



November 1892.

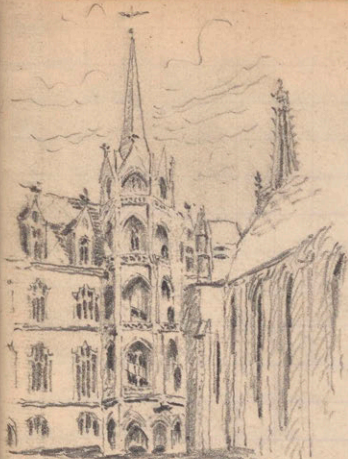
14. Monday.

Rail to Dresden.

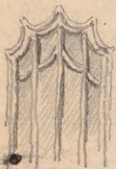
I was up before it was fairly light, not so very early for the days are getting very short, and after a cup of coffee took the long walk to the Station. The morning was clear and frosty, everything white and the air so cold that in shady spots it did

not disappear all day. At 8<sup>02</sup> I took the train for Falkenberg, and had a fine warm coupe all to myself. The runs between stations were longer than usual and I was undisturbed the whole distance. From Nittenberg on for some

distance there was much timber land, and I imagined that the country resembled Ohio, at least in regard to the forests. Further on and in fact almost all the way to Dresden there were many plantations of pines in all stages of growth. Near Falkenberg I saw an



Albrechtsburg  
The Court.



Court Yard  
Windows.



nos. 146 Monday  
lay sitting on a low pine tree and he did  
not seem in the least alarmed at the train.  
I waited for nearly an hour, 9:34 till  
10:21, and then went on in an empty  
coupe again for some distance where  
some people came on not far from  
Dresden. He did not change cars at  
Roderau, the second junction but went  
right on without delay. The station at  
Roderau is quite interesting. It is built of  
random stone masonry of a reddish  
color, and the archivolts of the windows  
straggling courses and other parts are in red  
brick affording a pleasant contrast as  
well as clearly defining the parts. The  
course cutting off a frieze at the top of  
the building is made thus:



I also saw numbers of  
village churches with the plain gable  
roof tower, which seems to be the usual  
method in this locality for the old buildings.  
I reached Dresden (Neustadt) at 12:13 and  
walked across the Elbe bridge past the  
Hof Kirche to Kettner Str where I put  
up at the Hotel Edelweiss Room 33. After a  
small dinner I walked out on the  
Elbe Terrace (Brühl) and saw the new  
Royal Academy of Art, building now,  
and the Gallery of Sculptures. noble

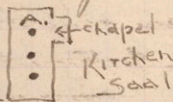


Nov 14<sup>th</sup> Mon (con) Meissen.  
Renaissance buildings in stone on  
the bank of the river. I then went over  
to the Neustadt station and took the  
2 o'clock train for Meissen, where I ar-  
rived at 2:47. On the way near me.  
I saw an old Gothic village church  
with three gables around the tower, a  
sort of "missing link" between the simple  
gable roof and the four gabled tower. At  
Meissen I crossed the Elbe bridge and  
walked through the old town with its  
high gabled houses and up the hill to  
the castle of Albrechtsburg. The approach  
is very picturesque, through steep, crooked  
and narrow streets, to the old Castle  
bridge, and then through a <sup>vaulted passage</sup> ~~corridor~~ and  
into the large courtyard at the top. This  
courtyard is bounded by the castle on  
two sides and by the Cathedral on an-  
other. The third side is occupied by the  
buildings at the entrance. Beyond the  
cathedral, on its north side, is a second  
open space bounded by houses on the  
opposite side and leading to a space  
south east of the church where there  
is a fine view over the town and up  
and down the river. The Castle front  
of the court shows a succession of high

November 14<sup>th</sup> Mon. (con.) MEISSEN.

roofs with tall domes and a number of towers. Those towards the court contain the stairways, and the one towards the cathedral, especially, is richly decorated and vaults in open arches which disclose the circular centre containing the spiral staircase. The courtyard is indeed one of a peculiar shape (shown in the sketch) and this concave top is carried out almost everywhere as a peculiarity. I noticed the same thing at Meissen. I fortunately met a party who were going through and was able to take what would otherwise have been a rather expensive visit (2 marks). They were first shown the Kirchen Saal magnificently vaulted and supported on 3 columns.

At one end is a small chapel, decorated

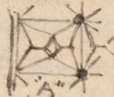


in dark blue with gold stars. The walls of the hall, as in almost all the other apartments are decorated with fine paintings illustrating the history of the Saxon princes. The compartments of the vaulting are deep and not spherical but formed of planes meeting in an angle. The great Banquet Hall is the most sumptuous of the series, and is

November 11<sup>th</sup> Mon. (cont.) Meissen.

also supported on three columns, but at the lower end of the hall the division is much the largest and elaborately vaulted in a star form. The windows are deeply recessed and this space also vaulted.

The piers of these rooms are without caps, but the ribs melt into the surface

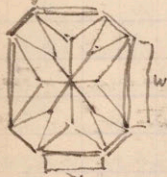


of the pier, or are supported on round, recessed shafts which run to the floor. The Small Banquet Hall shows a beautiful star arrangement with "pan-coupe" coarses. Fol-

lowing this were many smaller rooms vaulted in deep compartments but without ribs.

One long narrow room showed an almost equal sized diamond shaped pattern all over the ceiling.

In many of the rooms the diamond shape and triangles make up the whole surface. The vault ribs either melt into the surface of the wall or are supported by small round engaged columns in the corners of the room. One room with a central column had a wonderful echo, positively startling in its multiplication of a sound. Another room, some King's favorite, had an octagonal end with a sort of ambulatory sur-

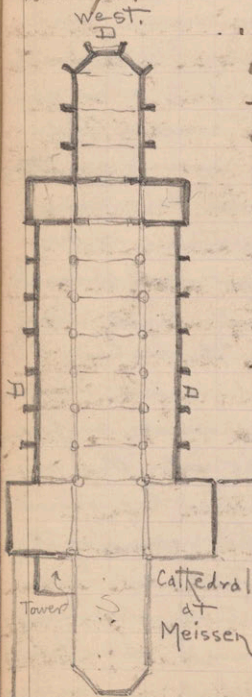




Nov 14<sup>th</sup> Mon (con) Meissen

ported by 3 columns. Another room had its vault ribs curved in plane and forming a spherical quadrilateral in the centre of the room. I was interested, <sup>among</sup> some paintings of various German castles, to see that at Torgau also there is a rich external spiral staircase. After we were through, I examined the Cathedral. It shows

a "Paradise", at the west front of 3 bays and an octagonal end. It is more richly decorated than the nave or rather aisle sides and has a large rich west portal. Back of this paradise is a great square screen, perhaps intended to show 2 west towers, richly ornamented with panel and tracery work and showing large windows at the top (not finished however). The sides of the nave are plain, and show 7 bays with buttresses and tall pointed windows. There is no clerestory, all is under one roof. There are north and south portals in the



3<sup>d</sup> bay from the transept. The transept shows

free standing tracery and a single large pointed window below. The choir is of 3 bays and an octagonal end. I cannot say if there is an ambulatory or chapels at the back for the church is here entirely surrounded by buildings and I did not see the interior. There is a square tower in the south-east angle, made by the transept and choir, ending in an elegant open-work octagonal spire. S.E. of the choir and only touching it at a corner is a chapel of 3 bays. The tower of the "Paradise" is late Gothic. I walked back to



the town through a different series of streets and came out back of a large Gothic church with a square tower ending in a short octagonal top. The choir had heavy buttresses running to the ground which were pierced by pointed arches to allow the sidewalk to pass under. Opposite was the Rathhaus, a plain building with a tall roof and three great dormers. There were vaulted and pinnacled gables, and the central one ended in a spire. The houses of the town I should say were of the 17th century mostly; stepped gables and the "Burswick" style of front that is with an attic room showing a gable



Nov 14<sup>th</sup> 1892 Mon (con). Dresden.

and the side of the house to the street. I walked up and down the river in the dusk trying to get a general view of the castle but it was too late and I was rewarded with silhouettes only. I left for Dresden at 5<sup>51</sup> and reached there at 6<sup>20</sup>.

I walked around for an hour looking in at shop windows and then went back to the hotel to sit in the cold room and write.  
November 15<sup>th</sup> Tuesday. I was out a little late, the days are getting very short at both ends, and did not get off before 9 o'clock when I went up to the new "Albertinum" the fine gallery of Sculpture. The antique department was closed. I regret to say, and I was obliged to be contented with the collection of casts. This latter is not only very complete but excellently arranged in magnificent quarters. The entrance hall is provided with a double run of stairs meeting on a landing, with curved sides, at the top. The walls are richly decorated with pilasters and panels, and the ceiling is deeply coffered. All is colored with dull reds and blues, and the pilasters and cornices are a gray picked out in gold. There are a couple of antiques (casts) colored according to the results of the late investigation and



Nov 15<sup>th</sup> Tue (con) 1892 Dresden.  
to the coloring of antiquities and the result here is I think much more satisfactory than the examples in Boston, perhaps because the colors are not quite so raw, or at least toned down by age. The rooms are named from the principal group placed there, thus the Olympian Saal contains the East and West Pediment groups (restored) and placed under a pediment. At one end is a model of the entire east front of the temple of Zeus perhaps 8 or 9 feet wide (prop 1:10) and with the order and statuary colored. The following Argive Saal is treated likewise; the sculptures under a pediment. Beyond are the rooms of Praxiteles, Lykipp<sup>us</sup> &c. and at the end of the series corresponding to the Olympian Saal is the Parthenon Saal, with the pediment groups frieze and metopes. The Egyptian and Assyrian sections are the least complete, but the Mediaeval and especially the Renaissance sections are most satisfactory. Michael-Angelo is contrasted with his followers, John of Bologna has a room, and there is a complete cast of the "Golden Gate" at the Treiberg Cathedral. There was a cast of a font at Karreby, Sweden, that showed flat ornament on the faces almost

Nov. 15<sup>th</sup> Tue (con) Dresden.

exactly like the German Renaissance, although it dated, I think, from the 13<sup>th</sup> Century. I went on to the National Picture Gallery at once after seeing all in the Collection of Casts and for four hours examined the hundreds of masterpieces preserved there. I enjoyed the large collection of Dutch and Flemish masters, especially those of Rubens, Rembrandt, B. Low, Teniers and a fine Jan Steen. David Ryckaert was an unfamiliar name, after the manner of Teniers, but the half dozen or more of his works here were gems. I also had opportunity of examining a number of the microscopically finished paintings of A. Van der Weff and the works of Ruysdall, especially the Jewish Cemetery and the Castle of Bentheim. The Hunt by the same master is also well known in reproduction. The familiar "Belle Chocoladeuse" on Butter's packages seems to be a pastel by Liotard. I walked out through the Neue Markt past the domed Frauenkirche and then along the Elbe for quite a distance above the Barracks at the Albert Bridge, and then into the district near the Gross Garten. From here past the new Johannis Church with its spire in the south west angle of the nave and transept. The front



Nov 15<sup>th</sup> Tues. (con) Dresden.

is pleasing with portal and panel decorated gable. I saw the Polytechnicum on Bismark Platz and then walked back to the centre of the city enjoying the show windows, and buying my photographs. The day was cloudy and threatening at times but towards evening cleared again. The weather is not cold but every morning shows a heavy white frost and small waters are usually frozen.

November 16<sup>th</sup> 1892 Wednesday. After breakfast I walked out to the St. Stadt depo to take the train for Freiberg but as it was a little early I walked out Reichs Str, the American and Russian quarter, as far as the Russian church, a typical example of its class. At 9:10 I took the train, shortly after leaving the city we passed a chateau on a high red rock. Beyerburg, further on the valley was wider and contained many factories that gave an Ohio atmosphere on this frosty morning. At Tharandt we passed the government Forst-Academie a school for foresters. Beyond the rail-road followed the Seereubachthal, a deep romantic valley with beech and pine forest.



Nov 16<sup>th</sup> Wed (con) **FREIBERG.**

on both sides. At 10<sup>25</sup> we reached the old mining town of Freiberg. The old part of the town lies

at some distance from the town and it was 15 or 20 minutes

before I reached the Market

Place. Here is the Rathaus built in 1410 but with later Renaissance gables, and, I suspect, tower. The Platz

is surrounded by tall roofed houses with their sides to the street, and has a thoroughly antiquated appearance.

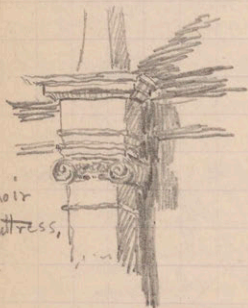
A few paces from the Platz up a small incline is the Petri Kirche, a rambling structure, with parts in the Romanesque style and perhaps dating from that period. The arches and nave seem to be the

same width but the interior is so blocked with galleries and stalls that I could not see very well through the windows, and I was not inside. There is a transept and a choir with a square east end. There are west towers with a low screen to hide the gable, and a round tower in the south angle of transept



W Portal  
Dom  
Freiberg

Window  
Tracery  
W. Front,



Choir  
Buttress,



Petri Kirche

Freiberg



Rathhaus Tower

Nov 18<sup>th</sup> Wed (con)

note (5) The building is covered by a coarse plaster and painted a dark grey. Slate roofs. There were courses on the tower of interlaced arches thus ~~XXXXXX~~. The south west tower ends in a simple gable but the north west shows a domical roof

and a small spire. I noticed a number of Renaissance door ways, leading to courts generally, with classic mouldings, egg and dart and the like, while the impost generally showed kneeling figures supporting the arch mouldings. One

had figures of miners pushing mine cars, others held shields. But in the principal attraction of the place, and the one thing I had come to see I was unfortunate for the famous Goldene Pforte was being restored and almost entirely covered with canvas and scaffolding. I could see

Nov 16<sup>th</sup> Wed (con) Forebure.

however the tympanum over the door and the arches from the impost up. Even in these I was obliged to stand at such a distance that I could not see the workmanship at all. But as there is a cast in the albertum I will examine that tomorrow and save a description until then. The door way is carved from yellow sand stone and is located on the south side of the church just at the junction with the choir. The exterior of the Cathedral is not very striking. The west part is a plain wall surmounting a portal and pointed window above and a few other small pointed windows. It terminates in a tall gable flanked by what were to be towers but end just above the line of the main cornice. There is no clerestory but tall oval windows: 6 bays to the nave which is much higher than the choir and shows above the roof of the latter a gable ornamented with a couple of tiers of blank round arch panels. The choir itself is a curious object, Renaissance in design with the buttresses terminating in an Ionic capital and fragment of an entablature. The main body of the church is a rude rubble over cast with



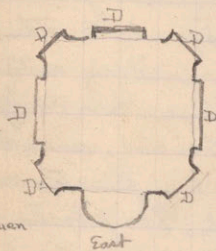
Nov 16<sup>th</sup> Wed (con) Freiberg.

plaster. I took a short walk along the old city wall and saw one of the towers and then entered the town again by the Schloss Freudenstein a huge affair built around a square court and showing a round tower at the corner. A peculiarity was the very small size of the windows on the court side and the tier on tier of low lunette dormers ~~which~~ which by the way seems to be a Freiberg peculiarity for it is seen everywhere. I did not get time to see much of the rest of the town but it is a dull old place in spite of the famous Mining Academy. I saw a few of the chopped up faces of the students but no more. I returned to Dresden on the 12<sup>54</sup> train and arrived there at 2<sup>13</sup>. I walked out Reichs Str. again this time entirely out of the city and past the American Church of St John. I then returned and wandered around in the villa district to the right. There was absolutely nothing of interest. They were all on the Italian villa order: high central with wings, but invariably made of plaster and as a rule clumsily designed. The only redeeming feature

Nov 16<sup>th</sup> Wednesday Dresden.  
The district is the pleasant surrounding grounds  
and trees of the villas. I walked back clear  
across the city, over the old bridge and  
through the Neue Stadt, past the Albert  
Theater and along the fine avenues  
that lead up the river to the Albert  
Stadt near the Waldschlosschen. Here  
I walked - I was going to say miles  
but it was hardly that, - along the  
great Barracks. The first that I  
passed must have been 1000 feet  
long each and 5 (?) stories high. They  
are not very striking architecturally but  
cannot help being imposing of  
size alone. The center of the group has  
a false round arch portal rising through  
two stories, the upper decorated with  
columns. The building shows pilasters  
and groups of statues. Another group  
near the city shows tall pointed  
towers on the central pavilion. I  
returned to the city along the fine  
Königsbrunne Allee. Found headed the  
hotel after five o'clock - and dark.  
In the evening I walked around a  
little after supper. The day was on  
the whole fine, early and until about  
12 o'clock it was foggy, at times cloudy  
but later clear. At Freibitz it was quite warm

November 17<sup>th</sup> 1892 Thursday. Dresden.

In the early morning I walked out to the Berlin depot to see where it was by daylight in prospect of my dawn hunt tomorrow. I then returned and went through the Geological and Prehistorical collections in the Zooing. There was much interesting



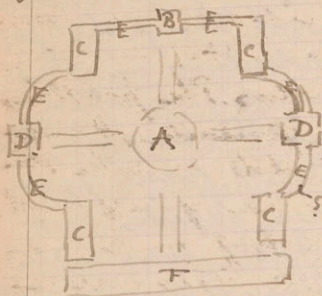
material there, and the collection of fossil prints of fishes, reptiles and other objects was especially fine. I saw samples of the "Mühlsteinlava" from the Saacher See, what I think is the material of

many of the Rhine churches. It is a basaltic lava full of air-holes. The prehistoric section was not so rich, and about the only thing of especial interest to me was a model of a lacustrine dwelling from near Zurich, and the remains found at that place. To put in the time until the opening of the gallery, I examined the Zooing carefully as a good example of Rococo-Baroque. The building surrounds three sides of a great square of which the other is the Picture gallery. The corners of this square are two stories high and connected with the central



Nov. 17<sup>th</sup> Thu (con.) Dresden.

Pavillions by one story arcades. A rough plan of the arrangement is like this:



Here A is the garden, B the south portal, C the 2 story corner pavillions, D the high wall pavillions, E the connecting 1 story arcades, and F the Museum building entering the Picture Gallery.

The parts "C" are in 2 stories

treated in arcade form with flat pilasters and cornice breaking around each. The pilasters are decorated with a straight hanging garland from the capital, the latter of a corinthian appearance but very cleverly designed with hardly a corinthian feature. The faces are a shield with the royal monogram and the volutes replaced by eagles. True there are small volutes below but they really take the place of the corner leaf. There is a profuse use of garlands, cherubs, crowns and the like.

Before each of these pavillions there is a double curved flight of stone meeting on a landing before the centre and on a level with the 1<sup>st</sup> floor. The long arcade connecting the parts are treated in the same decoration as the 1<sup>st</sup> story of the

Nov. 17<sup>th</sup> The (König) Dresden.

pavillien. Below each window (or arcade opening) there is a fantastic satyr carrying a basket, perhaps for flower vase, The Keystones of the arches are arabesque ornamented shield. All is built of sandstone painted a gray stone-color. The pavillians marked "D." are more fantastic, I suppose more Rococo, Brackets under the 1<sup>st</sup> story cornice are supported by half length satyrs, above are baskets of fruit and flowers, masks on the capitals and extravagant flourished ornaments about the ornamental bearings in the centre and the Keystones of the arches. The pilaster panels show the hanging garland of flowers and here again are eagles and ornamental bearings. The south 1<sup>st</sup> story arcade shows panels of "stalactite" ornament as do the fountain groups before the arched openings, and the balustrades before them. The pilasters here are Ionic with plain shafts. The south portal "B," shows broken pediments both normal and reversed. Composite capitals and columns decorated with hanging garlands. There are statues in niches carrying fruit and accompanied by children satyrs. I paid the collection of engravings and drawings, but so few were on exhibition.

Nov 17<sup>th</sup> Thu (con). Dresden.

that it did not take long to see them  
& saw some color sketches detailed in pen  
and ink that were suggestive, one  
in particular that used sepia for the  
foreground and Payne's gray for the  
distance with very good effect. I  
then paid the picture gallery another  
visit and stayed there until about  
1<sup>30</sup>. In looking at Correggio again I  
imagined that his grouping was a little  
forced and appeared as if acted, a com-  
mon peculiarity was the having one of the  
foreground figures pointing at the principal  
actors in the scene. His color is strong  
but smoothly laid, perhaps an Italian  
peculiarity. Tintoretto is painted broadly  
almost as in scene painting and shows  
a little of that rainbow-color effect that  
is seen in peculiar work that  
I saw at Brussels. This effect perhaps  
comes from the free use of Prussian blue.  
Luca Penni uses a greenish tint to his  
flesh shadows. Rubens' "Escorial" shows  
that he can use cold colors, for the  
whole tone of the picture is a cold  
bluish green. Ferdinand Bol is rep-  
resented by "Jacob's dream" much like  
Rembrandt, Jacob presented to Pharaoh




Nov 17<sup>th</sup> Thu (con) Dresden.

Rest from the Flight into Egypt. I was interested in comparing the St Jerome of Van Dyck with that of Rubens, They hang side by side and almost the identical colors and pose are used. They represent an old man half clad in a red robe in adoration before a crucifix, a lion lies sleeping at his feet. In the Van Dyck one could trace the schooling of Rubens in the rich color contrasts (oh the flesh <sup>but</sup> there was a much greater play of light and shade ~~but~~ In composition and in the modeling of the muscles as well as superiority of finish <sup>however</sup> the palm must be given to the Rubens. Perhaps the Van Dyck is a more ideal hermit with its bleared eyes and hanging skin, but the Rubens is equally a good example of our old man. While sitting in the principal room I saw and remembered Rembrandts in the gallery as follows: Himself with his wife on his knee; 2 portraits of his wife, one young with a broad hat, and laughing; Hunter with a Pheasant; Sanguene's crime off by the Eagle, excellent in composition. Barabois's Wedding, rich drapery; Man oak's offering; The old woman Goldweigher; Portrait of himself; Man with a feather

Nov 17<sup>th</sup> (Thu) Dresden.

in his hat, and Portraits. I much always  
admire Rembrandt not only for his un-  
approachable color but great excellence  
of composition and natural posing.

After looking again at the Sistine Madonna  
The Holy Night and gems of the gallery,  
I went over to the Albertinum to examine  
the east of the Freiburg "Goldene Pforte." It  
consists of 5 columns on each side, with  
alternating reveals, each supporting a  
moulding in the archivolt all round but  
the outermost  This latter moulding  
rests on the back of Romanesque lions a  
reminiscent of the lion bases of so  
many Romanesque portals. The column  
shafts are plain fluted, diamond zig-  
zag and twisted flute. Between the col-  
umns are 8 statues of biblical subjects  
in niches cut from the corners of the re-  
veals, and standing on short columns  
of Gothic design. Human and animal  
heads project over them as canopies.  
The main capitals are of bell form - cor-  
inthian like with leaves in one row.  
The outermost cap is more cubical  
and Romanesque in design. The roll  
mouldings of the archivolt follow  
the design of the columns below.

Nov 17<sup>th</sup> Thu (con) Dresden.

There is a richly carved impost course supported by the columns. The tympanum shows a group of the Virgin and Child with other figures and the arches above the lower statues are adorned with figures of the Trinity and accompanying figures. The bases of the columns are Attic with <sup>an</sup> abnormally large lower torus. The whole rests on a base with a number of crowning mouldings. The opening for the door is rectangular with the impost projecting into the corner. The whole portal is perhaps 30 feet wide. I took a look into the Olympian room and bid my friend of the other day, the Custodian, good bye, and then walked out to the Polytechnicum. I could do nothing with the porter and was obliged to go away with not even a catalogue. I then walked out to the Grosse Garten and enjoyed a walk through what must be a charming park in the summer time, to the Schloss. This is a building showing many of the peculiarities of the Zwinger; uniformly double stairs to the entrance, garland decorated pilasters, hanging garlands and the like. On my way



Nov 17<sup>th</sup> Thursday, Dresden.  
back to the city I took in "the B"  
and saw the villa designed by Semper  
at least I guessed that it was from  
the design which resembled the one.  
seen. It was an imposing building  
but hardly looked like a villa.  
The other houses on the street were  
many of them good examples of the  
Italian style and built of stone  
but there was little variety. I then  
passed the Frauen Kirche and drew an  
outside plan, and then returned to  
the hotel. The day was perfectly clear  
but quite cold with a north(?)  
wind. The ponds are frozen over, were all day.

November 18<sup>th</sup> Friday. I was up at half past  
5 and after a coffee in the dining room with  
the chairs upside down on the tables and very  
slow and sleepy waiters I took the mile or  
more walk to the Berlin (Fredericksstadt) Station  
in the starlight. It was cold and frosty but  
I imagined not as cold as it was yesterday.  
I was at the depot in good time for the 6<sup>30</sup> train, and  
when it did come it was in no hurry to go  
on again; as a sleepy, grumbly old traveller said  
it was "genau wie in Baiern". and I could  
say "amen" from experience when I remembered  
my four hours wait on a Bavarian road.

November 18<sup>th</sup> Fri (am) R.R. Berlin.

After we left Dresden, for some time there were hills to the right then sandy waste land with pines and later a cultivated plain, which extended without much interruption all the rest of the way. 30 or 40 miles out we must have run into a cold current of air for suddenly the windows were covered with ice, but a little later it all melted off again. On the way I saw a large masonry windmill with arched openings, which again reminded me of the Newport Mill question. Long before we reached Berlin the horizon before us was covered with a black cloud of smoke, but otherwise there was little to indicate the approach to a large city. There were little suburbs, and very few villas. We ran into the great S-Bahn depot a few minutes after passing the first city houses. I left my baggage at the depot and started to hunt a room. I took a preliminary look up New Wilhelm Str and Luisen Str. and after dinner down the Frederichs Str way as far as the Belle-Alliance Platz. and then back. I finally took a room at No. 11 Luisen Str. with Frau Neuhof III<sup>r</sup>. a comfortable little place with washstand wardrobe, bureau, desk, sofa, bed, great porcelain stove and a chair, for 1 mark a day with morning coffee. In my trunk

Nov 18<sup>th</sup> Fri (con) Berlin.

I saw considerable of the magnificent German Capital, for it is magnificent and no mistake. There is an air of ostentation in everything. The buildings are large and tend towards gorgeousness in decoration. The streets are broad & excellently kept. Even the people are dressed with a taste and elegance that I have seen nowhere else in the country. I saw some fine buildings, especially several in brick, red and buff. The red one was a beautiful building with plenty of wall surface to display the deep rich color, and decorated with richly moulded terra cotta friezes and window ornaments, well matched in color. The, what I suppose is at least from a notice in the window, Patent Office on my street is a richly decorated sandstone building quite new. I saw the new Reichstag building from the back, a great big thing with a flat dome and 2 miles gilt on top, and from this first impression I should say that it was mighty bad. The architects certainly lost an opportunity of doing something fine. Buildings of that class are not put up every year. Well at any rate we can still be very proud of the Capitol at Washington. For with all its flub-dubbs, statuary and gilt the Reichstag building is not one half so impressive nor beautiful.



Nov 18<sup>th</sup> Fri (con) Berlin.

It is very cold here in Berlin, small waters in the neighborhood were frozen thick, and here around water vents and the like the ice is accumulated almost as in winter time. Fortunately there is that huge porcelain stove in the corner. It seems homelike and comfortable here in this little room and I hope to clear up all my back work of reports and make future arrangements before leaving it.

November 19<sup>th</sup> Saturday. I had an old fashioned coffee this morning, just about the way it used to be at Leipzig, and then I supplemented it by some little additions of my own by way of luxury. A little before 9. I walked out some cross streets from Louise Str. to the corner of the Thier Garten where the new Reichstag building is going up. I came out near what I think are the General Staff headquarters, a large building in a salmon colored brick with terra cotta ornaments, there is considerable "encaustic" work; that is ornament in inlaid color, For instance there is a course above the first story showing the wave motive in laid with a light yellow on the red ground. Other ornament and numerous

Nov 19<sup>th</sup> Sat (con) Berlin.

shields and large Ws are in relief. The Reichstag building does not seem to improve much on better acquaintance, In fact it would be a good companion piece to the Boston Court House in many respects. It shows a great central pavillion with free-standing columns and a gable, I think; it is covered up, but the other fronts show gables. At the corners are heavy pavillions rising to quite a height above the roof and ornamented at the corners by cherubs upholding the imperial crown. The faces of the attic panels bear the names of provincial monarchs and their arms. The connecting building is treated as a great order with plain  $\frac{3}{4}$  or  $\frac{1}{2}$  columns with Composite capitals. The stories are disregarded altogether but are prominent enough through the boldly projecting pediment canopies over them. The carving is beautifully executed and deserves a better design. The great central dome is rather low and flat. It terminates in a large lantern of round columns supporting a roof; the whole is gilded as are the ribs of the dome. I walked down the Linden after this examining the Brandenburg Thor now just

Nov 19<sup>th</sup> Sat (Con) Berlin.

about 100 years old. It is built of sandstone painted. It is a scholarly quiet composition, well proportioned and suitable for its position, but it is a question whether the lintel motive is as effective for a grand entrance to the city as a great arch. The Pariser Platz just within the gate contains several palaces, none very striking, and all built in the Academic Renaissance. No 2 formerly the Blücher Palace is the most ornamental, and shows a colonnade in the uppermost of the three stories. No. 1 U. d. Linden is by Schinkel, the Palace of Count Redern, it has a very heavy cornice supported by brackets and the stone work is smooth face with rusticated joints. The Russian Embassy by Knoblauch was more on the Florentine order with plain wall and shallow pilasters at the windows. The Ministry of the Interior building is comparatively new, 1873, by Eusebius. Opposite the Palace of Emperor William is the extensive University building with wings projecting towards the street and enclosing a large court. It is a plain Renaissance building, but size makes



Nov 19<sup>th</sup> Sat (con). Berlin.

it effective. The Royal Library, facing the Opera, is said to be Rococo. It shows pilaster treatment, curved angles, and 18<sup>th</sup> century decoration: flourishing decoration and figures in affected positions. The Opera by Knobelsdorf (1741-43) is a long building with a classical portico (!) and pediment. Near by are new bank buildings (Dresdener Str) and the St Hedwig church in imitation of the Pantheon at Rome. The Guard House opposite the Opera on the Linden is a plain little building with a classical portico. I also took a look at the west front of the Palace and the north and south facades by Schüster, but the courts were closed. I then went over to the old museum, after a look at its colonnade front one of Schinkel's best works, and examined the fine sculptures from the Pergamon Altar. The part is arranged around the rotunda and the rest is preserved in a side room. The fine group with Athena is in the rotunda. They are of course much more satisfactory than the casts, especially in the shadows. Parts are very well preserved and parts badly time worn on the smooth surfaces. I looked through the Antiques and saw a num.

Nov 19<sup>th</sup> Sat (con) Berlin.

bee of familiar pieces. Some of them ancient copies of the originals, others the originals themselves, notably the bronze "Praying Boy." The Egyptian section was of course very interesting, especially the Tomb chambers brought back by Lepsius. The one from the interior of the Step Pyramid shows faience decoration at the door both on reveal and trim. They are plates with a convex surface set in this way:



They also as at Boston have a Hathor head cap from Bubastis.

They have a palm leaf cap from Philae.

There are a number of basalt statues and a great many stone sarcophagi. In the Antiquarium I saw a number of fragments of mouldings and cornices from Olympia with painted ornaments. The palm leaf cap, mentioned above, had

a necking of horizontal bands and then festoons below all carved in relief.

The Assyrian section possesses a number of wall slabs and more casts, and a collection of cones slabs and bricks with cuneiform inscriptions. I enjoyed again Kiedelbach's frescoes, in the grand vestibule of the new museum and

Nov. 19<sup>th</sup> Sat (con). Berlin.

Then started to tramp again. After dinner I went out north to the Stettin Station and along Invaliden, Söthringen, <sup>or to the</sup> East Station and back towards the centre of the city wandering I hardly know where, at one place - It was now dark - I crossed the river on a little old bridge with ghostly barges lying in the black water below. The people hurrying along in the half light of the street lamps and the silhouettes of the irregular houses made an effect quite dramatic - "Lights o' London" for instance - . Later I reached Spittel(!!) Platz and the brilliant Leipziger Strasse. Leipziger Strasse is a perfect Variety Fair, from the goods in the windows to the every varying crowd on the pavements. I went home by the Linden and New Wilhelm. The day opened cloudy, but soon cleared and was bright all day. There was a very cold wind but perhaps the air is a little warmer. I was at the Dresdener Bank but no letters. The character of the section of Berlin that I saw today was somewhat that of upper New York; broad streets, and houses of a uniform height of five stories. This gives the street a somewhat monotonous look but very orderly and modern. The house fronts as a rule are in plaster.



November 20<sup>th</sup> Sunday. Berlin.

I was not out very early. It was after 9 o'clock when I walked down Luisen Str towards the Linden. On the way I noticed the Dorotheen Str front of the military Academy. It is entirely red, brick walls and terra-cotta ornaments. The centre is accented by a recessed loggia with two polished granite columns. The corner is rounded and shows a broad surface of plain wall. The windows of the principal story are large and circular headed with rich decorations. The frieze also is in elaborately moulded terra-cotta. I walked down Wilhelm Strasse as far as the Belle-Alliance Platz, but made several detours up side streets, notably on Voss Str, where there are a number of imposing buildings. They are all in the academic Renaissance with the details rather heavy. This seems to be a German trait, to make everything ponderous. The columns supporting a window pediment are heavy enough for a small colonnade; bay windows look like a small house, and in their sculptures every thing is gigantic. I was over as far as the Potsdam Station where a new "Palace" hotel is going up. There was considerable iron construction in the interior and as far as I could see identical with our methods. Beyond the

Nov 20<sup>th</sup> (1892) Sun. (con) Berlin.

Belle-Alliance Platz I followed the Belle-Alliance Strasse to the great Eisen Platz, so wide that the villages on the other side were almost out of sight. I walked along the grounds to the Railroads and then "zig-zaged" through New-Schönberg. Here I saw a new Rathhaus in red brick and light stone trimmings. It was in the early German Renaissance (the key moment) showing end pavilions with gables and a vaulted porch below. It was a relief from the everlasting sameness of classic detail in stucco that covers everything in these suburbs. Over the high steep roof rose a small cupola, and the end gables were stepped, I think. In front of the Rathhaus was a good bronze statue of the Emperor William I.

I passed the Botanical Garden and then walked for miles along broad streets lined with the latest efforts of Berlin builders. The fashion is certainly Rococo. Everything is simply covered with stucco shields and a mass of flourishing ornament; cupids festoons caryatides in contorted positions, even Russian towers at the corners to add to the fantastic effect. It is enough to make the purist Schinkel turn over in his grave. The buildings are large and with all this show magnificence the city has an air of ostentation, but very much like

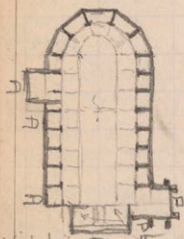
Nov. 20<sup>th</sup> Sun. (con.), Berlin.

that of a stage beauty. I walked over as far as the Zoological Garden and then followed the Kurfürstendamm and other streets to the south side of the Tiergarten. From here on I walked along Tiergarten Str to the Brandenburger Thor and enjoyed a relief from ~~crowd~~ <sup>crowd</sup> ~~cluster~~ <sup>cluster</sup>. For the street is lined with villas of an earlier period mostly in the style of the Italian villa. The grounds are finely kept and the Tiergarten opposite of course adds greatly to the appearance of the broad smooth street. I was in my room for some time after dinner, and then started out to hunt up Herr Hettwer whom I met on the "König Carl" at the Sofotens. He lives on Grenadier Str, and I had a regular chase before I found it, but finally did so by the aid of policemen and others. Mr Hettwer was not at home, and I went on to explore. In doing so I ~~ran~~ <sup>ran</sup> across an old brick church that looks considerable like the Baltic brick churches, moulded brick window tracery and with the same form of east end. I think it was the Petri Kirche. Later I passed the Reichsbank, which is being enlarged, and the Bendammes Markt. Then I walked up Französischer Str. to the Linden and then out almost to Charlottenburg.



Nov 20<sup>th</sup>, 1892, Sun. (con.) Berlin.

(to the Grosser Stern). I was long after dark when I again reached the Brandenburg Gate and I had a fine view down the Linden with its triple row of electric lights and thousands of gas jets. The day was cloudy and cold but dry, and the streets were crowded with people out for a walk. Carriages were not plenty. One building I forgot to mention. It was near the Bathhaus district, an immense red brick structure at least 350 feet on two sides with large square corner pavillions terminated in high state roofs. Then I saw also on Wilhelm Str. the Architectur Verein's building, with broad cornice, large upper, round arch, windows and a restaurant below, of course.



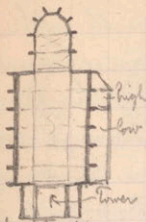
Nicholai  
Berlin (Walt)

November 21<sup>st</sup> Monday. About 9:30

I walked out to Invaliden Str., followed it to the Lehrte Bahnhof and then crossed the river over a fine new bridge adorned with griffins. From this point I walked along the north side of the Phiergarten until the path finally reached the "Grosser Stern" on the Charlottenburg road.

I then followed the road to the Technical High School. The buildings of this institution are very imposing 750 feet front I believe, and built of a light colored sand stone. The principal entrance leads from

November 2<sup>1st</sup> Monday Berlin.



Marion (west)  
Berlin

a vestibule into a large square covered court surrounded by arcades leading into the corridors in each story. The great staircases are to the right and left of the court beyond the corridors. The court and stairways are richly decorated with natural wood marble and bronze. The corridors are vaulted and frescoed and all the outer floors - corridors vestibules & - are in mosaic tile. After quite a search I found the architectural museum which occupied about a dozen rooms on the 3<sup>d</sup> floor. The walls are hung with competitive designs for important buildings, - the Reichstag buildings for example; - travelling sketches by well known architects, designs rendered by celebrated architects and many detail (small of course) drawings. There are also a large number of plaster models of modern buildings as well as of historical examples (Knochenhauer's Haus at Hildesheim) and in a long corridor cork models of a great number of German churches, houses and towers. I went to the Secretary's office and bought a student's plan and then walked back to the city. In the afternoon I walked down the Linden. In front of the Academy building

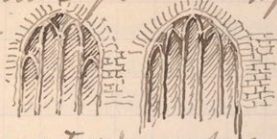
Nov 21<sup>st</sup> Mon (con) Berlin.

I noticed a large crowd of people, and several carriages with lackeys decorated with the imperial eagle. I guessed the cause and waited a few minutes. Before long there was a stir and an empty closed carriage drove out and one of the waiting open carriages drove in. In a minute or two it re-appeared and quickly drove up the Linden, but I had ample time to recognize the familiar faces of the Emperor and Empress. The Emperor was in Hussars uniform with a great red flap hanging from the cap. I walked down along the river past the old Bau-Academie said to be one of Schinkel's best works. It is of brick with panel decorations representing the processes of building. I hunted up the Nikolai Kirche which I had seen on Sunday. It is on the brick "Baltic" order, with 5 bays in the nave a choir of 3 bays and a "pentagonal" apse. There are buttress chapels which extend a little beyond the buttresses. At the South West corner there is a chapel the height of the main cornice with modern pinnacles like the Hannover Rathhaus. It is built in Flemish bond, and the great west screen of stone in rude courses is now surmounted by a pair of brick towers with slated



Nov 21<sup>st</sup> Mon (con) Berlin.

spires. The tracery of the windows is of brick always with pointed tops but varying in number



as the The aisles are apparently of the same height as the nave. The church has been restored not so very long ago when the chapels seem to have undergone considerable rebuilding. I then walked on up past the Rathaus, a great brick building somewhat on the style of the Kriegs Academie, with a lofty square tower flanked by open work turrets on the corners. The terra-cotta friezes and other decoration are richly moulded with Italian Renaissance decoration. The color of everything is a deep brilliant red. Farther on I saw the Marien Kirche, a very ancient looking building with nave of brick and west screen of rudely coursed stone work.

There are 5 bays to the nave which ends in a gable decorated with pointed sunken panels. The choir is lower and of the width of the nave, it has no aisles. It consists of 2 bays and a "pentagonal" apse. The buttresses here are external and the west screen terminates in a square tower with an octagonal cupola top of open work. There are low chapels along the sides of

Nov. 21<sup>st</sup> Mon. (con<sup>ti</sup>) Berlin.

the choir, and on the south side there is a part as high as the main cornice for one bay and then low up to the west screen. I also saw a new market building, in buff brick with rich terra cotta ornament, going up near the one already in use on the Kaiser Wilhelm's Str. From here I returned across the river past the museums to the Linden and thus home. It was warmer and cloudy in the morning but later in the afternoon it became colder and cleared up. I wrote a letter to Frank. Today the flags were out in honor of the Emperor Frederick's birthday.

November 22<sup>nd</sup> Tuesday. When I looked out this morning it looked decidedly like snow, and there has been a sort of winter fog all day, but nothing came down more than a little snow "dust" occasionally. At 10 o'clock I walked down to the Old Museum by way of Carls and all sorts of back streets past the Reutz Circus and the like to Frederick Str and then on the Linden. I went all through the picture gallery. There is a large collection of Early German work of the Cologne, Master of the Death of Mary and Westphalian schools. Lucas Cranach is present in a great many pictures of not very great interest. Holbein is represented best by his portrait of the Basel merchant Bisog. It represents

Nov 22<sup>nd</sup> Tue (con) Berlin

the subject as standing before a table with ink  
horn sand box and papers. On the walls are  
other accessories as might be seen at a  
merchants desk of the period. The man, who  
has a merchants cap on his head, has a re-  
markably easy and lifelike position and  
the expression is extremely good. In color  
Holbein resembles Dürer, perhaps a little warm-  
er, and I think his methods are a little  
more like the later Flemish painters. Dürer  
is now represented well by two portraits:  
that of Jakob Muffel a Nuremberg Rathsherr,  
a bust portrait with rich color but a  
little flat in effect; and by a second, the  
famous masterpiece Burgomeister Hatzschner,  
formerly in the Nuremberg Germanic Museum,  
but purchased about two years ago for, if  
I understood the custodian correctly, 250,000 Mk.  
It is also a bust portrait about life size  
of a man perhaps in his 60s, with  
flowing white hair and full beard. He  
faces three-quarters to the front perhaps but  
has his eyes turned to the spectator. The  
coloring is of a rather even warm tone  
almost red, and the hair of the head and  
especially of the beard is detailed with the ut-  
most care. He is clad in a fur lined



Nov 22<sup>nd</sup> Tue (con) Berlin.

coat, the fur on the collar excellently well done. But it is in the eyes where the master outstripped himself. I think that nowhere has that organ been so realistically painted. The red at the inside corner, the opaque white and living brilliancy of the pupil seem to be truly natural and not art. The background to the head is a peculiar opal blue, which contrasts pleasantly with the ruddy color of the face and the white hair. Of course I examined the famous Van Eyck altarpiece the angel choir, where, as has been said, the pitch of the voices can easily be gauged by the expression of the faces, is I think the most interesting of the panels, but the painting of the drapery and faces of the donors and the saints on the front are well worthy of their fame. Of Dürer's Massys I liked the St Jerome fully as well as the Virgin and Child. Massys already shows much of the brilliancy of color that his later countrymen developed to so remarkable a pitch and he makes a wide gap from the old conventional way of representing the saints as lean and colorless, without the shadow of natural

Nov 22<sup>nd</sup> Tue (con) Berlin


impression. I enjoyed the many and various works of Rubens, mostly by his own hand, it is said. His wife as St Cecilia is interesting because of the masterly management of color, and the Rescue of Andromeda is most quaint in its homely representation of a heavy Flemish lass with downcast eyes before the bronze in armor who poses as Perseus while a fat little cupid holds the great plow horse of a Pegasus. The coloring of the flesh is rich but of the rosy blue so characteristic of Rubens. A couple of portraits of himself as well as of other persons by Rembrandt show perhaps more detailed finish than is usual with him but others are of the deep uncertain pitch that brands them as unmistakable. Van Dyke is here in altar pieces and portraits and Frans Hals is himself in the "Kille Bobbe", The Witch of Haarlem, and some very small portraits. I had time to only glance at the most of the Italian masters but stopped long enough to admire the beautiful "Last Judgement" of Fra Angelico where each of the miniature figures and faces is as

Nov 22<sup>nd</sup> Tue (con) Berlin.

carefully drawn and finished as if it were a single portrait. After dinner I walked in the villa district south of the Tiergarten again. The houses are all on the palace order strictly classical in outline and as a rule surrounded by gardens. In the summer it must be a delightful place to live. I passed the little island in the park near the statue of Queen Louise where the people romantically erected a little altar dedicated to the queen's safe return from her asylum in Königsberg during the grievous times of 1809. The altar and island, "Queen Louise's Island", remain as they were in the midst of the modern Germany that now is prone to forget that she ever was humbled. I came back by Körnerstr to look after my wandering satchel, but the office was already closed and I returned home by the busy Potsdamer Str and Wilhelmstr, then the usual way. It was very raw today a cold that penetrated everything while the sky was thick. Daylight was limited between the hours of 8 and 4 Today, and even at noon I could scarcely see the pictures in the din gallery.



November 23<sup>d</sup> Wednesday. Berlin.

About 9 o'clock I walked out to Kurfürster Str by way of the Brandenburg Thor and Königgrätzer Str. to see if my satchel had arrived from Cologne, but it had not. I then went back to Königgrätzer Str and went through the Museum for Volkerkunde. The building occupied by the Museum is a new one of imposing size, Renaissance design, built of sandstone. The entrance is placed in a round corner and leads to a great central glazed court, and the exhibition rooms are placed on three sides, since the plot of ground is triangular. On the lower floor are the "Heinrich Schlegelmann" rooms where the objects unearthed at Hisarlik (ancient Troy) are preserved. They are mostly of earthenware; bricks, spinning wheels, vessels and the like. The bricks were large square blocks and on a broken edge the fragments of wheat chaff and straw were still preserved, as the bricks were sun-dried. The vases were of all sizes from the fraction of an inch to great affairs about 5 feet high. The most common and characteristic shape had the lip pointing upward and a handle on the opposite side  There was considerable variation in the forms and material in the seven different cities discovered on the

Nov 23<sup>d</sup> Wed. (con) Berlin.

site, In one of the smaller rooms were the most of the objects included in the so-called "Great Treasure" found in a secret place in the Palace of the second city, or Homeric Troy. The most interesting are two diadems of gold and other female's ornaments, which are shown in a portrait of Mrs Schliemann in Suchhardt's book on Schliemann's discoveries. In the other rooms of the first floor are prehistoric (stone and bronze age) remains and other <sup>relics of</sup> early civilization. On the upper floor are the collections from India and other Asiatic countries as well as from America and Africa. The collections consist of costumes, tools, weapons, habitations (models and the objects themselves), conveyances, and remains of the dead. There was a Marshall's Island proa canoe, with its outrigger and mat sail; a North-American Indian buffalo-hide tent; feather cloaks from South America. In the Schliemann collection there were a number of small objects of marble which he called idols that resembled my Indian "charm". They were shaped like this



my "charm" is of a species of petrified wood of this shape



Nov 23<sup>d</sup> Wed. (cont.) Berlin.

Near to the Volkerkunde Museum is the Kunst-  
gewerbe Museum, in a richly decorated  
Renaissance brick and stone building.  
The frieze is ornamented with panels of  
gold ground mosaic. The building like  
the other included a glazed court with  
the corridors opening into it by an open  
colonnade. The lower floor contains  
iron smith work, furniture and fur-  
nished rooms all from the 18<sup>th</sup> 17<sup>th</sup>  
16<sup>th</sup> 15<sup>th</sup> and earlier centuries. Much of the  
furniture especially was of beautiful  
design. In the upper story was earthen-  
ware porcelain and glass, as well as  
silver ware and jewels. The collections  
are so extensive that I could barely  
look them over and hope to make an-  
other visit. Later in the day I walked  
down the Linden, Frederick St and Leipziger  
St for hunting a pair of mittens, which I  
finally found, and enjoyed the brilliant  
streets, lively crowd and beautifully arrang-  
ed windows for a couple of hours. The  
weather is cold from 20° to 25° Fahr.  
and the trees are covered with a thick  
coating of hoar frost which gives every-  
thing a Christmas season look.



November 24<sup>th</sup> Thursday. Berlin.

This morning I woke to see the third "first snow of the season". In the roofs and streets were white for the first time this year in Berlin. However my first snow was at Wuerzburg. The air was not as cold as yesterday but raw, and there was an occasional snow fall during the day. At 10 o'clock I went down to the National Gallery and spent about three hours in looking at the collection of modern paintings, cartoons, and statues. Among the latter are Canova's Hebe, a bas-relief by Thorwaldsen, and a good bronze "The Messenger of Victory from Marathon". Another bronze, a statuette, struck me "The Boy Balancing" on a globe, the action and expression were very good. The large marble group of "Prometheus protected by the Oceanides" is here, and a fanciful composition "The wild Rose" a sleeping female with rose thorn bushes all around her. The paintings on the first floor are many of them glorifications of the deeds of the war of 1870-71, and by no means all of them masterpieces. As a rule the paintings are of the Düsseldorf school and although often good in composition are weak in execution. I noticed that almost all of them are damaged more or

Nov 24<sup>th</sup> 1892 Thu (con) Berlin.

less by the paint cracking, The "Flute Concert by Fredr. the Great"; "Frederick the Great's Round Table" with Voltaire making one of his sallies; "Opening the Mill"; "Catherine Canaro receiving the Wagon of Venice" and others I enjoyed. There were a couple of paintings of the Sitter at Halberstadt Cathedral and the east end of Simeburg Cathedral but architectural subjects were not numerous. Later in the day I walked out to Kurfürsten Str. for my satchel but the office was shut up again and I had my walk for nothing - well not quite for nothing for I came back by the Krossbecken and other streets that I had not seen. All this part of the city is much alike; 5 story buildings in an inoffensive renaissance, mostly plaster. I should have mentioned the magnificent cartoons of Cornelius in the National Gallery, but the truth is I did not stop long to examine them for I was tired, and hope to look at them again. In the special collection were some old Italian paintings and below a great painting of William I as founder of the Empire, above were some decorative panels "The Seasons".

November 25<sup>th</sup> Friday Berlin

There was another fall of snow last night but not a deep one, and the walking was still fairly good when I went out ~~last night~~ about 8<sup>45</sup>. I walked down to Kurfürsten Str. in the hope of finding my satchel but was again disappointed. I seem to be deserted by the whole world when I even cannot receive an answer to a business letter. It is now nearly 3<sup>1</sup>/<sub>2</sub> months since Frank wrote his last letter. After I had been to the freight office I walked up to Leipziger Str. and called on Herr. Klusmann a bookseller at No. 129. I had a card of introduction from Prof Carpenter to him and he was very obliging. I had opportunity to look through the catalogue of the Technical High School Library which he has in his store (his name is not on the door but, Schneider or some such name). I also bought a very latest rail-road map of Europe of him. By the time I was through with the catalogue it was after 1 o'clock and time for dinner. About 3 o'clock - It had cleared of beautifully - I walked down Wilhelm St. as far as Belle Alliance Platz, and then took Gitschiner St. to Elisabeth Ufer. I then followed the canal up to St Michael's Platz where



Nov 25<sup>th</sup> Fri (con) Berlin.

Church of that name stands in an open square. It is of brick with attempts at color decoration in bands, of Romanesque design with a gable west front - no towers - and great dome at the crossing. The general effect of the building is simple and good. There is a tremendously high opening in the west front almost reaching to the height of the gable, which I think is a blennish. Farther down on the Behnstrasse stands the Thomas Kirche built of brick, somewhat after lower Rhinish models, showing the loggia arcade under the roof great octagonal tower over the ~~crossing~~<sup>crossing</sup> and two octagonal towers at the west end with no spires. I returned to the centre of the city by Ross and Breite Str. and passed by the Royal Palace - near by I bought a photograph of my favorite "Holzschuhler" - and up the Linden to Friedrichstr., then Carls Str to Louisestr. I spent part of the evening painting - my frozen fingers with iodine; They are in a bad state; the third finger of my left hand shows a large dark blue spot - or did before my painting - which is very tender. The weather was dull and not so cold early but later cleared up and was a little colder.

November 26<sup>th</sup> Saturday Berlin.

Most of the morning was spent in my room writing. About 10 o'clock I was surprised and delighted to receive a letter from Winnie and one from Aunt Nipse. Both written very lately (W's on the 13<sup>th</sup> of November) and from which I can infer that all is well with them. Where all the letters are is a mystery and I suppose I shall never see them. After dinner I went to the Academy exhibition rooms and saw a lot of sketch composition and life-practice work in oils and crayon; some architectural travelling sketches and a lot of competition architectural drawings. The oil sketches were very spirited; a glorification of Wurtemberg; death of Hesperia &c. The travelling sketches were some of them very good, some "very not." The water colors were not strong but fairly good as rapid sketches. The competition drawings showed several good schemes for rendering for instance the blocking in of the entire plan of the building in vermillion in the plot of the grounds. The one design for a Royal Summer Palace was quite imposing but the others of churches and the like were tame, not even very well rendered. In another room were the Competition sketches for a

Nov 26<sup>th</sup> Sat (con) Berlin.

Hayden Mozart Beethoven monument for Berlin. Three were plaster models, a fourth an ink drawing. One of the models showed a semicircular niche scheme with busts of the Composers under the acedome which was decorated with mural paintings. Below on a seat were a male and female figure and two cherubs with musical instruments, while the dado showed bas-reliefs. Another model was on the exhedra order also with busts of the composers on separate pedestals. A third was much superior in design. It was also an exhedra scheme, with a solid dado with bas-reliefs representing the "Symphony". On a pedestal in the centre under an arch were figures of Mozart and Hayden standing and Beethoven sitting on a chair before them. On the steps below were figures decorating the pedestal with laurel wreaths and a harp while others were grouped around, seated on a lion or, above the bas-relief was an open colonnade, one might call it, of short square piers. The central niche was designed in the Doric Order. The effect of the whole



Nov. 26<sup>th</sup> Sat. (con) Berlin.

was decidedly French, but that is not to say bad, even if very spirited action in a monumental group is not to my taste. I put in the remaining time till 3 o'clock at the Picture Gallery of the Old Museum. I took a good look at the Virgin and Child and St Jerome of Quentin Massys. The Hill of Bobbe & of Franz Hals - must have the camp is going out - the Rembrandts and my old favorite "Holzscheukel". Then I was hustled out for it was 3.

Sater I walked on Friedrich Str &c, saw the Synagogue &c &c. then went home. The day was clear & cold, everything frozen. Wrote postals to R. Ungibauer & Frank and a letter to Mr. Kerpel for the Russland. November 27<sup>th</sup> Sunday. I started out for a walk about 10 o'clock and went down to the Lust Garden by way of the Carls Str, Friederich's and the Linden.

The prospect of seeing the interiors of the churches was so poor that I decided on a general round. I crossed the new Kaiser Wilhelm Brücke directly opposite the end of the Linden and then walked out the Kaiser Wilhelm Str past the Central Markets, new buff brick buildings, with low corner towers enriched with statuary in light sandstone, to Alexander St and Prenzlauer. I followed the

Nov. 27<sup>th</sup> Sun. (con) Berlin

latter street to the limits of the city where the open fields began. The quarter of the city in this direction is built up with 5 story flats mostly of what I have called the "inoffensive Renaissance," but towards the edges it ~~ravels~~ out into plaster-cast Rococo. There was one building, I could not make out what it was, but it seemed to be a sort of Steam Kitchen affair, that had a good end, gable with a large arched opening and decorations in carved sandstone. The building was of buff brick. By the way, on a street not far from the Friedrichs Bahnhof is the Friedr. Wender Gymnasium, a building in red brick that shows interesting points and as a whole is effective. It faces two streets and has a large court between. The façades are treated with terra-cotta ornamented panels and friezes also in red, and there are string courses of yellow and brown encaustic tile (or brick) I noticed that richly decorated corner pilasters, in fact decorated perpendicular lines any place excepting on the sides of an opening did not have a good effect. They seemed to scatter the concentrating tendency of openings and the façade seemed to lose in effective design. This is exemplified in the Kneys Academie on Novetheen St. where the wall

Nov 27<sup>th</sup> Sun (con) Berlin.

surfaces between openings and on the corners is perfectly plain, and all the decoration is concentrated around the openings and on the frieze while a lesser amount is expended on the course between the stories. When confined to such points it seems impossible to overdecorate; it is only when the decoration tends to disturb the strong accent of openings that the effect of overloading begins to be felt. The decorated pilasters on the Gymnasium were good in themselves; rich Italian Renaissance well executed and the color was perfectly matched. I returned on Kastanien Allee. I think, and saw the Zion's Church. Like almost all the newer churches in Berlin, this one stands in a small square, isolated from the surrounding buildings. It is in a Romanesque style somewhat after the lower Rhine examples. There is an open loggia carried entirely around the building, even up and down the gables of the transept. The apse is semicircular with I think 5 windows, and in the angle between choir and transept are small round chapels. The transept projects and shows a gable with the above mentioned loggia and a large circular-headed window. The nave consists of only 2 bays, and the west front culminates in



Nov. 27<sup>th</sup> 3<sup>rd</sup> (con.) Berlin

a square tower with a square<sup>(s)</sup> spire. The ornaments, tracery balustrades and the like, are in light terra-cotta, the body of the church in light buff brick with bands of a reddish color. Taken as a whole I think this is the most pleasing church that I have seen in the city. I did with the exception of perhaps two much loggia the design is compact and satisfactory. Walking out the Hacke Str. to the Garten Platz I saw a new light stone church being erected. It was in what one might call the "Transition" style: Romanesque forms with Gothic details to a great extent. The building was nearly finished on the exterior and the tall octagonal spire with corner turrets was cleared of scaffolding. I walked back along the Stettin R.R. and suddenly to my surprise found myself at the Stettin Depot not far from my room. After dinner and a short rest, I started out again, this time north along Luisen Str and Scharnhorst past the Invaliden Haus, with a large Corinthian column surmounted by an eagle opposite, I think a soldiers memorial, and then up Seller St. to the Wedding Pl. where there is another church in brick much like the Zion's but less satisfactory. The tower with

Nov. 27<sup>th</sup> 1892 Sun. (con.) Berlin

a square spire seems heavy, and the panel decorations on the faces are to say the least ungraceful. I then went out Perleberger St. to Charlottenburg, Strom Str and then to the Thiergarten Station of the Stadt-Bahn, on the Berliner Str. I then followed this avenue to the Charlottenburg Schloss, and perhaps a half a mile further. The Schloss is not very interesting. It consists of a centre treated with columns close to the wall and a central dome which is surmounted by a gilt figure, and wings coming forward to the street and along a court open on the street side. These wings are low, 2 stories with a pitched roof. From the front runs an avenue lined with the so-called "handsome houses". I returned by the Kurfürsten Allee, back of the Polytechnic High School where I had a good view of that building, to the Zoological Garden. Here I had a glimpse of the "West End Bahn", simply packed with skaters and the walks leading to it crowded with people still coming. I followed a path along the Z. Garden and then the streets along the Thiergarten to the Brandenburg Thor. Many of the villas along this series of streets are really good, and their surroundings most attractive. The weather was clear & cold and most pleasant for a walk.

November 28<sup>th</sup> Monday. Berlin.

The Bäderkai "Russland" that I ordered, came early this morning, before breakfast, and I spent the whole morning in looking it over. It is hardly up to what I expected of it, but the edition in late, 1892, and I think all necessary information is in it to make the trip a success. After dinner I looked through the collections in the Ruhmsaal or Zeughaus. The first floor contains the models of famous cities and battle-fields where the Germans won their present position. The models are interesting in giving an excellent idea of the position and appearance of the cities. Strasburg, for instance is shown with all the surrounding country with its fortifications as far and a little beyond the Rhine. Paris is in two sections and the field of Königgratz is represented with the armies in position. I must admit though that all of this performance savors considerably of childrens play with blocks and tin soldiers. The court and other wing of the building is mostly devoted to captured cannon, standards and the like. Some of the cannon, mostly dating from the latter part of last century and the first of this and captured at Strasburg, Metz, Sedan



Nov 28<sup>th</sup> Mon (con). Berlin.

are badly damaged by cannon shots, almost all of them at the muzzle. The upper floor, reached by a double staircase from the glazed court is filled with small arms medals and decorations. The walls of the vestibule and first rooms are decorated with fine wall paintings representing the great events in German history down to the last war. One of the most interesting relics was a collection of Napoleon I's decorations his hat and other things captured at Belle-Alliance. The collection of small arms from the times of the halberd, lance and bow-gun to the present is very complete. The armor includes some very elaborately embossed and decorated specimens. And of course there are the usual pearl and ivory inlaid muskets of the early years of gunpowder. On the first floor there is also a large collecting model: pontoon train, artillery, camps, &c. The collection closed at 2 and I went back to the house and spent the rest of the day and evening in reading the Russland. I sent the 12 mk to Dr Westphal for the book. The day was warmer, but damp and raw, with an occasional misty air almost a drizzle. Very dark.

Nov. 29<sup>th</sup> Tuesday. Berlin.

Daylight proper does not begin now until about 8 o'clock and I seldom get started in the day's doings until 9 o'clock. Today I "did" the agricultural museum and that of the Mining School. The collections are in the fine sandstone buildings at the head of Luisen Str. on the Invaliden Str. The buildings are in the style of the Technical High School, perhaps not quite so handsomely decorated, but with the openings nearly all round arch & severe facade. The agricultural collection is in the right wing. The machinery occupies the central glazed court and the zoological, mineralogical, geological, and agricultural collections are preserved in the surrounding rooms, the latter on the second floor. The machinery is both as models, interesting series of models to represent the development of the plow for instance, - and as full size machines. The Wood and mow Cornish harvesting machines were the only American representatives that I saw. The zoological museum was rich in skeletons and in horns of cattle, deer and sheep. Specimens of mummified dogs from Inca graves; the skeleton of an extinct species of cow, and the usual display of prepared specimens of wild animals. The geological section was good

Nov. 29<sup>th</sup> 1892. Tue. (con) Berlin.

but not particularly rich in novelties, especially after seeing the Dresden collections. Up stairs was the collection of agricultural products; wool shown in glass tubes to exhibit the length and natural color; pictures of sheep; models of farm-buildings, very interesting in showing the grouping and interior arrangements; fisher's apparatus and huts; grains both as the product raw and as worked up into different merchantable articles; wheats, rye, oats, maize, beautifully exhibited in high glass cases. Potatoes and fruits shown in excellent models. Beets and beet sugar manufacture; dairy apparatus and the like. After having looked over these collections I went to the left wing in the central glazed court of which is the museum of mines and foundries. The collection is mostly made up of specimens of merchant iron and steel, copper, zinc, nickel, and very complete exhibits of ores of the various metals and the mineral used in their reduction. Several exhibits showed the various stages in reduction notably copper, zinc and quicksilver. The centre of the court was filled up with cast iron and kindred manufactures; a large bell, Krupp gun and car wheels, statuettes &c by the



Nov 29<sup>th</sup> Tues. (con) Berlin.

Royal Iron Foundry. Interesting exhibits were the stages in the manufacture of steel pens and needles (hand and sewing-machine). I made a trip after dinner down to Kurfürster Str. In my satchel and was referred to Frederick Str. 12 for 4<sup>30</sup>. I went back to my room and then later took the long walk almost to Belle-Alliance Plat. I where after a half dozen or more attempts to find the place, finally discovered it and my satchel way back in a muddy, dark court. After a dismal, tiresome tramp back on Wilhelmstrasse I sat down to enjoy what was almost like a visit from an acquaintance, the looking over my traps that were in the old yellow satchel. Day very damp, not so cold but raw and disagreeable. Streets very muddy.

November 30<sup>th</sup> Wednesday, Winnie's 24<sup>th</sup> Birthday. Air warmer and sky clear part of the time. I went out about 10 o'clock to the Technical High School and after a long wait had an interview with the Secretary, and later saw a very little of the student work which was not at all satisfactory. I was then taken to the library, which consists of a large stack room, a delivery and reading room of equal size with the stack room. I looked over some books, Book Architecture in North Germany

Nov. 30<sup>th</sup> Wed. (con.) Berlin.

Süßkes German Renaissance &c. By this time it was after 2 P.M. and I walked back to the city and had dinner. I started for a walk after dinner but was hindered by a threatened rain, and went back to my room. The rain did not come off. The Berlin Königlich-Technische Hochschule includes a department for the education of architects. The number of architectural students is perhaps over 250. range in age from about 18 to 25. Granted entrance by gymnasium or Real Schule certificate. Like the German Universities the student is at perfect liberty in his choice of studies, but must attend those chosen or leave the school. He can however make changes. The professor in charge of a study has the power to advance or degrade a student who is not capable of doing the work in his chosen section. In this way all grades of talent are found in the department without the usual division into yearly classes. Free-hand drawing ranges from the most elementary instruction to drawing from life. The school hours are from 8 to 5, in summer some lectures are held at 7 A.M. This is on account of certain professors having a regular business during the day. I also learned that J. Raschdorf the principal instructor in design is perhaps the most influential architect in

Nov 30<sup>th</sup> Wed (con) Berlin

Berlin perhaps Germany. It is he who has caused the present fashion for German Renaissance or as I have been calling it Rococo. - it is bad enough for Rococo, I will not retract that. I also learned that all government architects are from the Technical High Schools; that there are many "Architects" not school bred, many of the students who prefer private practice do not take the state examination and have no title, the state title I believe is Royal - I should say Königlich Baumeister, or Königlich Regierungsbaumeister or something of that sort. The title depends on the examination of which I believe there are two. Germans do not go abroad to study, so says the secretary at least. Norwegians and Russians come to Berlin to study. No French-English, some Americans; Swiss of course. The Austrians attend their own schools. The students do all their work in the building I believe. I spent the evening in my room, writing reports and the like.





December 1<sup>st</sup> 1892 Thursday. All morning I sorted and catalogued my photographs, and then after dinner went down to the new Museum and spent nearly 3 hours in the Egyptian department. The collection is particularly strong in the casts and actual objects themselves from the tombs of Memphis and the old Empire. There are a number of entire tombs - of large blocks of stone -



Dec 1<sup>st</sup> Thur (con) Berlin.

showing the portals with their round lintel



The door with faience decoration is from the interior of the Step pyramid at Saccara. Interesting were the altars and tables for offerings with curious little holes perhaps for oil offerings, and other depressions like this in plan:  section:  Other offering vessels were cup shaped  of granite set in upright supports of sand or lime-stone . There are also many grave stones with hieroglyphical inscriptions.

Later I went to the Dresdener Bank and drew \$20 and found 2 letters from Frank and \$150 worth of Amer. Ex Co's Cheques. I spent the evening fixing out routes and writing to Frank. The day was not very cold but cloudy most of the time and occasionally sharp falls of snow which melted as fast as it fell. I was up till near 11 P.M.

December 2<sup>nd</sup> 1892 Friday. Well, I did not manage to celebrate my 36<sup>th</sup> birthday in a very enjoyable way after all. I had intended to take an excursion to Brandenburg and Potsdam and deposit my old pocket piece of a horsechestnut in its old home at Sanssouci, but when I got up early to make a start it was snowing a wet disagreeable snow and the ground was covered with slush. I gave up the trip and spent the morning experimenting with water colors a little, and then went to a store on Carl St and laid in a small stock of drawing

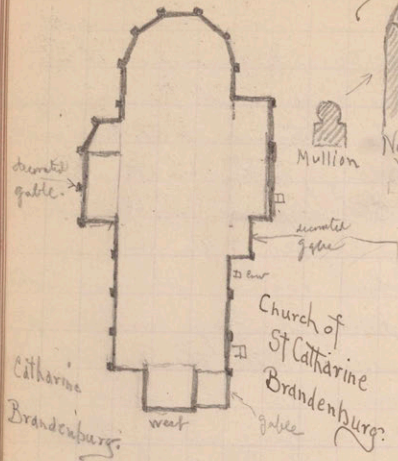
Dec. 2<sup>nd</sup> Fri (con) Berlin. 3<sup>d</sup> Brandenburg-Potsdam

materials; later I had dinner - an ordinary every-day dinner. By this time the sick-headache that had been threatening came on, and I was obliged to lie down. Later in the afternoon I took a walk down Wilhelmus, and Leipziger Str., in the hopes that fresh air would improve matters, but it did not. I had a supper of tea and "zwick-back" and after a short evening at my desk "turned in". The early part of the day was damp with frequent falls of snow. Later the weather became colder and cleared off. The evening showed a moon nearly full dodging among light clouds. The streets are slushy and very slippery.

December 3<sup>d</sup> Saturday. The day opened bright and clear which at once decided me to take the Brandenburg-Potsdam trip. I hurried down to the Potsdam station and took the 9 A.M. train. There was not much to be seen at first through the combination of mist over the city, steam from the engine and frozen windows, but later a combination of sunshine, change of wind and diligent polishing of the car window with the curtain enabled me to see the flat plain of the Havel and the bounding hills covered with pines, and the broad river itself where we crossed it. At Potsdam I caught a glimpse of the Nicholas Church, the Palace and other familiar objects and beyond Wildpark

Dec 3<sup>d</sup> Sat (con)

# Brandenburg.



Nave Window.

the towers of the New Palace. We reached Brandenburg at 10<sup>22</sup> and after my usual zig-zag to catch the lay of the ground

I found the Rathhaus a building with a square tower in front of a gable. x



are with a 5<sup>t</sup> gable. The towers ended in a spire something like that on the Catharine Church. On a side

street or rather square in front of and a little to the right of the Rathhaus is the Katharinen Kirche, perhaps the most interesting building in the town. The south portal, in the 1<sup>st</sup> bay from the west end has a gable canopy with the spandrels filled with perforated brick-work in quatrefoil patterns. The buttresses are shallow but are richly decorated with upright mouldings rich with canopies containing terra cotta figures of saints, all the ornamental work in glazed brick moulded to the shape.



Dec 3<sup>d</sup> Sat (con) Brandenburg.



Dom. Brandenburg.

elaborately decorated with series of small gables each enclosing a circular perforated decoration in glazed brick and

above are glazed brick pinnacles. These gables are the richest part of the building, but the buttresses are the unique feature. Here all the elaborate ornament of the stone Gothic



churches is carried out in glazed brick. The walls are laid Flemish bond and there is a frequent use of glazed concrete form patterns. The color of the glazed brick as a rule is a deep green, occasionally a brown. The plan can be made out from the accompanying sketch but I was unable to see the

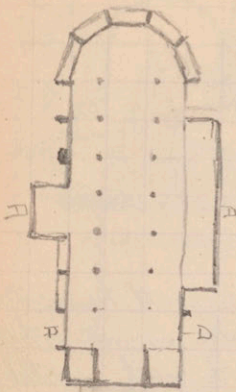


Jacobi Kapelle,

Dec 3<sup>d</sup> Sat (con)

# Brandenburg.

interior. I then walked over by  
the Molkenmarkt  
to the Cathedral  
of St Peter and  
Paul.



Cathedral

finished  
by hand with stone  
laid in courses.





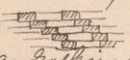

It is a Romanesque church in fact  
and the exterior gives that effect.  
I did not get close to the building  
owing to a surrounding wall, but could see that the tran-  
sept gables were in the "Baltic" house gable style, tall  
pilasters enclosing panels and terminating in pinnacles,  
all in brick. A pleasant walk along the fine avenues  
of trees in the Brillensauweg brought me, after crossing  
a bridge in a state of repair, to the church of St. Godehard  
dating from 1164 and 1348. The most of the west  
front - all of the lower part - is in squared field stone  
laid in courses. The body of the church is in red  
brick as is the upper part of the west tower. There seems  
to be a transept exactly in the middle of the church  
and another peculiarity is low chapels (?) between the

Dec 3<sup>d</sup> - Sat (con) Brandenburg.

buttresses of the apse and a couple on the north side. The tracery of the nave windows is the same as that in the Catharine Church. It has a tile roof and only a plain moulding cornice. The only moulded perforated brick is on the north transept(s) when there are a couple of disks. The west front has no entrance now but there was a round arch door with side flanking columns; now walled up. There is also a walled up rose window just above it. The main portal is in the 1<sup>st</sup> bay from the west end on the south side. Off to the north west on a hill is an elaborate (modern) tower of yellow brick put up I believe as a soldier's memorial; near to St. Gotthard's is the Alt. Stadt Rathhaus, a pleasing example of the brick Gothic - 13<sup>th</sup> & 14<sup>th</sup> cent. - It has stepped gables at both ends, that at the front screened by a square tower ending in a spire of brick surrounded by battlements. The face of the tower is ornamented by pointed & square panels, a sun dial and some panel disks. The main entrance is in the lower part of the tower, and is ornamented by moulded reveals and perforated tracery in the tympanum and spandrels above the arch. The gables are relieved by perpendicular divisions in moulded brick and foil headed panels and disks. Red brick front; plastered sides painted. To the south West in an



Dec 3<sup>d</sup> Sat (con) Brandenburg. 9/11.

old graveyard There is a venerable looking Romanesque church (St Nikolai Kirche?) with low sides and a peculiar double tower with pyramidal brick tops at the west end. The sides of the gable beyond the tower were stepped and almost came within reaching distance from the ground. On the south side there was a sort of corbel pattern for the cornice  and on the north the same in half circles?  The apse was semicircular. Sides, but apparently no transept. On the river was another small brick church with a tower on one side near the east end, polygonal apse, style apparently all Gothic. I then on advice of a photograph seller went clear to the other side of the town to see the Jacobi Kapelle, a very small Gothic building, which had been moved 11 metres to broaden the street. In itself it is interesting; brick spire, panelled gable, no windows on the side. On this Jacobi Strasse, and at several other places, were towers, perhaps from the old walls, circular in plan ending in battlements and a small brick spire like the old Rathhaus. The brick is laid so as to form a spiral pattern with the glazed headers thus:  To the south east of St Catharines is a Gothic brick church that shows fine perforated brick tracery in the windows. One pattern was peculiar  The others were in some cases much more elaborate. The private houses are almost all Renaissance. A peculiarity seems to

Dec 3<sup>d</sup> Sat (Con)

POTSDAM.

be a panel filled with arabesque work just above the front door. I left Brandenburg at 2<sup>o</sup> P.M. and reached Potsdam at 2<sup>57</sup>. After having my ticket fixed by the dignified looking Major-General in a red cap. I walked over to the town by the Havel bridge. I remarked the bad effect of the fluted pilasters on the Palace, running as they do from base to cornice, and then found the dome of St. Nicolai of good proportions, but the great square chink is a little heavy in effect, and the corner turrets perhaps questionable.



I walked back of the Palace up to the banions church the burial place of Frederick I. a Rev. assurance church with a tower in that style, bearing trophies of arms on the front. I then turned towards the Sans Souci Park to perform my journey of sentiment - to deposit my old pocket piece - a horse chestnut that I had carried continuously for over 11 years - on the spot where I had found it, under a tree at the right of Sans Souci Palace. I walked up past the Friedensbrunne and the obelisk, and then took the "Haupt Weg" through the Park to the Great Fountain and up the broad flight of stairs to the Sans Souci Palace. When I reached the spot my determination to leave my old friend in his home failed me and I only was able to cut him in two and leave the half - the other half came

Dec 3<sup>d</sup> Sat (con) Potsdam.

away with me, now doubly cherished since the other half will decay where I first picked it up. The Palace is a one story building with a classical cornice supported by pilasters ending in contorted male and female figures in the style of the side pavillions of the Zurich, and I suppose Rococo. I stood around so long in my settling the question of the pocket piece and looking at the Palace that I suppose I excited the suspicions of the guard, for he walked around where he could see me all the time, and only disappeared when I started off for good. I walked up through the woods past the old Windmill that Frederick the Great could not buy, and the Sicilian Gardens, now in their winter coverings to the entrance of the new Palace, and then returned by the Haupt Weg to the obelisk and the town. I forgot to say that the entire face of all the terraces, which are covered with fine fruit on trellises, are enclosed in glass for the winter. The paths and grounds were entirely covered with snow perhaps an inch deep. I airtain about 50 feet caught the 4<sup>43</sup> train, but was obliged to wait for the 5<sup>14</sup> on the main line, which I took and made the run to Berlin without a stop. I had a warm supper at the old den on Louise Str. then went home. The day was a little cold but mostly clear and pleasant to be out.



December 4<sup>th</sup> Sunday. Berlin.

Today's Chronicle can be shortly recorded. I got up to find it snowing or raining as one might choose to call it, and the streets wet and disagreeable. Consequently I stayed in my room all day with the exception of the short walk to the restaurant for a dinner of Kalbsbraten and pickled plums. The afternoon continued the same style of weather, and I managed to write some reports on the Baltic Style, as well as read up on Russia and the trip there. Not very cold but raw.

5<sup>th</sup> Monday. I wrote on my "Baltic" report till nearly noon and then went to the drawing material shop on Carl Str where I exchanged my pad of paper (and some money) for a water color box, a rubber and two pencil extenders. After dinner I went down to Sophus Williams 29 Leipziger Str and selected some photographs of Trautenberg etc. Later I bought my Berlin views. When I came to my room I found that it had been rented and I spent the greater part of the afternoon packing up and moving down one flight to a room that looks so nearly like the old one that I can hardly tell the difference. In the evening I walked over to Grewadia Str 4a I and paid my "Kary Carl" acquaintance a visit, Herr ~~Hettwer~~. He was

Dec 5<sup>th</sup> Mon (con) Berlin.

not at home at first and his mother entertained me until he came. I saw a number of the photographs that he took on the trip to the Sofotens where I had met him. Those of herds of reindeer were especially interesting and the mountain views gave a good idea of Norwegian scenery. I was over there until after 10 o'clock. The day was warmer, cloudy but no rain or snow.

6<sup>th</sup> Tuesday. Cold wind and disagreeable wind combined with a determination to finish my Baltic report kept me in the house all day with the exception of the short time I spent eating dinner or rather the time I spent going and coming to and from the restaurant. The snow does not lie deep but was falling almost all day.

7<sup>th</sup> Wednesday. During the morning I took my undeveloped photograph films to Romain Talbot on Kaiser Wilhelm Str to be developed, and then went to Hettner's for a glove that I had left there. I then took a turn through the streets, Leipzig etc and stopped for dinner on my way back. In the afternoon and evening I wrote a report on Holland. The day was raw but not very cold, some spits of snow. There is considerable on the ground but always melting.

December 8<sup>th</sup> Thursday. Berlin.

Almost the first thing after breakfast I went down and saw Mr. Khrismann bought a Russisches Sprachfiver, and found the address of the American Consul Edwards 49 Markgrafen Str., where I got a little information about Russia and a good deal of the usual impoliteness. Later I went over to the National Gallery and took a good look at the Cornelius Cartoons. The impression that they give me is one of statuesque composition, they remind me a little of Michael Angelo. I had a little time left and put it in looking at a few of the modern paintings. I then walked on Leipziger Str. on the way home and spent the evening in my room. The day was cloudy but without snow. Temperature just below freezing point and the streets fairly clean.

9<sup>th</sup> Friday. I was in my room until after dinner arranging my things, packing saddle and reading up Haris's Russia for an hour and a half afraid to take it with me. After dinner I went to the Old Museum and looked at the Renaissance sculptures again. Michael Angelo's John the Baptist, almost a boy, with a honey-comb in his hand. There are a large



December 9<sup>th</sup> Fri (con.) Berlin.

number of Renaissance sculptures, colored busts and bas-reliefs. One realism is a crystal tear on the face of a Madonna. There are quite a number of architectural fragments. Romanesque, of good design and carved with interesting ornament. I went up stairs again and looked at my favorite "Holzschniter" a long time. I also paid a visit to Holbein's "Merchant of Basel" and the funny old "Man with a Cuckoo" by Van Eyck. I must have them some day - Photographs of course. I made a short turn through the rest of the gallery, and was shortly turned out for it was 3 o'clock. Then down on Neue König, Str to see about sending a satchel to Strasbourg. Later I went to the bank (18. no. . .) then walked on Leipzig Str. which has become my favorite promenade. The life on the sidewalks and fine window decorations make it very easy to spend an hour or more. I spent the evening figuring out the tour and wrote a letter to the Customs for Christmas.

Dec 10<sup>th</sup> Saturday. About 10 o'clock I went out to the Technical High School; passed and looked at more carefully the Sieg's "Deutschmal". It appears to me that the bas-relief on the base are not very good. They are sort of tin soldierish. Out at the High School I looked at the plaster cast museum first. They have two large rooms full of a great many of

Dec 10<sup>th</sup> (Con) Sat. Berlin.

The well known figures and almost all of the famous buildings in Athens. some of them in two sizes. I then looked over the building models and some materials. Samples of wood as boards with the bark on one side  $\frac{1}{2}$  polished, rest sawed. (these from Melbourne). Other smaller samples 3" x 6" or 7" and 2" x 3". Samples of plate glass and tile. Models of vaults and domes in separate recesses with the centering. Samples of wood in round with a band of bark. Models. frame of a church steeple and a tower; roof and domes in wood framing. Models of brick vaults and arches. Small models of Arabian and other domes abt. 3" high. Models (in plaster painted) of historical walls. Pelasgian, different kinds of Roman wall etc. (They are of plaster & wood). Full size floor (frame & all) windows and tile roofing. Samples of tiles for roofing. Models of slate roofing (slats abt 2" x 3"). Stone-cutting tools: block of sand stone showing different cuts. Block of granite showing stages of working to a polish. Plaster models of stairs; wooden models of winding stairs in wood. Samples of mediæval brick & mortar (Mainburg). Collection of different kinds of paraxelling. Models of metal roofing: canvas roof; gravel roof (three parts the sheathing, paper & gravel) I looked at a lot of the students meeting notices. Somebody or bodies can draw very well in black & white and colors. for they are almost all really fine. I noticed the outside of the building again. The basement is a reddish sandstone. 1<sup>st</sup> story yellow upper 2 stories gray sandstone: effect a little patchy. I then went to the city & after dinner went to the museum of Natural History. Great skeletons of whales and the usual stuffed animals. Four



December 10<sup>th</sup> Sat (con) Berlin.

Collection of shells and insects. Sections of bones and shells sawed in two to show structure. Giant crab about 10 feet spread of legs. Minerals, fossils, birds, reptils, &c. The collections are in excellent order, the butterflies are almost perfect. Sat.

I went down town and a great disappointment was waiting for me.

I went for my developed photographs and found them with about 3 very ordinary exceptions, all bad at least not developed only a shadow of what was to have been there. 31 were entirely blank. I actually feel sick tonight to think of the expense and trouble actually gone to the dogs. If the same amount was in photographs bought (like the few I got at Sophus Williams a little later) what a satisfactory collection it would be. I then went over to

B. Bernhardt & Co and ordered my satchel sent to Strassburg to Seegmüller Str.

I spent the evening in my room. The day was a fine winter one, not clear all the time, but just below freezing point, and crisp without being cold. The streets were crowded and the windows very gay.

11<sup>th</sup> Sunday. I made a full day of it. Started out after breakfast and walked up to Invalidenstr. to Sletting depot and thence to the Zion's Church, and saw the interior. It is not very striking but seems to be a success. There is a gallery all around it with the exception of the Chancel. The exterior is of yellow brick with bands of a yellowish red brick. The minarets (columns) of yellow (light) terra cotta. The effect of all is quite pleasing. (see photograph in my collection).

I then walked all over that part of town, actually got lost and came out nearly where I started in on Invalidenstr. I then went down Rosenthaler Friederichstr to the Hedwig's Kirche (Catholic) and saw the interior. It is patterned after the Pantheon at Rome, but is lit by side windows as well as by the lantern in the centre of the



Zion's Church  
West



Hedwig's Kirche



December 11<sup>th</sup> Sun (cont) Berlin.

done. The order is carried around by a coupled column between each pair of windows. A wind check is far from being a total failure in effect, but hard to manage. I then went over to the Rathaus and saw the interior. The entrance is by an imposing flight of stairs leading to a hall above and by corridors on the right and left to the Library and Magistrate's Room. Both corridors are vaulted as well as the library. Beyond the latter is the large Fest Saal and beyond that the Council Chamber with 68 seats. The rooms are beautifully panelled. I then took a final walk up past the back of the Palace and then up the Linden to Neue Wilhelm Str to dinner. After a short stop at my room I walked down Wilhelm Str to Zimmer to the Volkekunde and Kunit Gerwerb. Museum. I spent most of the time in the latter, enjoying the collections of furniture, glass, pottery, porcelain, firence, porcelain, times, glass mosaic (with specimens showing the process) and especially the fine work in metals, ivory, amber or enameled work, some of it Russian. The building itself is beautiful and has elaborately coffered and carved ceilings. In the central glazed Court there is a temporary exhibition of wick banners and Trophies made at the 25<sup>th</sup> Anniversary of the founding of the Institute Nov. 24. There was also a design for a memorial clock to celebrate this anniversary. After the closing time arrived I walked all over the swell district back of the Theigarten. When on the way back I saw the Empress Frederick walking with one of the princesses into a huge hackney about 20 feet behind, further back the carriage. The day was rather cold but an ideal winter day (lacking the snow). Thousands of people were out, and it seemed as if on half of them had skates in their hands.

