice. Although in the recent centuries this cathedral has been open to the public, for many centuries only the Doges would be able to use it. This explains why the Doge's Palace is next to the cathedral. Yet what really sets San Marco apart from the many other cathedrals of Italy is are the Islamic influences in its design.

On close examination of the cathedral, there are many clear influences of Islam in both the interior and exterior. First, the design of the church was originally modeled on the Church of the Holy Apostles, which was built in Constantinople. In later centuries, the Church of the Holy Apostles would be destroyed. After its destruction, the Venetian "copy" has become the real thing. This isn't the only aspect of the Cathedral that showcases the combination of Eastern and Western art. On the right facing exterior face of the wall there is a mosaic that showcases believers of Islam. In this mosaic the artist depicts how the body of Saint Mark of Evangelist came to Venice.

Saint Mark the Evangelist, one of the Disciples of Jesus, who had a great connection with the city of Venice. According to Venetian tradition, Saint Mark was traveling Europe and visited the Venetian lagoon, where an angel appeared to him. The angel then said, "Pax tibi Marce, evangelista meus. Hic requiescet corpus tuum." This translated to, "May Peace be with you, Mark, of evangelist. Here your body will rest."

This was enough of a justification for the body of Saint Mark to be brought back to Venice. The mosaic depicts the tale of how the Venetians stole the body of Saint Mark from the Muslims of Alexandria, Egypt. Two Venetian merchants traveled to Alexandria and came across some priests from the Church of Saint Mark, who were worried that the relics of Saint

“The design of the cathedral has many characteristics that were taken from many different places, but especially Byzantine and Islamic architecture.”

Mark's would be destroyed by the persecution of Catholics by Muslims in Alexandria. The body of Saint Mark was then taken from his sarcophagus and replaced by a lesser known saint. The merchants placed the body of Saint Mark into a chest, then covered the body with layers of pork and cabbage. Finally, when the Muslims saw the chest, they were disgusted with the sight of the pork and never noticed the body underneath the meat.

The influences of Islamic culture do not end there. After seeing the mosaic of Saint Mark, you enter the church and see from almost top to bottom the church is covered in gold mosaics. From the time that this cathedral was developed there were many gold mosaics in many Islamic religious places. The media of the mosaics is the same as in Byzantine art but the subject changes. The design of the cathedral has many characteristics that were taken from many different places, but especially Byzantine and Islamic architecture.

The combination of the different cultural themes in artwork and design from both the Western and Eastern world coalesce in Venice's San Marco. Experiencing the many different churches of Italy first hand, it was a breath of fresh air to see a cathedral that broke the mold of traditional Italian design and artwork. From my personal experience being raised in the Islamic culture, it was very intriguing to me that there is a Catholic cathedral that would adopt an Eastern design. The beautiful gilded gold artwork all over the interior, and the amazing history about the building and the Saint that is buried there really drew my interest to the Cathedral Basilica of San Marco. •

# ANCIENT ROMAN RELIGION

BY AUREL HOXHA

While traveling throughout Italy, there was a lot of Christian influence on the art and architecture, except for in one place. Pompeii, a place frozen in time, had no real Christian influences. Pompeii was an ancient city Roman port city near the southwestern coast of Italy. A city established in the early seventh century B.C., Pompeii was taken from the world on 79 A.D. The city was built near Mount Vesuvius, a mountain that later erupted and bury the city in volcanic ash and soot. This would keep the city perfectly preserved over the centuries. The art and architecture perfectly show the amazing lives that the people of Pompeii lived. A city untouched by the changing Roman ideas in later centuries would be uncovered to the new world.

With the preservation of the city we discover the beautiful art that was influenced by the ancient religion of Pompeii. During the early years of the Roman Empire their main religion was pagan. This was very similar to the ancient Greek religion. These early religions were based on the idea of there being many different gods that controlled the lives of the people of Pompeii. An example of the ancient Roman religion is the ancient god, Dionysus, the god of wine. There was a home that was discovered in Pompeii, the Villa of the Mysteries, of which the owner of the home had a great affinity for the god of wine, Dionysus. Frescos litter the walls of the House of mysteries with the appearance of Dionysus.

Part of the home seemed to be built for religious purposes that to the early people of Pompeii may have seemed normal, but the modern people of today may not see this as normal. Like many Pagan religions there are many aspects of the religion that seem like something that shouldn't be tied to a religion. Many think that due to the early Pompeii frescos on the walls of the home that this place was used as a place of religion for the Roman god, Dionysus. The lives of the people of Pompeii were surrounded by times of merriment, but this is the only home that was discovered that had artwork of a single Roman god. The walls of this home are covered in very provocative frescoes of men and women, and of course the God, Dionysus.

Many people believe that the ancient people of Pompeii that used this home for some cult like ceremonies for the god, Dionysus. There is a room in this home that has a giant fresco painting of the god, Dionysus as the center figure of the piece. Historians believe that the special cult of Dionysus used this room in one of their ceremonies. The ceremony would involve the deflowering of a virgin woman in this room. To the modern people of today this seems like a very barbaric ritual, but to the ancient people of Pompeii this could have been seen as very normal.

There many contrasts between the ancient religion of Pompeii, Ancient Roman religion, and the later religions of the Roman Empire, such as Roman Catholicism. The main difference, is that there are many gods in the ancient religion, while Catholicism there is only one god. There also seemed to be not too many ancient religious buildings in the ancient city of Pompeii, but there are many churches, cathedrals, and chapels all around the world for many other religions. It also seems like many of the parts of the ancient Roman religion that seem unsettling with the way the people would support their ancient gods. It was just refreshing seeing the homes and lives of the ancient people of the city of Pompeii and how a religion that isn't seen anymore influenced their lives. •

Pompeii  
IMAGE // Aurel Hoxha



# RELICS

BY ANGELA PECCI

As someone who grew up in the Roman Catholic faith, I was quite familiar with relics and their intended purpose as tangible memorials to be venerated. Relics are defined as parts of a deceased holy person's body or belongings. They can be anything from bones to the bed sheets they slept on. Visiting The Chapel of the Relics at St. Anthony's Basilica in Padua brought it all back to me. When there, I recalled being totally mesmerized by a relic of St. Mary Mazzarello in third grade. I believed with all my heart that this tiny piece of fabric encased in plastic with crocheted flowers around it had some mystical magical quality. Looking back I find giving a small child a piece of clothing from a deceased stranger to be a little odd. Thankfully, I eventually came out of my relic -induced haze and realized I had no real faith it was all just going through the motions. And even better, I realized that was okay; I have redeeming qualities. It was like finding out there was no Santa, I was disappointed and had to adjust but life would go on.

As I walked through the astoundingly beautiful Baroque Chapel of the Relics, it dawned on me that this was an ornately orchestrated body parts bazaar, where you will find bone, skin, hair, and if that is not enough a tongue, all enshrined by beautiful artistic creativity in the form of elaborate, embellished, gold reliquaries. I saw the power that these cadaver remnants had over people and it was more than just ghoulish curiosity. When the faithful venerate these relics they connect more closely to the saints they believe so strongly in, and show belief in their intercessory power. Their veneration expresses the doctrine that the human body should be respected both living and deceased. They believe without benefit of provenance or DNA testing that these relics have infallible authenticity. I am once again reminded that faith cannot be taught or passed on from generation to generation. Faith must be realized, maybe these relics would wake in me a faith that had perhaps been laying dormant, or just maybe I can just respect them as symbols of a faith that I admire from afar.

These preserved artifacts keep the faithful and the morbidly curious coming to the chapel in droves. These relics benefit the soul, but even more than that, they keep churches alive, active and a source of pilgrimage for both those looking to find faith and the devout. •

“I am once again reminded that faith cannot be taught or passed on from generation to generation.”

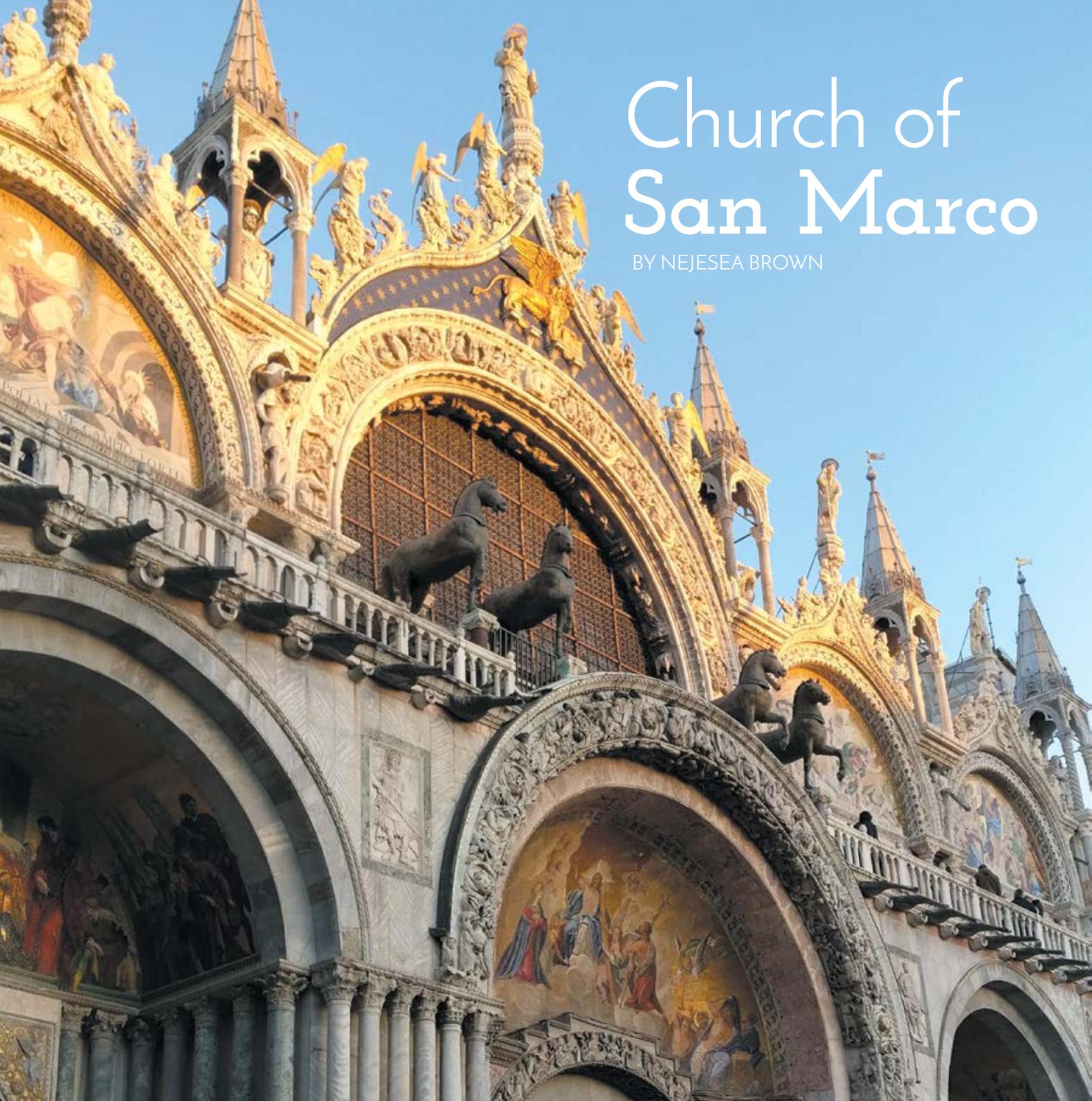
# La Befana

BY NEJESIA BROWN

Everyone knows of Santa Claus, the Easter Bunny and of the tooth fairy, but here in Italy, they also believe in La Befana. On January 6th, the Three Kings Day, there is a parade that is held which features La Befana. The legend goes she leaves out candy or coal in your shoe which is to be left out overnight. Her name was inspired by the eve of the Epiphany and her origins are intertwined with the Three Kings. Legend has it is that La Befana had been visited by the three Magi, or wise men, on their way to visit the baby Christ. They asked her for directions, but La Befana wasn't sure how to find the newborn infant. However, being a good housekeeper, she invited them to spend that night in her tiny home. When the men left the next morning, they invited La Befana to join them on their quest. Befana declined, saying she had too much housework to do, but she eventually changed her mind. She tried to find the wise men and the new baby Jesus, but was unable to. She now flies around on her broom delivering gifts to children. It is believed that she is still searching for the infant Jesus. Her connection to the three kings are what inspired Italians to celebrate her existence on Three Kings Day. On the streets of Rome there is a parade and a carnival dedicated to this holiday. Children are able to take pictures with Santa Claus and La Befana on Santa's sleigh. She is usually portrayed as an old woman with a scarf over her head and gypsy like clothing. She is a female Santa Claus for those who celebrate the day of the Epiphany. •

# Church of San Marco

BY NEJESIA BROWN



“A popular element depicted throughout the interior and exterior of the church is the lion which represents Saint Mark himself.”

No words or phrases can describe how painful it was for me to not be able to take a single shot of the interior design in the Church of San Marco in Venice. The church itself was the very definition of holy. One of the best aspects of the church was that it is divided into five sections, one for each dome. Three of the sections are dedicated to one of the three figures of the Holy Trinity. On the left side of the church, the ceiling is dedicated to God, the center is for Jesus and right is for the Holy Spirit. Some parts of the center ceiling also focused on the Virgin Mary and her story. Another unique aspect of the church is that its design replicates that of a Greek cross. A popular element depicted throughout the interior and exterior of the church is the lion which represents Saint Mark himself. He is after all, the patron saint of Venice which is where the church is located.

Gold mosaics cover the church. The gold was meant for the people to see the wealth of Venetian power. Mosaics were often used to depict images or scenes from particular biblical stories. One of the domes features the Virgin Mary surrounded by the four gospel writers. Another dome features the life of Christ and some scenes depict a few of the miracles he had performed that are mentioned in the bible. A third dome features a dove representing the Holy Spirit and the twelve apostles surround it. There are also transepts that depict the Virgin Mary's life before Christ and in other transepts, the lives of Mark, Luke, John, and Matthew are also depicted throughout several scenes.

Outside on the west entrance of the facade is a lion with the doge kneeling down in front of it to suggest that the doge serves Saint Mark and the people of Venice. Surrounding the lion are four women representing four different virtues: prudence, justice, temperance and courage. The lion holds a book with the quote, "Peace to you Mark my evangelist" in Italian. The lion can also be seen at an arch in the center of the church from the outside. On the top layer are four semi circles that depict different scenes from the end of Christ's life reading from right to left. The church also has plenty of references to the bible. Throughout the church, viewers can find representations of the four gospel writers: a lion for Mark, an angel for Matthew, a bull for Luke and an eagle for John.

Some of the sculptures on the exterior represent the politics regarding Venice's history. The four horses of Saint Mark were a representation of the four crusades. Due to war and the high chances of being destroyed, the original four horses were placed in a Museum. On the facade are currently four bronze replicas. Another representation of politics is the statue of the four Tetrarchs. It was meant to stabilize the four independent rulers of Venice at the time. Interestingly, that statue was stolen from Istanbul and placed in the Piazza of San Marco.

Even though the current church of San Marco still stands, it is not the original basilica. The original one was burnt down in 976 and later rebuilt. Throughout its existence, restorations to the mosaics and additions of sculptures have been made. For centuries, its beauty continues to grow, representing the strength and determination the people of Venice have for their city and for their religion. •



◀▶  
Saint Mark's Cathedral, Venice  
PHOTOS // Aurel Hoxha

# THE Jesuits IN Rome

BY NEJESIA BROWN

In the city of Rome, the Jesuits sure have made a name for themselves. Throughout the city, there are three Jesuit churches that promote the power and beauty of Jesus Christ while also highlighting a handful of Jesuit saints. Jesuits are followers of Jesus and so they highlight him and the Virgin Mary throughout their artwork depicted on ceilings. Throughout their churches are the letters: IHS (the first three letters of the Greek spelling of the Holy Name of Jesus) to remind citizens that they are in a Jesuit church. Another detail that is repeated are the positioning of two saints: Saint Ignatius is always placed on the left and Saint Xavier is placed on the right. Each of the three churches have their own details which make them unique. Still, they share some architectural similarities, including a single aisle in the center of the church, three chapels on each side, similar vestibules, and altars dedicated to Jesuit saints. Another similarity is how they portray Jesus. They usually portray the fall of the damned, also known as the moment when Jesus triumphs in their paintings. Also placed throughout the ceilings of the churches are angels made of marble.

The first Jesuit church to be built in Rome was Il Gesu, which was completed in 1584. One of its most important features is the right hand of Francis Xavier. Xavier was one of their saints who often traveled to Asia to spread the religion and unfortunately passed away in Eastern Asia. His body was so well preserved that when the church requested his right hand

to be delivered, it still had skin on it. The skin of the hand is rather leathery, but still resembles that of a hand. The church had a reason as to why they wanted the right hand of Saint Xavier to be delivered and not the whole body: the right hand was often used to preach the word of Jesus Christ and used to baptize people. In addition to the everlasting hand, Il Gesu also features a grand performance highlighting the altar on the left side of the church. At sunset, the church plays audio which recites the story of Saint Ignatius while displaying certain parts of the altar. At the end, the painting in the center of the altar drops down to display a magnificent golden statue of Ignatius. The show highlighted the founder of the Jesuit religion and their first patron saint. The entire light show is also meant for people to go to church and stay in touch with religion.

The second Jesuit church to be built is Sant'Ignazio. This church was specifically dedicated to Saint Ignatius, who was the first Jesuit saint. In the center of the church lies one of the most unique designs any church could have: a fake dome. Due to issues regarding neighbors and finances, the Jesuits could not afford to construct an actual dome. Instead they commissioned an illusionist painter named Andrea Pozzo to paint a dome. In the church are two gold dots where if one stands, the dome appears perfectly in perspective. From any other spot, the viewer can tell that the dome is not real. Other beautiful design aspects of the church are focused

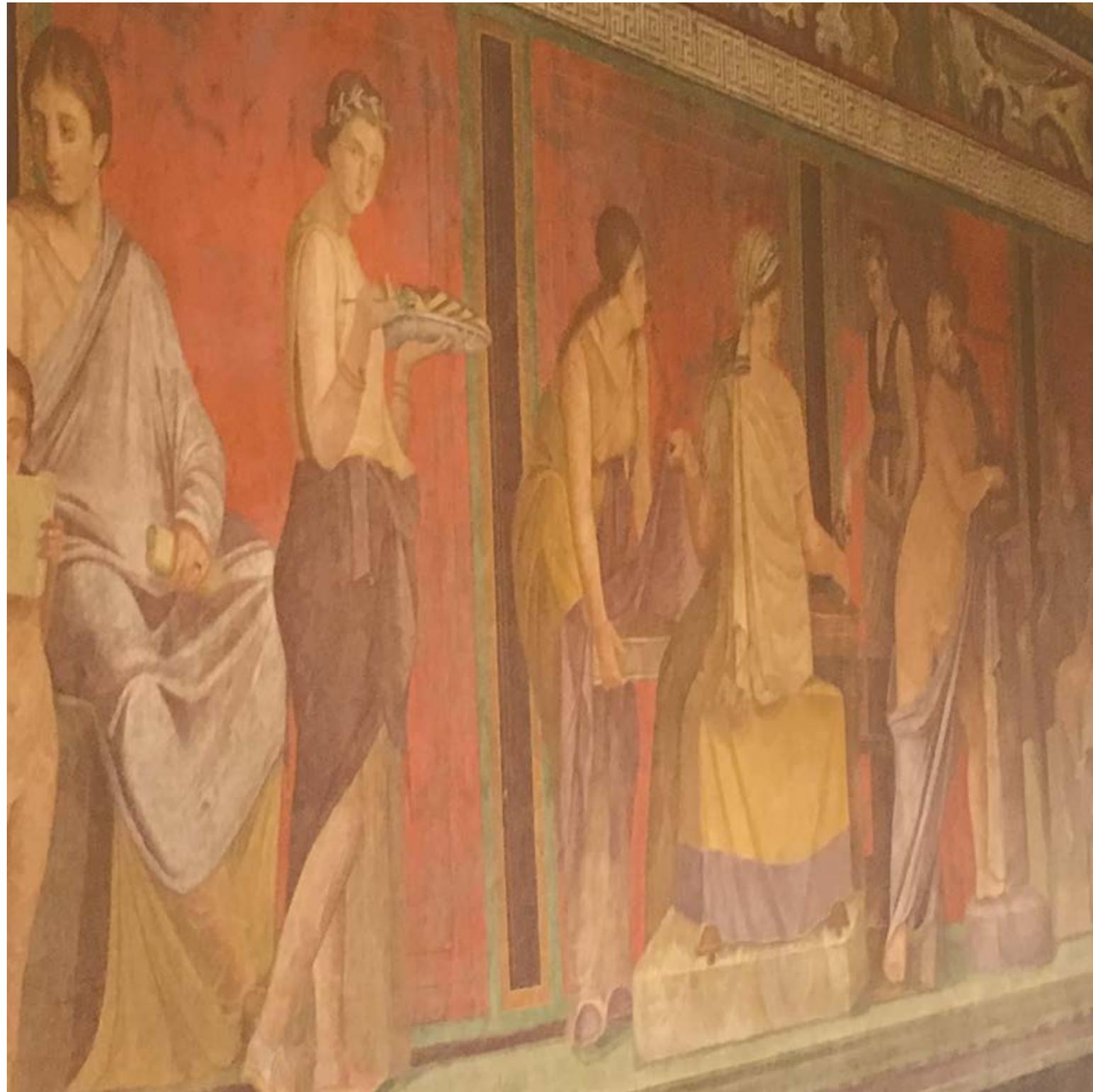
on one pope and three Jesuit saints. Pope Gregory XV is buried within the church. On the left and right side of the church are two altars dedicated to two young patrons: Luigi Gonzaga on the right and Berchman Yawns, a Dutch student, on the left. Gonzala's altar features apotheosis while Yawn's features an annunciation scene. On the right of the church, towards the entrance is the altar for the third saint, Cardinal Robert Bernali who was a Jesuit teacher. He had requested that be buried near his student, Luigi Gonzala, and so he was.

The third Jesuit church in Rome, Sant' Andrea Al Quirinale, differs greatly from the first two. Regarding architecture, the third church is much simpler in design. The highlight of this church is its center piece created by Bernini himself. In the center altarpiece is a painting of Saint Andrew who is about to be crucified on an X-shaped cross. As he looks up, it is obvious that his soul is on its way to heaven. The golden sculpture by Bernini depicts Peter's soul traveling towards the sky with angels guiding him towards the light. At the top of the altarpiece is a hole to show that his soul has reached heaven.

Many great artists have contributed to demonstrate and highlight the beauty of the Jesuit order through marble reliefs, paintings and sculptures. The Jesuits and their architects brought style to religion. They made it grand and appealing to the public that praying in a church was beautiful and totally worth the effort. •



Il Gesu  
PHOTO // Nejesia Brown



The Villa of the Mysteries, as its name suggests, is thought to be a place where a secret religious rite was performed which was intended to impart enduring joy to the initiate by a cult that was devoted to these rites. These rites had a profound, inexplicable or secretive quality. While there are many frescoes throughout the villa exemplifying different styles of Roman wall painting, it is one room in particular that has garnered the most interest. This spectacular room with its vivid red walls and more than two dozen striking life size figures is a frieze that is widely considered to depict an initiatory rite for women. The debate surrounding the meaning of this fresco includes a bride's preparations for her wedding, or, most often, an initiation ritual into the mystery cult of Dionysus. The room was entered through a very small door with two windows, adding to the commonly accepted belief that this room had special purpose. Unlike the atrium, it was not a public space where all who entered could access. The Mystery cults were not widely accepted in Ancient Rome, and had a secretive quality.

# THE VILLA OF THE MYSTERIES



BY ANGELA PECCI

The Roman State religion was the only religion allowed. Conservative Romans were suspicious of the mysteries as they were not public and involved oaths thought to be subversive. To the Romans, the observance of religious rites was a public duty rather than a private impulse. Individuals whose personal religious needs remained unsatisfied turned increasingly during the first century AD to the mysteries, which were of Greek origin, and to the cults of the east. The frescoes are painted in rich and vibrant red, blues, purples and greens.

The frieze seems to tell a story of preparation, transition and transformation. It also conveyed to me a sense of eroticism, ecstasy and sensuality with its crimson hues, nude figures, and flagellation. The bodies, specifically the nude with her back to us, exudes sensuality in the elegant pose of dance she surrenders herself to, her arms extended over her body accentuating her curves, the drape revealing her nudity to us and seemingly tickling her skin. The initiate begins her journey as a young girl, but is transformed into a woman perhaps by an erotic encounter with the reclining Dionysius and his presumed wife Ariadne, whose arm is draped around him. The initiate withstands unbearable pain at the hands of a whip bearing winged figure resulting in a jubilant dance of pleasure. Eros seemingly holds up a mirror to the initiate allowing her to witness her transformation, and finally in the last panel she is alone, her full womanhood realized. There is a sexual component that is impossible to ignore.

Being in this space I could not help but feel the dynamism of these frescoes, which posses a life force that envelops everyone who enters. This was a special and sacred space that was made powerful by these images. •

◀  
Villa of the Mysteries, Detail  
PHOTO // Angela Pecci

# STREET SHRINES

BY ANGELA PECCI

The streets of Italy are alive and bustling. There is Venice with its throngs of day-tripping tourists spending the few precious moments they have, in the city that floats on water, collecting as many souvenirs as their carry-ons will allow before returning to the cruise ships which litter the Grand Canal. The streets of Florence are a virtual runway where European style and design strut the Florentine catwalk. In Rome, which is the bureaucratic and geographical center of Catholicism, Romans fill the ancient streets of Julius Caesar, Augustus, and Peter, the first Pope, with the pedestrian and vehicular traffic of everyday Roman life.

Much of Italy's art and architecture reflects the presence of the church, as well as the Italians' cultural if not spiritual identity. According to the Italian research center Eurispes, ninety percent of Italians identify as Roman Catholic. The idea of God and religion goes beyond church interiors and spills out onto the Italian streets; all one has to do is raise eyes upward to the street shrines that adorn the ancient building facades to see the proof. By drawing the gaze skyward, Italians cannot escape from the reminder and watchful eye of an imagined heaven.

These street shrines are almost always dedicated to the Virgin Mary, where she may be alone or holding the Christ child in her arms, interpreted through painting, sculpture, or mosaic. The majority of these I found to be rendered in Renaissance style, portrayed naturally yet with an idealized beauty, an expression on her face and adorned in blue a color common to her depiction. They may be simply framed, ornately enclosed by three-dimensional angels, or veiled by a canopy. Some of the shrines are faded or tarnished beyond recognition, but still retain a timeworn beauty.

Originally installed by aristocratic families, religious orders or confraternities, these shrines may have been a way of showing familial wealth and competing with each other, or celebrating a perceived miracle. Regardless of the genesis behind their existence, their creation comes from devotion and faith.

Today the shrines are still adorned with flowers and candles. I wondered if they were perhaps tokens of thanks for an answered prayer or a hoped-for miracle. Or conversely, were they a devout petition to the Madonna to persuade or induce from her a cure for sickness or some other type of divine intervention?

While documenting and photographing these street altars as they came into view, I was struck by another purpose these shrines might have. Perhaps they serve as a warning that God is everywhere and you cannot escape his all-seeing, all-knowing eye. Maybe these street altars are more than just beautiful works of art designed to inspire and encourage faith and hope. Is it possible that these street altars are a way to enforce, regulate and oversee moral behavior? Much the way a traffic camera is a deterrent to running a red light, do street altars provide a deterrent to sin? Are street altars the original "Big brother" subjecting our souls to constant surveillance? A small "miracle" happened while I was in Florence. I had left my gloves in a cab we had taken back to the hotel one evening. When I realized they were missing I resigned myself to the fact that I would never see them again. When I went down to the lobby for breakfast the next morning, my gloves were laying on the reception desk! The cab driver had dropped them off a few hours earlier! At first I suspected that this was just a random act of kindness on the cab driver's part, but now after some thought, I think their return may have been thanks to the subtle suggestion of a street side Madonna. •



# Religion Group

▶ ANGELA PECCI

▲ AUREL HOXHA

▲ NEJESEA BROWN





# CULTURE

# ITALIA STREET CULTURE

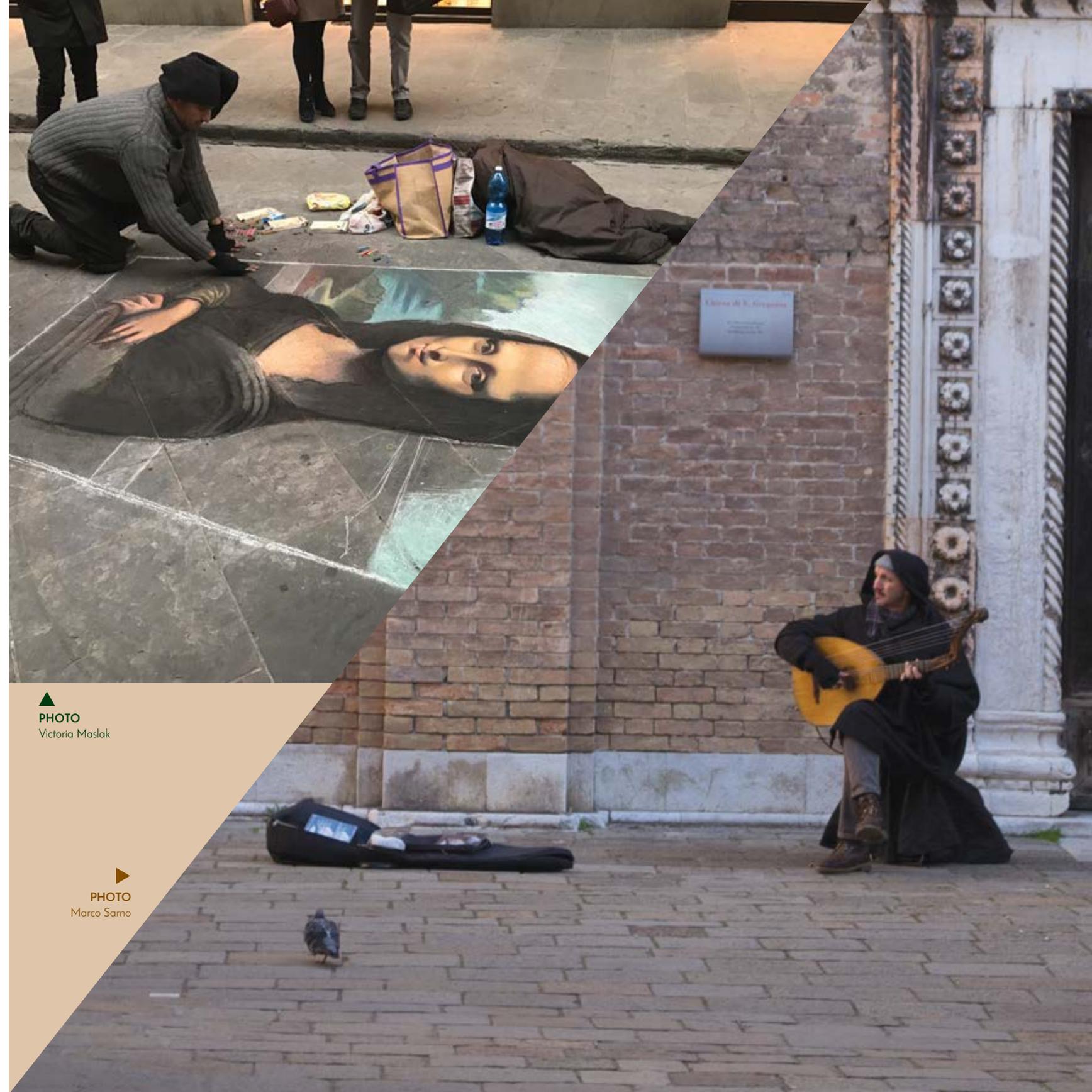
BY MARCO SARNO

Culture is embedded in every inch of the cobblestone streets of the Italian cities we visited, which are filled with unparalleled markets, art, and architecture. Small cafes, warm restaurants, and antique stores are just a few examples of places that are lined up and embraced by both residents and visitors looking to engage in the street life of Italy's cities. Even exploring the streets before or after shops and restaurants open is enticing in itself; the architecture and overwhelming amount of historic locations keeps one pleased. While each city is fairly cohesive in its abundant shopping and amenities, they still have their own unique flair that sets them apart from one another. Venice is more compact and laidback, Florence is more bold and lively, and Rome has a New York City kind of vibe. Still, the customs and traditions of Italy are present in each of these cities we visited.

Walking the streets of each of these cities was overwhelming in the best way possible. Venice, in particular, had a more intimate kind of experience because of how small most of the shops, restaurants, and cafes were. But that didn't take away from the quality or overall enjoyment of these places; in fact it actually felt fitting to the city of Venice. And aesthetically, it feels whole as the streets of Venice are tight yet still charming. Walking through this city is an experience in itself. As many probably know, Venice is a series of small islands connected by bridges to help navigate over canals. So every corner you turn, you're bound to cross a bridge and get some sort of view that can't be found anywhere else. These qualities made celebrating New Year's here one to never forget. The streets were flooded with people rushing around, anticipating the New Year and ready to enjoy the fireworks that were to come with it. Almost everyone was wearing a mask as that seems to be a tradition in Italy. Some were shaped like bird faces, others like jesters, and some adorned with feathers and other flashy materials. There's really only one word to describe Venice and all it has to offer: surreal.

Transitioning from Venice to Florence was quite the change; the mood went from serene to bold. While Venice felt more traditional and quiet in its environment, Florence was a bit shocking when we got the chance to explore it and engage in the city. Florence possesses a ton of historic architecture and art, but there was also a modern feeling about the city that was really refreshing after our first few days in Venice. One of the most blaring reasons for this was the immense amount of designer fashion brands that filled the streets around every turn. Prada, Louis Vuitton, Chanel, and Gucci all were contained and mixed in with the historic background and story of Florence. This was another surreal experience because there we were observing some of the most famous artwork in history while also being able to turn around and see store's containing fashions that are popular in today's society. Florence kind of spoiled us in that sense; we were able to engage with both history and modern times. The people in Florence were always dressed extremely well it seemed. No matter what they were doing; hanging in the piazza, grabbing some coffee, or going for a walk - it appeared that everyone in Florence felt the need to be dressed impeccably no matter what. I think it's the combination of history and modernity that made Florence the perfect city to visit in between Venice and then Rome.

Rome was our final destination and felt completely different than Venice and Florence for a number of reasons. First of all, it was extremely city like, as in New York City, which was kind of shocking to a lot of us. When you think of Rome you mostly picture the ancient ruins, the Colosseum, and things of that nature - but it's much more than just that. Sort of like Florence, Rome is a mix of historic artwork and architecture, but still has a modern city feel to it. Among the three major cities we visited, Rome definitely felt the biggest in terms of space and overall size. In a way it was kind of nice to end the trip in Rome because after being so compacted with people and crowds in both Venice and Florence, Rome gave us room to breathe and have some space. Shopping in Rome was a bit more difficult and markets seemed less common, but that was likely due to the size of the city. Once you were able to find an area in the city where shops were common, they were hidden gems. Jewelry shops, clothing stores, and plenty more were in abundance in Rome and in the right area you could shop for hours. One thing I found in Rome was that the people seemed a bit more rude than those of Venice and Florence, yet still had much friendlier and approachable personalities than those of New Yorkers.



▲ PHOTO  
Victoria Maslak

▶ PHOTO  
Marco Sarno



A window display of a local deli in Padua.  
PHOTO // Marco Sarno

The streets of these cities had more to offer than just shopping and restaurants. In each city we were able to find a market of some sort that sold a number of goods such as key chains, foods, or even leather goods. Florence had an entire street that was lined up with tents selling leather goods like wallets, purses, backpacks, belts, and plenty of other things. And it was easy to engage and bargain there, so getting a leather bag for twenty euros as opposed to 70 euros could be done with ease. There was also a food market that was easily accessible in each city we visited. They sold fresh fruits, vegetables, olive oil, seasonings, etc. that were of top quality and priced fairly. On the flip side, something not so exciting and welcoming was the amount of selfie-sticks shoved in our face almost daily. But it's understandable considering the amount of people lunging out their arms to take pictures of themselves and friends in front of these iconic works. Also, each city had their own abundance of gypsies who were somewhat relentless at times. They appeared to be dressed well yet still barged their way through the streets begging for money.

Another thing that was common throughout all three cities was musicians who were constantly playing music on the streets. Everywhere you went you were bound to see at least one musician playing some sort of instrument. You could hear violins, guitars, and drums at any hour of the day around any street corner. Also walking the streets you could almost always find someone cooking some sort of food on their own; a one man stand. These typically consisted of what looked like chestnuts or walnuts, but there were also other foods that could be found such as hotdogs.

Dogs seemed to play a very big part of everyday life in Italy as you were bound to see multiple within just about an hour of being outdoors. The dogs were as well dressed as the people in Italy; coats and such were seen on a majority of the dogs that all appeared to be pure bred and spoiled rotten. But unlike America, it seemed as though Italians weren't as into people coming up to pet their dogs, or letting their dogs approach other people. Americans seem to let their dogs roam freely and almost lead the way when it comes to walking, but Italians are much more reserved about their dogs. They walk them very closely and the dogs seem perfectly ok with doing just that. This isn't to say that people in Italy don't want people petting their dogs, but they definitely aren't as welcoming about it as people in America, which is totally understandable.

One thing that stood out in Florence can be related back to the major flood they experienced in 1966. This flood was the largest in the city's history, killing one hundred and one people while also damaging millions of artworks and books. Throughout the city and even within some buildings, there are markers depicting how high the water rose in each specific area. Another feature we noticed while walking the streets of Florence was artwork showing historic figures wearing swimming goggles, referencing the flood in a more creative way. These artworks were done by an artist who goes by the name of "Blub" (or L'arte Sa Nuotare on Instagram). In these artworks we can recognize famous figures such as Botticelli's Madonna, Michelangelo's David, and even members of the Medici family all depicted wearing goggles. The series is called "Art Knows how to Swim". His intention with these works was to "make famous art more accessible to the wider public, take these awe-inspiring works off their museum pedestals, invoking emotion, a smile, or a conversation." It's said that his works don't typically last long once they're initially put up, so being able to see them while in Florence was really interesting and fun to admire.

Overall the culture in Italy stems largely from street life and the people who make it up. Coming from America, walking through the streets of several iconic cities in a different country is bound to be an experience in itself whether it's for the good or the bad. But I, as well as my friends who also were on the trip, can confirm that Italy far exceeds any expectations one may have in terms of truly feeling like you're experiencing something worthwhile. There wasn't a single time where walking those several miles a day in the cold winter season of Italy that any of us took it for granted because we were able to gain exposure that we will never forget. Every street we explored had a different sort of vibe to indulge in and never left us disappointed. Whether we were listening to music, getting food, shopping, or simply going for a walk, Italy had something in store beyond what any of us could have hoped we'd receive. And for that, we will never forget our journey to Italy. •



# FASHION

BY ASHLEY GREEN

# FOOD

# STREET LIFE



PHOTO // Victoria Maslak

Italian culture is definitely very different from American culture, and the easiest way to break it down is into three main groups: street life, fashion, and food. Each category encompasses a great deal, but spending two weeks in three different cities, and visiting three other cities as day trips, really gave me the opportunity to take in some of the numerous variations in Italian culture.

## STREET LIFE

Much of Italy's culture can be observed on the street. Smoking cigarettes is common practice, and so many people smoke that just walking outside you can smell the vague scent of cigarette smoke.

The structure of a city is also different in Italy. While American cities can vary greatly, much of what gives each city its appearance and structure comes from the historical buildings and other pieces of history that lie within each one. Among the three cities we stayed in, there were both common factors in the culture and variations.

In each city, we came across hoards of street vendors shoving cheap products and selfie sticks hoping maybe that might sway you to buy something at their inflated price. It wasn't long until we were all sick of walking around getting harassed by vendors trying to sell us their products, and in a lot of cases hovering if you decided to look or following you in some desperately persistent attempt to make a sale. Walking around was always some sort of challenge, all the streets in the cities were cobblestone. The streets were always crowded and narrow, with especially narrow sidewalks,



yet would still manage to empty out almost completely by night time to the point that things looked like a ghost town. Public transit and walking are the most common ways to get around. Bathroom stalls tended to be more like small rooms, where there were real doors that typically reached the floor and there are two buttons to use for flushing depending on how much water needs to be used to flush. In hotel rooms, the showers were generally very small and while towels were obviously given, no wash cloths were left out like in American hotels. There are many homeless, "homeless" being those who have a home but make their living off begging, and gypsies. Each city also had many chapels and you could hear multiple church bells ringing each hour. Churches as well as other pieces of their history such as the museums were very strictly cared for to preserve their history as best they could.

In Venice, the streets were barely streets, and more like alleyways. Most times not more than two people could fit side by side, which also meant there were no cars. Restaurants and stores would move and deliver anything they needed with hand trucks, and whoever was steering them would shout in advance to clear people out of their way. On the island, walking is the main means of transport, or using a boat in the canal-ways that also run through the city. The only greenery involved a planter or a rooftop garden.

Residents of Venice have their own unique ways of talking about how far they lived in relation to landmarks, saying they lived however many number of bridges away from places like Piazza San Marco. Being in Venice near New Year's also showed how popular their masquerade masks are, and how popular it is in their culture to celebrate things like the new



Venice  
PHOTO // Ashley Green



## “The contrast between old and new is so high..”

year and carnival. While the masks varied in price from simple to extremely extravagant, it was an entire market in itself in Venice to sell masks, most of them gorgeously decorated.

In Florence, things transitioned into a setting that was more city-like. Florence has its own old city sort of charm to it, with slightly wider streets that allowed small cars through. Most of the streets were one way if they were not a main road, not that direction entirely mattered seeing as street signs and traffic lights were more of a suggestion to the driver if no other drivers were around. This is also where we saw how big bikes like mopeds are used instead of a typical motorcycle. There were also horses as a form of transport and taxis that are nothing less than entirely unforgiving. Most drivers in general seemed to not care about oncoming pedestrians.

Exploring Florence is also where we saw masses of vendors in comparison to Venice where they were mostly only in piazzas. Being in a city, however, you also see more of a contrast between old and new. Venice had a very old city feel to it seeing as an island with no cars and alleyways for streets doesn't allow for the same kind of progression into modern aspects cities tend to have. Having modern structures in the city that seemed to be newer felt both out of place and inconvenient, which is why most of the buildings are older. Trying to preserve the history they have is more important to the people of the country than building a metro or widening streets when things have been working well as they are.

Of all the cities we visited, Rome felt the most urban. It was much more crowded, and filled with cars and public transit, than Florence and Venice. Crowds of people flood the streets and sidewalks, however they

mostly stick to the slightly larger sidewalks. In Florence, most people occupied the streets until cars would try to push their way through all the foot traffic. But this is where adding more modernized aspects seems even more out of place or inconvenient, because things like the metro lines only ran in two main directions in a small amount of the city because digging up more ground meant hitting parts of what is left of Ancient Rome, and they try extremely hard to preserve as much from Ancient Rome as possible. Things were further apart now, seeing as walking was still one of the easier options to get yourself around, walks went from mostly a 15-minute walk in Florence or 10 minutes in Venice to 30-40 minutes in Rome. Taking a taxi was definitely the most convenient when we were tired from the day, but taxis in Rome are even worse than Florence and NYC. They pass, whip around turns even more than other drivers already do, and are completely unforgiving. It's like they can sense weakness, and if you even mildly hesitate to cross they won't think for a second about slowing down. Jaywalking in Rome is scary.

### FASHION

Fashion among the three cities was mostly consistent and barely varied. We saw many of the same designers and sales within each city. Yet Florence had the biggest leather market; Venice had a ton of close proximity shopping, and Rome was further spread out. Rome also seemed to have the most expensive options. Venice and Florence had cheaper options alongside their more expensive products, where the options in Rome were expensive and more expensive.

Italian fashion seems a lot more modern looking and subtle than American fashion. Since the US is one big melting pot in general, fashion runs from sleek and simple to loud and playful, making for a wide range, but as of late what trends is more loud and playful. The color scheme amongst most Italian shops was simple and tended to involve blacks, greys and whites alongside solid colors. Clothes were simple with clean cut lines and shapes to them, not really anything massively intricate or complicated.

Tourist shops seemed to be about the only stores that would retail graphic tees at all, otherwise it was solid colors, and maybe some simple patterns. Tourist shops tended to vary in price range but typically things weren't more than \$30 and that was if it was a bag of some kind. If the stores weren't tourist shops you would see a variety of big name designs like Prada, Gucci, and Bvlgari. After the big name designers you'd usually see retailers that were most likely local to the area or Italy, maybe even Europe as a whole, but not a name you'd typically see in America. These shops were priced higher, and more expensive. During our time spent in Italy it happened to be one of the two sale periods they have throughout the year, so while exploring the cities you would see "Saldi" in almost every window you walk by, and it's so hard to resist the urge to want to by everything. Seeing \$700 leather jackets marked to \$200 is the kind of sale I wish I could take advantage of.

Lingerie and jewelry were not all as high priced as you typically think of in America. The one Victoria Secret we spotted aside, there were a fair amount of lingerie shops that seems to have reasonable prices even before the sales took place. As for jewelers, there were a lot of smaller name jewelry shops that retailed nice looking silver and gold jewelry for under \$100, meaning it's most likely plated silver if it's gold but that doesn't mean it's a bad quality piece of jewelry or that it will turn your skin green.

While walking in the streets a lot of the fashion you tend to see are young women in dresses or skirts and heels with a designer bag, usually one color, or with it being winter, dark colors. There were also a lot of older women wearing large fur coats and hats, large sun glasses and smoking cigarettes with the rest of the crowd. These older women had a look that sort of reminded me of Devil Wears Prada. Black, dark colors like navy blue or dark green, and reds looked to be the most popular color choices

amongst men and women. A lot of the women I noticed wore heels while a lot of men tended to wear nicer looking dress shoes, or nice daywear shoes you'd see from brands like Steve Madden, basically shoes that weren't ugly sneakers.

To keep with looking sleek and expensive, it's said that most of the customers will buy a small amount of high end designer wear, and they would work as staple items in their closet to use those few things a lot paired with other items to make their outfits look more expensive. This approach to dressing themselves leads to a sleek clean look that I came across by the dozens when looking at the residents of the cities. Compared to the diversity of a city like New York, it was surprising to see such a steady consistent look in the places we visited.

## FOOD

Italian food varies greatly from American food in many ways. The biggest shock at first I think was the obvious difference in what is offered. In the States you can find almost any kind of food you could crave and be able to get it from Indian and Thai to American burgers and Chinese food. You mostly see variations of Italian food and pizzerias and some Chinese or sushi here and there.

Food portions are smaller and more manageable, whereas America is known for its increasingly large portions of food, coming to Italy was a harsh reminder of just how big our portions are in comparison. For me, the nicer thing about the large portions in America is being able to have food to take home provided it can keep. Meal times in Italy also tend to be a bit later around dinner. Breakfast and lunch are roughly the same times, but dinner is usually served later like 8/8:30 instead of 5/6:00 in America, and typically eating as early as I do at home means I'm hungry again late at night if I'm awake.

Breakfast in Italy usually consists of coffee drinks like cappuccinos and espresso shots alongside pastries, however hotels seem to accommodate to foreigners and served heavier foods as well as their traditional, so eggs and lunch meats were also served with breakfast at the hotels. Lunches are typically light and while restaurants are open for then, most businesses would close up shop for a few hours for "siesta" or their midday rest and reopen around 7 in preparation for dinner.

Wine is considered a big part of their meals at dinner, and it's more common than anything else in the country. Even cheap \$2 wine in Italy was good in comparison to cheap wine in the states. At dinner, napkins are placed in the middle of your setting with utensils on either side, and it's typically a 4-6 course meal depending on what is being served, so be prepared to sit for hours sipping wine and eating delicious food with friends. And while Parmesan cheese is a big staple for their dishes like pasta, it's considered a big faux-pas to put it on any seafood you are served.

As for direct food differences, some takes on what we traditionally think of certain things really varies widely. Hot chocolate is more like melted chocolate unless you ask for "cioccolato latte" which has steamed milk added to it, making it more consistent with what we think of as hot chocolate. American Margherita pizza is not the same at all, and the closest think to that is probably getting a caprese salad at a restaurant. Pizzas are all served as large personal pies and the crusts are much thinner. What we know as pizza in America is mostly an American creation in the way it is made, and garlic bread is definitely not a thing in Italy.

Coffee is a big part of Italian culture in the same sense as tea being a part of Britain's. It's not usually seen as a "to-go" drink and unless requested as take-away, will be given to you in an actual ceramic cup and meant to be sipped sitting down or standing at the counter/bar. Espresso is the main coffee used, and it's rare you see regular coffee made or served. "Americano" coffee tastes just like watered down espresso, and it's best to just ask for coffee with milk, because even though Americano should taste the same it just somehow still doesn't. You can order espresso as a straight shot, a cappuccino, macchiato, or latte. Ordering any drink as a latte isn't viewed as a sort of coffee drink they way we typically think, it just means they add steamed milk to it.

Overall though, food in Italy is absolutely delicious, desserts tend to not be overly sweet and are light, and the classic foods they serve like pasta and cuts of steak or veal are made incredibly and taste absolutely delicious. Trying new food was one of my favorite things about visiting such a gorgeous country, and being able to try real fresh gelato, cannoli and pasta with fresh sauces is an entirely different experience from going to a good restaurant or making it at home. It's definitely not something to miss. •



PHOTO  
Kelly Cornella



# CULTURE

*Food, Fashion, and Street Life*  
BY TANESHA HOBSON

Americans don't truly realize how spoiled they are until they go to a European country. At least this is how I feel about it. While studying abroad for two weeks in Italy I began to understand a lot about the Italian culture. Everything about them is different, from how they dress, the music they listen to, and how they live in general. Their culture is very different from ours. For instance, Florence, Venice and Rome varied greatly. Venice is your home away from home. A place where people can visit the water front as well as the artwork. The streets are very narrow because they are more like walkways and you don't see many people.

Florence seems more suburban, in that the city is not overpopulated and not extremely crowded, yet the streets are just big enough for cars to pass through. It's not as cold as Venice because it's not surrounded by as much water. There are plenty of stores for shopping and just as much beautiful art to admire.

Rome reminds you of city life. There are more people than in Florence and Venice. The streets are much wider and there are a lot of scooters, cars, taxis and buses. Everywhere you turn you will always see someone riding a scooter. Their cars are half the size of ours and can fit in the most random places. The taxi drivers may drive a little crazy and you can't help but respect how well they get around.

You don't see many homeless and you don't see a lot of beggars, unless you wander off into the larger areas of the city. Most of the beggars don't speak to you. They simply have a cup in their hand along with a rosary, and they lie down in a very prayerful pose. Sometimes you do not see their face and other times they just sit there looking at you and asking you for money while shaking their cup. You may also see gypsies who follow behind you begging for money. At times, I would wonder to myself are these people really homeless? I know we aren't supposed to judge a book by its cover but sometimes looks can be deceiving and many of the homeless people that I have seen didn't look so homeless. But who am I to judge? I don't know their history and I don't know their story. As sad as it is to walk by them without helping you just have to keep in mind that you can't help everyone.

I also noticed that during many of our trips out I would observe and see that Italians love to smoke. Anywhere you turned there was a woman or

man smoking a cigarette, pipe or vaping. Ashtrays everywhere you could imagine, both outside of buildings and in stores, which is something I wasn't expecting. It almost became like second nature seeing women dressed in fur coats smoking a cigarette and walking their dog. I felt like nobody was different because they all blended in with each other. As you walk the streets you will always see lots of dogs but you don't see any cats which I thought was pretty weird. I learned that Italians do not like for you to pet their dogs without asking them. The many facial expressions you see while walking up and just petting their dog is priceless.

In a sense I understand how they feel because I don't like random people to walk up and pet my dog without asking for permission first. I guess you can say you have to adjust yourself to their lifestyle because it's not something you're used to. I came across some really, really friendly Italians while walking through the streets of Venice, exploring Florence and photographing Rome. But I also came across some really rude Italians.

I thought it was interesting that a lot of the vendors and some store owners were either Indian, Haitian, or Asian. I always thought that when I was to go to Italy I would only see strictly Italians but that was not the case. You see so many people from different backgrounds and I find that very surprising. Even when it comes to Italian people themselves, they're all different in their own way. Some are tall, some are short some are light skinned and some are dark skinned.

Needless to say, their street life is nothing like we have back home. Pharmacies are located throughout the street but never in the place like a supermarket. No Dunkin Donuts, Chinese food stores, or quick fast food. Most places you pay more to sit or you can stand at the bar and eat or drink what you ordered. The food in Italy is one to explore depending on the places you go. Their pizza leaves a lot to be desired, it's very different from what I'm used to but it's very expensive and can be delicious depending on your toppings. The pasta isn't all the same and every restaurant will make it in their own unique way. I feel like the more you pay for your plate the better the food. Whereas here in New Jersey you can find great food and different varieties of food for less. Most shops you may stop in have pizza, pasta, and sandwiches. If you're looking for something other than that like chicken or steak you will obviously pay more. •

# Culture Group



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HOBSON



# PROGRAM DIRECTORS



▲ PROFESSOR CLAUDIA GOLDSTEIN

◀ Dr. NICOLE LOGAN

## PROFESSOR CLAUDIA GOLDSTEIN

Professor Goldstein received a Master's Degree in Italian Renaissance art from Syracuse University in Florence, Italy, and a PhD in Northern Renaissance Art from Columbia University in New York. In total, she spent two years living in Florence and a year in Antwerp, Belgium. Her book, *Pieter Bruegel and the Culture of the Early Modern Dinner Party* (Ashgate, 2013) won the Joop Witteveen Prize at the University of Amsterdam in 2014. She has received numerous research fellowships, including a Fulbright Grant, grants from the Belgian American Educational Foundation and the Historians of Netherlandish Art, and a fellowship from the American Philosophical Society. She joined the faculty at William Paterson in 2002.

## Dr. NICOLE LOGAN

Dr. Nicole Logan earned her MA and PhD in Italian Renaissance Art, the former from Syracuse University and the latter from Rutgers. She has led trips to Italy for business people, small groups and large family reunions, but her favorite trips by far are study abroad programs. After living in Italy studying and researching as both an undergraduate and graduate student, she now takes great joy in sharing the beauty and culture of Italy with a new generation of eager, engaged, and curious college students.



# THE 2016-2017 ITINERARY

## Wednesday || Dec 28 || NEWARK

Met at Newark airport and prepared for departure.

## Thursday || Dec 29 || VENICE

Arrived in Venice and checked into Hotel al Piave. After some time to settle into our rooms, we met our tour guide Fiona and took an introductory walking tour around Venice. We finished our very long day with dinner at Giardinetto then went back to the hotel for some much needed sleep.

## Friday || Dec 30 || VENICE

Visited many of Venice's best attractions including the Doges Palace and Friari. We then went on to explore the Peggy Guggenheim Collection and the Accademia. We finished our second day in Venice with a delicious meal from Pizzeria OKE.

## Saturday || Dec 31 || PADUA

Arrived in Padua early in the morning and visited the Scrovegni Chapel, Basilica del Santo, Gattamelata, Overtari Chapel and the Church of Eremitani. At night, we celebrated New Years in Piazza San Marco, Venice.

## Sunday || Jan 1 || VENICE TO FLORENCE

Made our way to Florence and checked into Hotel Alessandra. In the afternoon we went on a walking tour around the Piazza della Signoria then visited Orsanmichele, Piazza del Duomo, Baptistry and San Miniato. We ended the day off right with a delicious Italian meal from Trattoria Baldovino.

## Monday || Jan 2 || SIENA

Took an hour bus ride to Siena and visited the Duomo, Museo dell'Opera del Duomo, and the Palazzo Pubblico. After a bus ride back to Florence, had a great dinner at Mamma Gina.

## Tuesday || Jan 3 || FLORENCE

With a very busy day ahead of us, we started by visiting Museo del Bargello, followed by the Galleria dell'Accademia and Santa Croce, Medici Chapel, the Old and New Sacristies, and Santa Maria Novella. Ended our day with a lovely dinner at I Ghibellini.

## Wednesday || Jan 4 || FLORENCE

Visited the Uffizi, Oltrarno, Brancacci Chapel. Free afternoon for students to explore the last day in Florence on their own, had dinner at l'cche c'e c'e.

## Thursday || Jan 5 || FLORENCE TO ROME

Three hour bus ride to Rome, arrived and checked into Hotel Raffaello. After lunch we went to Sant'Ignazio, Il Gesu, the Trevi Fountain and had dinner at Fontana di Venere.

## Friday || Jan 6 || ROME

Had an amazing day visiting Ancient Rome. With our tour guide Tom, we went to the Forum, Palatine, and Colosseum. After getting some much needed coffee, we went to the Pantheon, S. Luigi dei Francesi, Piazza Navona, Campo dei Fiori. We then walked to Trastevere and visited Piazza Farnese, via Giulia, Mascherone and Ponte Sisto.

## Saturday || Jan 7 Rome || VATICAN CITY

Took the metro to the Vatican and visited the very crowded Vatican Museum. After, we walked to St. Peter's Square. With an afternoon free to explore, we reunited for dinner at Da Baffetto.

## Sunday || Jan 8 || POMPEII

Took a three hour bus ride to Pompeii. Met up with our guide Gaetano, and was lead through amazing Pompeii. With a little while to explore on our own, we went back on the bus to have dinner in Rome.

## Monday || Jan 9 || ROME

Visited the Cornaro Chapel, S. Carlo alle Quattro Fontane and had the rest of the day to ourselves. We explored Rome, and had a relaxing evening that was much needed.

## Tuesday || Jan 10 || ROME

Our last day in Italy. Visited Piazza del Popolo, and the Galleria Borghese. And had one last supper together at the Taverna le Coppelle

## Wednesday || Jan 11 || ROME TO NEWARK

Left Rome at 7:00am for the airport. Rome to Frankfurt, and finally Frankfurt to Newark.



## CATALOGUE

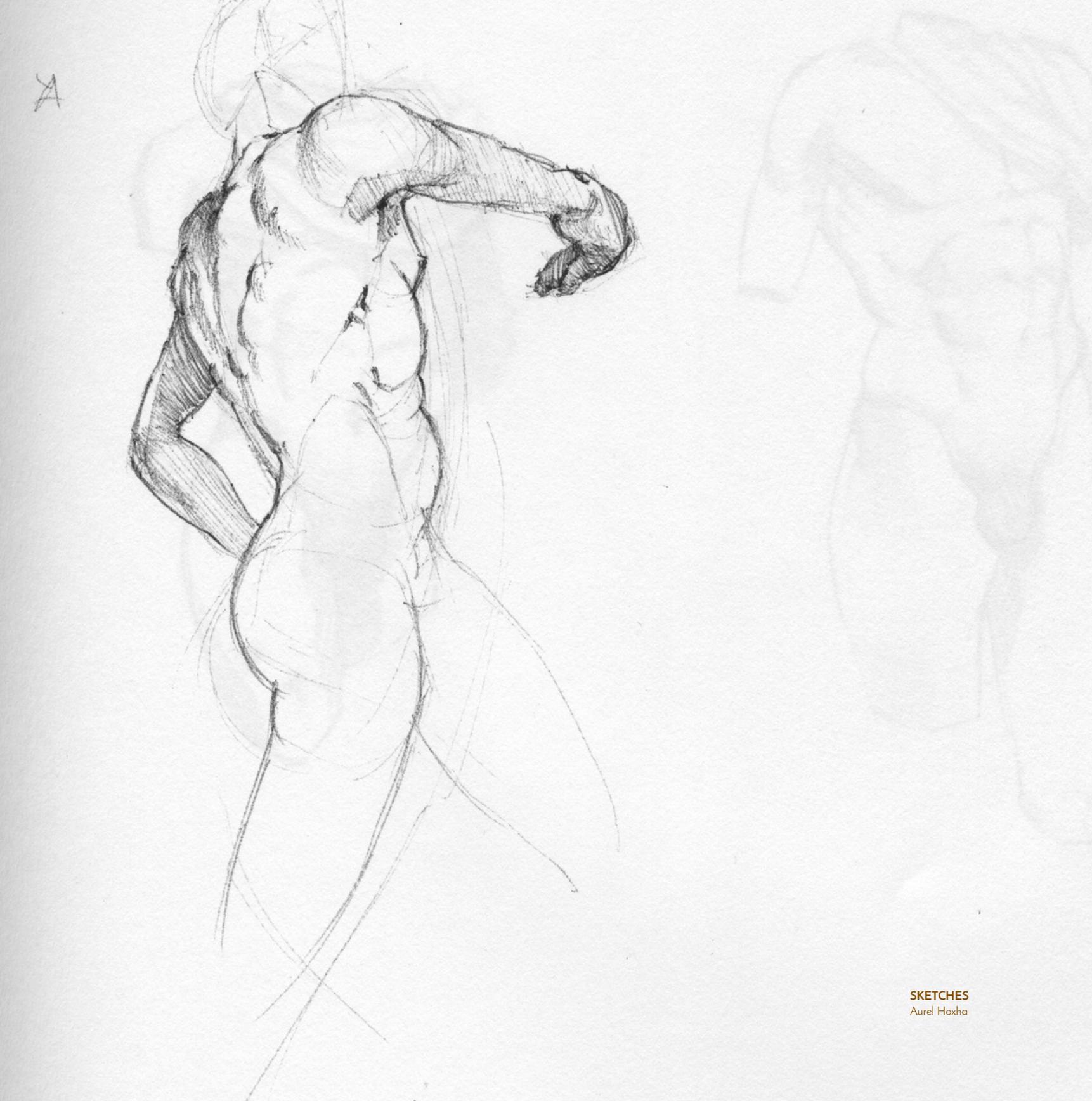
**EDITING** // Prof. Claudia Goldstein

**LAYOUT** // Jessica Demaio, Austin Giardullo,  
Aurel Hoxha, Marco Sarno

**ART DIRECTION** // Prof. Thomas G. Uhlein

**TYPE** // Josefin Sans, Josefin Slab

**PRINTING** // Grandview Printing • Totowa, New Jersey

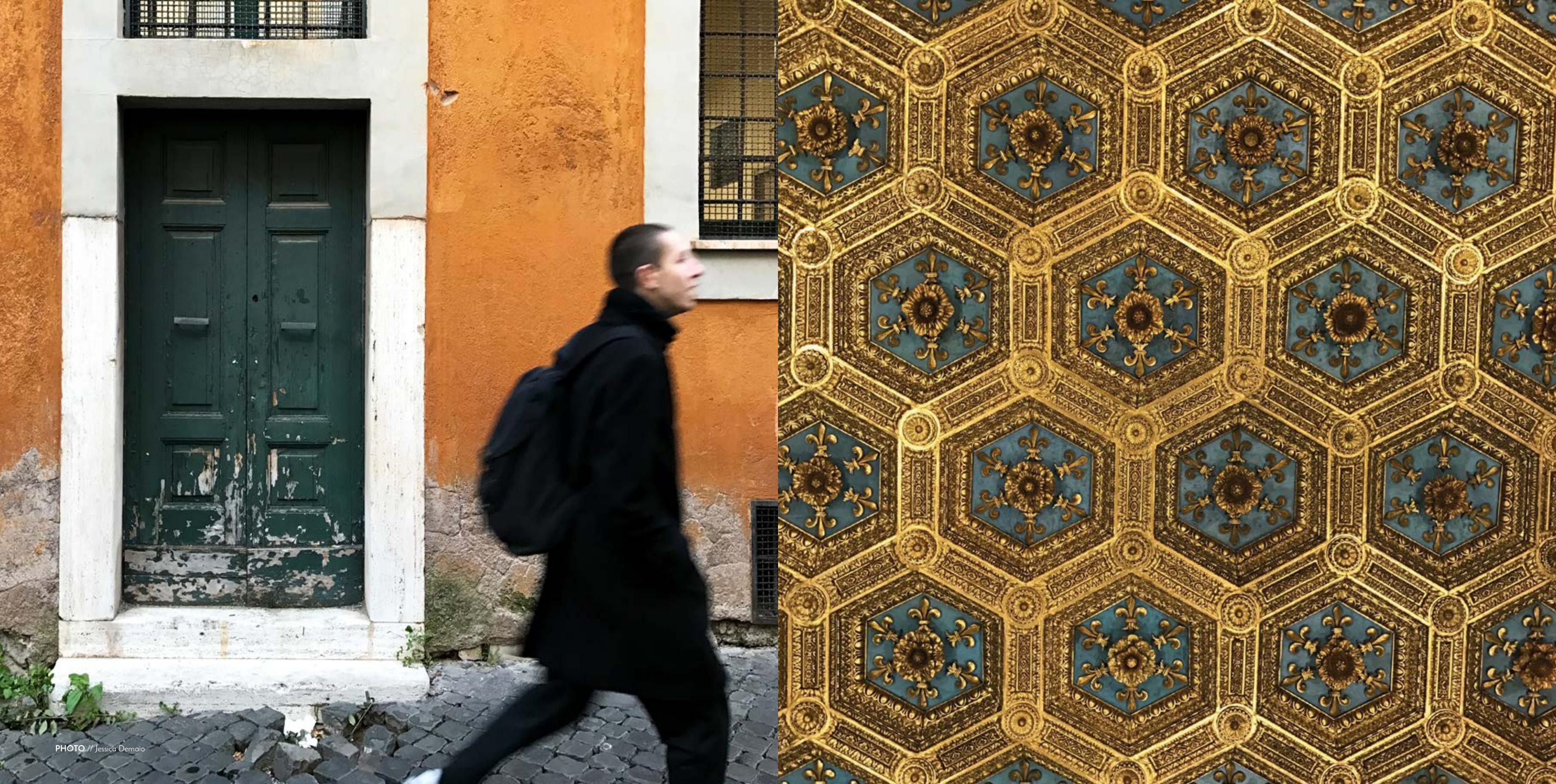


# ACKNOWLEDGEMENTS

Sincere thanks to the following persons, without whom this trip would not have been possible: our students, Dean Daryl Moore, Department of Art Chair professor Lauren Razzore, Dr. Jonathan Lincoln, Office of the Registrar, President Kathleen Waldron, Glenda Almeida in Business Services, and Irene Arriaga in Student Accounts and the entire staff of the Provost's Office and the University Office of Business Services.

Special, extra thanks go to Dr. Nicole Logan, and the staffs of the Hotel al Piave, Hotel Alessandra, and Hotel Raffaello, and all of our incredible guides.





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UNIVERSITY

