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'ROMAN HOLIDAY' FILMING LOCATIONS IN ROME: TRINITÀ DEI MONTI

Vynohradova Nadiya
Student of Faculty of Natural and Geographical Education and Ecology
Dragomanov National Pedagogical University

Pet'ko Lyudmila
Candidate of Pedagogic Sciences, Associate Professor
Dragomanov National Pedagogical University

What is the good of teaching various subjects,
of wasting time in learning them,
if at the same time we cannot teach children the words
of life and touch their hearts and their consciences?
Saint Madeleine Sophie Barrat

"Roman Holiday" (1953) is a movie, filmed entirely in Rome and beloved by generations of people. Starring Audrey Hepburn and Gregory Peck (Fig. 2), the film won three Oscars, giving Hepburn a boost to her glorious film career **(see movie** [13]). The main storyline centers around a day of freedom in the beautiful Italian capital for an otherwise duty-bound Princess Ann [14]. We'd like to take the following tour to live the happiest day of her life in Rome…



Fig. 1. Vynohradova Nadiya.



Fig. 2. "Roman Holiday" (1953).

The famous Spanish Steps is one of Rome's iconic destinations and a favorite meeting point. The steps got their name from the Spanish Embassy that once stood nearby, in Piazza di Spagna (**see video [19]).** Built around 300 years ago, this is the longest and widest staircase in Europe leading up to a beautiful 16th-century church, called **Trinità dei Monti (**at the top of the Spanish Steps**)** since it is a French church

(***La Trinité-des-Monts***) [14], (**see video [12]),** (Fig. 3, 4).



Fig. 3. Spanish Steps and Trinità dei Monti.



Fig. 4. Audrey Hepburn as Princess Ann.

In movie "Roman Holiday" Joe meets Ann again on the Spanish Steps. Fresh after haircut, Princess Ann sits on the steps, enjoying the view, eating gelato. After taking compliments for her new look, she confesses to Joe Bradley that she had run away from school and takes his proposal to spend the day together before she returns. And here the holiday begins! [14], Fig. 5, 6.



Fig. 5. Gregory Peck as journalist Joe.



Fig. 6. The holiday begins!

Of course they fall in love, with a fizzy, light-touch wit that is a pure delight to watch.

The church Trinita dei Monti (Fig. 3, 6, 16) has been there since the 1500's and originally, there was just a sloped hill in front of it, going down to the square below [21], Fig. 7.

Trinità dei Monti was built in 1502, by the will of Louis XII, king of France (Fig. 10) and owner of the land. It is characterised by a Gothic style, according with the most important architectural trend of the time, in France. The Christian temple was completed in 1519, although new parts were made throughout the sixteenth century. According to the King of France desire, the building was made with white stone, collected near the town of Narbonne [21].

Over the following century, the two large symmetrical bell towers were built, too, designed by Carlo Maderno (Fig. 15) and Giacomo della Porta. Overlooking the Spanish square and recognizable by its two bell towers – unusual in the Roman landscape, the church of the Trinity of the Mounts was consecrated by Pope Sisto V, in 1594 (Fig. 12), and in the same period, also the clock (Fig. 9) and sundial were



Fig. 7. View of Trinita dei Monti Rome, 1603.



Fig. 8. Trinità dei Monti – Girolamo Francino (1588).



Fig. 9. The clock.

added, respectively situated on the left and on the right tower bells. The last portion of the staircase before the entrance of the church is called Scalinata di San Sebastianello, opening on the square in front of Trinità dei Monti [21].



10. Fig. Louis XII, king of France.



Fig. 11. Trinità de Monti de PP. Minimi Francesi sul MontePincio - Giovanni Battista Falda (1667-1669).

Pope Sixtus V (Felice Peretti) was 64 when he became Pope in 1585. Because of his age (and perhaps as a legend says because of his apparent poor health) he was expected to have little impact on the government of Rome. On the contrary, Sixtus V in five years left a great mark of his strong will and of his self-esteem (Fig. 12).

He adopted a complex coat of arms with four symbols: a rampant lion holding pears (as a reminder of his family name Peretti) and three mountains topped by a star.

These symbols not only appear in his formal coat of arms, but are used as a decoration of buildings and churches [17], Fig. 13, 14.

The subsequent administrative system of the Church owed much to Sixtus V.

"Trinita di Monte belonging to France and S. Francis of Paula's Order. This Convent is the beft feated of any in Rome, and one of the nobleft, being founded by king Louis the XII of France, overlooking all Rome, and looked upon reciprocally by the beft places in Rome", wrote *Richard Lassels in "The Voyage of Italy"* [3] in





Fig. 12. Pope Sixtus V (1521−1590). Fig. 13. Façade of Trinità dei Monti. Fig. 14. Heraldic symbols

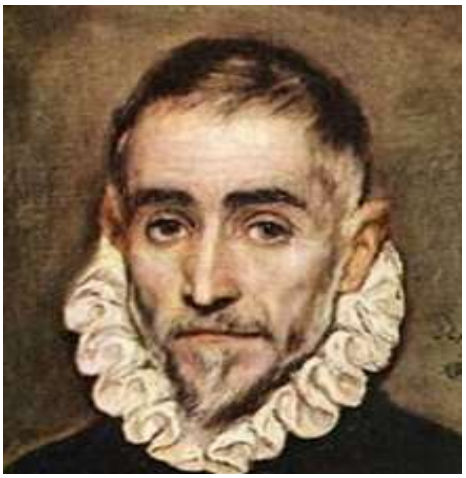



Fig. 15. Carlo Maderno (1556−1629). Fig. 16. SS. Trinità dei Monti and the monastery of the Minims.



An Italian voyage, or, *A compleat journey through Italy* (Fig. 17). In two parts. With the characters of the people, and the description of the chief towns, churches, monasteries, tombs, libraries, pallaces, villa's, gardens, pictures, statues and antiquities was published in 1697 [1].

Fig. 17. "The Voyage of Italy" (1697).

An unknown treasure is hidden in the Convent of Trinità dei Monti.

Pictorial illusions and an astounding sundial are painted on the walls of long internal passageways and an immersive fresco will put you right in the middle of the banquet scene of "The Wedding at Cana" [3], Fig. 20.

The wall paintings in the former Refectory of the Trinità dei Monti Convent in Rome (Fig. 18), representing the "Wedding at Cana", were created by Father Andrea Pozzo in roughly 1693 (Fig. 21). Andrea Pozzo (1642−1709) created bold perspective illusionistic paintings, intentionally deformed in some parts, which demonstrated the unique character of his great decorative style [2] (Photo by P. Soriani), Fig. 19.



Fig. 18. Convent of Trinità dei Monti.



Fig. 19. The wall paintings by Andrea Pozzo.

Andrea Pozzo frescoed the refectory with a theatrical "Wedding at Cana" that breaks through space and creates the effect of 3D depth.



Fig. 20. "Wedding at Cana" by Andrea Pozzo**.**



Fig. 21. Andrea Pozzo**.**

You walk along the shadowy corridor. A painted tree (Fig. 22) seems to extend its branches all over the wall; an old bearded man is engrossed in prayer. Yet it is but an illusion. For when you proceed further by the fresco, the perspective changes altogether, and the folds of the old man's robe suddenly turn into what it appears to be a vast landscape, with small figures in it, and boats and tiny trees and villages… A miracle of optical science applied to painting: the drawing is so stretched that you see different visions from different sides: the mystical difference between the sight of God and that of men's (Fig. 23). The same magic of the amazing sundial, whose lines cross themselves all around your The eyes in an adjoining corridor, in a vertigo linking the Universe straight to that secluded place [3; 8].



Fig. 22. The shadowy corridor.



Fig. 23. different visions from different sides.

In 1828, the site of Trinité-des-Monts was entrusted to a new community of that time, the Sisters of the Sacred Heart, a teaching congregation founded by Saint Madeleine Sophie Barrat (Fig. 24). To welcome the Virgin Mary into the convent was the wish of the young “novice” Pauline Perdreau. In the middle of the 19th century, she painted the "*Mater Admirabilis"* mural (Fig. 25), in one of the



Fig. 24. Saint Madeleine Sophie Barrat.



Fig. 25. Fragment of a fresco (1844).

corridors of the Convent where the sisters of the Sacred Heart lived at that time (Fig. 26, **see video** [9]). Pope Pius IX, on visiting the convent recognised this fresco and gave the authorisation to change the corridor into a chapel (Fig. 62) (listen to choral *Mater admirabilis* [4], **see video** [10; 23].

Today SS. Trinità dei Monti is part of the French religious institutions in Rome has 17 chapels, each bearing the name of one of the families that obtained patronage in the 16th century. Their rich decorations makes the Trinità dei Monti church an extraordinary testimony to "Roman Manerism" [20].

There are not always precise records about the painters who worked at the decoration of the chapels. In some cases art historians have attributed the frescoes to the School of Raphael, by this meaning not so much that the painters were actually pupils of Raphael, but that they were influenced by his works [17], **see video** [27].



Fig. 26. Chapelle Mater Admirabilis. Trinità dei Monti.



Fig. 27. The nave of the church.

Cappella Marciac (Fig. 28): Nativity framed by a fake classical architecture. At the sides St. Peter near the donor Pierre Marciac (left) and St. Paul (right). As a matter of fact the fake architecture of this fresco calls to mind the frescoes by Baldassarre Peruzzi (Fig. 33) at Villa della Farnesina [17].



Fig. 28. *Cappella Marciac*. Trinità dei Monti.

Chapel Lucrezia della Rovere or chapel of the Assumption. Fresco by Daniele da Volterra (1509−1566): *Assumption of Mary* (Fig. 29) and a detail showing St. Peter and St. John who are so involved in a discussion that they do not notice the event (Fig. 30). Daniele da Volterra began working with Baldassarre Peruzzi and he too was influenced by the his master's fake architectures. Other aspects of his frescoes at SS.

Trinità are evocative of Raphael. The two saints shown above resemble savants of the School of Athens (Fig. 31) [17].

Ceded by the Minimes to the niece of Pope Julius II, Lucrezia Gara della Rovere, in 1548 it was painted from 1548 to 1560 by Daniele Ricciarelli da Volterra and his students. In the centre Volterra's Assumption, Mannerist work from the second period. On the right: the Presentation of the Virgin at the Temple of Volterra. Left: the Massacre of the Innocents by Michele Alberti (a frequent theme since the sack of Rome in 1527). On the vault, there are other scenes from the Virgin's life: the Escape to Egypt, the Meeting at the Golden Gate, the Marriage of Mary and Joseph, the Coronation of Mary [22].



Fig. 29. *Assumption of Mary* by Daniele da Volterra.



Fig. 30. St. Peter and St. John.



31. Savants of the School of Athens.

Daniele de Volterra − Italian Mannerist painter and sculptor, noted for his finely drawn, highly idealized figures done in the style of Michelangelo (Fig. 32).

Baldassarre Peruzzi (1481−1536) Sienese architect and painter, one of the earliest artists to attempt illusionist architectural painting (*quadratura*), the





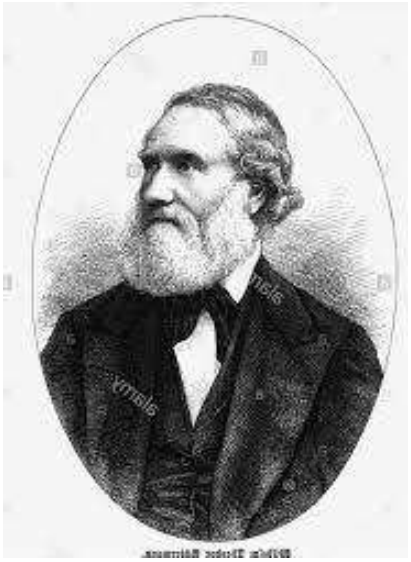


Fig. 32. Daniele de Volterra. **Fig. 33. Baldassarre Peruzzi.** **Fig. 33. Wilhelm Achtermann.**

extension of real architecture into imaginary space.

Wilhelm Theodor Achtermann (1799–1884) was a German sculpture (Fig. 33). Achtermann, however, being of a profoundly religious character, was drawn irresistibly to Rome, where he arrived in 1839 and remained until the end of his life [31].

CHAPEL BORGHESE OR CHAPEL OF THE PIETÀ. Built around 1570, this chapel was given as a concession in 1574 to the convent's legal advisor, Marco-Antonio Borghese. The paintings in the vault are by Cesare Nebbia and represent events related to the Passion of Christ. Originally, it also included the painting of the Crucifixion, now in the back choir of the church. The plaster casting of the Pietà, made around 1860, was a gift from the sculptor Wilelm Theodor Achtermann (Fig. 34). The marble original he had carved for Münster Cathedral was destroyed during the Second World War [22].



Fig. 34. The Deposition of the cross.

CHAPEL BONFIL OR CHAPEL OF THE DESCENT FROM THE CROSS. Here we can admire the famous «Deposition of the Cross» (1545) by Daniele de Volterra after its restoration in 2004, originally painted in the Orsini Chapel and based on sketches by Michelangelo, of which Volterra was a pupil (Fig. 35). The paintings of the vault (the four Evangelists; scenes from the life of the Virgin) and the two lateral frescoes (the Fall and the Nativity) are by Paolo de Cespedes, Spanish painter and were exceuted between 1570 and 1577. King David and the prophet Daniel were painted by Louis Dupré around 1820 [22].



Fig. 35. Deposition of the Cross» (1545).

Let's pray: *Lord, we pray for all the people we know who are going through difficulties and who are suffering. We beg you: give them your strength to get through these trials. Through your Cross, you have given peace to the world: increase Your peace in our hearts too*

In conclusion. So, the film "Roman Holiday" (1953), which is one of the best films in world cinema industry, allowed us to join the culture of the past, joining the culture of several epochs in which this movie continues to live.

Gregory Peck (Fig. 38, 39) already had 18 films and four Oscar nominations under his belt when he was paired with Audrey Hepburn (Fig. 36), a newcomer who'd had small roles in a handful of movies but nothing substantial. Given his status, it's no surprise Peck's contract called for solo top billing in the credits. But shortly after shooting began, Peck called his agent and said Hepburn's name should



Fig. 36. Audrey Hepburn at Trinità dei Monti (1957).



Fig. 37. Panoramic view of the Spanish Steps and Trinità dei Monti.

appear with his above the title. The agent: "You can't do that." Peck: "Oh, yes I can. And if I don't, I'm going to make a fool out of myself, because this girl is going to win the Oscar in her very first performance" [18] (Fig. 38, 39). It was truth…

Roman Holiday introduced the world to a new era of American movies shot in Rome (nicknamed "Hollywood on the Tiber"), Vespa scooters, and of course, Hepburn (Fig. 36, 38, 39), who would flourish from this role going on to become a treasured tinseltown gem [30].



Fig. 38."Roman Holiday" (1953).



Fig. 39. "This girl is going to win the Oscar".

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