10 DAYS · 9 NIGHTS

The Bible in Art

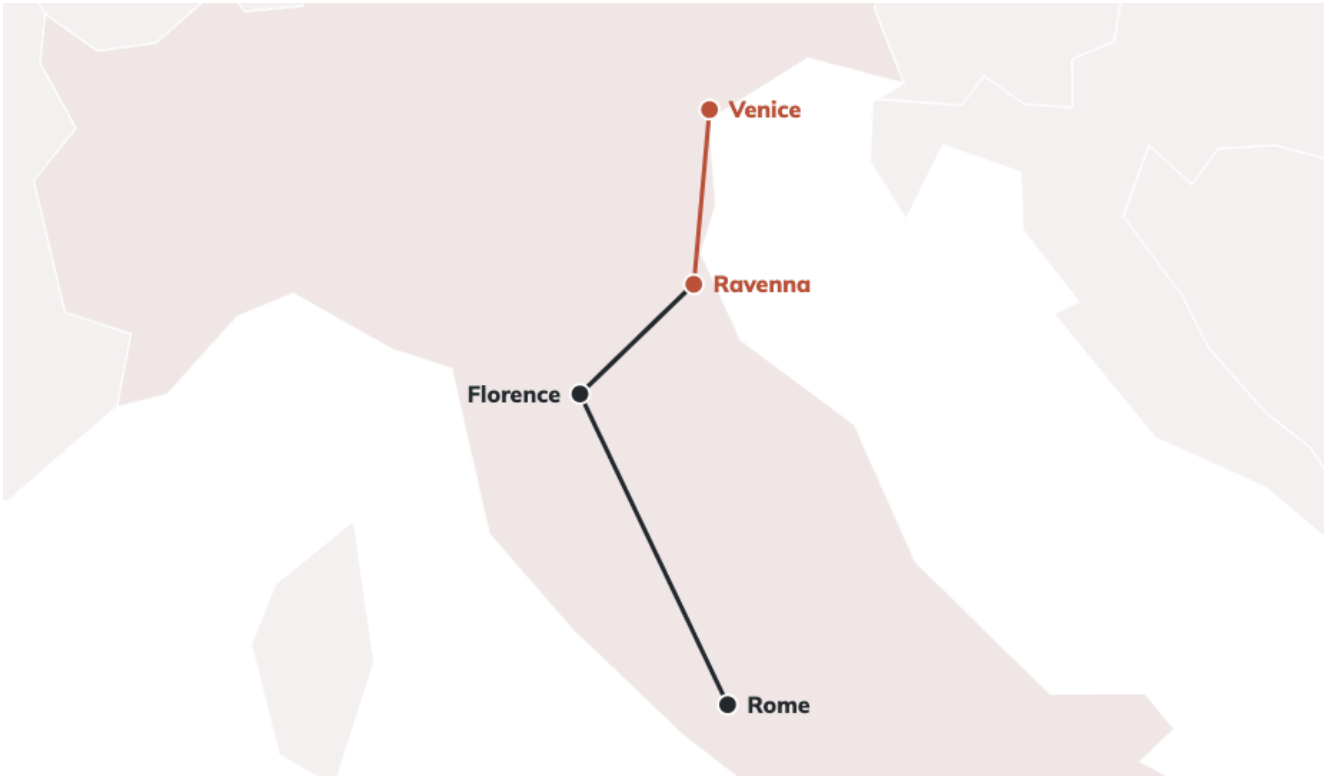
Venice, Ravenna, Florence, and Rome, reading Scripture through mosaic, architecture, and painting.

BASE CITIES
Venice, Ravenna, Florence, Rome

BEST MONTHS
April–May
Late Sept–October

PACE
Moderate to active, with museum standing time

FOCUS
Biblical stories as artists interpreted them



THE JOURNEY

For a church education group that wants Scripture and art in the same conversation.

A proposed itinerary, not a confirmed departure. Hotels, meals, worship times, and price are set when a departure is planned.

A guide keeps the biblical text and the artist's interpretation distinct, so no one leaves believing a mosaic is the verse. Looking at art inside a church is not the same as joining that church's liturgy.

You choose a passage for each city. The group discusses it after they have stood in front of the work.

HOW IT'S EXPERIENCED Who leads, what's built in, and what the hosting church can add.

01

Who leads

A pastor or educator chooses a passage for each city. A guide keeps text and interpretation distinct.

02

In the program

Mosaic, architecture, and painting in Venice, Ravenna, Florence, Rome, and Vatican City.

03

By request

A slower museum pace.

ITINERARY

Day by day

VENICE → ROME

Venice & Ravenna DAYS 1–4

01

VENICE

Night in Venice

How to look

A short orientation before any basilica, and three questions for the week: What does the passage say? What did the artist add? What does the room want you to feel?

> *"He hath made every thing beautiful in his time."*
>
> ECCLESIASTES 3:11

TEACHING

Teach the three questions once. Then refuse to do the looking for them.

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02

VENICE

Night in Venice

Gold, and the gospel it is trying to hold

St. Mark's Basilica and its gold mosaics of the biblical story.

> *"And the Word was made flesh, and dwelt among us."*
>
> JOHN 1:14

TEACHING

Pick one panel and stay with it longer than the group expects.

03

RAVENNA

Night in Ravenna

The Christian world of late antiquity

Ravenna's early Christian mosaics, made to teach the Bible to people who could not read.

> *"The heavens declare the glory of God; and the firmament sheweth his handywork."*
>
> PSALM 19:1

TEACHING

What would it mean for your church's art to teach the Bible to someone who cannot read?

04

RAVENNA

Night in Ravenna

San Vitale, and a break between glories

San Vitale and the Mausoleum of Galla Placidia, with a pause between them.

> *"One thing have I desired of the LORD... to behold the beauty of the LORD, and to enquire in his temple."*
>
> PSALM 27:4

TEACHING

After Galla Placidia, sit outside and let someone describe the ceiling from memory.

Florence DAYS 5–6

05

FLORENCE

Night in Florence

South, toward a different century

The transfer to Florence and a first look at one Florentine work.

> *"Behold, I will do a new thing."*
>
> ISAIAH 43:19

TEACHING

Preview one work tonight, so tomorrow is recognition, not a blur.

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06

FLORENCE

Night in Florence

The cathedral, and what we will not promise

The cathedral and selected works. The Baptistery mosaics are not promised until they are visible again.

> *"Hail, thou that art highly favoured, the Lord is with thee."*
>
> LUKE 1:28

TEACHING

Stand with one Annunciation or Madonna and read the passage beneath the artist's choices.

Rome & Vatican City DAYS 7–10

07

FLORENCE TO ROME

Night in Rome

From the republic to the capital

The train south and an arrival in Rome.

> *"For he looked for a city which hath foundations, whose builder and maker is God."*
>
> HEBREWS 11:10

TEACHING

On the train, write down the one work you would bring your congregation to see, and why.

08

ROME

Night in Rome

Before the chapel, the earlier church

A catacomb or early church, so the earliest Christian art sets the standard.

> *"The light of the knowledge of the glory of God in the face of Jesus Christ."*
>
> 2 CORINTHIANS 4:6

TEACHING

Let the early church set the standard before Michelangelo does.

09

VATICAN CITY

Night in Rome

The ceiling, then the conversation

The Vatican Museums and the Sistine Chapel, on timed tickets.

> *"So God created man in his own image."*
>
> GENESIS 1:27

TEACHING

Do not debrief inside the museum. Debrief at the table, with Bibles open.

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10

ROME

Departure

Depart Rome

Transfer for departure.

> *"But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image."*
>
> **2 CORINTHIANS 3:18**

TEACHING

What does your congregation's room say about the face of Christ?

BEFORE YOU GO Practical notes, clear limits, and the options a group can add.

Practical considerations

WALKING	Venice's bridges and long standing time in museums. Wear sturdy shoes.
TICKETS	Vatican visits use timed tickets, booked for the departure.
PHOTOGRAPHY	Photography rules and accessible routes are checked for each departure.
FLORENCE	The Baptistery mosaics are not promised until they are visible again.

What this journey is not

- × A mosaic is not the verse. Text and interpretation are kept distinct.
- × Looking at art inside a church is not joining that church's liturgy.

What can be arranged

- \+ A slower museum pace

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