Students and faculty in front of the Colosseum, Rome.
Students take in the Santa Trinitá Bridge and the perfect weather in Florence.

Students Sal Spaltro and Crista Terrizzi in Venice.
THE ARTS OF ITALY, A TWO WEEK WINTER SESSION COURSE WHICH TOOK NINTEEN STUDENTS TO SIX CITIES IN ITALY OVER WINTER BREAK 2012-13, 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 the transportation system, which is based on gondolas and vaporetti. We also saw the beauty of the Venetian light as it played across the Grand Canal and admired 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 — including Casanova’s jail cell — the churches of San Zaccaria and Santa Maria Gloriosa dei Frari, and the Peggy Guggenheim Collection (which, we learned, Peggy would have traded in its entirety in exchange for Giorgione’s Tempest).

On New Year’s Eve we took the train to Padua for the day, where we visited the museum of the Palazzo Vescovo. We were virtually alone in the building that has been the seat of the Patriarchate since the thirteenth century, seeing panel paintings by Vesan and Eleonora of Toledo’s exquisite private chapel, painted by Bronzino.

A day trip to the beautiful Tuscan town of Siena introduced students to the art of Sienese masters Duccio, Simone Martini, and Ambroigo Lorenzetti, as well as to panforte — a local delicacy — and to enjoy the Palio, a traditional Sienese horse race that represents all of the different neighborhoods of the old city center. We then traveled to Rome, the Eternal City, where we immersed ourselves in more than two thousand years of history. From the Roman Forum and the incredible Pantheon to the Baroque remaking of the city’s urban fabric, students were overwhelmed by the city’s beauty and multiple layers of history (as one of our guides observed, Rome is built “like a laser”).

Students were particularly impressed with 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. After a week-long trip to San Miniato al Monte, one of Florence’s oldest churches, we caught a beautiful Florentine sunset which illuminated the Cathedral complex, the Palazzo Vecchio, and the surrounding city and countryside.

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). Not only were the crowds minimal, but the weather was perfect — cool and sunny — and 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 night time 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 Vesan and Eleonora of Toledo’s exquisite private chapel, painted by Bronzino.

We then traveled to 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 the transportation system, which is based on gondolas and vaporetti. We also saw the beauty of the Venetian light as it played across the Grand Canal and admired 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 — including Casanova’s jail cell — the churches of San Zaccaria and Santa Maria Gloriosa dei Frari, and the Peggy Guggenheim Collection (which, we learned, Peggy would have traded in its entirety in exchange for Giorgione’s Tempest). The sculptures of Bernini and paintings of Caravaggio were definite 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, especially seeing Michelangelo’s Sistine Ceiling and going on a private tour of the scavi, or archaeological excavations under Saint Peter’s which included Donatello’s David and Michelangelo’s Bacchus, among many other treasures.

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 part city in the centuries before and after the year zero.

...we wanted to expose students to the vibrant culture of modern Italy, including its distinctive (and divine) cuisine, which varies from region to region...
Students and faculty in Piazza Farnese, Rome.

Students hit the road to Siena.

Students and faculty with guide Salvatore Barberi in the Vatican Museum.

View of the Italian Alps en route to the first stop of the trip, Venice.
FLIGHT PLAN

TO ITALY / OVERNIGHT

FROM NEWARK TO LONDON
FLIGHT 6317G / Operated By British Airways
December 28, Depart Newark 6:50 PM
Arrive London Heathrow 8:30 AM December 29

FROM LONDON TO VENICE
FLIGHT 6317C / Operated By British Airways
December 29, Depart London 8:49 AM
Arrive in Venice 11:45 AM

ARRIVE FLORENCE

Home to New Jersey

FROM LONDON TO SHORE
FLIGHT 6517C / Operated By British Airways
January 11, Depart Rome 12:45 PM
Arrive in Newark 4:21 PM

ARRIVE ROME

DAY TRIP POMPEII

DAY TRIP SORRENTO

DAY TRIP ITALY

ITALIA

MAP ILLUSTRATION AND DESIGN BY BRIAN BURAK
Students explore the art work in the Museo Del Bargello, Florence.

PHOTO BY ANDREW TAVÉRAS
THE CONDITIONS TO WHICH ANY WORK OF ART IS EXPOSED, AND EVEN TIME ITSELF, CAN TAKE A LASTING TOLL ON ITS PHYSICAL STATE. Padua’s renowned Scrovegni Chapel is no exception. The chapel is a masterpiece completed by Giotto in the early fourteenth century, and displays a narrative that can be understood similarly to the way one reads a comic strip or graphic novel. The stories are composed of rows of individual panels that line the chapel’s walls and are intended to be read from left to right in a downward spiral. On the far wall exists a famously large depiction of the Last Judgment in which the divisions of Heaven and Hell are clearly visible and obviously portrayed for viewers. Interestingly, Michelangelo’s famous Sistine Chapel also possesses such a depiction of the Last Judgment on the corresponding far wall opposite the official entrance. Such a similarity in two private chapels could indicate that Michelangelo saw and used the Scrovegni Chapel over two hundred years after its creation as a reference point for his own work.

Especially with fresco, outside forces such as humidity and air pollution can end up damaging works like those in the Scrovegni Chapel, and measures need to be taken in modern times to preserve these works for future visitors. Especially in a popular location like that of a famous and frequently visited chapel, constant fluctuations in humidity and air temperature can wreak havoc on painted surfaces. To combat such outcomes, steps have been taken to better control airflow and air quality inside the chapel. Today, visitors must wait in a friendlier version of a holding cell prior to entering the chapel. Once the doors are opened to the outside and then closed again, the air is filtered out to match that of the air inside the Chapel. Visitors must wait in this room until the process is completed before they can enter a separate hallway that is connected to the actual building itself.
A similar process occurs upon the completion of each timed visit. People leave the chapel by the same small hallway through which they entered the building and will hopefully preserve them for future generations.

Also called Padua home is the thirteenth-century Romanesque church called the Chiesa degli Eremitani, complete with its famous frescos by the then very young Andrea Mantegna (1506 - 1431). However, not too much effort by way of examining the frescos is required before a visitor in the church notices something strange—large sections of the original decorated plaster walls have since been replaced with what would appear to be an overlaid black-and-white sketch of the missing portions.

The church fell victim to Allied bombing during World War II and as a result, many of the frescoes inside the structure were badly damaged. Fortunately, photos and computer programs were used not only to reconstruct the portions of the frescoes that existed on salvageable walls, but those existing records were used to sketch in the rest of the pieces that would have otherwise been lost forever. Today, visitors in the church—with a little imagination to fill in the gaps in color, of course—can see the frescos as they existed prior to their unfortunate damages.

There’s undoubtedly a difference in studying artwork and the history that follows it in a classroom versus in the real world for which the piece was intended. I’ve found this to be particularly true in the case of three-dimensional works like sculptures—it appears to be nearly impossible to translate not only the object’s figure but also its presence in relation to the space for which it was made or the one in which it currently exists.

The Villa Borghese, now a beautiful art museum in Rome, is home to several Bernini sculptures including well-known masterpieces and small three-dimensional sketches in terracotta, as well as works by other masters like Caravaggio and Raphael. All of the pieces are stunning, but the two show-stoppers are the Bernini sculptures. For me, seeing Bernini’s David was in the level of a truly religious experience—my eyes filled up at the sight and for the moment, although the sculpture was much smaller in actuality than depicted, these photos would lead us to believe this sculpture could have conquered much larger pieces on display simply with its undiluted energy. The marble may have been important—certainly not a bunch of other artists would have chosen—but in the experience itself as the perfect. The movement of the piece on the pedestal and the surprising form created by Bernini could go as far as seeing us in St. Peter’s David in a flash and bonfire rather than cold marble. The same could be said for the rest of the Bernini sculptures in the collection—I waited for them to move before my eyes. The same attention was also paid to the careful sculpting of the figure itself as well as to any portrayal of cloth or whatever else may be included in the piece, such as the rope in the case of David.

I wished to stay longer in that particular room, but time restrictions kept me moving forward. However, they did not keep me from quickly stealing a chance to return to that same room before it came time to leave the villa for good. As an artist myself, seeing such an incredible work of art—among the others, as well—was an inspiration and an unforgettable experience to which few other things have compared in the past or will in the future.
The Villa Borghese, set amidst an immense and lush estate, currently houses the Galleria Borghese. Cardinal Scipione Borghese, nephew to Pope Paul V, collected the majority of the diverse and remarkable collection in the early seventeenth century. The Cardinal played a pivotal role in the art scene of that time, as both patron and buyer, especially for his two most prized artists — Caravaggio and Bernini. Presently, the Galleria contains six paintings by Caravaggio, most of which are dated towards the end of his career, after being exiled to Naples for murder. The works of Bernini, however, are even more abundant and range from his earliest work for Scipione to the height of his career whilst working on St. Peter’s Basilica.

In the Room of Silenus there are two paintings; Caravaggio: The Sick Bacchus and, Boy with a Basket of Fruit. These two paintings, burst with Caravaggio’s distinct style, including his use of chiaroscuro and extreme realism. Both paintings portray a young boy with fruit. The detail that Caravaggio places upon the fruit is unique, given the realistic rendering of decaying fruit, since Caravaggio was famous for painting from actual models and props in front of his canvas.

Also in the room, opposite each other, are two religious paintings; Madonna with the Snake and Saint Jerome, both completed around 1605. These pieces, created during the Counter Reformation, weren’t always received well, in fact the patron of the Madonna with the Snake, had the altarpiece removed after one day. Cardinal Scipione, despite the Counter Reformation, openly accepted Caravaggio’s naturalism and was more than willing to take the painting of their hands. The Cardinal was pleased, as well, with the painting of Saint Jerome, which features the Saint, an elderly hermit who serviced the church by translating the bible, in a pose not idealized, but natural, taking into account the effects of weight and relaxation. The sweeping red cloth around the figure only draws the viewer in closer to admire the textured beard and en-tangled brow of Saint Jerome.

As I made my way through the Villa Borghese, past Canova’s Portrait of Pauline Bonaparte as Venus Victrix, I finally come to the two rooms I was waiting for the most, the two centered upon Bernini’s two most famous works, completed within the same five-year period. Bernini’s David completed in 1624 was commissioned by Cardinal Scipione while he was already working on Apollo and Daphne. Bernini, forced to stop working on Apollo and Daphne, completed David in roughly, six months. The sculpture, as opposed to those previously completed by Michelangelo and Donatello, portrays David at the climax of his story, as he boasts his entire body, building momentum, to ultimately throw his weapon at the giant Goliath. His body moves with each taught muscle giving the illusion of movement. When I looked at this sculpture, it was as if I were alive and I was witnessing his story first hand. As I slowly circled the sculpture, I finally rested upon his face. His face, featuring a furrowed brow, clenched jaw, his mouth, bringing down upon his lower lip, all of which create this dramatic scene between not only myself and David, but also the proposed Goliath not in my space.

While Bernini’s David created a moment of intensity and dramatic action, his Apollo and Daphne, took that same idea, but created a more intimate and romantic moment. Again, the sculpture captures the climatic moment, a feature of many Baroque works, and was completed after finishing David in 1625. Apollo and Daphne are two characters from Ovid’s Metamorphoses, in which, Daphne turns into a tree upon the touch of Apollo, after chasing her through the forest. Having viewed the piece from only a projector, I was astonished at the skill level apparent in the work. Bernini was able to get the marble to take on the role of fabric, which becomes so thin it is almost transparent. The detail of the textured bark, Apollo and Daphne, is remarkable and her hands, slowly transforming from fingers to leaves, creates a dynamic relationship with the negative space surrounding the sculpture. The hair of Apollo and Daphne flows in the wind, as does the fabric behind Apollo, as it is all in motion, adding her metamorphosis, able to feel the gentle wind and hear the rustling of leaves.
ON OUR SECOND NIGHT IN FLORENCE after dinner, Michael, Kyla, Olivia and I were all walking back from the restaurant. We were the last four to leave, which turned out to be a sign of good fortune. In the day’s prior, the Loggia dei Lanzi, a pavilion located in the Piazza della Signoria, which houses several sculptures, had been closed to the public. As we entered into the Piazza, I thought I saw people in the pavilion, walking around. Upon coming to the realization that yes, indeed, people were able to walk inside the arched building, I could barely contain my excitement. For one, it was late enough in the evening that the Piazza was nearly empty and two, I would finally be able to see Giambologna’s Rape of the Sabine Women from all viewpoints.

As we got closer to the Loggia dei Lanzi, we recognized Professor Goldstein, Professor Uhlein, and Nichole, our tour manager. We noticed that Brian and Nicole were looking around, as well. After several pictures and simply staring at the magnificent mannerist sculpture, I began to observe visitors walking in and out of the Museo di Palazzo Vecchio, which ordinarily would be closed. We all decided to go investigate and were speechless as we entered into the Michelozzo courtyard, from which we were allowed a rare opportunity to view the tower from within against a dark night sky. Despite the feeling of being in the Museo when we probably weren’t supposed to, we continued our investigation inward and inward, eventually making it to the first floor.

To our surprise, the Museo was open and better yet, there was nobody in the immense Salone dei Cinquecento. As I starred up at the ornate ceiling, featuring frame after frame of oil paintings by Giorgio Vasari, bordered by gold leaf, I am struck by the magnificence of this experience and the rarity of the quiet reflection we were able to have. On either side of the Salone dei Cinquecento we were faced with enormous frescoes completed by Vasari around 1570. One wall depicts The Storming of the Fortress Near Porta Camollia in Siena, while the opposite wall shows, The Rout of the Pisans at Torre San Vincenzo, both of which demonstrate historical victories of Florence over Siena and Pisa. The subject of victory would no doubt be of importance to Cosimo I de’Medici, who ordered the renovations of the building, originally built in the thirteenth to fourteenth century.

We continued our voyage through what we quickly realized was an immense building, filled with apartment after apartment. Amongst these decorated rooms were the apartments of Eleonora of Toledo, including her private chapel, featuring frescoes by Agnolo Bronzino. Eventually, we made it to the Hall of Lilies, which Donatello’s bronze sculpture, Judith and Holofernes. Upon seeing this sculpture, Professor Goldstein seemed to be greeting an old friend. She told us the story of getting the privilege to view the sculpture up close while it was being restored during her time in Florence.

We were making our way through the Hall of Geographical Maps and about to climb the stairs to the Mezzanine when a guard stopped us. Apparently they were closing the museum and seeing as it was past 10:00pm at night, who could blame them? We made our way down the flights of stairs, still excited and amazed at the experience we just had. We were able to stroll through this museum, which would normally be full of people, and we had it to ourselves. We could view the frescoes from every angle, enjoy the little details of decoration, and experience the Palazzo Vecchio for what it was, a ducal palace in the mid-sixteenth century. For a short moment in time, we went back to the court of Cosimo I de’Medici, and it was magical.
Within the Duomo of Siena there is a rare little treasure, the Piccolomini Library, located to the left of the central nave. The small library, which was originally the site of the old rectory, was commissioned by the Cardinal Francesco Piccolomini Tedeschini, who appointed the painter, il Pinturicchio to complete the interior decoration of the library. The Cardinal intended the space to house the large manuscript collection of his uncle, Pope Pius II, his brother, James, and his own private collection. As prepare, the illuminated pages of medieval choir books are displayed within the library.

Upon entering the space, I was shocked by the ornate fresco decorations. The lavish combination of color and composition exhibited in the large frescoes and surrounding decoration within a small space is extremely powerful. The ceiling, which incorporates exaggerated mythical creatures and allegorical figures, exhibits scenes of pastoral life and two mythological stories, that of Diana and Endymion and the Rape of Proserpina. Throughout the space the Piccolomini coat of arms, with five crescents to represent participation in five crusades, is repeated both as a fresco decoration and as an adornment of its own on the back wall.

The walls of the Piccolomini Library are decorated with scenes from the life of Pope Pius II, as based upon the biography written by Giovanni Antonio Campano. At times, Pope Pius II is represented as himself, performing his papal duties, while in other scenes he takes on the role of a symbolic hero. Through this allegorical theme, viewers in the Middle Ages would have been able to recognize the frescoes as an iconographic re-telling of the Pope’s life. The frescoes include well-known scenes, the Emperor Frederick III meeting Eleanor of Aragon, and the canonization of St. Catherine, the patron saint of Siena.

Choir books are generally divided between Graduals, which contain the music and text sung during the Mass throughout the year, and Antifonari, containing the music and text used during the celebration of the Divine Office. Regardless, the function of these manuscripts was the same, to provide a means of facilitating group worship. The codes of the Piccolomini Library feature pages with text, as well as those illuminated with illumination, decorated initials, and intricate borders. The choir books are filled with minute details imitating organic shapes and stylized figures mimicking the Byzantine style, including flat golden halos to signify a heavenly being. The illustrations, in addition to their aesthetic qualities, also provided cues to worshipers for when to sing and the duration of songs.

While the Duomo of Siena, with its ornate floor mosaics and intriguing frescoes is a fascinating building in its own, what makes it truly more special is the addition of the Piccolomini Library. The dazzling, radiant red, bright blues and gleaming gold make it impossible for me to look away. If the intense decoration wasn’t enough, the simple, yet elaborate choir books struck me.
The marble may have been imperfect — certainly not a block many other artists would have chosen — but it was the experience itself that was perfect.
MICHELANGELO MERISI, OR CARAVAGGIO, WAS ONE OF THE MOST INFLUENTIAL PAINTERS OF HIS TIME. His work embraced the idealistic nature of religion, but was heightened by his own theatrical dialect of painting. Caravaggio fused populist tendencies with poetic naturalism to better fit his dramatic brushwork. Perspective and chiaroscuro were essential in the composition of his work; using these formal devices, he brought viewers as close as possible to the scene. Caravaggio had a way of depicting powerful scenes in the most dramatic, yet intimate way. Standing in front of Caravaggio’s paintings is like anything I have ever experienced. I had a humble experience viewing his paintings in their truest and most natural form, the place where they were intended to stand and positioned next to other works they were intended to sit beside. In the Contarelli Chapel in the church of San Luigi dei Francesi, I had a very surreal moment while viewing the three paintings of Saint Matthew. As I stood there I could not hear anyone around me, nor did I care to hear what anyone was saying. I was a bit frozen, almost as if I was paralyzed; it was like I had been in the church alone with no distractions or disturbances.

The fact that the paintings are still in their original location in the church is really such a remarkable concept. It’s hard to really comprehend the meaning of these paintings until you witness them in their natural state. For me, I felt a sense of harmony; I would have never understood their spiritual translation if I hadn’t been in the home of these three paintings and had shared the space they reside in. Although my first experience viewing Caravaggio was quite humbling, I did not have the same experience the second time witnessing his work. Seeing the paintings in the church was extremely different then seeing them in the Villa Borghese. I had never felt such an overwhelming amount of passion before this. Being surrounded by six large-scale Caravaggio paintings had displaced my entire self and really consumed my entirety with an overpowering sense of full-front scene. The paintings that I could not step away from was The Madonna and Child with Saint Anne, which was very surprising to me. Usually I am not significantly moved by religious paintings, however Caravaggio’s execution of this scene actually made me cry. There is something so endearing yet ambiguous about this painting. I was staring at this piece and looking into the darkness of the stark contrasting shadows against the soft undertones of the figures and questioning Caravaggio’s internal motives. Was I so emotionally moved because there is some underlying meaning to this portrayal of the Madonna and Child? Did Caravaggio really want to holistically represent the Virgin and Christ? Was he saying something with his decision to use a prostitute as the model of the Madonna? Questions among questions can be asked about this painting and I couldn’t quite figure anything out. To me, Caravaggio is a mysterious artist that cannot and should not be defined solely by his subject matter, but more importantly understood by his artistic execution.

Through my experience in viewing Caravaggio’s work, I have gained a new appreciation for his subject. His work is one of, if not my favorite artists of all times. I have always loved the way he painted and have different he was from others of his time. However, I had the experience for his artistic dialect and unique sense of self that you can’t find in each and every one of his paintings. I truly believe that Caravaggio didn’t just paint what his patrons wanted him to paint but that he added scenes that were a piece of himself in many works that he has done. Whether or not it is an obvious addition, I am convinced that Caravaggio found meaning in what he was painting and translated his personal connection within the piece. Viewing his work was an incredible experience that I will never forget and I hope that one day I will have the opportunity to view him in this context again.
KALI WALLACE • Writing & Photography
“I’m grateful for having had the opportunity to visit a place as incredible as Italy; I’ve never dreamed of enjoying such a great range of desserts in my whole life. The artwork there was pretty neat, too.”

ANDREW TÁVERAS • Photography
“Oh my God, Pringles!”

LAUREN ALPHER • Writing
“Come rivoluzione suona il mio nome”
— Nobil Contrada del Burco, Siena

LIZ CANNIZZARO • Writing & Photography
“Quello che voi siete noi eravamo; Quello che noi siamo voi sarete.”
— Cappucin Crypt

CRISTA TERRIZZI • Writing & Photography
“When in Rome...”
Horizon of Venice with view of San Marco Basilica. Photo by Alysha Bartunek.

Students explore the exterior of the Colosseum in Rome.

Sketchbook illustration by Nicole Crisbacher.
NOT ONLY BECAUSE OF ITS CONSIDERABLE ARCHITECTURAL ACHIEVEMENTS, BUT ALSO BECAUSE OF ITS VERY BROAD AND DIVERSE ARCHITECTURAL STYLE — WHICH CANNOT BE SIMPLY CLASSIFIED BY PERIOD BUT ALSO BY REGION — ITALIAN ARCHITECTURE IS INFAMOUS ACROSS THE WORLD. Among the six cities we visited — Venice, Padua, Florence, Siena, Rome, and Pompeii — we had the opportunity to witness these architectural differences. With this in mind, it is important to view Italian architecture as a whole in order to compare and contrast these differences as well as to see how architects were inspired by one another.

Pompeii, one of the last cities we visited, was one of the oldest (1st-2nd century BCE). Unfortunately, Pompeii was destroyed by a fatal volcanic eruption, but happened to be in the mainstream of much of ancient Roman architectural innovation. Pompeii’s stone Amphitheatre, which is very impressive and advanced for its time, was made from concrete and possessed a visual play of arches. These elements can also be seen in Rome’s famous — and later — Amphitheatre, the Colosseum.

The Roman Colosseum is perhaps the grandest of its kind. It has an elliptical ground plan that is imposing in size and a structure reaching 50 meters in height. The original façade, which cannot be seen anymore, was made using blocks of Teverine and is four stories high. The first three levels have 80 supporting arches of Doric, Ionic, and Corinthian order respectively, framed by half columns. They were decorated with statues and magnificent stuccowork. The top layer was made of solid masonry and used to obtain round shields with reliefs.
Pompeii’s basilica is actually the oldest example of a basilica to be found across the ancient Roman world. Italian church and temple architecture represents many different styles due to location, religion, time period, and purpose. Two basilicas that are located in relatively the same region that are easily comparable stylistically are San Marco in Venice and the Basilica of Sant’Antonio in Padua.

The Basilica of Sant’Antonio (more commonly known as Il Santo) had two square nave bays roofed with hemispherical domes like that of San Marco. The exterior style is a mixture of mainly Romanesque and Byzantine elements, with some Gothic and Islamic features. Also, the domes, like the domes of San Marco, were raised in height externally, giving a Byzantine appearance to the building. At the main roof line, each section of the building is marked by a low gable decorated with blind arcading in brick. These gables combine with the domes, the broad buttresses and the little towers to create a massive sculptural form, both diverse and unified.

San Marco is considered one of the best examples of Byzantine architecture in the world, and is known for its opulent design. Technically, the exterior is divided into three registers – the lower, the upper, and the domes. The lower consists of five arched entrances - the center one slightly larger - surrounded by marble columns. Byzantine style basilicas found in the northern region of Italy are very different from ones you would find in Florence, which was the next location of our trip. For example, the Dominican church of Santa Maria Novella in Florence is one of the most well known examples of Renaissance architecture in Italy. This in large part is due to the façade created by architect Leon Battista Alberti. The bottom register of the marble façade contains a row of ships with sails. Continuing up, Alberti inlaid dark green squares of marble into a white marble background. Combining green and white marble was widely used in Medieval Tuscan architecture, such as the cathedrals of both Siena and Florence and the Campanile (bell tower) of the Florentine Cathedral or Duomo. At first glance there is a simplicity in each of the strong geometric shapes.
but upon closer inspection one can see that there are intricate designs inlaid in each of the squares, circles, rectangles and triangles. The Florence Cathedral also shares this same quality, but the magnificent marble cladding that we see today was only added much later, between 1871 and 1887, in a neo-Gothic style with colorful patterns, the same colors used on the façade of Santa Maria Novella. As a result the façade nicely complements the design of the cathedral’s fourteenth-century bell tower.

The Duomo in Florence is the largest brick dome in the world. Brunelleschi managed to create this enormous dome without supports thanks to an ingenious design, which consisted of an inner shell made of bricks with a herringbone pattern and a horizontal stone chain, which reduced stress and allowed the weight to be evenly distributed.

Brunelleschi submitted his plans for the Dome after being inspired by Rome’s Pantheon. The Roman Pantheon is also famous for its design, size and its huge dome. The Roman Pantheon is a massive circular structure made with bricks as well. Corinthian-style columns support the gabled roof in the front. The most amazing feature of this monument is its huge concrete dome. The architectural harmony of this structure is well balanced and it was achieved by keeping the diameter of the dome equivalent to its distance from the floor.

After examining all of the beautiful basilicas we encountered on our trip, it is important to keep the function of these architectural examples in mind. Clearly, Basilicas were decorated and designed with religious intentions. But it is fascinating to see the architectural designs and differences when examining political architecture instead of religious. The Palazzo Publico in Siena is a perfect example of this. The façade of the Palazzo is clad in brick, stippled building material of Siena, with open arches on the ground floor. The architectural composition is similar to that of the Palazzo Vecchio in Florence, where we last

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THE MOST AMAZING FEATURE OF THIS MONUMENT IS ITS HUGE CONCRETE DOME.
In Italy, we encountered many styles of architecture. The main styles we saw were Byzantine, Romanesque, Italian Gothic, Renaissance, and Baroque. Each city had a different architectural style, but also seemed to combine some of these styles within church interiors.

In Venice, we visited the Basilica of San Marco. Inside the basilica the ceilings were decorated with elaborate gold and blue mosaics. With the dim glowing lights it seemed as if the basilica was made of glittering gold. Each round arch of the basilica was intricately decorated with mosaic designs. There were little domes that surrounded one large dome. The mosaics on each of the domes symbolized the importance of Christianity. For example on one of the domes there were the 12 apostles.

San Marco was the first large basilica we visited, and it was initially overwhelming. With large groups of people strolling around Piazza San Marco, it was hard to fully appreciate the basilica from outside. However, once inside a certain silence came over and everyone could see the inner beauty of the basilica. Seeing the intricate designs of mosaics covering the domes was incredible. Also to appreciate this type of architecture on one of our first days in Italy made us excited to see what other types of art we would see.

On leaving Venice, we arrived in Florence. One of the places we visited was the Church of San Lorenzo. Designed by Filippo Brunelleschi, it is considered to be one of the first examples of Renaissance architecture. Walking inside, the arches were rounded and high. The ceiling had a simple yet beautiful grid-like design with gold accents. The arches were made of soft sandstone, which made it possible for beautiful designs to be carved.

This basilica seemed to be simpler in color and design than San Marco. The interior was made up mostly of white and gray colors, whereas the basilica in Venice was intricately decorated with many colorful mosaics. The basilica of San Lorenzo had a certain kind of beauty that impressed viewers with its subtle design.

Another basilica that had a unique interior architecture was the Basilica of Santa Maria Novella. This particular basilica is a Dominican church and was designed by Dominican friars. Walking inside, there was the impression of an elongated church, which was due to the long nave. The church gave a sense that it was wealthy because it was paved in marble. Also inside were round and pointed arches decorated by black and white stripes, the colors of the Dominican order. These arches led the viewers to the main altar where three beautiful stained glass windows were displayed. Each of the side chapels is covered with frescoes. These are some of the most important frescoes in Florence and were executed from the late Middle Ages to the fifteenth century. The bright colors of the frescoes complimented the stained glass windows.
San Carlo was special because it was minimally decorated and yet ornate in its own way.

In Rome, many types of architecture surrounded us. The church of Sant’Ignazio was different from the churches I had seen so far. Inside, the church was decorated in red marble and there were many ornate designs on the arches and columns. On the ceiling there was a huge fresco done by Andrea Pozzo. This painting made it seem as if the figures were alive and ascending into heaven. The artist also took careful note of the columns and continued to paint them into his illusionistic fresco to make his artwork look more realistic. All of the ornate designs of the Sant’Ignazio church made it appear like it was built to give a wealthy and grand impression.

A church similar to Sant’Ignazio was the church of Il Gesu. This church also had an elaborate design, with colored marble and gold leaf designs. The ceiling, painted by Giovanni Battista Gaulli, was especially decorated with beautiful murals where it appeared like the figures were climbing up from the church to heaven. The artist had painted some of the figures onto the architecture to make it appear like they were ascending. These paintings were dramatic and were meant to surprise the viewers. Some of the surfaces of the church were convex and concave which gave the building a certain dynamism and movement. Many golden bronze reliefs decorated the church and even the arches had intricate designs.

The churches by Bernini and Borromini each seemed to reflect their personalities. Where Sant’Andrea had a warm ambiance, the San Carlo had a cool and even somber vibe. Each was beautiful in its own way. What made Sant’Andrea special was the natural light that lit up the main altar and also the statues that ornamented the dome. San Carlo was special because it was minimally decorated and yet ornate in its own way. The geometric designs made the church appear as if it was moving. Both churches were represented with different interior designs that made each one unique.

The designs of these different churches were all unique and there was no church that seemed similar to another. Everything from the murals, frescoes, statues, columns, windows, altarpieces, and arches, made each church individual. Every church we visited in Italy was incredible and it will be hard to forget the beautiful layouts and the first impressions of each one.

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This is my second time going to Italy; the first time was with my family. My mom bought this one poster that says “Porte Toscane” or “Tuscan Doors” with different pictures of doors in Tuscany. I have been photographing doors to make another poster to replace the one she has. While going on our daily tours and visiting various sites that we learned in art history classes with Professor Goldstein, I noticed a great variety of doors and windows on Italian buildings, particularly domestic ones.

What I found interesting about these dwellings is the fact that they were not simple and cookie-cutter, like what you normally see in the States. From the doors to the windows, the outside decoration did play an important role. Even though we did not go into these buildings, they could have been houses and/or workplaces for the nobility. The doors seemed to have more importance than the windows due to a greater variety and intricacy of decoration. From the actual door to the molding, every one was unique. Windows, on the other hand, did have some elaborate decoration, but mainly just a simple outlining that made them stand out.

Another interesting thing I took notice to were the church windows and doors. The doors and doorways of all the churches were elaborate. Santa Maria Novella in Florence and the Chiesa di San Marco in Venice had Gothic arches with depictions of different stories from the Bible. The molding also has different botanical and angelic figures, which in certain cases would be intertwined. Also, some churches would have a more simple design such as the Church of San Domenico in Siena. The door was a darker green color with a white cross in the center. There was also a frieze that had two saintly figures and a statue of a praying Saint Catherine of Siena, whose relics are also housed there.

This church was also one of the few churches to have stained glass windows. In many churches there would be rose windows but mainly no decoration, having windows only for light purposes during the day. Also, the windows were near the ceiling such as Saint Peter’s Basilica in Rome. The cathedral, which is the main church in Roman Catholicism, has elaborate decoration everywhere except the windows. The doors did have elaborate design, but not the windows. They were only grand in the amount of light they allowed through. I found this very interesting and realize that man focus would be on the interior of church and the façade, and not the windows.

Finally, I have come to the conclusion that door decoration was a key element of architectural design. The front door symbolized the household and acted as a marker for the family that lived there. In Venice, the tour guide mentioned that it was not until Napoleon conquered Italy that the buildings had street numbers. Whatever letters were delivered or meetings were held at the house, people could find buildings easily based on the decoration of the door. With this concept in mind, the image of the door is powerful enough to let it speak to the voice of the house. The individualized door could be seen as a melding system and could have been a more creative way to increase identification.
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— Sal Spaltro

“Seeing the works of the Masters redefines the role of the artist creatively. Italy was and still is a place where the artist can learn and continue to grow.”

— Alysha Bartunek

“We sailed the canals of Venice, ate gelato everywhere, hugged the Colosseum, discovered pocket coffee, and explored the streets of Pompeii... complete success.”

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Religion

Group photo in front of Santa Maria Novella in Florence.

MICHAEL CALABRO • Writing & Photography
CATIE MATTEUCCI • Writing & Photography
MARY SKRETKOWICZ • Writing & Photography
KYLA HEINZ • Writing & Photography
BRIAN BURAK • Writing & Photography

St. Peter’s Rome.

PhoTo By Kyla Heinz

Statue of St. Catherine, from Siena
rescoled 1380.
SAINT ANTHONY IS NOT ONLY THE PATRON SAINT OF PADUA, BUT A SAINT TO WHOM MY FAMILY HAS CONSISTENTLY PRAYED. He is a saint that the city of Padua and thousands of people around the world hold dear to their hearts. St. Anthony's body is laid to rest inside Padua's Basilica, which is also named after him. Approaching the basilica, I was stopped in my tracks by its scale. It seemed perfect that this basilica was not adorned with any frescoes or statues from the outside. The stark façade was the perfect contrast for what we were about to experience inside—a church full of life. Although there are Donatello Statues lined up on the high altar as well as one outside that we were not able to see, St. Anthony's tomb and relics are the church's true treasures.

The transept chapel where St. Anthony is laid to rest features marble relief sculptures depicting many of the miracles he performed. Besides all the beauty found within the art around him, it was the thousands of pictures placed by visitors next to his resting place that created my experience. Men, women, and children's photos brought me to the stark reality of the power this man has in many lives. The presence of a spirit was felt tremendously. I touched the corner, and there was the back of St. Anthony's tomb. A man stood with his hands pressed up against it in deep prayer, while I pressed my hands up to the tomb of a saint. That experience can truly not be put into words; only individuals who have experienced such a feeling can understand.

Following the contemplation of the spiritual experience that occurred, I was once again about to be moved. The Treasury Chapel, which holds the relics of St. Anthony, includes his tongue, jaw, vocal cords, and cloak. These items were found intact when a scientific examination was done on his remains. The miracle that these items were found is amazing, but more importantly these are the parts St. Anthony used to spread the word of God.

Before having this experience of touching a sarcophagus of a saint or seeing relics would have a profound effect on my life, I might have been the doubting Thomas. However, the experience was real, and it was St. Anthony. So from today, the patron saint of Padua has another believer in the power of prayer and God.
The Medici family was also a family of usurers. Their family gained their wealth by charging eighty to one hundred percent extra. They became the richest family in Italy within a few generations and then became the ruling family of Italy for many more generations. However, because usury was a sin and even royal families are not exempt from sin, they too feared that their souls would be condemned to hell. Like Scrovegni, they decided to build a private burial chapel for their family. They differed from Scrovegni, however, in what they used to decorate their chapel. Instead of frescoes covering every inch of their chapel, they covered their chapel with gold and other precious materials. Among these materials were lapis lazuli and porphyry, which were two of the most expensive materials to design with at the time. Lapis lazuli is a mineral often used in frescoes to create the color blue. Yet, when not crushed into paint, this blue stone is marvelous to carve and create sculptures. Porphyry was a special type of igneous rock that only the wealthiest could afford. The Medici chapel displays an abundance of it. The family wasted no expense to create a chapel to show their devotion to God while at the same time showing the people of earth their wealth. Today, people tend to be buried with a simple headstone, and private burial chapels seem to be a thing of the past. Enrico Scrovegni’s family and the Medici family both gained their wealth by usury, yet both families had private burial chapels that were ostensibly made to show how humble and devoted to God the family was. Their show of wealth seems to contradict their faith.

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Enrico Scrovegni’s family gained its wealth in the banking business. Charging an excess of interest was common in those days, and the family was able to gain an abundance of wealth fairly easily. Because this act of charging extra was a sin, Enrico Scrovegni was worried that his soul, and the soul of his father, was going to be condemned to hell. So, to save himself from his father’s sinful act he decided to commission a chapel to be built and dedicate it to the Virgin Mary. He paid Giotto, the most famous artist in Italy at that time, to paint frescoes inside the chapel. These frescoes depict the lives of Mary and Jesus as well as the Last Judgment. In The Last Judgment fresco, Scrovegni is depicted giving the chapel to Mary. The chapel was made to show people that Scrovegni was humble unlike his father. He showed that he was a simple modest man who could pay to have a private chapel built, adorned with frescoes painted by one of the most famous painters of the time. Walking into the chapel, one is in awe of these amazing frescoes. From floor to ceiling, everything is covered in frescoes that are beyond words. Giotto was simply an outstanding artist. However even with such talent, Giotto could not paint what was not true. He couldn’t make the usurer Scrovegni family into saints by simply painting them that way.

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Franciscan Church

tombs all around (100s)
Dedicated to Mary
Farari
Poverty → wealth
churches

Belini

Book was published about
all saints’ lives
New all saints
reflected in different way

Scale, black wings
virgin saint is wood
The nativities in Italy come in all shapes and sizes. There were ones that were life sized. In Siena, there was a beautiful nativity scene in the Duomo with statues that reached up to my own height. The scene took over a large corner of the church with not only these statues but rocks and houses with the entire floor covered in hay. With its large scale size, it truly brought the viewer into the scene.

Many nativity scenes were large scenes but with small figures. In front of Saint Peter’s Basilica there was a huge nativity scene which included both the traditional holy family scene and miniature scenes of everyday life during the time of Jesus’s birth. There were people buying vegetables in the far back, while over further women were filling water jugs. Some other women were talking, a man was herding his sheep, and children were reaching up to their mother to be picked up. The holy family was placed on the far right, with most of the scene focused on scenes of everyday life.

Some churches had tiny versions of nativity scenes in front of their altars. Sant’Andrea al Quirinale, in Rome, had small scene before the altar. There was only the Holy family, a shepherd and sheep, and the three wise men. It was a simple scene, yet very eye-catching because of its location.

No matter the size, many of the churches we visited in Italy showed their belief in the season with nativity scenes. All of the scenes contained the most important part, the holy family. However, I found it interesting when some of the larger scenes contained other characters depicting daily life at the time of Jesus’s birth. This was something different from what I have experienced in America. It’s engaging, while traveling, to experience something new about a holiday that you have celebrated your whole life.
Italy has a vast array of religious buildings, art, and history, which make the country unique. Italy’s historic connection to religion started with centuries of Paganism or pantheism, followed by several thousand years of Christianity. Christianity is still the common religion of Italy, but affects Italians differently depending on the city in which they live. In Italy, patron saints are important to the locals, and which patron saint they pray to depends on the city they live in. Patron saints are believed to have been protectors and guardians of their cities of origin. Generally, a patron saint was designated to a city in which he/she was born or did work in.

Saint Mark, the patron saint of notaries, is generally depicted wearing the colors red and blue and has curly brown hair. This patron saint belongs to Venice, the first city we visited. Saint Mark was a very important saint who wrote one of the gospels. Lions, popular symbols in Venice and visible throughout the city, are the attribute of Mark. The symbol of the lion comes from the voice Mark heard which sounded like a roaring lion, but was actually John the Baptist. Like the rest of the saints there is a certain day dedicated to him: April 25. Saint Mark’s Basilica in Venice was one of the first major buildings we saw on our trip. I will never forget the moment our class reached the square and looked at Saint Mark’s Basilica for the first time. The mosaics on the outside of the church were breathtaking.

After staying in Venice for a few days we made a day trip to the city of Padua. The patron saint of Padua is Saint Anthony, who is known for being the saint of lost or stolen articles. This saint is depicted in art with a baby Jesus, lily, book, or all three. The day which he is celebrated on is June thirteenth. Similar to Saint Mark’s Basilica we visited Saint Anthony’s Basilica in Padua. This was another fantastic experience. While going into the Basilica we saw a few relics from Saint Anthony, including the jaw, throat, and tongue. Stepping inside to see the relics was overwhelming since there was a vast amount of gold and precious jewels. Seeing all this gold in one place showed how wealthy the church was at this time. After visiting Venice and Padua our next destination was Florence.

One of the first impacting moments in Florence was seeing the Duomo for the first time. This was one of the best moments of the trip. This building is so large that it appeared unreal to me and took my breath away. The city of Florence picked Saint John the Baptist as their patron saint. This saint is celebrated on June 24 and is the saint of baptism and conversion. Before Florence converted to Christianity the God they prayed to was Mars who later became connected with Saint John when Florence converted to Christianity. Florence’s Baptistry is dedicated to Saint John. Its doors show scenes of John the Baptist’s life by Andrea Pisano and scenes from the bible by Lorenzo Ghiberti.

While staying in Florence we took another day trip, this time to the city of Siena. Siena, unlike the other cities, had more than one patron saint. The patron saints for this city are Ansanus, Crescentius, Victor, and Savinius. These are the four original saints of Siena. Like the patron saints, Saint Catherine is an extremely important saint to the city, but her influence is felt throughout Italy and the rest of Europe. While visiting Siena we went into the Basilica of Santo Dominico, which had relics of Saint Catherine’s head and right thumb. I found Saint Catherine to be one of the most interesting saints we had learned about on the trip. She did a great deal during her lifetime, such as unifying the church by getting the Pope from Avignon, France back to Rome, Italy. It was inspiring learning about a woman who did so much at this time.

“This building is so large that it appeared unreal to me and took my breath away.”
The third, final, and largest city we visited was Rome. While visiting Rome we went to visit St. Peter’s Basilica and his tomb. Saint Peter is an extremely prominent and important saint to the city of Rome and to the entire Catholic world. Saint Peter was one of the twelve apostles and is the patron saint of fisherman since he was a fisherman himself. The feast day of Saint Peter is June 29. This saint is displayed in art with two keys, which represent the keys to heaven. Visiting Saint Peter’s Basilica was a jaw dropping moment mainly since it is so large. Walking up to the square for the first time took me by surprise.

The last city we visited on our trip was Pompeii, a city unlike any other we had visited on the trip. Destroyed by the eruption of nearby Mount Vesuvius in 79 AD, Pompeii was a pagan city. Paganism, or pantheism, is the belief in more than one god. All of the other cities we visited in Italy converted from Paganism to Christianity after Constantine legalized it. Pompeii was destroyed centuries earlier, and is thus preserved as a pagan city. Its patron god was the Roman goddess Venus, the goddess of love, beauty, chastity, and fertility. While visiting Pompeii, we visited a temple dedicated to her. Seeing the remains of this ancient temple was astonishing. The temple was larger than what I expected it to be and I found it interesting to get to look into a pagan temple, which differs from all the Catholic churches we visited on our trip.

The Pantheon was originally created to be a pagan temple and was later turned into a Catholic Church. Unlike other temples, this one was created and dedicated to all the gods. It is an amazing building which becomes even more amazing when you walk inside. The domed roof has an opening at the center called an oculus, which allows rain and snow to fall into the building and to collect in a drain on the bottom of the floor. The interior of the dome is covered with squares coffers which are not only appealing to the eye but are great for acoustics. When Christianity became legal the Pantheon was going to be demolished, however, they felt it would be more beneficial to convert this beautiful piece of architecture into a church.
Raised Roman Catholic, I attended catholic school from pre-k to senior year in high school and I am grateful I was given this opportunity and education. When I heard about William Paterson University’s Arts of Italy trip, I immediately knew I had to go. This would be a great way to learn about art and be one with my religious roots. I could not resist thinking it would be one of the best experiences ever offered to me.

We arrived in Italy and were surrounded by churches at every corner. In Italy there is little separation between church and state. There are plaques of dedication to the Virgin Mary and Christ adorning the edges of buildings. When you look up, the tallest buildings are not for stock trading or penthouses as they are in New York, they are domes and bell towers belonging to cathedrals, basilicas, and churches.

Our trip took us to many beautiful places; one city was Florence where we walked to the top of the highest hill. There were stairs we climbed that stopped at the halfway point where we could see the sun setting, it lit the whole city of Florence in orange. We continued up the stairs, our hearts pounding until we finally saw the last few steps. We chased the sun and it was worth it. When you walked the last steps and finally stood at the top, an overwhelming feeling took over with the sight of the beautiful San Miniato al Monte Church illuminated by the sunset. When I turned around equal beauty was surrounding me, the most amazing landscape of Florence was endless, extending on for miles. The Florentine Duomo was most visible in the landscape, its dome and bell tower reaching over every other building, purposely built to be seen from miles away. At the time when these buildings were built, the cities were in competition with each other to have the tallest and most elaborate buildings to show their power. Lucky for us these enormous, beautiful structures are still here for us to enjoy today. Looking into the landscape was so surreal and was a reflection of the beauty God has given this world. All I could do was thank Him for this opportunity. After viewing this immense landscape that looked like a colorful painting, I entered the Church’s large doors into a dark interior; I viewed large ceilings, beautiful mosaics and paintings. I walked down the stairs into a smaller chapel where it was cold and quiet. The priests ascended to the altar and I took my seat. The priests stated mass, but instead of speaking, they sang. They chanted the whole mass in Latin and Italian. This was very meditative and calming, I could really concentrate on prayer. Even though I could not understand all the words, I understood their body language and the mass. It was almost like my community at home was the same here. It was not necessary for me to know the language. Religion transcends words and this applied to other churches I attended in Italy.

When you walk down the Vatican street, St. Peter’s is not visible until you pass the arches. When you walk past the columns it opens up into a grand square with the most beautiful open view of the Church and Christmas tree. When I stood in the square in front of St. Peter’s Basilica I observed a street full of happy children playing and people smiling and taking pictures, happy to finally arrive at the Church where our Pope resides. I walked into the Church and was overwhelmed by gold, bronze and other precious materials; this is very different from my Church at home. It makes you feel very small; I am a very tiny part of something much bigger, not less important. I sat down and couldn’t keep my eyes off the altar made by Bernini and other accomplished sculptors. The size of the piece is enormous; you become absorbed in it. The music started to play and filled the whole church with sounds echoing off the walls. The Mass was filled with people from many different places speaking multiple languages but we are all one family in Christ. I believe being one community together is the best quality of the Church because even though we all speak diverse languages, we can all pray together in a familiar way that makes you feel comfortable. After mass, I walked down the aisle shaking the ushers hands to say thank you and goodbye. I had a feeling of complete comfort and wholeness; I wished I could have stayed there longer. My personal experience at these two Churches has made me realize how my religion and religious upbringing is a part of me, and can be everywhere I go, especially Italy.
“Sitting next to the Rape of the Sabine Woman with a new view towards the back; classical music plays in the background to promote an intimate setting for all humans and masterpieces to enjoy.”

“You may have the universe if I may have Italy.” — Giuseppe Verdi

“Do you have any massaggio(massage)?”

“I’ve been dreaming of visiting Europe ever since I knew about study abroad programs. This trip exceeded my expectations and I learned and experienced so much in Italy. My teachers said “Once you visit Italy, you will want to go back again and again.” — They were right!”

“Ciao Bella!”

RELIGION GROUP

Religion Group students in Pompeii.
Meat market in Pauda.

Photography by Felicia Panchame

Feast of the Epiphany celebration in Piazza Navona, Rome.
PRIOR TO MY TRIP I WAS ALWAYS TRYING TO IMAGINE THE FOOD WE WERE GOING TO EAT. When I arrived, I was extremely excited and pleasantly surprised. I thought of tomatoes, basil and mozzarella but I discovered Italy is much more than that. Every city has individual specialties. In Venice a big part of their diet is fish due to the location of the city. Venice did have some great food but they are not famous for it like other cities. It is a custom to have a happy hour during the week where you would go to a bar and have wine and a Spritze. Along with the Spritze, which is a drink commonly associated with Venice made from Prosecco, Aperol Orange Liqueur, and soda, people would eat small fish appetizers.

In Italy they eat several courses in one sitting. First you’re served with either flat or sparkling water and wine. It is also standard to have the true water of Italy, wine. Next they serve the antipasto, which is an appetizer like bruschetta. Then you have a first course, usually pasta like farfalle in a creamy Alfredo sauce, and then you have a second course usually a meat like grilled pork chop served with roasted potatoes accompanied by a salad with fresh olive oil drizzled on top. This is followed by dessert, or dolce, and a coffee.

When we arrived in Florence, there was more of a focus on the food. You saw more markets for meat, cheese, and produce. There are three ingredients I believe are important to Florence: bread, extra-virgin olive oil, and grilled or roasted meat. Florence also had gelato, which was so creamy and filled with flavor, it was to die for.

In Rome, I tried my first pizza and was left speechless. The crust was perfectly crisp even though it held a nice smear of tomato sauce with pieces of fresh mozzarella on top. We did have one unpleasant restaurant experience, however. One night we visited a restaurant after a long day and sat down for dinner to just five ravioli and a rushed tiramisu. But one disappointing meal of thirteen isn’t so terrible, and it gave us a glimpse of the negative view some Italians have of tourists. I felt that in every city the food just became more abundant and better. I really understand why Italy is so known for their cuisine.
The Leather Market
By Olivia Scalise

IT’S A MARKET DAY IN FIRENZE.
The rain drizzles, a pitter-patter on the white tents, but nobody cares. The plaza is like a fiesta, and everyone is invited. Italians and tourists alike crowd the market – il Mercato di San Lorenzo – squeezing past one another in a blur of some of the finest leather goods in all of Firenze. The scent of leather fills the streets, an aroma that stays with you, even after you have left the market. Our wide eyes are drawn to the array of color, and we don’t know where to begin. Here one can wheel Decay hour (and euros), haggling over an assortment of expertly crafted handbags, coats, belts, and accessories. A brightly dressed merchant tries to lure me in, saying, “I’ll buy the best products from his stand and nowhere else.” I pass by thoughtlessly, my eyes already glancing ahead to the next stall. Italians know how to haggle the prices, something that seems foreign to us. Here, haggling seems quite commonplace, but beware – a true Florentine craftsman will not do so. I hear prices recited in Italian, going back and forth, the merchant lowering his price, not wanting to lose his customer. I almost want to laugh because the Florentines seem to know how to shop better than we do. I wish I could stay longer, but the church bell reminds me of time. Ding-Dong-Ding. Andiamo!

The Gondola
By Olivia Scalise

On the dark, wooden vessel glides silently through the Venetian waters. These emblematic boats, called Gondolas, must be long and narrow, resembling the crest of a moon, veering off to the left side to maneuver through the tight canals. Each gondola is composed of eight different kinds of wood, handmade from oak, fir, cherry, larch, lime, elm, walnut, and mahogany, accompanied by a wooden oar. Contrary to popular belief, the oar is not used to push these boats, but rather is rowed, as they never touch the bottom of the Venetian waters. Gondolas served as the traditional Venetian rowing boats, used for several centuries as the central mode of transportation. However, these elegant, traditional boats have since evolved, now existing merely as a tourist attraction, its romantic allure drawing one in. Romanticism aside, the gondola holds historical significance and remains symbolic to residents of Venice. On these wooden vessels exist five original prongs called “pettini,” though eventually becoming six, representing the so-called “sestieri” or districts of Venice. These sestieri consist of San Marco, Dorsoduro, San Polo, Santa Croce, Cannaregio, and Castello. In each sestiere lie several historic and significant buildings. San Marco, considered to be the heart of Venice, contains the Basilica di San Marco, the Doge’s palace, and the Campanile (bell tower). On one side of San Marco lies the Castello sestiere, a location surrounded by few tourists. Across from San Marco on the other side is Dorsoduro, home to the Peggy Guggenheim Art Collection and the Accademia Museum. Also across from San Marco is San Polo, connected by the Rialto Bridge, a sestiere that has held on to its medieval roots. Here lies the Frari church and Venice’s renowned fish market. Next to San Polo is the Santa Croce Sestiere. Santa Croce remains as one of Venice’s oldest areas. Across from Santa Croce exists Cannaregio, stretching from the train station to the Rialto Bridge, which encompasses the historic Jewish Ghetto and many of Venice’s local residents. Though the gondola has changed largely in its modern evolution, its historical significance has not.

Leather Market in Florence.

By Olivia Scalise

Gondoliers in Venice.

By Olivia Scalise
IN AMERICA, the appearance of graffiti or street art tends to signify a broken down area or neighborhood. If graffiti is done in a different area then it is usually taken down within several weeks. However, Italy has street art everywhere, on all the buildings, train stations, street signs and even on the trains themselves. It was very different in every city we visited. In Venice, there was not a great deal of spray paint, but we saw a lot of posters everywhere. Around every corner and over every bridge there were clusters of posters.

Once we got to Florence this changed, and I only saw a few posters and some spray paint. However, a lot of the street signs were altered with stickers, which were so well placed and cut that they actually seem to be part of the sign. Two of my personal favorites were the one where the man is stealing the white line in the middle of the stop sign, and the other is the open belt over the do not enter sign. In Florence there were also several chalk drawings down on the streets. The one we included is of two angels in a window. The amazing thing about the chalk drawings is that they have to draw with the elements always changing and with people constantly walking all over it.

Everywhere you looked in Rome there was some sort of spray paint art, either words or pictures. My personal favorite is actually right outside of our hotel, depicting two owls connected. No matter where there was street art, none of it was ever removed.

Italy has street art everywhere, on all the buildings, train stations, street signs and even on the trains themselves. 
THE PIAZZA IN SIENA IS LIVELY, EVEN ON A CLOUDY, CHILLY DAY.

However, its animation is not all that unusual; it is considered to be the heart and life of the city. Restaurants and shops line the outside of the piazza, bustling with spirited conversations and vivacious appetites. Even in its modernity, Piazza del Campo is the historic center of Siena, Italy, a public space known for its architectural beauty. Shaped like a shell, the piazza is an open site, paved with red bricks and divided into nine sections that meet in front of the Palazzo Publico. While Piazza del Campo is renowned for its beauty and architecture, it is also widely recognized for its twice-a-year horse race, the Palio di Siena.

This infamous horse race circles around the edges of piazza, once in the month of July and again in August. As the horses race around Piazza del Campo, thousands of spectators fill the center, tourists from all over the world, and natives dress to represent their contrade. The Palio is far more than just a simple horse race; it is an intense competition between opposing contrade, or neighborhood, of Siena. The horses and jockeys are dressed in an array of specific colors to represent a particular contrade. Altogether, there are seventeen contrade: Aquila, Bronte, Chiocciola, Giretta, Drago, Polvere, Leocorno, Amiata, Onda, Oca, Onda, Pantera, Tartuca, Torre, Valdimontone. In each race, only ten horses are allowed on the field, so there is not physically enough space for all seventeen to actively participate in the occasion at the same time.

For this reason, the seven contrade that were unable to participate in the race of the previous month are automatically included in the next, with the addition of three more chosen by a draw. Horses for these races are determined by a lottery, which designates which horse will run for each contrade. This lottery is typically not done until three days before the race, and each contrade is unaware of their horse until this time. This is done to ensure that each horse for each contrade is of equal quality.

Even so, the race can be quite dangerous, as there are few rules for jockeys; for example, jockeys can hit the horses and each other using whips, push other jockeys, and try to attempt to block other horses at the start of the race. At the crack of an explosive shot, the race begins, and jockeys must circle the Piazza del Campo three times. Each horse has only one jockey, however, the Palio can only be won by the horse who represents his contrade, and not by the jockey. The winner of the Palio is the first horse to cross the finish line, and a horse can win without its jockey. The loser of the Palio is often considered to be the contrade whose horse came second, not last. For the winner, a banner of hand-painted silk, called a palio, is awarded and is often embellished with a coat of arms and the colors of the winning contrade. However, this does not mark the end of the race, for the spirit and zest of the winning contrade continues in a months-long celebration.
never knew it was possible for such a small country to have such varied forms of transportation. Each city has its very own and different forms of transportation.

In Venice the main form of transportation is by boat, but there are many different kinds. They have water taxis, vaporettos (essentially a public bus in boat form), gondolas, sandolos, and fire, ambulance, and police boats as well. All the boats also have rules just like cars, with speed limits, lanes and waterways. There were no visible cars or bikes of any sort in Venice. However, it was completely different once we got to Florence and Rome.

In Florence there were numerous cars, but even more scooters and bicycles. They actually had special rideshare stations where you can rent bicycles for a certain amount of time, but there was only one problem: many of the bicycles were never returned. Trains were a common mode of transportation between cities, and we took one to visit Padua from Venice. Once we got to Rome it felt like being in New York; there was so many scooters, cars, and buses everywhere. All the roads were sidewalks and all the sidewalks were roads; if you weren’t sure if it was a road, it most likely was. Most roads did not have street lights so you just had to start walking and pray that a car didn’t hit you.

The craziest vehicles were the scooters, which seemed to own the road with little regard for pedestrians. The subway trains in Rome were also very different from those in Florence. The train station reminds me of the New York City subway, except more organized. But during rush hour, the trains were so filled that we had to squeeze on top of people so the door did not close on us. Once the doors opened we actually fell out of the train. That is one of the few things that I will not miss. Rome also had a bicycle rideshare station where people actually used the bikes and brought them back. Overall the transportation methods were as different as the cities themselves. My personal favorite was Venice and their boats.

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**BY CHRISTINA DELLOSSO**

**WALKING ALONG THE STREETS OF ITALY, it’s impossible not to notice the Carabinieri. To the naked tourist eye, they seem like average police officers, but the Italians know that they are much more. They are the military police of Italy, dressed sharply in navy blue uniforms, containing scarlet lining around the collar, shoulders, and cuffs. Their hats display an image of a flaming grenade, which symbolizes the gendarmerie. Their pants contain a solid, red, vertical stripe on the outside of both legs. Italian citizens often poke fun at these officers questioning their intelligence. There is a common joke that always arises:

Q: “Why do the Carabinieri have the red stripe down their pants?”
A: “So they can find their pockets.” Putting all the jokes aside, what are they really all about? What is their history?

To give a brief summary: they were originally the police force of the Kingdom of Sardinia and were later appointed “first force” of the new national military organization. In the 1930s and the 1940s, during the regime of Mussolini, they were the ones who suppressed the opposition. Their contribution to Mussolini’s downfall caused Nazi Germany to question their loyalty to the fascist cause. The German forces then began to arrest and deport them to labor camps, which resulted in the Carabinieri joining the Italian Resistance Movement. Today, they are proud members of one of the four Italian Armed Forces. They strut around Italy with pride, assisting/protecting those who need it, despite all the jokes made about them.

| Carabinieri in Rome | Photo by Christina Dellosso |
PIAZZA SAN MARCO WAS THE PLACE TO BE TO WELCOME IN THE NEW YEAR. It was a masquerade, and everyone was told to show up in only white. Bright lights crystalized the stage, and located at its center was a gigantic white mask appearing to be constructed of snow. The magical evening began with a band performing famous pop songs; surprisingly, many of them were American. Chiara Luppi, an Italian singer, accompanied the band, with her skin painted white to match her dress. Soon after, the host of the show, Mister White, took over the stage and riled up the ever-growing crowd.

When the clock struck 11:30 P.M., a female dancer, inside a transparent sphere, began to dance around the stage. Her talent and flexibility enraptured the audience, and proved to be a great build up to the countdown. After her act was finished, Mister White approached the microphone once more and explained the reasoning of the “White” theme. When 12 A.M. arrived, the white masks need to be removed so that everyone could embrace the New Year in color, and view the world in a brand new way. This change of perception will lead to happiness and great success. After this explanation, he led the countdown.

“Cinque, Quattro, Tre, Due, uno, BUON ANNO!!!!”

Confetti danced across the sky, landing on the faces of lovers who shared their first kiss of the New Year. Children were on parents’ shoulders cheering, waving their arms in the air, happy to be staying up late. Champagne (or prosecco, the Italian sparkling wine) and wine exploded, soaking everyone within radius. There wasn’t a single care in the world during these quick moments. DJ Maci then took over the stage and played some dance music. Fireworks could be seen exploding over the surrounding waters, and at the same time teenagers were setting off their own fireworks and sparklers. The fiery lights created beautiful patterns in the night sky, reflecting in the eyes of the vast crowd. It was the perfect way to begin a brand new year. Ciao, 2013!

PIAZZA NAVONA IS FLOODED WITH ITALIAN FAMILIES; extended families of grandparents, parents, and children. Italian in strollers, on top of shoulders, some crying, probably from being fed too much wine at lunch. It is well after noon, and everyone has ventured out for the “passeggiata”. This is a typical walk for today is La Festa dell’Epifania, meaning the Feast of the Epiphany. A traditional holiday, this evening’s passeggiata stroll is Rome’s quintessential event, and men and women alike have turned out in their best clothes, arm-in-arm with family and friends. Babbles of lively conversation fill the air as everyone shops and walks up and down the streets, buying gifts for loved ones, bumping into friends, and making dinner plans. La Festa dell’Epifania, also known as “Little Christmas”, is a traditional celebration that marks the end of the Christmas season. On the eve of the Feast of the Epiphany, it is believed that an old woman, called Befana, delivers gifts to children throughout all of Italy, similar to Santa Claus. La Befana has become a cultural icon and is often portrayed as looking like a witch; an old lady riding a broomstick through the air, wearing a shawl, her face black with soot as she enters through chimney’s of houses. Typically, La Befana leaves gifts, an assortment of candies, and a lump of “coal” in children’s stockings. Though this tradition is generally for the children, entire generations of families bask in this celebration. It is not uncommon to hear songs or poems being recited throughout the city:

La Befana vien di notte
Con le scarpe tutte rotte
Col vestito alla romana
Viva, Viva La Befana!
ARRIVING IN ITALY I HAD NO IDEA WHAT TO EXPECT. WAS IT GOING TO BE COLD, WOULD I BE ABLE TO COMMUNICATE WITH THE RESIDENTS, will I have a good experience with my classmates? It was a mystery but an adventure I had to embark on. Upon arrival I was speechless. Every glance was a perfect image. Walking into a cafe was delightful because the people were so welcoming. All the residents passing by were so well dressed which was refreshing to see. It was the ideal first impression of what I imagined Italy to be. The first city we visited was Venice. It was like discovering a new species. Every person walked with a purpose using their legs as a means of transportation.

My second observation was that Italians people sure do know how to dress. What I thought only to be Venetians who dress very fashionably evolved into all three cities — and possibly all of Italy — knowing how to dress. My encounter with Italian fashion was mainly on outerwear just because it was the only we saw all day every day since we were always on the move outdoors. One might think there is nothing exciting about outerwear, but Italians make it memorable. Walking through Venice, Florence, and even Rome with my group, it was always humorous to see the land of art and fashion. One might think there is nothing exciting about outerwear, but Italians make it memorable. Walking through Venice, Florence, and even Rome with my group, it was always humorous to see the land of art and fashion.

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Overall I felt all three cities had a similar style. Because a big part of transportation around the big cities is walking from place to place every person just left their house in their best clothing.

Every person walked with a purpose using their legs as a means of transportation.
One of the mixed blessings of being twenty and twenty-one and even twenty-three is the conviction that nothing like this, all evidence to the contrary notwithstanding, has ever happened to anyone before.

— Joan Didion.

“This was the most enlightening and liberating trip I have experienced so far in my life.”

“Bonacello!”

“Kevin!”
Professor Uhlein earned his undergraduate degree in art from Penn State University in 1996, and went on to earn his M.F.A. in Graphic and Interactive Design from the Tyler School of Art at Temple University in 2002. He is currently an associate professor of art, and the M.F.A. co-director at William Paterson University, where he has been teaching since 2003.

His design work has received regional and national awards of excellence for page layout, posters design, and identity development. His work has also been a part of national juried exhibitions and publications including: Print Magazine’s Regional Design Annual, the New Jersey Art Directors Club: the University & College Designers Association Exhibition, International Academy of the Visual Arts Communication Awards and the books: LogoLounge 3, and LogoLounge Master Series.

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, will be published by Ashgate in May. She has received numerous research fellowships, including a Fulbright Grant, grants from the Belgian American Educational Foundation and the Netherlandish Art, and a fellowship from the American Philosophical Society. She joined the faculty at William Paterson in 2002.

“Arriving at each new city, the traveler finds again a part of his that he did not know he had; the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places.”
–ITALO CALVINO

Professor Uhlein

“I am deeply grateful for the chance to be a part of this remarkable journey. It has been a tremendous privilege to explore Italy with Professor Goldstein and our students. Safe travels!”
Nichole Buscher
Ciao Bella Tours

TOUR MANAGER

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Pompeii

Caterina Tiso
Padova

Silvia Romano
Siena

Siena

Venice
**WEDNESDAY // DECEMBER 18 • WPU**
Arts of Italy orientation starts. Professor Claudia Goldstein and Professor Uhlein give a short overview on our trip and the history of Italy. All the students were split up into four groups: Architecture, Art, Culture, and Religion.

**THURSDAY // DECEMBER 19 • WPU**
Preparation for the trip is continue. Professor Goldstein and Professor Uhlein teach the students some basic Italian phrases and go over any last questions.

**FRIDAY // DECEMBER 20 • NEWARK**
Meet at Newark airport and prepared for departure.

**SATURDAY // DECEMBER 29 • VENICE**
Arrived in Venice and checked into hotel around 1:15 pm. After a short lunch we visited Piazza San Marco, Chiesa di San Marco, and finally San Zaccaria. We finished our day at a small Italian restaurant with a great Italian meal.

**SUNDAY // DECEMBER 30 • VENICE**
Met our Venice tour guide, Fiona and received a secret tour of Palazzo Ducale or the Doge’s Palace, and a tour of S. Maria Gloriosa dei Frari. We then got a private tour of Peggy Guggenheim Collection.

**MONDAY // JANUARY 1 • PADUA**
Arrived at Padua in the morning and met Carolina, our tour guide. We visited the Scrovegni Chapel, Basilica del Santo, Donatello’s Gattamelata and the Cappella degli Scrovegni. At night we all celebrated New Years in Piazza San Marco, Venice.

**TUESDAY // JANUARY 2 • FLORENCE**
Three hour bus ride from Florence to Rome. Once we arrived, we had a short Monti walking tour, then visited Sant’ Ignazio, San Luigi dei Francesi, S. Gesu and finally ended up at the beautiful Fontana di Trevi.

**WEDNESDAY // JANUARY 3 • VATICAN CITY**
Took the metro to Vatican. We had a private tour of the Scavi (Necropolis and Tomb of St. Peter)’s, visited the Vatican Museums and St. Peter’s.

**THURSDAY // JANUARY 4 • SIENA**
One hour bus ride to Siena, and met Silvia, our tour guide. Visited the duomo, Museo dell’Opera del Duomo, and the Palazzo Pubblico/Museo Civico. Then we went over to the Piazza del Campo which was completely empty.

**FRIDAY // JANUARY 5 • FLORENCE**
Three hour bus ride from Florence to Rome. Once we arrived, we had a short Monti walking tour, then visited Sant’ Ignazio, San Luigi dei Francesi, S. Gesu and finally ended up at the beautiful Fontana di Trevi. We had a very memorable dinner.

**SATURDAY // JANUARY 6 • FLORENCE**
We had an amazing day visiting all of Ancient Rome. Starting at the Colosseum, then going to the Pantheon, the Forum and finally ending up at the Piazza Nova. Professor Goldstein led a tour of Santa Maria in Trastevere, where we had a very memorable dinner.

**SUNDAY // JANUARY 7 • FLORENCE**
We spent the morning at the Uffizi Gallery, and then visited the Medici Chapel and the Duomo. We ended the day with a visit to the Uffizi Gallery.

**MONDAY // JANUARY 8 • FLORENCE**
We had a full day tour of the Uffizi Gallery, and then visited the Medici Chapel and the Duomo. We ended the day with a visit to the Uffizi Gallery.

**TUESDAY // JANUARY 9 • FLORENCE**
We had a full day tour of the Uffizi Gallery, and then visited the Medici Chapel and the Duomo. We ended the day with a visit to the Uffizi Gallery.

**WEDNESDAY // JANUARY 10 • FLORENCE**
We had a full day tour of the Uffizi Gallery, and then visited the Medici Chapel and the Duomo. We ended the day with a visit to the Uffizi Gallery.

**THURSDAY // JANUARY 11 • FLORENCE**
We had a full day tour of the Uffizi Gallery, and then visited the Medici Chapel and the Duomo. We ended the day with a visit to the Uffizi Gallery.
Professors Uhlein and Goldstein offer their sincere thanks to the following persons, without whom this trip would not have been possible: our students, Dr. Nina Jemmott, Dr. Steve Hahn, Lisa Breneman, President Kathleen Waldron, Art Department Chair professor Alejandro Anreus, and the entire staff of the Provost’s Office and the University Office of Business Services.

Special, extra thanks go to Nichole Buscher, the staffs of the Hotel al Piave, Hotel Alessandra, and Hotel Raffaello, and all of our incredible guides.
View of Siena.

Photo by Stephanie Jantzen
Sketchbook illustrations
by Michael Calabro