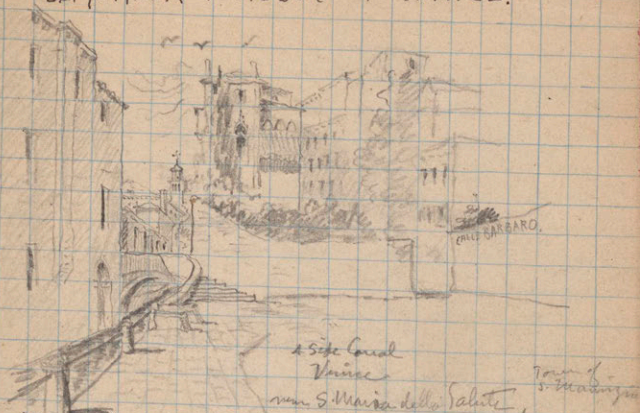


IX

SEPTEMBER 4TH. 1893 (CON) VENICE.



From the station I walked at once to the canal steamboat wharf a few steps to the left of the exit. They were however steps into Venice. Before me was the broad surface of the Grand Canal, moored along the clear white steps that led to the water were dozens of gondolas and loitering in the shade or standing by their boats soliciting customers were the gondoliers - the real article; perhaps a little more commonplace than a newcomer would expect, but with the air of the man in the books, and his craft all that one could wish for. To the right was the mouth of the canal and the lagoon, to the left a long line of palaces - real palaces in appearance, apparently in good repair, noble in outline and showing none of the cheap ornament too common in a traveller's experience. On everything was bright sunshine.

Sep 4th Mon (con) VENICE.

overhead and a cloudless sky. We steamed down the canal, past many familiar buildings. To the right was the Fondaco de Turchi, on the left the Vendramin and not long after we swept round a bend and under the Rialto. Beyond, the stretch was a succession of magnificent facades, many with the characteristic Venetian Gothic open centre others of later date - Renaissance - and rising in successive stories of classic orders. Another bend and the familiar Santa Maria della Salute came in sight - much more noble and effective than I had expected it to be - then on the left the brilliant spot of green that marked the Royal Gardens, the Silvan, the Doge's Palace with the great granite columns, the Campanile and at last "St Mark's Rest" - a dream in color, fantastic in outline but infinitely more beautiful than I had ever imagined it - fit for the bell glass - who was it; Charles V? - proposed for the Belfry at Antwerp, even here in Italy where everything outdoors has an indoor look, especially in this city where there there are no horses, few dogs - only pigeons, besides human beings. Why does anybody go anywhere but to Venice? - I walked up a narrow street as clean as the front hall to a house and into the grand Piazza of St. Mark and was greeted by a great flight of pigeons that paid no attention whatever to the crowd of human beings but circled around and settled at their feet with perfect indifference. I only glanced at the rubble

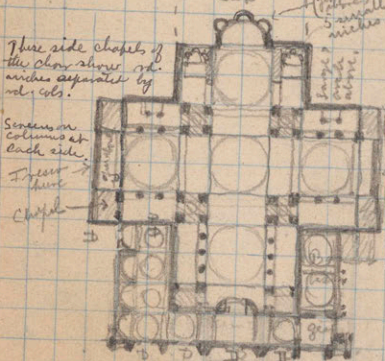
3rd of the Venetian (can) VENICE.

enclosing palaces the massive canopy - a brown red, ending in snowy white and an indescribable green on the spire - and crossed the famous pavement of trachyte and marble to the monument so characteristic of ancient Venice who combined the fancy of the East with the nobility of the West, the Church of St. Mark. The interior is a blaze of gold and color. Every inch of the surface but the columns and their capitals is covered with the most gorgeous mosaics. I will say nothing more as to the details until later when I have examined them.

S. MARCO

VENICE

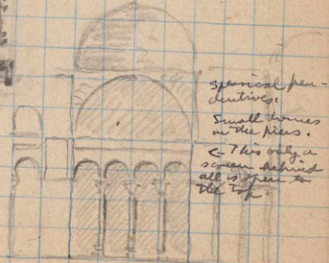
Spire with 3 niches below, 5 windows above.



The niches to the side of this dome are only 1/2 the height. Above is the broad great arch.

Stairs of the transept on the east side under arches supported by round columns. (Large side windows close glass)

Capitals mostly resemble Corinthian arches, grided. The carving of the acanthus leaves is Byzantine as a rule.



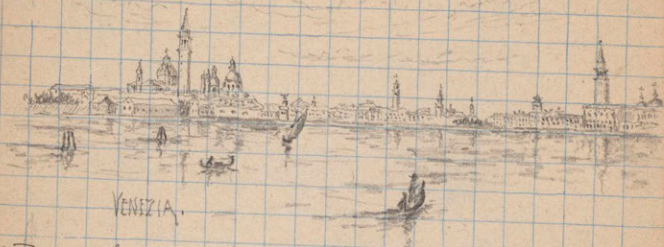
Spherical pendentives!
Small houses in the piers.

This only a screen behind all is open to the top.

Sep 4th Mon (con) VENICE.

but can say now that I am convinced that mosaic and carving are the only suitable decoration for a monumental building - Painting is not permanent enough to be combined with the more lasting brick and stone, and is moreover too tempting to the workman in its ease of manipulation, to lead him to destroy the architectural in favor of the pictorial effect. This may be easily seen in almost any of the churches where the Italian has been at work. All afternoon I wandered around in the narrow, quiet streets; they were crowded, but the absence of rattling wagons and clatter in hoofs made it appear strangely noiseless. My tramp took me to the south - then west over the Rialto - bordered with shops - past the market, where the boats loaded with red peppers, green grapes and purple figs made a most picturesque background, finally back to the Piazza and beyond the Doge's Palace and the Rio di Palazzo where I had a glimpse of the Bridge of Sighs - now being full of reed mats for it is being "restored" again - to the Calle delle Rasse where I found modest lodgings in the "Albergo al Pellegrino Risorto" (10 lire for a week). In the evening I walked in the Piazza, saw the brilliant shop windows finally back to my room (no 5). There was music on the Piazza later but I heard it from my window and was not tempted to go out again.

Sep. 5th Tuesday. VENICE.

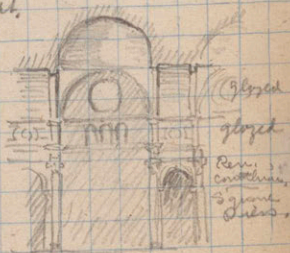
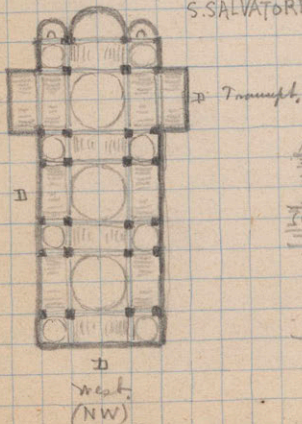


First thing in the morning after a visit to a cafe, I went to St. Mark's to examine the interior. The plan and its notes explain some things, the guide book others, and these are some of my own added in the margin. The interior mosaics are very effective, justifying an opinion that they are the only suitable color decoration for a building. The effect of a gold and color mosaic background to relief ornament in stone, as seen over the side portals in the facade, is excellent. The wall surfaces and most of the architectural members are of a white marble veined with bluish gray but there are a number of the smaller columns of verde antique &c. There is not much sculpture. It is met with in the archivolts of the main entrance and on the lintel of the north portal of the west facade, and the dozens of capitals many of them of fantastic design and usually either purely Byzantine or with the acanthus leaves cut in the Byzantine fashion. The "lily caps" occur at the corners over round columns that support the open canopy at

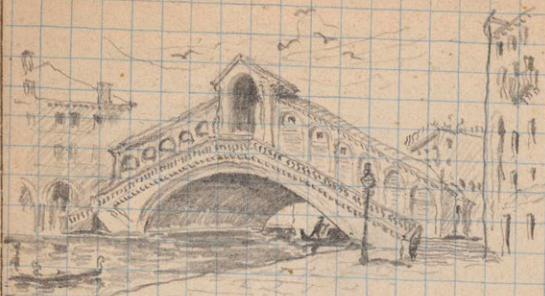
Sep 5th Tues. VENICE.

These points, in design many are corinthian or composite-like, some concave on the sides where the second row of leaves spring and often smaller in diameter than the shafts below them. In the vestibule which runs across the west front and along the north side to the transept, are many columns with most interesting capitals - some composite-like with animal; Byzantine (for example) and others. The walls of this vestibule are of mosaic as that interior, representing for the most part scenes from the old testament. The interior nearly a symmetrical greek cross is covered with mosaics, ranging from the 12th to 17th centuries. (one by Pintoretto). The nave to the west and the choir are separated from the aisles and chapels by a screen resting on round columns, all with various designs of capitals. Perhaps the best Byzantine caps. are to the left of the choir, the chapel nearest to it, Four of the

S. SALVATORE.




Bay of Nave



RIALTO

caps in the nave show various heads at the corners in place of volutes. The pavement is made of a marble mosaic in very small pieces and of elaborate design - floor very uneven. I caught a glimpse of the Pala d'Oro - usually covered. It is of gold and silver thickly studded with precious stones and of Byzantine workmanship. Several of the capitals on the sides of the apse resembled those I had seen in the old synagogues at Toledo &c, the same curious carving to around the leaves. Some of the upper capitals - there are two tiers - showed basket patterns. Behind the high altar was a second with a canopy supported by twisted columns, of alabaster I believe, furnished with the Corinthian-like capital common in the church. The upper columns of the choir are octagonal and have plain caps. Between the semicircular niches of the apse are coupled round columns with Byzantine caps. This cap is to the right in (S) the entrance hall. The Cappella zero to the right of the vestibule contains some magnificent bronzes. I had

Sept. 5th Tues (am) VENICE.

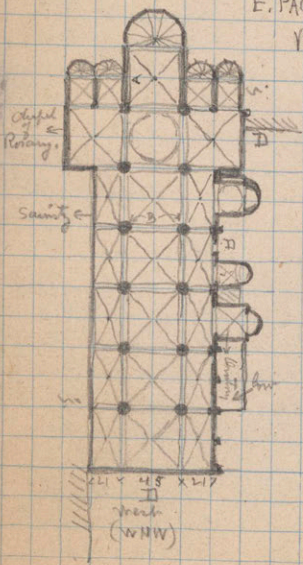
in glimpse of the crypt also through the bars of the gate. The columns are round and slender with cubical capitals rounded at the bottom to meet the shaft . Some had an ornament on the face that resembled a knot. Some vaults, columns little or no taper.

The Campanile which stands at some distance in front of the church and a little to the right facing the building (south) is built of brick up to the cornice - the shell tops to the panels above stone - then white marble (?) for the loggia story. The panels with reliefs are a light brown the spire panels a greenish color with edges white and pale pink in alternate blocks. the crowning angel gilded. At point is an unimposing clock tower with bronze figures on top to strike the hours.

The tower is partly painted blue with gilt stars. I next examined the library built by San Rocco. It is much too familiar to need a description. In color it is white - above blackened by age at the bottom - In reality the upper story looks a little heavy for the lower but on a whole looks much better than the photographs. I spend a good part of the afternoon examining the outside of the Ducal Palace, which is interesting in detail as well as a whole. The capitals of the lower arcade show two general designs (1) a single row of leaves rising the whole height of the cap and alternating with the heads of men or animals. The other (2) is alternating high and low leaves on the latter small figures are seated or stand. In these letters is a great variety of subject

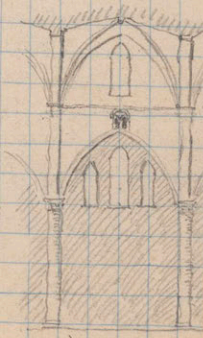
simple animals or men - Kings or but more often they represent workmen - the trades, field labor, professions (barber &c) scenes from life (lovers &c) personification of virtues and vices and the like. At the corners are large figures of Adam and Eve as well as other personages, and below these are richly ornamented capitals of larger size and bearing whole groups of figures. The passage to the Court yard between the palace and St Mark's shows rich foliage carving in the caps and belt courses. The Court on two sides is in

S. GIOVANNI
E. PAOLO.
VENICE.



Color of interior very pale pink walls, with light olive green accentuation. Mosaics mostly of white marble (some parts gray or black.)

- A Tomb of Andrea Vendramin.
- B Theatrical structure of 3 niches.



Cherubs glazed lateral arches not stilled. (small 2nd arch of 1st) or arch opening.
Pilastric with red. eds at the corners.
Foliage capitals
Octagonal aboves foliage cap. with small volutes at each of the 8 corners. Round shaft.

have Bay.

At the base on double octagonal plinth.

Sep 5th Tues (con) VENICE.

gotten to correspond to the outside - not so rich however in detail.



min white Red
Red shield
white cross.

Italian
Flags

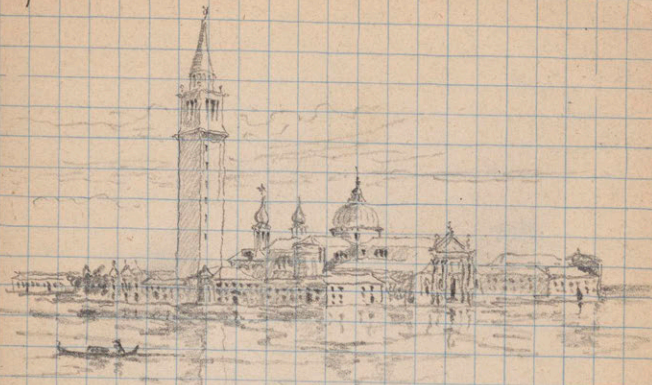
The east side is renaissance, especially loaded with ornament. Land is high. The north side is partly taken up by a low facade above which the side of St Mark is seen.

The rest of this side projects into the canal and shows a rich facade towards the East. (west side of canal) This is opposite the famous Giants Stairs. I walked around the upper gallery (2nd story) where there are a number of busts of famous Venetians. Later I walked along the Sagoon as far as the Public Gardens - was obliged to turn into the city on Calle or Corso Garibaldi to reach it - The garden is a pleasant place and commands a fine view of the city (sketch)

The zoological part is confined to a drove of Kangaroos, I never saw so many together. I wandered around in this part of the city for some time. It was very interesting. The women were sitting outside of their doors stringing beads, by dipping a handful of long threaded needles into a great pond of beads. Others were making lace. I visited the church of S. Salvatore not far from the Piazza S. Marco. The facade is renaissance in two stories, pediment over the central upper story pilasters, lower engaged corinthian columns. The interior is especially interesting on account of the Annunciation by Titian and a Transfiguration by the same artist. There are also a number of large monuments. Clear day.

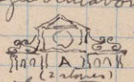
Sept 6th Wednesday

VENICE.





Island
S. GIORGIO.

VENICE

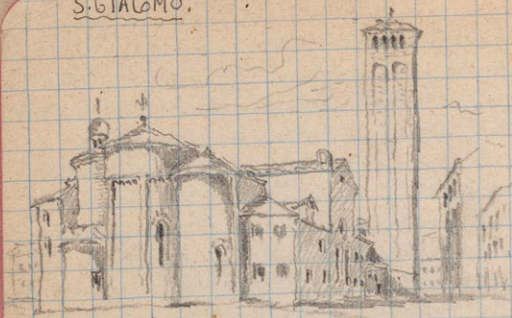
I started out a little after 7 o'clock, and after a cup of coffee on the Riva degli Schiavoni started to visiting churches. I first looked in at S. Maria della Pietà at the painting of the Coronation by Tiziano then S. Giovanni in Bragora an ancient church rebuilt in the 18th Cent. Now the bay consists of 6 bays, flat ceilings, round columns, nave and aisles end in square chapels. The Madonna & child by Vivarini, and a Constantine and S. Helena by Cimabue da Conegliano - also a Baptism of Christ by the latter were the attractions. The first is brilliant in color. S. Giorgio degli Schiavoni had a renaissance facade like this  at the top, an attempt to overcome the scroll at the corners apparently. Over the portal, at A was a relief of S. George & the dragon. The interior with a low flat ceiling of wood showing the beams was decorated along the walls with a series of paintings, one of the best S. Georges combats

Sept: 6th Wed (con) VENICE.

with the dragon. All are by Vittore Carpaccio.
Close to this was S. Severino with a high unfinished
- that is without its marble skin - facade but closed
so that I did not see the "fine iron screen".
I then went back to the church of S. Francesco della
Vigna with a pediment facade with the
aisles indicated by half pediments at the
sides,  Corinthian order in a single order
for the center. Interior simple pointed
barrel vault, pilaster orders in 2 stories. Round
arch openings to the chapels and to the transept
(two aisles) choir low, east transept chapels.
This interior by Sansovino. To the left of the
choir was a finely decorated chapel. The
large church of S. Giovanni e Paolo is gothic
large and characteristic of the Venetian gothic
churches. (see plan on a previous page)
Facade of red brick, rough and unfinished be-
low, but above restored and laid smooth.
Rose window in the center and at the sides
Below a pointed (blank) arcade the central
arch replaced by the portal which is flank-
ed by columns. The aisles show an interlaced
round arch corbel cornice, the nave cusped point-
ed corbels. The dome at the crossing is covered
with lead, and like Venetian domes is by-
zantine in form. The interior is imposing in
dimension, but as it lacks color and is
disfigured by great wooden tie-beams at
every arch & two to each in the nave -
lacks in effect, especially as the architectur-
al forms are poor in ornament. There are
many magnificent tombs of the doges, but
the best perhaps that of Andrea Vendramin
by Aless. Leopardi. Titian's St Peter Martyr

destroyed by fire some years ago is replaced
 by a copy. By the west facade is the richly
 decorated front of the Scuola di S. Marco with
 perspective figures of lions under a vaulted
 passage, all in low relief, and ^{inlaid} disks of
 colored marble. Over the door is a very
 rich round arch canopy. Three round
 arches form the top of the facade. In
 front rises the magnificent equestrian
 statue of Bartolommeo Colleoni so well
 known through photographs and en-
 gravings. The ^{pedestal} is not the least effect-
 ive part, and to my mind is a model
 in statue bases. S. Maria dei Miracoli
 a little church somewhat to the west is a
 beautiful - perhaps the best example of
 incrustated marble buildings that I have
 seen. The sides and facade are in colored
 and veined panels with chaste classical
 detail on the string courses. The interior is
 also completely covered with marble. The
 choir is 14 steps above the nave and pro-
 jects from the line of the apse. The latter is
 and covered with a dome. The detail ^(see p. 10) is
 beautiful especially in the entablatures like
 belt courses, pilasters at the sides of the
 apse openings - here the plinths of the bases
 are carved with mermaids etc - the rail
 before the choir and pulpits at the two
 sides of the latter. It is early renaissance
 throughout. Near by I passed the extreme
 baroque Ospedaleto church with great con-
 torted caryatide figures in the upper story
 and  pilasters below, with lion-heads
 for capitals. I next saw the S. S. Apostoli
 (2 pages ahead)

S. GIACOMO.



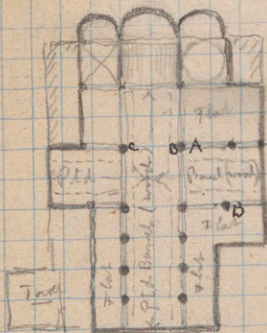
Red brick

Notes: (Sep 7th)

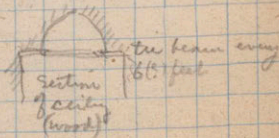
In S. Giacomo dell'Orto the original plan seems to have been a Latin cross with round arches on round columns. (cap see below) Now the transept openings and those to the south are pointed. I think the nave ended at the point A for capitals B, B. are of the original type while C is a mutilated Corinthian. This would indicate the removal of these B's to their present position. The choro and chapels are now renaissance.

S. GIACOMO
DELL' ORTO.

Cap C is of the Toledo synagogue type & does not fit the column.



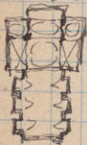
Went
(W.V.V.)



Sep 6th Wed (com)

VENICE.

a church with wide nave - no aisles, some side chapels and apse with east chapels. The nave approaches a square in shape. There were a number of good pictures, among them the Show of Maria by Paul Veronese. I had time to reach the Gesuiti in the usual style with perhaps a few Venetian variations such, for example, as the decoration of the interior where walls columns and everything are of marble inlaid with the green verde antique. Unfortunately this does not show for what it really is, for it looks like wall paper. The nave is



same vaulted, without diaphragms, but is furnished with side chapels. There is a transept, dome crossing and east chapels. There are a couple of large monuments of dogs and in a chapel on the north side near the west entrance is Titian's Martyrdom of S. Lawrence much darkened by age but a magnificent painting. The torture of the saint is powerfully expressed, and the brutality of the executioners, who force the saint down with a great iron fork, and the interest of the bystanders are in strong contrast to the ^{in the background of the picture} figures above that bear the ^{of the scene of martyrdom} ~~palatine cross~~. The altar piece Assumption is by Tintoretto. S. Caterina was closed for it was now noon and I went to dinner - I have a place near the Calle dei Fabbricci where things are good. In the afternoon I took a long tramp in the south part of the city, enter as far as S. Maria della Salute, near which

Sep 6th Wed (con) VENICE.

I found a picturesque bit of canal, brick wall and bridge combined with a tall Cyprus and the tower of S. Maurizio (S), that was familiar to me through a sketch that I had copied once. I returned to The Molo, all on foot, and about four o'clock took the little steamer across the lagoon to Sido - a narrow strip of sand on the other side of which the Adriatic rolled in its white caps. The sail of about 15 minutes was very pleasant and afforded fine views of the city water front, and gave a good idea of the lagoon and its position. I walked on the beach admiring the thousands of beautiful shells that were heaped on the beach for an hour or more. Seaward were scores of the red and brown Venetian sails, and far as the eye could reach stretched the low sandy shore. The resort consists of a pavillion, bath houses - with mat sides and thatch roof - and a straight away roller-coaster. Visitors were not very plenty, and the place had a woe-begone, no-business like air. I reached the city again about 6⁵⁰. In the evening there was music on the Piazza again - this time I promenade with the crowd & enjoyed the displays of jewelry and especially the modern Beethoven glass in the shop windows, as well as the music which was good. Later I wrote in this book and arranged affairs for tomorrow. Went out until after 10 o'clock very late for me these sore-thumb days.

Sep 7th Thursday

VENICE.

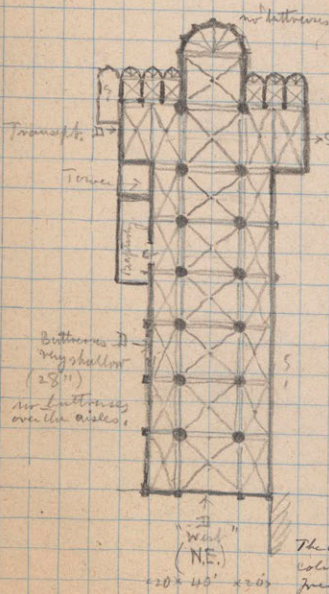


West Front.
(Red ink)

S. M. GLORIOSA DEI
FRARI.
VENICE.

(notes Sep 7th)

Rose windows in the trans-
ept ends and west front.
Interior is large but not
very effective. I think partly
owing to a poverty in color.
(the windows all all white)



slayed.
lateral arches
skilled
with foliage
caps.
Fish pilasters
with red cols.
at corners
(formed caps
all covering)
with foliage
caps.
slayed aisle
windows
Round cols.
arches of nave
and aisle
filled with
wooden beams
above bases
on 2 piers.

The interior walls white (plastered)
columns, small ribs & truss a
greenish brown. April shows some
relief decoration on spandrels of the
lower tier of windows (2 tiers full wt)

Sept 7th Thu (Sun) VENICE.

I spent the morning in the churches again. The first to the west of the Rialto S. Serravalle Elemosinario was the first, interesting for its pictures - a Titian altar piece, St. G. Elem. an excellent composition richly colored. There is another saints Sebastian, Rochus and Catherine by Porderrone, where the arrangement of the figures, which completely fill the canvass, to fit the round top is most clever. The church was small and of this plan



domes alternating with barrel vaults. I stopped next at S. Cassiano where the chief attraction, a Crucifixion by Tintoretto was covered, but I saw the John the Baptist and four Saints by Palma Vecchio.

South. Water Donini had a Sansovino facade a Finding of the Cross by Tintoretto and last supper by Torrigio III. S. Giacomo dall' Orto is an old building partly remodelled but



showing traces of the old arrangement and an very interesting wooden ceiling (see sketches back of pages). There were pictures by Giovanni Bronzino, F. Bassano and Lorenzo Lotto. From here I went direct to the large gothic church of S. M. Gloriosa dei Frari. The facade is imposing with curious curved tops on the ramp of the gable no doubt much later than the rest. The exterior is brick, only shallow buttresses - about 28 inches on the aisle walls and none on the nave. These churches all depend on the wooden beams to resist the vault thrust. The interior is gorgeous in its wealth of monuments and pictures, but the architecture

itself lacks in being poor in ornament
and disfigured by the great wooden
tie beams that have placed at every
arch excepting those in the transept if they
are supported by the east chapels the
campanile &c. There are enormous
monuments to Titian and Canova not
to mention a huge one to doge Pesaro. The
gem of the church is however the Madonna
of the House of Pesaro by Titian, where the
Virgin is represented as sitting by two great
columns - the porch of a temple. In the
Pesaro family - a priest and St Peter
are below. The color, light and shade
effects, and remarkable results of study
in scale - the latter struck me especially
for without dwarfing the figures these
great columns gave a spaciousness to
the picture that was unapproachable.
The choir stalls were placed beyond the
crossing in the nave, Spanish fashion.
In themselves they were a fine specimen
of wood carving. Near the Forari is the
Schola di S. Rocco with a rich columnar
renaissance facade, and the Church of St. R.
with a Jesuit facade. S. Pantaleone has a
single composite order in the interior, no
aisles, side chapels, narrow choir with
a square east end. The ceiling was a
single great fresco representing a high
apartment and crowded with figures.
The tower has a cupola top. A little further on
was S. M. del Carmine, here the nave was a
long arcade of 12 round arches on round col-
umns. At the end was a broad bay - may be

Sep 7th Thu (con) VENICE.

called a transept - then the square bay and polygonal apse. There were deep east chapels at the ends of the aisles with 3 sided ends. A Commission by Tintoretto was interesting and there were other paintings by Longo Lotto and Conegliano. This ended my sights for it was noon and S Sebastiano was closed when I reached it. I returned over the iron bridge in front of the Academy had dinner and then went up to the Doge's Palace. I can hardly begin on a description, every room is full of gems of paintings and in themselves are interesting compositions in architecture. The ceilings by Sansovino, Scamozzi and others are gorgeous in structure - figures and ornament - gold and color, the latter finished by the paintings of Tintoretto, Tintoretto and others. In a number of the rooms were fine chimney pieces - mostly by Sansovino and nearly all with arabesque figures at the sides. The Senate Hall is a magnificent apartment, and all culminated in the Sala de Major Consiglio, in the wing of the palace facing the lagoon. Here I only had time to look at Tintoretto's great Paradise and partly decipher the arrangement of the scores of figures. I had however good satisfaction with Paul Veronese's ceiling paintings - Neptune & Mars, Faith and Devotion seated on the globe - marvels of color and beautiful in composition. The side panels were most interesting - even the

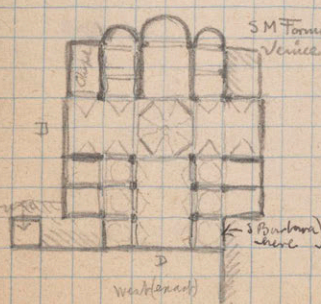
Sep 7th (Thurs)

VENICE.

grayish gilded frame work that enclosed them did not detract from their brilliancy. Later I went to my room and wrote until dark - then walked on the Piazza, listened to a band on the Piazza, got a little and finally went to my room to write this. Clear day. The temperature is delightful.

September 8th - Friday. I made another morning of church visiting. This time I began at St Zuliano a small church by Sansovino with pediment facade in two stories. The lower is in doric engaged columns, the upper ionic pilasters. Below the triangular pediment is a broken round pediment, shell headed niches and pediment windows. There are a number of good pictures and a fine relief - dying Christ - by Campagna. S. M. Tomosa (see below) was particularly interesting from the excellent painting by Palma Vecchio - S. Bomba. Farther to the north I glanced in at S. Lio. The next that I reached

Notes Sep 8th Façade, pediment and single Corinthian pilaster order. Portal on red doric cols. with acrophages and standing figure above. Pediment windows at the ends of the aisles. Campanile square with cross panels (with plates, white) and pediment bell story and fanciful top. Interior was all renaissance. Bowed vaults to nave & transepts.



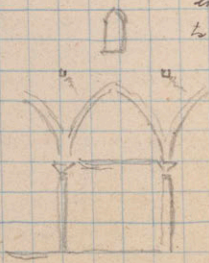
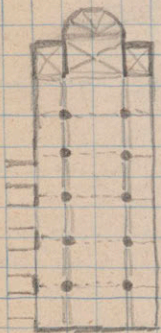
Sept. 8th Fri.

VENICE.

was S. Giovanni Crisostomo - a renaissance church of no particular interest in itself. But with a couple of excellent pictures by Giovanni Bellini and others. At S. Marcellino I saw a Tobias (with a fish) and an angel and the last painting of Pintoretto St. Marcellino - an old man in whom descends the holy ghost in the form of a dove. The church is a single nave with small choir in the shape of a chapel. St. Cristoforo or Madonna dell'Orto is an interesting gothic church (see below) with a picturesque facade above which rises a campanile - at the east end of the church. - Pintoretto's Last Judgement

notes Sep 8th nave and aisle flat wooden ceiling. tie-beams to every arch. nave pointed arcade on round piers (white & blue) marble columns with capitals in sketch. Ptd clerestory. 5 sided apse. sq. east chapels. Chapels to the south later additions I think.

MADONNA DEL ORTO.



width SW
20' 4" 0" 5" 20' about

Sep 8th Fri (over)

VENICE.

Worshipping the Golden Calf, Presentation in the Temple, and a St. Vincent by Palma Vecchio, are among the pictures. The Last J. to me was rather incomprehensible, the saved were represented as being rescued from a flood. Christ as judge was far away on a cloud. At S. Marco I had a glimpse of "The dog Christ between S. Andrew and Catherine" by Titian, but as the church was crowded I had no chance to examine it. It is however an important early work. I then walked out along the broad Canal di Mestre to the church of S. Biobbe but as it was closed saw only the finely carved west portal which is of white marble. There is elaborate arabesques on the pilasters and lintel ^{semi} ~~semi~~ circular pediments enclosing a relief. The cornices were delicately executed classical work - modillion and carved moldings. A return trip and then near the Grand Canal brought me to the baroque church of S. Scalzgi close to the rail-road station. The facade of this church - which is all, the sides are plain brick - is of white marble in 2 stories. The upper narrower than the lower is crowned with a ^{magnificent} pediment below which is a second semi-circular one. The order is made up of coupled corinthian(?) columns in both stories. Niches with statues relieve the wall spaces. There are no windows and a single large round arch portal. The interior is decorated with a pilaster order in mottled reddish marble.

Sep 8th Fri (con)

VENICE.

and white stucco work. The altar is covered by a canopy resting on 8 twisted marble columns. On the other side of the Grand Canal I looked into S. Simone Piccolo, a Pantheon-like building. I then crossed the town to the Frari church and examined the fine paintings of S. Rocco a Titian - Christ dragged to Golgotha - a small picture - two by Ricci which resemble Pintoretto or Veronese strongly, and several by Pintoretto. Portenone was also represented. (The church is baroque (?) renaissance.) I then crossed the Rialto and had dinner. Immediately after I went to the Academy, and took an hour's preliminary survey of the many excellent pictures. In one of the corridors is a collection of architectural drawings by Jacopo Rondanelli. The two great Titians - the Presentation in the Temple and the Famous Assumption of course struck me at once and I hope to have some time with them. When I left - at 2 o'clock there was a rain falling and several thousand claps, but the rain was not hard enough to prevent me from walking back to the hotel. On the way I struck two young Californians apparently working it like myself and we discussed cheap dinners as we walked in the web as far as Camp. Morosini. I stopped in at St. Marks as I passed saw a procession of priests escort a picture of the Madonna to a new place in the church, then enjoyed the magnificent interior for some time.

Sep 8th Fri (cont)

In the evening there was music on the radio and on the Piazza, I walked up and down the latter until nearly ten o'clock. The square was full of well dressed promenaders - it is a holiday, Nativity of the Virgin - and the music good. A blue selection Mephistophe by Bibb or some such name, and the last that I heard was something from Sida. Although there is no snow the electric lights made the square a brilliant sight with the Fantastic front of S. Mark outlined deep against the sky and the great campanile with its top almost lost in darkness towering over all. The sky is clear again tonight and the air warm. Tonight I write to Frank for a supply of cheds.

Sep 9th notes S. PIETRO MARTYR. Interior a broad nave

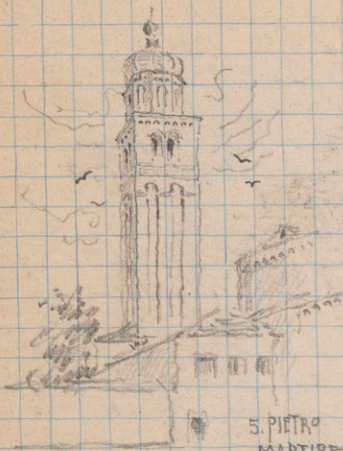
(45 feet?) with aisles of half the width. Red arch arcade resting on slender red cols. Caps with a leaf at each of its 4 corners. and rosette between. elevating segmental top windows. Sills vaulted (groined?)



S. Pietro Martyr ^{9 aisles} appeared end of east ^{5 aisles} Chapels, ~~polygonal~~ Red & white marble floor. Interior brick. Façade with buttresses separating the gable centre from lower sloping roof aisles. Wall up rose and small arcade in centre with portal below - sides (aisles) tall pith window. Red arch wall of windows on sides of aisle. Corbel (red arch) cornice to the nave & aisles. Brick outside with stone ornamentation, lead cupola.

Sep 9th Saturday.

VENICE - MURANO.



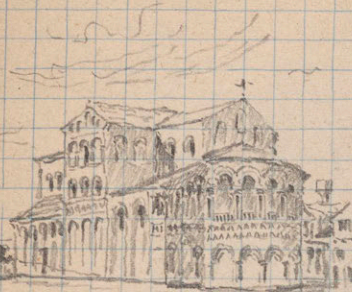
S. PIETRO
MARTIRE
MURANO.

After my usual coffee at the Café Goldini (!) I walked across town to the Fondamenta Nuova (quai) where I took the little steamer to Murano. The ran across the lagoon and touched at the Cemetery island where there is an old church now with a white marble facade with a circular pediment and quadrant lower down over the aisle. There is a square

brick Campanile with an octagon top covered by a cupola. At one side of the west front is an elegant chapel covered with a dome. In a few minutes the boat reached the dock at Murano, at the mouth of the canal that serves as the principal street of the town, and opposite was one of the glass factories which have made the place famous. I walked up the narrow foot path to S. Pietro Martire (described on the preceding page) and then after some hunting found the old Cathedral which stands with its east end towards the canal and the south side towards a square where stands the Campanile. This is of red brick with a smaller cube at the top above a story pierced by a triple (Two pages ahead)

Notes Sep 9th

West front of nave (plastered
cannot see changes) in
3 flank panels the top of
each in 2nd top divisions
central with blank 2 div.
remains of niches, with
1st central col. Arches cut
in chancel roof + 2nd arch
windows. Sills and
sills with 2nd divisions with
3 offsets. Transcept in 4 stories
(see in gallery) of red arches.
Stone in 3rd story on red
stone cols. Remains of fine
new! sculpture on buttresses
(W. front) Each end shows
apex with 2 stories of arches
at arches resting on coupled
red cols. The lower red niches
the upper a gallery carried
across the sq. aisle ends.
where the arches follow
the ramp. Cols. of red marble.



EAST END.

Exterior thick brick laid

DVOMO
S DONATO
MURANO.

Notes Sep 9th Interior plastered

white. Timber roof
new but I think the
form of the old one.
Nave with an arcade of
red arches on red wt. mar-
ble cols. Caps a well de-
signed Corinthian nearly
classical but with leaves
executed in the byzantine
fashion. Archivolts brick
in several offsets and with
a course of bricks set cor-
ner front. flat butt niches
to east chapels. Sided shed
roof. Transcept narrower
than the nave but the

Cap of this
column
of a composite
type.

Transept.

Tie beams
in ink ---
rafters in
pencil ---



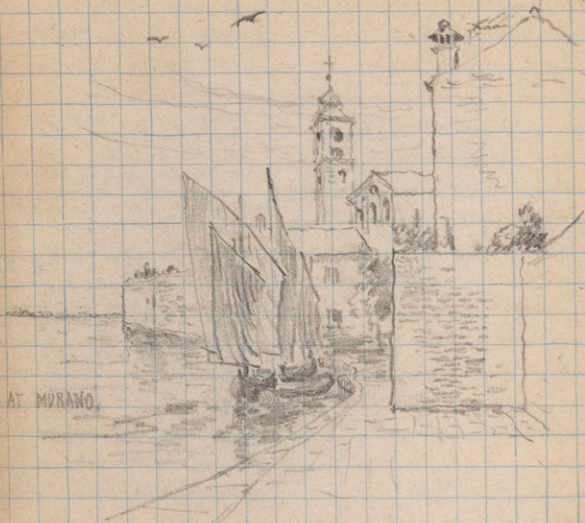
D
West (apex).



same height. The mosaic with gold ground and a
figure of the Madonna in blue. Cresting of red^{arch} windows
transept end to south. Beautiful marble mosaic floor
resembling S. Mark's. steps to altar red marble.

Sept 9th Sat (con)

VENICE - MURANO.



AT MURANO.

division window in romanesque style. The church has a romanesque look in every way, and the east end very interesting. The upper story is treated as a gallery which runs across the square ends of the east chapels. The bridge which crosses the canal at this point commands a fine view of the building. I walked down one of the side canals which entered the lagoon at a picturesque point with church (S. M. degli Angeli?) house plastered and tinted a light red, green trees and of a colored water and when I was there the addition of some sails a brilliant boat sienna color. I returned to Venice at 11³⁰, and after dinner - at a new place -

Sep 9th Sat (con)

VENICE.

went to the Doge's Palace again and had full satisfaction. This time after a good look at the superb ceiling panels of Paul Veronese, and the Great Council Hall again saw the Voting Hall, almost as large and richly decorated as the Great Council Hall, and the Archaeological Museum which contains a large number of antique busts and statues, architectural fragments and some interesting old maps, - one dated before the discovery of America - The piece that interested me most was an antique marble candelabra - a fine piece of work in design and workmanship. Not the least interesting part of a visit to the Ducal Palace is the views from the balconies - one towards Sansovino's library with the Campanile and part of the Piazza, the other including St Mark's - the mole and the Lagoon. After shutting up time I took a canal steamer towards the rail-road station as far as it went, and back examining the palaces by the way. Those that are particularly handsome are the Corner della Cà Grande (Sansovino) with two upper stories treated with columns, the lowest in rusticated stone. - Rizzonica and Foscarini with the characteristic Venetian gothic central group of windows. - Pisani another gothic building - Coprer & Pinelli with the early remains of a round arch window and delicate detail. - Grimani (Sammicheli)

Sep. 7th Sat. (con)

VENICE.

In 3 ~~orders~~ of columns, Corinthian order
Fassetti and Soredani with stilted round
arches and early detail much like the
Fondaco de' Tedeschi Turchi a little further
on. Then beyond the Rialto the Ca'
Doro with fish of their arcades and
detail - Pesaro fine columnar renaissance
- Venetianism, of course, On my
return trip I was entertained by a hotel
runner for the hotel Sandwith (a good
second rate hotel I believe) and two gentlemen
whom he had captured at the depot.
The day has been cloudy - not dreary but
like a haze over the sun, no wind
and the air warm. Notes: The Old Cath
edral of Venice, from a distance, seems to have
a campanile like St Mark's. Doge's Palace
in the Hall of Four Doors I noticed many
peculiarities in Palladio's composite order,
Capital diameter less than that of the
shaft, the latter in line with the highest
and outermost pair of the architrave. &c.
The stucco figures on the ceiling are left
white, ceiling covered background to figures
an imitation of mosaic work, in gold
and colors. The next room by Scamozzi
has a broad frieze and coffered ceiling.
Ceiling is very fanciful, the panels ed-
ged by coarse scrolls, entwined snakes,
and flanked by human figures. Over
the five-pace - an entablature supported
by contorted caryatides - is a large com-
position in stucco that resembles 'Pausanias
Art work'. The Hall of the College the corner
and side panels are 'Moderation', &c.

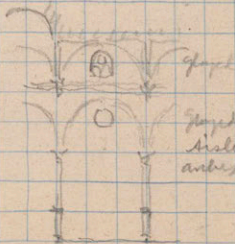
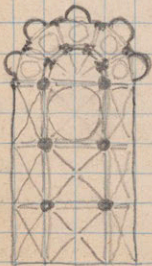
Sep 9th Sat (con)

VENICE

Justice, Vigilance, Abundance, Fidelity, (mansuetude), Simplicity, Fortune and 6 in monochrome of historical subjects. The effect of the Senate Hall magnificent with deep rich stucco (or wood) ornament on the panel frames, which is gilded contrasted with the rich colors of the paintings. However the room appears low.

September 10th Sunday. A little after 7 I left the cafe and walked down to S. Zaccaria to finish the visit I made the other evening. The walls are nearly covered with paintings, a Madonna by S. Bellini is perhaps the most interesting. I then followed the Schiavoni quay and finally turned into a crooked lot of streets that led me to the old cathedral, S. Pietro di Castello, which lies on an island to the extreme east of the city. It was a renaissance building - not particularly interesting. An interior of nave, aisles and transept with a curving dome (being repaired) round apse and square ended east chancel.

S.Z



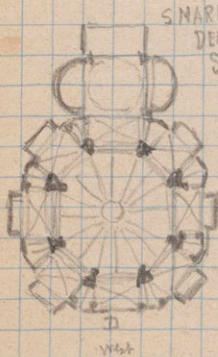
apse
side transept
and ptd.

15 30 15 etc.

Sept. 10th Sun (con)

VENICE.

Order of Corinthian pilasters. The campanile which stands at some distance from the church to the S.W. and is of stone (white marble) in 4 stories the 3 lower square the top smaller and octagonal covered with a low roof. - The campanile I saw the other day does not belong to the Cathedral but perhaps to S. Francesco della Vigna. - I then returned to the Sagrerie and again into the city to the entrance of the Arsenal, a fine renaissance gate with pediment top (!) a number of marble statues and four large antique lions - considerably restored. The largest and most perfect one has been marked with Runic characters. ^{from} the Arsenal I saw the Church of S. Martino by Sansovino - facade not finished (!). I then again returned to the quay as far as S. Mark and then into the city to the west, where I



SNARIA
DELLA
SALUTE

saw S. Moise a pretty bad renaissance facade - and later S. M. Zobenigo - which is richly decorated in baroque style with columnades niches and statues. The interior was not interesting. I did not stop long but hurried over the iron bridge at the Academy and then to S. Sebastiano a small

church with marble facade and simple nave with side chapels (3) and transept, ceiling

Sep 10th Sun (con).

flat. It contains the grave of Paul Veronese and a number of fine pictures by him and other artists. A martyrdom of S. S. Mark and Marcellus. was perhaps the best that I saw - the altarpiece was covered up - I then crossed to the Fondamenta delle Zattere which borders the wide Fursina canal where lies most of the larger shipping. The walk was interesting for it afforded fine views of the opposite side with the church of Redentore in full view. The latter shows a square facade with applied temple front (in antis, pilasters at sides, columns in the middle) with columns and pediment, - only one order - with a round arch portal enclosed by a pediment and columns. The building is by Palladio. On this side I saw and stopped in at S. Gesualdi - in the usual Jesuit style. then to Spirito Santo. finally up a street to the left and to S. Maria della Salute. The exterior with its great scroll buttresses, and dome are familiar. The interior consists of a great octagon with surrounding aisle, and a domical choir with square retro-choir. The interior is plastered and white with the capitals &c tinted a dark color (brown?). There was one Titian - The Descent of the Holy Ghost, but I did not see the Manna of Cana by Pintoretto for the Sacristy was closed. I walked over the now rather familiar route to the Academy and had a satisfactory look at the pictures col-

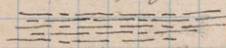
Sep 10th Sun (con) VENICE.

visited there. The gallery is Italian; the examples of other nations are most insignificant, but to judge of Giovanni Bellini Titian and even Pintoretto it is interesting. The gems are the Presentation and Assumption of the Virgin Bellini's Madonna, Bonifacio's Adverses, perhaps a few others. The drawings by old masters - especially Leonardo and Raphael, the latter by ink drawings and studies for the St Paul in his St Cecilia. - are numerous and very interesting. I walked clear across the city, I after this, to the Fond: dei Turchi - Museo Civico - and examined the fine furniture, costumes, coverings, weapons and other curiosities stored there. The Court contains some well carved, richly carved, and architectural fragments worth study. I had dinner after this, and then climbed to the top of the St Mark's Campanile. The view, as might be expected, is grand, and as the day was very clear I had an extra extensive view: the Alps and great plains before them with countless towers and scores of towns; the Laguna and its many islands - Murano, Torcello - Lido - the Adriatic and beyond the misty mountain tops of Istria in Austria. I stayed up there for an hour and a half then returned to the hotel. Notes for the day: 3 Zaccaria Estim mounted marble with round

Sept 10th Sun (con).

pediments and quadrant over aisles
Interior nave and aisles; very high
round great arches arcade on round
columns, renaissance corinthian caps
on tremendously high pedestals (octagonal)
ambulatory and radiating chapels,
Octagonal (5 sides) apse, nave 3 bays
of square compartments, aisle
about $\frac{1}{2}$ the width. dome (not
lighted) over the east compartment
of the nave. Open gothic tracery at
the back of the apse opening into
the ambulatory, which is not
quite as high as the aisles. The
Bellini Madonna is a fine work
rich in color - deepened perhaps by
age. - and excellent in composition.
The apse arches are carried by
groups of 4 cols. (round) white and
gray marble. The facade shows rd.
headed windows and shell headed
niches. The S. Moise facade has fluted
engaged cols, composite caps, with bands
on the shafts. Upper part in panels and
topped by a pediment. Stucco-like orna-
ment, garlands, busts and the like
all pretty bad. Campanile with square
shaft, oct top and conical spire of
round ended red brick. S. Zobenigo
two fluted orders - ionic and corinthian
full of niches and statues, Reliefs of ships
on the bases of the columns of the upper
story. Top a round pediment enclosed
by a larger broken round pediment.
S. Barnaba a single composite order
supporting a pediment. S. Gerolamo

Sep 10th Sun (con) VENICE.

a single order and pediment (triangular?)
Interior has a ceiling painting that
looks like Triepolo. Redentore facade
has an "applied" pediment on columns
in antis (corner ones pilasters). Under
this a round arch portal enclosed
by a pediment order, Fragment of a ped-
iment at the sides over the aisles. Dome
and small round tunnel to the south
west for a bell tower. Double solid
buttresses over the aisles. Marble fronts
with sides. || A drawing in the museum
of S. Mark showing the old side (ex-
posed during repairs) It was in 3 stories
of round arcades (romanesque in appear-
ance) under large arches springing
from one buttress to another. Corbel
course above the lowest arcade. The
brick wall (side) of the Museo Civico
laid thus  || From the Cam-
panile I counted 21

domes (nearly all Byzantine in form)
in the city. || S. Giorgio's facade a single
order with a pediment and sloping sides
to the aisles. || This is a sail that I

saw



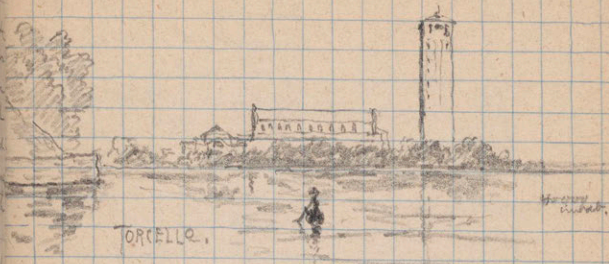
- 1 Black
- 2 white
- 3 deep blond
Sienna
- 4 ochre with
white ornamental.

September 11th Mon.
A little after 7
I walked out to
the north quarter

of the city stopping on the way at S. M.
Tommaso to take a look at Patruas S. Bar-
bara then on to S. Giovanni e Paolo where I
had a good chance to see the many fine
tombs again especially that of Andrea Ver-
dranini for the choir was open. I then
went on to the Murano steamboat wharf

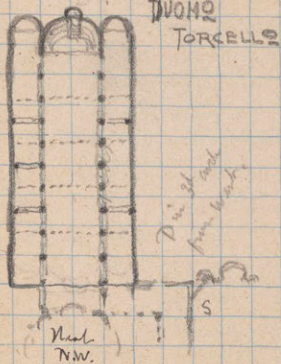
Sep 11th Murano (con)

VENICE



to enquire the time of the Torcello boat, and put in the time by another visit to the Jesuit Church and examined Titian's St Lawrence under about as favorable conditions as it can be seen, yet it is so dark that it is difficult to find a position to see it at all. Tintoretto's

Assumption was well lighted and showed to best advantage. The interior certainly is intended to be gorgeous, and the labor displayed in the inland marble walls is remarkable. A little after 10 the little steamer started for Torcello,



running at first over the route to Murano and then skirting that town on its right shore and then crossing the Sagune

Sep 11th Mon (Con),

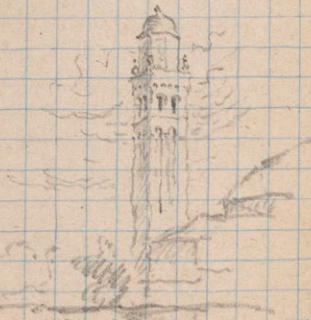
VENICE \rightarrow TORCELLLO.

by a very sinuous course which is marked out by high posts set in groups of three. The appearance of the Laguna and its town-islands is very curious. The water is always smooth on account of its very slight depth, and the tall campaniles stand as if in the water. Beyond all rises the majestic range of the Alps. We passed through a canal for some distance after leaving



CAMPANILE
IN CEMETARY
BURANO.

The Laguna then stopped for a moment only at the wharf for Burano. The high square tower of Torcello had been in sight for some time and now we saw along the sedgey shores of the island. There was no sight of a town



CAMPANILE
TOWN OF
CHURCH
(near to island)

Sep 11th Mon (con) VENICE - TORCELLO.

and I was landed at a little dock by the side of a winged. A narrow canal and a little foot path disappeared among the bushes - this was the approach to the city of Torcello once of some 50000(?) inhabitants. I hurried up the path - for I had only a short hour. - The canal soon was choked with grass, a grass grown bridge spanned it at one place and led into a field opposite and in a few minutes I reached the half a dozen houses that represent the town. However a few paces beyond rise the imposing cathedral and the curious octagon of S. Fosca that intimate what was once there. The cathedral of S. Maria is a romanesque building of the usual form with a west front relieved by round headed panels - a clerestory wall pierced with small round topped windows, and close to the east end a square campanile with low roof. The west front is provided with a porch with a colonnade at the sides and in the centre the remains of the wall of the Baptistery, formed in concave ribs. The foundations of the Baptistery have been excavated and the front is in position. The level is considerably below that of the church. The interior of the church is very interesting. The entire west wall of the nave is covered with large mosaics of the 12th Century.

Sep 11th Mon (cont) VENICE - TORCELLO

I believe. The high nave wall pierced near the top, by small clerestory windows is carried by a round arch arcade of terraces, resting on round veined white marble columns. The capitals are nearly all on a composite design, although without the egg and dart echinus which is replaced by a band of byzantine acanthus. The choir is enclosed by an ornamental sail of marble. The famous episcopal throne rises at the back in the semicircular apse surrounded by rows of concentric seats for the clergy. (This has lately been restored - the seats and steps are of brick, at some places covered with slabs of marble. The apse and south, east chapel are covered with mosaics in the byzantine style. To the south west of the cathedral lies S. Fosca connected to it by the colonnade porch at the west front. The plan of this church is a greek cross covered by a dome at the crossing - not finished but roofed by a low conical wooden roof. - and barrel vaults over the arms. The dome and vault of the choir rest on round columns (white marble veined with blue) and the choir aisles are groin vaulted. Interiors all white. The exterior is surrounded by a colonnade, supporting a low roof, which in following the outline of the building in a general way takes an octagonal shape. I hurried back to the steamer (the custodian of the museum unlocked the churches for me, and while I was there another

Sep 21th Mon (con) VENICE = BURANO.

visitor arrived) and at 12 o'clock left for Burano. The boat stopped at the side of the cemetery - where a tall old campanile rises - perhaps a half a mile from the town. I walked over - crossing a long bridge - and investigated the place but found little of interest besides the novelty of a small place which no doubt resembles Venice in its earlier days. There was one large church with a renaissance campanile with square short spire - all very much out of perpendicular. We left at 1 o'clock this time with several passengers. - I was the only one on the out trip. The view of Venice over the lagoon now dotted with gondolas and sailing craft was most picturesque - it is not at all strange that we see so many pictures of Venice. We arrived at the city wharf at 1.45 and I hurried at once clear across the city to the Scuola di S. Rocco, I took a ticket for a live and had good satisfaction seeing the large number of important wall paintings by Tintoretto. I find it a little hard to grow captivated over Tintoretto although I enjoyed these paintings very much. One thing that perhaps injures the effect of these pictures is the very poor light and Tintoretto's style of coloring, where the material seems thin almost like a wash (!) His great confusion is of course the most interesting, and I found the Christ

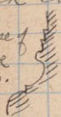
Sep 11th Mon (con) VENICE.


before Pilate and the Mocking of Christ not much behind it. The pictures are in three large rooms, the largest of those on the 2nd floor, is superbly decorated - carved wood minutely, deeply paneled ceiling superb marble floor, and the pictures. I returned to the Palazzo, after wandering for some time in the narrow picture galleries, where I laid in a stock of photographs. I walked out for a short time in the evening but came to the hotel early. The day was bright & pleasant.

Notes for the Day: The apse of S. Giovanni e Paolo is glazed the entire height which makes the end look too open. Between the two tiers of windows is a row of circular windows, one to each bay. Columns, pilasters, architrave, cornices and archivolts are of white marble - dull finish - the wall spaces white marble with an inlay of green marble. Ceiling panels and domes frescoed; choir ceiling, crossing and some other parts in gold. The delta canopy is on twisted green marble columns. Capital of this canopy (or scrolls), of a scale pattern white & green marble. Columns at the sides of the choir inlaid like the walls, and look exactly like painted porcelain of Torcello. nave arcade of 10 arches, on red cols. Composite-like caps. with byzantine leaves. - echinus covered with byz. leaves - aisles about 15 feet wide nave 30 or 35, columns about 12 feet on centers lowest mosaic on west wall the Last Judgement, Rood screen white marble

below, richly ornamented peacocks in the panels and circle borders. Screen rests on red. cols.

Base of nave
cols.



This is located between the 3 columns from the east end. Above the columns of the screen are panels with old paintings. Wooden ties between alternate columns of the nave and aisles. Richly carved railing to the pulpit steps (pulpit is at the north west corner of the choir). Round ended east chapels opposite each aisle (they are almost as deep as the apse. Throat up 11 steps above the level of the tribune which is raised about 2 feet (no steps) above the level of the altar floor. 6 tiers of semi-circular seats for the clergy. All built of brick but the throne which has a canopy white marble back (I sat in it) flanked by round columns. The walls behind below the mosaic are sheathed with white veined marble. Apostles and Virgin in the apse dome mosaic. Roof of the nave wooden; truss (truss ) Small round headed cleft-stone windows above each arch of the nave (at least in the north) Mosaic pavement of the entire church resembles that in S. Marks. Shed roof (wood) to the aisles. Mosaic in the block of S. chapel Transvers arches in the south aisle at the 3^d column from each end (one in the middle also on north. Caps not all alike, some real Composite others nearer corinthian, but all acanthus is byzantine. West is N.W. by my compass. High wall

Sep 11th Mon (con)

above the nave aisle arcade before ~~it~~ is
pierced by the clerestory windows which
are near the roof. Central west portal
round headed windows at the end of the
aisles. Small round headed windows in
the south (S) aisle. Wooden roof to the dome
of S Foca but the lower part (dome) is light-
ed by a few windows. Caps almost exact



REDEMPTOR
FROM MOLE.

copies of the classical corinthian white, with
blue veins, marble shafts. Byzantine leaves,
two concave niches, one over the other, in
the pendentive space. Four acanthus and
sillet ornament on a string course that
runs nearly all around the church at the
springing of the barrel vaults, and on the
pilaster caps opposite the columns. Interior
all white washed. Apse outside shows an
arcade below on coupled octagonal cols.
Above is a blank panel arcade and

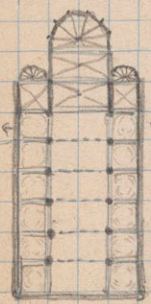
Sep 11th Mon (con).

above that a broad brick frieze and cornice - some stone moulding courses - with the peculiar Venetian - it is also Persian - frieze of triangles
 Irregular bond; yellowish red brick. The cathedral front is plastered as are the sides. The front is panelled. no windows. The cathedral is connected to S. Fosca by a colonnade. There are remains of a circular (?) baptistery in front of the cathedral but at a low level. Semi-circular niches remain in a wall that stands before the cathedral west entrance in line with the columns of the porch.

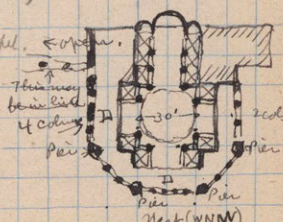


The upper part of S. Fosca is round and gables project over each arm of the cross. There are only 3 towers of the St. Mark's type in Venice as far as I could see (no, I can think of other small ones - S. Vitale for example - The Basilica has a square tower with

S. STEFANO low roof, north of
 VENICE. its north transept.
 (Gothic)



West (NW)



Plan of S. Fosca
 Favello.

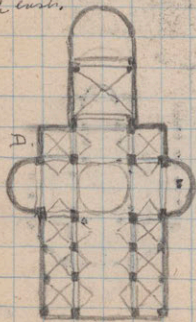
The corner sides are considerably shorter than the front. The sketch is very bad.

Notes Sep 12th.

The interior white, the
orders tinted gray (they are of
stone (limestone?). Above
on a low dome (glazed) and
has an eye with glazed
lantern. Above the aisle
altars are semicircular
glazed openings similar
to the clerestory. Aisles
groin vaulted, Transverse and
Transverse circular barrel vault
apart and Transverse ends
semidomes. (The apse is
separated from the rest of the
churr by a screen resting on
coupled columns.)

Facade in white marble.

Single composite order (plain
similar to that inside) bear-
ing a pediment. A second
pediment, the corners cover-
ing the aisles, runs across
the front with its horizontal
line. Between the S. GIORGIO
columns, which rest
on high pedestals MAGGIORE.
one niche and the
portal. Sides link
also the campanile at
the north end.



west
W.N.W.



Barrel Vault.

glazed



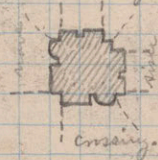
Composite order
Caps. very plain.

Ord. engaged
col on face.

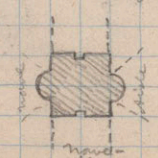
Full composite
order (plain) on
side pilasters.

Pilasters on the
sides have no
pedestals.

nave Bay,



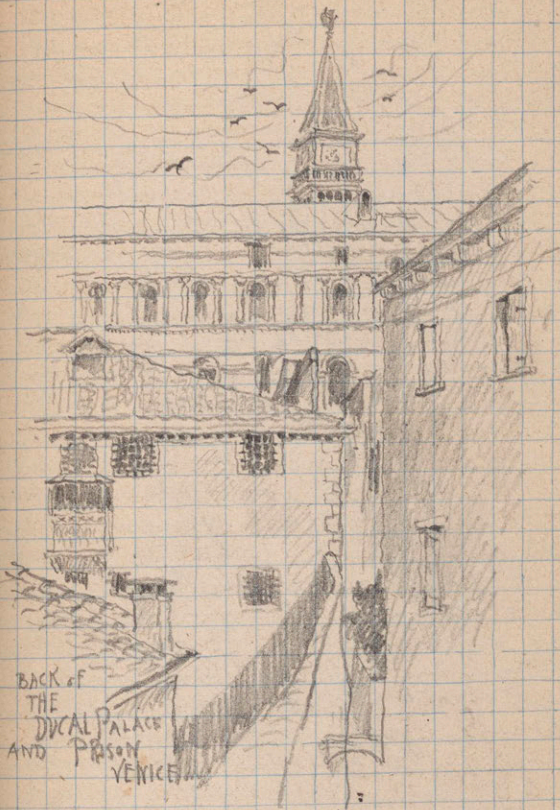
crossing.



nave
- aisle
& engaged
pier on wall.

Sept. 12th Tuesday.

VENICE.



BACK OF THE DUCAL PALACE AND PRISON VENICE

After having coffee I walked around in the neighborhood of the Piazza a little - took a look at the green facades of S. Maria and S. Zobenigo again then took a gondola - it was a fine one with carved wood decks and brightly polished ferro. - for S. Giorgio Maggiore. The door was open although I hunted all around before

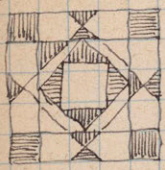
Sep 12th Tues (Con) VENICE.




Trying it, The effect of the interior is very good - but cold for all is white or gray. There are a number of pictures several by Tintoretto - his Fall of Manna for ex^{amp} ample. The worst architectural feature is perhaps the use of pilasters ^{with corinthian caps} in the arcade between the large corinthian columns of the principal order. The altars are nearly all alike - a pediment supported by columns. The proportions and general effect are very good. The facade is in white marble in a single order and pediment. I returned by another gondola - it was laughable how the first man who brought me over, tried to inveigle me into an hour's fare by offering to wait. When I landed I went into S. Mark for some time and after dinner went to a number of points along the Grand Canal where I could examine the Palaces, especially the Grimani and Toredani and the Cà d'Or. Then I went over to the Academy of Fine Arts where after a little hunting I found the Secretary or some such person who spoke enough English to explain the course in architecture a little. The full course offered occupies 7 years, 3 years preparatory, for the mathematics, descriptive geometry, ordinary history in relation to the arts, Italian, &c the next three are also ob-

Sep 12th Tues (con) VENICE.

ligratory and comprise a great deal of drawing, modelling study of historical architecture and the like. Then follows a fourth optional year in which original design is taken up. The school year is 8 months. The school is in the building adjoining the picture gallery and is the School of Fine Arts - Architecture Sculpture and Painting. I saw nothing of the workings of the students of course because it is vacation and there is nothing open. Later I wandered in the streets in all directions, nearly all a repeat, for I have been almost everywhere, until it began to rain and drove me to the hotel. The day was cloudy and dull, slight rain in the afternoon as I said. Air very pleasant.

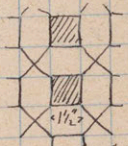
Notes Sep 12th Some mosaics on the floor of S. mark.





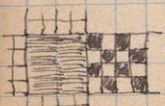
 Green
 Red
 white
 The greens and reds alternate in adjacent large squares.






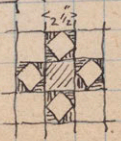
 Black
 Black
 Red.







 Various colors.
 white.



 Red (variegated)
 Black
 white

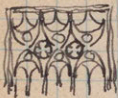


 Green
 Red
 white
 various colors (blue and some white).

2 1/2 x 2 1/2

Sept 12th Tues (con) Notes VENICE.

Loredan Palace has some of the "S. Mark's City" capitals. S. Stefano west portal very good and an excellent example of Venetian gothic. On the Piazza Manin (S.) there is a fine palace with the gothic central motive where the tracery of the upper part is



The balcony below is a delicate and satisfactory piece of detail.



CATHEDRAL
UDINE
West front

September 13th Wednesday. I put in the couple of hours before train time in walking in the neighborhood of the Piazza - for it threatened, and did rain. I looked at the queer facade of S. Maria, then walked up a side street to S. Fantino - a small church by the Lombardi with an interior by Sansovino - which I had not seen. The choir - Sansovino's share in the work - is furnished with columns but in other

Sep 13th Wed (con)

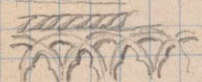
VENICE

places the arches or rest on pilasters, The exterior is remarkably plain. Later I bought some more photographs - I have a craze here, and have over 30 now. - then ended my experience in Venice as I had begun it - in St. Mark. There is always something new to see there, and it is one of the buildings that I will always look

Notes Sep 13th Cathedral Udine?

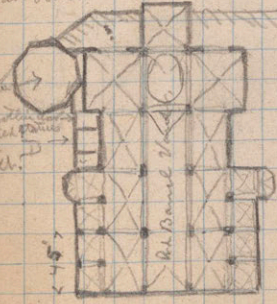
Walls all brick laid in an irregular bond but tending towards ----- Remains of large arch portal north & south of the present central one. Remains of an old former north of portal.

West front shows a triple gable for chapels and nave, corbel cornice on the ramp. Each interlaced arcade across the center including black rose window. Upper gable also is furnished with a black rose. Gothic central portal on the sides, fragments of the old cornice corbel cornice on the transept; curious bit of the principal in a niche behind a set of on corner of the south transept. Exterior 3 great bays in the nave under a circular barrel vault. Octagonal piers with pilasters on the principal faces. Corinthian caps. Transept, sq. apse; east chapels. Choir one bay at the transept, an outer aisle divided into small bays for first 2 bays of nave, clerestory windows in the arch of the aisle, which are the height of the great nave aisle arches directly below the springing of the barrel vault. Dome at crossing lighted by a eye. Apsse much lower than the nave or aisles. Exterior white plaster grey tiled roof, elaborately carved baroque pulpit.



Remains of old cornice of aisle. Brick

Roof mouldings common, as are tiles or rather

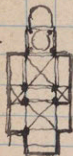


West (WSW) < 30 x 35 x 30 > (above)

September 13th - Wednesday (Con) RAIL = UDINE
 back on with genuine pleasure. At 9:30
 I left the hotel and took a steamer up the
 Grand Canal, noting all the old favorites
 among the palaces. And as usual seeing
 new beauties in midst of them. There
 was a slow drizzle as we steamed up
 the canal and at the depot, I left on
 the 10:45 train for Udine. Perhaps the notes
 will fill the gap from this time until
 evening. Fortunately, after the long run
 over the lagoon bridge and a last sight
 of distant Campaniles of the Bride of the
 Sea "rising like water-columns from
 the sea"; the rain stopped and at Udine
 I had a bright afternoon. We arrived there
 at 3:14 and I wasted little time at the hotel.

Notes during the day: S. Fantino ^{frisco} ~~frisco~~ white
 with a dark gray order. Two transepts with
 a connecting aisle, dome and semi-
 circular apse, both in the choir, which
 is by Sansovino. Square piers with
 pilasters on the face. Choir shows
 composites (?) fluted columns in
 each (?) corner under the dome.

S FAN-
 TIME



Mostly lighted by large lunettes in the trans-
 ept ends. Façade and sides plain walls,
 lunette windows high up, round headed
 windows low down. In looking at that
 arrangement in S. Mark, I doubt the good
 effect of supporting a great arch - such as a
 transverse nave arch for example - on a
 couple of short slender columns, it lends
 variety to the wall surface, but looks weak.
 One column in a corner or this ¹¹⁴⁴ ~~1144~~
 does not seem to be as bad.

Sep 13th Med (com) Notes. RAIL etc.

Also arabesques on an archivolt or soffite of an arch do not seem to be quite satisfactory. The "Swiss" at St. Mark's is very effective in knee pants, corked hats with ostrich feathers, sword and baton all black and gold. We leave Venice at 10⁴⁵ AM. I revised I believe would repay a visit. The Cathedral (?) is a large gothic church with nave, aisles and transept with a square tower in the S.E. angle of transept and choir. Polygonal apse. No buttresses over the aisles. There were a number of other large square towers in the town. Corregliano has a castle on a hill with long walls and battlemented (?) Keep. The hill is covered with villas, cypress and other trees. In the town below are two large churches with towers; one a square shaft, octagonal top with a "melon" top cupola, the other square shaft, octagonal top with battlements. The town and surroundings are very picturesque and full of color, backed as they are by the irregular outline of the blue mountains behind. The mountains are nearly bare & look very much like those in Spain. Beyond Savile the plain on the right which had been cultivated and full of trees, became a treeless green meadow, later there was brown corn or sorghum then as we left the mountains the trees and fields again. The Pordenone



Spresiano.



Savile

Sep 13th (Wednesday) Notes UDINE

Cathedral has a tall graceful campanile (leaning of course) with a broad piece of brick work. Beyond Pordenone the



Pordenone.

line began to leave the mountains. The appearance of the wide flat country is very pretty, with trees and fields. The towns rising above with the tall square campaniles. Udine. I saw


a palace, in renaissance, that had a central group of windows in this case enclosed by an engaged colonnade. above plain Corinthian (leaves simple) below ionic, rusticated (rock face even) shafts. Very broad projecting eaves - wooden rafters exposed - This latter seems to be a peculiarity of Udine - not only the palaces but many of the small houses show it, notably is the very wide arches of the arcades over the pavements - general all over the town. This was a curious case of rustication in the basement of a palace.



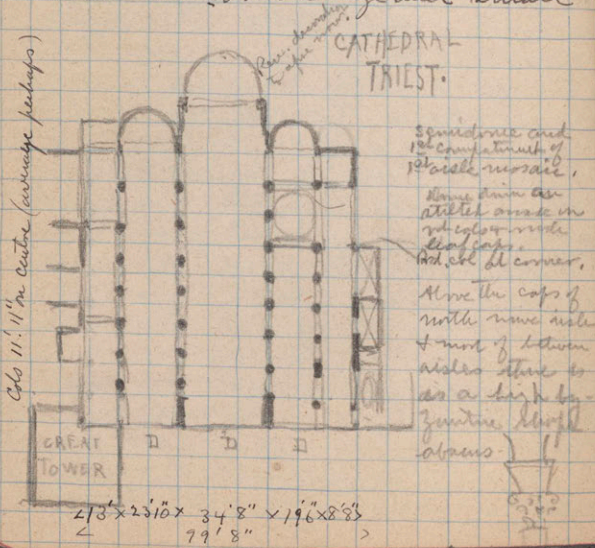
Keystone cut in interlaced circular patterns.

The design of this latter palace was good. The rusticated basement was without windows, the 3 stories above of windows in different shapes and heights. The long facade had only one round arch portal, balcony above and a kind of Palladio motive window opening on it. Broad wooden eaves. Several at least of the churches have the single order facade, and as Palladio's motive is seen, it may be guessed that he had some influence

Sep 13th Wed (con) Notes UDINE.

level. On the castle hill there is a little church decidedly romanesque in appearance on the east side (round apse & chapels and gable) but entirely renaissance as to detail which according to a date on the front may have been made 1526 - Castle hill is certainly peculiar even if still a did not "throw it up". It is the only elevation in the plains for miles - cede to the foot hills of the Alps. Castle - a large plain renaissance building - has a large triple round arch portal with engaged colonnade of ionic columns. A peculiar arcade  leads down to the principal square from the castle. I saw on the square the fine pinkish white marble Town Hall with an open first story resting on round columns (one row down the middle) Richly carved caps. Venetian groups of gothic windows in the plain wall above. Opposite is a clock tower and loggia arcade, tower with bronze figures to strike the hours. Statues of Peace Victor Emanuel and Garibaldi adorn several parts of the town. The old hospital church, is a romanesque building, built of small square stones - almost as rough as rubble. Shows marks of the original round apse and east chapels, now both taken away. Square tower on the north east. By this time it was nearly dark and I returned to the hotel, to the Albergo Europa (room 11) opposite the station.

Notes Sep 14th Trieste Cathedral. Interior furnished with flat ceilings to the nave and inner aisles. All whitewashed but at places experiments in its removal show ancient frescoes on the soffits of arches. The semidomes and the first compartment before them of the east chapels, which are opposite the inner aisles, are decorated with fine early mosaics on a gold ground that on the south Christ and 2 apostles. The bank of this chapel is decorated with a round arch arcade of five arches on red polished marble columns. Wide Corinthian caps with high abacus. The apex is semicircular but not decorated with mosaic. The nave aisle and aisle arcades are of round arches very much stilted, on round columns (they are covered with decorations I cannot tell exactly) of variegated white marble. The capitals are a wide Corinthian - some with 2 rows others with only one row of leaves cut in either byzantine acanthus or in a few cases a round end leaf with radiating veins. In all these cases there are the large and small



Notes Sep 14th Trecent Cathedral

volute. The inner row of columns shows 6 caps of this form all round attic with the and the cavetto



The columns are nearly in section, the bases too nearly the same size not much less. The

section of the columns vary in size and their spacing is beautifully irregular, I do not think any part in line transversely. Beams of wood or wooden reinforces run across the nave.

The pulpit resembles a huge capital (volute at the corners reminiscent from scrolls on the face,) resting on a very slender - further cap - octagonal column.

The outer aisle on south is vaulted but on the north nearly all flat - at a couple of places barrel.

The outer aisles are raised one step - a later idea for it partly covers the base of the column.

Exterior. West front a great gable covering nave and transept aisles. Built of yellowish stone in alternate broad and narrow bands - rubbed finish - there is a great central rose window with interlaced pointed arch tracery on slender round columns outside and a similar arrangement of round arches in the centre.

Over the inner aisles are two circular windows for each. The portals are simple square openings. The central only ornamented with 6 busts (apparently very early sculptures) 3 on a side placed in square niches. A number of old tombstones are set in the front wall. A great square tower is placed at the north west corner, ornamented below by a cornice, corinthian column, fluted, and within its capital, and other fragments - metopes: (Trophies of arms +) and an arabesque frieze - all I think antique Roman work.

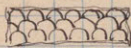
At the same place is a gothic statue under a canopy. The tower is of rubble masonry not high with double round arch openings

Notes Sep 14th Triest Cathedral RAIL

at the top and an arcade of 2 arches below in front. The east end shows only the round apse - plain and plastered - The east chapels are now enclosed in round buildings. The whole is irregularly roofed with Spanish shape tile.

Sep 14th Thursday. At 7⁵⁰ I left Udine after a brilliant yellow and orange sunrise over the beautiful range of mountains in full view from my window. We ran over a plain and several times crossed the wide gravelly beds of rivers that were quite dry. Bortina: lies near a hill covered with large villas where cypresses grew to such a size they looked like church towers. In the town was a Campanile with a square shaft and octagonal top and spire. The lower part of the tower was stone. We crossed the frontier of Austria with little ceremony more than the changing of train managers - the cars ran through to Trieste. In Austria, perhaps because the country became stony, the houses were built of stone rubble in rude flat layers - some of them plastered. At Goriz there were high hills to the south as well as to the north. The country was very picturesque with corn, something that looked like buckwheat, vegetables, with rows of trees separating the fields, then the many villages and scattered houses - all backed by the green partly wooded hills. At Ronchi there was a tall square Campanile, octagon top and spire as usual. The hillsides were now covered with stone, fragments and outcroppings. Rock cuttings on the rail-road were common. At Monfalcone the sea came in view again - all lead-color now for it had become cloudy.

Sept 14th (Thurs) RAIL - TRIEST.

I saw a small building with a ventilated fringe under the cornice made in a neat way by using Spanish shape tile thus  A church near Udine: with a Venetian

unfamiliar and other resemblances had buttresses to the polygonal apex quite northern in size.

The Domino castle has a large square keep with a battlemented top. It rises directly from the sea on a high rock. On the land side it was surrounded by a small village.

Near Trieste the mountains became very precipitous rising in a sheer cliff with a jagged outline. - They lay at some distance from the sea. We reached Trieste about 11:18.

I left my bags at the depot - a fine stone building - and walked into the town. I was at once struck by the magnificent appearance of the city. The square before the depot

was surrounded by imposing buildings much in the style of those at Vienna and Budapest. - a distinct following after Italian models and ornament but

of a more robust character, and it cannot be denied in many cases a little overloaded. The streets leading towards the

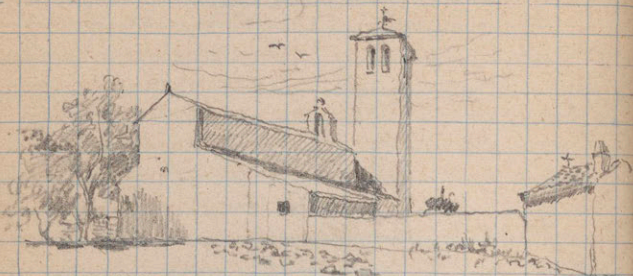
centre of the city were of much the same character. and after passing several of the basin - canals full of shipping, there

are the Plaza Grande and Piazza Borsa: the former with the new Municipal buildings and a number of private edifices of an pretentious appearance. The Municipio is decorated

with orders, pediments and an overloading of ornament. The "Palace" of the Austrian Lloyd Steamship company is perhaps the most tasteful as well as one of the largest

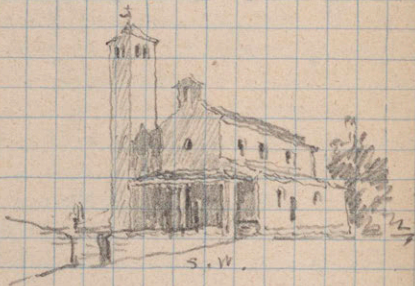
(13 pages)

Notes for Sep 15th (Moggia Vecchia)

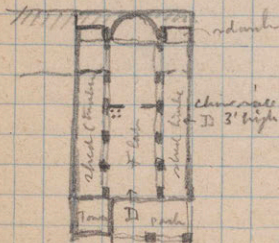


OLD CHURCH
MOGGIA
VECCHIA.

East end.
Plaster (new gray)
red Spanish tile
roof.



Old fresco of S. Christopher
other saint + evangelists



29' x 15' x 9' (about)
vest (exact)

beds on chancel

Some pine, stone reading
desk on oak vol. Parapet
at vest table


chapel rail

Notes Sep 15th (Friday) Muzjia (pr. moogah) Vecchia.

Old Church, east end square and without ornament or opening small vestry on the northeast corner.

South side 2 small rd. arch windows in the aisle, and a door in the centre, 3 square clerestory windows.

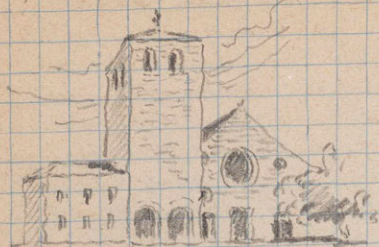
West front gable with small bell tower, square campanile at north-west corner, and a porch the width of this tower and extending the entire width of the ch.

resting on 2 square piers and the tower. Small circular window in the nave above the porch and a plain square door. Tower has 2 rd arch openings on each face at the top, small slots at intervals below, and on the west face a curious low relief - two soldiers wearing a kilt armed with swords, with palm branches in one hand with the other upholding a building with a rd. arch portal and three battlemented towers at the corners and apex of a gable. The interior, quite plain and white-washed, is composed of nave and aisles. The nave-aisle arcade (somewhat irregular) is round arch resting on square or rectangular piers. The wall above has considerable height there is a semicircular apse and square east chapels. The stone rails that separate choir and east chapels from the church are ornamented with interlaced borders. The pulpit is round perhaps 30" in diameter, with round engaged columns at intervals ending in human heads. It rests on four round columns with caps of this form  with various ornament.

In the choir is a reading desk of stone in the shape of an open book, resting on an octagonal slender column. On the piers (both nave and aisle sides), and the soffits of the arches are remains of wide frescoes: St Christopher the evangelist, virgin and saints, with some ornamental work. Although apparently very old there is not a great deal of interest owing to a lack of ornament.

Sep 14th Thur (con)

TRIEST.



TRIEST
CATHEDRAL
(memorandum
(sketch))

I spent hours in walking around - several of them waiting at the banks for here again I found that I was the first to use the American ex. Co's checks. But finally I had it

all fixed. I climbed the steep stone paved streets to the Castle Hill where the cathedral of S. Giusto is located - built, it is said in the 4th century. It is a 5 aisled building - nave and 4 aisles - and after the fine ancient mosaics in the east chapels, perhaps the most interesting features were the capitals, especially those of a Corinthian type. The volutes were cut in nearly the right proportions but quite flat with shallow spirals, and the leaves were clumsy and thick and projected stiffly from the central part. Those cut as acanthus took the byzantine style of lobes. This was some sort of a holiday and the church was crowded while I took my notes. In the evening I had a hotel hunt - along one - but finally found nice looking quarters in the Hotel Stadt Wien on Via S. Nicolò only one block from the Piazza Borsa and a short walk from the water. I had some supper in a little restaurant beyond the Piazza Grande - the day turned out dear and pleasant towards the end, and I enjoyed a fine sunset from the square in front of the cathedral.

September 15th Friday. TRIEST = MUGGIA.

After coffee and several inquiries, I took the small steamer that plies across the harbor to S. Rovo and Muggia. The view back over the city with its shipping and background of hills and villages covered mountains was a beautiful sight. We touched at S. Andrea then steamed across to the ship-building town of S. Rovo. There was a man of war the "Fortitudine" building - an immense affair. They were putting on the armor. We then turned along the shore and in a few minutes - 40 min from Triest - we reached Muggia (pro. Moogah) I did not stop long to enjoy the quaint sights of the market - for the crowds of market women in blue dresses white or colored handkerchiefs with gay border crossed over the breast and on the head made a most picturesque group. I at once enquired the way to Muggia Vecchia. The path for now it is not any more - led up past the ruins of a fortress with remains of battlements, then along a rough stony way between vineyards, the road had evidently formerly been the street from N.V. to the sea, for at places it was carefully paved. I finally after about 20 min or half an hour's walk reached the top of the hill where the ruins of many houses showed where the town had been. I passed through a former gate way - now only a couple of walls and soon reached the church. After a preliminary survey I hunted up the custodian - a woman whom I called out from among her shining copper kettles to open the door, one of

Sep 15th Fri (con).

TRIEST.

the half a dozen children followed me around and in its thrall in great astonishment I suppose to see a visitor. For the church see the notes a few pages before this. I returned to Muggia by the same path enjoying the fine view over the bay to the city and into it. At Muggia I looked at the church of the 15th Century with a queer west front gable, then took the road along the Bay of Muggia back to Triest. At first it was very pleasant with a fresh breeze, lovely tints in the water and a brilliant blue sky. But after crossing the pond-like river at the head of the Bay on a causeway and over an old stone bridge the road left the water and was hot and dusty. Long processions of market women, in picturesque dress, and stummative donkeys lent an animation to the way in itself interesting with bordering vineyards - fig trees and olives. I reached the city a little after noon. The afternoon I spent going to the bank and buying a few necessities. The evening I spent at the hotel writing. The day was very bright and almost hot at times. One thing that I bought was a satchel.

Note during the day. Muggia Vecchia only a heap of ruins, not much more than the foundations of houses. The church lies on the summit of a hill, surrounded by a few oaks. Magnificent view in almost all directions. In the distance to the N.W. I could see another old church of nearly the same design, but with projecting (sq.) apse. The church at Muggia (new town) showed a date

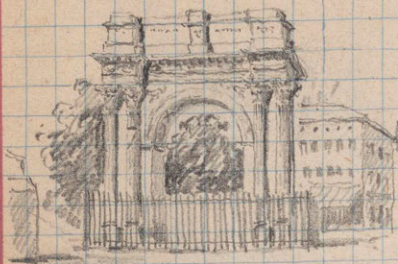
notes Sep 15th Fri (com) MUGGIA = TRIEST.

1467 nave of 4 bays on square piers, round
apre square east chapels. Square tower at the
north-east corner. Curious gable



The distance back to Triest is about 12 Kilometres by road. The harbor of Triest is most animated and presents not only a busy but picturesque sight with the great modern steamships, sailing vessels and small fishing smacks, with the usual amount of boats gold leaf and colored pictures (virgin and saints) on the bows, painted sails and elaborate topmast streamers.

September 16th Saturday I left the hotel about 6:30 AM had coffee near the Piazza Grande and then walked out to the St. Andrea Station about a mile from the centre of the city. The walk was part of the way along the docks, then through the promenade that commands fine views of the harbor. The station lies a some distance below the street - that is the tracks. I left at 7:50, with a good seat next the window by some management. We almost immediately began to ascend a heavy grade, through the cottage suburbs of Triest - each house with a little garden and arbor before it, always in view of the sea and harbor with their surrounding mountains. The line led up a ravine with rocky rounded hills on either side, at places the country was covered with vineyards. Later there was a deep gorge on the right, beyond a fine view back over the sea (shed 4 pages)






ARCH OF SERGIUS

POLA.

The arch is in excellent preservation. Only small pieces are broken from the cornice mouldings, points of capital leaves here and there, and the frieze at places is damaged, perhaps ^{not the case} in receiving the metal letters. It stands facing WNW and ESE (my compass of course). The west face is the most perfect, all the ornament is complete. It consists of a single round arch treated as an architrave resting on an impost. The face and jamb of the sides are carved in low relief arabesques. The soffit of the arch is ornamented with diamond shaped panels of different sizes with central rosettes. The spandrels are carved with victories flying with a wreath extended in their hands. Over the arch is a Corinthian order, coupled cols. (2 on each side) fluted shafts and caps the regular pattern. The frieze on the projecting parts is ornamented with garlands; the centre with inscription (Salvi a postuma Sergides ana heannia) flanked by charging chariots, &c. The cornice is richly carved, the soffit between modillions with rosettes. Above rises an attic with carved mouldings at the top edge, &c. &c. The faces plain with inscriptions: left corner - S. Serg.

Notes Sep 16th Sat (con) Pola.

ins C.F. | A-E | II VIR. left centre Salvia postrema Ser-
gi. Centre L. SERGIUS L(5) LEPIDUS AED; TR MIL LEG. XXIX
extreme right C. N. SERGIUS C.F. | AED II VIR QVING. The bases of
the columns are attic, mutilated on 19. plinth and a ple-
ctel-like base  about 5 feet high (below level of the arch
perhaps 3 ft at  the bottom. The fluting is corinthian semi-
circle with  axis. The whole built of wt rubble
I think. The East side is identical in design but the
ornament only partly completed. For instance the carving
on the mouldings of the attic is only carried a few feet along
from the extreme corner. Frieze of main cornice has trophies
of arms outlined at a couple of places. All the capitals
have only a few leaves carved with the veining, the
others are in round blank, volutes in centre unfinished
Fluting of the columns only finished on the left of left column
and right of right column. This finished part is carried
the entire height of the shaft the unfinished part round
to the line of the fluted axis pick dressed. Spandrels
and face of impost plain. Pavement in front of the
arch excavated and shows out (?) marks. (Lines
about 3 1/2 or 4 feet apart) Monsters carved among the
panels of the arch soffit. Harpy's ^{upper} brown head and ^{lower} body
to a lion. Eagle attacking a snake. Some of the arabesques are
of vines with grapes. Carving of mouldings is remarkably
sharp. At a few places the unfinished shafts are
quite rough even connected together by pieces of stone
which were not hewed away.

Temple of Diana (Rear facade only extant incorporated in
the medieval Municipio.) Pediment with richly carved
cornice; cyma plain as is the corona fascia but bed
mouldings, modillions soffit (metes) and frieze (arab-
esques in rather high relief) richly carved. Architrave in
three fascia, almost equal in width. Rear wall a
blank smooth wall. Corners corinthian pilaster
with fluted (6 flutes) shaft and attic base. Caps in
good preservation, orthodox designs. All rests on a

Notes Sep 16th 5 a.m. POLA.

base about 5 ft high - Only the pilaster to the right is complete, that to the left is destroyed from about 4 feet below the capital - Lower part of pilaster is receded in the flutes.

The Temple of Augustus and Roma lies about 80 or 90 feet to the west of the Diana. The rear is identical with the last named, only here it is the left hand pilaster that remains and the right missing (it is replaced by a heavy corner buttress. The cornice in both tympanum and below is injured but in other respects is in better condition than the Diana. The left Capital is perfect carving on the frieze is very sharp. The side of the temple is of plain stone with the cornice of the rear. (Walled up windows from the time it was a church no doubt can be seen on rear and side. At present there are 3 small windows in the rear.)

The facade shows a pediment supported by four (4) Corinthian columns, smooth shafts, nearly octo-
dox caps (leaf ornament or volutes) Attic bases. (At present it is raised 9 steps above the street) The columns are very little farther apart in the centre than at the sides. Each column is in 3 drums.

The porch is $\frac{1}{2}$ as deep as wide. Opposite the side column on the ancient wall is a fluted pilaster Corinthian cap. (The present front wall pierced by six windows and a square door over which is the lion of St. Mark, is no doubt of later date than the temple. The dimensions are about 25' x 50'. The temple stands almost




TEMPLE OF
AUGUSTUS etc.

exactly north and south, facade to the south. Remains of incised lettering on the frieze of the facade. Architrave is in 3 blocks. (Curious irregularity at the apex of the pediment for the modillion is split and a panel with rosette set in. but I am inclined to think

notes Sep 16th Sat (con) POLA

that the part is a restoration from old pieces. because it looks very bad and the bed mouldings moreover do not fit. The tympanum at present only contains an incised circle. The shafts of the columns are all cracked and checked by weather.

Sep 16th Sat (con) RAIL.

(The view is always on the right) The village church tower or town Campanile is invariably of the Venetian type - square shaft with a group of round headed windows at the top, octagonal upper story with spire. - The mountains are of a gray rock - I think limestone - with the ravines full of small debris all the same gray. - The trees are nearly all small oaks. The stations along the road were: Trieste, Razmanje, Brest, Drozga, Herpelje - Kozina, Podgorje, Rakitovic, Pinguenti, Rozzo, Supoglava, Borutto, Witterburg - Pisanò, S. Pietro in Selva, Campanaro, Smezzani, Saurvincenti, Zabronic, Dignano, Galesano, Pola. At Herpelje - Kozina I changed cars and was obliged to wait nearly an hour. The Pola train again by management furnished a seat next to the window and I was alone for some time, then the queer looking inhabitants began to come in, some of the men were dressed in a coarse brown coat (worn on one arm like a Spaniard) and vest and rough linen (white, pants drawn close to the ankles. The shirt was of coarse white stuff embroidered in white at the collar so that it stood stiff. They wore a little black skull cap  and their hair was stiff

Sep 16th Sat. (con) RAIL POLA.

with grease, after leaving H. K. (936) there was a fine view over the country to the right. The land is little cultivated here, stony hills, small oaks, on the lower land, hills bare for the most part, and only furnish a little grass. There were curious round enclosures fenced by a stone wall that seemed to be gardens, for in each was a bed of vegetables or some cultivated plant, although often there was no house in the neighborhood, a sign that productive land was prized. There were always in little hollows where the soil had been washed. There was a very distant view of the sea once on the night, while the train was at a great elevation. Near station Perqueto in the deep valley the town was on an amphitheatre like hill. The village houses are one story, of rubble stone, sometimes plastered with red tile roofs occasionally of thatch. The isolated little churches seen here and there are usually white with a small bell screen on one gable.

At Novacco the church towers looked as if it were all stone. → At Mittenburg - Pischio, two small towns near each other, there were no less than five towers of this design. The towers, in fact, all have a decidedly Italian look and it would be easy, in lack of authentic history, to guess that the Venetians had much to do with the building up of the country. The canals - the few that one sees at the stations are queer looking affairs almost bowl shaped with a folding top



Sep 16th Sat (con) POLA - RAIL TO.

similar to ours. There are few horses, not even many donkeys, but everything is done by oxen - either of the "Jersey color" common in Italy, or white the latter usually with big horns. Around and beyond ^{Canavaro} Canavaro, the junction for Rovigno, the hills and mountains sank into a rolling country, covered with vineyards, cornfields and groves of oaks. Where there were hillsides they were still stony. At S. Pietro in Silva there was a church that looked as if it might be Romanesque. Here the octagonal spire rose direct from the square shaft, however there was an octagonal apse, near and adjacent were large buildings apparently an old monastery. The country men wear mutton chop whiskers, those with the rough brown coats and white pants that I have described. The cast of their features is Turkish as a rule (aquiline nose etc) but occasionally there is a decidedly mongolian type. Nearly all have wide cheek bones, hence I saw a number of little round buildings in the fields, all built of stone with a domical-hemispherical roof of stones laid horizontally (perhaps there is a support inside). They are merely field houses I think. The fields are separated by stone walls - the result of 'picking' the fields. Dignano is a large town. The church has a Renaissance facade, arches nave and transept and a round apse. The campanile was like St. Mark's: square shaft, upper story and spire. One tower that I saw later out of the

Sep 16th Sat (cin) RAIL AND POLA.

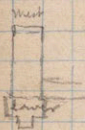
Venetian type was all of brick partly plastered right among the stone houses, This suggested that the others might be of the same material. There was a view of the sea about a 1/2 hour before reaching Pola. We began to meet olive orchards about the same place. At one place - I forget where - I caught a glimpse of a small walled town lying deep down in the general valley, although on an elevation itself. It had a very venerable look with its thin-stained walls square battlemented towers and gray house tops. We reached Pola station at 12.50 and after depositing my satchels I walked to the town - quite a long distance away - along the shore of the bay. Almost the first thing I saw on leaving the station was the imposing Roman amphitheatre - almost perfect outside, and of great size. The town front beyond had a fine appearance with large modern barracks and other buildings. The harbor is beautiful, a broad stretch of blue water and surrounding fort-crowned hills. On the west is the large naval arsenal and dozens of war-ships. I walked all over the town past the Temple of Augustus and Rome and the fragment of the temple of Diana. I was up on the Observatory hill where there is a wide and fine view including a part of the town, the Arsenal and Harbor to the hills beyond. On my way up and back I saw the beautiful little triumphal arch of the Sergi which is described in the notes. It stands across the Hauptstrasse and in detail as well as proportion is satisfactory. In the evening I walked

sep 16th Sat (con) POLA.

through the different streets and along the harbor front. It was a fine evening - the moon is just beginning to have effect - and the air was deliciously cool but not even approaching cold.



S. FRANCESCO
POLA
(East end)



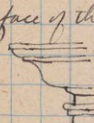
Notes. Sep 17th Sunday POLA

The church is built of gray stone, porous surface, but in large blocks worked to a smooth surface. The west front (enclosed can only see the upper part.) shows a gable and rose window. East end, a square projecting apse, with two pointed windows (cross in the masonry above and two

ventilators) Pladom below recent. Choir: a little lower than the nave and a little wider. Corbel cornice all around and on the rump of the gables where it runs up thus ^{1/2} ^{2/3}. The south side, which is on a hill side shows 3 tall pointed windows more, 3 small square at top below no doors. One small old window in the choir. No doors. Screen bell tower at north east.

Notes Sep 17th Sanctum Pola.

Amphitheatre. On the lower side the wall rises in three stories, the two lower round-arch arcades resting on an impost which is cut above and below by flat pilasters which gives a rather appearance to the pier, for the impost moulding projects about 6 or 8 inches beyond the face of the pilaster.



Outline of impost moulding Above the second story are the sockets for the ornate masts and in the heavy moulding

over the uppermost story are the holes through which the masts passed. This 3^d story is pierced with rectangular - nearly square openings. The wall is nearly perfect on all sides. The interior includes part of the hillside - on the upper side the exterior wall consists of the two upper stories only - on which the seats were laid. Only the remains of the supporting walls of the seats on the lower side remain, and the arena curb.

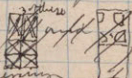
In the arena the outlet for the water used in naval spectacles has been excavated and above can be seen the inlet from the aqueduct. On the south side can be traced the entrance to the arena, where the arches of both 1st and 2nd stories are larger. One of the most curious parts are the four projecting pavilions - projection about 10 feet - and including 2 arches of the arcades. They rise to the full height of the building. In the 2^d story the openings in these pavilions are hall up the tympanum of the arch open but screened by perpendicular mullions? of this section. The top story shows 4 square headed openings filled with pierced tracery.



and

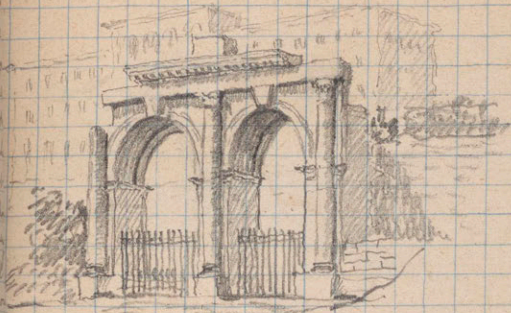


(the black lines in the first represent the pierings)






There is a narrow opening in the first story up to the second and a broader one to the 3^d. On each side of the mast hole in the top cornice are small vents for rain water.

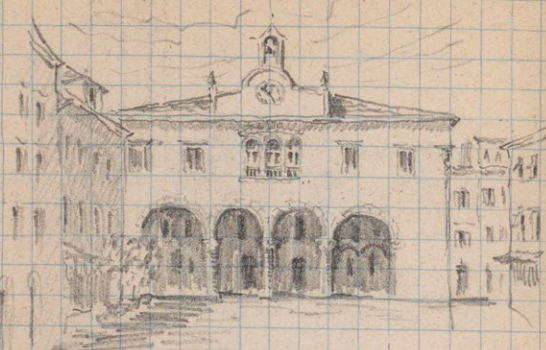
notes Sep 17th Sun (con) POLA.




ROMAN GATEWAY
TO THE CAPITOL.

This double gateway formerly led to the Capitol of the ancient Roman City. It is in good preservation. The upper cornice is ornamented with carved mouldings but the imports are plain. The remains of the capital at the right hand corner and centre show a composite design, volutes and ends of leaves gone but the egg and leaf of the echinus is still there. The arches cut by a narrow opening about a foot from the back perhaps for a porticulus, although below the import, which is not interrupted, there is no signs of a guide. The bases of the columns are  The keystones show holes which were perhaps  made to hold a metal ornament. All is made of large stones.

Near by, to the left is gate - "Hercules Gate" a single round arch without ornament other than a human head and the club of Hercules, one on each side of the plain keystone. The arch leads through the wall diagonally - perhaps at an angle of 70° - and on one side shows the groove for the gate. As far as I can see the vault is a perfect cylinder not trisected as Mr.  told me. The head and club are much disfigured.



MUNICIPALITY
POLA.

The Municipality is built of gray stone irregular ashlar, the loggia supported on round columns. The capitals are curious variations on Corinthian shows nothing on the right knight tilting as a kind of capital to the slender engaged col. on the corner and a few other sculptures. This is (an inside frieze to an arch on side of building) an ornament  Black part sunk $\frac{1}{2}$ inch.

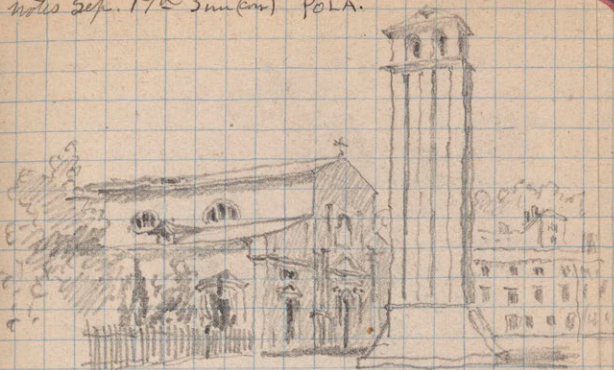


Otherwise the building of particular interest here. The hand corner is a curious grotesque mass a curious grotesque mass

On the side (east?) there are remains of a pointed arch corbel cornice with dentil and disengaged ornament courses. Bottom of corbel curved in star, mette, marks Cathedral. West front with gable and shed roof aisles. The facade (to be a pilaster order) is only partly completed, the upper half is rough brick. The campanile stands at some distance to the north west. Interior a basilica without transept. Nave about twice the width of the aisles, nave wall supported on an arcade of very slightly pointed arches on round columns. The shafts of AA BB I think antique A granite B

CATHEDRAL
POLA
dark mass
right side
Corinthian
the church
but the

Notes Sep. 17th 5m (con) POLA.

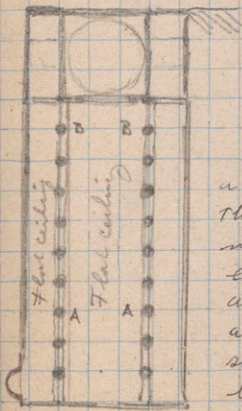


CATHEDRAL
POLA.

dark marble (?) The cap
right appears to be an
corinthian. The other
of the character of the
but the central or-



on A to the
antique
caps are
sketch
narrower
where this
shows a cor-
cle and line
of St. Mark
varies, at
places it is



West (mainly exact)
x 15 x 40

The arches appear to be very
slightly pointed.

a cross, a saint, escutcheon etc.
This is a section of the base
with supporting leaf at
each corner. The wood
arch is supported by
a round column at each
side. The clerestory is lighted
by semi-circular windows
The
alternating arches below.

Sep. 17th Sunday.

POLA

All morning I spent in examining the Roman remains - the arches of the Serzi, the gateway to the old capital now leading to the Royal Gymnasium grounds. The arch of Hercules a plain oak with head of Hercules and his club, this close to the capital gateway. At the amphitheatre I met an architect from Venice, Giacomo Boni also Minister of Instruction at Rome. In the afternoon I walked out of the town towards the south to a hill from which there was a fine view over the town harbor, fort crowned hills around, and the sea beyond to the south. The country out there was stony with here and there a fuzzy bush. The streets of the town in this direction were well kept shaded and lined with fine modern houses. In the outskirts the houses had a cottage look, not high and with broad projecting eaves. In the town I passed the Naval Casino or Club building, a large affair painted a blue-purple and surrounded by a large garden. Pola is a Naval town - everything is swarming with Marines and sailors and the cafes full of naval officers. The town is well built, especially in the newer parts, with large blocks in the Italian style. The old streets, those which circle around the Castle hill and the few leading up to it, are like homes of the same date in Italy. On the Via Serzi leading from the Foro - where the Town Hall is located - to the Arch of the Serzi are a couple of houses with good early Renaissance detail, one especially with grouped round windows and good door. On a side street was a richly decorated classical door that looked almost antique. Otherwise the private houses were of no interest. About 2 o'clock I saw the steamer I was to take, the "Messina", come in, and at 3⁰⁰ went

Sept. 17th Sun (con) POLA - STEAMER.

on board. There was a heavy thunder-storm approaching, and we left at 4³⁰ P.M. in a rain. I managed with considerable discomfort to see the harbor entrance, the broken stony coast where the waves had broken caves in the cliffs and now rushed in and out with violence after the Sirocco which had been and was blowing. Later I saw the large lighthouse on the rock Scoglio Povero and stood by the rail - it had stopped raining - talking with an old sea captain from Suisia Piccolo who spoke English while we passed the stormy and now very rough Suisia. The sun had gone down in a great red glow, and the moon soon followed. The sea all this time was rough especially for this little boat of 500 tons.

Sept. 18th Thursday. We stopped at Suisia Piccolo during the night and I think at other places.

Early we ran across the "Argo" of this line fast aground on an island and after a fruitless effort to pull her off ran back to a little village to telegraph for help. We then returned to the Argo and after some trial the smallest boat of the line, the "Hebe" came. However both failed to move the Argo and we left her.

By this time it was 11 A.M. - we should have been in Java at 4³⁰ A.M. - which puts me in bad shape for steamer connections. We are now running along the coast inside of a belt of low islands. On the mainland beyond a low coast line rise high rugged and bare mountains, only a house here and there near the shore and not a tree that I can see. The day is bright but with floating clouds. The entrance to the harbor of

Sep. 18th Montevideo ZARA



The town we telegraphed from.

Zara is between hills that extend along both sides for a long distance. The town lies on a peninsula which it entirely covers and appears as if on an island. The corners are rounded and serve as outlooks for prom- enades. Along the left side - approaching from the harbor - are the stone quays. where we landed at about 130. I walked through a gate decorated above with a carved lion of St. Mark, into a narrow street where I found the Hotel Vapore (No 16) and settled down. I went out in a few minutes, and hunted up the Cathedral - see op- posite page. It is rather low in appearance but the general form and details are effective. It stands with its west front on a small square and north side on a narrow street. The apse can be seen between the space left by church and Campanile. There are some ancient bas-reliefs re- moved



Style of boat-hoarabouts.


into the apse and church wall with interesting inter- lace ornaments and the like. I ran across Mr. Boie at the cathedral and we to- gether visited a number of the churches and saw some interesting pictures. The fine silver overlaid ransomplages of S. Sordano be- hind the altar, upheld by 4 angels - of silver I believe although now they are black, the heads and bodies of those under the ransomplages seem to be white marble the clothes metal.

(Skip 7 pages.)

Notes Sep 18th Monday ZARA.

Cathedral. Here front central gable and shed side roof.
The lower part is pierced by 3 portals. That in the nave is flanked by blank round arches. This portal is recessed in 3 offsets, with roll mouldings, one of them twisted. The caps carved with a group of leaves on the corner. Flanking the portal are 4 small statues - 30" high? - 2 on each side, of saints. - the figures are of men with nimbus - The tympanum over the double doors contains a Madonna and child - left a man with a sword (S. Paul?) on the right a female dressed as a nun. ~~which~~ enclosed by a pointed arch in low relief. At the top of the lintel is an inscription in 12th century text - *Inno D. MCCCXIII*
Prodigious dilectore digna daron Archiepi
The lintel and door posts are carved with an arabesque - Roman style - enclosing ~~not~~ only the usual scrolls but animals (rabbits?) eating of the fruit growing on the vine arabesque. Also an angel climbing up a ladder perched by a crane whose nest is at the top. entwined serpents fighting, birds etc. The right portal, of 2 offsets and 2 roll mouldings and columns, has caps nearly Corinthian (all have attic bases) tympanum with Pascal Lamb, flanking statues a saint and an angel. gables posts and lintel plain. Left portal, same general design but the columns and rolls are twisted caps and tympanum the same as are the flanking figures - on both portals the figures are supported on brackets projecting some distance from the building - door posts lintel and archivolts carved with arabesques much like the central portal. Above this lower story rise a succession of blank round arch arcades supported on very slender octagonal and round shafts, many of the caps based on Corinthian designs others of broad projecting leaves like an open lily still others with animals or human heads. The abacus in all cases is very

Notes Sep 18th Mon. (con) ZARA.

wide and usually of this design  The arches are shallow, in 12 offsets. Over the aisles rise two tiers, the upper following the line of the ramp. In the centre are three tiers, the upper following the line of the gable, and the central is in 2 divisions a moulding separating them and caps on the lower half. In the centre interrupting the arcades are two rose windows, the lower the larger with round columns and round arches for tracery, the upper with twisted columns and pointed arches. The ~~three~~ (2) upper arcades of the centre rest on couple columns, the lowest and both over the aisles on single columns. At the extremities of the aisle roof are 2 animals of romanesque workmanship, a lion and a bear (5). Material stone, for the most part alternate bands of variegated red marble and gray limestone. The west end faces N. W. The exposed side (north) shows a gallery round arch arcade supported on slender octagonal columns and at intervals - mostly 4 - there is a pier. For some distance from the east end alternate arches rest on piers solid to the building. The capitals are cubical with the lower corners rounded. Some are longer than others, with their face carved with diagonal markings. Below the piers are buttresses running to the ground while below the arcade runs a heavy corbel course. There are a few small, narrow, round arch windows in the aisles not regularly placed. The apse is semicircular, plain and plastered. There is no north east chapel. The campanile stands at a short distance from the north east corner and is now being completed. It now consists of a blank lower story then 4 stories of round arches, 2 on each face - the lowest as is the blank story - is old and shows blank arches on the west pier on the north

Notes Sep. 18th Mon (con) ZARA.


and are simple arches on round columns single row of leaves on the capital. The next story - the first of the new part is also a simple arch on round columns but all are openings protected by a balustrade. The two upper stories are divided round arch openings of 2 divisions each separated by a round column. A balustrade crowns this square part of the tower and above will rise an octagonal spire, now about half completed. The upper story are separated by corbel courses. The old part shows plain mouldings. The cleave story wall is crowned by a heavy corbel cornice. (interior closed).
S. Grizogono West facade high gable centre and shed roof aisles. Round arch portal (square door) tympanum and frame plain, under a triangular canopy. All the rest of the lower story plain. Ramp of the aisles and gable corbel cornice resting on an acanthus leaf console. In the second story of the centre only there is a round arch arcade resting on very slender coupled octagonal columns. The centre arch (of the 7) is wider and glazed the others blank. In the gable are two small round arch openings. The side towards the street (south) is treated along the aisle wall with a rich blank rd. arch arcade with twisted columns.

Notes Sep 19th Tuesday ZARA.

Interior of the Cathedral shows 3 1/2 great bays - 7 sub-bays resting on square piers with engaged columns at the sides. The sub-bays divided by round and square with round corner piers not much doubt antique. The capitals (on the sub-bay columns are variations on compositum, several very curious. For example one follows the general lines and

Notes Sep 19th Tue (con) ZARA.

looks much like a cornucopian cap but the corners are made up of leaves not volutes. while the upper row ^{of leaves} projects sharply over the lower. In another case the small and large volutes are connected, do not run down behind the leaves of the stem.

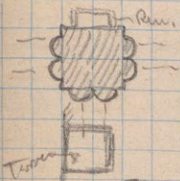


Rounded arches, Triforium of round arches on square piers, moulding impost, high balustrade. 3 arches between each of the triforium piers round arches on small columns. There are 6 arches in the triforium to each great bay. The triforium is carried to the apse but not around it. Have clovestry semicircular windows choir of segmental square windows; I think the clovestry is perhaps a later change perhaps at the time when the renaissance details that distinguish parts of the interior were added. There are square chaquets at the ends of the aisles. Semicircular apse lighted with small round windows near the vault. Choir raised 6 steps above the nave. Crypt under the choir in 3 rows separated by 9 round columns. The capitals for the most part not carved, and at the east end it widens, the space supported by 2 other columns. (This now a lumber room) In the plan Column A - the two sides always correspond. has a twisted moulded shaft, leaf corner Corinthian cap. B polished variegated, dark gray + white shaft - piced - Corinthian cap. variation in connection of volutes. C ~~square~~ round shaft with engaged round corner. that give it the appearance of being square. Above the arcade directly under the triforium is a string course ornamented with lapidary acanthus leaves, which change direction show a full leaf every four (4) leaves. The leaf is made by merely angling the half of the leaf. The great bays are separated from each other by flat pilasters which have a cap - single row of leaves at this string course, and are continued above to the top of

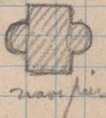
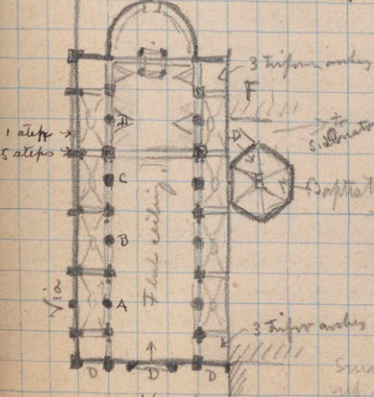
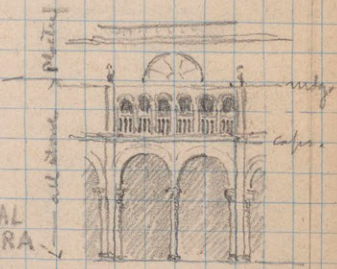
Notes Sep 19th (Tue) ZARA.

the clovenry where they abruptly end and carry the statue of a saint. The pier at the beginning of the choir shows coupled columns to carry the nave aisle arch and transverse aisle arch. The aisles are groin vaulted with plaster panel in center. The remains same additions, not many, injure the effect of the interior somewhat and the whitewashed walls do not harmonize very well with rich marble columns, steps and pavement. At the choir there is a mosaic marble pavement.

columns correct, but I could make out results like mounds on the shafts of cols.




CATHEDRAL ZARA



West ()
 X' x 35' X' about
 12' x 12'

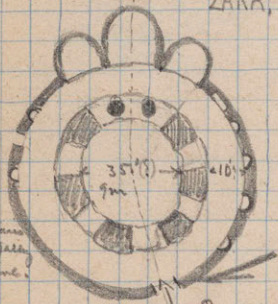
Small model set out in each gable over apse roof

Notes Sep 19th Tue (con). ZARA.

S. Donato, now the Museum. This curious and interesting building resembles S. Vitale and the Cathedral octagon at Six-la-Chapelle both in plan and interior appearance. although the walls are round and it shows the plan of 3. apses towards the east. The central dome and wall rest on 6 heavy piers of this shape  and two antique round marble columns on the east. The outer wall beyond the aisle is at places cut by tall narrow niches in the 1st story - in the plan they are not at all accurate but placed to show about the position they occur. - The arches very narrow not over 5 feet - are round those before the central apse and west entrance are some-

East, S. DONATO
ZARA,

what wider. The upper story which is a gallery running entirely around the building is similar to the tower. The columns in the east in both stories bear antique composite capitals in more or less good preservation. The apses show also in the upper gallery with semi-domes over them. The aisle are vaulted [continues (?) barrel vault?] while the centre, although curving to-



Stairs
to gallery
here!

To
Cathedral

West

Passage

Chantry

gallery

towards

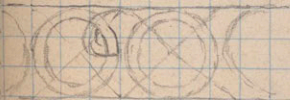
Bay (masonry)
(arch)

of fragments of Roman buildings - certainly from

wards the centre after passing the small windows above the upper arcade, is roofed with wood and tile. But the most curious thing about the building is the fact that the entire lower part is built

Notes Sep 19th Tue (con) ZARA.

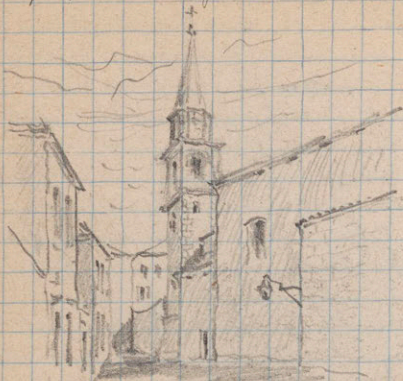
In the size of the fragments the quality and richness of the sculptured ornament, from some building of importance. The footers for the piers and columns are pieces of entablatures with beautifully carved mouldings, modillions and soffits, pieces of capitals and bases, even drums of fluted columns. There are fragments of friezes carved with arabesques, tablets with inscriptions in fact fragments of all kinds. The carving is well preserved and now the earth has been removed and the floor lowered to expose the fragments. In the upper story there are columns engaged to the walls made up of all sorts of fragments; at one place an attic base upside down serves as a capital. In the vestibule is a sarcophagus made of a section of a fluted column. The museum collection contains a large number of excellent preserved early Christian sculptures, among them perhaps the most interesting the 4 sides of a candelabrum with reliefs of the Adoration of the Magi, Slaughter of the Innocents and Flight into Egypt. The interlaced ornaments is interesting and effective. The width of the central path is perhaps 35 feet the height of the dome abt 75 feet. There are transverse arches across the aisle between the apses but no place else. In the collection is an early cap on Corinthian lines but very disfigured.



There was an engraving on the wall among others of an early representation in bas-relief of the Cathedral at Aachen which showed the octagon in the central extremity east and west and a west tower.

Sep 19th Tuesday

ZARA



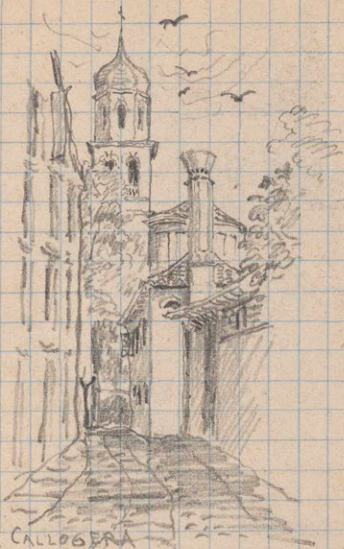
TOWER OF
S. FRANCESCO
ZARA.

About half past
six I went out
to the Piazza Erbe
and met Mr.
Bonin, and after
we had eaten
some grapes and
peaches met the
director of the
Museum who opened
the doors for us.
The collection is
preserved in the
ancient church
of S. Donato. - the

Description is pretty
full in the preceding notes - a building with much
the same appearance of the octagon at Aachen
and St Vitale at Ravenna. It has a gloomy base
look now with its plain plastered walls and
this is heightened by the rough floor, lowered
to expose the foundations. The church is said
to date from the 9th century and it is thought
possible under Charlemagne. The collection is
interesting on account of the good preservation
of the early Christian sculptures. There are also
many jars - earthenware and glass, orna-
ments and other small objects. We then walk-
ed out to a photographer and to other parts of
the town with a guide who was at the museum.
Later Mr B. and I were at the Cathedral and
investigated the interior. Still later I was there
alone and then after 12 walked around
the town and out through the Porta Ferrata
Ferra into the country. I passed through

Sep 19th Tues (con)

ZARA.



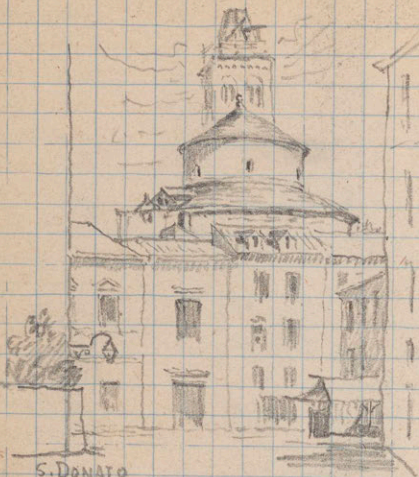
VIA CALLOSERA
Small church with
old castle tower ZARA
built in as a
chapel.

several
villages close
to the town
and was
interested
in seeing
the curious
Zara cos-
tumes, the
women
spinning
the men
weaving
bottoms
into sieves
children
cracking -
what I
don't know
something
that looked
like nuts.

One woman was
mixing mortar while

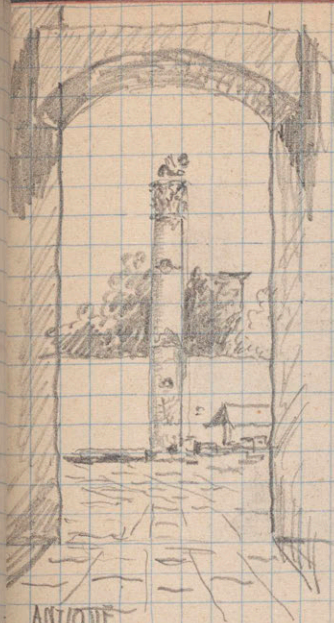
Two big men sat in the shade and looked on.
The children were very impudent - even children
of a good many years shouted at me and
even threatened to throw corn cobs or other mis-
siles. No doubt a European dressed person does
look a little out of place to them. The country
looked very pleasant; vegetable gardens
with stone walls and many olive trees
as well as other kinds. The roads were
narrow and stony although wagons
drawn by small wiry looking horses
were common. The view over the straits

Sep 19th Tues (con) ZARA.



S. DONATO
what can be ZARA,
seen of it

of Zara are beautiful - the rich blue of the water - remarkably clear, the bottom is visible at a great depth and the fish almost seem suspended in the air. - on the other side the picturesque island mountains rising in a succession of cones. One of the summits is crowned by a large Castle. what a view there must be from there! I came back to town the same way nearly and saw the soldiers drilling on the large Champ de Mars I suppose it is. In the town again I walked around and made a few sketches, looked in at S. Misogno then went to the hotel. The day is fine air delicious after the heavy storm last night. In the evening Mr. Bond and I walked on the street near the hotel where a Café had ruined



ANTIQUE
COLUMN
ZARA.

Notes Sep 20th Wed. ZARA.
S. Maria... The exterior resembles S. Maria di in Venice but the decoration and details are not so good. There is a large square tower at the north east corner. The interior is made up of nave and aisles, the latter considerably less than half the width of the former. The nave arcade consists of 7 round arches resting on 5 round columns and one square pier (this is under the organ gallery). Above the aisles are galleries which serve as private, screened loges.

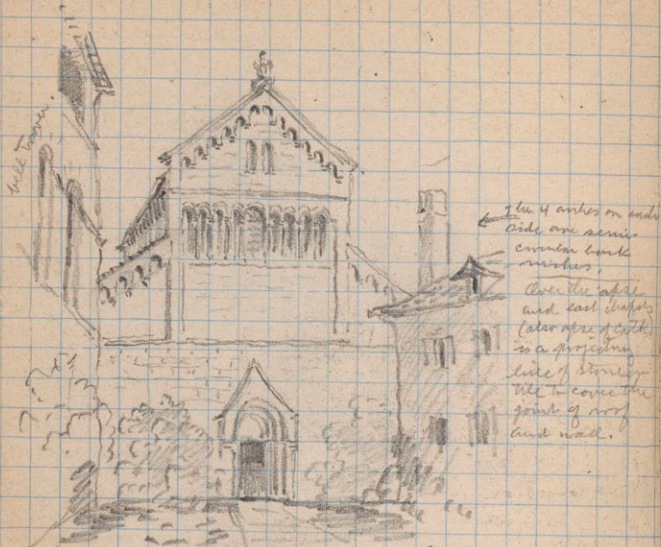
There is a dome at east end of the aisles. The

structure decoration especially in the gallery and flat nave ceiling is baroque closely resembling rococo. Capitals a renaissance construction. There are several good pictures, one a small "Christ meeting his mother" (S) 3/4 length figures.

S. Grisogono (interior) The nave is divided into 3 good bays, two alternating piers and columns, the western most with 3 subbays on round columns. The round columns are of variegated marbles, pieces in some cases, perhaps antique. The capitals are a kind of composite similar in design to those in the cathedral where the volutes are joined. In a few cases, there are only corner volutes while the head center is ornamented by low relief

Notes Sep 20th - Med (con)

ZARA.

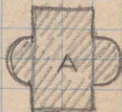
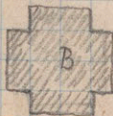
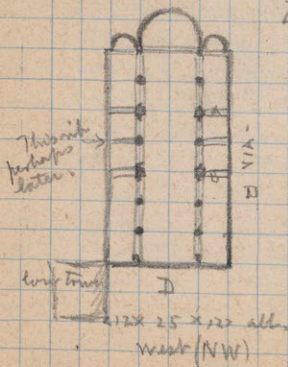


West Front

Date on the tower 1546.

S. GRISOGNO
ZARA.

foliage. The great bay, are supported by flat pilasters, as in the Cathedral, surmounted by statues. There is no triforium. 3 clerestory windows with segmental tops. Round apse with semi-dome - there were



same plan.

Notes Sep 20th Zed (con) ZARA.

round east chapels but they are walled off a space inside, outside the east end preserves its roman- esque form perfect, round east chapels and all. Flat ceilings to nave and aisles, interior whitewashed.

Sep 20th Wednesday.

About 6 o'clock

I turned out in order to see

Mr. Boni of

He left on the

Italian steamer

for Ancona at

7 o'clock. Later

I walked in

the Fruit Market

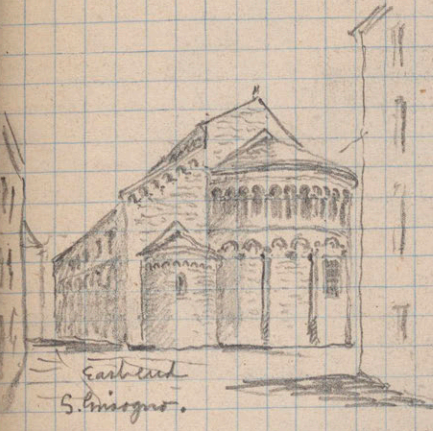
and in the

promenade on

the south west

of the town where

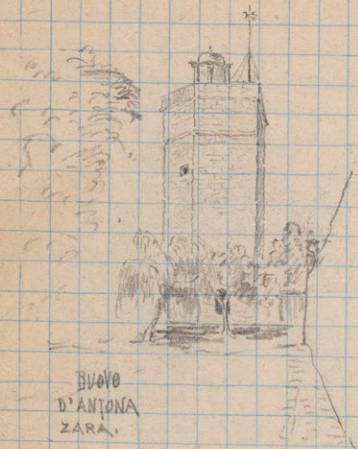
I had a view



of the straits and the mountains of the island of Ughian opposite with the fort S. Michel. The water of the straits is beautifully clear and I amused myself for some time watching the fish big and little. While there an Australian corvette and a couple of torpedo boats passed. Along the quays on both sides of the town are great numbers of small sailing craft, now loaded with big casks filled with grape pulp. It was most diverting to watch the unloading. Men filled small tubs with the pulp which women would take up place on their heads and run off towards the town. After a short distance the first would meet a second exchange the filled

Sep 20th Wed (con)

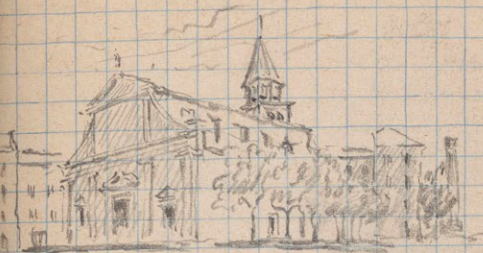
ZARA.



tub for an empty one which the latter was carrying and hurry back to the boat. The second would need a third the third a fourth forming a continuous line all the way to the wine house and relieving each other on the "side and tie" system. The women are short and thick set, run with the heavy tub

on their heads with apparent ease and are so dexterous they never spill a drop or make a miss placing of the tub when they lift it to their heads. They are always jolly and laughing notwithstanding the hard work. They are all bare footed and wear a kind of leggings that comes down to the ankle. A short blue dress and white - when it is clean - chemise. On their heads is a circular pad with a hole in the middle. I looked in at the churches again: S. Maria S. Simone, S. Emidio and then went to the hotel for most of the afternoon. Once I started to walk on the rampart promenade that overlooks the landing place, but was driven in by showers. It looks a little as if the rainy season was approaching. Otherwise the day was pleasant. The houses of Zara are usually moderately high seldom

Sep 20th Wed (con) ZARA.



S. SINEONE
ZARA

less than three stories. Along the shores it has been almost entirely rebuilt with good in some cases elegant modern buildings. These are such as have been built of late years in Trieste - the Italian manner - same as practiced in Austria. The streets are paved mostly with flat stones. I think horses are not allowed in the streets at least I do not remember having seen any. There is a delightful lack of dogs, although I saw a few cats & heard them. The shop windows are interesting - where the native costumes are sold. At one the window was full of strings of coins - some very old - arranged to be used on the festival costumes. It is not uncommon to see a peasant with a number of coins sewed on his coat front. The little old conical caps are usually ornamented by a black fringe which hangs over the forehead like bangs.

Notes. Sep 21st Thursday.

I was out early and walked around town taking a look at the interior of the cathedral again and inquiring about the steamer at a little before 9 I went down and boarded the - which is a very small boat perhaps 75 or 100 feet long. We left at 9 passing around the town close

Sep 20th (Thu) Notes.

STEAMER.

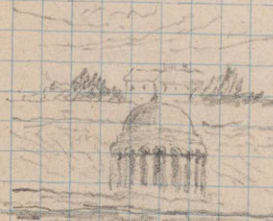
to the shore, & further on we steered into the middle of the straits. The island mts. were remarkably distinct and I could plainly see the windows in the high square keep of Fort S. Michel. There are several small towns on the island shore all with venetian church towers, square with a spire. The country looks unproductive and the hillsides have a curious appearance on account of the irregular lines made by heaps of stones gathered up of the fields?

On the side towards the mainland the land does not look so stony, but there are few cultivated fields in sight. The shore for a short distance inland is often covered with lushy looking trees of a dark green, but the rolling country behind is gray with a greenish cast given by clumps of what appears to be frog bushes.

The hamlets along shore are made up of little one story rubble stone houses - the church - sometimes with only a screen bell tower - and the few houses of the nabobs, I suppose, are plastered and whitewashed. St Cosimano's on the mainland lay on a small bay, with a ruined building on an island. Later we passed close to some rocky islands and then sighted Torette's with church tower, a square shop in several stories of 2 windows each in a octagonal top with a short spire. Near by was a heavy square stone tower. We stopped at a little town - S. Filippo & S. Giacomo's -

MARKET BOAT.

Straits of Zard.

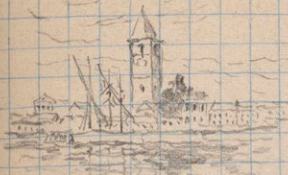


new Zard

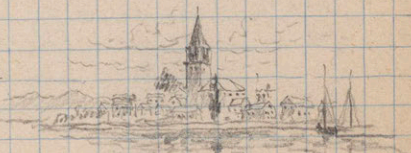
appear to be frog bushes. The hamlets along shore are made up of little one story rubble stone houses - the church - sometimes with only a screen bell tower - and the few houses of the nabobs, I suppose, are plastered and whitewashed. St Cosimano's on the mainland lay on a small bay, with a ruined building on an island. Later we passed close to some rocky islands and then sighted Torette's with church tower, a square shop in several stories of 2 windows each in a octagonal top with a short spire. Near by was a heavy square stone tower. We stopped at a little town - S. Filippo & S. Giacomo's -

Sep 21st Thursday

STEAMER.



S. Felipe
& S. Giacomo?



Zana Veskier

minutiae one en-
closed by 2 moles and

There were only a
few small boats

lying there. The only
stopped long enough to

land a few passengers
and some freight then steamed on down the strait.

The islands are hilly, almost mountainous with an
outline of successive peaks, and enclose the view before
and behind. The mainland is lower, but in the distance

over a range of low mountains. The water is covered
with small boats - nearly all single-masted but

also an occasional schooner. On shore live orchards
give the mainland a pleasant appearance when con-

trasted with the gray rocky islands and distant mountains.
At B. C. the boat ran into a primitive harbor

made by a mole of heaped up stones. As we round
ed in a great mob of children of all sizes - the dirtiest

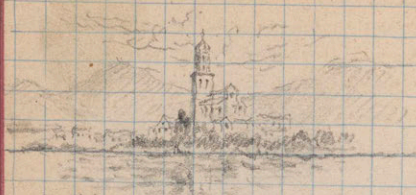
messiest crowd I have seen for a long time, the boys
with only a fragment of blue patches for pants and a kind

of white shirt, the girls with a medley of blue dress and
colored handkerchief on their heads. The great crowd of the

steamer coming in ended by one of them falling into
the water from which he was rescued by a man

Sep 21st Thu (cont)

STERMER



Bertina

in 2 octagonal stories and a bulb top painted red. The houses of the town were built of gray stone, and were higher than usual. As we steamed out we passed a sloop coming in with a most picturesque load of men, women, hay and a donkey. At the

and seat home
squalting like a half-
butchered pig. The
town rose on a low
round hill, like
most of the places
here, crowned by
the big church. Here
the square tower ended

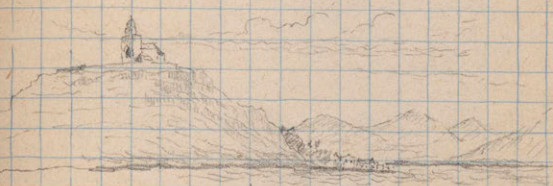


MORTER

passed a draw bridge that connects the island and
in a island where a crowd of donkeys and women in
perfect bags of clothes made of a brown stuff coarse as
matting. The Campanile of the church, which stands at
some distance from it, is in 2 stories with a single red
arch opening, a low open story and low roof above, below
a story supported by wide sloping buttresses that give
it somewhat the appearance of that at Pola. The town
lies scattered along the shore and up the sides of the
rocky hills behind. Everything is gray - either stone
or plaster - excepting the pale salmon color tiled
roofs. However many trees, and the bushes between
the rocks on the hills give bits of bright color and

Sep 21st Thu (con) STEAMER.

The sea adds a beautiful blue for a foreground. The crowds on the wharf are a sight, natives with their little red conical caps and faded blue clothes mixed up with all sorts of the everyday European costume. Car stoves were large trays with figs spread out to dry. Beyond the course led among dozens of



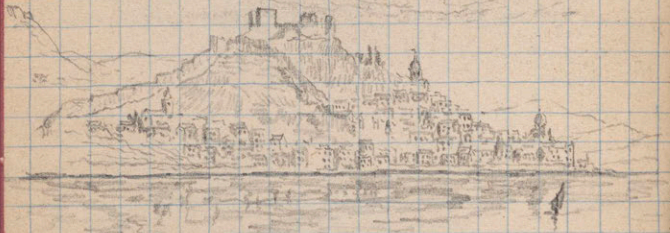
IRE BOCCONI.

St. Vito church

small islands that made up a thoroughly classical landscape with their miniature mountain ranges, deep blue bays and purple distances. The day is absolutely perfect, air delicious and sky bright with just enough clouds to relieve the deep blue. We entered the enclosed harbor of Sebenico a little after 3 P.M. and I left my rucksack on a little steamer that is to go up to this evening and went up the bank partly by flights of steps to look at the Cathedral which I did helped by some small boys that for dirt surpassed my most vivid imagination. One of them was ornamented with a scabby head in addition to the coat of dirt on his face. At 5 o'clock the steamer left for Scardona up the river Kerka. We steamed past the city which grew more and more picturesque as its profile was disclosed until I think it grew to be one of the most beautiful combinations of castle, cathedral town rocks mountains and sea that I have ever seen. Added to this was the softened evening light and the rising moon and setting sun. The route led up between high broken


Sep 21st Thu (con)

STEAMER TO SCARDONA.



SEBENICO.

rocky banks, gray relieved by a bush here and there. We met many of the small sail boats loaded with wine their sails lazily flapping and the strong looking crew in their little red caps were hard at work with the sweeps. A mile or more from the town the stream - it is more an arm of the sea than a river - turned sharply several times, and now the banks became even higher, with the strata of rock showing like great ribs on the hillsides. Everything is rock and water, in a way it resembles the coast of Norway - perhaps a little more green due to some bushes, but otherwise even in color there is a likeness. We crossed the wide lake-like Pookljan in the dusk and the approach to and surroundings of Scardona were beautiful. The pink Campanide white houses and green trees were like a setting in the surrounding crown of gray rocks and the sun set gave a rosy glow to the sky behind. I easily found a hotel the Albergo Allepace where the big fat host with gray mustache and little black cap spoke German and the room they gave me



SCARDONA.

for 60 kr., was a big home like affair as clean as anyone could wish. I had supper in company with an architect from Sebenico and his friend, a German from Hamburg. After supper we went to the friar's room, talked and looked at some drawings. Before supper I had walked up the long single street of the town lined by shops and at the farther end a new church with a large square vestibule and 2 towers near the hotel rose the campanile on a huge piece of rock. It had the usual battered base square shaft and the cupola was bulb shaped. The church near it is being restored.

September 22nd Friday. At half past 4 the old land-lord walked in, and in a few minutes I was out on the way to the Kerka Falls. It was still dark and the stars shining, as I walked along the banding place where a tall figure wrapped in a big cloak bid me "Buna Zivno" and then followed me into the dark street under the trees - which I didn't like. Soon the road ran close to the river which here was lined by high rocky cliffs. The day was beginning to appear and dimmed the morning star as I rounded a corner and first heard the roar of the fall. It was a good $\frac{3}{4}$ of an hour with some running and always just walking before I reached the fall itself and then could not get a close view on account of the trees. The night bank (flopping down already) is 3A

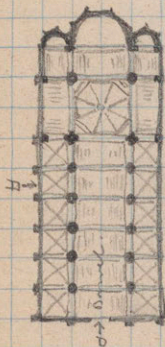
Nicos, Sep 21st Thu.

SEBENICO.




Sebenico Cathedral, Estern. west front consists of a higher central part crowned by a semicircular pediment, the sides lower with quadrant top. In the tympanum of the central and sides are circular windows. The central portion is in two stories the upper pierced with a fine and elaborate rose window, the lower with the pointed arch portal. The latter is ornamented by 2 roll mouldings and columns (twisted) and a cornice with niches and stobettes which follow the line of the door to the apex. There are 12 stobettes (apostles?) and a figure of christ $\frac{3}{4}$ length at the apex.

The door frame is richly carved with arabesque-like foliage and outside with a species of billet moulding. The lintel shows the foliage and a figure in the centre. The twisted columns and rolls are interrupted at intervals of about 2 feet by bases and capitals at the foot and head of each niche. The bases of the whole are a form of attic base on low pinnacles. Above the portal is a pointed canopy arch ornamented with the billets and arabesque foliage. At the sides of the portal are two open canopies one above the other resting on a slender twisted column and

CATHEDRAL
SEBENICO.



Sep. 21st Notes Thru (con) SEBENICO.

high curved base crowned by a crenelated pinnacle. The side fronts show a pointed window in the lower part, with carved impost and head tracing but otherwise plain. The horizontal course dividing the stories, the cornice of the central part and the curved pediment cornices are richly decorated with Roman mouldings - dentils egg & dash or Pilasters with neoclassic caps  separate the centre from the sides, while at  the corners are pilasters with pointed corbel caps . The north side shows pilasters separating the bays with a rich corbel course (pointed) while above a plain frieze there is the classical cornice of the facade. In the 5th bay from the west is a portal almost identical with that of the west front (it lacks the course of statuettes). The columns supporting the side canopies (lower without the side columns, with Adam and Eve.) rest on the backs of sitting lions which in turn are on rich brackets. The transept shows a blank arch over the cornice and a semicircular pediment over the high upper part, all crowned by a S. Michael and the devil. The clerestory wall shows round arch windows. The barrel vaulting in the roof which is semicircular. Crossing crowned by a stone dome, on square base, and with an octagonal lantern, 2 windows on each face. The east end shows the apse octagonal - the chapels hexagonal. (Note During my very early flight from Sebenico I failed to have notes on the interior although I had seen it yesterday. I hope to find a photograph in Spalato which may in a way take its place.) The interior is very effective with a nave aisle arcade a curious triforium almost closed by a close range of flat short pillars.

Notes Sep 22nd Fri (con)


SEBENICO.

Stone is a clevestone. At the crossing rises a dome on a glazed drum. The apse and east chapels are semicircular on the interior. The altars are rich in marble columns, panelling and pictures - blast the luck that made me go away without a full examination! - The church as a whole is a fine composition although there may be separate parts open to criticism. The circular roofs for example look curious to one not accustomed to them. But even here is the fact that they are almost or quite unique - the barrel vaulting serving at the same time as the roof. The stones on the exterior are covered with lead. I think but the transverse ribs show the naked stone, and the lead harmonizes exactly with the color of the stone. The east end, on sloping ground shows interesting problems in conforming to the level and a picturesque group of polygonal chapels and apse an unadorned entrance vestibule to a subordinate building or - That reminds me too that I didn't see the Baptistery - I have half a mind to take the train back, if there is not too much to see in Trane and Spataro.

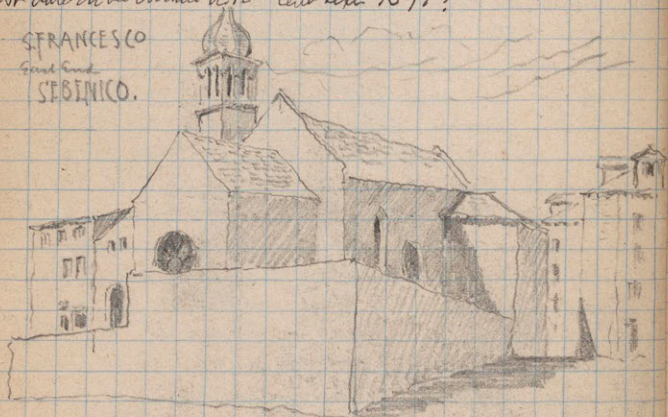
Sep 22nd Fri (con) KERRA FALLS. (from 3 pages back)

full of small falls and streams where mills
make use of the power, and where diminutive doc-
ile steam engines with picturesque drives in red cap brown
cape and red vest, long unkempt hair and
beard who looked bad enough to act the
brigand yet in spite of Austrian gendarmes.
The Falls are a grand piece of scenery. The river
is wide and rushes over a series of high steps
and the whole is surrounded by trees and pic-
turesque rocks. The banks of the river below are
muck and marshy for some little distance but
from the road about $\frac{1}{4}$ mile below the fall there
is a satisfactory view of all - falls and surroundings.
On the opposite side of the river close to the falls are
some large substantial looking buildings but they
do not take away much from the wild ap-
pearance of the place. I hurried back - saw for
a good part of the distance and had time to
swallow a cup of coffee and a "mastic water"
before the steamer left at 6²⁸ - 10 minutes ahead
of time. The run back to Sebenico was very pleas-
ant in the early morning. We passed the rocky
points with their little shrines with rudely painted
picture of the virgin; at one place dropped a
priest into a boat that came to meet us
rowed by two men that looked as if made
up for the brigands in Fosa diavolo. The little
steamer went at a good speed and we reached
Sebenico about 7⁴⁵. I rushed around for some
time trying to find a room but the Hotel
Pellegrina was full - other hotels there were
none. I finally walked out to the rail
road station to inquire if there was a
hotel on the line. There was, at Perkovic.
After this I returned to the town - the station
is perhaps $\frac{1}{2}$ mile out from the wharf - & begins to look

Notes for the Day Sep 22nd - Friday SEBENICO.

S. Francesco late Gothic church with single nave and square apse - choir. Under the organ gallery one four curious caps to slender octagonal cols. The form is cubical richly carved.  2, at the sides are of an interlaced pattern undercut with acanthus foliage the others (2 in centre, one a mass of gothic foliage with a half length human figure at each corner). The work on these latter reminded me of the caps of the lower arcade of the Doge's Palace. The octagonal bases were surrounded by a massing of roses. Corner leaves to fill to the square. Exterior, west front of dressed stone in moderately large blocks, shows a single gable, rose, ptd portal (painting in tympan.) and block entry. To the left a statuesque niche with defaced inscription below in baroque style (scrolls and trophies). The date on the church is 12th Cent text 1597?

S. FRANCESCO
Small Church
SEBENICO.





S. SPIRITO

S. Spirito. This elegant little facade shows very little ornament. The carved moldings are confined to a few pearl and bead and pearl around the door frame and dentils in the pediment above. But the rose window is deeply recessed, is surrounded by a wreath of olive, the aplay cut with flutes and dentils and the tracery, of wheel form, in turned spokes with an olive wreath centre.

Between the windows is carved a dove flying downwards.

S. Giovanni. shows many interesting details. The west front is pierced above by a rose window nearly similar to that in S. Spirito but plainer. The windows at its sides I think of later date. Below are escutcheons carved on the stone. (The church is all of cut

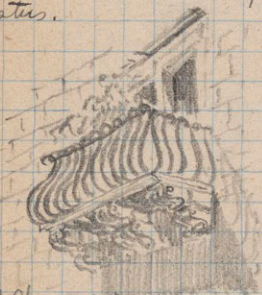


S. GIOVANNI SEBENCO. (consecrated Nov 12th 1531)

stone in median blocks. The tower in 4 stories seems unfinished. The year of the building

Sep 22nd Fri (con) SEBENICO. (Notes)

however is the exterior stairway on the south side. It is venetian rather in style and shows a balustrade with cusped keel arches and a foliage moulding under the handrail. The newel posts show a lion and kneeling angels. The end of each step is carved with a shell ornament which is also carried along under the landing. At the latter place is a frieze of cherub heads. Above a door under this landing is a curious relief representing an adoration of John the Baptist. The saint is represented as enormously large compared with the kneeling multitude. In the background is a landscape with castles while between the hills can be seen a stormy sea with ships. Other quaint carvings - fossil lamb at a great many places - are scattered over the walls, over doors and windows. A gallery reached by this flight of steps runs along the side of the church and tends to give access to the latter, but is plain with heavy square balustrades.



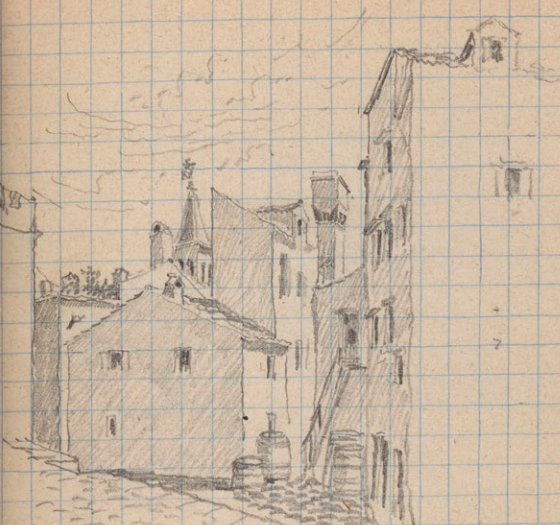
A characteristic
Sebenico
Balcony.

Balconies like this are very common, with stone brackets and floor and iron railing. They are usually on houses of stone irregular as that of split stone - seldom wrought very much, but smooth. The cornices are often made up of tile as in Spain, showing projections of flat and curved tile courses of brick point to the front and the like. Sometimes the balconies are on several

stories but nearly always in a single line one above another which gives a very good accent to the centre of the otherwise plain front. Windows and doors in the better houses have cusped mouldings.

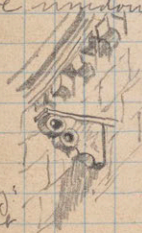
notes Sep. 22nd Fri (cont)

SEBENICO.



ON THE HILL SEBENICO.

Another peculiarity is the awning frame brackets - often plain but sometimes cut in ornamental shapes - and with a hole at the outer end to hold the awning pole (at least I think that is their use for they are always above windows).



Awning Bracket

Up on the hill is a district inhabited by the poorer classes and as is generally the case is the most picturesque part of the town. The houses are nearly all of a dark gray stone with wide joints of lighter gray mortar. The roofs are of red Spanish tile and pitch at every

angle. The streets in this part are not often paved but takes advantage of the rock of the hill for a surface.

Notes Sep 22nd (Fri) (com)

SEBENICO.

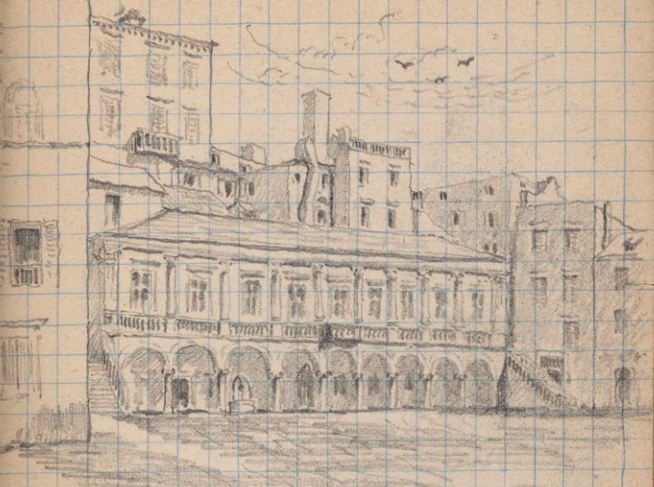


S. FRANCESCO

Superior

While here a small boy who was taking care of a baby helped me on with my sketch by suggesting that I put a donation in the box before a cave shrine to the left of the church and in default of this wanted a "soldo" himself. Near the castle on the top of the hill is a or the cemetery surrounded by a high wall. I could not see it but was rewarded for my climb by a fine view over the town, the harbor and the islands beyond. The streets as a rule are narrow, paved with flat flags of small size and lined by high dark houses. The less important degenerate into mere cracks between the buildings and are often a succession of flights of stairs. There are two or three business streets and near the

This seems to be another S. Francesco perhaps another saint. It stands on the hill above the Cathedral. The facade and side exposed are of cut stone with little ornament. All detail is renaissance. The tower is crowned by a bulb shaped octagonal cupola colored pink. An arched passage connects the upper part with a house across the street. The interior consists of a single nave, wide for its length and a semicircular apse nearly as wide as the nave.

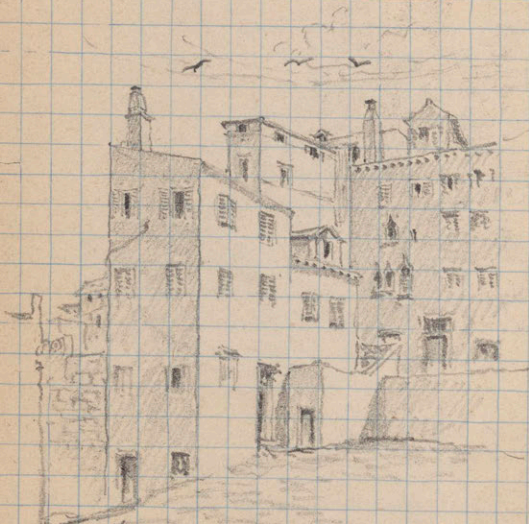


LOGGIA
Romeno

S. Giovanni church was a small market square. While I was wandering around I met a sanitary investigating office on a round of inspection. It was curious to see the scared look of the people being investigated and the pomp of the committee. The office had a man to take notes and a policeman to add dignity, but he did not seem to enjoy it for he often smelled his immaculate white handkerchief, and stepped gingerly between the heaps of vegetables on the pavement or into a dark looking alley full of dirty straw and mud. However the most of the town is clean, and as there is no traffic with horses - only an occasional donkey there is not much dirt. I spent the time up to about 2 o'clock sketching the Loggia

Notes Sep 2nd Fri. (con) ZEBENICO.

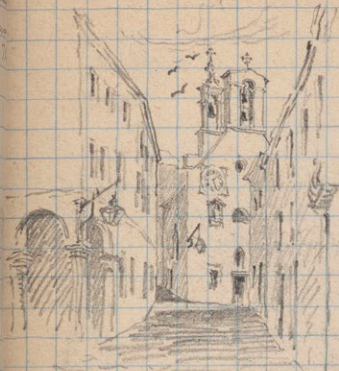
Which was once the town hall I believe and
some of the surroundings of the Duomo. I was
struck with the carving on the Cathedral. Then



in front of the
Duomo.
is much to study both in figure
and ornaments. Perhaps the best work
is to be seen on the side portal where animals
and men are entwined in the foliage. The
curious string course ornamented with men's
heads is not as good carving perhaps, but is
of interest in showing a great variety of sub-
jects. I happened to wander down by the land-
ing and my evil genius led me to ask if the
boat lying there went in the direction of Spalato
She did, and in one of my streaks of mad-
ness I immediately bought a ticket and in
a few minutes I was on board. I re-

Notes Sep 22nd Fri (con)

SEBENICO.



S. BARBARA

Sebenico

much to see. We had the same stony hills with clumps of green here and there and the deep blue water. I was on the "Malta" an old boat of about 700 tons. The Captain was in a great rage as we left Sebenico because he had been delayed and everybody had to suffer. I even had to roost in a box because the deck was scrubbed to punish the crew I suppose. The shores apparently nothing but rock are often covered with tiles of stone walls which on close inspection are lined with vines. The wine industry and growing of olives are the two most important in the country. Olive trees - here a much darker green than in Spain - are seen everywhere, at one spot they completely covered the hill and presented the not very common sight of a green hill. Beyond the slopes on the main land were full of the trees. No houses or at least only the solitary chapels that sometimes are perched on a projecting promontory

greeted it before the vessel was turned around but it was too late to back out. No doubt I have missed something of interest by not taking the rail-road, but will try to make it up tomorrow in Trieste. There was a fresh breeze but the sea was smooth the sun bright and the trip pleasant although there was not very

Sep 22nd Fri (con)

STEAMER

1893

one to be seen, I suppose they are behind the hills to be sheltered from the sea winds. We had a view of a distant island far to the right about $4^{\circ}30'$, I suppose it was Lissa, and at all times almost numberless small islands protect the course. At several places however we were in sight of the open sea, but there was not enough swell to effect the steamer. It grew dark some time before we sighted the heights of Spalato, but we had a fine glimpse of town far to the left in an opening between the islands and mainland where the setting sun shone full on the city, while the island and land were in shadow. We reached Spalato about 7³⁰. My German acquaintances that I had picked up on the steamer and who were coming to Spalato to stay were all excitement - one found his friends waiting, the other did not and went wandering up into the town tugging his great grip. But he soon concluded to hire a porter for a guide and disappeared up a narrow street towards the Palace of Diocletian. I too wandered around up and down and across without seeing a hotel, and was obliged to follow my German friends example and take a guide who soon brought me to the albergo Tommascini close to the Municipio the principal square of the town. I tried to find a restaurant and get something to eat, but was unsuccessful, and was obliged to fall back on apples bread and cheese helped by a little water. The day was fine - all that could be wished for.

1893

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