

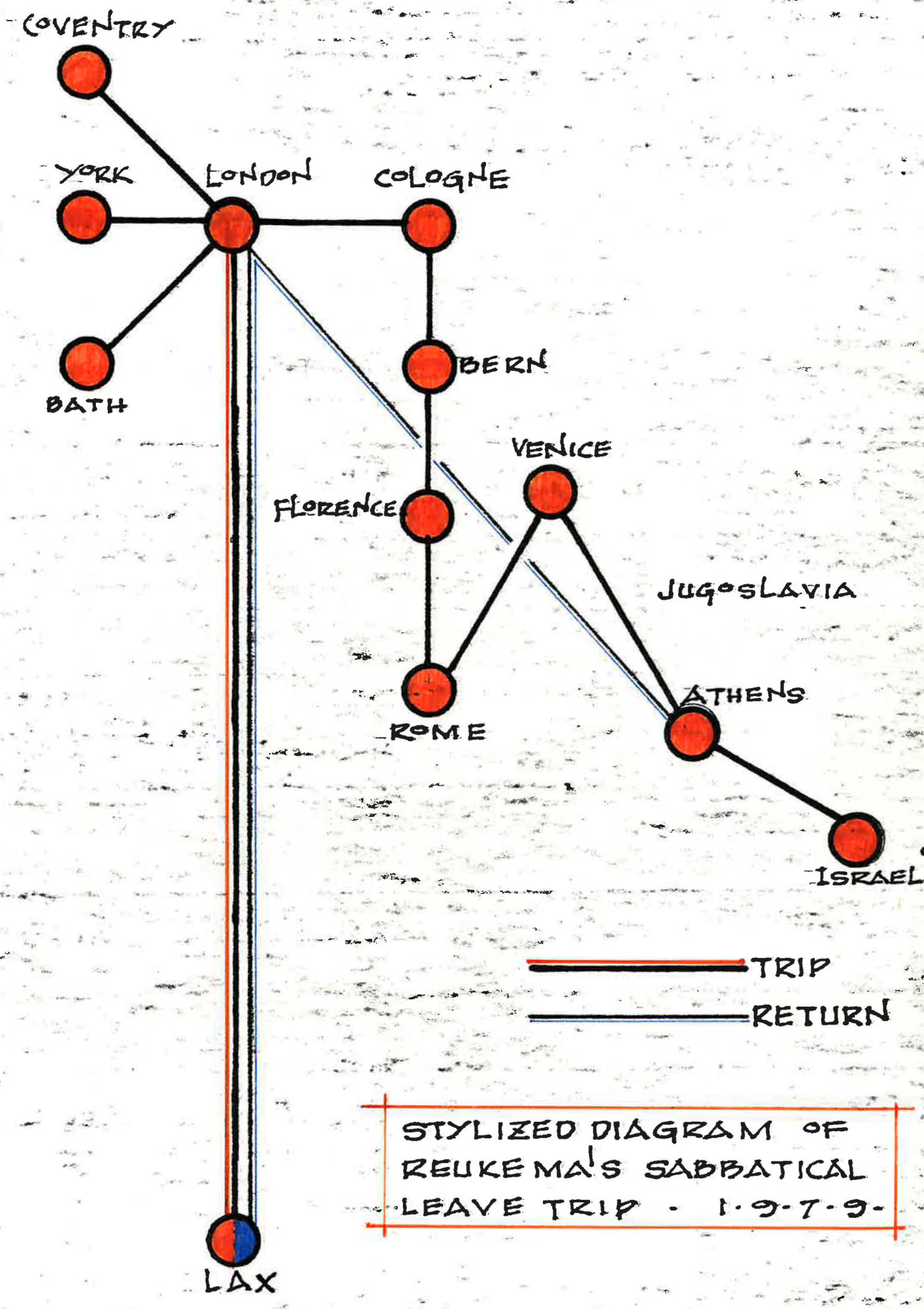
SABBATICAL LEAVE
FOR JOHN J. REUKEMA
SEPTEMBER - JANUARY
1 9 7 9



REPORT

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MOUNT SAN ANTONIO COLLEGE
WALNUT • CALIFORNIA

|| O QUANTA QUALIA SUNT ILLA SABBATA,
QUAE SEMPER CELEBRAT SUPERNA CURIA ||



 TRIP
 RETURN

STYLIZED DIAGRAM OF
 REUKEMA'S SABBATICAL
 LEAVE TRIP - 1-9-7-9-



PONTE VECCHIO
FIRENZE 1/9
CENTRO PLASTRO

PREFACE

THE REQUEST FOR, AND ACCEPTANCE OF SABBATICAL LEAVE STATED, "TRAVEL THROUGH EUROPE, CONCENTRATING ON ARCHITECTURAL AND ART PROJECTS, MAKING SKETCHES AND SLIDES".

THE TRAVEL ITINERARY WAS AS FOLLOWS: AIR FLIGHT TO LONDON; TRAINS TO YORK, BATH SPA, COVENTRY, ENGLAND; BOAT TO OSTEND, BELGIUM; TRAIN TO KÖLN, GERMANY; BOATS ON THE RHINE AND TRAINS TO BERN, SWITZERLAND; TRAIN TO FLORENCE, ITALY; TRAIN TO ROME, ITALY; TRAIN TO VENICE, ITALY; TRAIN THROUGH JUGOSLAVIA TO ATHENS, GREECE; BOAT TO ISLANDS; AIR FLIGHT TO TEL AVIV, ISRAEL; BUSES TO JERUSALEM AND BETHLEHEM, ISRAEL; AIR FLIGHT TO ATHENS, GREECE; AIR FLIGHT TO LONDON, ENGLAND; AIR FLIGHT TO LOS ANGELES.

(SEE FRONTISPIECE)

PLACES FOR CONCENTRATED STUDY FOR THIS PRESENTATION ARE: ST. PAUL'S CATHEDRAL, LONDON, ENGLAND; MINSTER CATHEDRAL, YORK, ENGLAND; BATH SPA, ENGLAND; COVENTRY, ENGLAND; COLOGNE, GERMANY; FARMHOUSES NEAR BERN, SWITZERLAND;

IL DUOMO CATHEDRAL, GALLERIE OF THE ACCADAMIE,
THE BARGELLO MUSEUM, ALL IN FLORENCE, ITALY;
ST. PETER'S CATHEDRAL AND SISTINE CHAPEL IN
THE VATICAN MUSEUM, ROME, ITALY; THE ACROPOLIS,
ATHENS, GREECE.

ALONG WITH THE REPORT OF SPECIFIED SUBJECTS THERE
ARE ALSO SOME HISTORIES, COMMENTS, AND PERSON-
AL IMPRESSIONS OF CERTAIN PLACES, AS WELL AS
PERSONAL SKETCHES OR DRAWINGS OF INTEREST-
ING SUBJECTS.

LET'S REFLECT A MOMENT ON HISTORY. IN THE 2ND
CENTURY OF THE CHRISTIAN ERA A GREAT PORTION
OF THE THEN KNOWN WORLD WAS THE ROMAN EMPIRE.
FROM ENGLAND IN THE WEST TO JERUSALEM IN THE
EAST, ROMAN. HEROIC EVIDENCE OF THIS IS SEEN IN
THE AREAS VISITED FOR THIS REPORT. RUINS, WALLS,
GATES, AQUEDUCTS, TOWERS, BUILDINGS, ARENAS,
THEATRES, MARKET PLACES, GOVERNMENT EDIFICES,
MAUSOLEUMS, TOMBS, CEMETERIES, FORTRESSES,
RESIDENCES, PALACES, HIGHWAYS, AND PLACES OF
WORSHIP. OF COURSE WE ARE ALL AWARE OF PONTIUS
PILATE IN JERUSALEM.

MONUMENTS TO HADRIAN SPREAD FROM THE WEST TO ATHENS IN THE EAST. YORK, ENGLAND IS IN ESSENCE A ROMAN CITY, AS IS BATH SPA. THE ORIGINAL WALLS STILL SURROUND THE "OLDE CITY" OF YORK. THE ROMAN BATHS ARE STILL IN USE IN BATH SPA. GREECE WAS INVADED BY THE ROMANS. HISTORIANS BELIEVE THE ROMAN ARTISTIC GRANDOUR WAS BORROWED FROM THE GREEKS. GREEK INFLUENCE IS REFLECTED IN ROMAN ARCHITECTURE AND SCULPTING. THE GREEK ARCHITECTURE IS GRACEFUL AND PROPORTIONATELY MORE PLEASING. THE ROMAN MORE STOLID AND CONSERVATIVE. THE ROMANS INVADED GREECE. THE GREEKS "CONQUERED" ROME.

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ALL GRAPHICS, SKETCHES, ILLUSTRATIONS,
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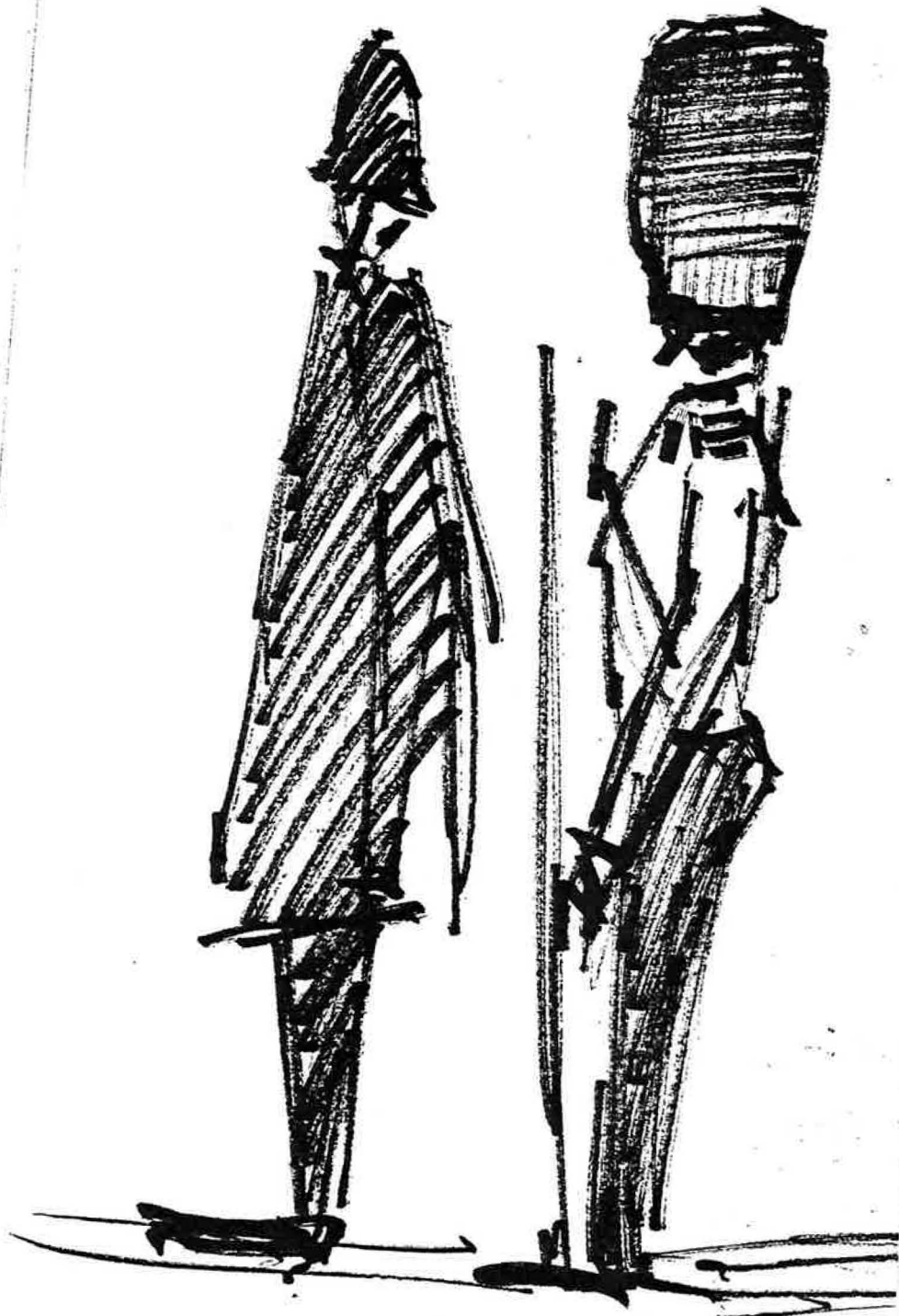
LONDON

"AND DREAM OF LONDON, SMALL AND WHITE
AND CLEAN,
THE CLEAR THAMES BORDERED BY ITS
GARDENS GREEN."

Prologue. The Wanderers

BLACK TAXIS, RED BUSES, CROWDS, TRAFFIC,
BRITISH HUMOR, UNDERGROUND, WITTY "RISQUE"
ADVERTISING IN THE TUBE, ESCALATORS TO THE
TUBE, HARROD'S, SELFRIDGES, OXFORD CIRCUS, PIC-
ADILLY CIRCUS, SOHO, TRAFALGAR, BUCKINGHAM
PALACE (BUCKHOUSE), PUBS, DOORMEN IN LIVERY, ATT-
ITUDES, REGALITY, EMBANKMENT WALK, THAMES,
BOAT RESTAURANTS, PARKS, GARDENS, GREEN GRO-
CER, IRON MONGER, FLOWERS, MUSEUMS, ANCIENT
BUILDINGS, MODERN BUILDINGS, POSTAL TOWER,
LITTLE OLDE LADY & THREADNEEDLE STREET, TOWER
OF LONDON, TOWER BRIDGE, PARLIAMENT, WEST MIN-
STER ABBEY, HENRY VIII, HENRY MOORE, JET CON-
TRAILS SLICING A BLUE SKY, RAILWAY STATIONS -
VICTORIA, WATERLOO, CHARING CROSS, EUSTON,
KING'S CROSS, MARLEYBONE, ST. PANCRAS, BROAD
STREET, LIVERPOOL STREET, LONDON BRIDGE, PADDING-
TON, CANNON STREET - AIRPORTS, HEATHROW AND
GATWICK, HAMPSTEAD HEATH, HARROW ON HILL,
REGENT'S PARK, LONDON ZOO, CRICKET GROUNDS, T.V.
TELLY, NELSON'S COLUMN, STATUES OF LINCOLN AND
CHURCHILL, BIG BEN, BOBBIES, BOBBIETTES, STEAK AND
KIDNEY PIE, PLOWMAN'S LUNCH, BLACK BEER

— AND SCOTCH —



LONDON

R.

ST. PAUL'S CATHEDRAL, LONDON, ENGLAND

CHRISTOPHER WREN (1632-1723), AN AMATEUR ARCHITECT, WAS RESPONSIBLE FOR REBUILDING ST. PAUL'S. THE ORIGINAL CATHEDRAL WAS DESTROYED IN THE FIRE OF LONDON IN 1666. WREN, THO PRIMARILY AN ASTRONOMER AND PHYSICIST, HAD GAINED A REPUTATION AS A DESIGNER FROM HIS UNIVERSITIES BUILDINGS.

WREN WAS MADE RESPONSIBLE FOR REBUILDING 51 CITY CHURCHES SOME OF WHICH HE ALSO DESIGNED. ST. LAWRENCE JEWRY, ST. CLEMENTS DANES, ST. MARY-LE-BOW, ST. STEPHENS, AND WALBROOK WERE AMONG HIS MASTERPIECES OF PLANNING AND DESIGN. STEEPLES WERE A WREN "TRADEMARK", INTRODUCED TO ENGLAND BY HIM. HIS STEEPLES CERTAINLY EFFECTED THE SKYLINE OF LONDON. ST. PAUL'S CATHEDRAL HAS TWO BAROQUE STEEPLES FLANKING THE WEST FACADE.

THE DOME OF ST. PAUL'S IS LONDON'S MOST FAMOUS LANDMARK, SURPASSING BIG BEN, WESTMINSTER ABBEY, TOWER OF LONDON, AND TOWER BRIDGE. ST. PAUL'S WAS BUILT BETWEEN 1675 AND 1710 ON THE SITE OF THE

FIRE-DESTROYED MEDIEVAL CATHEDRAL. THE DESIGN OF THE FLOORPLAN IS IN THE SHAPE OF A LATIN CROSS. IT IS 463 FEET LONG BY 101 FEET WIDE. THERE IS A HUGE CIRCULAR SPACE AT THE CROSSING. EIGHT PILLARS SUPPORT THE HUGE DOME AT THE CROSSING. ST. PAUL'S IS ENGLAND'S ONLY CLASSICAL CATHEDRAL AND WAS A GREAT CHANGE FROM WREN'S ORIGINAL DESIGN IN SHAPE OF A CROSS. OVER THE CROSSING THE BASE OF THE DOME IS SUPPORTED ON A RING OF EIGHT ARCHES SUPPORTED ON PIERS. THE ARCH AND DOME MOTIF IS CONTINUOUS INTO THE NAVE. THE NAVE IS INGENIOUSLY VAULTED WITH A SUCCESSION OF SMALL DOMES 91 FEET ABOVE GROUND. THE SMALL DOMES ARE SEPARATED BY TRANSVERSE ARCHES.

THE DOME OF ST. PAUL'S IS A COMPLEX STRUCTURE. IT IS A SUCCESSFUL COMPROMISE BETWEEN THE GREAT HEMISPHERICAL OUTER CUPOLA AND THE SHALLOW INNER DOME. HISTORIANS BELIEVE THE FIRST DOME OF THIS TYPE WAS THE IL DUOMO IN FLORENCE. MICHELANGELO HELPED THE ARCHITECT WITH THAT AND LATER USED THE SAME CONCEPT ON ST. PETER'S IN ROME. (SEE FLORENCE AND ROME PORTIONS OF THIS REPORT)

WREN PLACED AN INTERMEDIATE BRICK CONE BE -

TWEEN THE INNER AND OUTER DOMES. THIS INNER CONE WAS STRENGTHENED BY A DOUBLE IRON CHAIN. THE COMPARATIVELY LIGHTWEIGHT OUTER CUPOLA BUILT OF LEAD-COVERED TIMBER RESTS PARTLY ON THIS INNER CORE. THIS INNER CONE ALSO SUPPORTS THE HEAVY STONE LANTERN, BALL AND CROSS. EIGHT THREE-LIGHT OPENINGS IN THE CUPOLA ILLUMINATE THE CROSSING.

THE 32 BUTTRESS WALLS RADIATING FROM THE DRUM TERMINATE IN $\frac{3}{4}$ COLUMNS MAKING A PERISTYLE. EACH FOURTH SPACE IS BLOCKED, LENDING STRENGTH AND SOLIDITY TO THE DOME. THESE ARE LATERAL FORCE DIAPHRAGMS. INGENIOUS! THE BALUSTRADE ABOVE WAS ADDED AGAINST WREN'S WILL BY "FASHION CONSCIOUS CATHEDRAL COMMISSION". WREN SAID IT WAS "MERE FEMINE FRIPPERY". AH EGO, AH POWER.

THE SAUCER-SHAPED INTERIOR DOME WAS PAINTED BY SIR JAMES THORNWALL. THE PAINTING DEPICTS SCENES FROM THE LIFE OF ST. PAUL. THE EYE OF THE DOME IS 214 FEET 3 INCHES ABOVE THE FLOOR. THE TWO BAROQUE STEEPLES THAT FLANK THE WEST FACADE (ENTRANCE SIDE) WERE ADDED IN 1708 AND

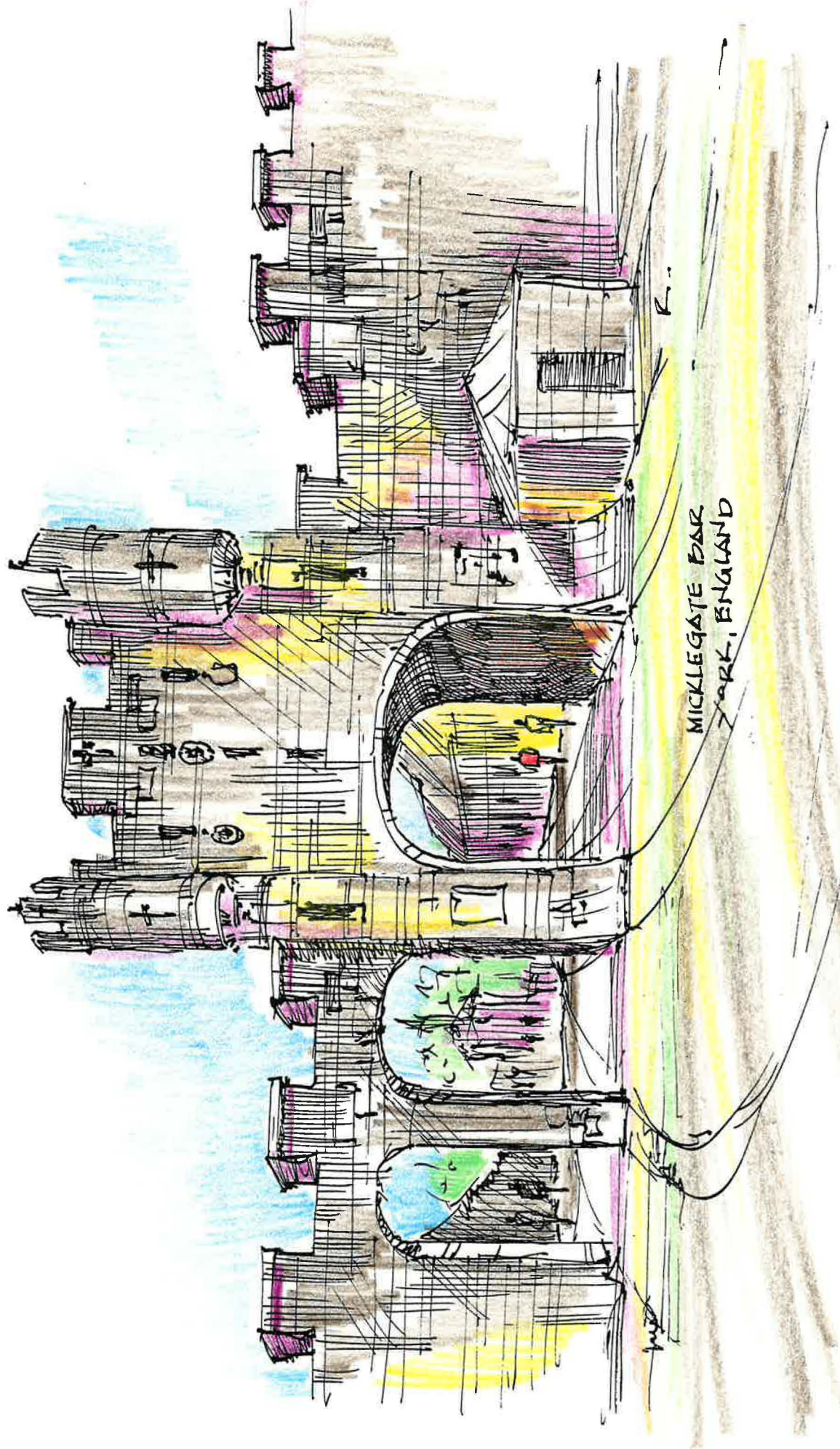
ARE 212 FEET HIGH. THE NORTH STEEPLE HOUSES
& BELFRY. THE SOUTH A CLOCK TOWER. THE EXTER-
IOR COLUMNS SURROUNDING THE CATHEDRAL ARE
OF THE CORINTHIAN GREEK ORDER.

BAND CONCERTS ARE HELD REGULARLY BY
BRITISH MILITARY BANDS ON THE FRONT STEPS
OF THE CATHEDRAL.

YORK

"TREAD SOFTLY IN THIS CITY OLDE AND RARE,
FOR IT IS ENCOMPASSED ROUND ABOUT WITH
GHOSTS FROM MANY A CENTURY; THEY ARE
THE HOSTS OF ALL WHO SEEK OUR COUNTRY'S
STORY THERE".

A. L. Laisley



MICKLEGATE BAR
YORK, ENGLAND

YORK IS THE SECOND CITY IN ENGLAND AND THE OTHER CITIES HAVE LORD MAYORS ONLY THOSE OF LONDON AND YORK MAY USE THE PREFIX 'THE RIGHT HONORABLE'.

ROMAN YORK WAS CALLED EBORACAM AND BY THE 3RD CENTURY A.D. WAS THE CAPITAL OF LOWER BRITAIN. PRESENT YORK IS A DELIGHTFUL, INTERESTING, "PRETTY" CITY. ROMAN PETILLIUS CERIALUS HAD A CAMP IN THE YEAR 71 BY TWO RIVERS, NOW THE OUSE AND FOSS. THIS CAMP WAS THE START OF YORK. IN 306 A.D. CONSTANTINE THE GREAT WAS PROCLAIMED EMPEROR, UNIQUE FOR BRITAIN. YORK WAS ONCE INHABITED BY THE DANES, AND AT THAT TIME WAS CALLED JORVIK. IT WAS A DANISH TRADING CENTER AND MANY OF THE STREET NAMES HAVE THE SUFFIX - "GATE". (EX: "DEAN GATE").

MEDIAEVAL YORK WAS ENCOMPASSED BY A ROMAN WALL. THE WALL REMAINS AND IS USED FOR A MOST INTERESTING WALK. THE MINISTER CATHEDRAL CAN BE SEEN FROM EVERYWHERE ON THIS WALL.

THE GUILDS PLAYED A VERY IMPORTANT PART IN THE

DEVELOPMENT OF YORK, AS IN MOST MEDIEVAL CITIES. THESE GUILDS WERE FORMED TO PROTECT TRADE MEMBERS, AND WERE PROBABLY THE FORERUNNERS OF FREEMASONRY AND UNIONS. COMMERCE AND INDUSTRY ARE IMPORTANT TO YORK'S PROGRESS, BUT THE HISTORIC PAST GIVES YORK IT'S UNIQUE CHARACTER.

YORK MINSTER CATHEDRAL

MINSTER IS ONE OF THE WORLD'S FAMOUS CATHEDRALS. BUILT BETWEEN 1220 AND 1472 IT IS A MAGNIFICENT HERITAGE FROM MEDIEVAL DAYS. THE 13TH CENTURY TRANCEPTS HAVE THE MAIN LANCETS OF THE EARLY ENGLISH STYLE. THE 13TH/14TH CENTURY NAVE AND CHAPTER-HOUSE EMBODY THE GRACE OF THE DECO-RATED PERIOD. THE 14TH/15TH CENTURY CHOIR AND EA-
ST END REVEAL THE ORDERED BEAUTY OF PERPEN-
DICULAR LINES. THE CRYPT IS OF THE NORMAN PERIOD.

THE TWIN WEST TOWERS CONSTRUCTED BETWEEN 1432 AND 1472 ARE ELABORATELY DECORATED AND END IN LONG, SLENDER, GRACEFUL PINNACLES-FINIALS. THE CENTRAL TOWER IS PLAIN, SQUARE, MASSIVE, AND FLAT-TOPPED. THE SOUTHWEST TOWER HOUSES THE BELLS OF BECKWITH FEAL, AND IN THE NORTHWEST TOWER HANGS BIG PETER. THE BELL BIG PETER WEI-GHS 11 TONS AND IS THE DEEPEST TONED BELL IN EUROPE.

THERE HAS BEEN A CHRISTIAN CHURCH ON THIS SI-
TE IN YORK SINCE A.D. 627. THE FIRST LITTE WOOD-
EN CHURCH WAS FOLLOWED BY STONE BUILDINGS

IN NORMAN AND SAXON TIMES, EVENTUALLY ENDING WITH OUR GOTHIC MINSTER, A TRUE ARTISTIC STATEMENT -

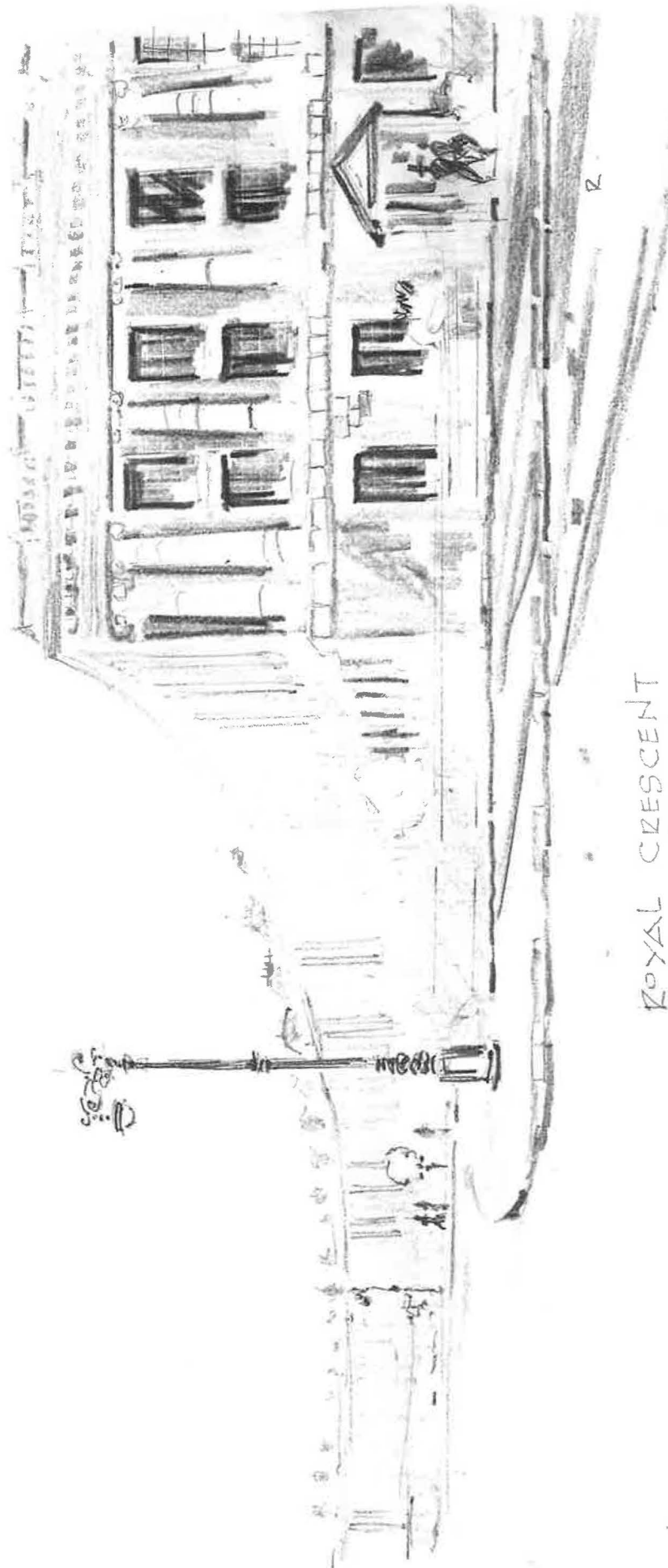
THE DETECTIVE WORK OF DETERMINING THE "HEALTH" OF A STRUCTURE THE SIZE OF MINSTER IS REMARKABLE. "TELL-TALES" - SLIVERS OF GLASS ARE CEMENTED OVER CRACKS AND REVEAL MOVEMENT AND INDICATE THE NECESSITY FOR RESTORATION. A COLOSSAL RESTORATION TOOK PLACE IN 1967. THE FIRST MAJOR OPERATION WAS TO SAVE THE MASSIVE CENTRAL TOWER WHICH WAS IN DANGER OF COLLAPSE. THE EAST TOWER WAS "LEANING OUTWARD" MORE THAN 2 FEET OUT OF PLUMB.

£2,000,000 STERLING WAS NEEDED TO BE RAISED TO FINANCE THE RESTORATION. 80 PERCENT WAS RAISED BY YORKSHIRE. THE ADDITIONAL 20 PERCENT CAME FROM ALL OVER THE WORLD. DURING THE RESTORATION WITH ITS MYRIAD DEEP HOLES, SCAFFOLDING, WORKMEN, EQUIPMENT, AND NOISE, DAILY SERVICES WERE HELD WITHOUT INTERRUPTION.

BATH SPA

"FOR THE WATER SPRINGS UP OUT OF
THE EARTH READY BOILED FOR USE".

Far from The Madding Crowd.



ROYAL CRESCENT
BATH, ENGLAND

TO THIS TRAVELER THERE WERE THREE MAIN PLACES OF INTEREST TO VISIT AND STUDY IN BATH ENGLAND. THESE WERE THE ROMAN BATHS, THE ABBEY, AND ROYAL CRESCENT CIRCUS. AS IN ALL CITIES AND PLACES VISITED THERE ARE MANY OTHER EXCITING AND INTERESTING PLACES - ALL CITIES ARE MADE INTERESTING MOSTLY BY THE PEOPLE OF THE AREA. EVERYONE IN BRITAIN WAS HELPFUL, THOUGHTFUL, AND KIND - ALMOST WITHOUT EXCEPTION. NOT SO IN OTHER EUROPEAN COUNTRIES, ESPECIALLY GERMANY AND ITALY.

OTHER THINGS AND PLACES OF INTEREST IN BATH WERE: THE PLUM ROOM IN ABBEY CHURCHYARD; LORD NELSON'S HOME; ASSEMBLY ROOMS; GUILDHALL AND BANQUET ROOM; PULTENEY BRIDGE; GREAT PULTENEY STREET; ROYAL VICTORIA PARK AND BOTANICAL GARDENS; VICTORIA ART GALLERY; CARRIAGE MUSEUM; POSTAL MUSEUM; RAILWAY DISPLAY; MODEL OF THE CITY; PIERRE - PONT PLACE; LORD NELSON STAYED IN NO. 2.

THE ABBEY IS AGAIN, LIKE YORK MINSTER, A SPLENDID EXAMPLE OF PERPENDICULAR ARCHITECTURE. THERE HAS BEEN A CHRISTIAN CHURCH ON THIS SPOT FOR OVER 1200 YEARS. THIS ABBEY DATES FROM THE LATE 15TH CENTURY. THIS ABBEY WAS BUILT BY BISHOP OLIVER KING BECAUSE OF THE STATE OF DISREPAIR AND DE-

CAY IN THE OLDER NORMAN CHURCH BUILT IN THE 11TH CENTURY BY JOHN DE VILLULA OF TOURS. THE ELABORATE CARVINGS ON THE WEST FRONT AND THE HUGE ENTRANCE DOORS ARE SHEER DELIGHT.

THE ROMAN BATHS ARE ADJACENT TO THE ABBEY ON ABBEY SQUARE. THE BUILDING IS TYPICALLY ROMAN, STOLID AND CONSERVATIVE. THE BATH IS SURROUNDED BY A LOGGIA - WELL COLUMNED, WHICH LEADS TO DRESSING ROOMS AND OTHER ROOMS AND AREAS. THERE ARE STATUES AND REMNANTS AND REMAINDERS OF STATUES.
- SO STALWART - SO ROMAN -

ROYAL CRESCENT MAKES A MAGNIFICENT SEMI-CIRCULAR SWEEP ON ROYAL CRESCENT CIRCUS. THE SPECTULAR SINGLE BUILDING IS THREE STORIES HIGH, MADE OF CUT STONE, AND CONTAINS 30 RESIDENCES. ALTHO THE BUILDING MAKES A GRACEFUL CURVE, THE FRONTS OF THE "HOUSES" ARE STRAIGHT. THE BUILDING WAS BUILT BY JOHN WOOD AND HIS SON, FOLLOWING THE IDEALS OF FALLADIO AND THE ANCIENT ROMANS. ONE CONTINUOUS CORNICE IS SUPPORTED BY 114 IONIC COLUMNS.

COVENTRY

"AS TRUE AS COVENTRY BLUE"

anonymous

IN WORLD WAR II COVENTRY BECAME A MAJOR TARGET FOR GERMAN BOMBERS BECAUSE OF ITS IMPORTANCE AS AN INDUSTRIAL CENTER. DUE TO THE ENORMOUS AND HORRENDOUS DESTRUCTION THE CITY PLANNERS WERE ABLE TO PLAN WITH INTELLIGENCE AND GRACE. ALL INDUSTRIAL CENTERS SHOULD BE SO DELIGHTFUL.

THE LONG WALK FROM THE RAILWAY STATION TAKES THE TRAVELER THROUGH LOVELY PARKS, ON GRACEFUL BRIDGES OVER BUSY FREEWAYS, INTO A MAGNIFICENT SHOPPING MALL OF SEVERAL ELEVATIONS AND NO VEHICULAR TRAFFIC.

THE MALL IS CLEAN, BUSY, WELL PLANNED, AND WELL DESIGNED. THERE ARE TREES AND FLOWER BEDS, STAIRS, ESCALATORS, AND ELEVATORS. IN THE SMALL PARK ADJACENT TO THE MALL IS THE HEROIC SIZED STATUE OF THE LOVELY LADY GODIVA. MOST STATUES ARE DELIGHTFUL TARGETS OF PIGEONS - NOT SO LADY GODIVA. CLASSY PIGEONS, LOVELY LADY.

THERE WAS A FOOTBALL GAME SCHEDULED FOR THE DAY I VISITED COVENTRY. BETWEEN LIVERPOOL AND COVENTRY. HORDES OF STRANGE YOUTH FROM LIVERPOOL WERE CREATING QUITE A FUZOR. PACKS OF LEATHER ATTIZED LIVERPOOL FANS WITH FRIZZY, FUZZY HAIR DYED IN AN ASSORTMENT OF COLORS - CHARTREUSE, BLUE, PINK, ORANGE, RED - PICK A COLOR. COLOR ME SCARED.

THE REMAINING RUINS OF THE CATHEDRAL RISE PROUDLY AND STATELY FROM THE WAR DESTROYED BUILDING. THE ENTIRE RUINED EDIFICE REMAINS AS IT WAS AT THE END OF THE WAR - CLEANED-UP OF COURSE. ADJACENT AND PERPENDICULAR TO THE RUINS RISES A NEW PLACE OF WORSHIP, A LARGE CONTEMPORARY STRUCTURE WITH LARGE EXPANSES OF STAINED GLASS, ETCHED GLASS, CURVING WALLS, STRAIGHT WALLS, CIRCULAR BAPTISTRY, - A POLYGLOT, A MISHMASH, OF THOUGHTS, IDEAS, COMMENTS. I MAKE NO JUDGEMENTS.

THE REMAINS OF THE BOMBED-OUT CATHEDRAL, THO SILENT, SHOUTS OUT IN STENTORIAN VOICE, "LOOK AT ME, THIS IS THE RESULT OF GREED, HATE, EXCESSIVE NATIONAL PRIDE, STUPIDITY, AND A HOST OF OTHER IRRATIONALITIES". GERMAN YOUTH HELPED CLEAN-UP THE RUINS.

COLOGNE

"THE CATHEDRAL CHURCH OF ST. PETER IN COLOGNE
IS BOTH THE MOTHER AND MASTER OF ALL THE
CHURCHES IN GERMANY".

Mathew of Paris



KEUREMA
KÖLN (Cologne) CATHEDRA.
AN IMPRESSION OF
VERTICALITY

COLOGNE CATHEDRAL RISES NEAR THE BANKS OF THE RHINE LIKE THE BLACK HUN. AROUND THE BASE OF THE CATHEDRAL ARE WALKS, ELEVATED WALKS, AND LANDINGS. THESE ARE CONTEMPORARY, AND ALONG WITH THE SMOKY-GLASSED SPHERES OF STREET LIGHTS AND PLANTERS MAKE FOR A RATHER NICE BLEND OF ANCIENT AND MODERN.

THIS IS THE SITE OF AN EARLIER ROMAN TEMPLE AND ANNEXES; THE ROMAN NORTH GATE, ROMAN TOWN WALL, THE "ANNO GALLERY", AND WEST PORTICO. SOME OF THE RUINS REMAIN AS EVIDENCE, AND ARE VISIBLE TO THE VISITOR. IN A DRAMATIC SEMI-CIRCLE FROM THE RUINS, THEN AROUND THE ANCIENT CITY, AND RETURNING TO THE RHINE, IS EVIDENCE OF THE ORIGINAL ROMAN WALL. SEVERAL OF THE GATES AND TURRETS REMAIN.

THE MOST IMPRESSIVE THING ABOUT THE KÖLN CATHEDRAL IS IT'S AMAZING VERTICALLY. THE DIMENSIONS ARE MOST IMPRESSIVE. WHEN VISITING METZ, FRANCE IN '78 I WAS TOLD THE VAULTED CEILING THERE WAS THE TALLEST IN EUROPE. NOT WORKING FOR GUINNESS I'LL NOT MAKE A JUDGEMENT. THE IMPRESSION IS, COLOGNE SEEMS TALLER THAN ANY I'VE SEEN.

THE EXTERNAL LENGTH IS 144.58 METERS BY 86.25 METERS IN WIDTH. THE HEIGHT OF THE NORTH SPIRE IS 157.38 METERS, THE SOUTH 157.31 METERS, AND THE RIDGE

TURRET 109 METERS - THERE ARE 10,000 SQ. METERS OF WIND-OWS, 12,500 SQ. METERS OF ROOF, USABLE FLOOR SPACE 6,166 SQ. METERS, AND BUILT-UP AREA TOTALS 7,914 SQ. METERS, THIS IS NO "BACK HOUSE". THERE ARE MANY BELLS IN THE COLOGNE CATHEDRAL. ST. PETER'S BELL WEIGHS 24 TONS, PRETOSIA 11.2 TONS, SPECIOSA 6 TONS, THREE KINGS BELL 3.8 TONS, UPSULA BELL 2.5 TONS.

AS STATED EARLIER THIS SITE WAS THE RESTING PLACE OF MANY SACRED BUILDINGS. ABOUT 50 A.D. MERCURIUS AUGUSTUS CONSTRUCTED A ROMAN TEMPLE, OF WHICH SOME EVIDENCE REMAINS, THAT STOOD 'TIL THE END OF THE 4TH CENTURY. AT THE BEGINNING OF THE 5TH CENTURY ADDITIONAL CONSTRUCTION ENSUED. IN 550 A.D. A CHAPEL WAS BUILT FACING EAST TO SERVE AS A TOMB FOR A PRINCE AND PRINCESS. UNDER VARIOUS RULERS AND ARCHBISHOPS MUCH BUILDING, RAZING, AND REFURBISHING TOOK PLACE, UNTIL IN 1248 THE GOTHIC CATHEDRAL WAS BEGUN.

THE BUILDING WAS DESIGNED AND DRAWN BY FIRST ARCHITECT GERHARD (A SURMISE). THE CORNERSTONE WAS LAID BY ARCHBISHOP KONRAD VON HOCHSTADEN. AMONG THOSE PRESENT AT THE CEREMONY WERE THE PAPAL LEGAT AND (LATER TO BE) KING WILHELM OF HOLLAND. IN 1277 THE CHAPEL OF THE HOLY SACRAMENT WAS COMPLETED, AND

IN 1300 THE HIGH CHANCEL WAS FINISHED.

GERHARD WAS SUCCEEDED BY HIS ASSISTANT ARNOLD, AND AT THIS TIME WORK BEGAN ON THE SOUTH SPIRE. FROM 1353 TO 1395 MICHAEL IS THE ARCHITECT AND HIS ARTISTIC TASTE IS REFLECTED IN THE SURROUNDING ST. PETER PORCH. IN 1410 THE SOUTH SPIRE RECEIVED ITS SECOND STORY, AND TWO BELLS, PRETIOSA AND SPECIOSA WERE HUNG AND REMAIN TO THE PRESENT.

THE STAINED GLASS WINDOWS WERE INSTALLED IN THE NORTH AISLE IN 1507 TO 1509, AND SINCE, PREVIOUS TO THAT TIME 7 ARCHES HAD BEEN COMPLETED IT WAS POSSIBLE TO HOLD SERVICES IN ALMOST THE ENTIRE CATHEDRAL. IN 1560 THE MEDIEVAL BUILDING CEASED AND IN SUCCEEDING YEARS ENORMOUS POLITICAL AND RELIGIOUS ACTIVITIES TOOK PLACE.

IN 1833 E. F. ZWIRNER BECAME ARCHITECT. COMPLETION OF THE CATHEDRAL OCCURRED IN 1880, OFFICIALLY, BUT WORK IS NEVER FINISHED. 13 ARCHES COLLAPSE IN W. W. II FROM BOMBINGS. MOST OF WINDOWS HAD BEEN REMOVED AND STORED IN A SAFE REPOSITORY UNTIL REINSTALLATION FOLLOWING THE ARMISTICE. THE END OF WORK ON THE CATHEDRAL IS NOT FORESEEN DUE TO AIR POLLUTION.

"THE GREATEST CHURCH FACADE IN CHRISTENDOM" IS A SIMPLE BASIC STRUCTURE. THE TWO STOREY WEST WALL IS FLANKED BY

THE TWO MIGHTY SPIRES. THE TWO BASE SECTIONS CONSIST OF 5 AXES - 3 PORCHES AND 2 WINDOWS AT THE BOTTOM, AND OVER THEM 5 LARGE WINDOWS. THE BASE ZONE OF THE WINDOW MARKS THE POSITION OF THE TRIFORIUM IN THE INTERIOR. IN THIS WAY THE 3 SECTOR STRUCTURE OF THE INTERIOR WALL CONSISTING OF ARCHES, TRIFORIUM, AND CLERESTORY IS PERCEPTIBLE IN THE EXTERIOR. THE GROUND PLAN FOR THE SPIRES IS SQUARE. FROM THE 3RD STOREY UPWARDS THEY BECOME OCTAGONAL, SUPPORTED FROM THE FOUNDATION UPWARDS BY MIGHTY BUTTRESSES WHICH ARE TAPERING SPIRES.

BEZL

" CAN GRANDFUL, BEAUTY, MAGNIFICENCE, GRACE,
BRILLIANCE, GRAND, SUPERB, BECOME BORING?
YEP, IT SUZE CAN "

J. J. P.



ENTERING BERN BY TRAIN FROM BASIL IS LIKE ENTERING MOST SWISS CITIES UNTIL YOUR EYE IS DOMINATED BY THE GOTHIC CATHEDRAL. THE TRAIN HAS BEEN GLIDING THRU GREEN FIELDS, PAST DARK GREEN LAKES, WITH SNOW COVERED ALPS MAKING A HOLLYWOOD SETTING. SOON YOU ARE PARALLELING THE AARE RIVER CUTTING A HUGE GORGE FAR BELOW. THE TRAIN FOLLOWS THE CURVE OF THE AARE AND SUDDENLY LOOMING UP ON THE LEFT IS THE TALL REACHING STEEPLE OF THE GOTHIC CATHEDRAL.

BERN WAS FOUNDED IN 1191 BY BERCHTOLD V OF ZÄHRINGEN, AND WAS ENLARGED IN STAGES: CLOCK TOWER IN 1191; PRISON TOWER 1250; CHRISTOFFEL TOWER 1350; JOINED CONFEDERATION IN 1353. IN 1405 A FIRE DESTROYED ALMOST THE WHOLE WOOD-BUILT TOWN. REBUILT OF SANDSTONE THE MEDIEVAL STRUCTURES OF THE CITY REMAIN UNCHANGED. NEW CONSTRUCTION OR REFURBISHING MUST COMPLY TO EXISTING ARCHITECTURE IN OLD TOWN.

NAPOLEON'S TROOPS INVADED BERN IN 1798 CAUSING A MAJOR COLLAPSE IN THE ANCIEN RÉGIME. IN 1834 BERN BECAME A UNIVERSITY TOWN AND IN 1848 THE FEDERAL CAPITOL OF SWITZERLAND, AS WELL AS THE CAPITOL OF CANTON OF BERN. BERN IS THE 2ND LARGEST SWISS CANTON.

BERN, AT IT'S CITY CENTER, IS 1780 FT. ABOVE SEA LEVEL,

HAS 170,000 INHABITANTS IN A MUNICIPAL AREA OF 20 SQ. MILES. ONE THIRD OF THE AREA IS DEVOTED TO PARKS AND WOODS. IN AN AREA OF 71 SQ. MILES, THE POPULATION IS 260,000 PERSONS. THE AREA SURROUNDING BERN IN THIS 71 MILE AREA IS COMPOSED OF SWISS FARMS ON FERTILE VALLEYS AND HILLS. THERE ARE SOME INDUSTRIES.

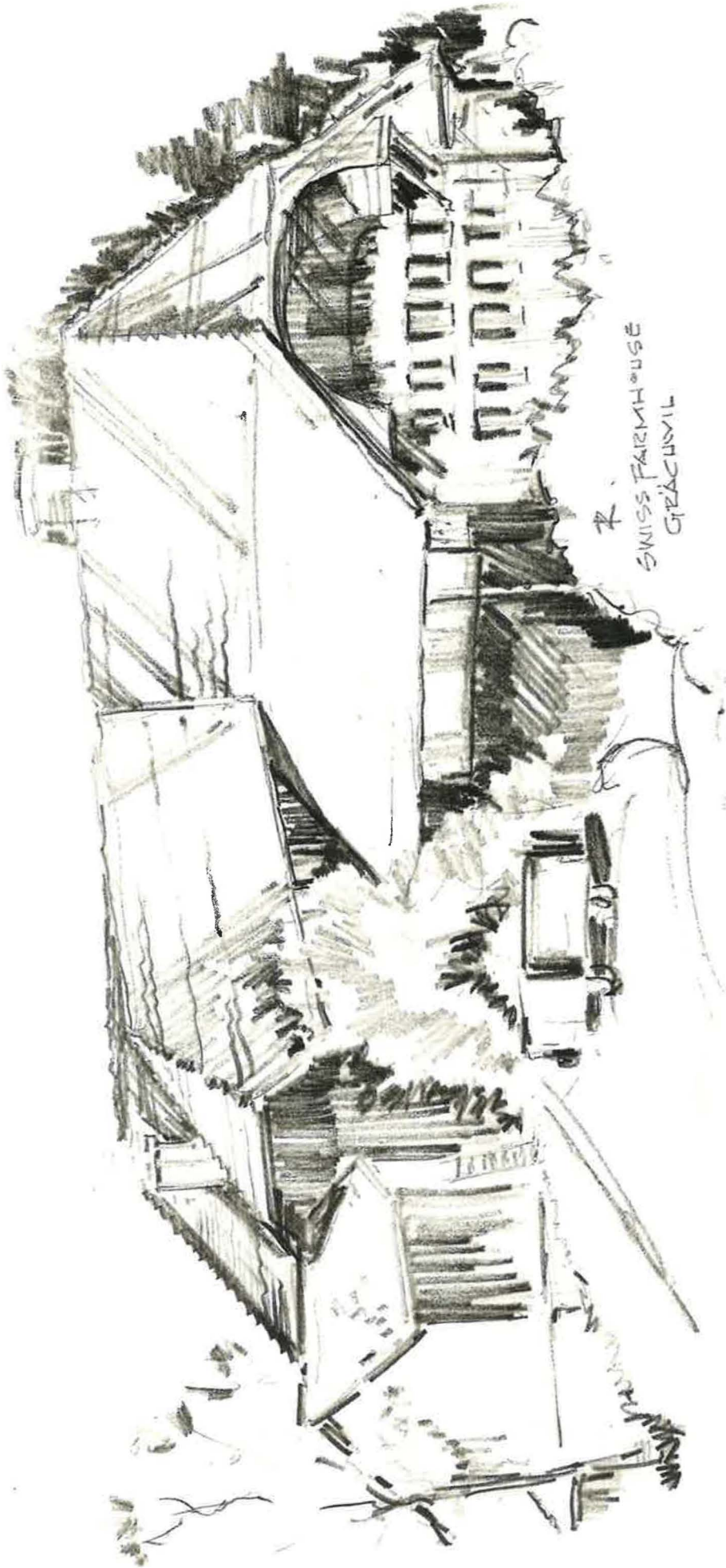
BERN IS SITUATED ON A PENINSULA CREATED BY THE AARE RIVER. THIS LOCATION TO TAKE ADVANTAGE OF A STRATEGIC MILITARY LOCATION - ONLY ONE SIDE TO DEFEND. THE DISTANT VIEWS FROM BERN ARE TRULY MAGNIFICENT. THE TOWERING ALPS FEATURING THE "STARS"; MÖNCH, EIGER, AND JUNGFRAU - MONK, OGRE, VIRGIN. THE MYTHICAL TALE OF THESE THREE MOUNTAINS IS QUANT AND INTERESTING.

ALL BERNHESE AND MOST SWISS ARE EMBARRASSED BY THE FACT THAT THE TALLEST MOUNTAIN IN EUROPE, MT. BLANC, IS NOT IN SWITZERLAND, BUT IN NEIGHBORING FRANCE. ALL SWISS ARE OBNOXIOUSLY PROUD THAT THE SWISS ARMY "PREVENTED" A GERMAN INVASION OF THEIR COUNTRY IN W.W.II. THE FACTS THAT NO ATTEMPTS WERE MADE BY THE GERMANS, THAT THE SWISS HELPED SUPPLY THE GERMAN ARMY, AND THAT NAPOLEON INVADED IN 1798, HAS NO BEARING ON THE MATTER TO THE SWISS MIND. THERE ARE NO BLACKS, LATINS, OR OTHER "GROUPS" IN SWITZERLAND UNLESS THEY ARE THERE BY BIRTH. (THE CANTON OF TESSIN [TICHING] IS ITALIAN SWISS). A PERSON WANTING SWISS CITIZENSHIP MUST WORK FOR A MINI-

MUM OF 5 YEARS, LIVE IN ONE COMMUNITY, THEN APPLY FOR CITIZENSHIP - THEN IS VOTED ON, FOR ACCEPTANCE, BY HIS COMMUNITY.

BERNE MEANS BEAR. THE BEAR IS THE SYMBOL OF BEZH. THERE IS A PIT CONTAINING THE BEAR FAMILY. WHEN BEARS REACH A CERTAIN AGE THEY ARE SLAUGHTERED, BARBEQUED, EATEN BY A SELECT GROUP OF POLITICIANS. THEN REPLACED BY OTHER YOUNGER BEARS. SOUNDS LIKE A TYPICAL POLITICAL ACTION.

THE STORIES WE USED TO READ IN GRAMMAR SCHOOL ABOUT WILLIAM TELL, HIS KID, AND THE APPLE, ARE TRUE AND SWISS HISTORY.



7
SWISS FARMHOUSE
GRÄCHSVIL

SWISS FARMHOUSES

THE SWISS FARM ARCHITECTURE VARIES IN DIFFERENT AREAS; SWISS, GERMAN, FRENCH, ITALIAN. WE WILL CONFINE OUR REPORT TO THE BERNESE STYLE. THIS WHAT IS SEEN IN "TYPICAL" SWISS SCENES; THE CHALETS, SKI HUTS, INNS, AND HOMES.

BECAUSE OF COSTS, AND EVER DECREASING SUPPLY OF WOOD, THIS TYPE OF STRUCTURE IS BEING BUILT LESS AND LESS. LET'S ESTABLISH THAT THESE PURE BUILDINGS ARE ALMOST "SOLID WOOD"! WALLS, FLOORS, CEILINGS, ROOFS, CABINETS, CLOSETS - EVERYTHING - WOOD.

THE WOOD TO WHICH I REFER IS TIMBER! DIMENSION LUMBER. EXCEPT FOR TRIM, CABINETS, AND NON-STRUCTURAL PIECES, I NEVER SAW A DIMENSION LESS THAN 6" - EXCEPTION - STAIR TREADS WERE 4". THE FRAME AROUND A DOOR IS AT LEAST 8" x 12". FITTED, PEGGED, COPED, ROUNDED-OFF, EASED, AND FINISHED NATURAL WOOD COLOR.

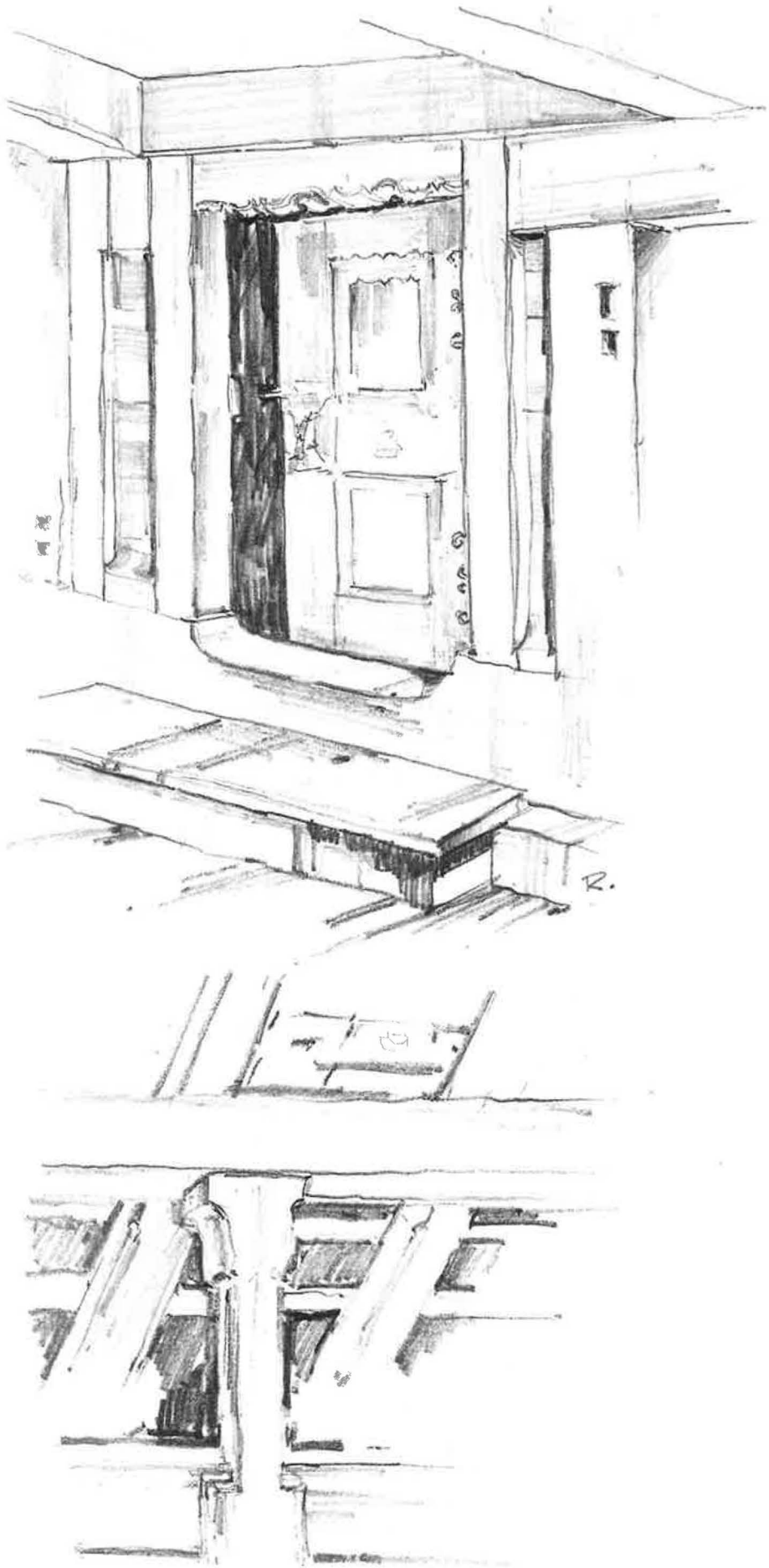
THE HOME IN WHICH I WAS PRIVILEGED TO STAY IS INDEED AN ARCHITECTURAL GEM. PROPORTION, DESIGN, DETAIL, DECORATION - ALL OUTSTANDING! TOUR BUSES STOP TO ALLOW THE GROUPS TO PHOTOGRAPH THIS LITTLE BEAUTY. IT IS LITTLE ALTHO 3 STORIES HIGH.

THE FIRST FLOOR CONSISTS OF A LIVING-DINING ROOM, KITCHEN, AND BATH. THERE IS A SPIRAL STAIR (WOOD) UP TO THE BEDROOM. THE BEDROOM HAS A LAVATORY, AND IS SURROUNDED BY A LARGE WOODEN BALCONY. THE 3RD FLOOR IS A DEN-HOBBY ROOM. ENTRY TO THIS 3RD FLOOR IS BY WAY OF AN OUTSIDE STAIR. THIS STAIRWAY CONTINUES FROM GROUND ON THE OUTSIDE OF THE HOUSE.

THE BALCONY IS COVERED BY THE ROOF OVERHANG - AT LEAST 8 FT. THE SECOND STORY IS SUPPORTED BY HUGE BEAMS THAT ARE EXPOSED IN THE LIVING ROOM. THE PLAN WOULD BE ABOUT 20' X 30'.
A MOST MARVELOUS LITTLE JEWEL.

THE USUAL FARMHOUSE IS 4 STORIES HIGH, AND BIG! THE BARN IS INTERCONNECTED TO THE LIVING QUARTERS. THESE ARE LARGE ENOUGH TO BE CONVERTED TO INNS AND HOTELS. THERE IS A PASSAGEWAY BETWEEN THE DAIRY BARN AND THE HOUSE. THE UPPER STORIES CONNECT AND EXTEND UNDER COMMON ROOF.

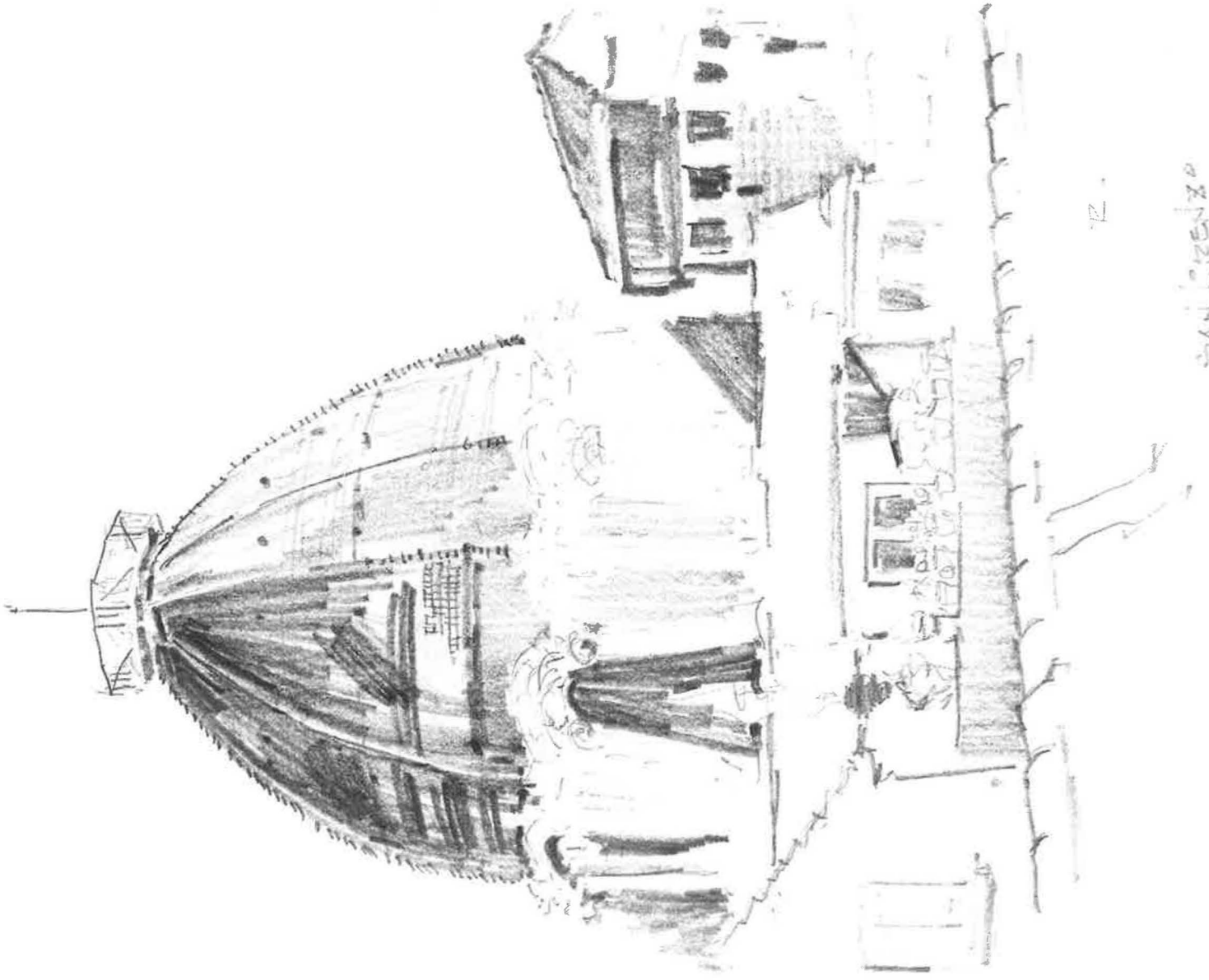
THE UPPER PART OF THE BARN IS USED FOR ANIMAL FEED STORAGE. THERE IS A CHUTE TO DROP FEED DOWN TO THE ANIMALS. ACCESS TO THE THE TOP PART OF THE BARN IS BY A LONG DIRT RAMP THAT ACCOMMODATES TRUCKS, TRACTORS, WAGONS - ALL EQUIPMENT.



FLORENCE

"FLORENCE IS A GIFT TO THE WORLD"

"MICHELANGELO IS DEAD, AND LIVING
IN FLORENCE"



12

SAN CIRENZO

THE ABSOLUTE EPITOME OF THE RENAISSANCE MAN. THE CITY OF FLORENCE IS DEDICATED TO THE ARTS. SCULPTINGS ABOUND IN ALMOST EVERY NOOK AND CRANNY. CHURCHES ARE LOADED WITH FREScoes, MUSEUMS, BIBLIOTECAS, STATUES, BAS RELIEFS, TAPESTRIES, PAINTINGS. FRA ANGELICA HAS PAINTINGS ON WALLS. DELLA ROBBIA HAS WREATHS "ALL-OVER-THE-PLACE". POSEIDEN, MOSES, DAVIDS, MEDUSA AND HER FRIENDLY BUTCHER PERSEUS, DONATELLO - ON AND ON, BUT MOSTLY - MICHELANGELO -.

THE GALLERY OF THE ACCADEMIE IS REALLY THE HOUSE OF DAVID. PART OF THE GALLERY IS THE DAVID TRIBUNE. IN THE ENTRY ROOM IS A TOO-SWEET, PLACID STATUE OF DIANA THE HUNTRESS. THE NEXT ROOM HAS MANY PAINTINGS AND TAPESTRIES. THE FEATURED WORK OF ART IS AN HEROIC SIZED STATUE - "THE RAPE OF THE SABINE WOMAN".

OTHER ROOMS CONTAIN PAINTINGS, TAPESTRIES, HAND LETTERED PARCHMENTS, ICONS, COSTUMES, AND MANY OTHER OBJET D'ARTS. THE GALLERY IS NOTABLE FOR THE QUANTITY OF WORKS OF THE FLORENTINE SCHOOL FROM THE 13TH TO END OF 16TH CENTURY.

THEN - DAVID'S TRIBUNE! ENTERING THIS ELONGATED GALLERY ONE'S EYE IS IMMEDIATELY TAKEN BY THE ILLUMINATED DAVID AT THE FAR END OF THE GALLERY. IT ISN'T UNTIL MUCH LATER YOU TEAR YOUR GAZE AWAY FROM THE DAVID TO EXAMINE "THE PRISONERS", THE STATUE OF THE APOSTLE MATTHEW,

THE BEARDED SLAVE, ATLAS, AND THE MARVELOUS "PALESTRINA" PIETÀ.

DAVID WAS THE MOST COMMON SYMBOL USED TO REPRESENT DIVINE VICTORY OVER EVIL, AND THE TRIUMPH OF FAITH. INDEED I PERSONALLY BELIEVE THAT DAVID AN PIETAS WERE YEARLY SCHOOL PROJECTS FOR SCULPTORS. AS CONCEIVED BY DONATELLO AND VERROCHIO THE YOUNG DAVID WAS A VICTOR OVER GOLIATH AND IS STANDING TRIUMPHANTLY WITH HIS FOOT ON THE SEVERED HEAD OF HIS DEFEATED ENEMY - THE STONE PROTRUDES FROM GOLIATH'S FOREHEAD.

MICHELANGELO'S DAVID IS SHOWN IN AN ENTIRELY NEW MANNER.

DAVID THE HERO IS SHOWN IN A MOMENT PRECEDING THE ENCOUNTER. HE IS IN A CONTEMPLATIVE MOOD, HIS HEAD IS ERECT, HIS COMPLETELY NUDE BODY IS DYNAMICALLY PROJECTED, BY THE BENT KNEE, TOWARD THE OBJECT OF HIS ATTENTION. HIS LEFT HAND HOLDS THE SLING. THE RIGHT CLENCHES THE STONE THAT WILL KILL GOLIATH. THE DYNAMIC FEELING OF SUBDUED MOTION, THE ARTISTIC LICENSE OF MODIFYING THE ANATOMICAL PROPORTIONS OF THE HUMAN BODY, WERE NEW STEPS FORWARD IN THE ART WORLD.

AT THE AGE OF 26 (1501) MICHELANGELO WAS COMMISSIONED BY THE OPERA DEL DUOMO TO UTILIZE A LARGE BLOCK OF MARBLE UPON WHICH, IN 1464, AGOSTINO HAD BEGUN TO CARVE A DAVID. THE MARBLE HAD BEEN DAMAGED, THE WORK INTERRUPTED, THE MARBLE ABANDONED. MICHELANGELO, OVERCOMING TECHNICAL DIFFICULTIES

AND UTILIZING THE DAMAGE, FINISHED THE DAVID IN 1504. THE STATUE WAS CONSIDERED A MASTERPIECE EVEN BEFORE COMPLETION.

ALONG THE WALLS LEADING TO THE DAVID ARE SOME OF THE MOST GLORIOUS SCULPTINGS EVER CREATED. THE ROUGH, UNFINISHED SCULPTINGS OF 'PRISONERS', 'THE SLAVE', 'THE PALESTRINA PIETA', AND OTHERS HAVE A LIFE, A TRAGEDY, A SADNESS, AND A FEELING OF HOPE THAT IS INDESCRIBABLE.

IN THE BARGELLO ARE MANY, MANY, MORE WORKS OF UNEQUALLED ART. DONATELLO'S 'MARY MAGDELENE' IS DEPICTED OLD, SKINNY, HAGGARD AND WRETCHED. HUGE HANKS OF UNKEMPT HAIR HANG TO HER KNEES. A CASTING OF DONATELLO'S TRIUMPHANT DAVID COMMANDS ATTENTION, AS DO MANY OTHER PIECES OF EXCEPTIONAL QUALITY. TO ME AGAIN, MICHELANGELO IS WITHOUT PEER. HIS BUST OF BRUTUS IS ASTOUNDING. SUCH A PROUDNESS SHOWN BY BRUTUS! MANY SCULPTORS MADE GREAT WORKS FROM STONE. MICHELANGELO MAKES THE STONE BREATHE. THE BARGELLO IS THE BUILDING WHERE SAVANAROLA DID HIS THING WITH THE BOOKS.

IL DUOMO, FLORENCE

FLORENCE CATHEDRAL OR SANTA MARIA DEL FIORE OR IL DUOMO, TOOK SO LONG TO BUILD THAT IT EMBRACES BOTH GOTHIC AND RENAISSANCE FORMS. ARNOFFO CAMBIO BEGAN THE BUILDING IN 1296. MANY ARCHITECTS SUBSEQUENTLY ENLARGED AND ALTERED THE DESIGN. GIOTTO CREATED THE BELL TOWER IN 1334. BRUNELLESCHI ADDED THE ESSENTIALLY RENAISSANCE DOME IN 1420-34. THE BEAUTIFUL GREEN AND WHITE MARBLE SHELL - EXTERIOR AND INTERIOR - SET ON A GOTHIC APSIDAL PLAN - CREATES A BEAUTIFUL, COOL, SPACIOUS FEELING.

THE ENTIRE CATHEDRAL COMPLEX (3 BUILDINGS) - CATHEDRAL, BAPTISTRY, AND BELL-TOWER - OCCUPIES A HUGE AREA IN THE CENTER OF FLORENCE. THE REPEATED USE OF HORIZONTAL GREEN AND WHITE SLABS OF MARBLE ON ALL 3 STRUCTURES GIVES A PLEASING EFFECT. THE OCTAGONAL SHAPED BAPTISTRY IS DEDICATED TO ST. JOHN THE BAPTIST, THE PATRON SAINT OF FLORENCE. THE BAPTISTRY IS MADE OF 12 ORDERS: THE LOWER IS COMPOSED OF PILASTERS AND ARCHITRAVES; THE UPPER OF POLYGONAL COLUMNS TOPPED BY ROUND ARCHES. THE BEST KNOWN PORTION OF THE BAPTISTRY IS "THE DOORS OF PARADISE" BY LORENZO GHIRIBERTI.

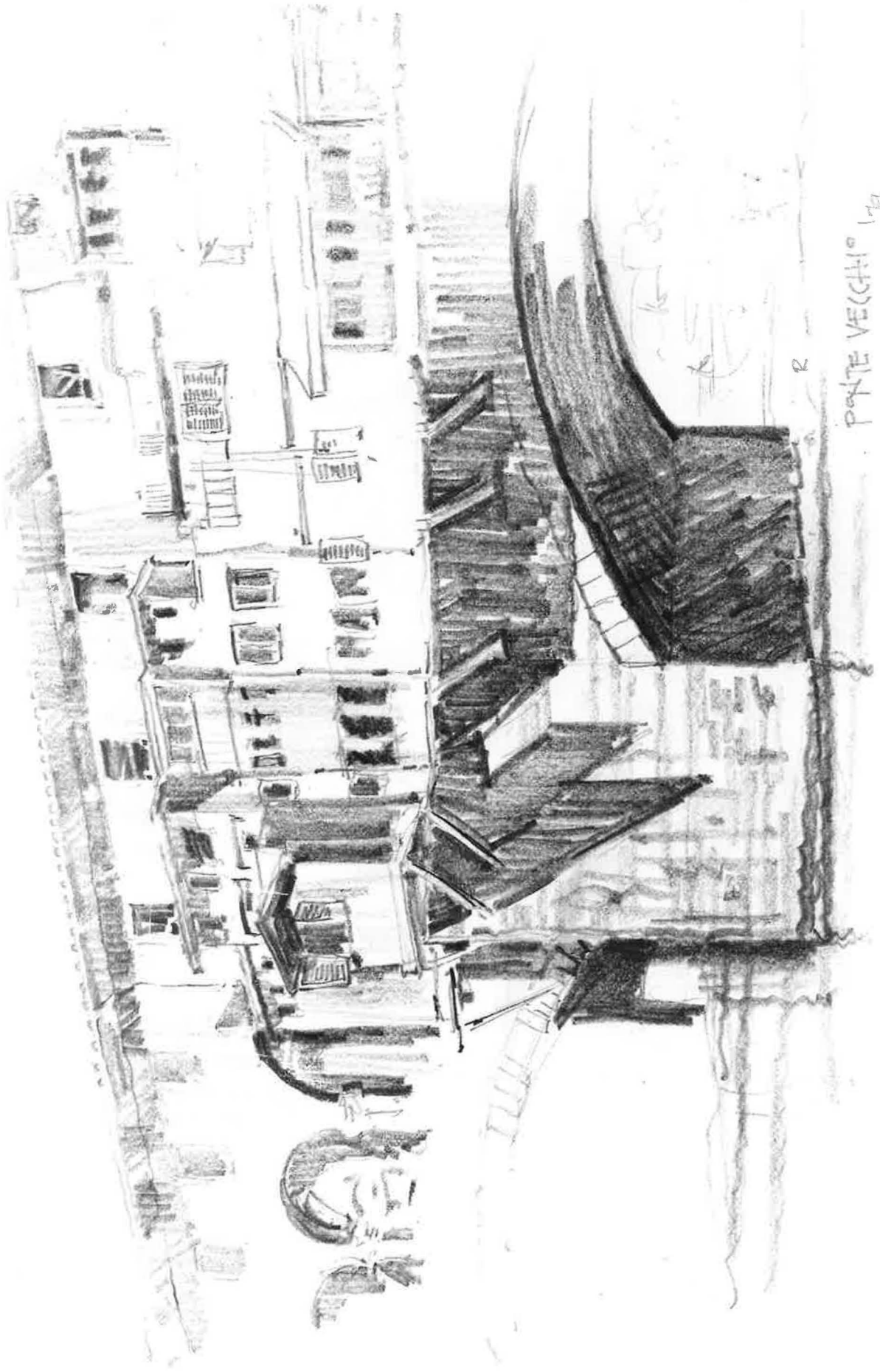
THE CAMPANILE, OR BELL TOWER, WAS BEGUN IN 1334 AT A TIME WHEN WORK ON THE CATHEDRAL HAD SLOWED PERCEPTIBLY. THE TOWER WAS DESIGNED BY GIOTTO WHO WAS THE CAPOMAESTRO OF THE CATHEDRAL. THE BEAUTY OF THIS SLIM, ELEGANT, TOWER IS DUE

PRIMARILY TO ITS UNIQUE FORM MODELED WITH CLARITY AND DECISION. IT IS CROWNED WITH A STRONG BALCONY MADE TO LOOK LIKE AN ENBLATURE. THE TOWER IS TOPPED BY A FLAT ROOF WITH A LARGE TERRACE RATHER THAN THE PRESELECTED POINTED TOP. THIS IS A MAGNIFICENT STATEMENT IN SPITE OF THE FACT THAT THE CAMPO-MAESTRI¹ CHANGED SEVERAL TIMES DURING CONSTRUCTION. GIOTTO WITH THE ORIGINAL IDEA, THEN PISANO WITH HIS IDEAS, FOLLOWED BY TALENT AND HIS IDEAS.

THE CATHEDRAL THAT WE SEE TODAY COMES FROM THE PROJECT DRAWN IN 1367 BY 7 MASTER BUILDERS - MAESTRI E DIPINTORI - ARCHITECTS E PAINTERS - IN THIS FLORENTINE CATHEDRAL MORE IMPORTANCE IS GIVEN TO THE CENTRAL OCTOGAN TRAN IN THE ROMANESQUE CHURCHES OF THE PO VALLEY. THE OUTSTANDING STRUCTURAL FEATURE OF THE CATHEDRAL IS THE DOME. DESIGNED AND BUILT BY BRUNELLESCHI IT WAS INOVATIVE AND INGENIOUS. BRUNELLESCHI SOLVED THE WEIGHT PROBLEM WITH THE FIRST USE OF THE DOUBLE DOME, LATER USED BY MANY OTHER DESIGNERS ON MANY OTHER CATHEDRALS - MICHELANGELO AND ST. PETER'S IN ROME, AND WREN AND ST. PAUL'S IN LONDON, TO NAME JUST TWO.

BRUNELLESCHI WAS MUCH MORE THAN A BRILLIANT AND CLEVER ENGINEER. HE WAS ALSO A GREAT ARTIST. HE GAVE THE CATHEDRAL A LOOK WHICH IS PURER, MORE GEOMETRICAL THAN THE FIRST PLANNERS HAD VISIONED - HE EXPRESSED A NEW SENSE OF

PROPORTION - THIS CATHEDRAL SURPASSED BY THE USE OF IT'S
DARING CONSTRUCTION, THE MOST FAMOUS PROJECTS OF CLASSICAL
ARCHITECTURE.



PORTO VECCHIO 177

ROME

"THEY NAIAD AIRS HAVE BROUGHT ME HOME
TO THE GRANDEUR THAT WAS ROME"

To Helen



TRASSER COLUMN
COLONNA TARA JANA ROMA 179

ROME IS A CITY OF FOUNTAINS - IT IS A CITY THAT GLORIES IN IT'S PAST - IT GLORIES IN IT'S PRESENT - IT GLORIES IN IT'S FUTURE - IT IS REALLY A TREAT TO JOIN THE VAST GROUP OF "MACHO" MALES AND GIRL-WATCH - IT IS A TREAT EVERYWHERE, BUT ESPECIALLY ROME - THE ROME GIRLS ARE NUBILE, TALL, LONG LEGGED, SINGLY, CHIC, PRETTY - AND EXPLOIT IT ALL - SO MUCH FOR PLEASURE - BACK TO WORK -

ROME IS LOADED WITH OUTSTANDING ARCHITECTURAL SCENES - THE INEVITABLE ROMAN WALL IS NEVER MORE EVIDENT THAN HERE - THE LARGEST AREA OF ANCIENT RUINS IS IN THE AREA ADJACENT TO THE VICTOR EMMANUEL MONUMENT - A VERY LARGE AREA INDEED - REMEMBER, IT ONCE WAS ROME - THE AREA INCLUDES: THE FORUM AT TRAJAN'S COLUMN; THE ROMAN FORUM; THE PALATINO; THE COLOSSEUM; THE CIRCUS MAXIMUS.

ACROSS THE TIBER IS VATICAN CITY WITH ST. PETER'S (MICHELANGELO AGAIN), VATICAN MUSEUM AND SISTINE CHAPEL (MICHELANGELO AGAIN), HADRIAN'S TOMB, PIAZZA DE S. PIETRO. THE GREEK INFLUENCE IS VERY APPARENT IN REMAINS OF ANCIENT ROME, NOT SO IN THE LATER RENAISSANCE WORK OF MICHELANGELO, DE VINCI, AND PEERS - THERE IS SOMETHING ABOUT RUINS - WORLD WIDE - THAT ATTRACTS CATS - 100'S OF CATS!
RATS?

ST. PETER'S, THE MOST MAGNIFICENT CHURCH IN CHRISTEN-
DOM AND THE OBJECT OF MANY TALENTS, SOARS TRIUMPHANT-
LY ABOVE THE VATICAN HILLS. A SERIES OF POPES ENTERTAINED
THE IDEA OF A GLORIFIED SHRINE FOR THEIR PATRON SAINT. ST-
ARTED BY BRAMANTE, CONTINUED BY MICHELANGELO,
THEN BY GIOCOMO DELLA PORTA, THEN FINISHED BY MAD-
ERNO, THE CATHEDRAL IS A MONUMENT TO BEAUTY AND
MAN'S CAPABILITIES.

THE ORIGINAL PLAN WAS IMPROVED BY MICHELANGELO IN 1546
WHILE STILL PRESERVING THE BASIC DESIGN. THE DOME TO-
WERS 452 FT. ABOVE THE PAVEMENT AND IS SUPPORTED IN-
TERNALLY BY 4 MASSIVE PIERS EACH 60 FT. SQUARE.
THE STONE RIBS FORMING THE SKELETON STRUCTURE OF THE
DOME RISE STEEPLY (TOO POINTED?) FROM A COLONNADED DR-
UM TO SUPPORT THE CROWNING LANTERNA, AND ENHANCE
IT'S DYNAMIC OUTLINE.

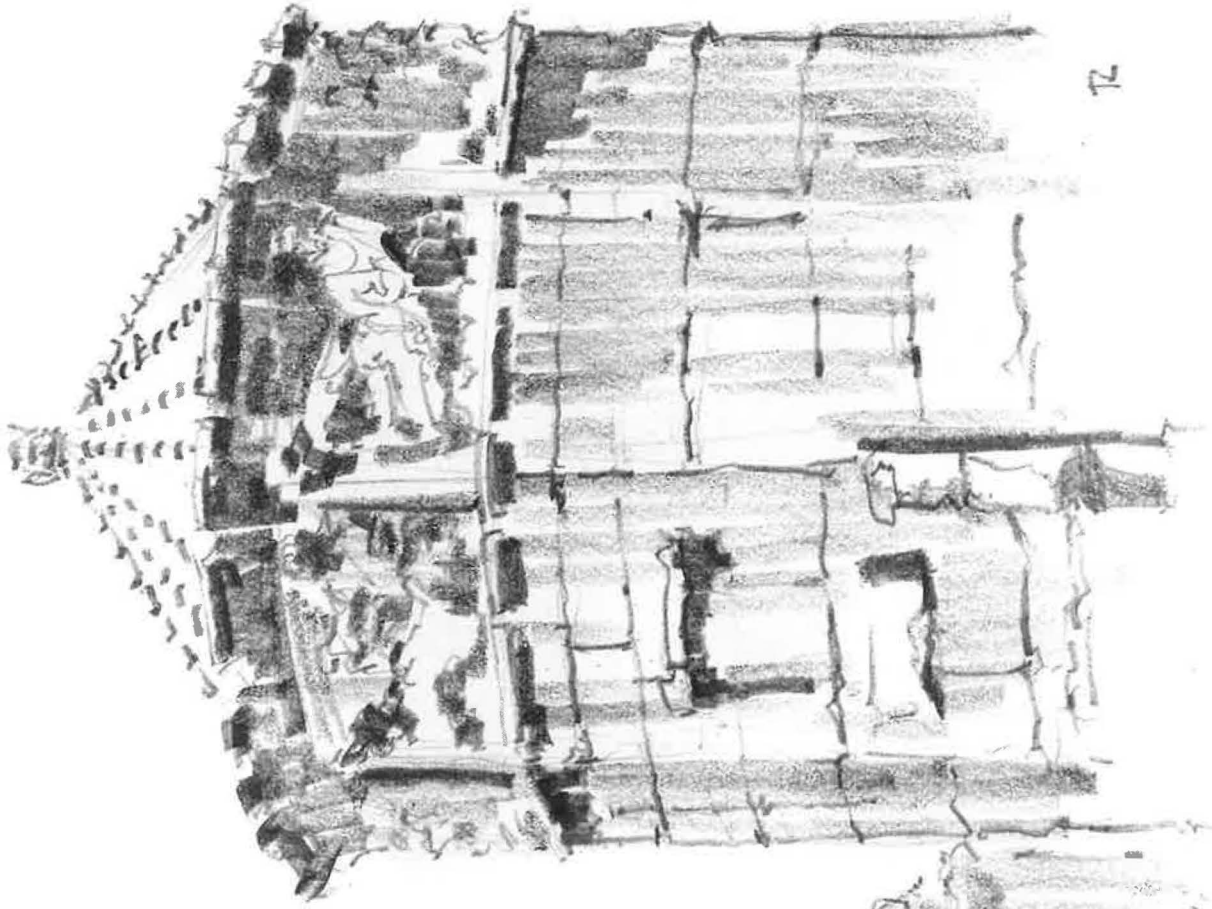
THE MAJOR CHANGE FROM MICHELANGELO'S DESIGN OCC-
URRED WITH MADERNO WHO LENGTHENED THE NAVE TO PROV-
IDE MORE SPACE. THIS CHANGE MODIFIED THE WHOLE RELAT-
IONSHIP BETWEEN THE DOME AND THE FACADE. THIS WAS AGA-
IN, DRASTICALLY BUT SUCCESSFULLY, ALTERED BY THE CREAT-
ION OF BERNINI'S HUGE CIRCULAR COLONNADE ENCLOS-
ING THE PIAZZA.

GREECE

"FAIR GREECE! SAD RELIC OF DEPARTED WORTH!

IMMORTAL, THOUGH NO MORE; THOUGH FALLEN, GREAT!"

Childe Harold



12

TOWER OF THE WINDS
ATHENS '79

AT LIBRARY OF EMPEROR HADRIAN



THE BY TRAIN FROM ROME TO ATHENS WAS INTERESTING IN MANY WAYS. IT'S A TRIP I'M GLAD I MADE, BUT WOULD NEVER ATTEMPT AGAIN. LEAVING ROME AT 8 A.M. THE TRIP, INCLUDING A SHORT WAIT TO CHANGE TRAINS IN VENICE, TOOK 56 HOURS. NO SLEEPERS. JAMMED WITH PEOPLE. 6 HOURS OUT OF VENICE THE TOILETS WERE FILLED! — NOT WITH PEOPLE! — FILLED!! AFTER TRIESTE THERE WAS NO DINING CAR, NO SNACK BAR, NO STOPPING FOR FOOD OR DRINK. THE TRIP THRU JUGOSLAVIA WAS DEPRESSING. THE TRAIN WAS PROUDLY CALLED, "THE VENETIAN EXPRESS". SHOULD HAVE BEEN "THE ITALIAN MEATBALL".

GREECE MAKES IT ALL WORTHWHILE. ATHENS IS AN INTERESTING CITY, LIKE MOST LARGE BUSY CITIES IT IS POLLUTED. GREECE HAS 9 MILLION PEOPLE. ONE THIRD LIVE IN THESSALONIKA AND ATHENS — AND EVERYONE OF THEM DRIVES A CAR — AND BADLY. THE STREETS OF ATHENS ARE OLD AND NARROW AND MOSTLY ONE WAY.

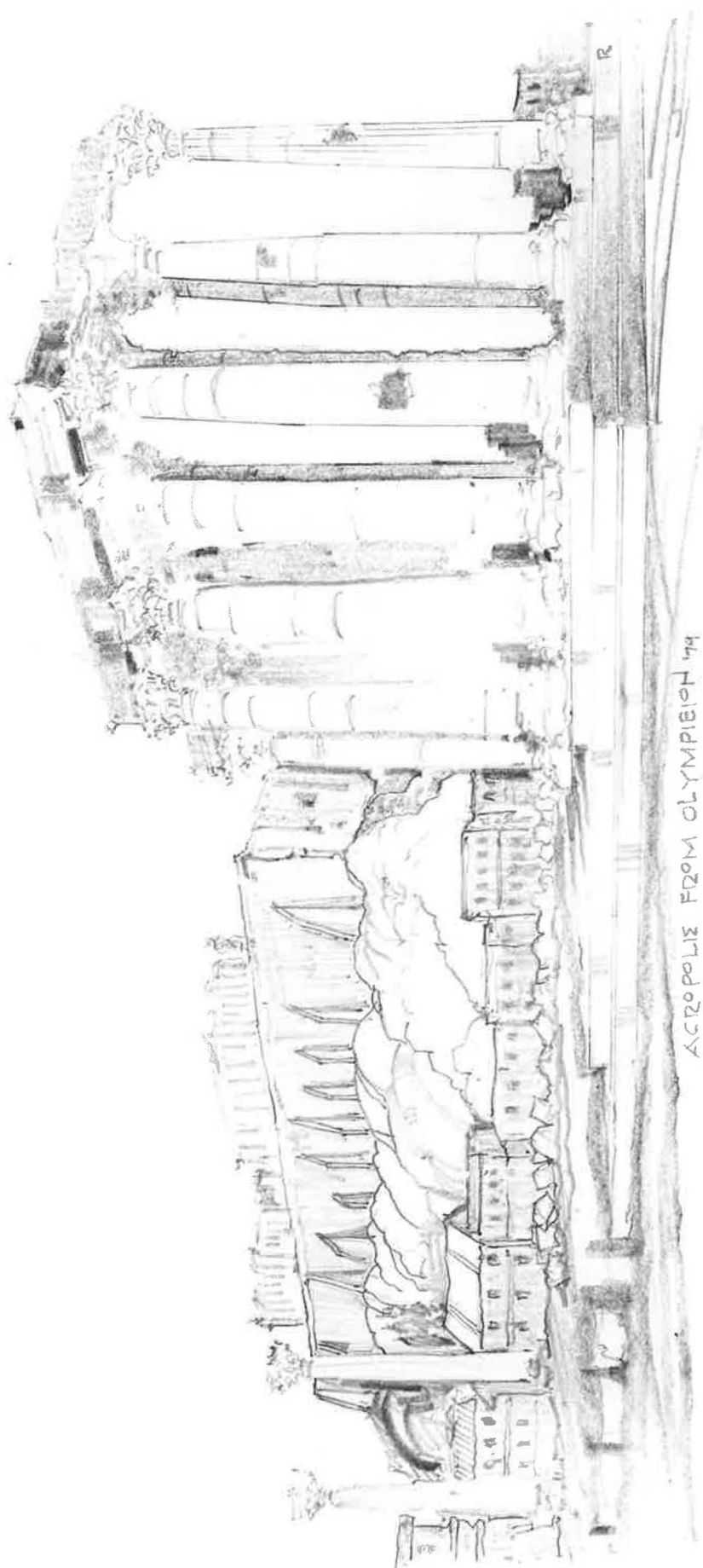
ATHENS IS A FEW MILES INLAND FROM ITS PORT CITY, PIREUS. ATHENS IS PARTLY SURROUNDED, IN THE DISTANCE, BY MOUNTAINS, NORTH, WEST, AND SOUTH. ON THE EAST BY THE AEGEAN SEA. THE ANCIENT CITY OF ATHENS WAS BETWEEN TWO HILLS, THE ACROPOLIS AND MT. LYCABETTUS. NOW ATHENS SPRAWLS ALL OVER THE PLACE.

ATHENS IS A "FUN" CITY. THE MAIN POINTS OF INTEREST ARE THE ACRO-
POLIS, THE PLAKA DISTRICT, THE AGORA, THE EXCITING FLEA MARKET, CONST-
ITUTION (SYNDAGMA) SQUARE, HOURLY CHANGING OF THE GUARD AT THE
TOMB OF THE UNKNOWN SOLDIER, HADRIAN'S GATE, OLYMPIC STAD-
IUM (I RAN IN IT - NOT FAR - NOT FAST - NOT TIMED - BUT RUN I DID),
ZEUS' OLYMPION, MT. LYCABETTUS, MT. PHILOPPAS, AND MUCH MORE.

THERE ARE SIDEWALK CAFES, TAVERNAS, COVERED SIDE WALKS, CL-
ASSY STORES, JUNKY STORES, KIOSKS AT EVERY CORNER AND IN BETW-
EEN, CHESTNUT VENDORS AND THEIR FIRES - WHAT ODORS. GREASY GREEK
FOOD, ANISE FLAVORED OUZO (IF YOU LIKE LICORICE, YOU'LL LIKE OUZO -
I LIKE LICORICE), METAXA BRANDY, PEANUTS AND PINENUTS VEND-
ORS - WHAT ODORS. FISH AND LAMB - AND SHISHKEBABS -

ATHENS HAS MANY PARKS AND MANY PIGEONS. ALONG THE BASE OF THE
ACROPOLIS HILL ARE MANY ANCIENT RUINS: THE AGORA, ADEON OF HER-
ODUS ATTICUS, THEATER OF DIONYSIUS, TEMPLE OF THESSION, CLOCK TOWER,
AND FARTHER ALONG, THE TEMPLE OF OLYMPIAN ZEUS. AT THE NATION-
AL GARDENS STANDS HADRIAN'S ARCH. ON A HILL NEXT TO THE ACRO-
POLIS IS MT. PHILOPPAS WITH IT'S PARTLY DESTROYED MONUMENT AND
FANTASTIC VIEW OF THE ACROPOLIS AND ATHENS.

POSEIDON TEMPLE IS AT CAPE SOUNION, ON A BLUFF OVERLOOKING THE
AEGEAN SEA. ONE OF THE MOST STRIKING THINGS ABOUT GREECE IS THE
INCREDIBLE COLOR. STARTLING, CLEAN, GRACIOUS BLUE; AND UNRELENT-
ING, DEVASTATING WHITE.



ACROPOLIS FROM OLYMPIEION 174

THE FIRST VIEW OF THE ACROPOLIS ON FOOT CAUSES; ASTONISHMENT, AWE, WONDER, ADMIRATION, AND A HOST OF OTHER FEELINGS.

PRIOR TO THIS TRIP I REVIEWED THE GREEK MYTHS. MYTHS AND LEGENDS ARE BASED ON TRUTHS AND REAL PEOPLE. WHAT A FANTASTIC GROUP. IT IS WELL TO NAME THE CITY AFTER ATHENA AND TO FEATURE HER IN THE ACROPOLIS. THIS ASTONISHING WOMAN, WHO SPRANG FULL GROWN AND FULLY ARMED FROM THE HEAD OF ZEUS HER FATHER, HAD TO BE THE WORLD'S GREAT HEADACHE -

ASCENDING A LONG, GRACEFUL, SOLID MARBLE WALKWAY TOWARD THE ENTRANCE, ONE CATCHES SNATCHES OF VIEWS OF THE ACROPOLIS WITH THAT ASTOUNDING BLUE SKY FOR A BACKGROUND. ENTERING THE ACROPOLIS THE VISITOR, AFTER OVERCOMING HIS AWE, HEADS FOR THE MONUMENTAL PROPYLEA, THE CEREMONIAL GATEWAY. ON THE RIGHT HE HAS JUST PASSED THE TEMPLE OF NIKE WITH IT'S IONIC COLUMNS. THE PARTHENON DOMINATES THE ACROPOLIS. IT IS A SUBTLE COMBINATION OF ARCHITECTURE AND SCULPTOR -

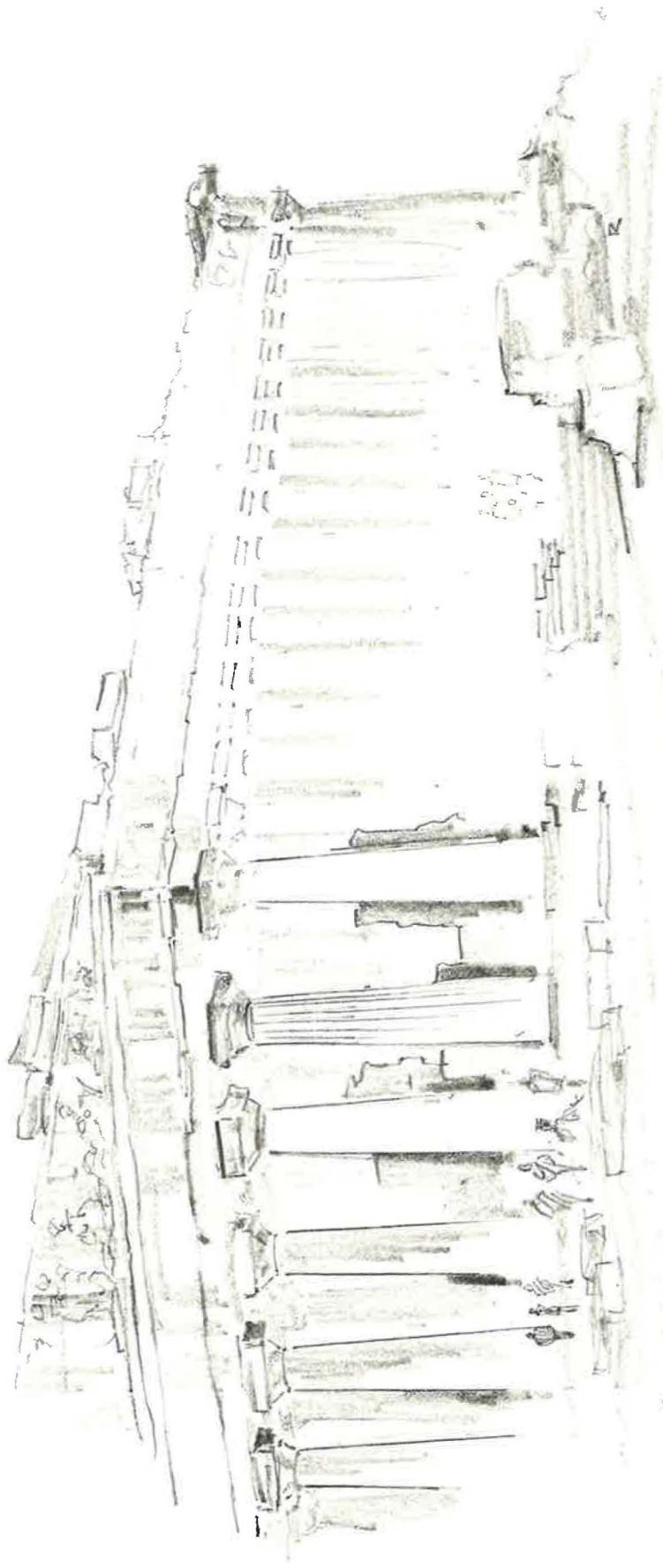
THE PARTHENON HAS EIGHT DORIC COLUMNS AT EACH END, AND 17 DORIC COLUMNS ON EACH SIDE, REFLECTING THE CLASSICAL FORMULA $(2x+1)$. BUILT BETWEEN 447 B.C. AND 432 B.C. THE PARTHENON IS RECOGNIZED AS BEING THE MOST PERFECT DORIC TEMPLE EVER BUILT. EVEN IN ANTIQUITY IT'S ARCHITECTURAL REFINEMENTS WERE LEGENDARY.

ACROSS FROM THE PARTHENON IS THE ERECHTHEION, A SMALL IONIC GEM WHICH WAS USED BY MARTIAL CULTS. BETWEEN THE PARTHENON AND ERECHTHEION IS A LARGE EXPANSE OF GROUND THAT AT ONE TIME SUPPORTED THE TEMPLE OF ATHENA. ATHENA'S TEMPLE WAS DESTROYED BY THE PERSIANS IN 480 B.C. (AYATOLLAH WE OWE YOU ANOTHER PUNCH). PHIDIAS, A 5TH CENTURY B.C. SCULPTOR, CAST A BRONZE (SOME SAY WOOD) COLOSSAL STATUE OF ATHENA PROMACHOS THAT STOOD IN A COMMANDING POSITION NEAR HER TEMPLE. THERE IS NO REMAINING EVIDENCE OF THIS.

THE CARYATIDES, THE LOVELY FEMALE FIGURED COLUMNS, ON THE ERECHTHEION ARE BEING REMOVED AND REPLACED WITH COPIES MADE OF FIBREGLASS. THE ORIGINALS WILL BE PUT IN A MORE PROTECTED, CONTROLLED ENVIRONMENT.

"CAUSA FINITA EST."

SERMONS, book 1



THE ACROPOLIS PARTHENON
ATHENS

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THE ACROPOLIS OF ATHENS

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GREAT ARCHITECTURE OF

THE WORLD

-RANDOM HOUSE

THE BAPTISTRY AND THE

CATHEDRAL OF FLORENCE - GIUSEPPE MARCHINI

ARCHITECTURE OF THE WORLD - MICHAEL RAEBORN

GALLERY OF THE ACADEMY - BECOCCI PUBLISHING HOUSE

BERN

-CITY OF BERN

COLOGNE CATHEDRAL

-WALTER SCHULTEN

CITY OF YORK AND MINSTER - G.L. LAISHLEY

BATH

-KENNETH A. BROMLEY

MAPS, BROCHURES, DIRECTORIES, OF ALL CITIES VISITED.

MATERIAL AVAILABLE TO MT. SAN ANTONIO COLLEGE

AS A RESULT OF THIS TRIP:

576 COLORED 35 MM SLIDES,

NUMEROUS SKETCHES AND DRAWINGS,

THIS REPORT,

REUKEMA'S KNOWLEDGE.