Il Campo di Siena and Il Palazzo Pubblico are two fundamental components of Siena, depicting essential aspects of social, political, and economic life. Siena’s importance as an economic center grew due to the well-known Via Francigena, which was a main route connecting Rome and the north of Europe. The social and political changes that resulted from an influx of external influences and economic prosperity can be understood by examining the Campo and Palazzo Pubblico. This region of the city, which became a focal point of secular life, clearly demonstrates significant changes in art, architecture, and cultural values within Siena.

The commune of Siena declared independence from Episcopal control in 1167 and developed a written constitution by 1179. Il Campo, commonly referred to in old manuscripts as Campus Fori, was originally a marketplace located outside the city walls. Il Campo was brought within the walls as the city expanded to include Via Francigena, which connected Rome to Canterbury and traversed England, France, Switzerland, and Italy. This street was of utmost importance, as it contained numerous hostels, businesses, and other services for travelers.

Il Campo gained prestige within the thirteenth century as a center of secular life. The current design of the piazza is a result of thirteenth and fourteenth century urban planning. This enterprise was achievable due to the time’s political stability, which allowed for trade and widespread economic prosperity. The prominence of the Gothic style has been maintained by construction standards, concerning buildings’ heights, windows’ shapes, and streets’ symmetry. These palazzi signorili housed well-known families including Sansedoni, Piccolomini, and Saracini. Principal features include pointed arches, ribbed vaults, large windows, vertical architectural structures, and thinner walls. Another key element of the Campo is the Fonte Gaia, which contains both Gothic and Renaissance stylistic elements. This aesthetic piece sits opposite the Palazzo Pubblico and illustrates more than just physical beauty; it conveys the deeper issue of water shortages within the region. Other prominent fountains within Siena include Fontebranda (end of the twelfth century), Fonte Nuova d’Ovile (end of the fourteenth century), and Fonte D’Ovile (second half of the thirteenth century).
The Governo dei Nove, which ruled from 1287-1355, greatly strengthened Siena through political stability, economic prosperity, territorial expansion, and population growth. A number of Siena's most celebrated painters worked during this time, including Duccio, Simone Martini, and the Lorenzetti brothers. The Piazza Pubblico was commissioned due to the need for a location for official meetings. Key elements of Sienese gothic architecture can be witnessed on the façade of the Palazzo Pubblico, including the use of two colors (with the lower level in stone and the upper level in brick), the Sienese arch (one pointed arch and one depressed arch), and three light windows (equilateral triangle on top of a square). The structure is slightly concave to reflect the curve of the piazza. Additionally, the Torre del Mangia stands starkly against the Sienese landscape. This tower conveys a sense of power to both citizens and enemies of the city. The original bell was placed at the peak in 1666 and was called the Campanone due to its size. Lastly, a chapel in front of the Torre del Mangia, designed by Giovanni di Agostino and Giovanni di Cecco, was dedicated to the Virgin Mary in 1352 in response to the end of the plague.

The internal design of the Palazzo Pubblico began almost immediately after the physical structure was completed. The majority of the rooms are filled with frescoes that were commissioned by the city, demonstrating a gradual shift from religious sponsors and subjects to secular ones. This can be witnessed by Martini's Maesta’. A certain complexity has been added to this work, although it continues to depict the Virgin and child surrounded by angels and saints. The Virgin is no longer a passive object of human prayers, and has instead become an ethereal queen, a pillar of fashion. A shift towards the secular can also be witnessed in the Sala della Pace. Ambrogio Lorenzetti's Buon Governo and Cattivo Governo, situated opposite each other, depict the impacts of a perfect administration and a corrupt one on the daily life of citizens. The allegories within these frescoes combine secular and religious themes. This illustration signifies the importance and responsibility placed on the Sienese administration and the Governo dei Nove. The intricacies of this piece can be witnessed by the architectural complexity, elaborate details, and references to external influences, including Mongolian slaves.

Il Campo di Siena and Il Palazzo Pubblico are two significant architectural and artistic feats that are of the utmost importance to Siena. These works illustrate social, political, and economic changes that have shaped Sienese culture throughout the years. In contemporary times, one can still view the Campo as a social center, with numerous markets, restaurants, apartments, and space to enjoy the company of friends and family. Additionally, the celebrated Palio is raced there annually, in both July and August. The origins of Il Campo and Il Palazzo Pubblico date back to the thirteenth and fourteenth centuries, but their presence is still relevant to this very day.
• Popular legend has it that Marco Polo introduced pasta to Italy following his exploration of the Far East in the late 13th century; however we can trace pasta as far back as the fourth century BC, where an Etruscan tomb showed a group of natives making what appears to be pasta.
• In the 13th century, the Pope set quality standards for pasta.
• Pasta made its way to the New World through the English, who discovered it while touring Italy. Colonists brought to America the English practice of cooking noodles, then smothering them with cream sauce and cheese.
• Thomas Jefferson is credited with bringing the first macaroni machine to America in 1789.
• The first industrial pasta factory in America was built in Brooklyn in 1848.
• The average person in Italy eats more than 51 pounds of pasta every year. The average person in North America eats about 15.5 pounds per year.
• Cooked al dente literally means ‘to the tooth,’ which is how to test pasta to see if it’s properly cooked. The pasta should be a bit firm, offering some resistance to the tooth, but tender.
• There are more than 600 pasta shapes produced worldwide.
• Flat pastas are for cream sauces; tomato based sauces cling better to round pastas.
• Pasta comes in many different colors. Most pasta is cream-colored. Spinach is used to color pasta green, tomato to color pasta red, and squid ink to color pasta black.
I visited Verona right after being to Venice and Milan. Although both of the two are beautiful and scenic cities, the number of tourists that I found in both of those cities was unbelievable. But when I went to Verona that was the first time that I ever heard everyone around speak Italian. Verona is a smaller city in Italy that although has a few tourist attractions, it is not too big therefore it is the perfect city to get a real feel for what Italy is all about. My favorite part of the city was the city’s main square where the House of Juliet from Shakespeare’s novel “Romeo and Juliet” is found. Outside the door there are thousands of writings of couples that visit the city together. The square also offers a variety of beautiful outdoor cafes that are perfect for a refreshment. But that’s not where it ends. The square also has a few churches with very distinct architecture. Next time that you visit Italy do not miss out on visiting Verona and getting to know Italy better outside of the tourist attractions.

**COLOMBA DI PASQUA** BY VICTORIA FERRERA

Easter for Italians is big deal—maybe even a bigger deal than Christmas. As one would expect, food plays a major role in the holiday. Lamb and eggs are classic components of any Easter **primi** and **secondi**. Another staple of the Easter menu is the **colomba di pasqua**.

The **colomba** is an Easter bread shaped like a dove; it is very similar to the **panettone** and the **pandoro**. According to legend, the **colomba** dates back to the 1176 the Lombaridna victory over Holy Roman Empire Frederick Barbarossa. During the battle, two doves representing the Holy Ghost miraculously appeared on the battle standards; the **colomba** is said to be a commemoration of the event. Another legend dates the bread back to 572, to the conquest of Pavia by King Albion. The King demanded 12 maidens as tribute. One maiden devised a bread in the shape of a dove as a symbol of peace, charming the king, and ultimately sparing Pavia from destruction.
One of my absolute favorite parts of Italy, and the world really, is the Amalfi coast. Due to flight and train constraints, trips to Amalfi more than likely begin in Napoli, Italy's city of contrasts. If you give Napoli a chance and hold onto your bag, you will find that this breathtaking, frightening, majestical, dirty, loud and lively city is home to some truly incredible treasures. You could say that one of these is Pizzeria Da Michele, featured in *Eat, Pray, Love* (which I learned after the fact). This place - you need to get there as soon as it opens or else you'll face a huge line of both locals and tourists - is home to the best pizza. Period. There are only 3 choices at Da Michele - marinara, margarita e extra cheese. They serve until ingredients run out. When I went with my Italian friend, he was so overcome by this pizza that he ate two full pies in one sitting.

After Naples, you can take a boat or bus to Amalfi, a cute little town which is a hopping off point for other places to visit - Ravello, Sorrento, Positano, Praiano, the island of Capri, the island of Procida ... I was fortunate enough to have the change to visit Procida on Good Friday and to see the annual procession, an extremely beautiful but also rather comical experience. Every male on the island who is able to walk participates in this parade. They carry these fantastic floats depicting the stations of the cross across the island for everyone to admire. It is a long morning for the guys though as the floats are rather heavy. Sometimes they just have to put down them, stop everything, and pull a snack out of their traditional parade outfit to munch on.
**BALLIAMO!**

On Thursday, April 17, the Tufts Italian Society will be hosting its first ever Italian Folk Dance Workshop! Come join us as we learn the moves to the *tarantella*, the *pizzica*, and the *tammurriata*.

The workshop will be held from 7PM to 9PM at 51 Winthrop Street.

Food will be provided!

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**LOAN WORDS**

Take a look at some of these words that the English language has borrowed from Italian!


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We hope you enjoyed the third edition of *Italianità*, a creation of the Tufts Italian Society to promote the Italian culture and lifestyle on campus. If you’d like to contribute a photo or an article to upcoming issues, please contact us at:

Tufts.italianclub@gmail.com

Grazie mille to everyone who wrote for this issue!

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