

50

2 M. 1/2

VIII

Meyer

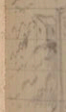
Meyer

Spain, France, Italy.

20

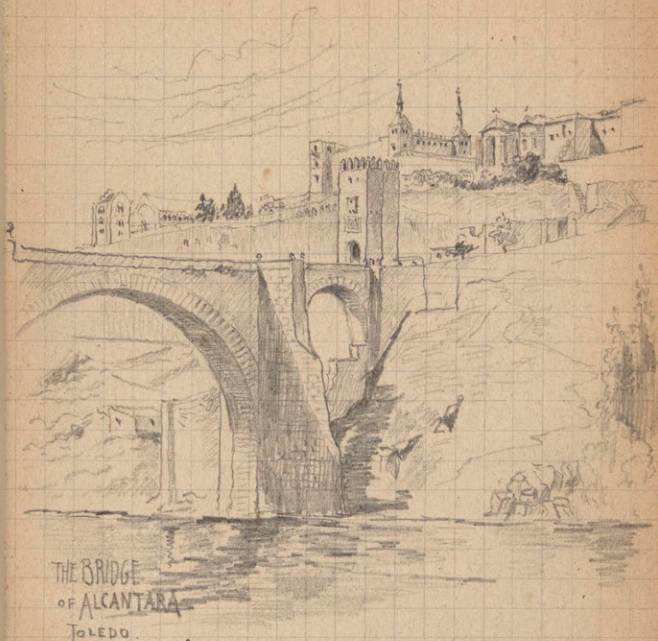
7

JULY 1851



There are the
now present
historical
Eastern
St. Maria
in the square
Christ the
la Blanca
plain in
well as
the same

JULY 18TH 1893 TUESDAY TOLEDO.





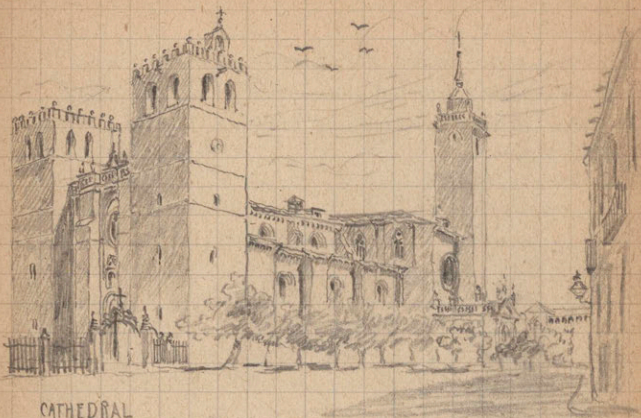
THE BRIDGE
OF ALCANTARA
TOLEDO.

There are three small churches in Toledo, both now preserved by the national Commission on Historical Monuments, that were built by Eastern people - the ancient synagogue Sta. Maria la Blanca, and the "Pransito," both in the southwestern part of the town, and the "Cristo de la Cruz" near the Puerta del Sol. Sta. Maria la Blanca lies at the back of an open court plain on the exterior, but very interesting as well as effective on the interior. It consists of a nave perhaps 50 feet high and double aisles

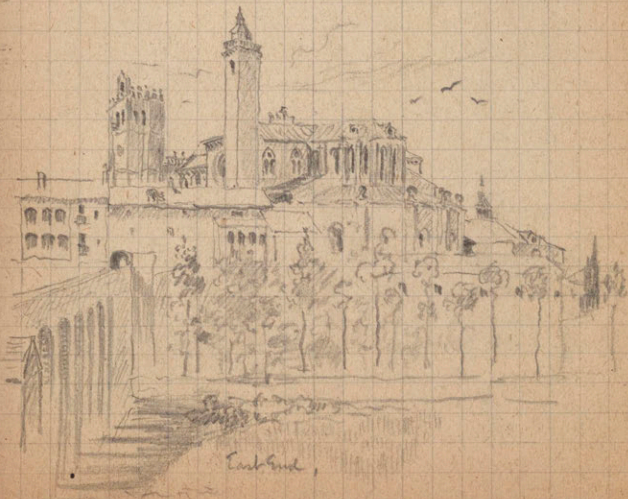
July 18th Tue. (con.)

TOLEDO

Horseshoe arches (8 bays?) rest on octagonal piers furnished with curious caps similar to those that I saw the other day in Corpus Cristi Segovia. The caps are about $\frac{1}{8}$ the height of the entire column. Low octagonal bases, faced with glazed tile. The floor is of tile, mostly red, relieved by patterns in other colors. The nave and inner aisle are covered by open timber roofs gable form, the outer aisle, lower than the inner, with shed form. Walls of the central nave show a blank arcade above (5 lobed arch), below a rich frieze. The inner aisle wall shows 5 lobed arches on coupled engaged columns. The outer walls are pierced with circular windows. Spire and the two eastern chapels of later date (renaissance). One cap has curious projections at the corners like pine cones  but the others are, I think, all like those  in Corpus Cristi. The central nave is about 15 feet wide, inner aisle 12 feet, outer 8 feet. The piers are not high, perhaps 8 feet. The Transept I found filled with scaffolding preparatory to a restoration. It consists of a simple broad (nearly 32 feet) nave with fine Moorish ornament on the sides and end. I noticed a peculiar arabesque tree pattern with fruits like pine-cones (resembled the tracery window pictured in Ferguson.) The Cristo de la Luz is a very small building - said to be 22 feet square. The domed ceiling is divided into 9 compartments by heavy horseshoe arches resting on round columns (4). The latter are said to have belonged to an ancient gothic church. They are about 6 feet high to the top of the cap. The caps are very curious one a simple Corinthian, a second a kind of doric and a third with a rope pattern columns



CATHEDRAL
SIGÜENZA.



East End,

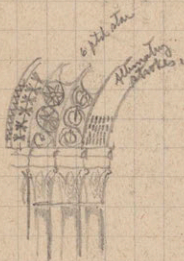
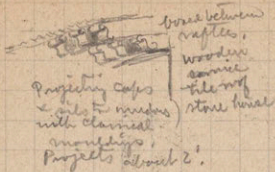
July 18th Tues (con) TOLEDO.

with small arches around the necking. The 4th was so much defaced that I could make nothing out of it. On the outer wall are blank horseshoe arches. The centre is 3 times high with an octagonal dome with crossing ribs. (As are the other, lower, compartments.) It is altogether a curious little building. There is a comparatively modern high chapel or built on to the east. I visited the Alcazar on the hill - now a military school - which was recently burned out but nearly restored. I examined the fine Plateresque north facade the Herrera south facade the mixed west side where the entrance is located, and by twisting my neck around the corner, the east side which is more castle like and shows a heavy balcony. The grand court is classical in detail two stories high. On the south side is an imposing staircase 50 feet (?) wide at the lowest run. (All restorations seem to be carried out on the fire-proof system. St. Cruz another military school now - an old ~~hospital~~ I believe. The portal is a fine piece of Plateresque work. The interior is considerably damaged but still shows beautiful ornament in the cloisters (two courts) the crossing of the great hall - whatever it was, now - it is the gymnasium of the school, and the stairway in the first court. The ornament shows gothic foliage in a plateresque way I in it say; that is on the face of panels or but the ornament is more deeply undercut than is used in plateresque. Gothic moldings and very slender engaged round columns separate panels (This all for the crossing in the great hall which is

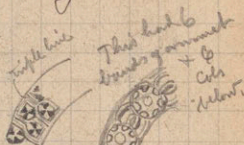
July 18th Tue (con)

RAIL TO MADRID.

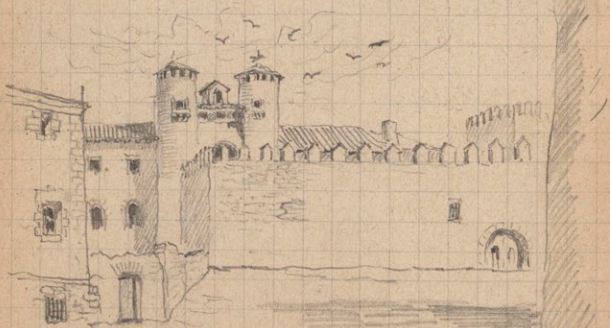
I walked about the town - very hot today - sat in the Madrid Pazo a while where I took the train for Madrid, this time sat on the left and had views of the Tago and Toledo as we left the valley.



San, Christina



Another Romanesque portal gate front with brackets.



THE CASTLE.
SIGENZA.

Gray stone with a pinkish overcoat of plaster broken off at many places. Roof red tile.

July 19th

took me
no 12, no
July 19th
just prop
country
some some
had been
good view
in front

July 18th Tues. (con)

RAIL TO SIGUENZA



CALLE MAJOR

SIGUENZA.


this is intended
to be very steep
hill.

I reached Madrid, with another good view of the city as we approached and went up to the hotel Leonos d' Oro at once, as they were full they

took me to the hotel Barcelona, Calle de Abada no 12, where I had a good dinner and the room at 4.50.

July 19th Wednesday. I took the train at 7⁰⁵ am. on the Zamora line for Sigüenza. At first we had a rolling country with ranges of flat topped hills, there were some vineyards but nearly all the country had been in wheat, now harvested. I had a good view of the ancient city of Guadalajara as we passed it. The town lies at least a mile from

July 19th Wed (con) RAIL. SIGUENZA.

the station on the other side of a river I think, I saw a building that resembled what I know of the palace, in the north-west part of the town. Here there were bluffs and rather high hills to the south. Beyond Guadalajara the country was more pleasant; hills, some of them wooded. Near Sigüenza we entered a narrow valley with rocky sides. Arrived at Sigüenza about 12.30, and after a cup of coffee at the Hospedaria de Filas Hernandez opposite the station (good place abt 5 pes. a day) I went up to the Cathedral which lies in the north-eastern part of the town on a couple of small spurs. The west front is flanked by two square towers, the facade topped by a balustrade, large blank pointed arch, enclosing a rose window, resting on round columns. Under this a pedimented niche, enclosing a modern(?) group, and with scroll ornaments at the sides. Round arch portal with a deep oculus. The ornament of the archivolt has disappeared, but the flanking columns are still in position. The portal is flanked by heavy buttresses running to the roof. Between these buttresses and the towers a pointed arch resting on round columns to the ground. Towers show windows only at the top and a few narrow slots on the sides. The sides of the church are richer, showing a double corbel cornice on the aisles and a modillion cornice on the nave. The nave clerestory windows are pointed and show pierced circle and simple pointed divisions.  Side windows round top. South Transept has a square top; rose window with rich tracery. At the South East corner rises a square tower with a balustrade around the square, and above a short octagonal top. This transept is furnished with a renaissance porch

July 19th Wed (con) SIGUENZA.



SIGUENZA

(Cath.)

R.R. Station

Castle


with a pediment. Color light gray tending to yellow, at places reddish. The cloisters consist of 7 bays on a side. Fine pointed openings with tracery. They enclose a pleasant garden with trees and a well. Transcept ends inside show only the rose window and the doors which are not centrally placed. In the north transcept is placed a rich silver altar etc (Today I heard a service at which the bishop in full regalia officiated, orchestra etc in honor of Santa Librada the patron saint of the town.) I walked up through the picturesque town, streets narrow, crooked steep, ill paved and lined by houses that looked as if they dated from Romanesque times (as asserted by the guide book) even if as a rule their style denied it. At the top of the town rises the old castle a tumble down, picturesque but for all that an imposing mass of clay colored masonry with a couple of towers and a battlemented crenelated wall. The height overlooks the bare flat topped hills & down the valley. A house near the castle with a big window glories exactly like those I had seen in Brittany. A cornice was made with 3 projections of tile (roof over that) with a small space between each now decorated with dentils; below that a

SIGUENZA.



CATHEDRAL
TUDELA

From the Fort Hill.
Every thing the same
color - dark brown.
With small roofs of
lighter brown on some
of the tile roofs.

narrow fringe  above it
a decorated gharster round. The
second story windows round arch
with Italian renaissance frame

wood renaissance door. A few very small win-
dows scattered over the wall. This on Calle de la Yedra.
Another house had a large round arch portal
ornamented window above, Cavetto and ball cor-
nicel. I wandered around in the town, stoned
at by the natives who evidently did not often
see a stranger until it was dark then
I had supper after a fruitless attempt to get
a glass of lemonade. Tonight there were rockets
in the air and lamps all over the south transept
of the cathedral in honor of the saint. I left at
11:40 P.M. in a crowded train, that fortunately
thinned out in my compartment so that
I could get a little sleep. Morning clear day.

July 20th Thursday. I woke up some time about
4:30 o'clock, that is for good, and changed cars.
At Casetas(?) and after a short wait, 8:33 I think
we started, turned towards the north. At Hozon
the 2nd station there was a large church with


July 20th Thu. (con)

RAIL TUDELA.





TOWER OF
MAGDALENA.
TUDELA.

an octagonal crossing dome covered with green and white tile, another with an octagonal tower had an arcade under the roof, this of brick and resembled Zamora in a way. I reached Tudela about 7:30^(P.M.) and found a halting place at the Grand Casa de Hospedes Morales (1885) in the Calle S. Marcial ¹⁹ close

to the bull ring and station (4 pes a day) I walked out soon after 9 o'clock and after a short walk through narrow streets lined with tall houses found the Cathedral. Unfortunately it is completely surrounded by houses or narrow streets and it is impossible to see the building unless by going out to the hills that approach the town on the north and south. The west front which can be seen from a street leading to it shows a great portal in 8 concentric arches forming a continuous spang. with as many rows of figures (following the line of the arch) and supporting round columns below on each side. The arch is very slightly pointed. (I copy the notes just as they stand) | North portal has 3 effects in this plan  3 columns on a side figures on the caps and ornamental arabesques, patterns radiating. Very slightly pointed. Door square with sculptured figures in the corners. (Tympanum plain in both portals.) It has a massive appearance. Above this portal a triple window slightly pointed arches.

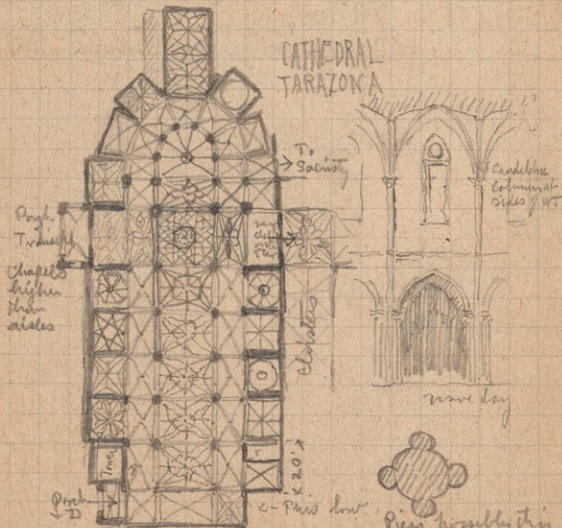
July 20th Thin (con)

TUDELA.

The west front shows an octagonal north-west tower portal flanked by towers - the one on the south ends in a short stone spire. Large blank pointed arch above the portal and a rich bracketed belt course above the portal also. Scripture scenes on the caps. The archivolt represents a Last Judgement. The spire with these sculptures is nearly a simple level only slight v shaped cuts between each arch. But the caps and columns below follow the usual arrangement . The retablo of the high altar is in 4 tiers  of pictured panels, with gilt gothic pinnacle decoration. There is a venerated image in the centre. The choir is not elaborate but has good stalls with flamboyant backs. The reja (iron screen) is in imitation of an order, no reja before the high chapel. Beautifully carved & canopied tomb in the south-eastmost transept chapel. The clopels of the nave at places are bad cases of chevrons, etc. The nave capitals nearest the west have escutcheons on the face. Interior painted a dark gray. There are some animal capitals. Rose windows over the inner east transept chapels, pointed window over the outer ones. The apse shows a large round arch window on each side and I think rose windows on the other faces, but the retablo covers the most of them. Christos vestibule 3 and 4 bays on a side, each enclosing 3 small arches on round columns, slightly pointed tall capitals with human figures etc. Very high for the column. Exterior of Christos (?) bricks. There is a long stone bridge over the river that is most picturesque, if irregularity is picturesque, for of the 16 arches no two, hardly, are alike in height, span or curve. The surrounding hills

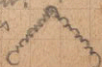
July 20th Thu (cont) TUDELA

near the town are brown. one to the north crowned with an old fort; on the opposite side of the town on another is an old Moorish Tower. S. Magdalena church lies near the bridge. Under a later porch is a very interesting romanescque portal. It is in 4 offsets, or rather a plain level as in the Cathedral west front. The outer band is ornamented with a broad band of acanthus leaves, the tip curved over; the second, figures of stags; third human headed birds with entwined foliage; fourth seated men, one on each voussoir excepting one which shows a reversed eagle.



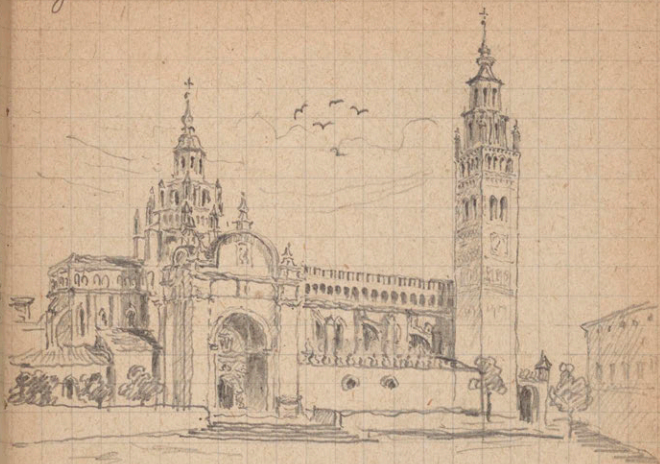
West
 15' x 25' x 15'
 North

Piers possibly this
 as out of the chancel
 there is no simple
 one perfect
 corner is



Symbol of
 The aisle
 All figures
 mostly from
 (3) third
 pointed
 columns
 with
 low relief
 with
 pointed
 entered
 I think
 March 25
 the
 the

July 20th Thu (con) TUDELA



CATHEDRAL
TARAZONA

In the tympanum (round arch) is a Christ in an oblong quatrefoil. Symbols of the evangelists and kneeling figures at the sides. 4 round columns with figure caps. All figures and ornament on the archivolt radiate from the centre. The interior was originally (I think) a single nave of 7 bays separated by pointed transverse arches on engaged round columns with romanesque caps ornamented with curious pictorial designs. A few show low relief leaf designs. Pointed barrel vault with its axis very crooked. A sort of transept formed by two side chapels, later than the nave, entered by decorated round arches, which I think are early renaissance. The nave is about 25 feet wide and 80 feet long. There is a north-west romanesque tower (bambetta) on the outside under the roof



one of the caps.

July 20th 7 hr (cont) TUDÉLA



TARAZONA

Town yellowish

brown red
all brick work
and all of kind
bond.

nick bridge

in animal and human figure
ornament. There is a pointed win-
dow apparently as old as the
building on the south side. Square east end
St Nicholas (brick neo-renaissance?) has a square
tower, octagonal top with pilasters at the corners
(this very common in church towers all through
the district. quaint sculptures over the portal
heraldic lions, a Trinity? winged lions &c. with
a romanesque appearance) Many of the more
important old houses are built of brick with

July 20th Thu (cont)

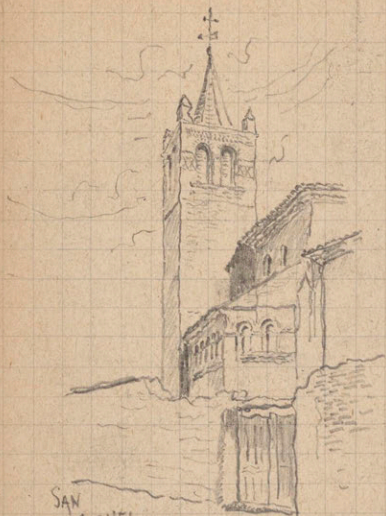
TUDELA.

a low arcaded
story under the
broad projecting
eaves, which are
of wood on double
modillion brackets.
One house had a
great wide cov-
etto for a cornice
and corbelled nar-
row balconies.

I had
chocolate
with the
queer white cake
(zuckers?) in a
glass of water for
breakfast. The
day warm.

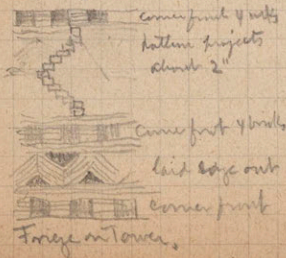
July 21st Friday.

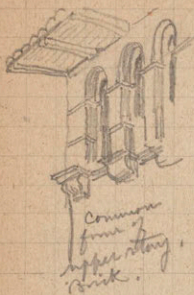
I started for Tarazona
on the little narrow
graze road at 9:05
A.M. The country had
a very pleasant appear-
ance with vineyards
and olive orchards. In
the distance deep purple
flat topped hills - due
to the red soil - and
farther off blue mount-
ains. At Cascaerte there
are a number of large
buildings well placed
that give it an im-



SAN
MIGUEL
TARAZONA

light brown
red brick
light brown clay
wall along the
street
Ornamental brick
work by windows.





prising appearance. On the top of a hill is a large building, perhaps a monastery - connected with the town below by an arcaded passage. In the lower town is a church with a square tower, cuspola top, and picturesque looking houses, all of the clay color common here. But the green surroundings and two horrid looking towers in the fields give the place a more than usual picturesque appearance. The stations on



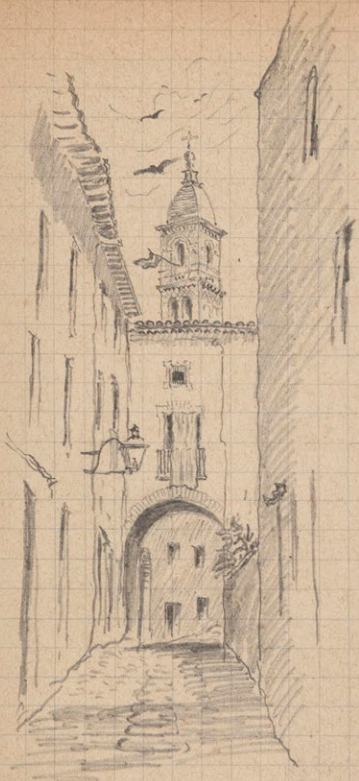
near the Station

this road have a Swiss Cottage appearance, built of brick and stone. The hills now ran through a broad cultivated plain bounded by mountains now a beautiful blue. At Tullebras there was a large church with a small spire of white and green?

glazed tile? (color in 2 sections only.) At the same place were some of those spine

like pines of extraordinary height. As soon as we approached Tarazona which lay on the sloping side of a hill at the foot of the mountain - still at some distance, and it looked very pretty and foreign over the olive trees as the train ran opposite. I went up

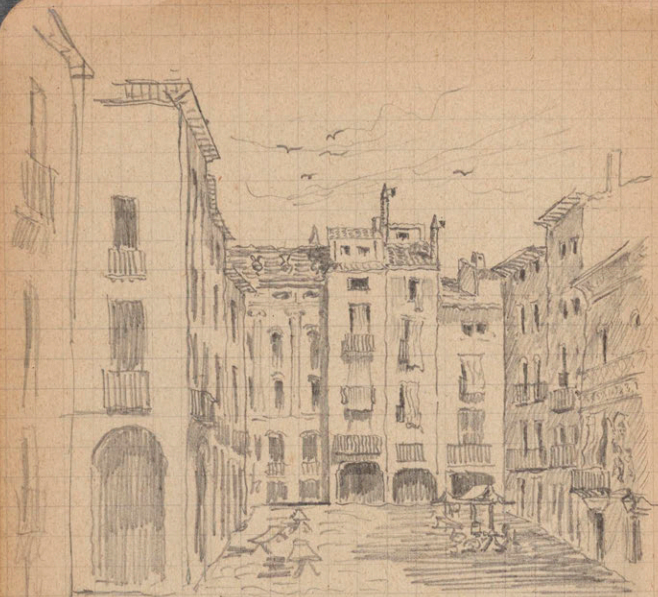
TARAZONA



STREET
IN TARAZONA

portant and much blocked up with apparently added parts. On the south side are the cloisters of 7 bays counting the corners. The arches are all walled up but seem to have been 5 round arches to a bay the central one much the largest. The vaults are elaborate arranged with pendants where the ribs cross each other but not furnished with the intended

to the cathedral at once which was not far from the station and on the same side of the stream. The building certainly has a curious and in a way imposing appearance. There is a north-west tower, battlemented nave and aisle walls, not orthodox battlements but queer shaped affairs ^{as} supposed to be ornamental. Along the upper part of the nave wall is a small arcade. The principal portal ~~is~~ ^{is} ~~from~~ the west transept and protected by a large renaissance porch. The west front is ruin-



MARKET PLACE
TARAZONA.

borses or whatever was to
be placed on the unfinished

ends. The vaults are very domical, and high per-
haps 30 or 35 feet to the crown. The interior of
the church is at first sight pleasing on account
of the high, narrow nave and richly decorated
crossing dome, but the detail is coarse and
not well executed, and the furniture bad,
as a rule. There are some remarkable alabaster
tombs with effigies (bishop and one) and many
small figures in the groups on the sides, under
triangular Canopies. The aisles are very low less
than $\frac{1}{2}$ the height of the nave. The stalls are not
elaborate but in good taste. There are chapels
beyond the aisles. Lateral arches of the vaulting

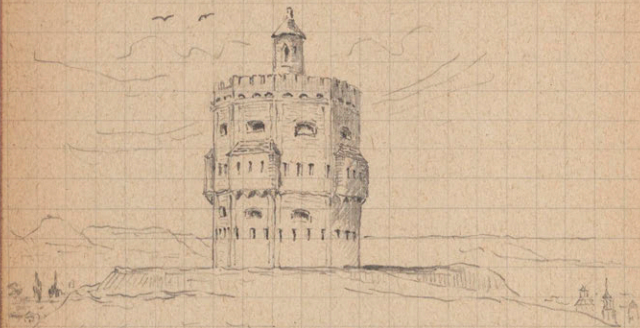
July 21st Fri (con)

TARAZONA.

not stilted, ^{and 5} pointed clerestory windows, flanked by candelabra columns. The vaulting, with the exception of the aisles which is simple quadripartite, is very elaborate. The pier and engaged column caps are often of elaborate foliage designs. There is a low aisle around the west end, only 5 bays in the nave proper, crossing covered by an octagonal dome over which rises an octagonal lantern, glazed. At the base of the dome there is a tier of niches with statues of apostles. - above these windows. Shell shaped pendentives. There is a blank triforium carried around the transept, excepting over the aisle opening, and the "high chapel." The metable is classical in 3 tiers of sculptured panels. Black marble and brass chapel rail. Cross 2 bays with a gilded and iron reja. There is an ambulatory and radiating chapels, though out the ornament is rather coarse and the church has a cheap appearance not toned down by age for it has lately been tinted gray with white masonry joints. At first sight however the high narrow nave and low aisles give the interior an imposing appearance for it looks larger than it really is. The north west tower has Moorish style of brick decoration; the octagonal top is flanked by octagonal corner turrets, and has a fantastic metal spire. Principal entrance in the north transept and is furnished with a porch. Portal curiously with a funnel-like arch, keystone carved to represent a woman and a number of children. On the splay 4 saints and 6 caryatides figures between and outside with corinthian caps resting on their heads, with however a soft looking cushion between. Bishops or at the sides and a corinth-

July 21st Fri (con)

TARAZONA.




TORRE
A CASTILLO
DE MONT REAL.
TUDELA

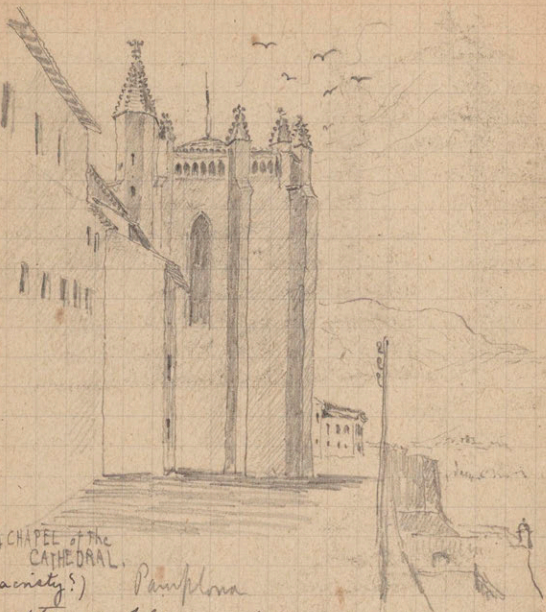
ian order with coupled columns. Virgin. St George &c above. The church is built

mostly of brick. The crossing dome is very elaborate almost rivals St Basil at Moscow, and not without effect. It is in successive stories with buttresses on the corners and decorated with glazed tile set in patterns (?). The east end is octagonal cut up by the added chapels. The apse shows an arcade (blank) below its roof and windows below. The town hall, or a picturesque market square, is a most remarkable affair, not so bad as a blank building, but the coarse scroll and other decorations, painted on the cornices and studs (?), work "Salmon of Hercules" &c and a diminutive frieze of figures forming a procession (only about 12 inches high, but running entirely across the building) make it a sight to behold. Up a street from near

July 21st Fri (con) TARAZONA.

This square is the Magdalena Church, being devoted today for the saint's day tomorrow. The interior has been changed and modernized but shows piers of this shape  circles about $\frac{1}{2}$ the height and width of the nave, 9 bays long. The exterior - east end - shows romanesque work on the apse, engaged round columns and the like all in the characteristic romanesque ~~seasoning~~ seasoning. The newer parts of the building as well as the upper part of the very tall square spire are of brick. This tower (seen in two of the sketches) is of elegant design and has surface decoration after the moorish style. (The roof is of brick.) I walked all over the town - no light task with the streets at an angle of almost 30° and miserably paved with cobble stones. The town is most picturesque and interesting, one of the most picturesque that I have seen in Spain. Especially the view up the little valley spanned by bridges and the hill crowned by the - what I think was the old palace, with elegant arcades and lofty arched supporting wall and the tall tower of Magdalena Church. Another is the view up a narrow street spanned by a number of arches from one side of the street to the other and with the same tower closing the vista. In the town are many houses that have seen better days - armoial bearings are common, and the "Zaragoza" style of brick building - arcade under a broadly projecting roof - common. I left on the 4⁵⁰ train (I noticed the Fonada Sobey near the station just over a small bridge to the right) (Under side of projecting eaves painted blue.)

July 21st Fri (con) TUDELA.

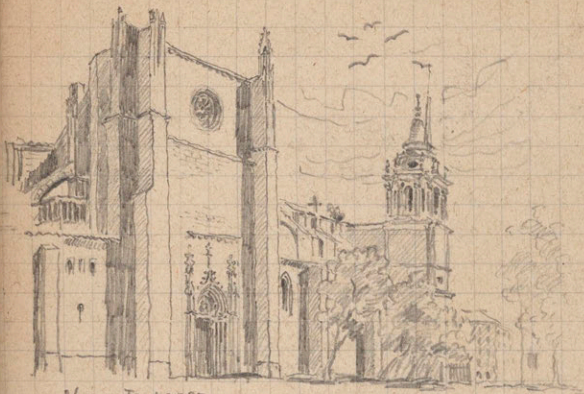


A CHAPEL of the
CATHEDRAL.
(Society?)

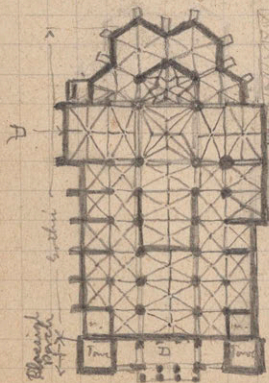
Pamplona

and after a pleasant run of a little over an hour, was again in Tudela. The pleasant waiter took me up on a hill just outside of the town to show me the Moorish tower, an interesting building of yellow brick and stone in good preservation. There are remains of fortifications on the hill-top. The view over the town, the valley and river Ebro is beautiful with the contrasts of color and variety of outline. There were occasional drops of rain while we were up there but no rain as threatened all day. Cloudy part of the time and pleasant. I had a quail supper tonight.

July 22nd Saturday.



NORTH TRANSEPT
CATHEDRAL
PAMPLONA.

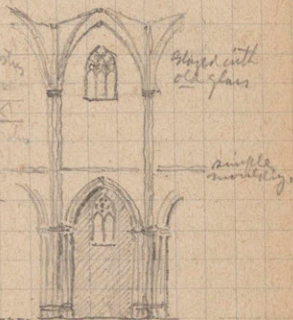


Blanch
top
of
arch

arch

Choir
square

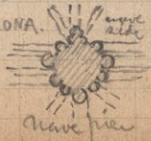
CATHEDRAL
PAMPLONA.



filled with
old glass


simple
masonry

18 x 10 1/2 x 8
92 1/2"
Walt


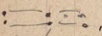


nave pier

July 22nd Saturday RAIL

I left, after a final chocolate and "Zudero" water, at 7.46, the morning bright & clear. We followed the valley of the Ebro: low bounding hills, red and bare, At Castejon I changed to the train for Pamplona. The landscape from here on was beautiful as we ran up the broad valley. Vineyards and olive orchards with other trees in the foreground, then mountains of a reddish-brown, purple and blue as they were more distant. The church towers as a rule are square bottom octagonal top in remains and style. Plasters at the corners and a low pointed roof. Later on we entered a wide plain, the hills disappeared and the mountains were far away. At Elite there are extensive ruins of what appeared to be a castle with church, towers. Near it was a church with a curious stone spine - quite a novelty here - with convex edges ( only steeper). At about 11.30 we came near the mountains, very picturesque in outline. The country churches now are small and heavy looking, and have a big square tower with a low pointed roof. Near Pamplona we passed under a long high stone aqueduct. We reached Pamplona station about 12.15. The town lies on a hill at least a mile and a half or two miles away. But the walk was pleasant and I soon was walking through and under the formidable fortifications and along the promenade to the Calle Mayor which I followed to the centre of the town and the Cathedral. The houses are high most of them six stories, have projecting wooden

July 22nd Sat (con) PAMPLONA.

aves and the usual profusion of balconies and floating curtains. It in a way resembles Seville - the first Spanish city that I visited. I walked through the same ^{than} usually large Plaza Mayor, arcaded and built up with high houses. In a photographer's window I saw a view of the east end of a curious looking church. This end was octagonal (usual ) Behind this was a lower 7 sided apse, both with engaged round columns at the corners. Surrounding this end at a considerable distance from it and following the shape of the church was a low arcade (as a screen) resting on square piers all but on one side. (as far as I could see) this showed coupled columns . The church had a screen bell tower with gable top. I spent some time in the cathedral - a gothic building with a large, late renaissance facade. I copy the rambling notes. Cathedral cloisters show remains of ancient paintings. In a couple of niches in the cloisters were some remarkably preserved capitals from the former cathedral. (I think I took some notes on them on the margins of my guide book but it is not here.) There are some fine sculptures over doors and niches in the cloisters in gothic designs. Cloisters & bays counting the corners. The cloister openings are screened with rich tracery and have triangular canopies. Above is a newly built open gallery with wooden eaves and widely spaced columns. The nave (pyles) before coro and high chapel shows elegant work especially the "peel arch" crestings. Tombs of the founders in the coro, effigies in alabaster

July 22nd Sat (con) PAMPLONA

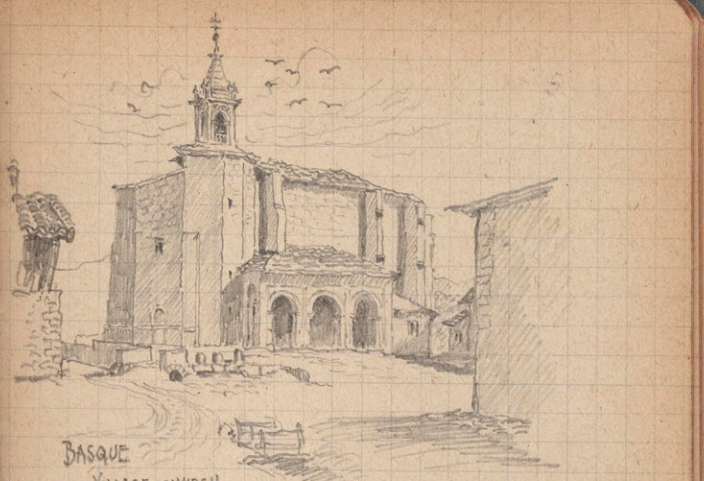
Stall works carved with bas-relief figures. Reredos classical in 4 tiers of panels. Brass rails and pulpits. (In all Spanish cathedrals there is a veiled off passage about 4 feet wide from the choir to high chapel). The nave has a high narrow appearance. Aisles $1/2$ the height and width of the nave. Interior tinted gray.

The exterior is a severe gothic (excepting the classical facade on the west) with tall plain buttresses, and over the aisles flying buttresses. The north portal shows a little flamboyant ornament. I walked back of the cathedral where there is an extensive and fine view over the valley and to the mountains opposite. Beyond these sights there is little to see. The houses are tall & thin.

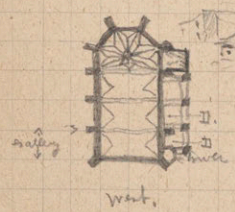
After considerable hunting I stopped at the Posada de la Bastanera Calle Estafeta which branches off from the main street about half way between the cathedral and the town hall. The latter building is in neo-renaissance style with scroll ornaments and the like, and has among others a figure of Hercules and his club over the roof. The day was bright - inclined to be hot.

July 23rd Sunday, I was up before the people in the Tabern and had to open up to go to the train. It was a good half an hour's walk to the station - this morning a delightful cool walk along the river with fine retrospective views of the city. I left at 5⁰² A.M. After a short run we entered the mountains and a gorge, later a valley planted in corn and potatoes. With mountains at some distance on

both
little
square
the big
quite

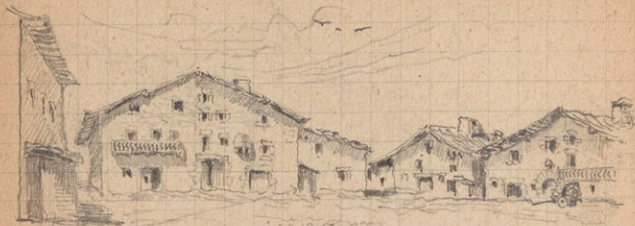


BASQUE
VILLAGE CHURCH.
URDIAIN.



both sides. At Huarte - Arakil I saw a little church with a round end transept. The houses now almost invariably show the big window-quoins. The mountains are quite picturesque some with sharp peaks, and

July 23^d Sun (con) RAIL



BASQUE
Village Houses.

Always with an irregular outline, where the rock crops out as a crest. At Echarrri - Aranez (5) there was a rectangular church with a small cupola-top tower on one side not a window to be seen (He will see that this is the appearance of a Basque village church.) The village itself was a very picturesque bit, with red roofs and a fine mountain background. The foot hills are covered with trees - oak I think - and the mountains behind rise as a great gray cliff with a jagged outline. I still continued to see the windowless churches all along the route, and have heavy buttresses on the high straight sides. The east end polygonal. The spokeless cart has appeared again and the shrieking creek is heard in all directions. The houses are wide, low pitched roofs, built of rubble with cut stone corners. I arrived at Heasua about 7 - to find that there was no train on to Heudaya until 2:45 P.M. My

July 23^d Sun (con)

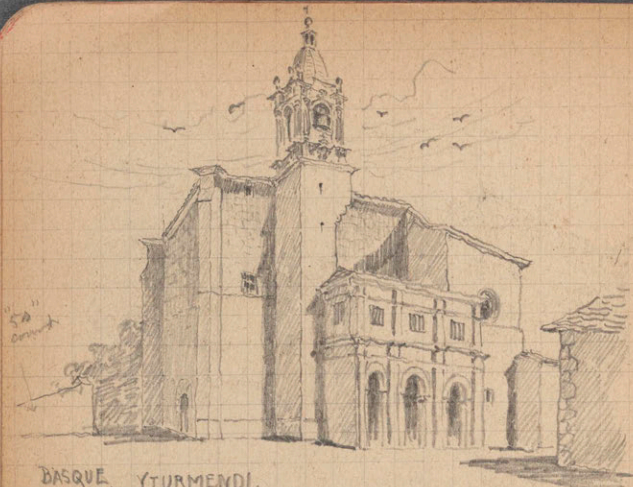
ALSASUA - URDIAIN.



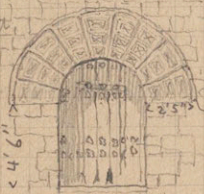
A BASQUE
LANDSCAPE

Y tramendi
to right.

disgust however was tempered by the beautiful surroundings - for I at once determined to take a walk - and as it turned out it was a most fortunate delay, for I hardly can recall a more interesting experience than my ramble among the Basque villages of the neighborhood. I walked up to the village of Alsasua at once, perhaps $\frac{3}{4}$ of a mile from the station, but did not stop, and went on over a bridge and followed the fine road up (S) the valley. The landscape was a beautiful one, deep green foothills and gray granite cliffs while in the centre rose a high granite peak and in the distance the range growing less high and of a more tender color as the distance was greater. The first village I met lay at some distance from the road to the right - Urdiain - and was perhaps the most interesting, best built and characteristic of the form. Here the church had a single nave about 35 ft. wide and perhaps 45 ft. high. Simple pilasters separated the bays. There were 2 windows in the apse and one on the south side - no others. There was a walled up door on the west end, round arch and small as is characteristic. There were four (4) other



BASQUE CHURCH. YTURMENDI.



The west door
" 4' 8" "

doors on the north side and one on the south two of them leading to the outside. There was an organ gallery, and a large classical gilt reredos.

While I was there, there were a number of women

dressed in black with a black cloth trimmed with black velvet on their heads, kneeling on the floor with small baskets the contents covered with paper and with a coiled wax taper burning, standing on the top. The priest came in followed by the sexton (!), the latter carrying a bag.

After a ceremony before the altar the priest went among the women who each put a thing that looked like a small round cushion in the the bag carried by the sexton. After chanting before each of the worshippers

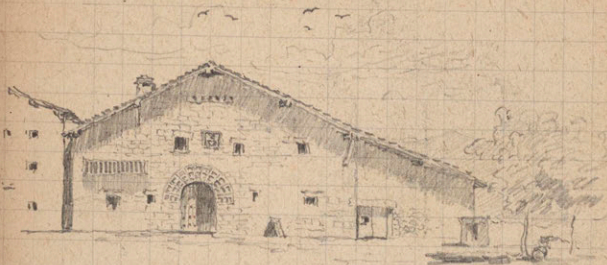


was 2.9
w 4.9
4.6

The house
He with
The door
step 270

July 23^d Sun (cont)

URDIAIN



1300 min. A BASQUE
"NOBLEMAN'S"
HOUSE
BACAICOA.

Good several light
good strings of corn
hanging in the door,
cage of wood like one of
shows.

the priest left and
the women carefully
folded up the raptures
in which the baskets
were standing, blew out
the tapers and went away.
What it all was I can't
imagine. On the south
side of the church was
an open porch, classical
in design, a character-
istic of Basque churches,
the place, I understand,
where the heads of the
community meet to



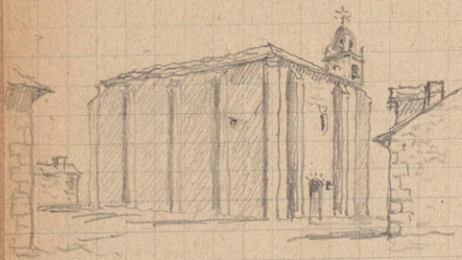
Church in
BACAICOA

on west end,
no windows,
door porch.

determine public matters. There was
a small tower over the south-west corner.

The houses were mostly large, built of stone rub-
ble with wrought corners and window joins.
The door is often large and round arch with
deep voussour sometimes ornamented with panels.

July 23^d Sun (con) URDIAIN

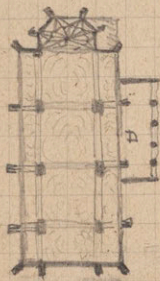


CHURCH at ALSASUA

(north-west)

Using stone, conical top (mural bullet shape) to tower of stone. Ornamented dome, colonnade south side (53 count directly in front of porch)

remnant
mural
arches



galleys

Pier

west in streets even and these badly kept dirty, stony and full of pig wallows. The church was interesting because it showed a

One perhaps 1/3 of the door is an elaborately carved coat of arms. For nearly every Basque is a "nobleman" and attests to the honor. I saw dates of the 17th 18th & 19th centuries, Perhaps some of the houses were even older.

I forgot to mention that the pulpit was high up on one of the walls and entered from the outside. I had a short talk with one of the villagers, who was bright and intelligent. In fact when I asked the name of the different villages, I always got a well written name in my book by a small boy, who looked very Irish, a man and a young lady. I walked on to the next place, about a mile from Urdiaín, not as well built but showing all the characteristics, very irregular planing of houses - hardly

July 23rd - Sun (cont) YTURMENDI.

Transept and an elaborate classical top to the tower with columns at the corners with an exaggerated entasis and eagles as well as coats of arms.

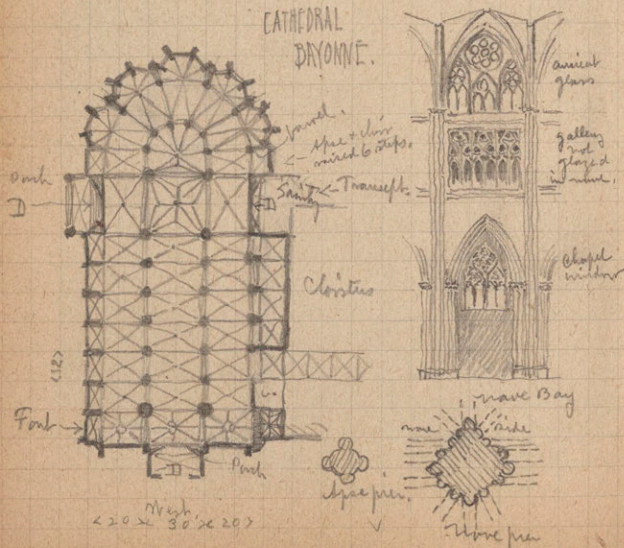
In front of the church was a fine cut stone "five's" court - the national game of the Basques. The houses were of the general character of those in Urdiaín but less pretentious and smaller. But they had the wide eaves supported on the carved timber ends and long "Swiss Cottage" balcony. Here the town lay directly on the road. Still further I visited Balcárcos - a station on the rail-road to Pamplona. - Here I had a chance to sketch a house very characteristic and having nearly all the points of peculiarity. The longer extension of the roof to one side is almost universal.

The house was of stone yellow with age. When I tried to sketch the church I was surrounded by a tremendous crowd of young Basques, so many that I was obliged to stand in the sun to get away from a point where they could look over my shoulder. It was here that the canny headed boys wrote the name of the town for me. The porch of this church was large and high up above the street, approached by steps. I returned, past all the towns, to Alacena and made a hurried examination of the church. Here there was narrow aisles, and all the compartments were domed. The porch was large supported by round columns. Directly in front was the five's court. (south side of the church). The houses here are not so characteristic, but are of stone and have the large porches. (I noticed the "Posada Mariano el Tragonell" on the way to the station.)

July 23^d Sun (con) RAIL.


I left at 2⁴⁵ on a crowded train and I had a bad seat and could see but little. The scenery was beautiful, and the train ran high above the valley. I began to notice some timber filled with masonry (?) houses. The churches were all of the character of those I examined. I saw one of these buildings with a large round arch portal with a rose window above it. The country was planted mostly in corn, and there were large apple orchards, the trees fairly covered with fruit. Chestnuts are common. At San Sebastián I had a glimpse of the bay, the hills around the town are beautifully kept lawns and there are many villas. Near the station is an immense bull ring. From here on the

CATHEDRAL
BAYONNE.

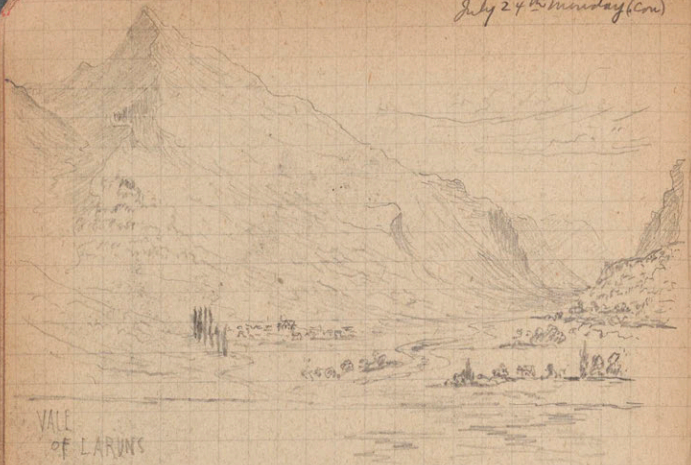


July 23^d Sun (em) HENDAYA. - BAYONNE.
hills to the left appeared sandy(?) and betrayed
the nearness to the sea. We reached Hendaya
and after a walk in several directions among
pleasant villas - along the deep cutting of the
rail-road and in the clean streets of the
town, finally found a place to stop, the
Hotel Ugarte, where I had room 19 and
a good supper. The views over the river and
to the Spanish side are fine. Fine day.

July 24th Monday. I made an early start
6 A.M. Not long after leaving I had a fine
view over the Bay of Biscay, now smooth
and a very deep blue. The country was
hilly and wooded and of a brilliant green
a pleasant contrast to the arid landscape
I had seen for so long. Two bicycles were
in the car with me, I saw with the queer
cut of beard I ever saw - only two long
tufts from each side of his chin. I for-
got to mention yesterday that the custom
house examination was very slight and
not a question was asked as to my health.

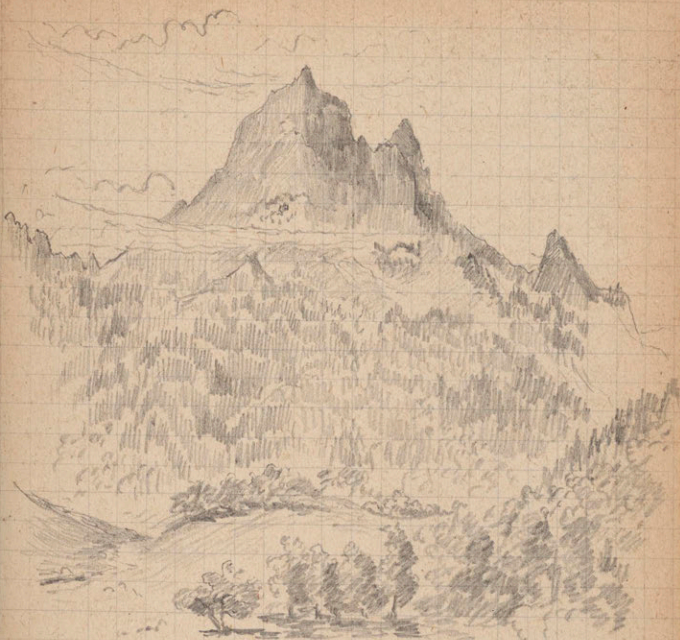
We reached Bayonne at 6⁵⁵ - the station
lies in a suburb and one must cross
two bridges before reaching the town proper.
I went to the cathedral at once. There are two
tall west spires of stone (new) of a light gray
color. There is a gable between these - large
porch in bad preservation. The proportions are
good and the interior quite effective. The cloisters
are on the south side 7 bays with the corners wide
openings with circle and two division tracery 
The cloister are partly fitted up as a chapel.
The compartments are about 20 ft square. The
chapel is now being used as a stone yard. Between

July 24th Monday (con)



VALE
of LARUNS

and around under the windows of the apsidal chapel runs a small gallery cutting through the projecting corners. Triangular gallery around the entire church, glazed only at the transept ends. The screen before it varies a little in design especially in the choir and apse. Some ancient glass in the nave clerestory and a little good modern glass in the aisle chapels. Cluster piers about 8 feet in diameter, 5 ressants to the nave vaulting, 3 to that of the aisles and 3 to each great arch. Lateral arches stilted. Nave-aisle angles very sharp. No work going on inside. Pointed arcade around the lower part of the apsidal chapel. Apsse piers round with four round engaged columns. Interior light gray stone. The south portal (inside of the vestibule to the sacristy) finely carved. It is double divided by a square pier. On the right hand arch is represented a last judgment, in the tympanum a christ with 3 evangelists. Left hand arch an angel choir, some with instruments.



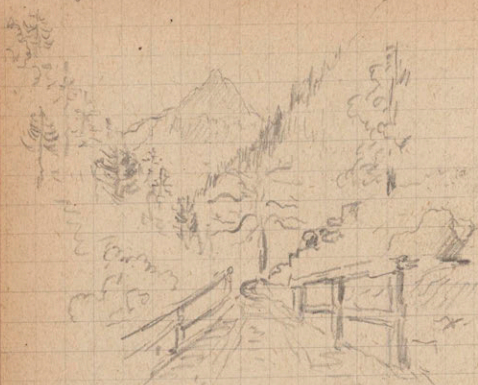
PIC DU MIDI

D'OSSAU

9465 ft.

the tympanum a virgin and child with adoring angels, 6 large figures at the sides and centre (2 on each). The expression on the faces well preserved, in fact it is all in remarkable preservation and gives a good idea of work of the period 13th Century. The almost windowless occupy nearly the entire space between the ribs and arches which gives a very open appearance to the upper part of the church. In a way the very wide aisles give the church a better appearance than

July 24th Mon (con)



4. the way back



View of the
Pic du Midi

from the north.

Pic
du
Midi
from
the
north
the
mountain
and
the
valley
at
the
foot

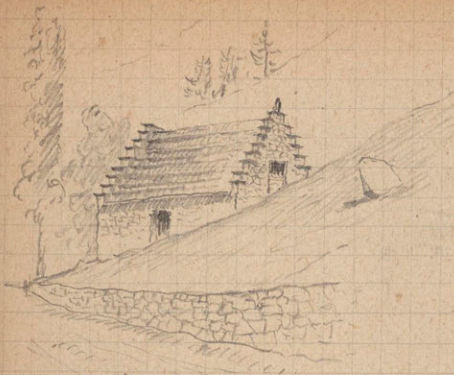


Bordeaux
the Route to
Eaux Chaudes.

July 24th (mon) BAYONNE.
otherwise. Capitals to
all upright supports.
Choir floor beautiful
-design in encaustic
tile. Some of the old glass
shows a back ground of
solid colors. I walked
out to see the new church
St Andre - in the gothic
style of 15th cent. not
very interesting and
badly built, for it is
badly cracked in many
places. I walked out
under the walls to the
Allée Marées - a prom-
enade along the river-
like port. (which ends
at the bridge leading from
the station - above there
is no shipping.) The town
is not very interesting
and but for the Cathedral
would not be worth a
stop. I left at 12⁴⁰ P.M.
At first we had a rolling
country very green to
my eyes after Spain, and

ran close to the river and always in the valley un-
til we reached Pau (Pronounced Po) which has a fine ap-
pearance, lying on a high plateau with the promenades
and great hotels on the river side of it, and consequently
covers the irregular town behind. I left for Laruns
at 4⁴ (arrived at 3.27.) The line ran up a fine valley
and soon entered the mountains - fine forest

Eaux Bonnes.



A part in the Pyrenees.

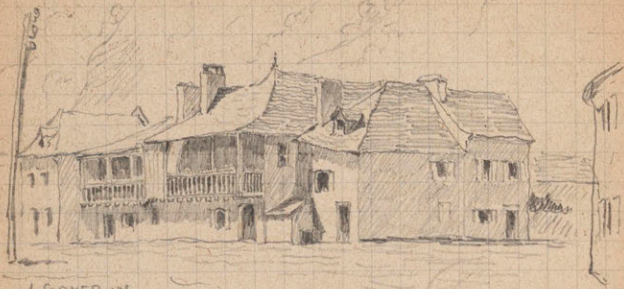
three miles from Laruns, reached Eaux Bonnes. This famous watering place lies on the edge of a deep ravine at a point where the stream makes a fine fall. On the opposite side rises the mountain. The town

is mostly on one street that widens into a small park around which are the great hotels. Beyond is the Phœnix(?) House and soon the town ends in a narrow gorge between the mountains. I did little more than walk through the town and back, then started for Laruns. The walk was delightful, although I was tired, and I again reached Laruns about 8 o'clock. The day was fine and clear, but there are ominous looking clouds hanging over the nets.

July 25th Tuesday. I made a start at 5⁴⁵ and took the old road to Eaux Chaudes that leaves the combined roads soon after passing the village. It rose rapidly then passed a rock cutting and again joined the new road at the stream of water, which is beautifully clear. The valley is little more than a gorge the whole distance, bordered by high mountains which are for the most part covered with trees with enough bare rock to give variety. I reached Eaux Chaudes about 7 o'clock. The town lies in

July 25th Tue (cont)

EUX CHAUDES



A CORNER IN
PIERREFITTE.

a magnificent valley or rather gorge and is not large. The hotels and Thermal Establishments make up the most important part. The place has a more quiet look than E. Bonnes. I only stopped long enough to get a little lunch then went on up the valley, 6 miles of beautiful valley, its mountains clothed with beech pine oak and birch, brought me to Gabas - a hamlet with a couple of hotels then the road crossed the stream to the French Custom House. Here I turned to the right and followed a rough road little more than a bridle path, between high mountains and along the torrent that at one place was a series of water-falls alternating with aqua-marinic tinted pools. All this while the tops of the mountains were hidden in clouds and when I finally reached the end of my tramp (12 miles from Sarrens) the summit of Bivous Ardigues, I could see little more than the base of the great Pic du Midi and the rolling meadow at the end of the gorge. It was not long however until I caught a glimpse of

July 25th


PIC DUMIDI D'OSSAU

The sun - then high up the granite peak of the mountain. I found a comfortable seat and waited until the mountain stood completely free from clouds, rising entirely isolated in front deep green pines, then grassy slopes, finally the great pyramid of granite. The summit consists of two separate peaks separated by a narrow cleft. The sides were nearly all apparently sheer precipices. It was a magnificent sight rising from the green meadow into a perfect blue sky. The walk back was far more satisfactory than that up. For now the imposing mountains on both sides were clear of clouds. On my return I followed the new road through the tremendous gorge at the mouth of the stream. One of the most impressive points is where the road is carried along the side of the cliff by two great stone arches. From below and above the view is sublime; towering rocks and the roaring torrent below. I crawled down to the bottom to look up, and looked down from many points along the road. I went to the station at once (I had started back at 11⁰⁰ was at Galas at 12⁰⁵ and reached Jarnac about 3³⁰.) and left on the 4⁰⁴ train, which was an express. He reached Pau at about 5⁰⁷, and I walked up to the Promenade that commands a famous view of the mountains. However mists had gathered and the view was not at all satisfactory. I walked around the clean looking town which is little more than a holiday city set out to tempt tourists by hotels and shops and an air of "only

July 25th Tue (con)

PAU.

a few days and I shall be shut up for the season. I saw the outside of the castle the town hall and squares, then hunted a hotel which I found not far from the promenade on a direct street - the Hotel de Souve room 9. I had a good supper and went to bed early.

July 26th Wednesday. I had a time of it getting out of the house, rang bells for 10 minutes before anybody woke up. I took the 6 A.M. train for Lourdes. The views along the swift river were pleasant and grew quite picturesque when we approached the hills and came in sight of the famous pilgrimage church of Lourdes. The gutter was a strange sight from a distance - a mass of blazing candles. The churches are quite pretentious, and the crowd already great even at this hour. (Notes by the way, after leaving Pau. Cloudy. Villages houses nearly all of gray rubble; low with high pitched roofs slated, corner cut off 

I took the train on the branch road at 7:35. The run up the valley was picturesque although mists covered much of the mountains. We reached Pierrefitte about 8:27 I kept my baggage at the station and walked up to the town which was about 1/2 a mile away. I did not stop but went on at once by the Canterets road. This led up the hillside in a steep curve and soon overlooked not only the town but entire valley. Later, after passing the magnificent entrance to the valley which is almost like a huge gate, it entered a gorge of sublime dimensions. After crossing the stream it passed along the long series of leaps made by the

July 26th Wed (con) CAUTERETS.

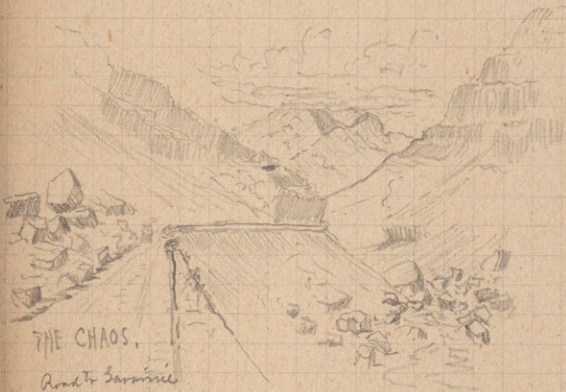
Stream over a mass of fallen rocks, the "Simazon". Beyond the valley became wider and at about 11 I reached the beautifully situated town of Contretemps. The place is a most animated one - brilliant shops, scores of magnificent hotels, and hundreds of people on the streets going from one well to another with their little tumbler holders. I walked to the Place de la Mairie, to the Esplanade and along the fine hotels, then started out the road to the Lac de Saube. The way led past a number of the springs - prominent among them the Baillière with a fine hotel. The path and road were full of people. I soon passed all this however and took the road that led up the mountain by zig-zags. Soon it reached the valley of the Jeveth and followed that stream on its right bank. The valley is a magnificent one - very narrow and mostly clothed with brilliant green trees. After a mile or more I reached the cascade de Cerisey, where the stream after a couple of leaps falls into an abyss running at right angles to the upper stream and only a few feet wide. There are several fine points of view especially that on the edge of the lower cleft in the rock. To this point there was a carriage road but beyond even the bridle path was in bad condition owing to the building of a continuation of the road to the next point: the Pont de Espagne. This place is very picturesque - an old wooden bridge and fine new stone arch and several water falls. I was now 4880 feet.

July 26th the Had (com) LAC DE GAUBE.

above the sea and unfortunately right in the clouds. Everything excepting the near neighborhood was hidden in the white mist. I pushed on however, climbed the steep path beyond the "Pont" and passed through a perfect chaos of broken rock. Finally after over 1/2 hour of this climbing and walking, I suddenly found myself on the shores of the Lake with nothing visible. I was reminded of North Cape. I only walked to the little stone tower, saw the tombstone of the drowned Englishman and his wife - and followed the path on the shore a little, then started back at 11⁴⁵ visiting on the way the outlet of the Lake. I passed a number of people going and coming. Beyond the Pont d'Espagne the mist turned to a drizzle which only ceased when I reached a point below the clouds. (Lac de Gaube is 5865 feet above the sea and is fed by the great glacier of the Vignemale - water cold and almost perfectly clear. My climb from Pierefite was over 4000 feet.) I stopped again at the bridge and the cascade. Left L. de Gaube at 1⁴⁵ + contents (where I bought a few photographs) at 3⁴⁵. On the way down the clouds were only on the tops of the mountains and I enjoyed fine views of the brilliant green meadows and mountain fields. The mountain opposite Pierefite is a sight for it is cultivated nearly to the summit and the vari colored fields & scattered trees give it the appearance of a rich carpet. The huts along the valley were curious and picturesque. Built of boulders with steep gables and thatched roofs also in steps. I cut off the last long

July 26th Wed (con) PIERRELETTE.

came by following the old road into the town. I put up at the Cafe de Paris, where I had a perfect dancing hall of a room (abt 30ft square) and a good dinner for 4 fr. I had blackberries along the way today - eat some of course even if I did have to bend over a precipice to get them. Cloudy all day, even cold on the mountain.



THE CHAOS.

Road to Sammie

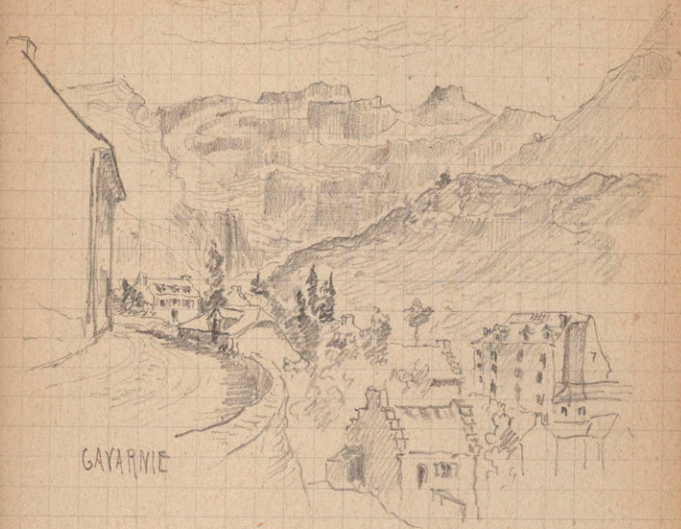
July 27th Thursday. The weather looked decidedly unpromising when I first looked out; cloudy the mountains fairly hidden, and there had been rain during the night. I almost made up my mind to stop over for the day, but later, somewhat after 6 o'clock the clouds began to break and the sky brighten. I had a fine café au lait and started out the long road at 7:20. After leaving the town the road crosses the large stream Gave de Paris and follows

July 27th Thu (con) ROAD

ST SAUVEUR

it on its right hand bank. It soon enters the gorge of Luz with magnificent mountains which confine the stream to a narrow rocky bed. The road is a fine one after passing rock cuttings and over high stone bridges. There are several mused bridges crossing the stream and the road crosses at one place. Some of the lateral gorges are almost as fine as the main one and over one is an imposing bridge. The sights along the road are always interesting even if the tourists have about ruined the inhabitants. Once I passed an old woman spinning thread with the old distaff as she walked. The tourists nearly always make use of a carriage with four horses, and there were many of them. I seemed to be the only one on foot and the inhabitants must have thought there was some mistake about it for I was offered a ride a number of times. As I neared St Sauveur the road entered a magnificent gorge where the stream ran deep down in a narrow cleft in the rock, so deep that I almost forgot it and its war was reduced to a murmur. Above the ravine there was a little church (beyond the bridge over the ravine) high up on the side of the mountain with the screen bell tower and shelter for the ringer, round east end with shallow buttresses. I reached St. Sauveur at 9³⁰ - ahead of a horseman who had passed and was passed by me several times - I did not stop but walked through the single quiet street with a few strolling tourists, and past the large hotels. A few minutes after I reached the "Napoleon's bridge" (945) an immense stone

July 27th Thu (cont)



GAYARMIÉ

arch 150 feet span and over 200 feet above the water. I crawled (almost) down to the water when the arch looked frail and dangerous so high up, and the view up the narrow gorge with sheer walls of rock ^{was} most impressive. I left the bridge at 10 and followed the road, which had crossed the bridge, along the stream. The views back including the bridge were fine. At one place the road had caved into the water and it looked dangerous enough to warrant the big notices of "no trotting!" with a shelf fall of perhaps 150 or 200 feet. I saw an eagle soaring around one of the mountain tops. Further up was the Pont de Six with the ruins of the older bridge far below.

July 27th Thu. (con) ROAD.

then the Pont de l'Arroucat. About 11³⁰ I reached
Bédre (9.6 K from St. S.) a collection of a few
houses in a grand locality with mountains
rising to a great height on all sides. I stopped
at the tavern to enquire about tonight's stop,
then went on, cutting off a long loop in the
new road by taking the old stone paved
one. Later I reached the Chaos, familiar to
me from the cut in my book on "Sublime in
Nature"; but much more imposing and
impressive than that would suggest. It
is one of the most sublime pieces of rock
work that I ever saw - a chaotic mass
of great fragments of rock that had fal-
len from the mountain above filling
up the bed of the stream and strewn
the slopes on both sides. The road wound
around among the fragments, cutting through
some avoiding others, finally coming out
to again follow the rocky banks of the
"Savé". It was not long before in turn-
ing a corner the fabulous Cirque de Savarnie
brought in view - the tremendous perpendicular
sides, the snow and glaciers and feathery
cascade made it recognized at once.
A short walk brought me to the village of
Savarnie (1 o'clock exactly). I did not stop
but ran the gamutlet by horse hiner and
followed the path that led to the Cirque.
Apparently the amphitheatre was but a short
distance off, but although I walked at a
quick gait the mountains apparently only
grew higher not nearer. It was an
hour ^{2 P.M.} before I stopped in the centre of
the magnificent basin. The flow was

CIRQUE DE GAVERNIE.

covered with gravel, fragments of stone and huge blocks that had fallen from above. It was something like trying to grasp the idea of infinity to measure distances by eye - those walls of rock fringed with cascades rose to a height of 4000 feet. This apparently narrow basin measured $2\frac{1}{4}$ miles, and those towering peaks which seemed almost close enough together to span by a second Brooklyn bridge are nearly 9 miles apart. Description is tame indeed to give the least idea of the sublimity of the spot, the succession of great precipices that from the sides, the crown of glaciers and perpetual snow - the beautiful veil-like cascade, the second in height in Europe, the flanking peaks 10000 feet high make up a picture that for sublimity is perhaps the only rival to Yosemite. I passed the little inn at the entrance and walked to the centre of the Cirque - For some time I was quite alone in the impressive place, then the parties of tourists, with their ribbon bedecked alpine-stocks, guides and chatter, came again and it was time for me to leave - I was beset by the boy with Edelweiss, a begging priest and the girls with horses, but I escaped up the side of the mountain far away from the path for a while, then I walked back over the stony way the grassy meadow and hills to the village. Gavernie is only a few houses, a church and a couple of hotels, pretty for all that with neat

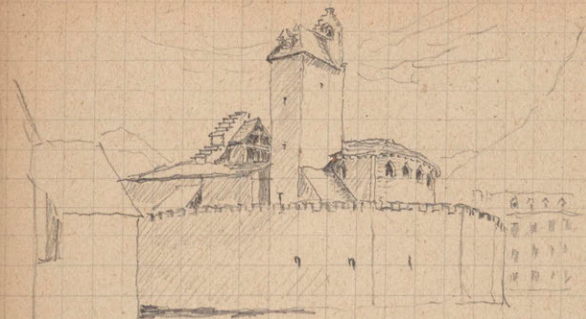
July 27th Thursday GAVARNIE GÈDRE

houses, pleasant groups of trees and a couple of hotels - all so different from the sublime surroundings that they did not seem a part of them and hence not out of place. I had turned back about 2²⁰ and left Gavarnie at 4⁰⁵. with many lookings back. The valley beyond Gavarnie - the Ossoue - presented a beautiful vista of receding mountains and great fields of snow above the dark cleft, where the stream boiled milky white, and the rich green sides. I passed the Chaos again, and as I approached Gèdre the sight down the valley was beautiful. The sun was just about to disappear behind the mountain on the west - a great bare granite peak - from the east dark rain clouds shaded the opposite side, which stood out a deep ultramarine and the green valley wound into the distance until it disappeared in the confusion of successive slopes of the mountains. I cut across a field to cut off a big bend in the road and was soon in the little Hotel de Gèdre just where a torrent comes out of a dark rent in the rocks. I stopped just in time - it was 5.20 - for in a few minutes the rain came down and continued until late in the evening. I was the only guest - had the "chambre de luxe" and a nice dinner all for 5 francs. The day was cloudy - then nearly clear and finally rain - The air ~~at~~ these heights ^{which was changed} decidedly cold.

July 28th Friday Bay's Birthday. My room did not look out on the weather, but when I went down stairs I found enough blue in the sky to tempt a start which I made at 6¹⁰ AM. There was a

July 28th Fri. (cont.)

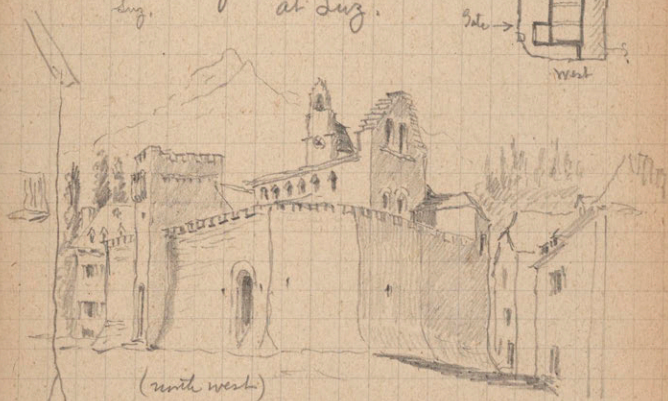
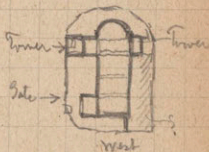
ROAD.



South East,

Luz.

Old fortified Church
at Luz.

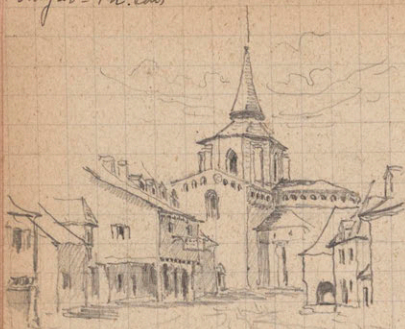


(with west)

stony, cold wind blowing up the valley, that chilled me through, and drove the great masses of cloud over the mountain tops. At times it looked decidedly rainy but fortunately none came down. I passed all the fine scenery of yesterday - the ~~the~~ the gorge of S. Sauveur and Pont Napoleon - this time did not cross the latter but kept on to the town of

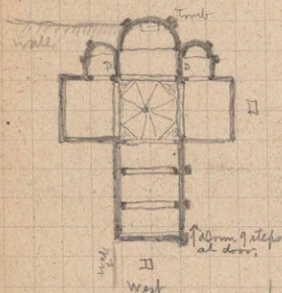
July 28th Fri. (cont)

LUZ



ST SAVIN CHURCH

we crossed by heavy slightly pointed arches; semi-circular apse and low projections that might pass for a rudimentary transept. The south portal showed



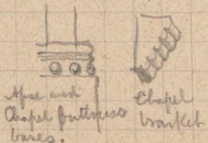
CHURCH AT ST SAVIN.

5 offsets the central a roll, one of the square ones checker still another curious arches. There was a tower

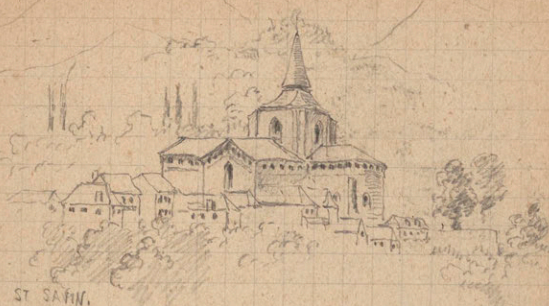


on both sides of the apse, the one to the north exactly like the Keep of a castle.

The most curious part, however was the surrounding fortification wall, with battlements and loop holes.



There is a passage between it and the church part way around - perhaps all the way originally. The building is all of gray stone. I left Luz at 7¹⁵ and walked



ST. SAFIN.

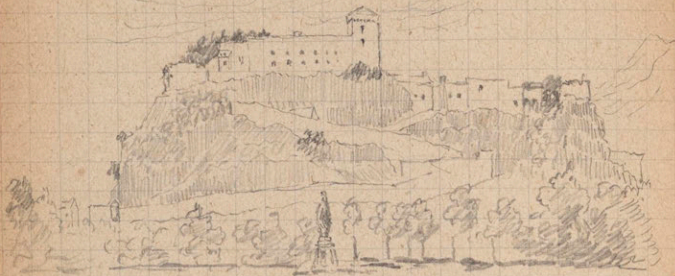
From the fine avenue of Lombardy poplars that leads to the Pierrefitte road. The wind was not so

CHAPELLE
PIÉTAT.

Strong here and the air more temperate and I enjoyed the magnificent mountains to the utmost. They looked especially fine in this misty light. Beyond Luz, on the same side of the lake are the ruins of a castle and a couple of little - apparently romaneseque churches, one had a heavy porch with round arch openings and the usual screen bell tower. Round

July 29th Friday

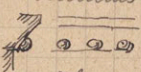
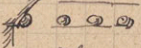
ROAD.



CASTLE AT
LOURDES.

east end. The fields all along the valley are full of white and yellow flowers. Even the thistles here have a more than usually fresh bright red in their blossoms, and everything shows that the air is moist. I reached Pierrefitte again at about 11³⁰ and walked through the town without stopping to take the road to St. Savin. It turned to the left of the Lourdes road and ascended the side of the mountain. I did not hurry after finding the right road but managed to eat a good many blackberries by the roadside. The views over this lower valley were superb, not of the wild grandeur of the narrow valley and gorges on the way to Gavarnie, but of a lovely character impossible to describe. The road was well kept and everything looked more like a park than an ordinary country view. I passed the Chapelle Piétat and soon came in sight of the village of St. Savin with its conspicuous Abbey Church. I went at once to the building and found it open. It is of the regular cruciform Romanesque plan without changes as far as I could see. The

July 28th Fri (cont) ST. SAVIN.

superstructure also, with the exception of a crossing
dome, seems to be the original one. Notes: Nave
a simple one without aisles about 45 feet wide and
the same height. Barrel vault (round) ceiling with
heavy transverse arches. The tomb of St. Savin at the
back of the apse a simple sarcophagus of a dark
gray stone with 4 blank arches (round) on the front
supported by 2 small round engaged columns. The
apse shows a central round arch window flanked
by round columns with romanesque capitals,
(Gothic figures of men upholding the abacus on
their hands). Curious portable holy water basin
with two figures of men supporting it on their
backs. Checker moulding common. There are
doors leading from the chapels on the east of the
transepts into the apse. Rude wooden choir gallery
in the south transept, north chapel arch sup-
ported by round columns. South on an impost
of this design  Portal in the end of the
south transept.  (Apparently automaton
faces, to work mouth and eyes, on the front of the
delapidated organ case. No windows on the north
side of the nave, only 2 on the south. The ex-
terior west portal shows 10 offsets on 9 round columns
(5 free standing the others engaged on the corners of the
piers) on each side. (inner arch of course, on the
door jambs). Arch mouldings plain (new?) alternating
convex and concave. The tympanum is sculptured with
a Christ (?) in the usual oval flanked by winged
lions an eagle? etc (badly defaced). A few of the
capitals show very rude carving. Rose window and
low pitched gable of this portal. Some of the cornice
brackets show falls. Shallow buttresses. I stopped
at the Chapelle Pictab on the way back, and en-
joyed a superb view over the valley. The chapel

July 28th Fri (con)

LOURDES.

has a apse and transept ends round. I left Pierre
fille on the 3⁴³ train and after a quick run (on
418.) was in the depot at Lourdes. I walked
down the Grotto Avenue to the famous pilgrim-
age resort at once. The group consists of the
church of the Rosary below the rock, directly be-
hind it on the top of the rock the Basilica and
under the east end of the latter facing the river
the "Grotto" where the virgin appeared to the peasant
girl. The Rosary church consists of a low central
dome pierced by 2 rows of round windows and a
central eye, apse and transept ends round
with 5 radiating chapels each and a contin-
uous ambulatory in front of the chapels. The
nave projects 2 bays I think. The inside
of the Basilica is certainly elegant, 5 bays for
the nave each with a great pointed arch
(not sharp), blank triforium of four pointed arches
on small round column and a single clerestory
window. The choir is of one broad bay and an
octagonal apse. There are deep buttress chapels
with a small aisle cutting through each buttress
in the nave. In the choir there is none. Simple
quadripartite vaults throughout. The most
singular part of all however is the myriad
of votive offerings, all over the walls, gilded
hearts, swords, flags, banners models of
ships everything that simply cover the walls.
The Grotto is in the rock under the Basilica
It is a shallow hollow in the rock full of great
and small candles burning, (their drip was so
great that a man was shovelling it up.) Above
in a small cleft is the figure of the virgin
with a blue belt sash - characteristic of Notre
Blame de Lourdes. Above and around the Grotto

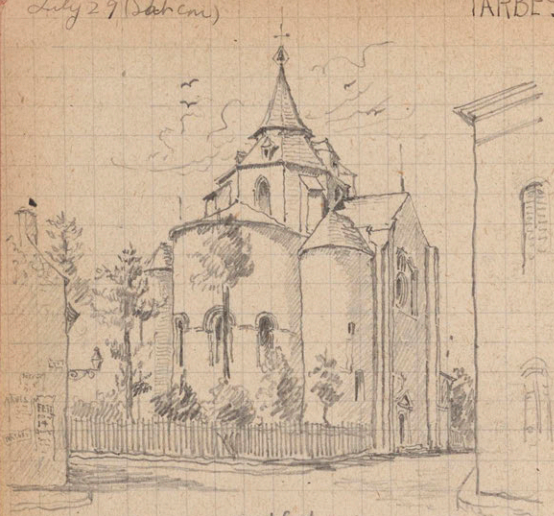
July 28th Fri (cont) LOURDES.

are hundreds of scratches left by patients. The miraculous spring is to the left and is now supplied with taps and a fine stone bath house. I walked in the town a little - a curious sight with its scores of shops for the sale of pilgrim's souvenirs. The castle lies on a high rock in the old part of the town, and is quite picturesque. I put up at a boarding house near the depot. Fine first floor room and dinner for 3 fr. The day was partly cloudy, cold in the mountains and very pleasant in the lower valleys. Rain last night.

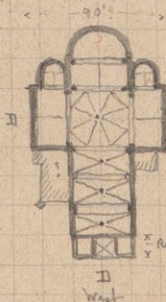
July 29th Saturday. I left on the 7¹⁴ train for Tarbes. The line led through a cultivated country almost directly away from the mountains. We arrived there, Tarbes, at about 7⁴⁹ I left my stuff at the station and walked up to the cathedral. The town is level, streets fairly wide and everything rather uninteresting. The cathedral is not large, is heavy in appearance and pretty badly damaged by attempts to freshen it up. The plan is romanesque as are some of the details, but there is a gothic dome over the crossing and the interior is decorated in a queer mixture of gothic and renaissance painted ornament. These are the notes: Ambon or rather canopy over the high altar corinthian with the usual scroll top; wood wainscoting half way up the sides of the nave with a gallery at the top. A similar wooden wainscoting is back of the choir stalls which run around the circular apse. Transverse arches rest on round engaged columns, at one place in the nave and one in the choir. These now rest on a cherub-head corbel in the nave, Round engaged columns on the crossing piers on choir side. Nearly all capitals are decorated with foliage, often a

July 29 (Sat. ev.)

TARBES.



East End.



Capital to enlarged column in nave.

CATHEDRAL
TARBES.

palm leaf pattern, a few are romanesque; that is in interlaced patterns. The north transept end shows a portal and triple round arch window above, the south a portal and rose. Pointed barrel vault to the transept and part of apse and chapels. I think the nave is a pointed groin vault with ribs.

July 2nd Sat (con)

TARBES.



TOWER OF
STA THERESE,
TARBES.

Cleanness of the nave and dome by the dome (principal faces) show pointed windows. Above from the the chapels to the apse. Good picture of the Virgin cherubs and domes(?) in the style of Minillo (copy?). Also a copy? from Paul Veronce. I walked around the tower a little past the Place Maubourguet and out a long street to the Place Marcadeu where I saw the church of Sta. Phereze. The interior is uninteresting

5 Simple bays pointed barrel vault with transverse arches resting on square pilasters. Apse (polygonal) vaulted with ribs to each corner. Nave about 40 feet wide. Copies of Rubens' descent etc. This and the cathedral are built of brick plastered. It may be that the walls are rubble with brick corners etc but all the breaks in the plaster show bricks. I left at 11 AM. There was a pleasant rolling country with many trees and now we had the mountains in the distance to the right. I reached Mont nepean. about 12³² and after leaving my baggage started on a blind hunt for St. Bertrand. I was soon completely lost in field roads which led by hedges of blackberries into stone quarries and occasionally suddenly ended nowhere. I finally found the way to the rail-road and

July 2nd 1893.

ST BERTRAND.

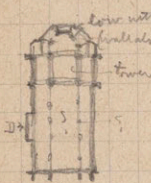
a jayzyle or, in romanesque style (they are ancient fragments), The narrow steep street from the gate leads almost directly to the cathedral. Just interesting old houses with true striped white marble window sills and caps. Several of the doors were decorated with columns (?) at the sides and had a carved semicircular tympanum above. The old Cathedral lies on the highest point in the town. The west front shows a heavy modern tower with projecting wooden top and slate roof. The sides and east end are furnished with heavy buttresses which at one place at least, - the building is so surrounded with houses the sides are hard to see, - is carried out some distance as a flying buttress to a free standing pier. The west portal is romanesque in style with round arch opening, flanking columns and a tympanum sculpture. The interior consists of a single broad nave with side chapels and chapels radiating from the apse. All the chapels are rather low with the exception of the last, which show two compartments each, and are higher. That on the south is approached by a winding flight of steps, in the centre of the nave, reaching nearly to the west end and leaving only a narrow passage at the sides, is a choir enclosed by a richly carved wooden screen. It is treated in panels with round tops in which are medallion heads in high relief, and separated from each other by candelabra columns. The rood loft is also finely carved. The interior of the choir is furnished with elaborate stalls with full length figures carved on the back. There are several tombs with marble effigies. From the church on the south side a door leads to the interesting romanesque cloisters. They are enclosed on three sides by buildings, but

July 29th Sat (con.)


ST. BERTRAND.

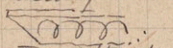



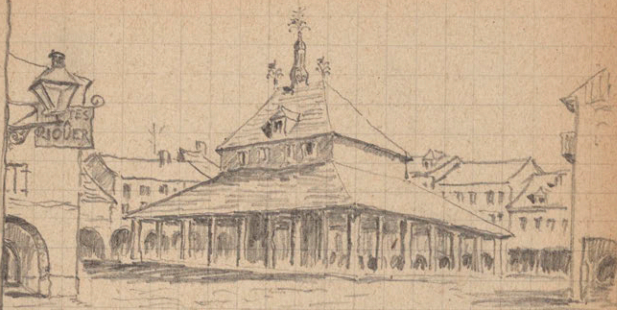
ST JUST.




on the fourth one open and com-
mand a beautiful view of the
mountains. Three sides show a low
round arch arcade, resting on round
columns in pairs: $\text{---} \text{---} \text{---}$ The caps.

are nearly all bell form, long for the shafts and with
wide abaci --- . Several were curiously carved with
an interlaced pattern:  The abacus of the same

was this  The bases were an
exaggerated attic base.  The arcade on the side
of the church was made up of a few wide low
elliptical (S) arches. Some of the capitals were carved
with animals - a cock fight for example - and one
shaft was a kind of caryatid form compos-
ed of the four evangelists back to back and holding
their emblems. The last bay of the interior or
rather the vestibule, is separated from the
rest of the church by massive piers, between
which in the centre is a high round arch



MARKET HOUSE
MONTREJEAU.

resting on round engaged columns, and with a very broadly projecting abacus , checker ornament on one side and a cavetto on the other. These piers which were clusters of square corners or pilasters (!) had great round bases with the cavetto (!) and ball ornament on the edge. There ~~was~~ also some ball ornament on pilaster caps at places. There were a number of visitors at the church when I was there. I left about 4 o'clock and after descending a long flight of steps to the few houses at the foot of the hill, walked along a field road to the old church of St. Just. It lies in a graveyard surrounded by a wall and entered by a door (ancient) in the romanesque style. The church itself looks very old. There is a tall square tower at the east end between the nave and semicircular apse covered by a pyramidal plate roof. The other roofs, if I remember rightly are of red tile. The north portal is very interesting with figures at the sides, a sculptured tympanum and

July 29th Sat (con) ST JUST CHURCH = MONTREJEAU.
ornamented archivolt, I could neither get in
the church nor even very near to it so my
examination did not amount to very much.
The walk back was very pleasant along the
turnpike all the way, after crossing the Bar-
rouse shortly before the town of Sabroquere.
I had about all the fruit I could eat, picked
up from under the trees along the road and
from the hedges; apples, pears, plums and
blackberries. By the way at - where was it,
Sarnus? - I had wild strawberries and trout-
no it was at Bedre - Dessert is usually
pears, grapes (green color) or peaches. I hunted
a short time then put up at the Hotel Dutoy
near the station. I walked up into the town of
Montrejeau which lay on a hill about a mile
from the station but connected by a built up
street, after supper and saw a curious sort
of market house in a square, that rested on
stone columns and was covered all over with
slate - the queer little tower and all. The town
has several large hotels - many fine villas
and is itself clean looking and picturesque
with arcaded streets and a big church with
an octagonal tower at the west end. The day was
very pleasant and nearly clear.

July 30th Sunday. To my disgust when I looked
out this morning a west wind was blowing
and it looked decidedly rainy so I put off a
start for the mountains and decided to stay here
in Montrejeau for the day and bring up back
work in writing as well as fix up my things.
It rained a little but about noon partly cleared
off with a heavy wind. I put in the time
arranging my trip through northern Italy

July 30th Sun (con) MONTREJEAU.

and have it about arranged. Then I wrote to Frank. In the evening I took a short walk between showers. Tonight the wind fairly howls and although the room and stairs are shivering I can hardly expect a very fine day tomorrow, air cool.

July 31st Monday. The day opened fair and at 7⁰⁰ I took the express for Suchon, which fairly flew up the beautiful valley. There were only a few stops. We reached Suchon at 7⁵³ I walked up along the avenue of magnificent plane trees through the old town, then by the newer promenades - beautifully shaded and with the Thermal Establishment a large building with a classical colonnade the entire length, finally left the town by one of the streets of the new town. The road led up a fine valley, past the old tower Castelviel, picturesquely located on a rock in the centre of the valley, and then later turned to the right into the narrow valley of the Lys. High mountains covered with a beautiful forest of pines and other trees that gave a great variety to the tints, bordered both sides, and at times the stream formed falls or ran in deep gorges. After some distance the valley widened into the Cirque du Lys a small plain with two hamlets surrounded by lofty mountains. At the end in a dark cleft in the rock fell the Cascade de Enfer. I walked to the little hotel near the fall on the right bank of the stream and after a look at the falls, took the narrow zig-zag path that led up close to the right of the hotel. At first the path although rather steep was fairly good but it soon became very rough, and what was worse

July 30th (cont.) VALLEY OF THE LYS.

terribly muddy and
slippery. The rocky ledges
close to the stream for
most of the distance, a
stream that was now
a succession of great
falls, and rushed im-
petuously in a channel
often not more than
15 or 6 feet wide. I went
on directly to the end
where the gorge became
wider and formed sort
of an open grassy
basin. But at the
upper end the stream
emerged from a nar-
row but tremendously
high cleft in the moun-
tain - the Rue d'Enfer -
through which could
be seen a great mass
of snow which filled
its farther end, and



beyond, the snow clad peaks. The stream filled the
chasm and the path ended a short distance from
the opening. I sat here for some time then walked
slowly down eating strawberries, huckleberries and
raspberries by the way until I reached the
magnificent Gouffre d'Enfer which I had
passed on the way up. This spot, one of the
finest pieces of scenery I have met with
in the Pyrenees, consists of a very narrow gorge
through which the stream rushes, and enters
it by a tremendous fall. The top of which is

GOUFFRE D'ENFER.

at a little stone bridge which forms an arch directly over the fall, and its bottom in a small deep basin worn into fantastic shapes by the water which is a mass of foam. The view from a little platform, built out and almost overhanging the abyss about half my dome is most impressive and the roar of the water deafening. I

enjoyed the walk, bad as it was, very much be-

cause I was not hurried and

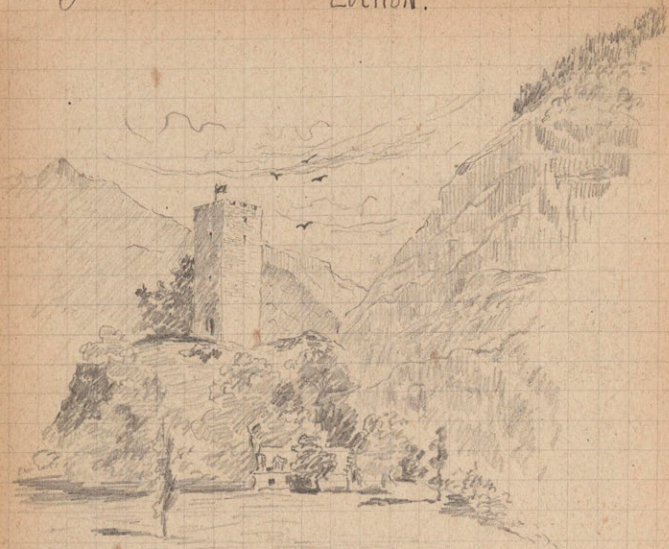
had plenty of time to look at everything. The Cirque de Gyps is a lovely spot a bright green plain and the beautifully colored mountains varying from the deep green of the pines through the numberless tints of blue of the more distant heights, to the white of the eternal snows of the highest peaks. Above all the azure sky and pearl colored clouds.



A gorge in the Pyrenees.

July 31st Mon (con)

LUCHON.



CASTELVIEIL

LUCHON

I met many tourists on the way back - all in carriages or on horseback, mostly French, an occasional English party. When I reached Luchon I hunted up a hotel and found it at the Lion d'Or (room 10) where the landlady was a fat old body in a queer high black cap who could only act as figure head and receive the guests. I took a rest, then after a big supper walked in the picturesque and crooked streets of the old town and the promenades of the new until 9 o'clock. The day was mostly clear until abt 2 P.M. when it clouded. My train table to Luchon 8, end of valley about 10¹⁵ Rue d'Anfer 11¹⁵ Sr. Rue 12 M. Sr. upper end of valley of Lays 230, Luchon 5.

August 1st Tuesday.

ROAD

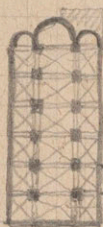
ST AVENTIN.



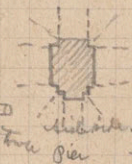
Church at
St Aventin.

I left Lucion about 6:10 A.M. by the Bagnin de Bagnone road passing out by a fine avenue of old maples. The road then crossed the stream, and ascended high above it. The mountains were wooded or cultivated and there was an occasional village perched high up on the mountain

side. These villages all had as far as I noticed a romanesque church with a square west tower which was pierced near the top



tower



D

West Pier

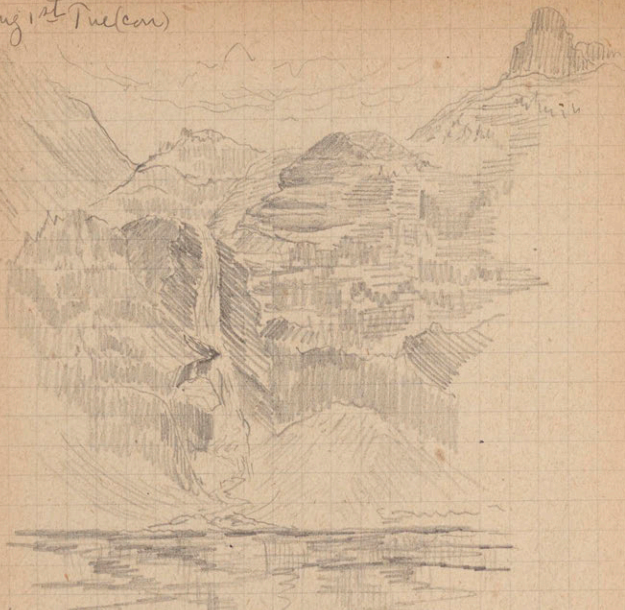
Chant.



Novo Bay

by a quadruple round headed window each small arch supported by a slender round column. Sometimes below this was a similar double window. There was a late spire changing to octagonal. I reached St. Aventin about 7^{1/2} and climbed up a steep street from the road to examine the church. It is a romanesque building with few changes. The building is under one roof has a west tower similar to those I have described and a large square tower over the easternmost bay of the nave. There


Aug 1st Tuelcan



LAC
D'OO.

one semicircular apse and east chapels. The interior shows nave and aisles the latter about $\frac{1}{2}$ the width and perhaps a little more than $\frac{1}{2}$ the height of the nave. Both nave and aisle groin vaulted, but as there is no provision for the vaulting of the nave in the pier it may be suspected that originally it had either a wooden roof or a barrel vault. Its being lower than the orthodox proportions seems also to indicate such a renewal. Transverse arches to both. Of course there is no open clerestory, for there is one roof covering both aisles and nave, but there are black windows in its place. There are square windows on the south side of the aisle

Aug 1st Tue (con)

but none on the north, The compartments of both aisles and nave are not exactly square. The altar is raised 2 steps above the grave. Good iron grille before the high altar. The south portal - there is no west portal - is round arch and in two offsets each resting on coupled round columns with curiously carved capitals and rude attic bases. In the tympanum is a figure of Christ with symbols of the evangelists (!) (the cups are interlaced patterns and groups of human figures). The one archivolt is decorated thus . On the door jambs and other parts of the church are built in ancient sculptured blocks; some Roman tombstones, and very curious carvings - 2 half length figures with 2 rosettes below them; a very curious virgin and child with remarkable drapery, and an angel flying above them. Above the roof is a rude corbel cornice. Left St A. about 745 and after a long descent into the valley from the high lying town reached Castellon a town built of the usual stone with steep gables, or in some cases with a boarded up gable and thatch roof. I saw one barn with the gable filled with wicker work. There are many slate roofs in all these towns but no tile. In the village are two romanesque church of the usual type and a gothic church with a low unfinisned west tower. (Distances: Castellon to Lac d'Lo 9.9, to Suedon 6.4) 3/4 of a mile more brought me to the village where I saw the wicker ended same, and then a stretch of abt 2 1/2 miles

August 1st Tuesday, LAC D'Oo.

through a valley bordered by the grassy slopes of bare mountains, to the Pass de Astan, the end of the carriage road, which I reached about 9.05. The next stretch of nearly two miles was along a stony path that led along the side of the mountain until it reached the great rocky mass that ended the lower valley. Here it was carried up by many zigzags, each affording a finer view than the last. After a stretch along under the rocks and pines a turn in the path disclosed the mountains around Lac d'Oo and its outlet. A short climb past the bridge leading to a small hotel brought me to the shores of the lake. The sight was a sublime but desolate one. The lake - about $1\frac{1}{2}$ by $1\frac{1}{3}$ of a mile in dimensions is shut in by mountains much more than that in height, beyond the first range a second snow covered. At the opposite end of the lake is a beautiful waterfall 890 feet high. The lake itself is of limpid water that takes on green or blue tints according to the depth. Where it can be seen at all the bottom is rocky. I reached the lake at 9.55 and stayed there until 11.05 when I returned over the same route. Leave 11.55 Castellon 1.05 and Luchon about 2.15. The farmers are just cutting their wheat in these upper valleys. The Gothic church at C. has a transept and projecting chapels on the sides near the west end. Buttresses of alternate bands of stone and brick. In front of some of the churches was a pole made of a tree split in many places in the centre, the withs kept apart

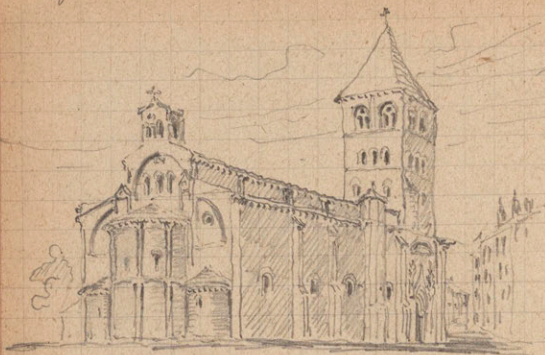
Aug. 1st (Tue) (con). LUCHON MONTREJEAU.

by piers which gave it a queer bulge in the centre. It was surmounted by a cross and wreath of flowers. I went to the station at once at Luchon and left on the 3⁴¹ train. The run down the valley was very pleasant, but under a clouded sky. At one place I saw some men at work building the centring for a stone arch bridge. I reached Montrejeau abt. 4³⁶ and after a fruitless search for a shoemaker who would undertake to fix my shoes, settled down at my old place in Hotel Dutrey and fixed them myself. It was warm in the lower valleys today but cool to coldness in the region about the lake. Partly clear in the morning, although the highest mountain tops were covered, but in the afternoon completely overcast. Fortunately no rain.

August 2nd Wednesday. I left Montrejeau at 6⁰⁰ on the train for Toulouse, and in a few minutes (6²⁴) arrived at the town of St. Sautens. The town lies on a height beyond the railroad, reached by long zig-zags in the road and several flights of stairs for walkers. The most conspicuous building and the only one I had time to examine is the Romanesque church. The interior shows 2 great bays the compartment of the ceiling nearly square and two smaller ones, a little more than half as wide as the others. The nave is barrel vaulted; the aisles of the large bays quadrant vaulted the crown reaching to the height of the springing of the main vault, while the aisles of the smaller bays, which are $\frac{1}{2}$ the height of the

August 2nd Wed (con)

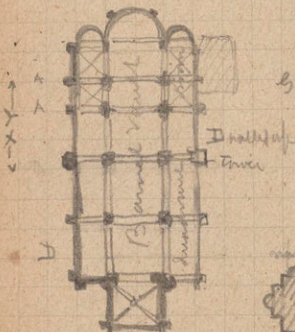
ST. GAUDENS.



North East.

nave, and have a gradient vaulted gallery above, are groined. The openings of the gallery into the nave are double romanesque openings resting on a group of 4 small round columns in the centre. The apse is semi-

CHURCH
ST GAUDENS.



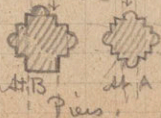
44 x 28 x 14

Books of Piers 8" in diam.

West





inside of Bays at XY



Piers

Aug 2nd Wed (con) ST GAUDENS

circular with a blank round arch arcade below and an arcade with alternate windows above. The apse as well as the small eastern chapels opposite the ends of the aisles have hemispherical vaults. The chapels have one small window at the back. Transverse arches to every bay resting on round engaged columns, in the nave and small bay aisle, large bay aisle transverse arches (which are semi-circular^{ly}) rest on square pilasters. The capitals are mostly of bell form with foliage decoration, although there are many animal designs or with animals introduced among the foliage. Abaci of this general form  some decorated with the checker  others in arabesques or cavetto and ball, some in mouldings. Where the small bay aisle opens into the larger one there is an arch resting on round engaged columns below and a quadrant arch above. On the ~~north~~ north side (exterior) there is a gothic door; on the west end a small romanesque door with (restored) carved capitals. Parts of the church - notably the west tower are freely restored but the interior is nearly in its original and much dilapidated condition. The carving is delicately and well executed. The exterior walls are of a reddish stone laid in irregular ashlar, with face, renewed parts and corners yellow, all sandstone I think. The general appearance of the building, especially as viewed from the east end is attractive, and well worth a visit. There is a little square to the north of the church and several quaint old

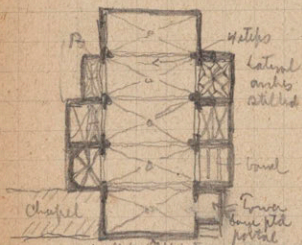
Aug. 2nd (Wed. cont.)

RAIL TOULOUSE.

streets. The view of the mountains from the promenade to the south east of the church is superb. I left at 7⁴⁵. The sun was now through a great cultivated plain for we soon were out of sight of the mountains. Planted with vines, corn, and fruit. We reached Toulouse at 10²² and I left my stuff at the depot and walked up to the centre of the town by the fine Avenue Lafayette. I passed the square of the same name and the Capitole, then up the Rue du Taur to the church of that name, which I had visited and described last May. On one of the streets I saw a new business block going up in a heavy romantic style with big corbel cornice and large round arch openings. Built of brick and stone trimmings. I visited St Servin again and noted several points that I had missed



Tower of
St. Nicholas
Toulouse.
all brick
apart & all.



Walled up the part
west
Rise above.
< 40' > Church of
St Nicholas
Toulouse

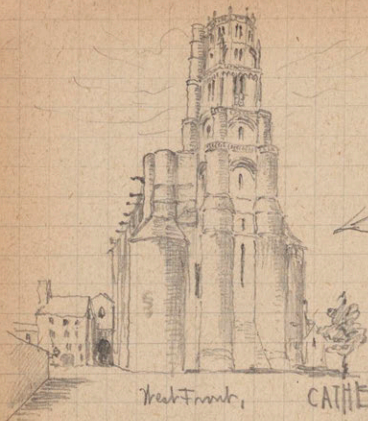
before - for instance I was in the choir and examined the carving of the stalls. I walked over the Pont Neuf sat in the promenade along the river a little, then visited the church of St. Nicholas.

Aug. 2nd Wed. (con). TOULOUSE.

It is also a brick church with a characteristic Toulousan tower, square at the base and octagonal like at the top (not a perfectly regular octagon but a square with the sides broken into 2 planes,) and a short brick spire. The interior was a simple rectangle in plan (at least on the inside, for I could not see the outside) with buttress chapels. The plan explains itself. I saw also several of the other churches, (Jacobins among the rest), replaced my stolen views of Toulouse. It was on the train today that I discovered my loss - they with about 50 of my views were stolen when my baggage was broken open at Pamplona - I left at 2¹⁰. Cars not crowded and agreeable company. I was interested with the villages along the way. Rabastens had the west front of an old church something like this



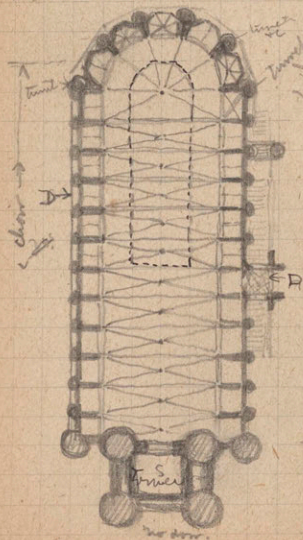
all in brick. The village churches nearly all have square towers with an octagon top (usually from the roof line of the church up) ending in a short brick spire, and resemble that of St. Nicholas at Toulouse. At Sisle d'Albi the tower was a fine one almost exactly like St. Nicholas. Octagon in 2 stories of triangular windows of 2 divisions, one on a face, and the brick spire. The grange buildings are usually in a group low and surrounding a yard, at one corner a tower with high slated spire. The country was almost level, and now looks beautiful with its full green foliage. Grapes are turning purple and fruit trees loaded. I changed cars at Tessonnières and at 5.14 reached Albi where I put up at the Hotel de la Gare opposite the exit from the station and had room no 4



very bad change
the left hand
corner, it is of
anything smaller
than those on the
tower.

West front,

CATHEDRAL
ALBI.



West

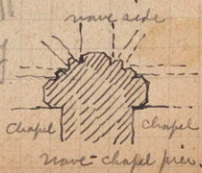


glazed with
white glass,

- gallery

altar at the
back,

nave bay



chapel chapel
nave-chapel pier.

Aug 2nd Med (care)

ALBI

I went up to the town at once, along the shaded avenue to a great deserted looking square that opened into a shaded promenade with a bronze statue. The streets were narrow, crooked and hilly but after a short hunt found the Cathedral which I had seen from the hotel. It is an immense red brick building with a great west tower flanked by round corners, the church walls very high and strengthened by semicircular buttresses, which around the apse end in pointed turrets. The grand south entrance porch and portal are marvels of stone work but otherwise the building is plain and massive. There is no west portal or any openings low down, and the building looks like a fortress. Inside there is a simple nave without aisles but with buttress chapels. The apse is 7 sides of a dodecagon and there are 11 bays in the nave. Above the chapels is a second series with quadripartite vaults as high as the springing (higher) of the main vault. The west end, terminates in a narrow space between the great round corners which run down into the church, which now contains the high altar, perhaps has one here permanently, but I judge ~~temporarily~~ because there are repairs going on in the Choir proper. This choir is surrounded by an elaborately carved screen on all sides, of stone, adorned with flamboyant tracery and delicately carved ginnacles. The chancel is the wood screen facing the west which baffles description. The east end follows the line of the apse. The ceiling is decorated in the style of the Italian neo arabesque, with arabesques, candelabra columns

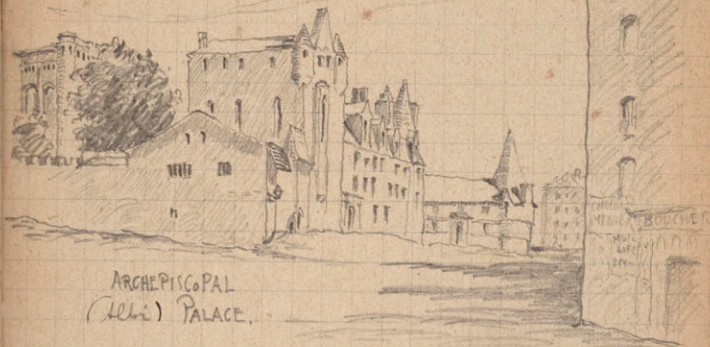
Aug 2nd Wed (con) ALBI.

chambers &c (all painted of course) in white and blue with some gold and color. The interior of the great south portal is also richly carved, especially the archivolt and elaborate tracery that fills the opening above the door. Outside, the arch lines are filled with statues which follow its lines. The nave is about 50 or 60 feet wide. Vaults of the chapels are nearly all pointed barrel, and their axes perpendicular to that of the church.

Chapels vaults of the gallery above are quadripartite. Organ above the west chapel and under the tower. The brick work seems to be all headers out (if the bricks are ^{think they are} large) or all stretchers out (if small). Seems to be no bond. I returned to the hotel at 7 o'clock.

Day clear and warm but not at all uncomfortable. August 3rd Thursday. I was out early and went up to the Cathedral to have another look at the interior, this time with satisfaction, for there were only a few people to be shocked at my tramping around with a note book. I then sketched the west front, under difficulties, for it is very hard to find a position far enough off to see it all, then looked a little at the tower. From the street that runs in front of the Cathedral there is a view over the river and the valley, crossed on the left by a great brick railway viaduct and on the right by the town bridge, fore ground and distance to the right quaint old houses, a brick of fine mossy and time stained with enough green foliage to enliven the dull red of the houses. In the town I saw many interesting old houses; one evidently dating from Roman

Aug. 3^d (Thu con) ALBI.

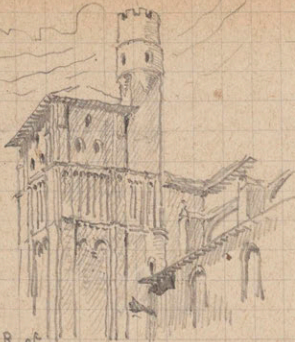


ARCHBISHOPAL
(Albi) PALACE.

square tower, had a finely decorated large round arch window in the 2nd story, decorated with round columns with animal caps. In the 1st story a large walled up round arch. Another house had renaissance pilasters in ionic style, cherub faces and other decoration in the style all executed in wood, some of it carved on the timbers - for it was a timber and brick house. A church not far from the Cathedral of St. Cecilia - St. Salvi - was an interesting study for it showed the persistence of a romanesque plan when a church was almost entirely reconstructed. Here we have the proportion of nave to aisles the arrangement of transept & eastern chapel all romanesque in plan, but almost entirely gothic in outward appearance, notes: Pointed arches nearly everywhere, but walled up windows in the aisles and eastern chapel openings are round. Romanesque north portal

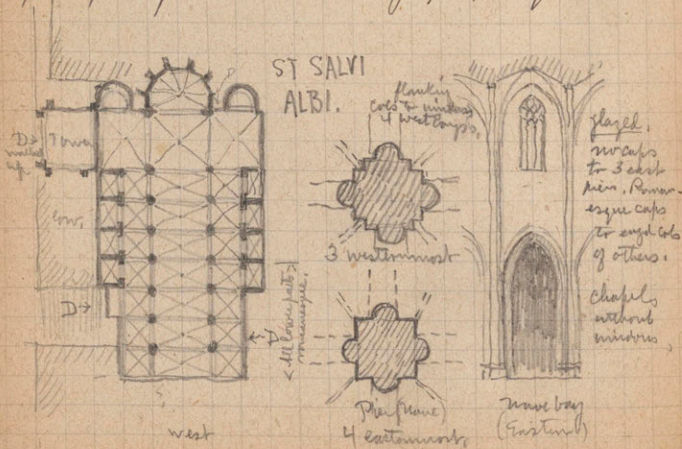
Aug 3^d Thu (con)

ALBI.



Exterior shows much of the old building and these parts are all in stone of the characteristic Romanesque cub. - shot for their width according to our ideas. - The newer parts are built of brick - for example the uppermost story

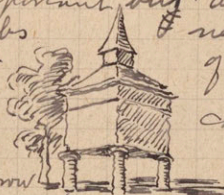
TOWER of ST. SALVI. and turret of the tower, (the blank arcade and windows have pointed heads.) The old houses nearly all have the upper stories projecting over the lowest, and are of timber filled with brick, with projecting eaves. The arch-episcopal palace is a very picturesque and.



Aug 3^d Thu (con) ALBI, RAIL.

interesting building, It resembles a castle in many respects - the high walls, turrets and a Keep-like building at one corner, and the lower building recessed in a quaint old roof-high pitched, with big dormers and conical roofed towers. It is all of red brick, the roof of slate. I left Albi - a town well worth a visit - at 10.25 am. The view of the town especially of the cathedral, is fine as the train circles around almost like a carrier pigeon to find its direction. A short run to Castres where I changed cars. Beyond the country was rolling, pleasant looking farms with corn fields and groves, later it became more hilly, even mountainous, with the slopes covered with forests. Every now and then we passed a chateau with a high slate roof, little corner "oriel" turrets, and extensive park grounds.

~~Not so~~ important but as interesting were the corn-cribs sketch built standing on queer Corn - the rats.



(Corn Crib)

& nearly all as in the of brick(?) slate roof stone posts with cave tops to keep out

late on we passed valley bounded by mountains, bare and covered with debris of rock. We passed a long tunnel and emerged on the mediterranean slope. This was soon evident from the appearance of the olive, and the Spanish-Italian look of the towns - low-pitched tile roofs of the Spanish pattern and plastered walls. We changed again at Bedeneux - here we were delayed nearly an hour by a late train. The final run of over 40 miles was faster than

Aug 3^d Thur (con) RAIL MONTPELLIER.

any side I have yet had in France. We fairly flew and raised a corresponding cloud of dust. I was fortunate today for I was alone in a compartment for most of the time, and when people were in they were not disagreeable. We reached Montpellier about 6 o'clock, and I walked up the street a little, then put up at the "Hotel des Souverains et Rosbif" no. 5. R 150 D 150 fr. After dinner I walked up to the promenade de Peyrou, where I had a fine view of the sunset glow over distant mountains and saw the artistic arrangement of the great aqueduct $\frac{1}{2}$ a mile long and 70 feet high that ends in a classical Chateau d'Eau with a basin of water, all centering on the shaded promenade. The latter is centered by a triumphal arch and gateway flanked by great stone lions. Montpellier from what I saw of it is a pleasant city-like looking town. The day was fine, bright and warm.

August 4th Friday. About 6³⁰ I started out and walked to the Place de la Comedie where there is a fine new theatre. Beyond was a broad promenade - the Esplanade - which ended in a terrace with a good view over the country. Other Boulevards led around to the west side of the town. Here I found the Cathedral a large building in a somewhat plain gothic style. The west front is flanked by 2 square towers, and is provided with a curious porch a vaulted canopy supported on the outside by large round piers ending in stone conical spires. The interior consists of a single nave perhaps, 50 or 60 feet wide, with buttresses, chapel, a transept and choir with aisles, the latter modern. The nave is the only old part. The interior is plain very little decoration. The south transept & portal

Aug 4th Fri (con)

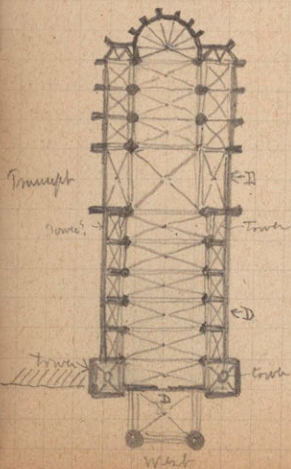
MONTPELLIER.



CATHEDRAL
MONTPELLIER

apparently not reached is the most ornamental part of the building. Near by to the south is the chapel of St Anne, a new building in an early gothic style. The interior is a nave narrow aisles separated by very slender

round columns not much over 12 inches in diameter. Pinnacles over chofers.



nave bay

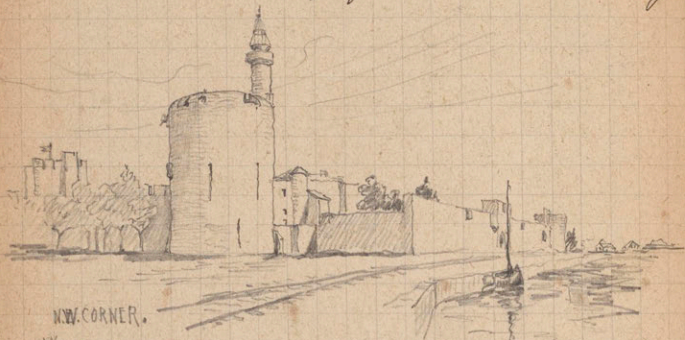
The aisles end square but the nave is continued by a choir of one bay and a choral an octagonal the pinn. apse. There is a tall stone west spire.

Red brick
Colonn
Choral an
the pinn. apse.

Aug 4th Fri (con)

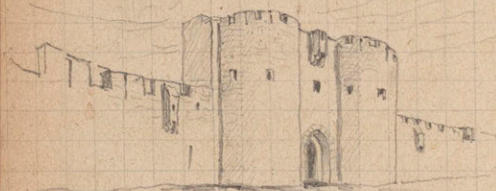
RAIL

I walked again in the fine "le Peyrou" promenade and saw the sculptured lions (love conquering strength etc) and aqueduct by daylight as well as the bronze statue of Louis XIV. I then returned to the hotel. At 10²⁵ I left for Aigues-Mortes. The country



NW CORNER.

WALLS OF
AIGUES-MORTES. (Tom de Constance)

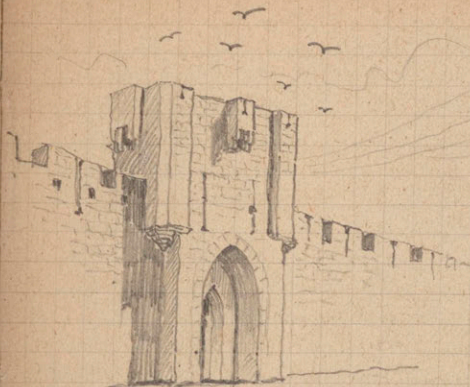


S. South Gate.

that we passed through was a plain, planted in vineyards, with mountains in the distance on the left. At Lunel we made a long stop then in a few minutes we reached Signargues where I changed cars. At 12⁰⁹ the train left, and after about a half an hour (12³²) reached the Aigues-Mortes

Aug. 4th Fri (con)

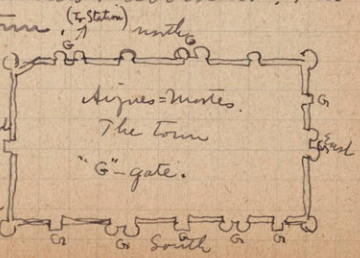
AIGUES=MORTES.



GATE ON THE WEST. Aignes Mortes.

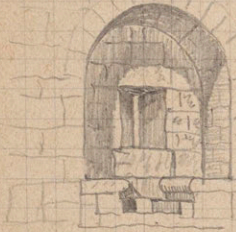
station a short distance outside of the town, I walk over a couple of canals brought me to one of the gates in the north wall where I turned to the west and followed the wall entirely around the town. These walls are the attraction of Aignes-Mortes; otherwise the town is of no particular interest. The walls surround a rectangular space; the only irregularity is at the north-west corner where the round corner tower is partly isolated, and the wall makes a couple of bends to avoid it. This is a sketch plan of the town.

The walls are built of stone in irregular ashlar, fairly large squared blocks, laid in mortar. The stones are covered with mason marks. On the south



Aug 4th Fri (con) AIGUES-MORTES

side is the silted up harbor, where I saw boys wading in the waters that St. Louis left on his *Consciences*. The surroundings are quite flat as far as the eye can reach, a few villages and farms on the horizon. On the west are several canals and the tracks of the rail road close to the quay of the canals. The gates vary from square to an opening between two huge circular towers. The principal building is the *Tom de Constance* at the north-west corner. The design of all is harmonious, and all built at the same time I believe. The masonry is in perfect preservation.



Sentinels with
loop hole low (inside)
down in the
walls. Aigues-Mortes

Near the gate that leads to the station, on the inside of the wall, are niches with seats and furnished with a loop hole, I suppose for sentinels. I left at 4⁴⁸ and made a direct run for Nîmes. The most of the cars on these lower lines are quite good, cushioned and fairly clean.

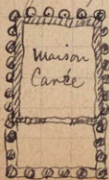
The speed of the trains is greater than I have been used to for some time back. We reached Nîmes at 6¹⁶ and I put up at the *Hotel des Arts* only a few steps to the right of the depot entrance. I walked to the Boulevards by the fine avenue *Fenchères*, shaded by beautiful plane trees, and was soon at the ancient Roman amphitheatre. The building is in remarkable preservation.

Aug 4th Fri (con) NIMES.

although pretty freely restored which injures the effect a little owing to the sharp contrast of the fine worn edges of the old mouldings and the clean cut new parts. It consists of two stories, the lower strengthened by heavy square pilasters or buttresses, the upper by engaged round columns without flutes and of the Doric order, above the peristyle, which breaks out in each column, is an attic with the pierced mast supports. The older parts are quite black, excepting above where the weather beats on them, like the Porta Nigra at Trier. The passages are barrel vaulted with transverse arches and the passages leading down to the arena and up to the seats nearly all ~~show~~ oblique vaults. The amphitheatre stands in a large open square and shows to good advantage. Further on in the same line of

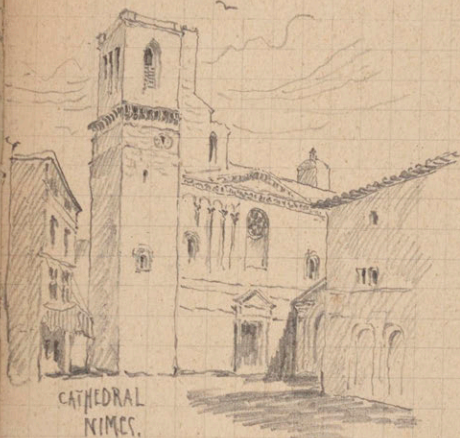
Boulevards stands the justly famous Maison Carée. The first sight of it gave me an unexpected thrill of pleasure. It is a jewel in architecture, and completely destroys the effect of everything in the neighbourhood. It too stands alone in a square surrounded by an iron railing, inside of which are a large number of architectural fragments. The Maison is used as a museum at present.

It is a small pseudo-peripteral temple, hexastyle-prostyle with the porch enclosed by 10 free standing columns and the two engaged corner columns. Columns fluted and Corinthian in style with beautifully carved capitals in excellent preservation. The mouldings are all ornamented with delicate designs. The joints of



Aug 5th Sat (con)

NIMES

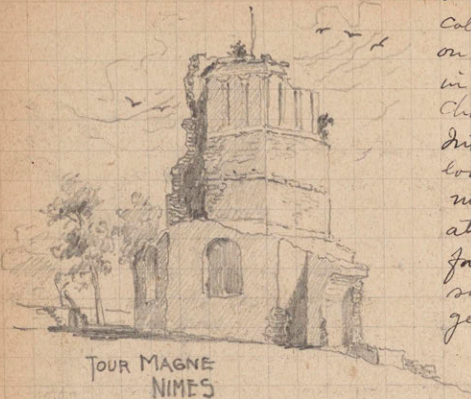


resulted in pilaster decorated piers, fluted and superposed with rusticated and coarse "stock work" - in the works of a Beaux Arts student - ornament. In the middle of the town, near the big iron and glass market, is a queer little clock tower standing all by itself, ornamented with an open work

iron top. The Cathedral lies in the middle of the old town also, a venerable looking building in its west facade - square tower and classical looking pediment with a curious frieze running across at the roof line. But the interior looks entirely new, and although it may be a restoration, I doubt it, for the detail smacks very much of a Beaux Arts' man. 3 large bays to the nave - with one more for the organ gallery west. The transept is only as wide as one of the bays. Tripartite of the nave of 4 round arches on polished black columns. Single round arch window flanked by round columns in the clerestory. Choir 2 bays, 5 sides of an octagon apse, Choir Tripartite shows only 2 arches to the bay. Great Transverse arches supported

Aug. 5th Sat (con)

NIMES.

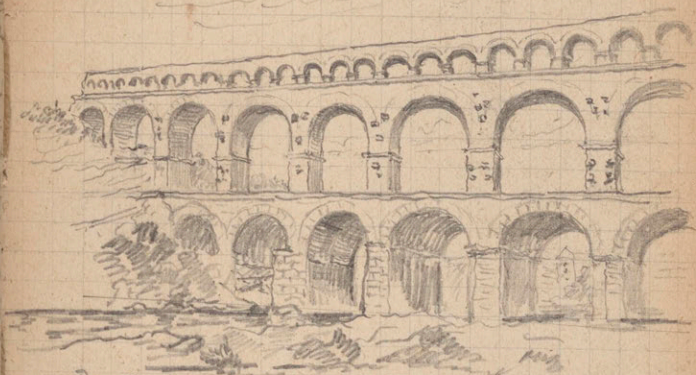


TOUR MAGNE
NIMES

on engaged round
columns resting
on square pilasters
in the first story. The
chapels very shallow
interior rather
low and the French
method of decor-
ation makes it
far from entirely
satisfactory in
general effect.

For example
the fluting of
the square pier

for a support to the outer arches of the triforium does not
harmonize at all with the slender polished col-
umns between them. They are all the worse for
having corinthian caps. Close to the Augustus Gate
is the fine modern gothic church St. Baudille.
Nave of 5 bays with a shallow space at the west
for the organ. Choir 3 bays, square east end
which is entirely taken up by a great colored
glass window. Transept of 2 bays in each arm
simple quadripartite crossing. Piers made up
of pilasters with concave chamfered edges: look
delicate but a little confused. Triforium gallery
with 3 foil-top arches, circular clerestory window
The church looks well on the interior but a little,
perhaps because the triforium and clerestory form but
one low feature taken together. Sided about $\frac{1}{2}$
the height and width of the nave. They are carried
into the choir for 2 bays and end like it, square.
All in light gray stone with quadripartite vaults,
good stained, or rather painted, windows. The



PONT DU
GARD.

exterior shows two tall and very effective west spires, The portal decorated with a tympanum sculptural and statuary at the sides above is a rich rose window and a crowning balustrade (?). On the other side of the town on the border of the large and richly ornamented Jardin de la Fontaine is the so-called Temple of Diana. The facade shows 3 badly preserved arches, and the ceiling of the interior, which has partly fallen in, consisted of alternating heavy transverse ribs and corresponding hollows of the same width - the ceiling was a barrel vault. The vault rested on a composite order with engaged columns. The ornament is in a bad state. Between the columns of the order are niches - square back - with alternating round and triangular pedimented tops. Up the steep Mont Cavalier through shaded park, I found

Aug 5th Sat. (con)

NIMES.

The ruined Tour Magne - still about 70 feet high
The upper part - which was octagonal, was
decorated with pilasters. The masonry was
finely wrought. There is little view from the
grounds of the tower owing to the thick growth
of trees. I returned to the town about 7.30
and looked at the fountain at the foot of
the mont C. - sculptures a garden on the
top of a building which is surrounded by
an colonnaded space. I always returned
to the Maïson Carrée after these detours and
found great satisfaction in looking at the
beautiful details. Near the Jardin mentioned
above is a system of canals in ornamental
shapes - now almost empty of water. I
left on an express at 12⁰¹ for Remoulins, the
first stop. The view of Nîmes was good
as we left, and the surrounding hills had
a very Italian - perhaps Roman look with
the little red and white villas standing a-
mong the figs and junipers. The country is
not hilly at least close to the road. We
reached Remoulins at 12.30 I left my
baggage and walked through the town -
its only life a lot of linen clad soldiers who
crowded the cafes. I crossed the suspension
bridge over the Gard. - peculiar in having
Pacturn like doric columns for towers -
then for perhaps a mile and a half along
a plane tree shaded road when in turning
I corner I came in sight of the famous Pont
du Gard. The aqueduct is most imposing
in dimensions and artistic in design. It
consists of two tiers of great round arches and
above these a much smaller arcade which
carries the conduit. Each tier is a little

Aug 5th Sat. (con) PONT DU GARD.

narrower than the one below it. The surroundings are very picturesque - rocky and high banks to the fine river, and enough green bushes to give color. I was all over the structure - crossed in the conduit and on the platform above the lowest tier of arches. There is a stone bridge built against the old structure, over which a fine road crosses. Each of the large arches is made up of 3 arches side by side but not bonded together. Taken together they are about 15 feet wide, the depth of the abutments about 5 feet. The material is a porous sort of conglomerate - perhaps an artificial stone. The bridge stands about N.W.W. - S.E.E. The road bridge is on its east side. On the west side are pointed ice breakers. It is of a deep - not so very deep, though - bluish sienna color. Lower parts of large stones the conduit of much smaller ones not much larger than bricks. The inside of the conduit was lined with a thick coat of concrete, and it was covered with large stone slabs. At the south end of the bridge the aqueduct was carried through a long tunnel - I walked through it - very interesting for it shows the drill marks as plain and sharp as when made. Beyond the tunnel are rock cutting. The bridge is nearly perfect - the north end has, however, disappeared. I left about 2:30 for Remoulins, and left that station for Arignon at 3:47. The towns look very Spanish-like, and the screen bell tower is quite common. We reached Pont

Aug. 5th Sat (con).

AVIGNON.

d'Arignon at 4²⁹: - the station for Arignon on this side of the river - and I took a bus - sort of a train car - on wagon wheels - over the odd sort of wooden bridge and five suspension bridge that cross each arm of the Rhone from the island in the middle. I hunted up and down and across - hotels seem expensive in Arignon - and finally settled in the Hotel Rosbij. Rue Thiers corner of Strophous, abt 4 or 4.50 a day. I walked back to the station along the fine shaded avenues of the Republic - for my baggage then had dinner. Later I walked up to the ancient Palace of the Popes of Arignon - a gloomy looking gothic building, on the highest hill in the town. I saw, too, the old mint, a facade by Michelangelo, I believe, very Italian - even Florentine in design but the decoration was suitable for the residence of a Titan. Behind the Cathedral which rises to the north of the Palace I walked in the fine gardens of Rother des Amons, and had only a dream like glimpse of the famous and beautiful view, said to be one of the most lovely in France, by the fast deepening twilight which followed the day that was disappearing in the glow under the curtain of blue black clouds that hung in the west.

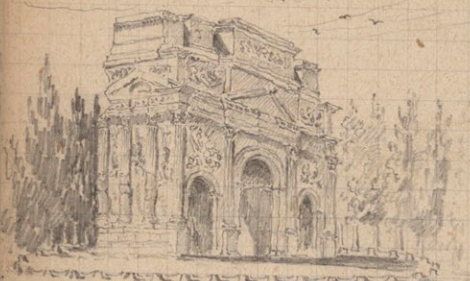
The day was nearly entirely clear and warm. August 6th Sunday. At 7:42 I took the train for Orange. The short run was through a pleasant cultivated valley - that of the Rhone - with distant mountains on both sides. We reached Orange about 8⁴⁵ and I at once walked up the long avenue shaded by large trees

Aug. 6th Sun (con)

ORANGE.

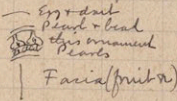
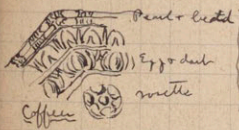
to the town which lay perhaps a half a mile from the station.

Without difficulty, by following the line of "Boulevards" I found the Roman triumphal arch. It stands across the Lyons turnpike a short distance out from the town, and perhaps a mile from the station (always turning to the right.) The



ROMAN TRIUMPHAL ARCH
ORANGE.

road is carried around the monument in a circle and leaves it in an open space surrounded by poplars. It shows 3 arches the central the highest, both the centre and ends are triangular pediments while each face shows four fluted Corinthian columns. Above this main order rises an attic in two sections. The vault of the central opening - as well as the smaller ones although they are not so well preserved - is richly ornamented with hexagonal coffers.

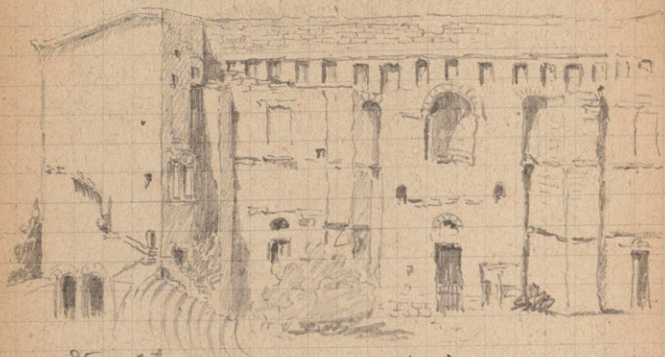


panels of the openings show arabesques. The entire west end, excepting a few

built in fragments, is arch removed. Decoration of the east side shows two figures below a trophy of arms. Found battle, in the centre of the attic (on one of the side panels of the attic is a crook and ever. At the sides of the pediments (this on north

Aug 6th Sun (con)

BRANGE



Plan of the
Theatre
Orange,

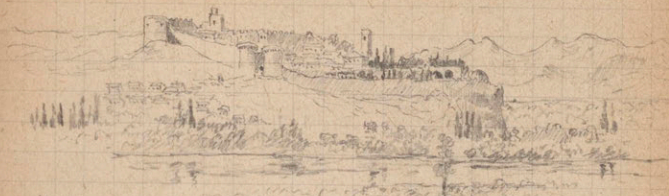
and south sides) naval trophies
Over the side arches arms and

armor. Both north and south faces are almost identical in design. I returned to the town by the same street that I had come by last and after passing the business district - what business there is - reached the Theatre built against a hillside and enclosed in front by a high and massive wall unperforated by windows and showing only an arcade of openings in the first story. The second is ornamented by a blank arcade - above this an attic with the piers corbels to support the masts for the awning. The effect is very imposing from the square in front of the building. The outline of the wall on the interior is something like this.

The outline of the roof still shows on the wall. It sloped towards the front wall where openings let the water run off. The first tier of seats is being restored. Traces of the corridors show them cut into the rock of the hill at places. Behind were massive walls to

Aug 6th 5 m (con)

ORANGE RAIL



VILLNEUVÉ

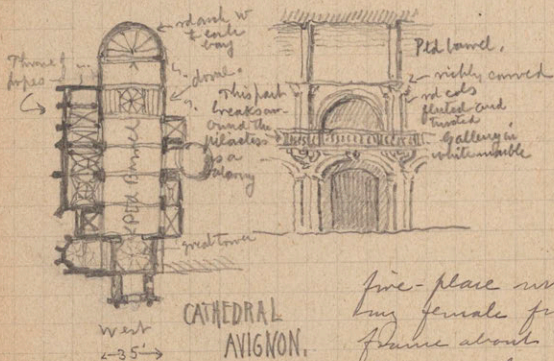
close the gap between the walls ^{in front} and the hillside. There is an offset cut in the rock - where I climbed up and had a fine view of the interior - which I think carried a wall to screen the interior from sightseers on the hilltop. This offset is a level on a level with the stage roof. There is a round arch niche in the centre of the stage high up. At one side are two columns in the second story of the stage decoration to the left - one antique. On the top of the hill is a large statue of the Virgin and farther back the few ruins of the castle of the Princes of Orange-Nassau. A neat black-berries in the old castle cellar had a magnificent view over town and country, and was almost blown away by the "mistral" which fairly whistling over the hill. I walked in the town a little - there was not much to see - a promenade some narrow picturesque streets and a square or two. (Near the station I noted a Hotel de l'Avenue the closest to the station. The town is at some distance.) The return to Arignon was part way with some sort of a gymnastical club in white pants, blue shirts and caps, and not to my comfort - a couple of trumpets and drums. I reached Arignon at 2³⁰ and hurried up to the Muséum Calvert on the Rue Joseph Verneet

Aug 6th Sun (con.)

AVIGNON.



The lower floors are filled with Roman and other remains found in the neighborhood. Perhaps the most interesting piece was a magnificent stone



five-piece with flanking female figures frame about the opening a broad roll.

of olive, above an acanthus frieze, and over all a ornament with a top. There was another also renaissance, but the work was much

Aug 6th Sun (con)

AVIGNON.



Vue de la
Hors d'Avignon.

coarser and the figures grotesque almost gothic in feeling. There were tombs with the figure and ornament merely outlined by incised lines. Many capitals, transition and gothic. Up stairs was a large collection of pictures with many familiar names but, to judge at least, nothing very striking although many were very good.

There was a fine ivory crucifix and some interesting

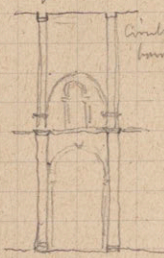
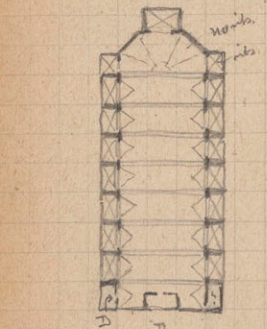
furniture. I went from the Museum up to the cathedral and had good satisfaction in the interior. The sketches explain themselves, but I can add that the building is disappointing. at least at first. The marble decorations look very much like stucco and other parts are badly lighted. The dome over the bay of the choir is supported in a curious way. The dome itself rests on an arch which in turn rests on the great transverse arches. There are four such arches, each lower dome than its neighbor until the wall is reached. The throne of the pope is a small seat in white marble with a grotesque lion on the side towards the nave. There is a large chapel on the north side and a number of smaller ones on the south side. The exterior is not particularly effective. A large statue of the virgin crowns the tower. I spent some time in the garden behind the Cathedral enjoying the beautiful view - in spite of the heavy wind.

Aug 6th Sun. (Con) AVIGNON.

that fairly drove the gravel into my face. The view of Villeneuve - a quaint old walled town across the Rhone - the ruined bridge Benzet - the wide fertile plain and distant mountains were lovely in the evening light. I went back to the hotel about 6³⁰ or 7 o'clock. The day was bright - hot and as I said windy.

August 7th Monday. I did not start out so very early - a little after 7 perhaps and visited several of the churches. First ST. Symphonien - a rather large building a simple rectangl in plan with an octagonal east end

which is extended by a small rectangular niche. The ceiling is a circular barrel vault. While I was there, a large funeral procession entered. I noticed one thing that I had never



seen - four men evidently valued friends bore the pall - were real pall-bearers. Although the funeral was apparently of a well known person, the

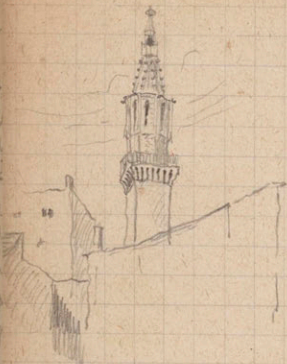
coffin was a simple wooden box. The platform in the church was ridiculous - painted all over with huge white skulls and bones

West St. Symphonien, 50'

Sun 7th Nov (con).

AVIGNON.

on a black ground. I ought to say that the first thing that I saw in my walk was the chapel of the convent of the Sacrament (S), in the Jesuit style (1632) lower story of Corinthian pilasters, and niches above the central door. Upper story also Corinthian pilasters with a pediment, all narrower than the lower story and the space at the sides filled with scrolls. Rich entablature and on a whole very pleasing. The interior shows a dome and the usual arrangement.



Town on

Rue Carriere

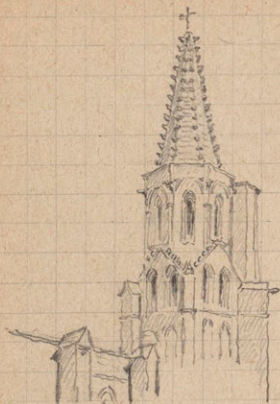
above with iron top for well.

near the above St. S. is a clock tower (see sketch) where the dial is lighted by a lantern on the outside. St Pierre (Pierre) was the next place I visited. It has a rich west facade in flamboyant gothic and a large tower near the south-east corner. There is a large pointed arch for the west portal, 2 pointed windows above and flanking octagonal turrets. Pinnacle work and tracery in the walls. The interior was simple - the usual trigon plan of single nave, and side chapels. Here there were not even engaged columns to carry the vaulting ribs &c. I only had a glance at St Didier, then shot the interior. These churches nearly all show a characteristic tower - seen in the sketches - square, octagon and crowned by a crocketed spire all in a light gray stone. I stopped at the Credit

Aug 7th Mon (con)

RAIL

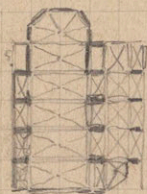
TARASCON



TOWER OF
ST PIERRE,
AVIGNON

Lyonnais where I found my S.A.W. ticket and a "Repository" but could not cash a check. why I do not know. At 11:50 I again took the train, this time for the south. The run was still along the Rhone valley, and not a long one I until 12:28 when I reached Tarascon. I left my baggage at the depot, hunted up the little station for St. Remy then walked into the town. The town is not

large and about the only things of interest were the church of St. Maithé - where the saint is supposed to be buried - and the large Castle



D

< 40? >

St. Pierre.



same Day

on the river bank. The church is well far from the Castle. nave with aisles and clerestory but no triforium. 1 Buttress chapels. 4 piers 7 added of a dodger (?) and only the height of the aisles! The upper opening is rectangular but other

Aug 7th Mon (con)

TARASCON.



ST DIDIER.

(contd)

arches are round. Above ^{the arch} in the wall space is a rose window. Clerestory windows only on the south side. Piers clusters of 8 round columns, continued on the nave side (3 of them) as superposed columns separated from the lower part by moulding cap. (The other capitals show foliage.) There are a number of good paintings by Viech and Parrocel - They perhaps belong to the David School, but the work resembles Andrea-del-Sarto in a way. The Castle is a huge stone building rising from a rock on the river bank. It is very high with few windows and crowned by a wide bracketted cornice. Built of a light stone. I crossed the long suspension bridge (4? spans) over the Rhone to Beaucaire, also with a castle - only picturesque ruins on a rocky hill and possessed of a big square keep - and a church - here a classical edifice with Jesuit (?) front and a hemispherical crossing dome which is not roofed. There are a number of pictures by Parrocel and some that are not. The town is interesting - larger than Tarascon apparently, and built ^{of} with large cut stone houses, many of them with curved decoration. (Only odd comparative door ports.) All these towns have many small niches

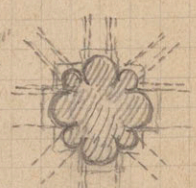
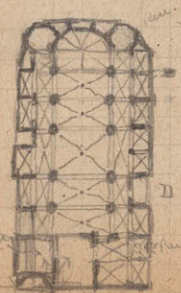
Aug 7th Mon (cont)

BEAUCAIRE RAIL.

in the house fronts with
figures of the Virgin.
The women wear a pe-
culiar head-dress, be-
low a band of black
velvet or simple
black handkerchief



STE MARTHE
TARASCON.




NAVE PIER.

(Say (no all the same)

One of
Chapels here
west

Aug 7th (Mon), P.M. ST:REMY.

above a low or muslin top, after it is worn only on the coil of hair. - apparently they wear the married women who wear it. 

I left Tassaron at 5 P.M. in a double-decker car, from which I had a good view of the country. At first we saw through a broad cultivated plain; vines, fruit and vegetables - then passed some marshes and later approached the range of small rocky mountains that had been visible to the right. We reached St. Remy about 5 45. The station lies outside of the town, but not far away. The direct street leads to a large shaded square, then a continuation of the street in a straight direction is a lane that runs for some distance, when it enters a trumpike - still straight ahead - and in about 20 minutes from the station passes close to the famous Roman remains. These consist of a partly destroyed but nicely decorated Triumphal Arch, and the beautiful Mausoleum of the Julii. - notes: Mausoleum - Fringe of the round top arabesques; of the square below Tritons and sea monsters, with much scroll effect. arabesques on the archivolts of the arches in this division. Bas-reliefs sharply outlined by a deep line outside of the figure. This lower part ceiled with a simple square coffer set diagonally. Bas-reliefs represent battles; garlands above with imps and masks all rather rude work. Corner pilaster of this part ionic, The Triumphal Arch shows 4 columns (engaged) on each broad face, two of which are




Aug 7th Mon (con)

ST: REMY.



THE RHONE

AT TARASCON.

always on the corner and show at the ends also. The arch rests on a square engaged pier with  ornament on the soffits. Simple  moulding and a fascia covered with fruit & forms the archivolt. Each voussoir shows a different plant or fruit - oak, apple, grape, vine, wheat?, pomegranate etc. bound together as a continuous wreath. Hexagonal coffers in the ceiling of the vault. Groups of two figures between each pair of columns, and a ringed wreath? in each? spandril. Mouldings delicately carved. Bases of the columns and all lower parts plain. (The arch is now roofed with lapping stones) The top of the tomb shows a tile or lapping leaf design  These monuments stand on a small platform of earth, on sloping ground that gradually leads from the rocky mountain behind - perhaps 3/4 of a mile - to the broad plain below beyond which rise dis-

Aug 7th Mon (cont)

ST: REMY

tant mountains far to the north. There was a beautiful sunset over this plain and range of mountains that filled the air and tinted the landscape in that direction with a tender rose-color. When the sun disappeared a hazy gray took its place that lasted into the night.



ST. REMY

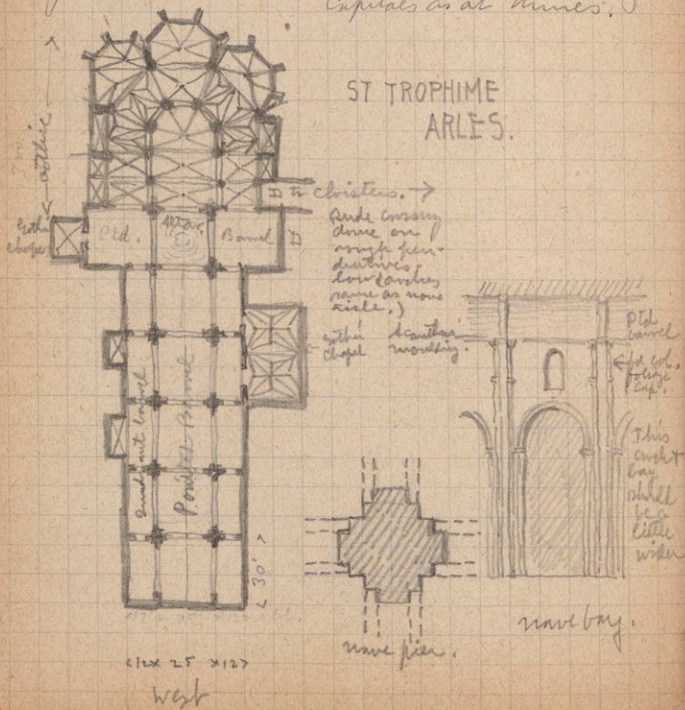
I went back to the town a little after 7 o'clock and stopped at the Hotel Ville Vert? Was a rather nice place on the shaded square I have mentioned.

August 8th Tuesday. I left St. Remy at 7⁵⁰ and rode in a double-decker car again. We reached Tarascon at 8²⁵ and after a wait until 9⁴⁰, part of the time I put in at a cafe. The run & rides was short, over the wide plain of the Rhone, where we arrived at 10¹⁰ or a little before. I left my baggage at the station and walked to the town which lies at some distance to the south. The road passes a part of the ancient Roman ramparts, in good preservation at this point and then enters the town. (There are a number of small hotels just inside of the gate.) Not far to the left after passing a fountain

Aug. 8th Tues (cont.)

ARLES.

with pictorial decoration is the great Roman Amphitheatre the largest outside of Italy I believe. It has been, and is being restored to a great extent and consequently is about as imposing as it was in its best days. It stands on sloping ground and can be seen above the houses on approaching the town. Notes: Corinthian capitals in the upper story rudimentary leaf design. The lower row of leaves flares out considerably to the injury of the design of the capital. The lower story shows square pilasters with moulding Capitals as at Nîmes.



Aug 8th Tue. (Con).

ARLES.

I have visited the ruins of the Roman Theatre close to the Arena. Not much remains standing but the outline is easily traced. There are two marble columns with remains of their caps still standing in the front of the stage and parts of two similar ones, a little of the corridors and the seats are still in position. Near the Theatre is the church of St. Trophime. The west front is a simple Romanesque arrangement, gable with sloping sides for the aisles. But all is completely overshadowed by the beautiful portal. Fringe represents the blessed and damned Christ as judge - with symbols of evangelists on the tympanum. Soffit of the arch angels that in the centre blowing trumpets. Soffit of the lintel shallow flat arabesques. Face of the lintel the 12 apostles. The shafts of the columns - round and octagonal) are of some dark stone. The most of the sculptures of the portal seem to be in white marble. Central column porphyry(?) perhaps an ancient column for it is pieced out at the bottom with white marble. The sculptures are remarkably preserved. The Cloister to the south of the church are very interesting. On the north side (the oldest of the church) on the wall is a pilaster with 3 flutes, corinthian capital 2 round flanking columns. Fantastic animal or foliage caps. All form. Round arches (blacked) spring from the round columns (that near the centre is the largest arch) On the open side, 3 bays of 4 round arches each supported by coupled columns (round) : : : Corinthian like caps on the outside columns figures of men &c (biblical subjects?) on the inside. Volute corners to these latter. Corners and piers separating the bays

Aug 8th True (con)

ARLES.



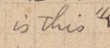
ALISCAMPS

Abbey St. Honorat Arles.

show a buttress outside, and inside 3 figures nearly and at places quite life size. The drapery is especially good. Richly carved abaci &c. The sculptures on this side are a study, and as a rule well executed. (This reminds me of the Roman sculptures in the Avignon museum which approach this early romanesque work very closely.) The cloister I think are white marble, but it is very difficult to determine, for one not well versed in geology. The abaci of the columns are richly carved with arabesques in the Roman style, that is rich in foliage and in rather high relief. The east side of the cloister shows the same general arrangement, but a number of the outside capitals also show figures, (wild men, knights fighting bears, &c.) Work on this side under in execution. On the pier King of Judas Last Supper &c, very rude. Arches on this side also round. Wall back plain, low barrel vault with transverse ribs. South side each of the 3 bays divided in the centre by

Aug 8th Tue (con)

ARLES.

a buttress and clustered engaged column. Each of these divisions separated again into 2 divisions each by coupled round columns (thus 4 to a bay) with figure caps - human and monster - supporting pointed arches. Bark wall divided into 8 bays by cluster of round columns, double-partite vaults. West side very similar to the south, almost identical. Richer cluster of columns on the wall. Pointed arches, quadrupartite vaults. The buttresses, towards the court, on the north side between each bay show square fluted piers with corinthian capitals. On the east cluster against a pilaster on the other sides they are plain. Interior of St. Trophime. Aisles have very small transverse arches (round) only 4 feet 8 in. span. Quadrant barrel vault. Nave furnished with a pointed barrel vault and pointed transverse arches. The outer arch (section is this ) rests on a short round column, fluted and with a corinthian cap, which in turn rests on the square pilaster that runs to the floor. Nave-aisle arches so slightly pointed that it is hard to detect the point. The openings to the low crossing dome a little less in height and width than the nave-aisle arches. They are pointed. Choir all gothic, and about as high as the nave. The latter is perhaps 70 feet high. The wall between the transept and crossing is pierced by the large pointed opening below, above 3 round headed panels or niches, the central one pierced through into the dome. Old tapestry and pictures among of them good ornament the walls. Over the crossing outside rises a tower in 3 square stories, with a low pyramidal roof. I walked all through the old town and noticed many pretentious stone dwellings perhaps of the 15th to 18th centuries, and ranging from gothic to the latest

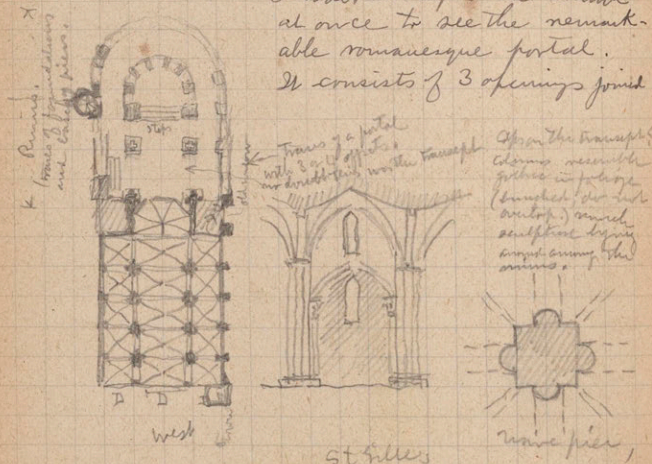
Aug 8th Tue (con). **ARLES.**

renaissance, I walked to the Rhone a very large stream here, although it is only a part of the whole river, crossed by two long iron bridges.

Near the river I saw the remains of Constantine's Palace - a round ended edifice and some walls built in the Roman way with courses of stone and brick. Farther in the town I saw the Place de l'Arme with a couple of ancient columns and part of an entablature. At 3.34 I took the train for St Gilles (Escheol). The road crossed the Grande Rhone then ran for some distance over the flat plain of the delta, planted with vines and vegetables, crossed the Petite Rhone and then for a couple of miles over the plain of the valley to the town of St Gilles which we reached about 4.21 P.M.

I walked up to the church at once to see the remarkable romanesque portal.

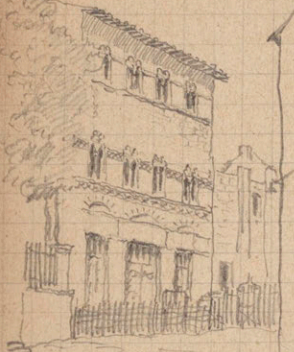
It consists of 3 openings joined



by richly decorated entablatures and column work. The building is plain - plastered and ugly. There is a small tower on the south west corner.

Aug 8th Tue (con)

ST GILLES.



ROMANESQUE
Tower
St. Gilles

notes: Columns with corinthian caps (almost orthodox) and well executed. Some have a figure on the face or an eagle, perhaps this is the origin of the romanesque animal caps. Lions and other animals on the face of the plain moldings above. The great lintel from left to right facing the church show bas-reliefs of 12 Caesars Penny, 2nd driving out the money changers from the temple - 3rd over the central door, Last Supper, to the right Betrayal of Christ; Flagellation; Bearing the Cross, Small lin-

tels - over the left door: Entry into Jerusalem with Resurrection(?). Tympanum left door Adoration of Kings. Centre Christ in an oval, with symbols of Evangelists. right, Crucifixion. Panels and lintels under the principal ones decorated with Roman arabesques. Large figures along the wall. Soffits of piers decorated with rosettes. Beaded fluting used on some of the columns, pilasters and as wall decoration. Shafts of columns marble, porphyry etc. Archivolts show plain moldings only the outside ones show an egg and dart, pearls and beads and a row of dentils. Mouldings used as several places. Faces of the figures badly mutilated, but the ornament as a rule is well preserved and sharp. Coupled columns on each side of the central portal stand out with only a large abacus above them, Above the rib figure frieze is a cornice like course supported by animal and human head brackets

Aug. 8th Tue (con)



Les Cordeliers
116 rue de France

St GILLES.

Color light gray with a tinge of yellow shading to dark brown at the bottom with the exception of the bases of the coupled columns which are a light yellow. Interior The caps of the nave aisle arch supports are nearly pure Corinthian, no doubt of the original building. The upper parts of the chancel and the present apse were apparently built much later. Transverse arches and windows pointed. no transept. Behind the chancel are the remains of the old building which must have been

(or must have been) beautiful and imposing. Clear traces of the crossing piers are and ambulatory remain in foundation walls, bases of piers and a high portion containing a circular stairway and fragment of a rose window on the north side of the choir. (See also notes with the plan a few pages back.) Not far from the church to the west is a rectored manserque house, quite interesting, built of gray stone. Otherwise there is little to see in the town; it is rather shabby and not overly clean. I left on the train and after a pleasant run over the plain and a fine view of Arles as we approached the town, arrived there at 7²⁰. I went up to the town and located at a small and very comfortable hotel about the nearest to the station - the Hotel du Rosier Arlesien Rue St-Espirit no 5, room no 2. (R 150 D 200 pp 40) The day was bright but not oppressively warm. Southern France is not hot.

August 9th Wednesday.

ARLES.



View from the
Roman Theatre
towards St Trophime
and the Hotel de Ville.

In the morning I walked down to the amphitheatre again and in the neighborhood examined the church of Notre Dame la major. The exterior is plain, gable at the west end, renaissance door and no windows. Square tower near the east end, with a square pyramidal roof crowned by a gilded statue of the virgin. Interior 3 bays in the nave, pointed barrel vault with transverse ribs. Chapel to each bay of various sizes, and quadripartite vaulted. Choir 1 narrow bay and 5 sides of an octagon apse. No clove-story but there are a few windows cut into the wall. Nine aisle arches round - all others pointed. Then up to the Roman Theatre where I tried to sketch with a sore thumb (which also hinders good writing) later to St Trophime and other parts of the town. I left at 10^o AM. At first we saw over a plain bounded by mountains on the left

Aug. 9th Wed (Con)

RAIL



Rue Espagnole

and soon entered the Plaine de la Craie, a mostly barren stony level, so wind blown by the Mistral that has been found necessary to protect the railroad by a hedge of cypress trees. This almost look pine up or down the tracks but from the car windows only cuts off the view. For the past few days I have seen whole groves of almond trees which look almost exactly like peach trees - with perhaps yellower foliage - At St. Remy

Even picked almonds up in the road, for they hull themselves and fall to the ground. The hull is a thin yellow-green shell quite green while the nut is not fully ripe. After the plain



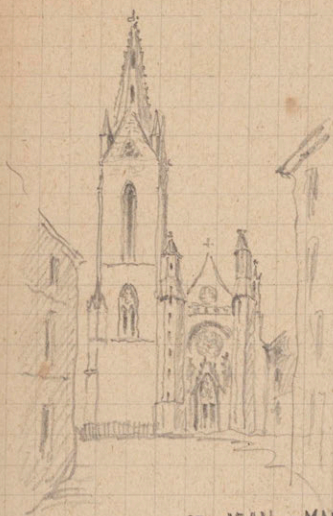
(St. Trinité)

we passed some hills - others with trees. Changed cars at Roignard for a branch road to Aix. Leaving that to Marseilles to the right. We passed up a beautiful valley with wooded hills and at Roquefavour passed under the famous modern aqueduct that takes its name from this village. It is an imitation in general design of the Pont du Gard but the arches are narrower in proportion to the height of the structure which is moreover longer and higher than its famous pattern.

Aug 9th Wed (con)

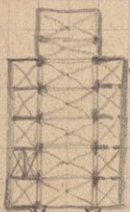
RAIL AIX

Near Aix the country was covered with villas which with their gardens rose on the hills around the town. The approach to the town from the station is by a broad avenue which leads to the magnificent avenue of trees - the Cours Mirabeau. There are neat looking shops and several large Cafes but the attraction is the trees which are unusually large. There are a number of statues and fountains in the course of the avenue one new and particularly large



ST. JEAN DE MALTE
AIX.

one in a round Place near the station. Near the end of the Cours is the Church of St Jean de Malte. Its chief beauty lies in the purity of the gothic design and the perfect facade and tower - which is of stone. At present the organ conceals the fine rose window but an effort is being made to have it opened. My notes are faint and few: viz: Cluster of 3 cols on wall, gothic foliage caps. The church contains a fine tomb and some paintings of merit. The Cathedral is perhaps the right of the town, but is not as harmonious a com.



← Transept

Tower →

West

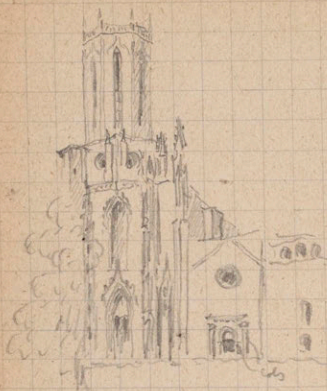
and few:



right of the town, but is not as harmonious a com.

Aug 9th Wed (con)

AIX.

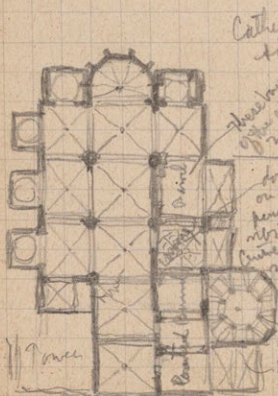


West front
Cathedral St. Sauveur

saw some renaissance churches in the neighborhood [There is a hotel - Hotel de la Gare R.1.50 D2.50 near the station] I went on to St Maximin in the evening and arrived there after

position as St Jean de Me. The facade has been newly restored as well as the octagonal tower. The somewhat mixed up notes opposite the plan explain things. The cloister are interesting, all out (as a rule coupled sets) bell caps of many designs. Some bases curiously carved. At one corner the four columns are intertwined. An opposite corner rests on a square pier with interlaced ornament. Walks in the town are very pleasant. some of the side streets picturesque - high houses, narrow

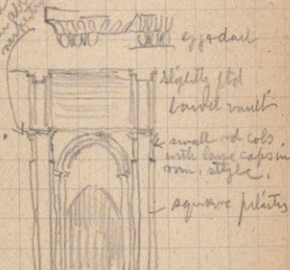
lanes. - I walked past the baths &



Cathedral
Six
The long part
of the old part
is in the east
with the main
entrance

Some
on corner
pendentives
only to
centre of
side

Some
left



Slightly stilt
border multi
small red cols.
with large capitals
rom. style
square piers

cols of
Bazil of old part
re-used

Pillar section

West
old part
re-used

Aug 9th (Wed) (con)

ST. MAXIMIN.

dark. It proved to be a small place far from the station. I followed some people who got off with me, but they apparently took a short cut for I saw the lights of the bus disappear far to one side. But after stumbling along a rough path through the fields, I finally came out on a street - dark but with people in it, which was encouraging. I went down a narrow lane at the end of the street, and found myself in a sort of barn yard - it was a ~~very~~ ^{tray} stormy place I believe. Then at last came to a more civilized street again with a few shops. A man here directed me to the hotel - Hotel de France where I was given room no 9, a huge apartment but clean and quaintly furnished, with a view on the street.

note

What follows - and a little of what goes before - was written from a few scattered notes while in quarantine at Corfu in the first part of October. The reason for this break, and the very bad sketches when they begin again, was due to a sore thumb, which for a while hindered all work and put me in misery for several weeks. At St. Maximin it became bad enough to not only lessen the enjoyment of travel, but ^{but stop work} ~~impair~~ at San Remo caused me to lay over a couple of days. At Milan I was obliged to halt altogether and go to an emergency hospital, where a surgeon, cut and carved, but put it in a way to improve. My entire trip through north Italy was in this way made more or less a failure, and it was not until I reached Venice that I really had an appetite for sight seeing and study. Even now - Oct 9th - although healed the thumb is far from being a perfect member. So much for the incident, and an explanation of any inaccuracies that may be in the following pages.

Aug 10th Thu (con)

ST: MAXIMIN.

roads - Interior proportions very good. No triforium but very high nave - aisle arches and aisle "clerestory" - above the chapels. - Some ancient glass still in these windows. Piers are about 8 feet in diameter. Absolutely no carving on the building except the bosses of the vaults. No transept, The aisle end in curious polygonal chapels, Apse 7 sides of a dodecagon and all glass to within about 45 feet of the floor. Classical pediment with a w. coco top - clouds with angels. Walnut(?) stalls with fine carved panels behind the seats. Rood screen with corinthian columns at the portal - all wood. The interior is of a gray stone, and very imposing in appearance. As it has not been cleared lately it is true stained and venerable. Exterior west front unfinished, Centre quite in the rough, There was to have been a grand portal with a large pointed window above. The sides show pointed (?) portals below and window above enclosed under a vaulted top with a shed roof. I walked all around the church for views, and a little in the town which is no more than a rather dirty village then went to the station and left at 10¹² AM. The country for some distance (?) was covered with scrubby trees and there were distant mountains to the left and right. Beyond Carnoules the valley became narrow with low mountains on both sides. planted in vineyards and fruit trees. I left Carnoules, where there was a change of cars, at 1⁵! We passed over a mountain bounded plain covered with figs, olives and mulberry trees, St. Fregis - a place I had intended to visit but gave up - I saw some Roman walls, and at S. Raphael we came in sight of the Mediterranean - the beginning of the Riviera - The view from here on was very pleasant past the many resorts and always close to the sea. We passed Cannes, Antibes

Aug 10th Thurs (con) NICE.

and other places and finally reached Nice at 4⁴⁵ PM. The station is on the land side of the town, and the street opposite is lined with fine buildings. I hunted a short time and then found a small but comfortable hotel on a street near the principal street of the city, the Avenue de la Gare, (hotel was on Rue d'Angleterre near Rue de l'Amérique - I have forgotten its name). I did little but walk up and down the fine streets and look in shop windows, with a turn on the broad promenade between the town and the sea. Everything appeared asleep, for Nice is a winter resort and deserted in summer. even the sea was as smooth as a lake. There is one fine new church with a curious appearing interior - due to the very open effect caused by the aisles being equal in height to the nave and slender piers. There are clerestory windows in the aisles above the buttress chapels. There is an ambulatory the width of the aisles and radiating chapels, slender round columns and quadripartite vaults.

August 11th Friday. I spent the morning walking around the city - saw the fine market where now the fruit is a perfect display. climbed up the Castle Hill to the garden and outlook for a view over the city and coast - everywhere beautiful and extensive. I then took the train again, which ran along the coast all the way. I stopped at Monaco - that curious little town on a rock in the sea. and wandered up and down its clean streets. Here are often reduced to steps, in fact the entrance road is very steep. There is a fine view over the water to Monte Carlo with its palms and gardens above which rise the theatre, Casino and other fine buildings. I walked through the new Monaco to Monte Carlo - not far away and really the same town. I walked all over the grounds

Aug 11th ~~the~~ ^{the} ~~even~~ MONACO MONTECARLO.

Of the Casino - famous for its gilt-edged gambling - but it seemed to be deserted at this hour or perhaps this season, and I did not see the interior. The place is finely located on a height above the water and must be delightful in the "season". I went on in the afternoon to San Remo - we crossed the Italian frontier at Ventimiglia - the custom house examination is very light at least was for me. I think I changed cars here but am not certain. The run to San Remo was short, but my hunt for a hotel was not, and I walked nearly the length of the town before I settled in the Loggia da Genova, room no 5, Via Principe Amedeo. I took a walk in the old part of the town - a most remarkable and picturesque place. It is built on the sides of a couple of steep hills, so steep that nearly all the streets - if I may call the narrow passages between houses streets - are flights of stairs. The houses are so high that the light at the bottom of these cañons is dim. This is heightened by the custom of often building passages over the street. Another peculiarity is the many supporting arches built from one house to another - I suppose to prevent destruction by earthquake. My notes say "In the old town brick pavements in the middle of the street, - arches over streets" - and I cannot make out the rest. I climbed up to one of the highest points where some buildings were being torn down and had a view over the old town and the surrounding country. The hills are covered with scattered houses (!) and have a thoroughly Italian appearance. The day was as before pleasant.

Aug 12th Saturday I spent most of the day at the hotel - if I remember rightly there was a

Aug 12th Sat (cont.) S. REMO. RAIL

thunder storm, and moreover I was nursing my thumb. I took a walk in the new town along the sea to the east, where is a succession of fine villas and finer gardens, tropical in appearance, with palms and flowers. It was at Sali Remo that the Crown Prince Frederick of Germany was staying when the old Emperor died and he went back to Berlin as Frederick III only to die in a few months.

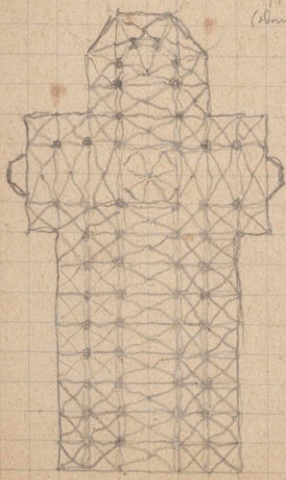
August 13th Sunday. I decided to move on and at 6⁵² took the train for Turin. The towns rise on high hill-tops (notes here very indistinct) The churches have remarkable façades in a baroque or perhaps even later, style that resembles the Jewish churches, and are painted. At Cerro is one of the most curious. They in a way resemble buildings of similar style in Spain, but here I think have a higher appearance and the towers more Italian in effect, - that is the shaft is of more importance as a member. Some ^(churches) seem to be roofed with domes, these covered outside with pyramidal roofs (?). Towers covered with glazed tiles in variegated colors. The hills are terraced and planted in olives, which here are large. At Albenga I saw the towers of the cathedral - one square, the other octagonal, brick pyramidal roofs smaller than the tower ^{one square} tower near them, like a keep, perhaps at the east end. The town appeared small. The mountains here were picturesque in outline, but with less color than I expect - perhaps due to my having been in Spain only a short time ago. Some of the railway stations were built of wood, cars good. There was an old bridge near Vado of wide span where the arch was of brick. At Savona I changed cars, and left the sea. At Bra: there were a number of Italian towers and a polygonal church with a

Aug 13th Sun (con) RAIL TURIN

round top. At Sommariva-Boce there were a number of renaissance brick churches and a palace-like house (?) on a hill. - and eventually I reached the palatial station at Turin. I looked up and down the broad, regular streets, with my grips and umbrella in hand, and immediately attracted the attention of a hotel man who promised good quarters. It was a pretentious looking place - Hotel Campo Marzio room 229 - but I discovered bugs all the same, however a change of rooms improved matters.

August 14th Monday. I have no notes on Turin more than that the stone paved streets have two broad bands of smooth stone for the carriages to run on, and that the buildings are in the "Dress-Suit" style - that is academic and proper. The city is large and busy; the streets broad

CATHEDRAL
MILAN
(Done at the expense of the bad thumb)



West.



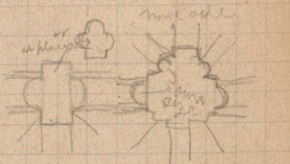
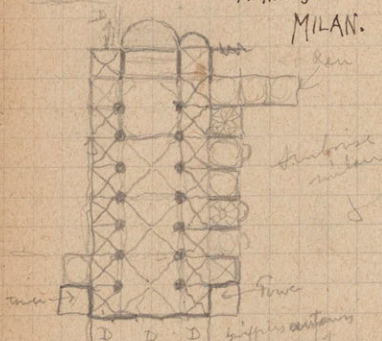
same Day.

none clerestory
at aisle clerestory
niches above
the capital
2nd aisle window

Sun 14th Mon (con) TURIN.

at right angles with each other and almost universally well built up. There are of course squares where trees and flower beds relieve the monotony of the otherwise regular arrangement. The square Carlo Felice is one of these, opposite the Station and leads by the Via Roma to the Piazza S. Carlo - the centre of the city, although the Piazza Castello - further on where rises the only real antique looking building in the city - is perhaps more important. Here is the Old Castello - of brick - and the Royal Palace. In this latter I visited the fine Royal Armoury where among other rare and beautiful work I saw a sword and shield ascribed to Benvenuto Cellini. I walked all over the

AMBOISE
MILAN.

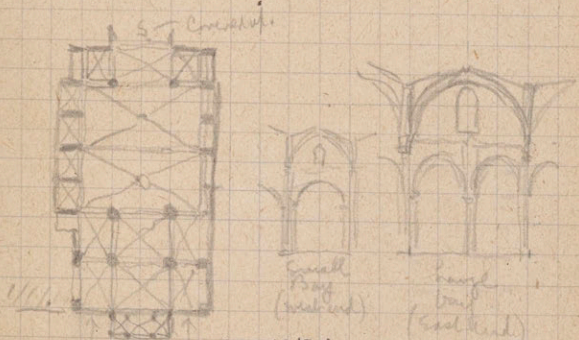


signs curtains
 in the
 with capitals
 + openings to
 above. Under
 cornice, and
 up rd col. up
 long along the
 pier.

rather
 distinct
 in the
 fine work
 the
 the

Aug 14th Mon (con) TURIN

city - across the Po for a view from the Monte dei Cappuccini. The most curious, I am sure the ugliest, and most prominent feature of Turin is the tower over the so-called Mole - Antonelliana said to be 538 feet high - a mixture of dome and spire. An interesting building, in the town, is the Palazzo delle Torri, which resembled a Roman gateway, but ~~is~~ also thought to be Lombard. The Palazzo Carignano not far from the Castello, is interesting architecturally, especially the facade of brick ornamented with curious pilasters. The day was warm and I sampled Turin ices at a couple of places. The walk out to the Mt. Cenis Tunnel Monument ~~is~~ curious mass made to resemble a rock on which are fallen spirits of the mountain - is by a new avenue leading to the north west. I might say - this and much more is to be seen in Turin.



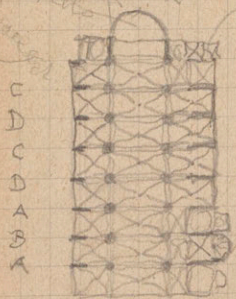
ST. EUPHEMIA.
MILAN

Aug. 15th Tuesday. RAIL NOVARA.

I left Turin at 10 AM, and shortly after had a fine view of the Alps, which are also visible from all high points in Turin. I passed by Venelli which is said to deserve a visit, but stopped over a train at Novara to see the atrium spoken of by Ferguson, I think it was. The atrium did not come up to my expectations, it was a comparatively modern work in academic renaissance (?) but the town was interesting especially as it seemed to be a festival and the streets were full of country people. The interior of the cathedral - also renaissance - is imposing and, as the style goes - it is "Palladian" - effective. I cannot recall much so long after as to details of the town - I can see the long street from the station, the cathedral atrium and a few other places and should mention S. Saverio with

facade usually simple - and very much varied from such caps as are all not with a couple of exceptions, Pias of granite, at times plain, andly frescoed.

EUSTORGIO MILAN.



On the main arch side of this there is an high ground to support the arch. above the pier caps, square side members have no cap until top.



Eustorgio Milan

PIETS

Aug 15th Tue (con) RAIL MILAN.

a remarkably attenuated renaissance dome 396 feet high. It is this that gives Novara its present character and would attract attention in any city. I went on in the afternoon⁽⁵⁾. The country is always a plain with cornfield (our corn) and many scattered trees, a small thing, but one that a traveller who wishes to see the country cannot help noticing, is the row of trees on both sides of the rail-road - perfectly sight destroying, for although the landscape is plainly seen between, the flicker of the passing tree trunks and leaves soon brings on a fit of nervousness and headache. I reached Milan - when it does not matter. The station is one of the finest I have seen and has a beautiful approach through a circle planted in trees. Beyond is the city gate through which one passes into the broad fine Via Principe Umberto. It was on this street that I found a little hotel - the "Piacenza" - where I had a clean homelike room and eat my meals under the trees in the back yard where a little brook ran between flower beds. The host spoke English and it was not far from the Duomo - all in its favor. I only walked up to see the famous cathedral - and stood for a time under the high arches and walked among the giant piers in the dusk, while the great crowd of priests chanted and the pedal tones of the organ rolled in and out of the numberless arches. A single ray of sunlight streamed in through a dome window marking a path of brilliant gold across the solemn procession of saints and martyrs that filled the dimly lighted windows. This was the Milan I was to criticize and find fault with - but not to fight, it is impossible.

Aug. 16th Wednesday.

MILAN

It is impossible for me to write anything at this date (Oct 9th) with the hope of being accurate as to date and will only copy the notes I kept in the margins of the guide book - dated notes there are none, this was the climax of my misery, when sketching and writing were out of the question. I could walk, however, and in a way enjoy sitting in the many interesting churches that Milan possesses. Then in the evening I would spend an hour or two walking up and down in the Piazza del Duomo, and through the famous Galleria Vittorio Emanuele where the Milanese sat reading the "Secolo," or sipped their coffee. Here are the notes: {Cathedral vault panels brick painted to imitate open tracery.} {Picture Gallery: Moretto's color has a tendency towards blue. Paul Veronese's Christ at the House of Simon has hardly a figure in the centre of the picture, all the grouping at the sides.} {Luini's Madonna in an Aron of Roses, almost a Raphael.} I enjoyed the Raphael's S. Spiridione, Rembrandt's Last Supper, deep rich color with a magnificent play of light and shade. {Atrium of S. M. presso S. Celso an arcade columnade in white marble - the vaults &c of red brick. by Bramante. S. Celso itself is little more than a fragment.} {S. Paolo. Interior simple round barrel vault Corinthian order, 4 bays 3 of which have buttress chapels. The painted decorations show garlands, cherubs fruit &c (very early for the style) The ceiling is painted to imitate a high ceiling supported by twisted columns - the perspective good. The figures are in postures that recall the Jesuit statuary.} {The imitation apse in S. Satiro by Bramante is executed in painted stucco.} These are all of the notes, in the guide book.

August 17th Wed (con) MILAN

I might say that the Galleria Vittorio Emanuele is the centre of life in Milan. It certainly is imposing and attractive. The form is that of a cross with the arms shorter on the sides than in the principal passage. At the crossing is a dome - both it and the barrel ceiling are of glass. The opening towards the Piazza has been made to serve as the central feature of the long block of buildings on that side of the square. The square is nearly surrounded by buildings in the same design and forms a fine contrast to the rich detail of the cathedral. Not far from my hotel is the Giardino Pubblico - a place where I often went in the evening after supper to hear the band play or watch the fountain. The walks are always full of people at this hour and if it were not for the mosquitoes one could enjoy sitting among the trees and bushes. All these places remind me of our Italian novel that we had at the Institute in the class in Italian "Il Signor Io" and if I had known Deunet's address should have sent him a copy of the Secolo. One thing I did not see was Leonardo's "Last Supper". It is in a convent at a great distance from the centre of town and I finally did not go out at all after my first visit when the room was closed, and will see it when I pass Milan again.

What follows was an attempt to keep up
my journal but gave it up after a couple
of days.

August 17th Thu.

MILAN

In spite of my disabled thumb I decide to write the journal, and change from right hand to left to avoid the pain of moving the right thumb as much as possible. In the morning sometime after 8 o'clock I went to the office of the Guardia Medica where after waiting for some time a doctor came and operated on my thumb - a very nice performance but I hope effective. Then I went to the Cathedral again and sat for a long time enjoying the cool and quiet as well as the impressing architecture of the interior. I then walked up to the or rather down to the enormous *ospedale maggiore*. The facade is in brick nearly all painted red, but the centre with its richly decorated windows, cornice or presents a very attractive appearance. The centre is made up of a great court planted as a garden with two stories of arcades. To the right one of the courts & there we go I believe is finished in beautifully executed and delicately designed with graceful arches, said to be by Bramante. Near by was the church of S. Nazaro with a large fresco behind the altar, and a sepulchral vestibule chapel at the west end. This was original and of considerable height. A crooked street led further on to the little and very ancient church of S. Eufemia. It was so near 12 o'clock and closing time that I did not see very much of the interior but hope to pay it another visit. Although almost entirely renewed lately it seems to have preserved much of its ancient form. It is built of brick as are, I think, all the older churches of Milan. Opposite is S. Paolo a richly decorated Renaissance


Aug. 17th Thu. (con) MILAN.

building of the 16th Century. From here I walked out to S. Maria presso S. Celso. In front of the church is an atrium designed by Bramante. The design is an arcade-colonnade, the face in stone but the vaults and all the interior parts in red brick (the stone white marble). There was no rich decoration, on the other hand it was very plain but the excellent proportions and delicate detail plainly showed a master hand. The facade of the church was in white marble richly ornamented in the Renaissance style. There were several good pictures inside which is of the usual Renaissance type. Close to this church is the little Renaissance church of S. Celso - much of it removed, and what remains was closed up, so that I can say nothing about it, more than that it is of red brick and the present gable front is something like that of S. Ambrogio. A long narrow walk along the ramparts, then into the town brought me to S. Eustorgio, which although much renewed, still shows many points especially in plan that appear original. With some difficulty I managed to draw a rough plan (back 6 pages). The nave of 8 bays is flanked by aisles of nearly the same height; the only difference is caused by the greater rise of the Transeptal arch of the nave. The aisles now are extended to enclose buttress chapels under their vault, but this is perhaps a later change for at places the arches are pointed while in all original parts they are semicircular. The apse is semicircular. At the back is a domical chapel with interesting figures of angels and winged cherub heads in the several friezes. In this chapel is a richly carved white marble front

Aug 17th Thu (con)

MILAN.



of Peter Martyr. The carving of the caps and some remains of frescoes on the piers ^{of the nave} are of very rude workmanship that compares unfavorably with work that I have seen in the same style at other places, but as this is said to date from the 4th century it is just possible that this work - at any rate the sculptures - is older. In a corner chapel is a tomb of the "Three Kings", which I have already seen at Cologne, as there are "6 Kings" accounted for at least. There is a tower at the east end, or near it, of this church, square shaft and conical brick spire.

 I really must make an attempt to get a few genuine sketches and not depend on memory altogether. I returned to the centre of the city by S. Alessandro, a rather large renaissance church said to resemble St. Peter at Rome, but I hardly see it. There are two nest towers and a large dome. The interior is gorgeous in gold and color and there were many pictures in the side chapels. The high altar was of colored marble studded with jewels, which, although perhaps attractive to the curious, did not add much to the artistic effect of the design. The floor was being repaired and all was dirt and disorder inside. I passed the little church of S. Satiro but saw only the outside. (It was rebuilt by Bramante) then went past the Duomo, out the busy Corso Vittorio Emanuele and Corso Venezia as far as the Public Garden. On the way I passed S. Carlo - a Panteon-like church with colonnades on the sides of a small piazza in front of it - a Florentine-like house with terra cotta window trim like the day Hospital, - The Salone, an imposing new museum building.

Aug. 17th Thu (con)

MILAN.

then finished by crossing the Giardini Pubblici to the Piazza Carovini with its fine marble statue of that patriot - then to the hotel. The day was bright and pretty warm.

August 18th Friday. First a pilgrimage to the doctor who fixed up my thumb - which is improving - then out to Cook's Tourist office to ask a question about duty on books. From here I walked south on the Via Torino &c to the church of S. Severino, an octagonal building with a dome top - not known exactly whether it is Roman or early Christian. The principal faces are (on the interior) concave and in 2 stories supported by piers. - 2 sides octagonal, 2 round below, and 2 round, 2 in pilaster arrangement above. The caps &c are now done or Renaissance. There are some interesting tombs in several of the chapels, especially an early Christian sarcophagus in that of S. Aguilinus  which has a cover ornamented with tile pattern and emblems on the side. 

In the same chapel, in the domed top of a niche is a very ancient mosaic - rather dull in color now but well preserved (or restored) - Christ and the Apostles - drapery and general treatment is Byzantine. Over the door of this chapel is a richly carved ancient lintel &c. I returned the same way and stopped to see S. Satiro a very old church - 9th cent - but mostly rebuilt by Bramante - in the form of a Latin cross with a dome - The interior is richly decorated in stucco, in Bramante's manner, a use of the Roman mouldings in the best taste; - coffered ceiling - all richly colored. The choir owing to the street could not be extended and is isolated, on a nearly flat wall, in perspective

Aug 18th Fri (con)

MILAN.

executed in stucco and color with good success. On one side (north) is a small domed chapel with colored marble columns said to belong to the original building. The caps look antique but otherwise it is Renaissance in detail. There is a large group in terra cotta, in this chapel, of the Descent from the cross. I bought some photographs and then walked out to the new Cemetery beyond the Porta Volta. The entrance is imposing - a large chapel or hall of fame in Romanesque style - in bands of white and gray marble(?) flanked by long niches (?) which contain monuments. The Cemetery is laid out in radiating plots - for adults and children. At the culminating points are grouped pretentious family tombs many of them beautiful and all adorned with portrait statues, busts or medallions. Much of the statuary is excellent not only in marble but bronze. At the back of all is a Crematory - in imitation of some building at Pompeii I understand - chaste and satisfactory in design. This surrounded by bronze and marble urns and inscriptions. I walked from here to the Arc d. Sempione - a good triumphal arch (modern) in Corinthian (?) style. Then back to the hotel by Via Moscov.

The day was warm; the papers ran hot and green in their usual way. August 19th Saturday. I first made my usual visit to the doctor, then walked out to the little church of S. Euphemia again and finished a sketch plan. On second examination I was inclined to doubt its value for it seems to be entirely rebuilt - but apparently in an old style. The sketch sufficiently explains itself.

Aug 19th Sat (cont)

MILAN

The exterior shows a porch on four slender columns and a gable facade in the Lombard style. Across the street I examined the 16th Century church of S. Paolo. The facade is composed of 2 stories of orders, and ornamented in the renaissance style but with signs of the coming Baroque in cherub heads and fantastic frieze ornament. Inside the painted decorations are even more developed in the latter style. The barrel vaulted ceiling is painted to represent a high apartment supported on twisted columns. Figures, in postures seen in the statuary of the Jesuit churches, stand on the cornices and between columns. Cherubs cover the friezes, fruit, garlands and the like are seen everywhere. The walls of the church are decorated with a corinthian order with well designed detail, nave (3 bays) and choir (1 bay) continuous. These bays in the nave are furnished with buttress chapels. Later I walked along the canal by the Via Vittoria to finish S. Vittore church - a glimmer inside showed a renaissance interior decorated in colour to some extent - out to S. Maria della Grazie, a brick church with large polygonal dome with low pitched roof. The interior shows a gothic, quadripartite vaulted nave, aisles and renaissance dome and choir - said to be by Bramante. The piers and much of the walls were covered with red hangings. I found that I must return to the city for a fortnight to see Leonardo's "Last Supper" so I think it will wait until my next visit. I returned to the Cathedral, where I stopped to cool off a little, then walked out to the Brera picture gallery again and enjoyed the paintings by Veronese, Tintoretto, Raphael, Spasalzo, and made

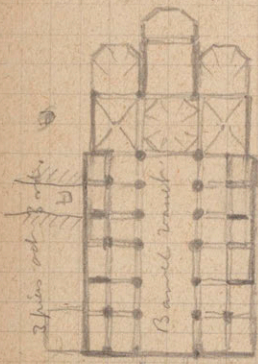
Aug 19th (Sat. eve)

MILAN. - MONZA.

a special examination of Bernardino Cini's frescoes. Very few people are in the gallery and perhaps fewer copyists. I returned to the hotel about 3 o'clock, along a very hot street. Tomorrow I begin to move again.

^(with a sketch)
August 20th Sunday I left at 5.56 Am. for Monza. over the vineyard covered plain, with here and there big cornfields. At 6.19 I reached Monza. The people were already going to church when I reached the Cathedral but I had time to take a few notes. Cathedral with white and gray marble facade. Sable with gothic tracery and ornamented windows. Sides of brick laid -----
Gables, &c in relief on small white marble blocks high up on the back of the apse. Interior not very attractive - the facade even

was covered with scaffolding when I was there if I remember rightly - entirely covered with old frescoes. ^{D. Truss} modernized ceiling.



The Town Hall, near by, rests on 18 square piers of stone and pointed arches. The upper floor rests on timbers reinforced at the side and centre walls. the ends of these reinforce blocks ornamented. One story above

CATHEDRAL with round headed, 3 ¹/₂ MONZA. round divisions archi-

volt with brick and stone overdoors. Moulding cornice with round arch corbel frieze. The windows on the sides have only 2 divisions. An old brick church near the edge of the town. square

Aug. 20th Sunday MONZA



Town Hall
MONZA

tower, Lombard style, Interior showed round pink marble columns. There was another in the town



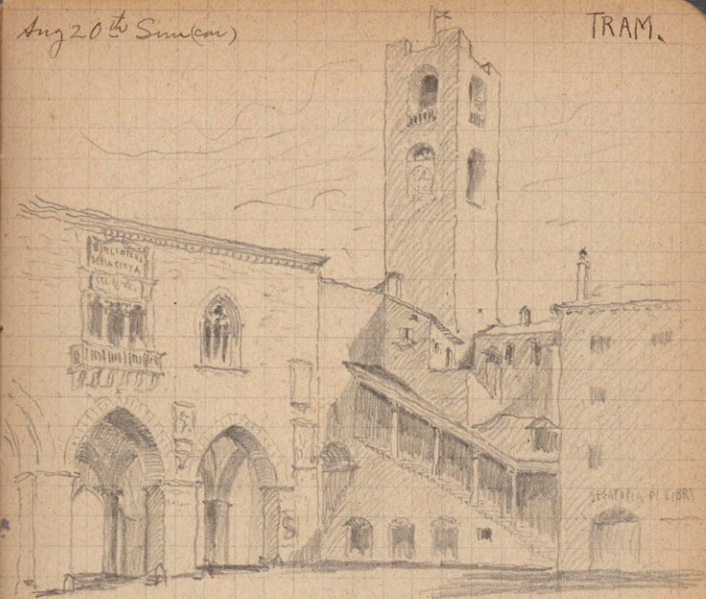
of the same type - tower at the east end.

6 bays in nave pointed great arcade
round piers, round barrel vault, aisles
1/2 the width of the nave, groin vaulted,
and the bays separated by transverse arches

(pointed). Square pilasters from the piers to the cornice below the barrel vault of the nave. Choir one bay semicircular apse in 3 divisions. Sides end square at the base of the choir. No transept. This is perhaps S. Pietro Martire } In the Town Hall the brick are laid -----, I walked out to the edge of the town and through an avenue planted with trees to see the Royal Summer Palace. There was not much to see. The building

Aug 20th Sun (con)

TRAM.



Bergamo

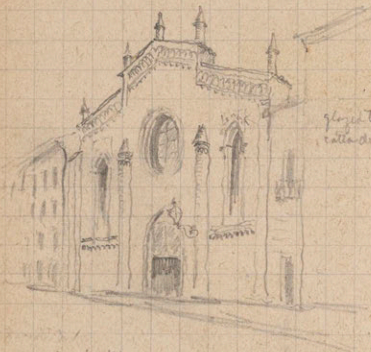
is plain, but the grounds seem to be beautiful. I believe this is Humbert's almost constant residence. } At 9⁴⁰ I left Monza on one of the Tram lines that are so common in Lombardy, and we followed the highway across the flat country. The comforts of tram travel are few - it is hot and fearfully dusty, but the line passes through the middle of the villages usually along the main street, and the sights are curious. At I think Trezzo - the line passes over a river where there was a ruined castle - the keep was topped by a tree - where part of a bridge jutted over the fine river from the castle wall. We finally reached Bergamo - the flat new town. I at once started for the old, high lying town

Aug 20th Sun (cont)

BERGAMO

and although the streets were puzzling I found my way up the hill to the principal gate without much trouble. From here the winding street

led up between high houses Centre of the "High City" - the Piazza Garibaldi. On one side of this square is the Palazzo Nuovo an unfinished renaissance building (Scamozzi) Opposite is the Palazzo vecchio, now the town library, which forms a very picturesque

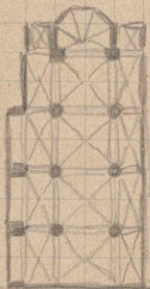


group
cathedral

S. Quotazile (S.)
Lodi
(Red brick)

LODI

group with the tower and exterior staircase near it. The lower story of this building is open, like the town halls of Northern Italy. Passing under this one reaches a second small square. Here are the Cathedral - to the left (east) -



composite cap.
fluted column

a renaissance building, and in front, south side of the square the church of S. M. Maggiore with a fine and characteristic example of the lion supported canopy to the richly carved portal.

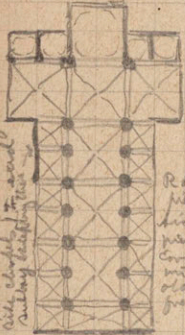
Aug 20th Sun (con) BERGAMO.

But I had better copy the notes - Cathedral, remains nice, white and gold, colored marble altars and rails. The little Baptistery shows a door with delicate detail (round arch) with colored marble mouldings. Outside of Baptistery in colored marbles is octagonal: each face decorated with a number of slender col.
 S. Maria Maggiore. All stone north and



Portals on the south sides, columns of pink

Despite base of 7 (Rav) bays, + one beyond it (west)



Rd pier
highest
piers
Cornel
with
old
piers.



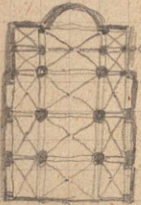
West front has a large
rose window
at the side
ptd windows in 2 divisions
with central w. col.
Ptd portal under a porch
with gate + ptd + heavy
Porch on 4 columns of brick
(yellow) octagonal in
section
church w. brick

These are the number of
side chapels, the second
and the last bay

D west

S. Francesco have long
Sodi

S. Francesco Bonariva



rd col with
ancient capitals
cap (but condition)
rd piers with
various w. caps.
for example

Rome-aisle and
baroque arches.
round, south
aisle, Rd
dividing windows
on south side
and both sides of
the choir.

S. LORENZO
LODI.

Facade almost exactly
like that of opposite

LODI

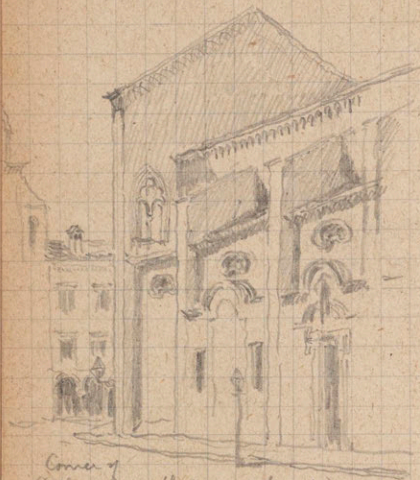
marble mostly.
South transept
arm shows round
chapels east and
west. Round apse
These all with the
gallery arcade under
the eaves. Corbel
frieze - all this
is romanesque

you see fine and simple. The south portal is
round arch with many roll mouldings, some
of them carved with interlaced foliage, twist etc.
Roof on slender columns which rest on

Aug 20th Sun (con)

BERGAMO.

the backs of lions (the inner column rests on an angel? and is octagonal.) Delicate frieze to the porch a series of shallow niches with statuettes and carved corbels below. On the wall above is a tall pinnacled niche. Portal not centrally placed. Fine square Campanile in the S.E. angle of the transept and apse. Round arches everywhere. Octagonal dome over the crossing



Corner of Cathedral (back of west facade)

(Bergamo) showing how the facade projects above the building. Each gable also higher than the roof but not as much as the west.

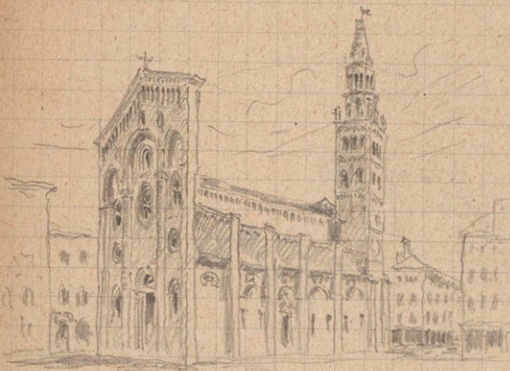
in 3 receding stories, the upper with a conical slate spire. Transept high and narrow. West front

CREMA

partly blocked up but seems to have been quite plain. The north portal is a cusped round arch, the porch arch also cusped. All mouldings and the columns of the door jamb richly carved. Sintel carved with christ and the apostles. Ceiling of rich diamond coffers in white gray and red marble. A second story of 3 trefoil arches with central equestrian statue and 2 standing figures in the side arches. 3rd story a single canopy with virgin and child, John and another saint. Square pyramidal spire crowns all. Not centrally placed. Archivolts of the porch shows animals, labouring

Aug 20th Sun (con)

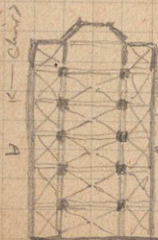
BERGAMO.



Cathedral
Crema.

scenes. The lions under the columns held by men - all in red marble. The early renaissance Colleonio Chapel on the north side of S.M. Maggiore is a remarkably rich specimen of work with a facade in colored marbles. I saw the interior which contains several fine monuments but neglected to take notes as to

details. There is much to see in Bergamo and it certainly deserves to be on the list of places to visit. I returned on the train to Monza and there met a train on the rail-road and was in Milan again at 7¹⁰ P.M. The day was fine and bright, and the view from high Bergamo magnificent.



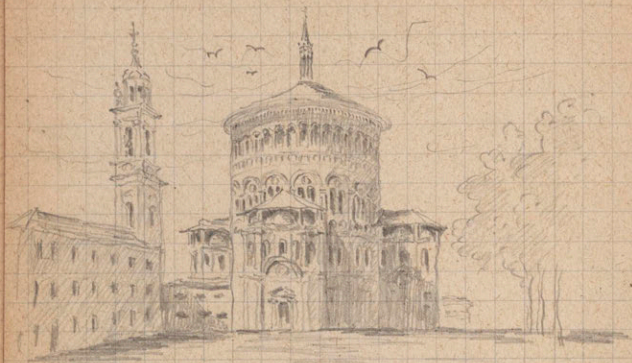
Cathedral
Crema

Interior
vaulted
with
rose and
arches.
(Compare
order)



West
215 x 30 x 157

Aug 21st Monday.

RAIL-LODI.



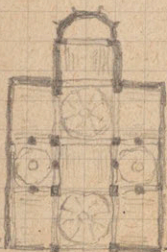
S. MARIA
della CROCE
CREMA

I left Milan at 6⁴⁰ by rail and reached Lodi at 7²⁴. The station lies outside of the town which is reached by crossing a small square, where I bought some good pears, and turning to the right through a gate. Before reaching the gate the ^{square} is crossed along which to the right runs a shaded street to the tramway and its station. I will copy such notes as I have and if any thing comes to mind will add it. Cathedral shows a fine porch on slender octagonal columns. The west front gable is this shape  with small round arch window and a large rose, door under the porch round arch, twist and chevron moldings around(?) the door. Interior finished in renaissance; choir raised to accommodate a crypt. Semi-circular apse and east chapels which I think were also semi-circular, 8 bays, aisles flat oval clerestory windows. Buttress chapels with small windows. Domical vaults without ribs excepting in the buttress chapels. Ornament rococo. Exterior east end shows traces of the round east chapel, which had the gallery arcade under the roof. Brick bond I think this ----- April high, chapels low. 

Aug 21st Mon (con)

[ODI]

Church of the Incoronata - octagonal, 2 stories and octagonal dome.
Lower story (inside?) cinquefoil top(?) niches decorated with
paintings, Upper story 2 round arches on central round
column. Small vaulted space back with 2 round arch
windows. Details, Bramante renaissance, I might say.
High relief medallion heads in the lower spandrels, all
beautifully decorated in gold, color and fresco painting.
Altar in a domed chapel to the west - entrance is
on the east. Exterior red brick, tall slender square
tower - pavement of red, white and black marble. } A
fine red brick building, in 2 stories, with terra cotta
frieze(?) between them, Reptile wreaths or, Escutcheon
in the corner, also(?) terra cotta. Upper story with pointed
windows richly decorated. Lower story windows(?)
square enclosing a segmental top opening. Broad
projecting wooden eaves which show the rafters.
Small story of square windows as a frieze immedi-
ately below the roof. A tower near this latter building
had broad eaves at the top of the square shaft.



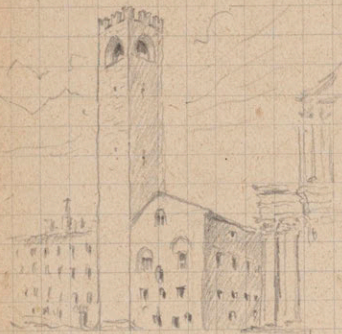
MAD. dei MIRACOLI
BRESCIA.

above this a small conical
spire. The window at the top of
the shaft in 2 divisions, pointed
window round arch divisions
The little brick church facade
shown in a sketch is a type
of small churches not only
here but other places in
Lombardy. The detail is us-
ually well executed, and gen-
erally the facade pleasing. I
took the train line after having had good satisfac-
tion at Sodi, and after a ride - first through the
Tome in some of the principal streets past the San-
Francesco church - which had been our interesting
study (see notes at sketch) and then through the dusty country

Aug 21st Mon (Cm)

CREMA

[There is a "Hotel Strada Ferrata" at Sodi near the station]



Bonetto

cath

Notes at Crema. Saw several renaissance buildings of brick plastered, with white marble trimmings, detail somewhat on the rococo order - busts in broken pediments, over the windows etc. Brick laid in very irregular bond. Old S. Donibonico church, now a barracks, has a gable facade with interesting pointed arch corbel frieze as usual, open arcade

gallery up the ramp of the gable. Pointed window in the centre high up, rose window under it 2 open arcade arches on each side of the rose. Below this an open arcade of 9 round arches on very slender round columns. Round arch portal - all the above in the centre corresponding to the nave(?). The sides (aisles?) show an open arcade up the ramp 2 division round arch window on the line of the 9 arch arcade. Trefoil course under this story, square windows below, one on each side. S. M. della Croce. Interior octagonal in two stories lower shallow round top niches, above 2 round arch windows. Composite columns in the angles almost of the "candelabra" form. Entire interior frescoed. The altar high up with a crypt beneath. Square compartment on each principal face covered by a dome - the altar is in one of these. [Hotel at Crema Albergo del Sole, at the S. Siro Gate near the stations.] I had reached Crema by the tram line that stopped first at the lower end of the town but I went on to a point near the S. Siro Gate where I left my baggage at a Café and

Aug 21st Mon (con.)

CREMA.



TORRE D. PALATA
BRESCIA.

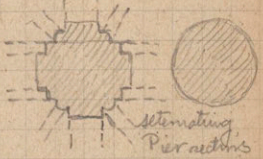
walked into the town. The entrance to the town is near a little park like square and the long avenue of trees that leads through the flat low country to S. M. della Croce Church. I first visited the cathedral which is a good example of the characteristic high gable that rises high above the roof of the church and, in this case especially, is pierced by windows that open into nothing but the open air on the other side. The rose window in the facade is usually the first that opens into the building. I unfortunately took

but few notes on this cathedral, but perhaps the sketches will give some idea of the building. The interior has been modernized, but the facade still retains all its Lombard characteristics - perhaps lacking a porch. The curvilinear Santa Maria della Croce, which lies in a pleasant shaded neighborhood at perhaps a mile distance from the town, is a richly decorated Renaissance building that shows the influence of Bramante. A Renaissance campanile and some old monastery buildings are close to the church. I went on by the train from Crema to Brescia - dusty as ever but through an interesting country. At Solcio were old brick city walls and several church towers with the characteristics of the district - one with conical spire and loggia at top of square shaft. When I reached Brescia I put up at a "Ristorante con alloggio" opposite the station. August 22nd Tuesday
Notes on Brescia } Curious but good effect of a rubble

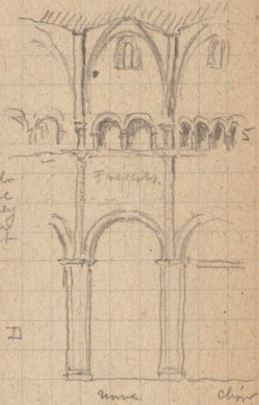
Aug 22nd Tue (con) BRESCIA.
 frieze above a plastered
 wall and below a
 broad projecting roof
 strong moulding be-
 low. This was in a
 court yard with an
 open arcade below
 glazed majolica or-
 nament around the
 windows.



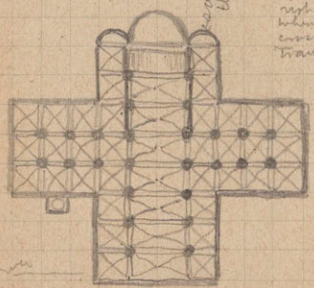
East end Cathedral Cremona.



sketching Pier actions



sketch do not rise where they cross the transept



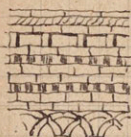
is one light throughout

CATHEDRAL CREMONA.

West. (nave)
 (25 X 50 X 25)

Aug 22nd Tue (con) BRESCIA

S. M. Carmine, low pitched gables over each bay or-
namented with terra cotta pinnacles as is the facade.
Little stone Chapel of S. Marco with brick ornaments
on the gable facade, and on the round apse (and
gable above)



Plain brick.
Cape pattern.
Plain brick.
Bricklets of brick flat
Plain 1 side four
Plain 2 columns (project)
Plain as above
Plain

Side of Corbel

APSE OF S. MARCO.

Building to the right of the
Loggia has a central feature,
2 arches below and above of
7 arches above with a little
central balcony, frieze of
square panels above. The
whole flanked by fluted

pilasters with Corinthian caps. Building in 3 stories,
upper round arch, 2nd square, 1st large round
door and square(?) windows. Cornice of plain mouldings.

(Notes from margin of Guide Book) →
a renaissance building.



← Plan of new Cathedral
'The Torre dell'

clock tower, only a part of the
rises over an arch leading to a street. The bell is in
a scroll supported base. Dial in line with the 2 upper
stories of the building. } S. M. del Carmine, exterior in brick

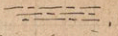
Remains of the red marble lions of the romanesque portals.
Archivolts mouldings are also romanesque, door etc are
renaissance. Interior a simple basilica of 7 bays and
an extended choir with round apse, aisles, chapels
on the south. The capitals look as if they were the
original ones of Lombard design. } I visited the

Museum of Antiquities where I saw the famous bronze
victory - like all originals this work is far superior to
the casts with which we are familiar. } In the medie-

val Museum, partly an old church with bases and
caps of the columns in white marble other parts
gray. ^{church of S. Francesco, Cristo, near museum}
~~remains of small Antico Santuario~~, green +
yellow glaze corbel ramp, Pinnacles at the corners and
apex. Rose window and round arch door, square
tower at the south east. } S. Francesco. Rich ornament

Aug 22nd Tue (con)

BRESCIA.

over a brick polygonal domed chapel on the south south
4th or alternate bands of stone and brick  Stone
Tower N.E. with a low pediment at
the top. Façade with the usual some-
land gable - brick corbel ramp - di-
terior 6 1/2 round arch bays, Barrel
vault nave and aisles, cut by
lunettes (alternate bays of nave
with windows) round Doric col-
umns. Chapels on the south side.



I found Brescia very interesting.
The location is picturesque and
the old squares full of work
worth study, and regret
that both notes and memory
of the place are defective. The
elaborate renaissance Municipio
or loggia - a building that
shows work of several re-
naissance artists - and the
Archivio near by I hope to
have in photograph. The
Museum is in a building

signature

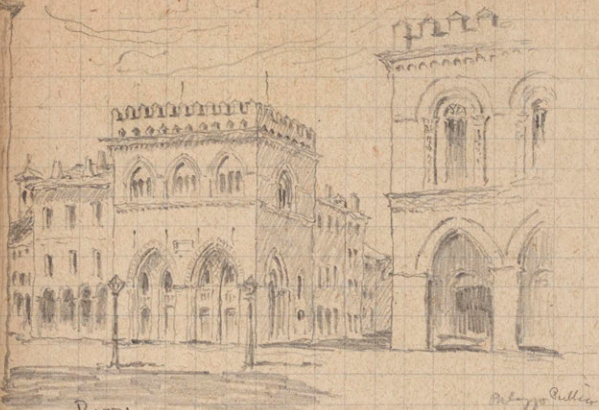
Cremona

All red (brick) etc
tower top of brick red
and oak - bricks of this
shape I would not see

erected by piecing out the remains of a Roman
temple where the Corinthian columns are in a way
well preserved. At 2.50 P.m. I went on to Cremona by
rail. We passed through a plain covered with Indian
mulberry trees, willows and Lombardy poplars. Near Ro-
becco I saw a large brick church with crossing dome being
built. At Cremona I put up at the Albergo S. Giorgio
room 13. Notes - Cathedral, nearly every bay is furnish-
ed with an altar of fine colored marbles. The celebrated
frescoes are in excellent preservation. Cremonese
school of painting seems to show robust drawing and
rich coloring. Curious reliefs on the pulpits, flat in ex-

Aug 22nd Tue (m)

CREMONA



PIAZZA
DEL COMUNE
CREMONA.







Palazzo Pubblico

scution but deeply undercut. Exterior south transept has 3 towers, open top pyramidal roof. Open pointed arcade gallery up the ramp. 3 rose windows central glazed. Below 3 round arch windows, blank all but the central which has 4 openings (others 3). Below this a rose, Round arch portal in the centre. Red brick. All ornaments moulded terra cotta - no porch. - } Baptistery very high triangular buttresses at the corners. Below the eaves circular windows 2 on each face. Below these a round arch arcade gallery, thin flat piers between 6 on a face. Below these irregularly placed round arch windows, double and single. Some faces divided into 3 parts by slender engaged columns (round) 2 faces in front (north) stone, marble revetted. Plain porch, round arch, slender columns rest on red lions of better design than is usual. Good renaissance design sarcophagus on the front of the Cathedral, North transept nearly the

Aug. 22nd Tue (cont)

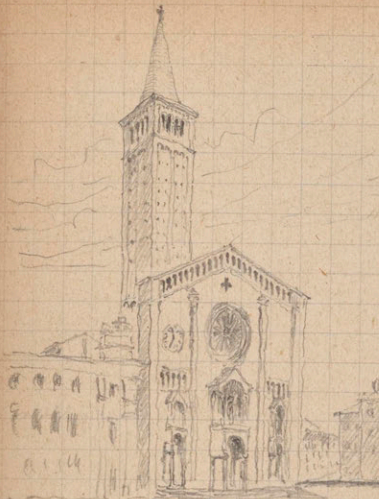
CREMONA.

same as the south but perhaps richer. Stone lion porch
Christ and Apostles on the lintel very rude as are
all the figures on the exterior. The apse shows interest-
ing round arch corbel frieze and open round arch ar-
cade gallery on very slender columns. Below a marble
Corbel course(?) Tall flanking turrets. The arcade gallery is
carried around the sides of the choir and transept. In-
teresting pointed corbel frieze on the transept. All red brick,
but the principal facade, of irregular bond. There is
some marble setting on the apse. Tall square cam-
panile with an octagonal top in 2 stories, with
a pyramidal spire. The Cremona Cathedral is one
of the most imposing of the Lombard churches.

August 23rd Wednesday. At the Porta Milano is a Lon-
bard church with a lion porch. 3 rose windows. Octagonal
baptistry at the N.W. corner. Interior as usual, sides end
in octagonal (!) chapels. Apsal octagonal. Round columns
with moulding caps. } Opposite S. Azate - place Garibaldi:
there is a brick palace - in bad preservation - with
a pointed arch loggia below. Next to it another with
red brick facade, 2 stories of pointed windows, with
decoration on trines & tympanums in terra cotta.
Both these palaces have battlements of this  or
this  shape. } There are a couple of romanesque
sculptured figures on the front of a church near the
Via Bassa (?) } S. Agostino has a gable facade, pointed
arcade gallery ramp. Central rose window - was for-
merly a large round arch window - 2 small rose
windows on ~~either~~ side   Round central, square
side portals - Red brick . Round engaged
column-buttresses on the front to separate the
parts. } Baptistry. Interior each bay, below an ar-
cade of 3 round arches on round columns (of stone) with
single row leaf caps.  Above, 2 tiers of gallery with
round arch openings each resting on slender round cols.
At the springing of the dome and below each gallery

Aug 23^d Wed (am) CREMONA.

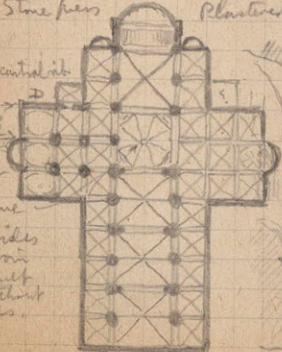
There is a cobel course.
 Dome octagonal with a
 small "eye"; all of brick.
 In the centre a large font
 of red marble. The whole
 of perhaps 60 or 70 feet in
 diameter. Cathedral trans-
 verse nave arches pointed,
 all other smaller arches
 round (Clerestory, trifor-
 ium, nave-aisle etc)



CATHEDRAL
 PIACENZA.

The nave aisle arches in
 dome + 7 or 8 small bays west
 are as high as top of triforium
 + vault of transept of
 that height except the
 central gable height side
 back one (lower)

Dome shows gallery beginning of 5 round
 arches on each face. Above a square nave
 down on each principal face.
 Stone piers Plastered walls + vaults. Alternating Piers.



glazed clerestory
 triforium with brick
 tracery. Tympanum laid
 hemispherical. 3 rows
 of piers on clerestory
 stone column capitals
 slightly curved. Round
 arches of stone
 ← Right below caps
 glazed wd. windows
 ← Round-headed shallow
 niche
 low only bases.




22x 45' about.
 West (N.W.)

great nave 13 ay.

Aug 23^d Wed (con)

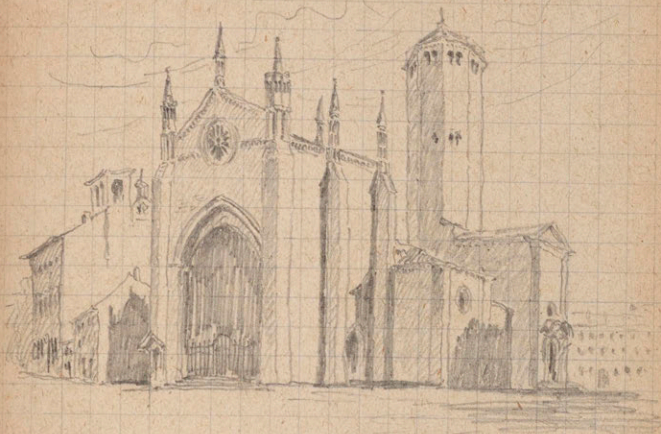
CREMONA.

marginal notes: S. Agostino e Giacomo in Braida, Interior now Renaissance - aisles groined, nave barrel vault, all round arch, 7 bays. } S. Agata, Renaissance, double aisles, (groined) nave barrel vault, 5 bays, transept, semicircular apse and east chapels. } end of notes. } Of course I hunted up the house of Stodivaniis, and thought of the many specimens of his handiwork that I had seen in the hands of great artists. The house that bears the tablet stating that there he had his shop, appeared new but may only have been fitted up for modern requirements. It is in the middle of the town on one of the squares - the Piazza Ponca. The cathedral here is very interesting - as I have said, and the group of buildings opposite excellent examples of north Italian brick work. I went on to Piacenza, and stopped at the Ristorante Stella d'Oro, room 8, just inside of the Garibaldi Gate. Opposite was a sort of public garden where a new "Garibaldi" had been erected. Beyond could be seen the tower of S. Savino.

August 24th Thursday. Notes: S. Savino has pier caps of genuine Romanesque design, better executed than usual. Piers alternate  and  (1) varies to a group of octagons and . Nave 3 bays in (5) 2 sub-bays. } S. Sisto (of Madonna fame) Wood mosaic (intonario) on the back of the stalls, some good Renaissance carved ornament - shell top, niches. } The copy of the famous Raphael Madonna poor in color. The green mantle has turned black. } Near S. Sisto, which lies up a quiet side street, is an old brick building that shows horseshoe arches. } S. Maria di Campagna ornaments painted, barrel vaults in painted coffers, painted green curtains over the altar very theatrical. } Collegio Morizzi (?) with a Renaissance ornamented belt course and portal, late I should say not in the best taste. } S. Giovanni in Canale brick Lombard

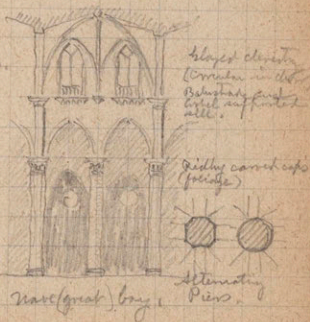
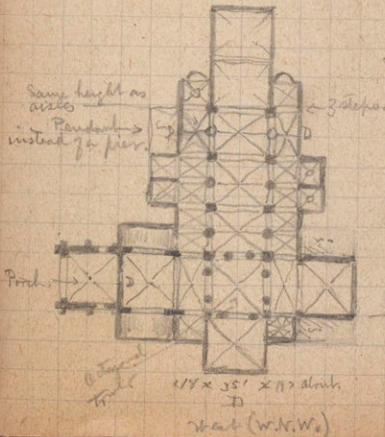
Aug 24th Thu (con)

PIACENZA



S. ANTONIO
PIACENZA.
(N.W.)

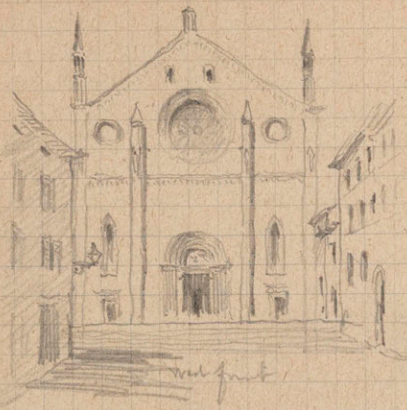
All rest brick



Aug 24th Thur (con)

PIACENZA

fazade. Interior, nave and aisles nearly the same height, barrel vault for 4 bays. 2 bays quadripartite. choir lower round apse. aisles end at the choir. Some side chapels. Marble (?) round arch portal. Cathedral portals carved lintels, left - Annunciations, Salutation, () Nativity, Adoration of Shepherds, and of Magi: right, Presentation



round apse. aisles end at the choir. Some side chapels. Marble (?) round arch portal. Cathedral portals carved lintels, left - Annunciations, Salutation, () Nativity, Adoration of Shepherds, and of Magi: right, Presentation

S. FRANCESCO PIACENZA.

Red brick. Portal stone. Side nave open (frieze much higher than the building)



Transsept crossing here orthogonal



Roof not glazed. glaz. pth. niche. Flat pilaster. round columns. All grey plaster.

D D D

nave Bay.

Flight to Egypt, Baptism, Temptation (carving quairt and robe). Mouldings over doors in carved designs (?) all in excellent preservation. Marginal notes: In S. M. di Campagna

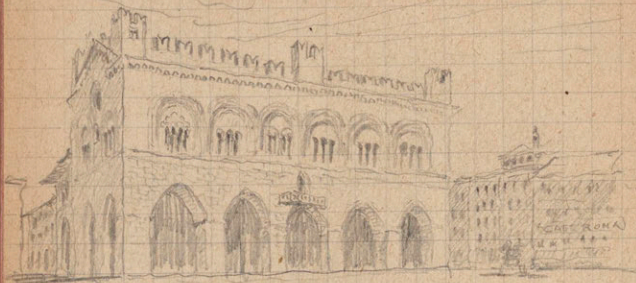
Aug 24th Thu (con)

PIACENZA = BORGO S. DOMINICO

ia there is a very good S. Francis Assisi (in the left Trans-
ept) resembles the style of Mantegna a little, ~~and~~ kind of notes &
The Town Hall with the bronze statues of the Farneses
is on the principal square and as most of the
town halls in northern Italy is a feature of the
town - It has the usual arcade below and niches (!)
windows above. The Cathedral is a remarkably
good example of the Lombard style. On the
edge of the town is the Farnese Palace, a huge
unfinished building now a barracks. Only a
very small part of the "vener" renaissance dec-
oration is in position. I think it is a striking
example of how shallow the renaissance forms
are. Here is a building that for several centuries
has been in use, yet never has had its col-
umnar character expressed at all. Vignola lived
in the vicinity of Modena and this was one of his
first important works. San Antonio, the old
cathedral, is an interesting building, but it appear-
ed to me that the "Paradise" vestibule looked rather
new! in comparison with the rest of the building.
I left Piacenza at 2:48 P.M. and arrived at the small
town of Borgo San. Dominico ^{at 3:36 P.M.} which I visited on
account of its Cathedral. The west front - see sketch -
South side - the only one exposed - shows octagonal
side chapels, nave walls with interlaced round
arch cornice, solid buttresses to the side (aisle wall) from
the nave wall (!) Open arcade gallery under the aisle
roof on slender round marble columns, round
arches 4 to a bay. Rich renaissance decoration
on the easternmost side chapel. Spe and choir
show the gallery arcade under the roof, below
an arcade with small round arch windows
enclosed. Square south-east tower with conical
brick spire. All these Churches have Spanish

Aug 24th Thu (con)

BORGIO S. DOMINICO.



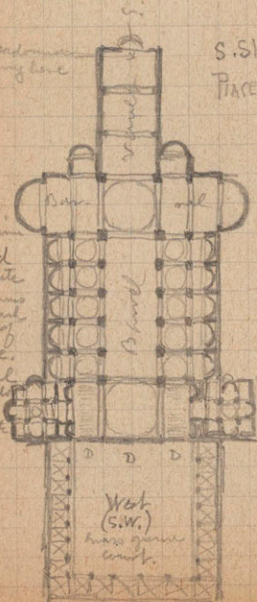
PALAZZO COMUNALE PIACENZA, (central building is above the road change it)

tile roofs. Interlaced round arch cornice to the aisle. Rude egg and dart and Greek fret ornaments on the curved belt course

read more thing here

S. SISTO PIACENZA.

very nice Corinthian cap. 4 ord granite columns on each side of nave. level mould over alternate bays.



Plain on facade dull and uninteresting. 3 stories, lowest cornice, 2nd fluted pilaster with a mould for a cap. 3^d a narrow pediment top connected by cornice. 1st 1st oblique at the corners.

Interior decorated in color much faded. Barrel vaults with painted coffers. Some good grotesques and black white unfinished monument to Prince of Austria.

of the south-west tower. niches and caupied figures

Aug 24th Thur (con)



S. SAVINO (Piacenza)

Some of this design
are not common.
They are built of red
brick. The conical
spire is of round ended
brick gradually receding
to form the spire base
this ~~is~~ from these points. I reached Parma

BORGO S.D.

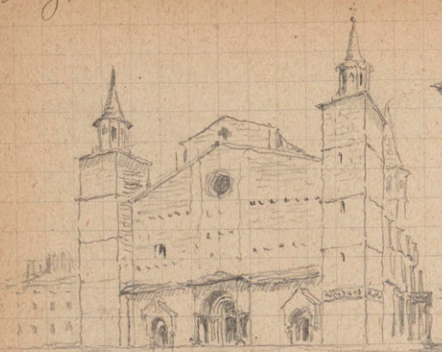
PARMA

in the archivolt of central porch.
Figures on corinthian-like
columns flank the principal
portal. There are 3 west portals.
The central [&] west has a porch
with the columns resting on the
backs of lions, that to the north
they rest on the backs of kneeling
men - to the south on vases.
[There are a number of lodging houses
near the station, one is "Trattoria
della Ferrata"] I left at 6³³
Always the same character of
plain country, with small trees,
vines on high poles. I saw a
brick castle-like building that
had square towers in front with
MM battlements. There was a long
brick bridge of 20 (5) arches over the
dry bed of a river near Parma.
The Appennines are in sight.

from these points. I reached Parma
in due time and stopped at the Albergo Aquila Nero
room 7. not a bad place if one makes a bargain.
It was here I think that I had to give the waiter a
settling down for being a little too free with good effect.

August 25th Friday. Note S. Giovanni Evangelista resembles the cathedral in plan. round ends to the Trans-
ept and round east chapels. 6 bays in the nave.
Sides and chapels } Pilasters at the sides of the Baptistry doors representing the genealogical tree of the
Virgin &c. have a curious resemblance to the Italian
renaissance pilaster decoration. The wooden
doors are finely carved in square panels and no-
sites. Figures on the archivolt all perpendicular. ||
The Cathedral shows solid brick buttresses over the

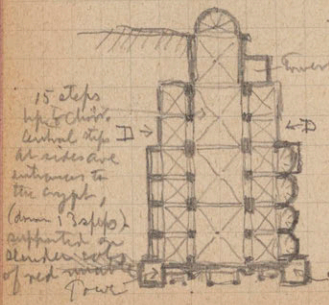
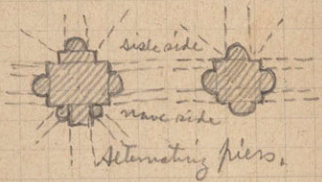
Aug



Carving carvings
on lintel of gable door
and south west tower
(Bottle & figure design
in drawing) north block
columns rest on kneeling
men; central on lions
south on rams.
Carving well as of stone
& the carving of
Carving in perfect
preservation.

BORGO
S. DOMINICO

Collective west front,
tower (B. S. Dominic) begun
above as is lower part
+ portals top red brick
(unfired) East tower
rest brick of red & all.



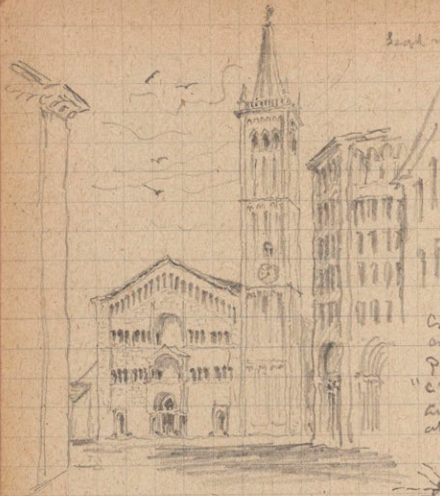
slight clerestory
Pill. transverse
arches, lateral
arches not filled,
Blank red ash
masonry (no
gallery).
Red ash,
sides groin
vaulted
without ribs

west nave bay.

August 25th Fri (con) PARMA.

aisles, nave wall has no ornamental cornice. Side has a rich brick cornice, interlacing cusped pointed arches &c. Transept, dome, round transept ends, Choir, side, and apse show arcade gallery of round arches with octagonal and round arches, columns. caps and often the archivolt richly carved. Apsel and transept ends show a very tall round arch arcade (blank) below the gallery - pilasters with animal caps. Very small arcade as frieze to the dome. What brick work can be seen - it is mostly plastered - irregular bond tending to
Kind of notes I should have considerably more to say about Parma, there is much to see and the cathedral is an especially interesting example of the Lombard style - but notes fail, I failed to see the interior of the Baptistery so can say nothing. The famous fresco in the dome of the Cathedral & the "Assumption" by Correggio - I saw perhaps as well as it can be seen for the light was favorable. It is particularly remarkable for the skilful frescoing of the figures, the other frescoes in the cathedral as well as those in S. Giovanni Evangelista are all worthy of close attention. - the floor of the latter was all torn up when I was there and I was obliged to step around on boards to keep out of the mortar. at least I think this was the place. The church Madonna della Stecata is a curious and rather effective building in the shape of a Greek cross with round ends - even the west end where is the principal portal. The interior is especially imposing on account of its height. I left about 4 1/2 P.M. and after a run through a country where the fields were divided by rows of trees put up at Modena in the Alla Stella d'Italia room 6. (Queen Maria not so place, very cheap)

3rd and 4th floor,

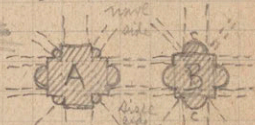


1st bank tower

Reflect marble almost black. Facade of Cath. marble of all sorts. Look at bottom. Look at top.

Crossing piers are merely conception.

Pier B has the articulation "c" a feet pillar, octagonal and round in order beginning at the west.



Alternating Piers

CATHEDRAL PARMA.

Transverse arches elliptical.

Staged N. W.

Pilasters have animal caps. Rd. engaged cols. Corinthian like caps.

Pauls frescoed.

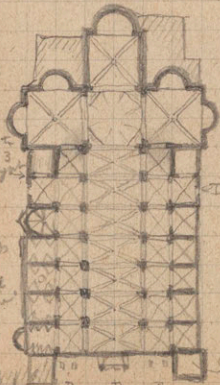
Triform of 4 rd. piers on rd. cols. Corinthian-like caps.

Rd. great arches Corinthian like caps.

Chapel openings mostly pl. attic bases.



Wave Bay.



Choir >
17 steps -
choir, 13
down to organ

Steps choirs
higher a
little more
than piers

Deep 3rd
galleries
go in
go in
go in

Steps
from north
transverse
arches rd.

1st
tower

West
(N.W.)

August 26th Saturday

MODENA.

Notes | Cathedral facade 3 round arch portals, central with a (sitting) lion porch. Sculptured bas-relief band low down on the sides of the central portal. At the height of the triforium is a gallery of the same design, Rose window above in the centre - much concealed by scaffolding and straw mats as is the famous tower, in fact I cannot say that I saw the latter at all. Facade this form }
S. Domenico, oval dome interior with short arms (?) }
S. Pietro nave 5 square bays, each bay a large round nave-aisle arch with small round arch clerestory window above, round apse, deep octagonal end east, transept chapels, 2 (?) aisles $\frac{1}{2}$ the width and over $\frac{1}{2}$ the height of the nave, and the same bay as the nave. outer line of aisles - (double aisles?) - used as chapels, narrower and lower than the inner, and 2 bays to each bay of the nave. Facade shows visibly ornamented cornice, high central part with a pediment - cut off a little - 3 rose windows, 3 portals, and sloping sides for the aisles and chapels. } Fine new building south of the Cathedral, in the style of the Library of S. Mark's. }
Cathedral, exterior all stone as is the tower, (end gable)
The terra cotta in the cathedral, its crypt and at other places were highly interesting. They are as a rule colored, and realistic in both pose and modelling, that makes them more like painting than sculpture in general effect. The Ducal Palace - that I saw after because it lies across the Corso Vitt. Emanuel down which I always came to the town - is an imposing renaissance building, although I cannot say I admired it to the extent that I should have perhaps. The detail is a little unsatisfactory. I reg-



Aug 26th Sat (ev) MODENA.

BOLOGNA.

lected to mention the baroque church San Augustino, which has a flat ceiling, abundance of plaster angels, fluted pilasters with composite caps, fruit decorated roll mouldings etc. The church is large, if that is a merit. I left at 11⁰⁹ AM. The run over the same character of country as usual - trees between the fields - much corn and especially hemp. Mountains to the right, vines between the trees in festoons are a feature of the landscape from here on. I had some rain at Modena, but hardly enough to interfere with me. I reached Bologna in due time and after a short hunt, in which I walked a considerable distance into the town I found a comfortable room in a Ristorante con allogio at no 56 Via del Galliciera, - with a good restaurant. Bologna is peculiar in having nearly all of its side-walks under arcades. The ends of these arcades rest on cylindrical columns - no taper or entasis - The town at once gave the impression of a large place and promised to be interesting.

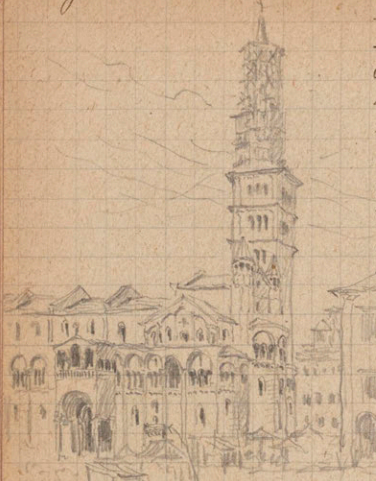
August 27th Sunday. Although there was rain at times I managed to see Bologna pretty completely. Rain is not such a serious thing in a town where the sidewalks are nearly all roofed. The centre of interest is of course the squares in the middle of the town - reached after a short walk from my hotel ^{at the} on the Via dell'Indipendenza. The larger one Piazza Vittorio Emanuele contains the S. Petronio church with its unfinished facade and several fine facades by Vignola and others. In the centre is a large bronze equestrian statue of V. Emanuele. The smaller square Piazza del Nettuno is chiefly

Aug 27th Sunday) BOLOGNA:

famous for the fountain that is crowned by the colossal bronze figure of Neptune - now quite white from a deposit from the water - by John of Bologna. The venerable palaces that surround these squares, the crowds of people and neighboring towers make this part of the city interesting and picturesque. I spent some time in the S. Petronio church. The interior, painted a light brown in 2 shades, is improving in size, and the decoration does not disturb the architectural forms as much as in many of the Italian churches. There are a number of good modern frescoes - in panels or - and some richly colored old stained glass. The church is only finished as far as the transept and then ends abruptly in an apse. However I will copy the notes from the margin of the guide book & Museo Civico, near the S. Petronio.  ornament on pottery. Spire in relief on pottery. Egyptian statue of kneeling youth with finely cut features. Columns represented on a bas-relief with a spreading base like the trunk of a tree  Some reliefs representing slaves carrying a heavy weight are excellent; the slaves are negroes. Roman lead water pipe 2 or 3 inches in diameter (inside) with inscription moulded(?) on the outside. Manuscript miniatures with a representation of a college professor lecturing while the students take notes. Banca Nazionale and Palazzo Guidotti, both in the orthodox Italian renaissance style with arcades below. The bank has a delicately carved balcony in white marble. It is 3 stories and an attic. S. Domenico. The church originally romanesque; hard to say now what the arrangement was. Now there are 5 bays in the nave - twice as wide as long, Barrel vault transverse ribs. Crossing dome. Beyond this 4 bays there another dome (included in the present choir) and an octagonal apse. Chapels towards the east from the last dome-bay. Aisles 1/2 the width and more than 1/2 the

Aug 27th Sun. (con)

BOLOGNA.

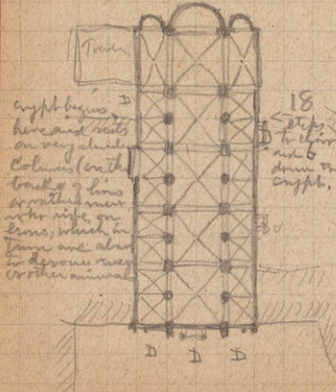
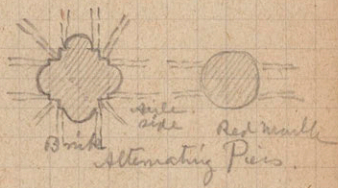


height of the nave, which is 35 or 40 feet wide. The chapel of S. Domenico is in marbles. I never saw more beautiful steps. Plenty of gold and color, which display the classical details to advantage. Palace Bevilacqua-Vincenza. In 2 stories, lower

The great bays of the aisles are separated by red, transverse arches. Above these are double opening ornamental openings (P) to match the triforium. Full wall of light and brick excepting columns and a few accented points (bosses, corbels etc.)

South East exterior pulpit.
2 compartments on S.

CATHEDRAL MODENA

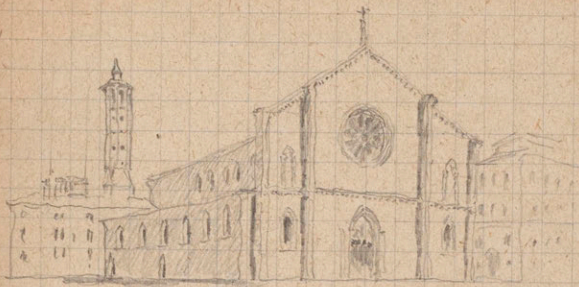


Transverse arches red. R. clearest story windows. Triforium of 3 tier. At central and ends on red, green marble. Col. foliage. Openings into other upper part of the aisles, which are of that height to great bays divided by brick piers. Each bay by red and marble columns.

Great Bays

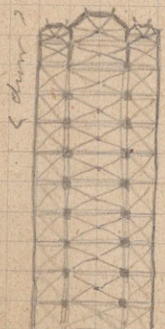
Aug 27th Sun (con)

BOLOGNA



S. Francesco
Modena

windows square, upper round in 2 round divisions separated by slender ionic columns. Rusticated stone in different patterns in each of the 3 divisions (horizontal?) floor at each end - rich frieze - wooden cornice. The court very fine 2 stories of arcades. E. arcade on the first story of the outside facade. Palazzo Alber-



square piers with round cols. set in the corners. Ptd. nave arches, Rd. transverse arches to nave. Rd. to aisle. Rd. vault ribs. Ch. nave 3 steps & includes 2 bays of nave. Ptd. clerestory window. Vaulting rests on corbels.

gati 2 1/2 stories, arch head or belt course. Pedimented windows in the 2nd story, 2 doric portals. Brick laid --- (S).


S. Francesco very interesting inside and out. Where restored the interior is now the simple brick. This restoration is to the original gothic - the slender engaged columns with their curious (S) caps

S. Francesco
Modena.

were found under the ungrainy plaster pilasters.

Aug 27th Sun (con)

BOLOGNA.

Palazzo Fava. facade with a round arch arcade below, round arch windows in the 2nd story - these in 2 divisions - and 3rd story which is quite low. Rich moulded brick frieze, window trims in rich terra cotta work. The famous leaning tower of Bologna - Asinelli, the tall one, and Garisenda, 10 feet out of perpendicular in 163 feet, are literally no more than plain brick smoke stacks, not only very unsightly on account of their leaning but without any effort to be artistic in the least. They are a curiosity as the freaks of mediæval builders, but deserve no attention otherwise. They make the town look like a Turkish graveyard at a distance. § Sto. Stefano. This church most curious, interior of the 2nd of the 7 churches, has 12 sides, 7 columns are coupled each face has  above, below a round arch arcade. Some antique caps embedded in the wall, The brickwork on the outside is very curious - all shapes like a mosaic. 4th church shows interesting caps, Corinthian like (bombard) one with mermaids. Cloisters, 2 tiers of round arches. below on square piers without caps, group of 4 slender cols, or heavy cylindrical columns. Above a graceful round arch arcade on coupled columns, with quaint caps at places. The 7th church an old basilica shows rich brick "mosaic" work. - this is now being restored. I could not see the interior more than a little. from the outside. § S. Giovanni Madonna del Baracano. Church very shallow but wide, approach under an arch and between hedges, is very picturesque. The church itself not good - pink and white with a dome. Interesting old frescoes and a stone niche frame. § S. M. dei Servi. Porch all along the side by the Via Mazzini and a large atrium at the west end. Nave 8 bays, transept and immediately behind the latter the apse. Sides and very shallow buttress chapels, or rather a narrow aisle railed off as chapels. Alternate (5) round and octagonal columns

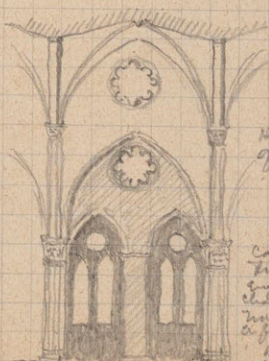
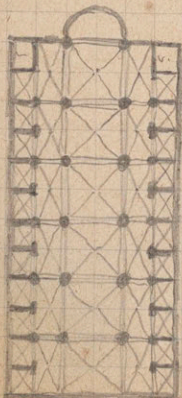
Aug 27th Sun (con)

BOLGNA

quadripartite vaults, east transept-chapels. || Pal. Fantuzzi
 Very heavy in detail. Coupled engaged columns of the facade
 are divided into small stones; rusticated shell
 top niches. Elephant with a castle on his back. Cornice
 with modillions and brackets. 2 stories. || Palazzo Mal-
 vezzi Medici 3 superposed orders of flat pilasters || S.
 Giacomo Maggiore, large church, 3 bays about 50 ft
 square in plan. in the nave. then a dome, beyond
 the apse with an ambulatory and radiating chapels.
 Butters chapels, 3 to each bay of the nave. The brick
 tower - with a square top - has broad fluted pilasters
 of brick at the corners of the top story and only one
 window below (!). || Of course I spent some time
 in the fine Picture Gallery, where the gem of the
 collection is Raphael's S. Cecilia. The Guido Reni room
 was also interesting in exhibiting
 number of his large works.



S. PETRONIO
 Bologna.



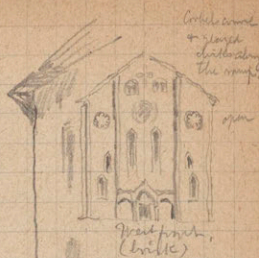
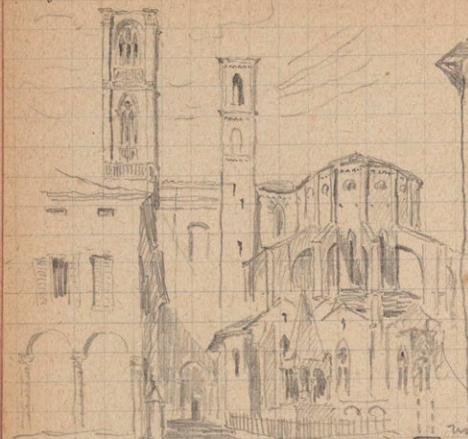
Heavy foliate caps
 of bad design.

Caps similar to
 those above
 Engaged pier between
 the piers of front
 nave pier, which
 is flat division.
 Base (a high capital)
 on a pedestal.

"West" (N.E.)
 x 55' x

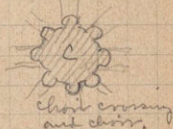
East Bay of nave.

Aug 27th Sun (con) BOLDGNA.



Coloured wood
& large
chairs
the ramp.
open

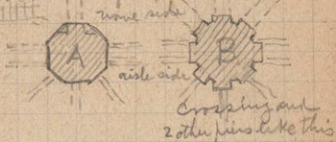
Front porch
(brick)



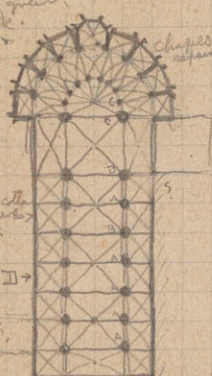
choir crossing
and choir.

East end and tower.
all red brick
red Spanish tile. S. FRANCESCO
BOLDGNA.

Pyramidal roof
frambis of green
gazel brick.
red triangle &
Sarcophagus.



Crossing and
2 other plans like this

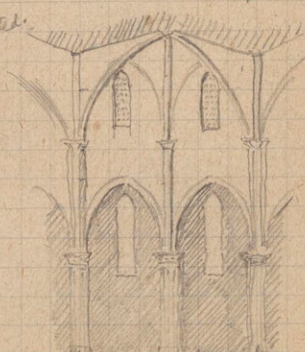


Chapels
retained.

That tower with
enormous
of 15th cent. i.

40 x 40 x 20 (about).

West (NW)



Good Bay of Nave.

Aug. 27th Sun (con)

BOLIGNA.



Palazzo Bentivoglio, 3 stories the upper with circular pedimented windows - square below. § S. Martino Maggiore, 6 bays, octagonal apse. Sides about $\frac{1}{2}$ the height and width of the nave. Circular clerestory windows. Restored brick facade with turrets § S. M. della Misericordia. Exterior shows a west porch across the entire front resting on round columns, Corinthian caps, no taper to the columns. Square tower on the north-east. § These are the notes. The descriptions in Badaer's will help out the lack of better. Bologna is an interesting place and deserving of a longer visit. In the late afternoon I went to the top of a small hill not far from the station and had a good view over the town, but showers prevented much walking around in the open.

August 28th Monday I left about 8³⁵ for Ravenna.

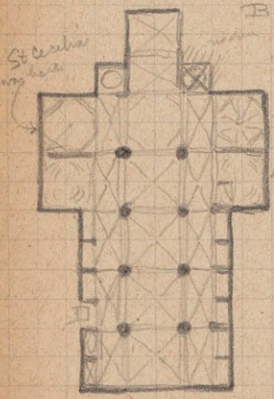
The run was through a pleasant country - at first with hills covered with houses and towns among the trees. Later over a plain (!). On reaching Ravenna I found the hotels hard to find - wandered around for some time and finally was piloted to the Unione on the Via. S. Agnese by one of its people. After a little walking around the town I went on foot to the Church of S. Apollinare in Classe along a hot dusty road that ~~led~~ ^{leads} across the plain towards the sea. Classe was at one time a large and prosperous sea port after Ravenna had been left inland, but in its turn was left without water and eventually disappeared. Now there is only the fine old basilica and a farm house on the spot. The rail-road station lies at some distance, and the surroundings are mostly marshy. I spent a little time examining the outside and then in company with an English preacher who had come on the train, had the custodian unlock the door. The exterior is plain brick relieved

Aug 28th Monday.

RAVENNA = CLASSE

by arcades in blank on the nave walls. (clevestry)
 The exterior of the apse is polygonal and the east
 chapels at the end of the aisles enclosed in square(?)
 buildings. There is ~~an~~ vestibule at the west end
 from which the main portal enters the church.
 Interior 13 bays. Fine variegated marble shafts
 to the round columns. (the marble of the columns in
 all these older churches is an opaque white with
 dull blueish-gray veining. This seems to have
 been the almost exclusive material for the finer
 work) The capitals are on the Composite design with
 the leaves cut in Byzantine style. The abaci are
 large and of this form . Capitals all alike
 Small east chapels  with semicircular
 niche at the back. Nave about 50 feet the aisles
 25 feet in width - both less. 12 steps up to the altar
 and more seem to be
 buried. 3 double
 division round arch
 clevestry $\text{M} \cdot 3$ (walled
 up) windows with
 round arches and col-
 umns, west, central

S. Giovanni
in Monte
Bologna.

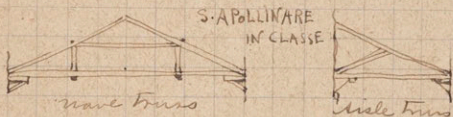


D
West (N.W.)

Aug 28th Mon (con)

RAVENNA

round arch portal, 3 round arch windows in the aisles to correspond to those in the clerestory. The interior about 150 feet long. The bases of the columns are a species of attic base, the upper member square edge instead of the usual torus. The base stands on a large square plinth decorated with diamond shaped panels. The interior now



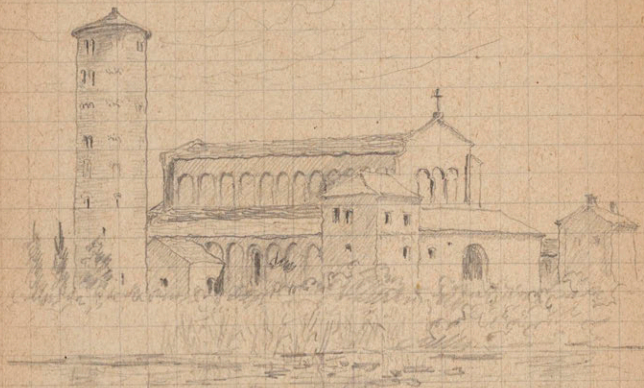
appears a little bare because it has been robbed of its interior marble facing. The walls are now simply plastered, and without color excepting a few spandrels (*) and a number of medallion portraits of bishops. The painting of the spandrels is a poor imitation of mosaic. In the centre of the nave stands a small altar of marble. The fine mosaic of the semidome of the apse is in remarkable preservation. It represents among other things S. Spollinaris preaching to a flock of sheep. Under the raised choir is a passage-way following the sides of the circle to the back where a small chamber leads towards the west.



I went back to Ravenna on the train with the preacher. On the way I noticed the pine forest, "La Picheta", to the right. I left the preacher who was much interested in old churches, but was not very acute in his observations, at the station and walked back to the town. I will copy notes again. Two granite columns in the Piazza erected by the Venetians, and a Colonnade

Aug 28th Mon (con)

RAVENNA

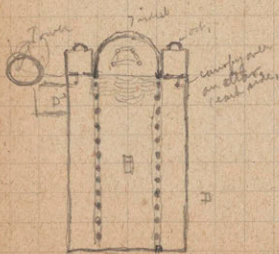


S. APOLLINARE
IN CLASSE

NEAR RAVENNA.

along one side with capitals similar to those in S. A. in Classe. } In the Piazza
 Venti Settembre an old granite column crowned
 by an eagle was being restored. } Cathedral
 Porch at the west end in 3 bays, Topmost story of the

round tower appeared new. The tower, and perhaps the marble columns used on the inside of which there are 24 in the same kind of marble used in the other ancient churches, the ancient part. Have 3 bays.



Crossing dome, chapels at the end of transept, narrow bay to the choir, semi-circular apse. narrow am-

slap: West (above porch, a little S.)

Aug 28th Mon (con)

RAVENNA

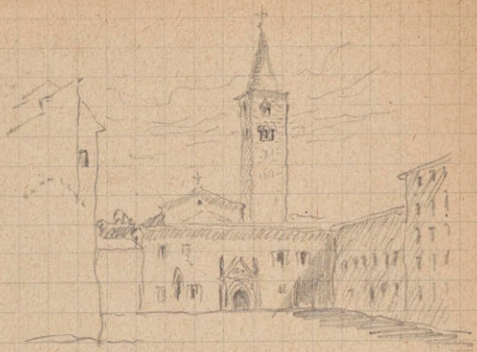
bulatony entirely separated from the apse by a wall. Barrel vaulting. Cleverestry windows, corinthian detail shallow aisle chapels. Old cross of 6th century, equal arms decorated with circles. At the bank of the choir are panels with ancient sculptured animals etc. in square panels on a convex surface, rude egg and dart at the top, pearl and bead, embossed metal Ecce Homo in this Retro-Choir gilded. Hideous painted and zig saw ornamented pews common in these churches. The interesting Baptistery I saw inside and out (it is necessary to hunt up the old lady who has the Keys) Built of thick bricks, The "flower pot" dome can be dimly seen through some openings near the outer roof. inside of course it is concealed by the mosaic decoration etc. The plan of the Baptistery is this the

corner round niches low (S). The mosaics are excellent and among the best in Ravenna. An egg and dart border runs around the central illustration. (Some details are given in the guide book). The interior of the chapel in the Archbishopal Palace I did not see. S. Nicolo, Gable with a corbel ramp. Brick facade divided into 5 perpendicular divisions, one window (S). S. Agate, facade mostly hidden, brick gable. Small round arch cleverestry windows, Caps mostly corinthian-like, some composite. Pulpit the upper



Aug 28th Mon (con)

Summ of an immense fluted Column. Sides about 20 none abt. 40 feet wide. 10 columns with pilasters at the ends Open timber roof like S.A. in Classe.



S. GIOVANNI EVANGELISTA

semicircular apse, canopied altars at the ends of the aisles. S. Francesco, 22 colored

Romana, Brink. (conical spiral)

marble columns, one of them (hair?) embedded in the wall the other end pilaster. Semicircular apse, ends of the aisles semicircular, Columns variegated marble Caps composite - modern I think, great wall space above the nave arcade only pierced in the barrel vault at 3 places. Base of cols. (Perhaps the columns of the 2nd chapel are the missing pair of the 24.

S. Apollinaris, Nuovo

Ravenna,

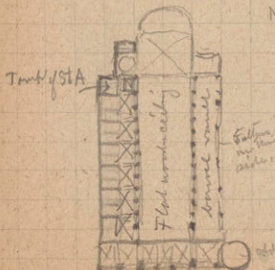
Window joints no masonry

On S. side 11 clerestory windows (N side partly walled up)

Window & space about equal (masonry space)

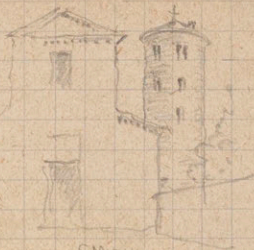
2nd arcade on large abaci and composite like caps, not cols.

only an effect for base (trust below pavement for attic)

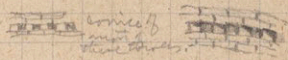


with (a chancel vault)

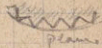
small
windows



S. MARIA
MALEORRE
one of the towers
ancient.



conico
most
of the towers.



plans

TOWERS IN RAVENNA

TOWER OF S. GIOVANNI
BATTISTA
all brick



S. Michele in
Afferisco
sea lake
Ptd of top under
rd. arches.




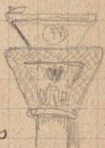
S. Giovanni
e Paolo
brick tower
square
tower

August 29th Tuesday.

RAVENNA

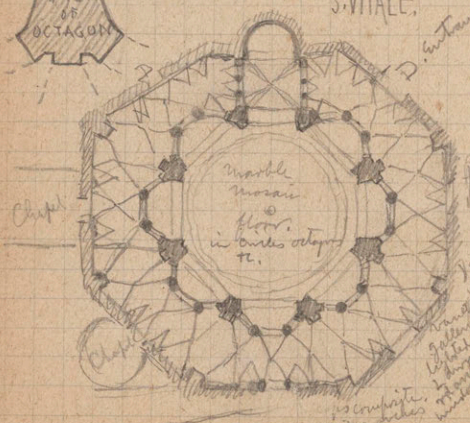
Next to this church is Claudio's Tomb, not a very striking work of art. It is open to the street, a niche with a railing before it. St. Vitale Originally there were 3 round arch windows to each bay into the upper gallery. Exterior of the large thin brick laid in 1 inch beds of mortar. The exterior is not at all striking, it is high but shows no unity of design, moreover it is blocked up by other buildings and later additions. Interior is imposing and in many ways beautiful, and but for the attempts at color decoration done in modern times would be satisfactory and pleasing.

On the abaci of lower columns this monogram is cut  on the aisle side and centre. Upper tier abaci cut with a cross and leaves. Abaci of the triple arch separating the choir from the aisle shows horses facing a cross on the front



S. VITALE.

From outside to line of central octophant 27 feet. Piers abt 10ft deep. Octo less than 50 diam



West (N.W.)

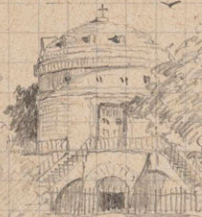
Aug 29th the True (con) RAVENNA.

On the choir side (?) On the aisle side birds drinking from a vase. Caps of Byzantine designs of interlaced bands and foliage. } nest 2 tier flying buttresses towards the north east. perhaps at each angle originally. } Caps of the upper arcade composite in design curved with Byzantine leaves. Shafts all of variegated white and gray marble as in the basilicas. The description in Badalcker will in a way supply the rest. I spent a long time in S. Vitale both on the 28th and 29th. The mosaic decoration of the choir is beautiful and shows what the effect might have been had the whole interior been carried out in that that way. } I had the sacristan open the mausoleum of Galla Placidia for me. The building is small in the shape of a cross in plan. The interest in the building centres in the fine mosaic Soffit of front arch a fine garland of leaves and fruit ceiling of disks (all this mosaic) dome (?) blue ground covered with gold stars and a cross. Full description in Badalcker. The marble sarcophagi are very interesting in their decoration. The exterior is of large bricks $12 \times 6\frac{1}{2} \times 3\frac{1}{2}$. } S. Giovanni Battista, dome Transept & nave piers and coupled columns alternate. Remains and details. The columns of the ancient church are now used in the new grouped and embedded } S. Spirito. Saggi abaci corinthian like caps. Flat ceiling. Circular apse. Last chapels. 3 clerestory windows on south side. disks over the spandrels of nave and aisles. } S. Maria in Cosmedin. mosaic fine in the dome. } Baptism of Christ, water represented as transparent through which the body of Christ shows. } S. Giovanni Evangelista 3 square tower at South west corner with a conical spire } S. Apollinare Nuovo. All of brick but the remains and porch which is of stone. Alternate perpendicular lines of windows in the tower are now walled



Aug 29th Tue (con)

RAVENNA.



TOMB OF
THEODORIC


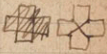
RAVENNA.

up. In front of
the church an old
ionic cap with
a pine cone on top.
Church built of
thick brick. All
these churches have
a ~~marble~~ marble
sphere in the
centre of the "ben-
itole" (holy water
basin) originally
6 perpendicular
lines of windows

in the tower I think. Columns of the
interior of a variegated white and gray marble.
(24 marble cols). and pilasters as in S. A. in class.
Magnificent mosaics on the nave wall above the
arcade. Mosaics on a gold ground with green
foliage in the lower parts. Faces pleasing.
In one of the chapels the original marble sheathing
remains. Beautiful agate columns on either
side of this chapel. Bronze capitals. Marble screens
with Byzantine detail - peacocks etc. This basilica
is especially interesting in showing in a way
how this class of buildings appeared with
their original decoration of mosaics. } Near this
church is the fragment of the Palace of Theodoric
- a central niche and a few columns support-
ing arches. The work on this fragment is
rude. Corinthian caps in the upper arcade, single
row of leaves, with the volutes merely indicated.
The prophylaxis set into the wall and called
the sarcophagus of Theodoric shows a lions head and
2 carved rings on the exposed face. } Santa

Aug 29th Tue (con) RAVENNA.

Main in Porta domical ceiling to the nave. semi-circular apse. (shell dome) nave, aisles, transept with circular ends, octagonal dome borne by round columns and piers with engaged round columns alternately. Façade in white stone and brick in an elaborate Jesuit style, carved sides to join the upper and wider lower stories.

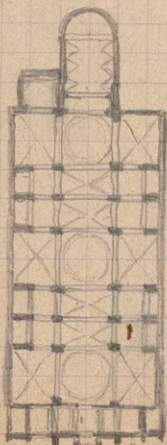
I walked out from the town to the Tomb of Theodoric - hot and dusty by the way but cool and green in the pleasant garden that surrounds the tomb. I found the monument very interesting and the great stone which forms the roof a curiosity. Door on the west square niche on the east. Orientation correct, lower octagonal story relieved by niches about 4 feet (?) deep. The dome was plastered, now full of rough cuts (for holding plaster.) Caps of slender coupled columns perhaps 6 inches in diameter and a large cap - all pyramidal with a corner cut out  Lower story a cross  vaulted, ends tend to octagonal, ventilated by ports. Light gray in color, white marble (?). A good view of the tomb is obtained from the railroad on the opposite side from the town; well that's all of Ravenna from the notes, but what is left unsaid would fill a book. The towers are especially interesting and show the peculiarity of being round in plan, quite different from those in other parts of northern Italy; but then they are also much older, and no doubt are of value in the history of the development of church towers. I left Ravenna at 4²⁰ P.M. saw the tomb of Theodoric as we steamed away and ran across the sea-like plain. There were few trees. The river and in fact

Aug 29th Tue (con) RAVENNA.

all water courses are protected by high dykes which often in towns serve as roads - snow very dusty - Near Ferrara there were trees and cornfields, again in open places where white long-horned cattle grazed, and there were scattered houses. At Ferrara I wandered in the dark, for I took the wrong street into the town, but finally came to the old square castle and there found a hotel - the Pellegrino room 18. with a room and supper.

August 30th Wednesday. (From the note book) Palaces have large stone portals with or without flanking columns, but rusticated and heavy, usually a large escutcheon above the opening. Houses usually low - 2 stories - and streets of little interest. Church with classical facade - engaged columns or all in red brick shows that the effect of classical

CATHEDRAL
FERRARA.



↑ ↑ ↑
West (N.W.)

detail in that material is satisfactory. more so I think than when made up of mixed brick and stone. Roll moulding at the base of buildings (castle for example)

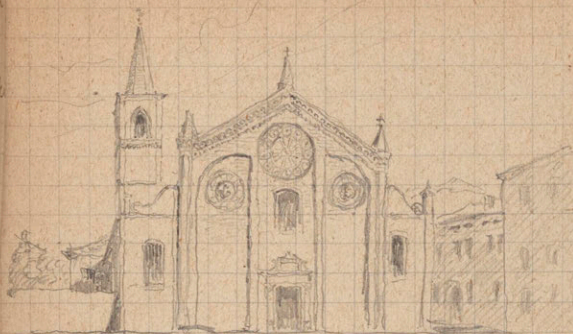


Chantry window
ambrone pitatore
windows in the
small long chapels.
Decorations in
buff & gold.

in a rope pattern. Little church of S. Stefano has

Aug 30th (Wed) (con)

FERRARA.



S. STEFANO
PROTOMARTIR
FERRARA.

note.

S. MARIA
INVADO.

Ferrara.



Base of
(at the base)



Stiles
joined
without ribs.

West (N.W.)

Sides of nave
show a simple
rib, arcade on
rib ribs (ornitho-
like caps)
on pedestals.
Plain clerestory
will be raised by
square headed
windows, one
over each arch.
Circular windows
in east chapels.
All others square.

Aug 30th Wed (con) '93 FERRARA



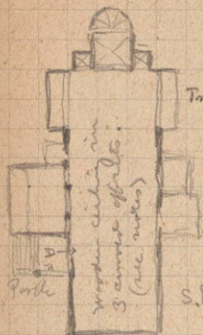
MANUA.

From the Piazza
Virgiliana.

a rich gable facade with 3 disks in terra cotta
- 2 enclose half-length figures, the central
"Y.H.S."; shell top corbel cornice. Scrolls over
the aisles & Renaissance portal. (From the Guide
Book margins)

Aug 30th Wed (con)

FERRARA.



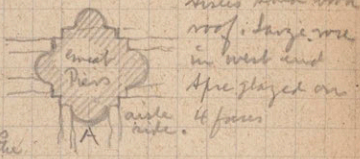
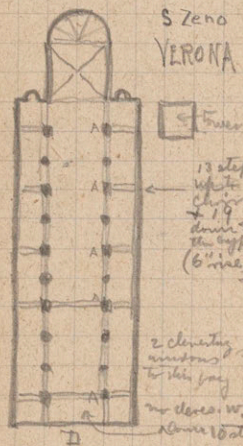
Tomasept.

Facade in bands of yellow stone & 3 courses of red brick. Simple pier with primary (conical top) and a corbelled vault. Above pointed window with flanking circular windows; below this a group of four (4) narrow arched pointed w. Below this arch. niche portal flanked by ptd. arcade of 4 arches (on each side) uncrofted red. cols. 2 on each side glazed. Below the arcade a blank arcade of 5 arches on each side. Side portal with porch with large ptd openings resting on slender red. columns. Church is of brick.

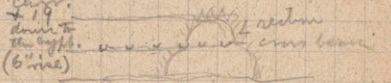
S. FERMO
MAGGIORE
Verona

H

ancient frescoes on these walls at many places. The windows of the aisles are regular: semi-circular engaged cols. on flat pilasters run up to the ceiling - cap half way up. No triforium decoration.



shales shd wood roof. large rose in west end. Are glazed on 4 faces.



2 clerestory windows to this part
no doors w. above 10 steps

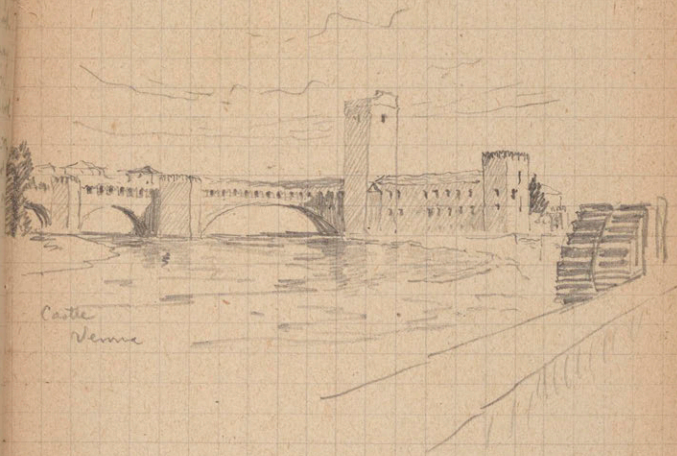
small rose clerestory w.

Rounded window in center.

21 x 36' x 15'

The stone a variegated reddish marble the round cols. polished. At the piers are round transverse arches over the aisles (at places over the nave) finished square on top. Romanesque animal and sometimes like caps to the round cols. other bases: 2 pier & cols on a successive of plinths.

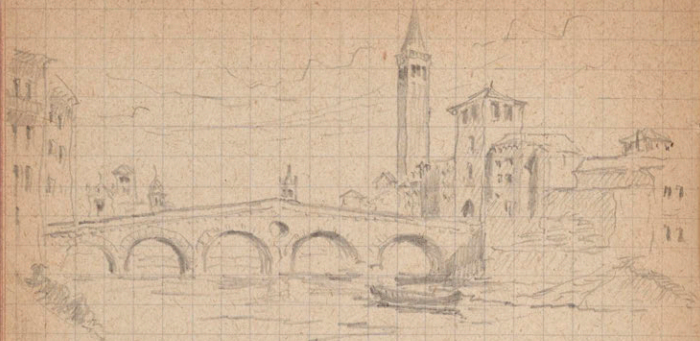
marble Crypt on slender round and octagonal columns. Caps some Romanesque like others with the cover bevelled to form an octagonal base. Ceiling vaulted without ribs. Interior of ch. in bands of brick & stone, ceiling wood in small square panels. Cross beams at the upper arch. 7 rd. arches lead to the crypt. archivolts decorated with animals to steps up to choir at the sides and unsupported. Thence crypt the entire width of the church.



Castle
Venne

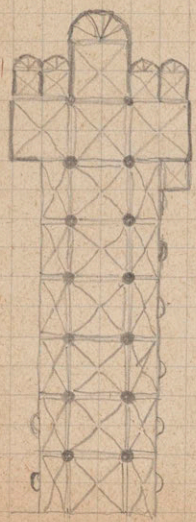


VERONA



VERONA. (S. Anastasia tower)

S. ANASTASIA
VERONA.



with
(little south)

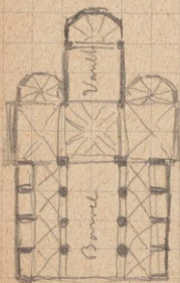
Ceilings vaulted
and decorated
with various
designs - rather
spreading - in
green and and
yellow. Bases
of piers have "claw"
cornices.

Piers all circular
in section
wooden ties (top
all arches for choir)
cloister w. glazed
open, represents the
triforium



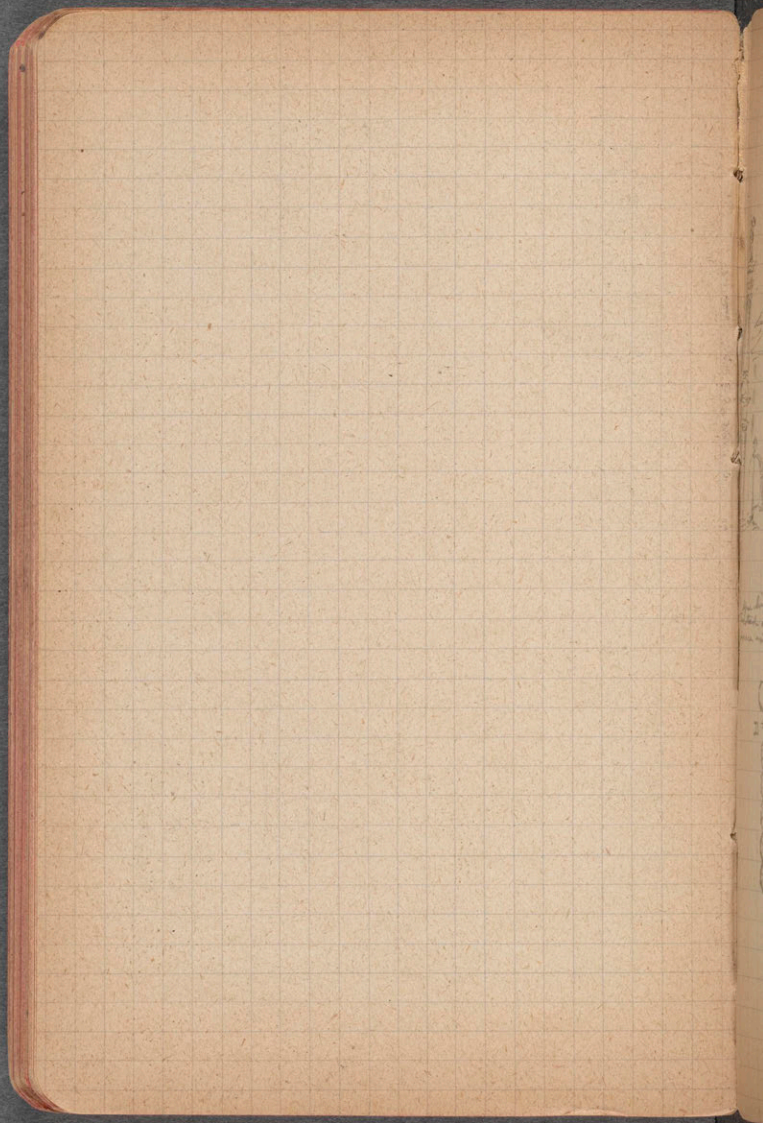
different designs
of altars.
Wall above - large
free with round
stone cap
other window or
double pier etc.
etc. of red marble

have Bay.



Caps of red pines with volutes
and below a broad band
with diagonal ornamentation
(scale 1/4)

5 Wand in
Organo (Vandell)
6 steps up to
above





Two
VICENZA
TOWERS
both brick

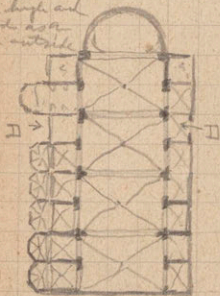
S. GORONA



TOWN
HALL.

DUOMO
VICENZA.

*The high and
tall arch
down outside*



< 50' >

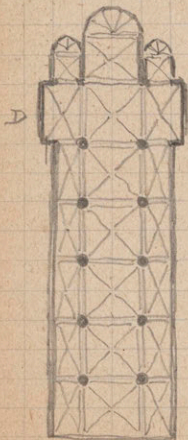
Width



*Principal
suggested
plan.*



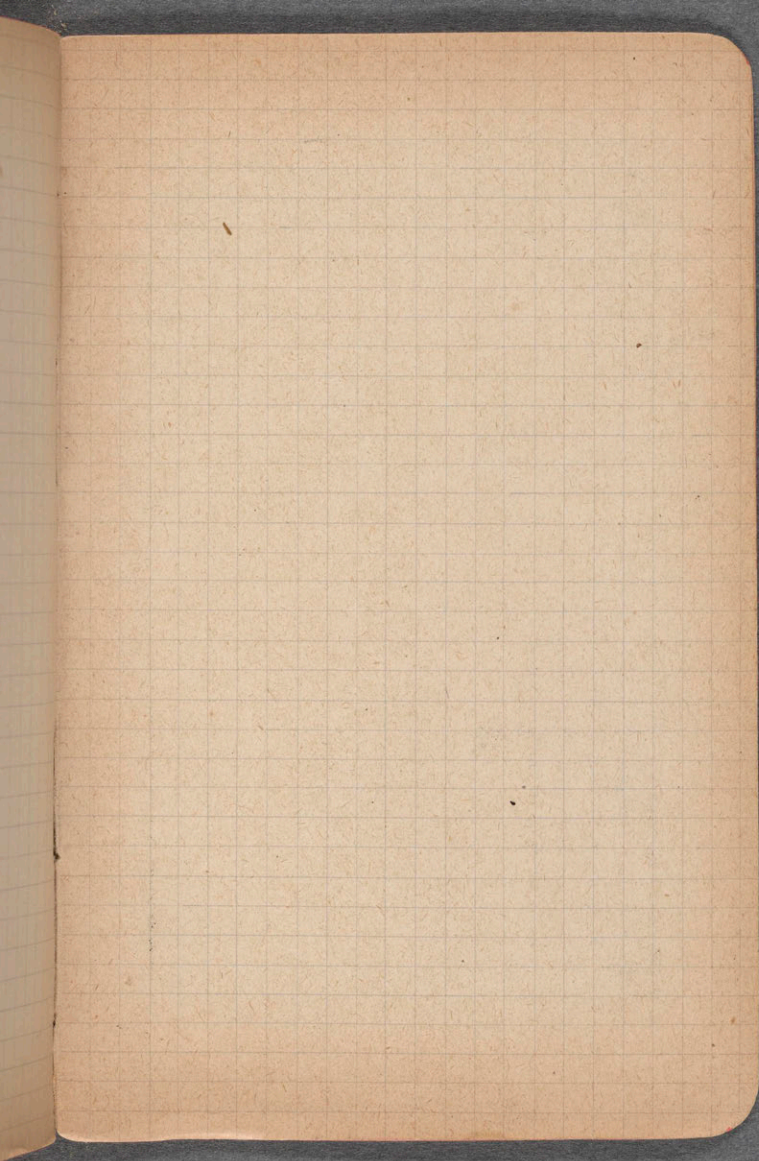
TOWER OF
S. LORENZO.

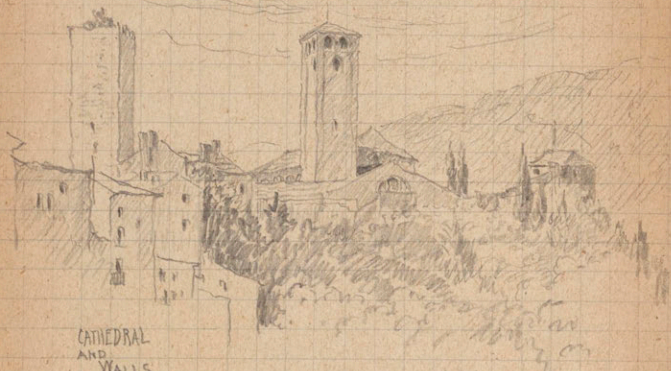


S. LORENZO.
VICENZA.

$15 \times 36 \frac{1}{2} \times 15$ ft approx

West
(SSE)





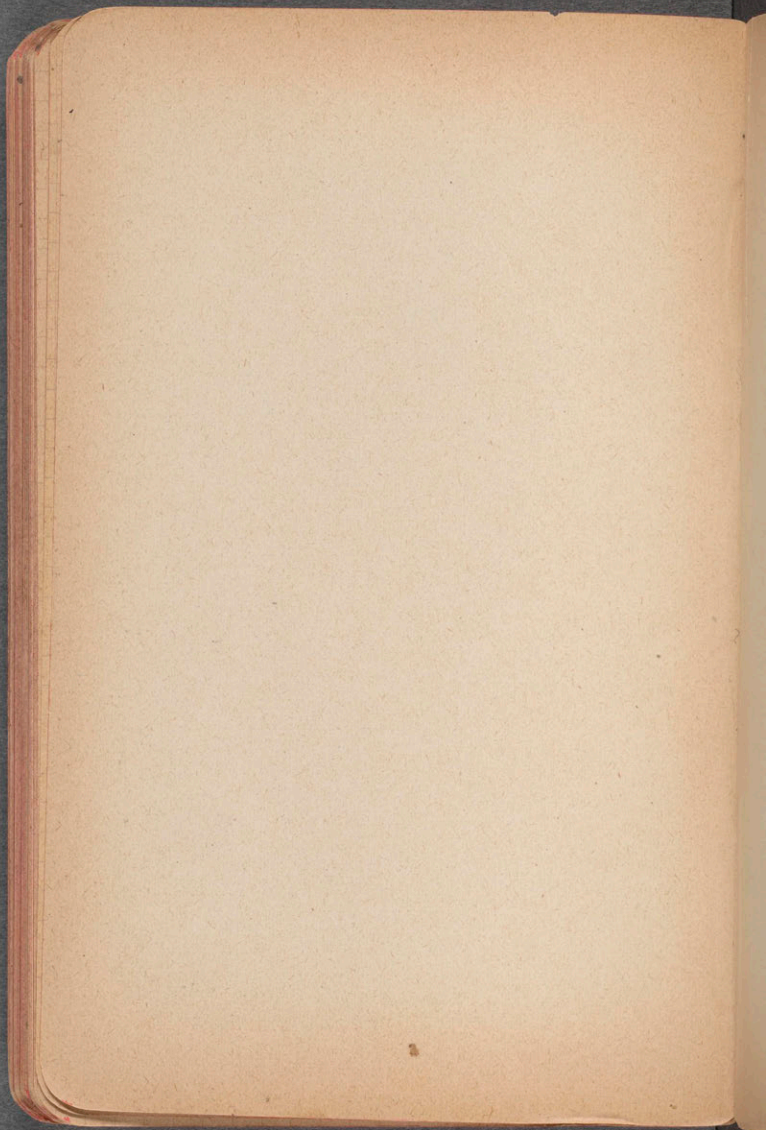
CATHEDRAL
AND
TOWERS
BASSANO.

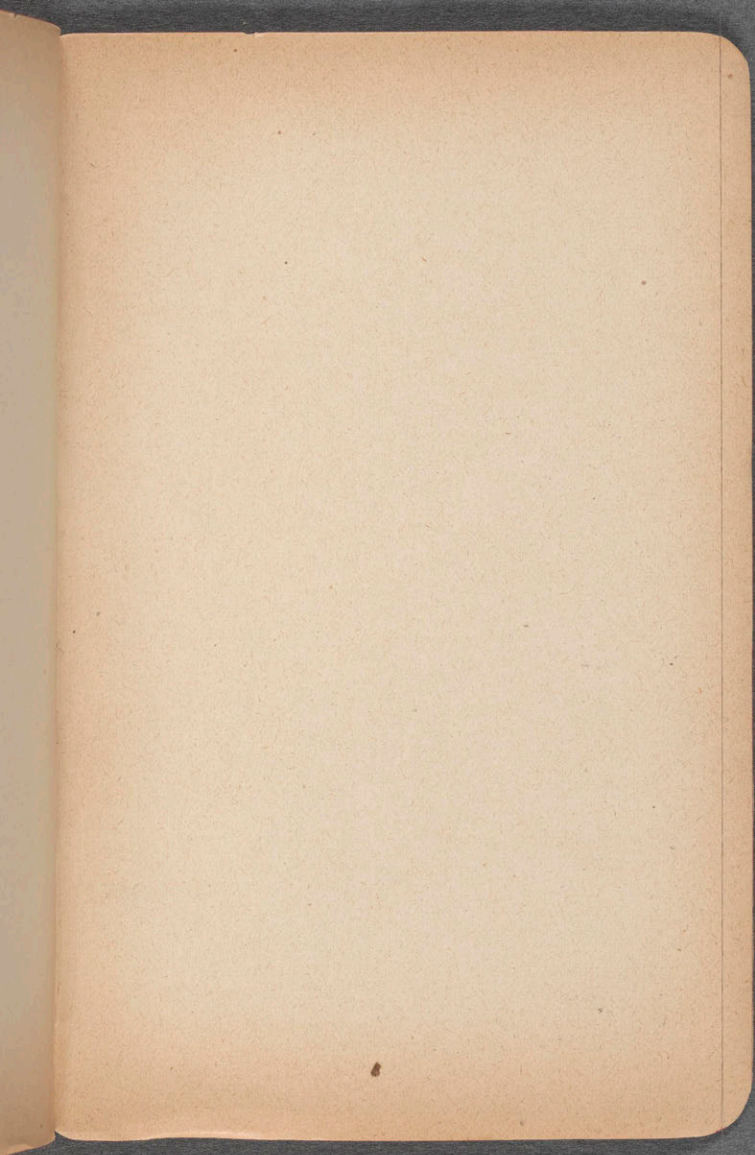


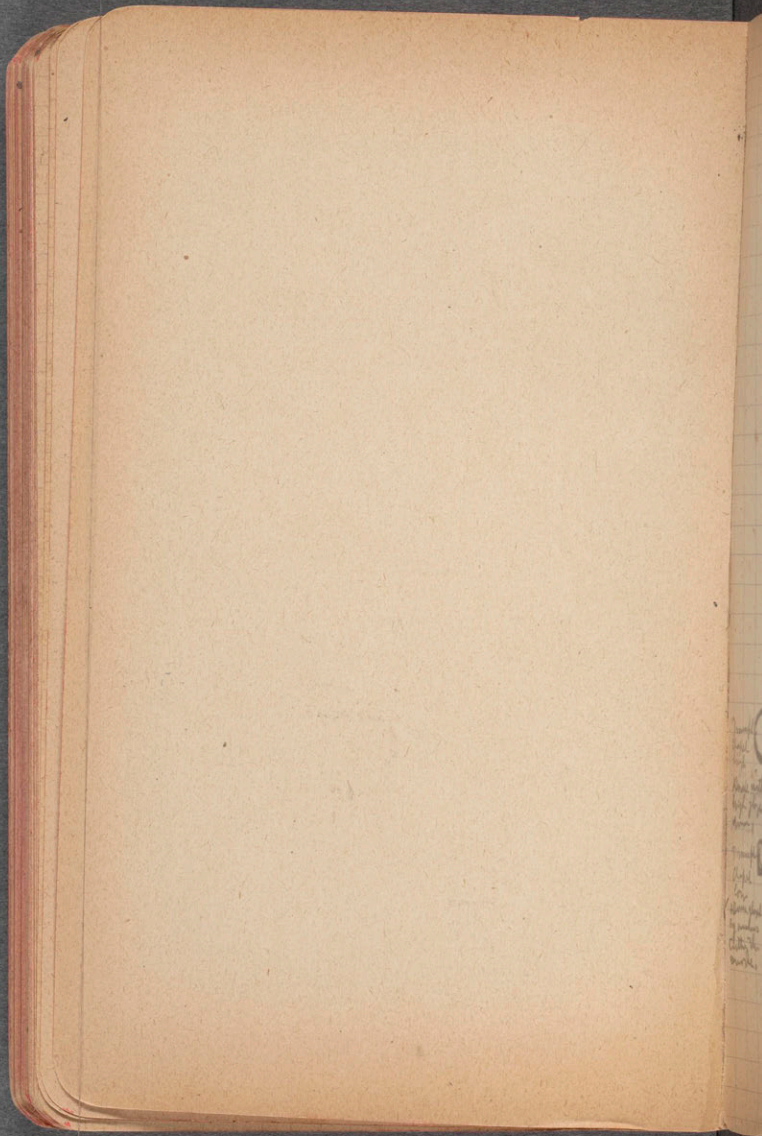
Milk tower
in market place
Bassano



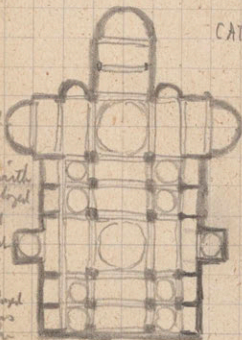
BASSANG
CHIMNEYS







Triumph
 Chapel
 high
 Dome with
 high glazed
 dome
 Triumph
 Chapel
 low
 dome glazed
 by windows
 cutting the
 curve.



D D D
 "West"
 (exactly East)

CATHEDRAL

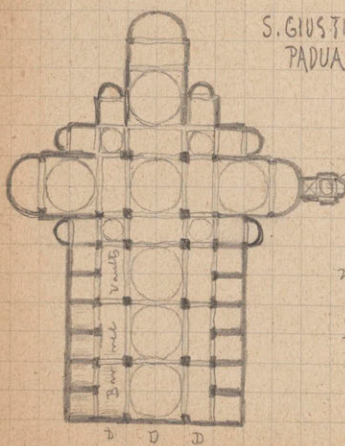
PAVIA,

Remains
 of the white
 with light
 brown etc.
 tubular &
 caps.

Composite
 order.

S. GIUSTINA.
PADUA. (Renaissance)

Choir dome with drum.



3 domes with drums.

nav. domes flat, no drum,
Interior white with ochre arches
and light brown entablature
marble altars (corbel)
On the steps in front are 2
ancient gigners in red marble
with space in their bodies for a
column, no doubt from the
old church.

215 x 25 x 50 x 25 x 25, about
1787

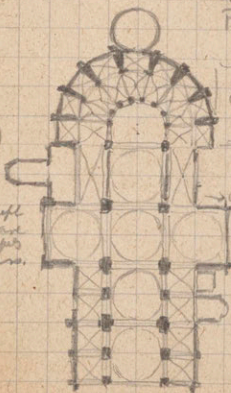


From the
West of Christos

SANTONIO.
PADUA.

2nd Clonster
6 + 9 bays.
1st arches
above or stay
And arches
(only a few open)

All the transept
ends below are
smaller chapels
by columns.



55 x 50 x 55 about
(not exact)

2nd Clonster

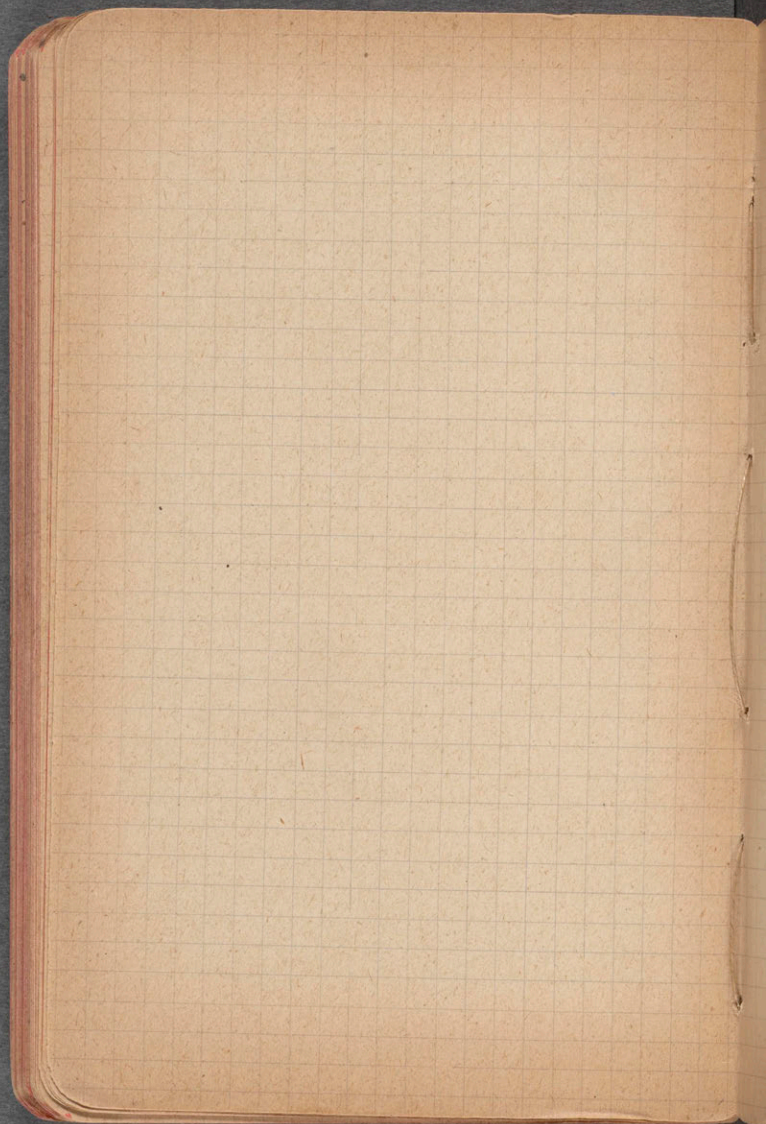
Apse piers square

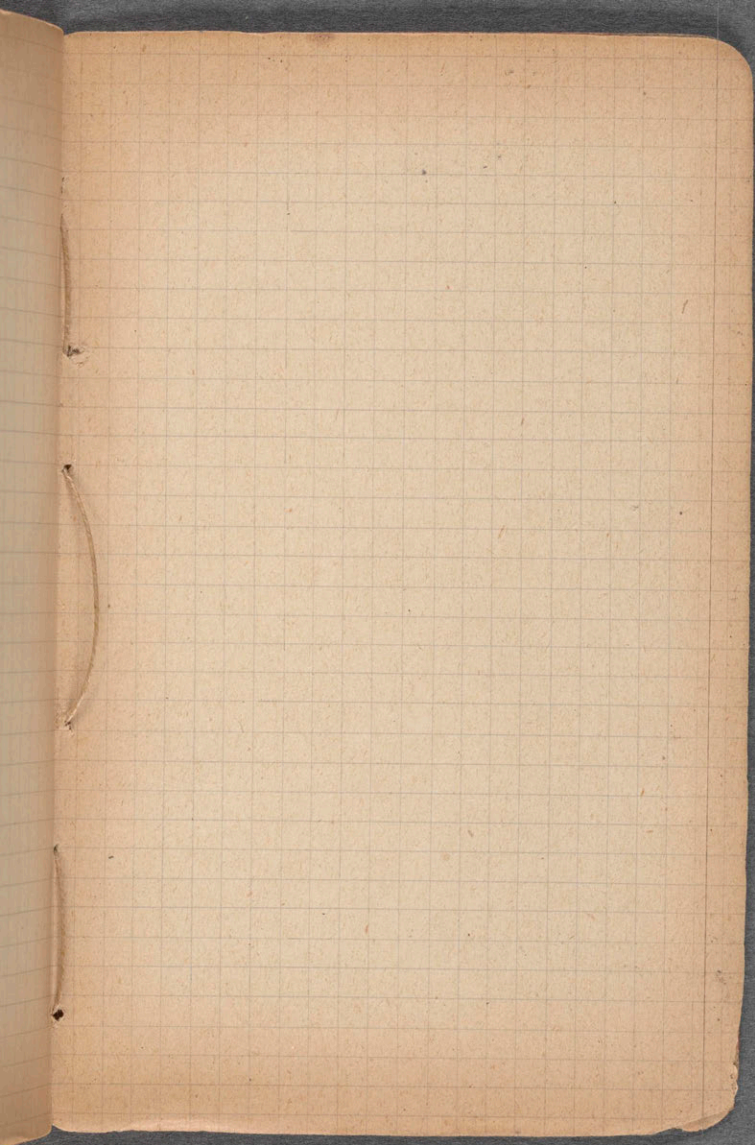
Clonster



gelling with
Ptd arch but
not on red color.

same Bay

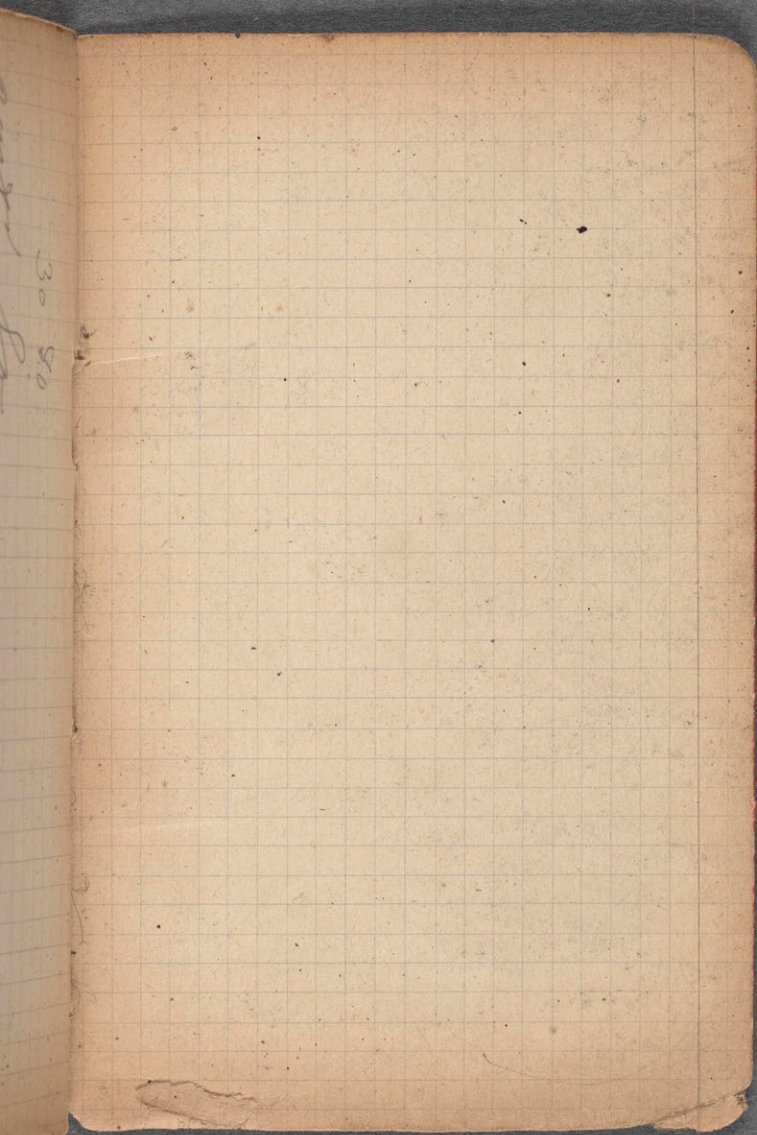




30 80

cutts
S

00
2
19



30 50

