

TRAVELLING/WRITING/DRAWING: KARL FRIEDRICH SCHINKEL'S
ARCHITECTURAL JOURNEY TO ITALY (1824)

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MUSTAFA KEMAL BARAN

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Approval of the Graduate School of Social Sciences

Prof. Dr. Meliha Altunışık
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

Assoc. Prof. Dr. Güven Arif Sargın
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Sevil Enginsoy Ekinci
Supervisor

Examining Committee Members

Assist. Prof. Dr. A. Sevil Enginsoy Ekinci (METU, AH) _____

Assist. Prof. Dr. Namık Günay Erkal (METU, AH) _____

Instructor, Dr. Haluk Zelef (METU, ARCH) _____

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Name, Last Name : Mustafa Kemal Baran

Signature :

ABSTRACT

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BARAN, Mustafa Kemal

M.A. Department of History of Architecture

Supervisor: Assist. Prof. Dr. A. Sevil ENGİNSOY EKİNCİ

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This study is an attempt to explore the multifarious aspects of Karl Friedrich Schinkel's second journey to Italy in 1824. Instead of searching for direct correlations between the journey and the later architectural projects of, arguably the most prominent and influential architect of nineteenth-century Germany, it focuses on the travelling experience itself by following his route of some major Italian cities, including Milan, Florence, Rome, Naples and Venice. On this premise, the materials that he left behind from the journey, such as his travel diaries, letters, sketches and drawings will be used as the primary sources, since they give first-hand insights on the questions, ranging from where he went and stayed to what he saw, from what he ate to whom he spoke with, from what he heard to what he felt. While trying to answer such questions, the study will narrate the story of the journey through the eyes and pen of Schinkel

In the second stage of the study, his journey to Italy in 1824 will be contextualized in relation to his other journeys to Italy between 1803 and 1804 and to France and Great Britain in 1826. While the focus will be still on his travelling experience, his

particular ways of looking/viewing/recording will be especially dwelled upon to reveal the visuality of his journey. As a result of this two-fold analysis, the study aims to shed light to that brief but crucial period of Schinkel's life to be able to show its role not only in his career as an architect and artist but also in the history of architectural travelling.

Keywords: Karl Friedrich Schinkel, Architectural Travelling, Grand Tour, 19th Century Italy

ÖZ

SEYAHAT ETMEK/YAZMAK/ÇİZMEK: KARL FRIDRICH SCHINKEL'İN İTALYA'YA MİMARİ YOLCULUĞU

BARAN, Mustafa Kemal

Yüksek Lisans, Mimarlık Tarihi Bölümü

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Bu çalışma, Karl Friedrich Schinkel'in 1824 yılında İtalya'ya yaptığı ikinci yolculuğun çeşitli yönlerini incelemeyi amaçlar. Ondokuzuncu yüzyıl Almanya'sının en önde gelen ve en etkili mimarı sayılan Schinkel'in yolculuğu ve daha sonraki mimarî projeleri arasında doğrudan bağıntılar aramak yerine, bu çalışma, Milano, Floransa, Roma, Napoli ve Venedik gibi bazı önemli İtalyan şehirlerini kapsayan güzergahını izleyerek yolculuk deneyiminin kendisine odaklanır. Bu önerme doğrultusunda, günlükleri, mektupları ("skeç" sözcüğünü iptal ettim, Türkçe böyle bir sözcük olduğunu sanmıyorum çünkü) ve çizimleri gibi yolculuğundan geriye kalan malzemeler, Schinkel'in nereye gidip, nerede kaldığından ne gördüğüne, ne yediğinden kiminle konuştuğuna, ne işittiğinden ne hissettiğine kadar çeşitli sorulara ilk elden ipuçları sunduklarından birincil ve ana kaynaklar olarak kullanılacaktır. Çalışma, bu tür soruları yanıtlamaya çalışırken yolculuğun öyküsünü Schinkel'in gözünden ve kaleminden anlatacaktır.

Çalışmanın ikinci aşamasında, Schinkel'in 1824'deki İtalya yolculuğu, 1803 ve 1805 yılları arasında İtalya'yı, 1826 yılında Fransa ve Büyük Britanya'yı kapsayan diğer yolculuklarıyla ilişkili olarak bir bağlama yerleştirilecektir. Odağında yine Schinkel'in yolculuk deneyiminin olduğu bir yaklaşımla, kendisine özgü bakma/görme/kaydetme şekilleri üzerinde durularak yolculuğunun içerdiği görsellik ortaya çıkarılacaktır. Bu iki parçalı analizin sonucu olarak çalışmanın amacı, Schinkel'in yaşamındaki bu kısa ama önemli döneme ışık tutarak sadece bir mimar ve sanatçı olarak Schinkel'in kariyerinde değil, mimari yolculuk tarihinde de oynadığı rolü göstermektir.

Anahtar Kelimeler: Karl Friedrich Schinkel, Mimari Yolculuk, Grand Tour, 19. Yüzyıl'da İtalya.

*To Berlin,
where it all began*

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CHAPTER 1

INTRODUCTION

1.1 Karl Friedrich Schinkel (1781-1841): Biographical Sketch

Karl Friedrich Schinkel, arguably the most prominent architect of nineteenth century Germany, was born into a modest family in 1781 in Neuruppin, a small town about seventeen miles northwest of Berlin.¹ He first went through a formal education in *Gymnasium zum Grauen Kloster* in Berlin, at the end of 1890's, which introduced him to the French and mathematics.

After this formal education, he began to work as an apprentice in David Gilly's architectural atelier in Berlin in 1797. During his apprenticeship, he developed a close friendship with the son of David Gilly, Friedrich Gilly, who had just returned from his study trip of Italy, France and Britain. Friedrich Gilly was influential in the formation of Schinkel's understating of architecture as Schinkel had a full access to Gilly's library and drawings he brought from his travel to Italy. Schinkel spent his fair share of time, getting himself acquainted with the architectural and artistic heritage

¹ The biographical sketch drawn here is based on the information gathered mainly from the following sources: Bergdoll, Barry. *Karl Friedrich Schinkel: An Architecture for Prussia*. New York: Rizzoli International Publications, Inc, 1994; Pundt, Hermann G.. *Schinkel's Berlin: A Study in Environmental Planning*. Cambridge: Harvard University Press, 1972; Semino, Gian Paolo. *Karl Friedrich Schinkel*. Zürich ; München ; London : Artemis, 1993; Snodin, Michael. *Karl Friedrich Schinkel: A Universal Man*. New Haven: Yale University Press, 1991; Waagen, Gustav Friedrich. *Karl Friedrich Schinkel als Mensch und als Künstler: Die erste Biografie Schinkels im Berliner Kalender von 1844 als Reprint*. Düsseldorf: Werner, 1980; Watkin, David and Mellinghoff, Tilman. *German Architecture and the Classical Ideal*. London: Thames and Hudson, 1987.

of Italy as he went through publications in Gilly's library and copying/organizing the drawings Gilly had drafted during his trip. Besides his apprenticeship by Gilly's, Schinkel was enrolled in *Bauakademie*, a separate institution formed in 1799 upon the concerns about the inadequate architectural education in *Academie der Künste*. (Academy of the Arts) He was among the first student group of the institution where he was primarily lectured on mathematics and engineering by the masters, including the Gillys and other prominent architects, such as Carl Gotthard Langhans, known for his design of the Brandenburger Gate of Berlin. He also took classes on theory and history of architecture by Alois Hirt, an architect and archaeologist who would play a prominent role in Schinkel's career in the future, especially during his *Altes Museum* project. Following the sudden death of Friedrich Gilly, Schinkel took over some of his projects and, with the earnings that he could save from these projects, he set off his first journey to Italy between 1803 and 1805.

On his return, he could not work properly as a full-time architect due to the unstable state of Prussia after the Napoleon defeat in the battles of Austerlitz and Jena in 1805 and 1806. During this period, Schinkel had a prolific career outside architectural practice, keeping himself busy with stage design, painting and commercial design, particularly of shop windows. It was through his exhibitions of panorama paintings that he was noticed by Queen Luise of Prussia and commissioned to do a series of renovation of a group of interiors in the Royal Palace, which eventually led to his appointment in the state bureaucracy.

In 1810, he started to work as a *Geheimer Oberbauassessor*, (privy inspector) in the *Oberbaudeputation*, the institution overseeing building constructions in Prussia. His responsibilities there included making financial estimates of and reporting on the state building projects. As a devoted civil servant, along the years, he made his way to the very top in the Prussian bureaucracy. In 1838, he was appointed in the position of *Oberlandesbaudirektor* which furnished him with the authority on all the public building activities all around Prussian lands. His job in the Prussian state also provided him chances to travel abroad, such as Italy from the second time in 1824 and France and Britain in 1826 in order to make researches for his architectural projects.

Throughout his professional career, he got involved in many notable architectural projects. Among them, the *Neue Wache* (New Guard House), built between 1817

and 1818, the *Schauspielhaus* (currently the *Konzerthaus*), between 1818 and 1821, the *Altes Museum*, inaugurated in 1830, and the Friedrichswerder Church, finished in 1831, still remain among the landmarks of Berlin today. (Figures 1.1.1, 1.1.2, 1.1.3 and 1.1.4) Besides his architectural designs, he executed many paintings, designed furniture and other products, built opera stages, and undertook the task of writing an architectural course book which he could not finish because of his relatively early death in 1841. Romantic and nationalist movements were influential on his neo-gothic architecture during his earlier years. Later, his architecture was characterized by a more civil understanding directed towards cultivating the people of Prussia as he designed his works more and more in neo-Greek style. Regardless of their different styles, however, his designs were early and in a sense visionary examples of modern architecture of the nineteenth century.² His grand works transformed the urban outlook of Berlin, as well as of other German cities such as Potsdam, and managed to survive until today, after two world wars and one wall.

² For a discussion on K. F. Schinkel's contribution to the modern architectural theory, see especially Mallgrave, Harry Francis. *Modern Architectural Theory: A Historical Survey 1673-1968*. New York: Cambridge University Press, 2005, 93-102.



Figure 1.1.1 Neue Wache, (New Guard House) 1817 – 1818.

Source: http://upload.wikimedia.org/wikipedia/commons/c/c1/Neue_Wache.JPG
[Accessed: 01.09.2011]



Figure 1.1.2 Schauspielhaus, (currently Konzerthaus Berlin) 1818 – 1821.

Source: http://upload.wikimedia.org/wikipedia/commons/5/5a/Berlin%2C_Mitte%2C_Gendarmenmarkt%2C_Konzerthaus_01.jpg [Accessed: 01.09.2011]



Figure 1.1.3 The Altes Museum, 1830.

Source: Author, 2010.



Figure 1.1.4 The Friedrichswerder Church, 1831.

Source:http://upload.wikimedia.org/wikipedia/commons/b/be/Berlin_friedrichswerder_sche_kirche.jpg [Accessed: 05.09.2011]

1.1.1 Journeys to Italy (1803-1805, 1824 and 1830)

Schinkel travelled to Italy three times during the course of his life. The first one took place between 1803 and 1805, the second in 1824 and the third in 1830. All three corresponded to different stages of Schinkel's life and all of them had different significance.

For his first journey to Italy, Schinkel, at a young age of twenty two, set off from Berlin on May 1, 1803. He was accompanied by a friend of his, Johann Gottfried Steinmeyer, with whom he had worked together during the project of a building for the collection of the royal paintings of the Princes of Putbus. Schinkel and Steinmeyer not only shared the cost of the travel but they also protected each other's security. They followed the route of Prague-Vienna-Trieste-Venice-Bologna-

Florence-Siena-Rome-Naples. From Naples, they sailed to the island of Sicily. They travelled quite extensively in Sicily while stopping in thirteen different places. On their way back, they followed the same route from Sicily to Siena, but from Siena they moved towards Pisa and Genoa. Then, through Milan, Turin and Lyon, they arrived at Paris. After spending some time in Paris, they returned to Berlin via Strasbourg, Frankfurt and Weimar. (Map 1)

One significant aspect of this exhaustive journey, as has been often stressed by the biographical studies on Schinkel, is that, in contrast to Grand Tour tradition, Schinkel did not keep himself occupied with making a careful study on the classical architecture. He was rather interested in brick architecture of the Middle Ages, early Renaissance Architecture in Bologna and vernacular architecture in Sicily.³ In one of his letters that he sent to David Gilly in 1803, Schinkel explicitly expressed his disinterest for the antiquity and wrote that he did not need to study them since he was already familiar with them through architectural publications.⁴

For Schinkel, a very important outcome of this travel was the new acquaintances he made along the way, particularly Wilhelm von Humboldt, an influential figure in Prussia who served as the plenipotentiary Prussian Minister at Rome between 1802 and 1812. Schinkel met him in Rome in 1803. Undoubtedly, Schinkel enjoyed this acquaintance on his way to the top of the Prussian bureaucracy. Furthermore, such acquaintance led to Humboldt's active involvement in Schinkel's new museum project in Berlin as well.⁵

Schinkel's second journey to Italy in 1824 was significantly different from the first one. It was a state funded official and technical mission to make survey on museum buildings in Italy, and especially on the Vatican Museum, for his museum project in Berlin. Furthermore, accompanied with a delegate of three including of an art historian who took part in the museum project, he followed almost an opposite route during this journey: he went down from Strasbourg and Milan to Rome. He also

³ Rand, Carter. "Karl Friedrich Schinkel: The Last Great Architect", *Collection of Architectural Designs by Karl Friedrich Schinkel*. Chicago: Exedra Books Inc. 1981, 5.

⁴ For a detailed discussion on this topic, see Chapter 3.2.2

⁵ For further information, see Moyano, Steven. "Quality vs. History: Schinkel's Altes Museum and Prussian Arts Policy." *The Art Bulletin* 72/4 (1990) 590.

visited Paestum and Pompeii which he did not visit in the first time. (Map 1) So, in comparison to the first one, Schinkel's second journey was much more architecture-oriented and compact. In terms of means of travel, Schinkel and his companions used mainly horse carriages which they regularly changed along the stops on the road. In addition to the carriages, they also used boats particularly in South Italy where they had frequent visits to islands. During their visits in the islands of South Italy, there were also times that they rode on donkeys due to their convenience in that particular geography.

Schinkel's third and last trip to Italy was basically a family vacation. With his family, Schinkel travelled from Milan to Trieste by making many stops along the way. In contrast to his earlier journeys, which were documented thoroughly in his diaries, letters and drawings, what remained from the last one are the letters, written by Schinkel and his wife, Susanne Schinkel, and, as the only visual material, an oil painting, depicting Schinkel family during their vacation in Trieste.

1.1.2 Journey to France and Great Britain (1826)

As part of his research for his museum project in Berlin, Schinkel set off in 1826, but this time to Britain through France. He was accompanied by soon-to-be trade and industry minister of Prussia, Peter Christian Wilhelm Beuth. They conducted an on-site research for the project and got a chance to observe the technological innovations that had been going on outside Prussia. In line with the objective of the journey, newly established prominent museums such as the Louvre and the British Museum were of primary interest.

They started their journey from Berlin. Their first stop was Weimar. After getting the blessings of Goethe, they continued on their way to France through Frankfurt. They spent around three weeks in Paris, doing surveys on the new developments in building science and technology and also getting themselves acquainted with the Parisian elite circles by the help of the Prussian ambassador von Werther and Alexander von Humboldt who resided in Paris at the time.

After their days in Paris, they moved on to Britain, the first destination being London. Their travel route was quite extensive, but it can be roughly grouped as

their days in and around London; the journey from London to the north including Oxford, Birmingham, Dudley, Derby, Sheffield, Leeds; the journey in Scotland consisting of visits to Edinburgh, Glasgow, the Highlands and the Hebrides; their return trip back to London through Manchester, Liverpool, Wales, Bristol, Bath. At the end this journey, they went straight back to Berlin through Netherlands. (Map 2) Similar to his journeys to Italy, Schinkel also used horse carriages as the primary means of travel as well as boats which were used crossing to the England from France and their excursion in Scotland.

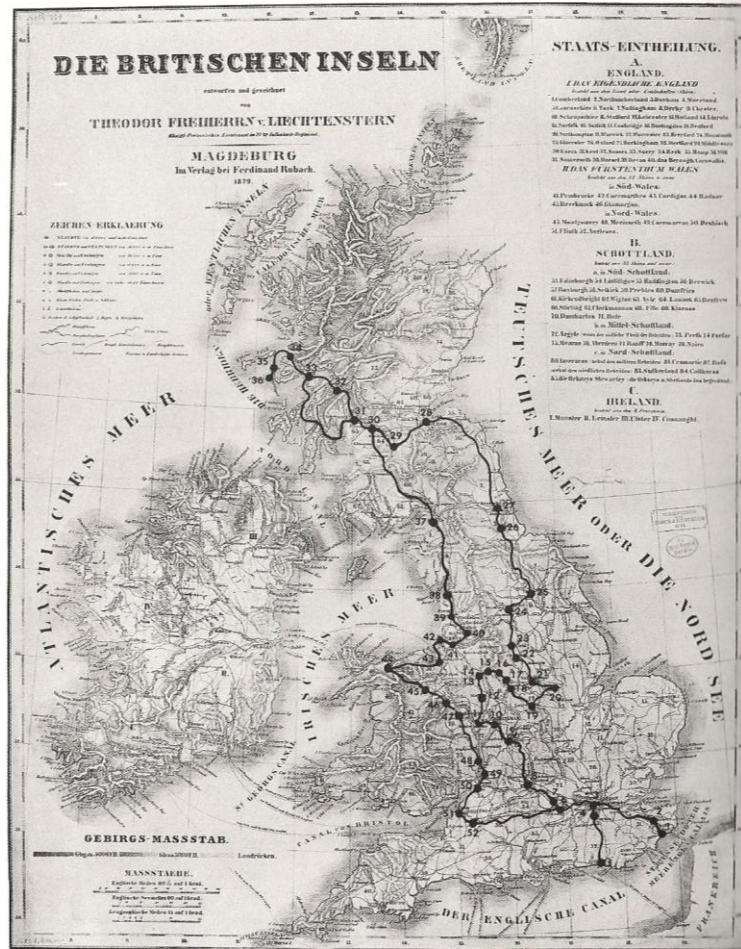
The content of the things that he recorded throughout the journey can be roughly categorized under three themes. The first one is his architectural encounters, which was ever present in his notes, sketches, even in his personal letters to his wife, Susanne Schinkel. The second is about his industrial encounters in which Schinkel described factories, industrial facilities, newly-introduced machines and production methods that he observed during his journey. Apart from those, he often noted his thoughts on new industrial cities. Since surveying technological developments was one of the official objectives of this trip, industrial sites took a considerable place on their route. Schinkel not only noted new structural systems of the newly built factories, but also recorded new mechanisms on production facilities. The last corresponds to his notes about his personal and cultural encounters in which he talked about his personal status of health, the life that was going around him and the people that he encountered with.



Map1: Schinkel's Journeys to Italy (Red lines: First Journey, Green Lines: Second Journey)

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. Map 1.

- 1 Dover
- 2 Canterbury
- 3 London
- 4 Greenwich
- 5 Brighton
- 6 Windsor
- 7 Eton
- 8 Oxford
- 9 Warwick
- 10 Birmingham
- 11 Dudley
- 12 Stafford
- 13 Newcastle/L.
- 14 Etruria
- 15 Matlock
- 16 Cromford
- 17 Belper
- 18 Derby
- 19 Leicester
- 20 M. Mowbray
- 21 Nottingham
- 22 Chesterfield
- 23 Sheffield
- 24 Leeds
- 25 York
- 26 Durham
- 27 Newcastle/T.
- 28 Edinburgh
- 29 Lanark
- 30 Glasgow
- 31 Dumbarton
- 32 Inveraray
- 33 Oban
- 34 Tobermory
- 35 Staffa
- 36 Iona
- 37 Carlisle
- 38 Lancaster
- 39 Preston
- 40 Manchester
- 41 Warrington
- 42 Liverpool
- 43 Chester
- 44 Conway
- 45 Bangor
- 46 Shrewsbury
- 47 Coalbrookdale
- 48 Tewkesbury
- 49 Cheltenham
- 50 Stroud
- 51 Bristol
- 52 Bath



1.2 A Brief History of Architectural Travelling

Bearing in mind that the boundaries within this categorization are not sharply drawn, architectural travelling here will be roughly divided into two categories: the first one is to travel with the aim of practicing job, including the inspection and supervision of on-going architectural projects; and the second is to travel with the aim of improving artistic and architectural skills. Since Schinkel's all journeys are the examples of the second, this category will here be expanded on.

The proliferation of such architectural travelling can be pursued back to the early 15th century. Starting with the unearthing and appreciation of Vitruvius' treatise on architecture, *De architectura* (1st century BC) (*Ten Books on Architecture*), among the Renaissance architects, Rome, as a centre of Roman architecture, became an important destination for visitors. Architects, who studied Vitruvius' treatise, came down to Rome to make a thorough study on Roman remains in order to understand the essential principles of Roman architecture. One of the earliest examples who performed such practice was Filippo Brunelleschi who went to Rome not with an antiquarian interest but on a pursuit to grasp architecture through a careful architectural recording and study.⁶

As the architecture of the ancients was studied more and more through treatises, Rome began to attract visitors from all around. It was not only Italians who showed interest in Rome. Starting from the early 17th century, not only Rome, but in general the Italian peninsula, came to be a popular destination for young noblemen from Britain. Not necessarily with architectural agenda, the young Britons came down to Italy for new experiences. Travelling to Europe and learning their customs and languages became part of the young noblemen's education. Those travels not only

⁶Leopold D. Ettlinger wrote of Brunelleschi; "Brunelleschi was only the first of a long time of Renaissance architects for whom the remains of Rome antiquity became a means of education and a source for the compilation of a new kind of pattern book. It was not antiquarian interest which sent him to Rome, but the architect's desire to fill his notebooks with measured drawings after capitals, bases, columns, and so forth, the wish to investigate vaulting techniques and to measure plans or elevations in order to obtain the proportion of actual buildings, which might be compared with the rules given by Vitruvius." Ettlinger, Leopold D. "The Emergence of the Italian Architect during the Fifteenth Century," in Spiro Kostof, ed., *The Architect, Chapter in the History of the Profession*. New York: Oxford University Press, 1977, 99.

completed young Englishmen's education, but were also great references for their future professional life.⁷

Regarding especially the people who travelled to Italy from Britain with an artistic and architectural agenda in particular, Inigo Jones was a pioneer figure. His journeys to Italy initiated an architectural interaction between Italy and Britain. He introduced Italian Renaissance architecture to British architectural circles through his study of Roman remains and the books that he brought from Italy, such as Andrea Palladio's *Quattro Libri dell'Architettura* (1570) (*The Four Books on Architecture*).

As architectural profession and education gradually changed from the 15th century onwards, the practice of architectural travelling gained more and more importance within that process. Particularly, with the establishment of *École Nationale Supérieure des Beaux-arts* in Paris in 1783, the Grand Tour of Italy was given to the brightest students of the school as an award. Institutionalized under the name of *Grand Prix de Rome*, the award resembled contemporary graduate studies for which the students spend four residential years in the French School in Rome. Such institutionalization also took place in Britain and Germany as well. By the help of this transformation in architectural education, young eager men who were interested in architecture but came from not a wealthy background were able to enjoy a study abroad experience in Rome as in the case of John Soane, who started off as the son of a bricklayer, but thanks to his industriousness and ambitiousness, was able to experience such an education. Students in Rome particularly of architecture were expected to study meticulously the architectural heritage of Italy and record them with traditional architectural techniques. The *Grand Prix de Rome* tradition put itself even to early twentieth century and maintained its status as an important educational practice for the young students of architecture.⁸

⁷ For the history of the British travellers to Italy in the 17th century, see Stoye, John. *English Travellers Abroad, 1604-1667: Their Influence in English Society and Politics*. New Haven and London: Yale University Press, 1989, 12.

⁸ For further information on the different aspects of the Grand Tour tradition and its transformation over the years, see Benson, Sarah. "Reproduction, Fragmentation, and Collection: Rome and the Origin of Souvenirs." Ed. D. Medina Lasansky and Brian McLaren. *Architecture and Tourism: Perception, Performance, and Place*. Oxford; New York: Berg,

1.3 Archival Materials and Literature Review

1.3.1 Archival materials of Karl Friedrich Schinkel's second Journey to Italy

Schinkel's travel diaries that he kept during his second journey to Italy as well as the ones remaining from the first journey and his journey to France and Great Britain are now housed at the Central Archive in Pergamon Museum, belonging to the *Staatliche Museen zu Berlin, Preußischer Kulturbesitz* in Berlin. The sketches and drawings he drafted during his journeys including the ones to Italy, France and Great Britain are on the other hands kept in *Kupferstichkabinett*, the Museum of Prints and Drawings belonging to the same institution in Berlin.⁹

Regarding the physical characteristics of these archival materials, it can be noted that the pages were bound and sown (though the binding ropes did not survive) into booklets. Schinkel sent them to his wife, Susanne, from specific stops in the journey with letters attached to them. He sent the first bound from Heidelberg, then one from Milan, Florence, Rome, and Naples, again from Rome and Florence on their way back home, and the last one from Munich. In terms of size, Schinkel used papers which can roughly be described as A4 size, slightly narrower and longer. As expected from Schinkel, the papers are neat and tidy. He folded them into two and used all four faces of them to write after bounding them into booklets. He used both

2004. 15-36; Calaresu, Melissa. "Looking for Virgil's Tomb: The End of the Grand Tour and the Cosmopolitan Ideal in Europe." *Voyages and Visions: Towards a Cultural History of Travel*. Ed. Jas Elsner and Joan-Pau Rubies. London: Reaktion Books, 1999. 138-161; Campbell, Louise. "A Call to Order: The Rome Prize and Early Twentieth-Century British Architecture", *Architectural History*, 32 (1989) 131-151; Darley, Gillian. "Wonderful Things: The Experience of the Grand Tour", *Perspecta*, 41 (2008) 17-24; Draper, Joan. "The Ecole des Beaux-Arts and the Architectural Profession in the United States: The Case of John Galen Howard," in Spiro Kostof, ed., *The Architect, Chapter in the History of the Profession*. New York: Oxford University Press, 1977, 209-237; Eglin, John. *Venice Transfigured: The Myth of Venice in British Culture, 1660- 1797*. New York: Palgrave, 2001; Kostof, Spiro ed. *The Architect, Chapter in the History of the Profession*. New York: Oxford University Press, 1977; Neumann, Dietrich. "Instead of Grand Tour: Travel Replacements of in the Nineteenth Century." *Perspecta*, 41 (2008) 47-53; Robinson, Sidney K.. "Architects as Tourists", *JAE*, 33/3 (1980) 27-29; Salmon, Frank. "British Architects, Italian Fine Arts Academies and the Foundation of the RIBA, 1816-43", *Architectural History*, 39 (1996) 77-113; Salmon, Frank. "Storming the Campo Vaccino: British Architects and the Antique Buildings of Rome after Waterloo", *Architectural History*, 38 (1995) 146-175; Vogt, Adolf Max and Donnell, Radka. "Remarks on the "Reversed" Grand Tour of Le Corbusier and Auguste Klipstein", *Assemblage*, 4 (1987) 38-51.

⁹ In summer 2010, I found an opportunity to make a brief but essential research in these archives and to see the original documents which form the basis of this study.

pencils and pens in writing. The papers are numerated and contain solely text. Particular bounds did not survive the World War II, with the exception of them, they are in good condition. There are important differences between his travel diaries of his second journey to Italy and the ones from his other journeys, the first one to Italy and the one to France and Great Britain.¹⁰ The travel diaries from the first journey to Italy strike one for their rather sloppiness in their way of being kept. They vary a lot in terms of size and material (there are even written notes on the back of a brochure) and are not bound. Schinkel used a variety of writing equipment, including pen, pencil and pastels. The young, 22-year-old Schinkel also made lots of auto-corrections and rewrote some of his notes, which is not the case for his journals he kept twenty-one years later. His journals also included a few quick sketches and silhouettes, but his drawings were drafted on separate sheets not on the same page with the texts. The British journey diaries are quite like the ones from the second Italian journey in terms of tidiness but differ greatly in terms of their composition. Texts and quick sketches are placed in a collage on most of the pages. One intriguing aspect of the English journey diaries is that they contain notes and underlining by different type of writing tools in different colours, which can be interpreted at first sight that they were written later by different people on Schinkel's notes. The fact is that Schinkel returned to his notes many times following his journey, studied them as he underlined some of his remarks.

The visual material remaining from his second journey to Italy is extensive. Schinkel completed quite a number of sketches and drawings which exceeds the number of 150.¹¹ These visual recordings were not bound as sketch books. In addition to them, he also finished three sketchbooks which in total contain 47 sketches and drawings. It is also known that another sketchbook of 30 additional drawing went missing.¹² In a rough grouping, the content of the visual materials can be divided into three: quick sketches of buildings and architectural details; recordings of land/cityscapes, including a series of panoramic views of cities, such as Genoa,

¹⁰ For a discussion of these differences, see Chapter 3.3.1

¹¹ For a list of these drawings, see Appendix, p 172.

¹² Wolzogen, Alfred Freiherrn von. *Aus Schinkels's Nachlass: Reisetagebücher, Briefe und Aphorismen, Erster Band*. Berlin: Verlag der Königlichen Geheimen Ober-Hofbuchdruckerei, 1862. 34-53.

Florence and Rome; and sketches of art works which he saw in museums or private collections. Such extensive and diverse collection of visual materials offers a unique opportunity to visualise his travelling experience through the eyes of Schinkel.

Schinkel returned to his travelling notes and drawings throughout his career for inspiration and further study but did not publish them himself. Following his death, they were analysed, referred to and published partially by historians throughout the years, the latest and most comprehensive one being the *Lebenswerk* series volume on his journeys to Italy.¹³

1.3.2 Literature Review

The travel journals, briefs and drawings of Schinkel have their own history in terms of publication and change of hands throughout the years. The last and most comprehensive study on Schinkel's journeys to Italy, published in 2006 as the nineteenth volume of *Karl Friedrich Schinkel Lebenswerk*, a series of scholarly books, each one devoted to a different topic on Schinkel, gives a historical account on Schinkel's travel journals in its introduction.¹⁴ The first two biographies of Karl Friedrich Schinkel (1838, 1844) mention the journeys without making use of the journals since they were under the custody of his wife, Susanne Schinkel, until her death in 1861. The first biography is by Franz Kugler which appeared in *Hallische Jahrbücher für deutsche Wissenschaft und Kunst* under the title of "Karl Friedrich Schinkel. Eine Charakteristik" in 1838. The second biography is much more interesting for our case, since it was written by Gustav Friedrich Waagen, one of the travelling companions of Schinkel during his second journey to Italy, and published in 1862.

¹³ Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19*. Berlin: Deutscher Kunstverlag, 2006.

¹⁴ Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19*. Berlin: Deutscher Kunstverlag, 2006.

In 1862, Theodore Fontane published a small part of Schinkel's notes remaining from the journeys to Italy in the first edition of his book, titled *Wanderungen durch die Mark Brandenburg*, and in a chapter on Schinkel which had appeared in 1860 in the newspaper, "Kreuz-Zeitung." The first biography of Schinkel which based on his travel diaries and letters was by Alfred Freiherrn von Wolzogen in 1862.¹⁵ Wolzogen had the possession of Schinkel's itinerary upon the death of Susanne Schinkel in 1862. His wording of Schinkel's texts was defined as "very subjective" and was put into dispute in the introduction of the book, titled *Die "Reisen nach Italien, 1803-1805 und 1824"*¹⁶ by Helmut Börsch-Supan and Gottfried Riemann who published the very last edition of the transcript of Schinkel's travel diaries in 2007 in that book. Following Wolzogen, a group of scholars worked on Schinkel's itinerary, each one revealing more unpublished materials. Georg Zimmermann planned a publication, an altered and annotated one on Schinkel's travel journals but managed to publish an essay, entitled "Schinkels Reisen nach Italien und die Entwicklung der künstlerischen Italiendarstellung" in 1917 in which, according to Riemann and Börsch-Supan, he looked into a wide range of Schinkel's drawings in relation to his previous descriptions of landscapes. Hans Mackowsky put together a book, *Karl Friedrich Schinkel- Briefe, Tagebücher, Gedanken*, in which he published a selection of facsimiles of Schinkel's travel journals and briefs for the first time. Under the title of "Deutschland in Schinkels Briefen und Zeichnungen," Carl von Lorch edited in 1937 hitherto unrevealed 69 pages of Schinkel's travel journals from both of his journeys to Italy, including the ones he wrote while travelling from Dresden to Trieste in 1803.

Gottfried Riemann underwent a thorough study in 1979. He transcribed and published Schinkel's travel journals by following Schinkel's original wording very closely with the exception of changing some words in order to avoid idiosyncrasies

¹⁵ Wolzogen, Alfred Freiherrn von. *Aus Schinkels's Nachlass: Reisetagebücher, Briefe und Aphorismen, Erster Band*. Berlin: Verlag der Königlichen Geheimen Ober-Hofbuchdruckerei, 1862.

¹⁶ Koch, Georg Friedrich, Börsch-Supan, Helmut, Riemann, Gottfried. *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19*. Berlin: Deutscher Kunstverlag, 2006.

within the German language.¹⁷ He concluded his study with an essay entitled in which he presented a commentary on Schinkel's both journeys. In 1985, Riemann also published an essay, entitled "Schinkel begegnet der Antike. Endrücke 1803/4 in Italien" and focused on, as the title suggests, Schinkel's approach towards antiquity during his first journey to Italy.

Apart from his travel journals, Schinkel's drawings of Italy were the subject of scholarly interest. In 1932, Paul Ortwin Rave exhibited a selection of Schinkel's sketches, including the ones documenting Italy journeys. Under the title of "Karl Friedrich Schinkel als Landschaftsmaler", Ernst Göttinger wrote a dissertation, devoting a chapter on Schinkel's sketches from Italy but this work remained unpublished. Hermann Beenken in his essay, "Das Panorama von Taormina in der deutschen Landschaftsmalerei vor 1850" (1941/1942), Rave in his book, *Wilhelm von Humboldt und das Schloß zu Tegel* (1965), Georg Friedrich Koch in his essay, "Karl Friedrich Schinkel und die Architektur des Mittelalters: Die Studien auf der ersten Italienreise und ihre Auswirkungen" (1966), Erik Forssmann in his article, "Karl Friedrich Schinkel. Bauwerke und Baugedanken" (1979) used Schinkel's Italian journey sketches and referred to the journeys in varying degrees.¹⁸ A specific part of the second journey corresponding to his days in Rome was also examined in detail Margerete Kühn's *Schinkel Lebenswerk* volume called "Ausland, Bauten und Entwürfe" regarding the Pope Monument he designed while he was there, his days in Sicily in Michele Cometa's work with Gottfried Riemann, "Karl Friedrich Schinkel. Viaggio in Sicilia"

In addition to the published materials, a series of exhibitions about Schinkel also included his sketches from Italy, France and Great Britain; first one in East Berlin in 1980/1981, then in Venice and Rome in 1982, in Hamburg in 1982/1983 and the ones in London and Chicago in 1991 and 1994. The last ones were of particular importance since they introduced a vast body of materials to English-speaking audience through the exhibition and the exhibition publications. *Karl Friedrich*

¹⁷ The German Schinkel used in 1824 are transcribed differently in contemporary German. Examples would be the sein written as seyn, or the change in using the letter K as in Karakter was written Character by Schinkel.

¹⁸ Koch, Georg Friedrich. 'Karl Friedrich Schinkel und die Architektur des Mittelalters: Die Studien auf der ersten Italienreise und ihre Auswirkungen', *Zeitschrift für Kunstgeschichte*, 29/3 (1966) 177-222.

Schinkel: A Universal Man was published after the London exhibition, and *Karl Friedrich Schinkel 1781-1841: The Drama of Architecture* after the one in Chicago.¹⁹

As the titles of all the works suggest, the travel journals of Schinkel's Italy journeys were published in German and were not translated into English. Only his English journey notes are available in English.²⁰ There are eventual references to the monographs of Schinkel published in English or to the thematic works on 19th century German architecture, but the emphasis was placed either on the first journey as the formative one or on the British journey during which Schinkel was introduced to new industrial cities and new industrial means of production. Major examples would be Herman Pundt's "*Schinkel's Berlin: A Study in Environmental Planning*" in which he focuses on the first journey to Italy, David Watkin and Tilman Mellinghoff's *German Architecture and the Classical Ideal* where the journeys are only touched upon in the chapter devoted to Schinkel, Barry Bergdoll's "*Schinkel Karl Friedrich: An Architecture for Prussia*."²¹

1.4 Aim and Scope of the Study

This study is an attempt to explore the multifarious aspects of Karl Friedrich Schinkel's second journey to Italy in 1824. Following the footsteps of Schinkel and his companions, his travelling experience will be investigated primarily on the basis of what his travel diaries, letters, sketches and drawings disclose. Instead of searching for direct correlations between the journey and his later architectural projects, this study focuses on his travelling experience and attempts to reveal how and why Schinkel travelled the way he travelled in/through Italy. On this premise, the materials left behind from his journey including travel diaries, letters, sketches

¹⁹ Snodin, Michael. *Karl Friedrich Schinkel: A Universal Man*. New Haven: Yale University Press, 1991.

²⁰ Bindman, David and Riemann, Gottfried. *Karl Friedrich Schinkel's "The English Journey". Journal of a Visit to France and Great Britain 1826*. London and New Haven: Yale University Press, 1993.

²¹ Bergdoll, Barry. *Karl Friedrich Schinkel: An Architecture for Prussia*. New York: Rizzoli International Publications, Inc, 1994.

and drawings will be used as the primary sources as they give first-hand insights on the questions, ranging from where he went and stayed to what he saw, from what he ate to whom he spoke with, from what he heard to what he felt. While trying to answer such questions, it will narrate the story of the journey through the eyes and pen of Schinkel.

In the second stage of the study, his journey to Italy in 1824 will be contextualized through juxtapositions to his other journeys, the first one to Italy between 1803-1804 and the one to France and Great Britain in 1826, and to his career and the history of architectural travelling. While the focus will be still on his travelling experience, his particular ways of looking/viewing/recording things along the road will be especially dwelled upon in order to get an insightful understanding of the visuality of his journey.

As a result of a two-fold analysis, this study aims to locate Schinkel in the history of architectural travelling particularly in relation to the issue of visuality. While doing that, it hopes to shed light to a brief but crucial period of his life to be able to see its details.

The scope of this study is framed by Schinkel's second journey to Italy. With the exception of brief introductions, Schinkel's career and other journeys, the history of architectural travelling and history of visuality in nineteenth century will all be discussed only in relation to this journey in order to keep the core argument compact and within the scope of its aim. The reason for the choice of this particular journey as the subject matter of the study lies in its transitory role between the first journey to Italy and the one to France and England, thus in its openness to any juxtaposition between them. The relatively silence of academic studies regarding his second journey to Italy is also decisive factor in terms of defining the scope of this study. Among Schinkel's journeys, it is especially the first one which has attracted attention in academic studies on Schinkel. Although there is not any study solely dedicated to these journeys in English, there is a vast literature in German which, generally speaking, analyzes comparatively the sites and buildings that he visited during his journey and the buildings that he designed later. Quite surprisingly, however, Schinkel's second journey to Italy caught very little attention in his biographies which devote only a few sentences to it, in comparison to his first journey.

1.5 Methodology and Structure of the Study

This study is centred on two main chapters preceded by an introduction and followed by a conclusion.

Following the introduction, in the second chapter, the story of Karl Friedrich Schinkel's second journey to Italy will be narrated by following his footsteps on the basis of what his travel diaries, letters, sketches and drawings disclose. His notes in the travel diaries and letters will be the primary sources to be explored with their invaluable insight into his travelling experience through Schinkel's eyes. These sources will be supported by visual materials, such as his sketches and drawings, without any addition of secondary literature. With a premise to give an overall and inclusive history of the journey, themes in his chapter will focus not only on the architectural and artistic encounters but also include subjects, ranging from what Schinkel and his travelling companions ate and drank to where they lodged; from how they spent their evenings and entertained to whom they spoke with.²² The chapter will be divided into three main parts based on the major three segments of Schinkel's route; the road from Berlin to Rome, their days in Rome and Naples, and the way back from Rome to Berlin. Within these main parts, sub-sections are to be divided by major stops such as Genoa, Florence and Venice.

In the third chapter, Schinkel's second journey to Italy will be looked into one step closer in relation to his other journeys and career in order to contextualize and get a better grasp of it. Schinkel's first journey to Italy and his journey to France and Great Britain in particular will be often referred to in order to make contrasts and juxtapositions with the second one to Italy as they function best when it comes to unfold the multi-layered aspects of Schinkel's second journey to Italy.

Setting off from Berlin, Schinkel's primary objective in this quest was to conduct an investigation on site for his new museum project in Berlin by looking into examples in Italy as well as trying to find inspirations in Italy's artistic environment. A group of themes stand out in his travel journal which will be dwelled. Among those themes, the matter of looking is going to be the umbrella term. Most evident in the very

²² The second chapter will solely based on the author's narration and interpretation of Schinkel's travel journals which were published in German. All translations from German into English belong to the author unless stated otherwise.

frequent use of vocabulary devoted to the activity of looking/seeing/viewing; Schinkel's travelling experience was nothing if not visual. On this premise, "looking" will be the operative keyword, with the help of which the chapter will navigate through the related themes to contextualize Schinkel's journey.

The main aspect to be explored in this chapter will be the targets of Schinkel's gazes, the very "things" he looked in/to/over throughout his journey and in which peculiar ways he looked in/to/over them. Three different modes of looking which he adopted interchangeably throughout his journey will be analysed in detail in this chapter. The first will be his way of looking In/to artworks in museums, churches and palazzos he encountered along the way. In relation to the history of his commission for the *Altes Museum* project and the story behind his involvement in the curation of the museum collection, his attitude towards the artistic and architectural heritage of Italy will be discussed. In the second part, the phenomenon of Schinkel's habit of looking over cities or landscapes which is one of the most intriguing aspects of his travelling experience will be explored. While doing this, his first journey to Italy in relation to his background as a panorama painter compassing his early influences and education will be looked into. Through this analysis, the way he perceived and recorded the built environment of the places he had been to will also be put forward to discussion. The final mode of looking to be focused on will be his way of looking at Italy for the second time. Through this section, the question of how this second time experience in Italy affected his looking, seeing and recording the things he saw will be pursued particularly in relation with his journey to France and England in 1826 which offers intriguing opportunities for the comparison of visual materials documenting these journeys.

Following the third chapter, in the conclusion, Karl.Friedrich.Schinkel's place among other architect-travellers in the history will be put forward particularly through his unique modes of looking throughout his journey.

CHAPTER 2

STORY OF THE JOURNEY: WHAT SCHINKEL'S TRAVEL DIARIES, LETTERS, DRAWINGS AND SKETCHES DISCLOSE

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On June 29th 1824, Karl Friedrich Schinkel took off from Berlin for his second grand Italian journey, accompanied by Gustav Friedrich Waagen, August Kerll and Henri-François Brandt. The journey went on for about five months, ending back in Berlin at the end of November of 1824. The journey can be roughly divided into three broad stages considering the route and extent of their stay; the first one from Berlin to Rome, their extended stay in Rome and Naples, including daily trips to Roman Campagna and archaeological sites, such as Paestum and Pompeii, and the final stage from Rome back to Berlin through Bologna and Venice. Schinkel's journey will be narrated here on the basis of his travel diaries and letters by following these stages, and accordingly, starting with the route from Berlin to Rome.²³

2.1. From Berlin to Rome

The road from Berlin to Rome included some major cities, both Italian and non-Italian, such as Cologne,²⁴ Basel, Milan and Florence. The sub-divisions under this

²³ The narration in this chapter will be based on the author's interpretation of Schinkel's travel diaries which were published in German. The translations from German into English throughout the thesis belong to the author unless stated otherwise.

²⁴ In his notes, Schinkel noted the names of the cities, towns and buildings primarily in German, but there are places noted in Italian as well. Throughout this thesis, the names of cities, towns or buildings will be given primarily in English if there is a common English name. If necessary, the original names in respective language will be given in parentheses.

title will be made according to the major cities or group of cities based on the extent of Schinkel's and his travelling companions' stay.

2.1.1. Reaching Italian Border: Berlin to Milan

The first stage of the journey is the route from Berlin to Milan, going through cities such as Cologne, Heidelberg, Strasbourg, Basel and Lausanne, before ending where they first arrived at a major Italian city.

On the road to Milan, the very first part of Schinkel's and his travel companions' journey was from Berlin to Cologne, following the route of Wittenberg-Halle-Heiligenstadt-Kassel-Arolsen-Hagen. Until the night of 7th July when they arrived at Cologne, they spent eight days on the road, making short stops along their way and staying overnight in guesthouses. From this part of this journey on his travel diaries, Schinkel mainly noted down short architectural descriptions of the places they went through, his general impressions regarding the road and the weather, and little anecdotes about the incidents including his travel companions. The very first architectural observation in Schinkel's travel diary appears on the second day of the journey and is about the Luther Monument in Wittenberg. After a visual analysis of the monument, he concluded his impressions by saying "the whole monument is appropriate to the square and makes a pleasant effect."²⁵ (Figure 2.1.1) Regarding his remarks, Gottfried Riemann and Helmut Börsch-Supan point out in a footnote in *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19* that Schinkel, at that time, was designing a square with statues and reliefs and thus this particular square was particularly interesting to him. Apart from his

²⁵ "Nach der Toilette Besichtigung von Luthers Monument, welches eine schöne Wirkung macht. Der Baldachin, in Eisen gegossen, fast zu leicht gehalten, steht rücksichtlich der Ausführung und Reinheit des Gusses der Bronze an der Statue nicht nach. Der gründliche Anstrich des Eisens ist sehr schön getroffen gegen die röthliche Farbe des Granits. An der Statue, welche mit zu vielen kleinen Falten überladen ist, könnte der Styl der Falten auch besser seyn; sie sind alle zu gleichmäßig rundlich, haben keine decidirte Linie und Fläche. Der Kopf recht schön im Character und gut ausgeführt. Das ganze Monument dem Platze angemessen von angenehmer Wirkung." Karl Friedrich Schinkel in Koch, Georg Friedrich, Börsch-Supan, Helmut, Riemann, Gottfried. *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19*. Berlin: Deutscher Kunstverlag, 2006. p. 201. Throughout this thesis, I will cite K.F.Schinkel in Koch, Börsch-Supan and Riemann's edition of his travel diaries unless stated otherwise.

interest in designing squares, this very sentence marks an essential aspect of Schinkel's architectural attitude towards the built environment around him which is inherent all along in his journey. Throughout his journey, be it a statue, a painting, an interior, a building or an urban centre, Schinkel approached those which he had analysed always in relation with other elements around them. With such approach, he constantly noted and sketched down interrelations of elements between, for example, a painting and an interior, a building and an urban centre. From the very beginning of his journey this attitude is distinct, perpetuates itself on many occasions and appears throughout the journey.



Figure 2.1.1 The Luther Monument and the Market Square in Wittenberg, Germany.

Source:<http://www.friendlyplanet.com/past/oberammergau-germany.html>
[Accessed:01.08.2011]

Following the visit of Luther's Monument, they moved along their route to Halle. Later in the evening of June 30th, they arrived at Halle and moved into their guesthouse. Regarding his room in the guesthouse, Schinkel noted that, from the window of his room, he could see the towers on the bridge and on the church and get a good view on the town market. Such remarks about the rooms where he lodged in along his journey are quite common in his travel diaries, particularly about the views from the windows, an intriguing aspect regarding this journey. After a rather unpleasant night because of the strong beer and the eiderdown, Schinkel

toured around Halle, visited the local church and palace, before moving on to the next town on their route. Until Cologne, this routine repeated itself as they checked in a guesthouse, had a good meal, stayed overnight there, and then hit the road again the next day. From this period on his travel dairy, we can see that Schinkel noted down his impressions about the road, people they encountered and the food in addition to analytic descriptions about the local buildings they went through. Kassel, here, stands out from the other towns they stopped by so far, since it was in Kassel that they visited the very first museum of the journey. Following the very objective of the journey, conducting a field research for his upcoming museum project to be erected in Berlin, visiting museums constitutes a major aspect of the journey. In their first museum, the City Museum of Kassel, they saw a collection of antiques that came from Paris. About the museum, Schinkel noted: "Here I find many of the beautiful antiques that are returned from Paris again, which Bouillon has donated beautifully. But they are poorly lit and set up, though the location is not bad."²⁶ Another remark about the collection of antiques pointed out one of Schinkel's travelling companions, Brandt. As Schinkel explained, Brandt was happy to see many "old acquaintances" from Paris, referring to the antiques and gives an anecdote about the politics of antiques, how they are moved from Rome to Paris.²⁷

Through Arolsen and Hagen, in the evening of July 7th, Schinkel and his companions arrived at Cologne, the first stop after Berlin that they stayed for more than one night. They enjoyed a royal accommodation in a hotel in which they dined and conversed with high-class guests. In Cologne, Schinkel, as the *Oberbaurat* who had a say in all the architectural production run by Prussian State, had a lot of work to do. There are no notes between July 8th and July 12th with the exception of a paragraph stating that he inspected the Cologne Cathedral and that he found in his own words "danger" at all points of the building, indicating the not-so-good condition

²⁶ "Hier finde ich viele der herrlichen Antiken, die aus Paris zurückgekommen sind wieder, welche Bouillon so schön gegeben hat. Sie sind aber schlecht beleuchtet und aufgestellt, das Locale ist nicht übel." Schinkel, 204.

²⁷ "Brandt ist glücklich über das, was er gesehn, vorzüglich über die vielen alten Bekannten aus Paris, die Antiken. Er hatte geglaubt, daß diese Werke sämtlich aus Italien nach Paris geschleppt worden wären, und die Franz: Regierung hätte dies auch nie anders wissen lassen, um nicht bei der Franz: Nation räuberisch zu erscheinen, denn für die Wegführung der Schätze aus Rom hatte man die Entschuldigung darin gefunden, daß der Sohn Napoleons König von Rom war, also Rom und Paris ganz eins and dasselbe Reich." Schinkel, 204.

of the cathedral. Two letters he wrote to his wife, Susanne, from Cologne fill the lack of notes regarding his days in the city. According to the letters, he was quite busy with inspecting architectural projects, primarily with the restoration project of the Cologne Cathedral, about which he told that it was going smoothly without any problems. In addition to the inspections, he had many meetings with local authorities as well.²⁸

On July 13th, they left Cologne and went to Koblenz through Bonn. After a quick tour in the City *Schloß* they moved along their route, and by the end of the day, arrived at Mainz. After staying overnight at Mainz, the next day, on July 14th, they stayed in the city, visited the city cathedral, and basically toured along the city. Through Worms where they again made a quick tour of the city and visited some local art collections, on July 15th, they arrived at Heidelberg. They spent the evening going up to the *Schloß*, enjoying the beautiful view from the top. (Figure 2.1.2) A good example of how they were astonished by the view would be this sentence:

Brandt thought that he was dreaming as he saw the splendour of the romantic places and totally delighted with Germany's beauties.²⁹

²⁸ "Besichtigung des Doms mit dem Regierungs Rath Frank u Bauinspector Ahlert. Gefahr an allen Punkten des Gebäudes pp der Brief vom 12. aus Cöln an Susanne enthält das Hauptsächlichste von dem Cölner Aufenthalte bis zum 12. Nachmittags 4 Uhr." Schinkel, 206.

²⁹ "Brand glaubte, er träume, als er die Herrlichkeiten des romantischen Ortes sah und war überhaupt über die Schönheiten Deutschlands in Entzückung." Schinkel, 208.

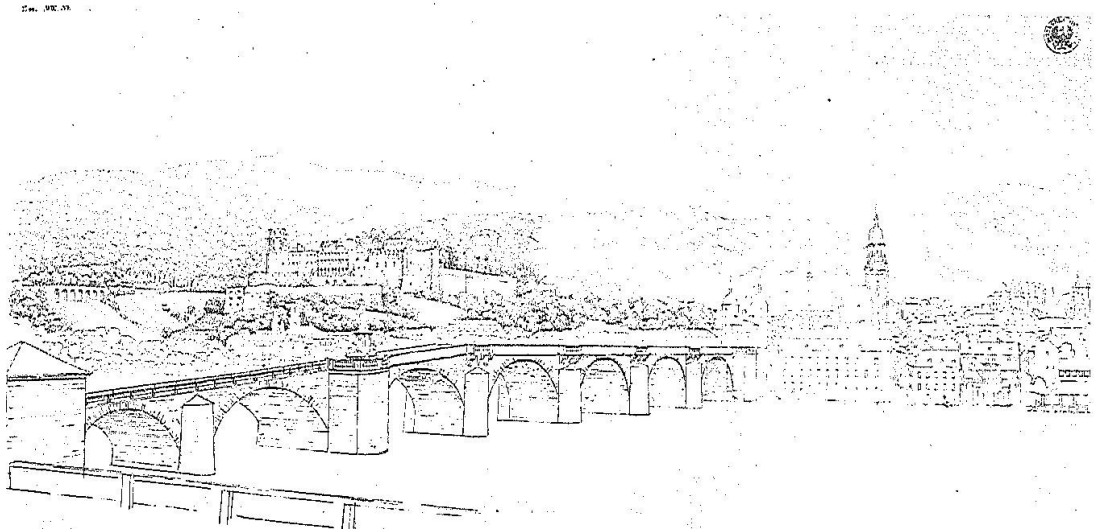


Figure 2.1.2 Schinkel's the Heidelberg *Schloß* and the Bridge by Schinkel. Pencil. 400x785 mm. 1816.

Source: Riemann, Gottfried. *Reisen nach Italien: Tagebücher, Briefe, Zeichnungen, Aquarella*. Berlin: Aufbau-Verlag, 1994. 140.

The next day, on July 16th, they left Heidelberg for Stuttgart and arrived there the following day. As soon as Schinkel arrived at Stuttgart; he wrote to Sulpiz Boisserée, a German art collector who played a large role raising money for the restoration of the Cathedral of his native city, Cologne, in order to get a permission to visit his painting collection and help him see painter Mahlick's works in Royal Palace. As stated before, Schinkel's main objective in this journey was to do a research for his new museum project and in line with this objective, he visited and analysed every art collection and museum he could find along the way. After getting a quick positive answer to his letter, Schinkel and his friends met Boisserée and visited his collection. About this visit and another one to the Royal Palace the next day, Schinkel, in his notes, described the collections in detail, almost room by room, painting by painting, as he moved along the collections. From the notes, we not only get a meticulous record and evaluation of the collections but also his insightful remarks on/about the architectural features of the places holding the collections. What is particularly interesting in these notes is to see how he jumps from a detail in a painting to an architectural description in the next sentence and back to another painting in the next.

From Stuttgart, they moved to the next stop, Baden Baden. After a rather bothersome search for an available room to stay in the hotels, full with guests and foreigners, including the Bavarian King and his gentry, they managed to find a nice room. Following in the day, they went up to the *Schloß*, a routine activity they did as almost the first thing after checking into a guesthouse. Schinkel did not find much to see there, in terms of the art exhibited in the palace, particularly compared to Heidelberger *Schloß*, but emphasized the “endless overview”³⁰ from the top which enabled him to observe all around the environment. As we will see, climbing the highest point of the city and evaluating the city from there is a constant activity for Schinkel. He repeated this “ritual” for almost every new city.

On July 20th, they came to the French border where they proceeded to Strasbourg. They lodged in an apartment with a view of Strasbourg Cathedral in Kehl, the town on the other side of Rhine, just opposite of Strasbourg. The Strasbourg Cathedral dominated their short visit in the town as well as Schinkel’s notes about that day. He noted their visit to the cathedral in detail, mentioning its architectural features, the construction materials, the ornaments and artworks used in the interior design, its position and relationship with the environment, and possible overviews that the cathedral offered. (Figure 2.1.3) His notes on the cathedral comprise an insightful architectural account of the cathedral. Excerpted from the long description of the Strasbourg Cathedral, these two passages particularly show how Schinkel, while writing his diary, did not note down solely architectural observations but rather recorded his travelling experiences blended with architecture. In the second passage, in particular, he first compares the Cologne Cathedral to Strasbourg Cathedral, pointing out how the former was full of danger, then goes on to say how they enjoyed the view with the beers given to them on the platform of the cathedral.

Now we climb on the tower to the platform where there is an unparalleled overview of the Alsace, the Black Forest and the Vosges and where, from the finished tower, one can really look around, a marvel of bold and beautiful design. Kerll found everything above his expectations, and fell without the rest of us even think about Hirt’s

³⁰ Schinkel, 214.

dictum that all this barbarism was so horribly before that it was a pleasure.³¹

How much different is this in the Cologne Cathedral, where danger threatens everywhere, and you may feel safe nowhere. When we were again descended to the platform, 300 foot high above the city, we strengthened ourselves with a lovely beer that is given up here.³²

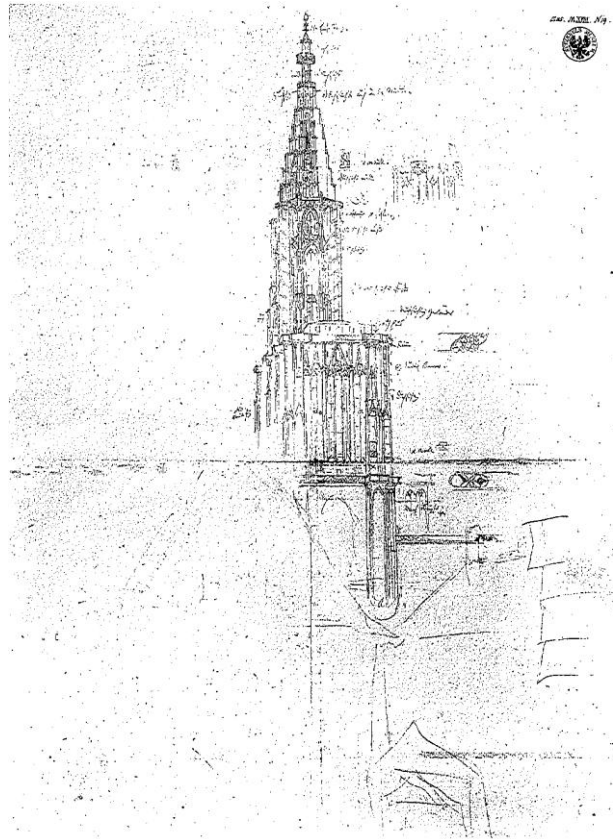


Figure 2.1.3 The Strasbourg Cathedral by K.F.Schinkel. Pencil, 645x749 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19*. Berlin: Deutscher Kunstverlag, 2006. 215.

³¹ Nun steigen wir auf den Thurm bis zur Plattform wo eine unvergleichliche Übersicht des Elsasses des Schwarzwaldes und der Vogesen ist und wo man den fertigen Thurm so recht in der Nähe betrachten kann, ein Wunderwerk von kühner und schöner Ausführung. Kerll fand alles so über seine Erwartung und fiel, ohne daß wir andern daran dachten, über Hirts Ausspruch, daß dies alles Barbarei sey so entsetzlich her, daß es eine Lust war. Schinkel, 216

³² Schinkel, 216.

The next days following their stop in Strasbourg, from July 21st to August 2nd, they crossed through the Black Forest, went over the Alps and finally arrived at Milan through cities and towns like Freiburg, Basel, Salathurn, Bern, Neuchatel, Yverdon, Lausanne, Sion, Brig, Domo d'Ossola. As they went southwards and the climate was getting rather mild, we can see from his notes that Schinkel was enjoying the weather and nature more and more, and thus mentioning it more and more often. Almost every day, he started with saying how nature of the road that they were passing was magnificent. What should be emphasized here is that those remarks on the changing nature is one of the first signs of a travelling experience as they started to cross from the cold of the north to the warmth of the south. Besides the picturesque routes they followed through the Black Forest, Schinkel also was fond of the Swiss cities, such as Neuchatel and Lausanne, with their cityscapes comprising the lakes and the Alps. About Bern, he stated that it was "a rich handsome spot on a peninsula formed by the Aar, which has fairly high banks." Particularly stressing the green clear water of the river that goes through the city, he resembled its sound to a "magnificent noise like the sea."³³

About a nice evening stroll in Basel, he composed a rather theatrical description of the incident as if he sketched a scene verbally. He quite suitably ended his description with a sentence where he literally used the word "Schauspiel", the German word used for theatre plays or drama as well as sight or spectacle, to describe what he was seeing: "A beautiful *Schauspiel*, one can not easily see, we went enchanted back to the city."³⁴

³³"Bern ist ein reicher ansehnlicher Ort auf einer von der Aar gebildeten Halbinsel, die ziemlich hohe Ufer hat. Die Hauptkirche liegt auf einer herrlichen Terrasse die mit Lindenalleen besetzt ist und etwa 130 Fuß hoch über den Fluß erhaben ist. Man sieht in dessen grünes Wasser hinab, wo dasselbe in seiner ganzen Breite vielleicht 400 Fuß breit über ein Wehr sanft hinabstürzt und ein herrliches Rauschen wie das des Meers verursacht." Schinkel, 220.

³⁴"Gegen Sonnenuntergang machten wir eine weite Promenade auf eine Anhöhe von der wir das ganze große Thal mit der Stadt unter uns und dann die Alpengebirge mit der hohen Gletscherkette herrlich übersahen. Wir warteten den Sonnenuntergang hier ab, der zu unserem Glücke mit den herrlichsten Effecten sich gewissermaßen 2 mal wiederholte. Die Sonne ging hinter uns hinter den dunklen hohen Bergen gegen Basel zu unter, vor uns war das weite Thal und die ferne Alpenkette in warmer Abendbeleuchtung. Der Schatten der hohen Berge in unserm Rücken lief immer weiter ins Thal hinab gegen die Alpen hin, dazu kam ein Wolkenschatten der sehr bald die glühende Alpenkette in aschgrauem Himmelston verschwinden ließ, das Thal war bereits in Schatten gehüllt und wir wollten nun zu Hause gehn, als sich plötzlich die Ebene unter den Alpen zuerst von neuem wieder röthete. Es

Moreover, apart from architectural observations and remarks about the local art collections and museums, in this part of the journey, Schinkel began to write down more and more about the local people, their customs and life in the city. This development gives the impression that Schinkel got more and more into the travelling experience, as he entered rather unfamiliar, or in better words, unaccustomed environment.

2.1.2. Milan

They arrived at Milan on August 2nd after a long journey over the Alps. In the last days before Milan, Schinkel especially pointed out how the environment around him was turning from a Swiss character into an Italian one.³⁵ He referred, here, not only to architectural characteristics but also to customs and languages, changing from French to Italian. After checking into Hotel Reichmann, where Friedrich Wilhelm III stayed on his travel to Naples in 1822, they went to see the Milan Cathedral. Finding the building not bigger than he had in mind,³⁶ Schinkel also noted that in terms of external qualities, it was far below the cathedrals of Freiburg, Strasbourg and Cologne, and furthermore, in comparison to the cathedrals of Freiburg, Strasbourg and Cologne, its exterior was poor and details were clumsy and plump.³⁷ On his second day in Milan, Schinkel went to the Palazzo Brera to see the

war die für uns schon lange verschwundene Sonne, welche unter einer Wolke wieder hervorkroch. Nun ging umgekehrt die Beleuchtung von unten steigend bis zu den Alpengipfeln von neuem wieder hervor und noch glühender als zuvor, zuletzt blieben in der ganzen Landschaft nur die letzten Spitzen feuerroth erleuchtet. Ein schöneres Schauspiel kann man nicht leicht sehn, wir gingen entzückt zur Stadt zurück.“ Schinkel, 220.

³⁵ “Ganz von Alpenbergen umgeben, verbindet dieses Thal den Character der Schweiz mit dem von Italien.” Schinkel, 229.

“Alle Gebäude der Ebene und an den Abhängen sind im italienischen Charakter, und die Städtchen mit ihren schlanken Glockenthürmen im Grünen nehmen sich herrlich aus.” Schinkel, 229-230.

³⁶ “Den Eindruck fand ich nicht größer als ich ihn im Sinne hatte.” Schinkel, 231.

³⁷ “Rücksichtlich der Verhältnisse, ist der Bau äusserlich weit unter den Domen zu Freiburg, Straßburg, Cöln auch die Gliederungen und Details alle ungeschickter u plumper. Die Statuen und Verzierungen sind aus allen Zeiten seit der Erbauung, sie sind größtentheils nach der Zeit des Giulio Romano der auch dafür angegeben hat, selbst viele baroque und viele ganz modern.” Schinkel, 231.

art collection, but actually, more than the collection itself, to see how the paintings were exhibited and illuminated. He was not satisfied with what he observed and stated that: "In terms of lighting, I expect far more in my museum."³⁸ He ended his day at the theatre, but before that, at a dinner table with fellow Prussians together with whom he celebrated the birthday of the Prussian King. The next day was rather busy, started with a visit to the Library of Ambrosiani where he saw many valuable manuscripts and an "endless" painting collection, including Leonardo da Vinci's sketches of design for machines of military use and Raphael's preliminary sketch for his famous "School of Athens." Interestingly enough, what followed this visit was a short stop at a Neapolitan circus not to watch a show, but to inspect the building, housing the circus. On the same day, they again went to the Milan Cathedral, after visiting the Church of Santa Maria della Grazie, and after seeing da Vinci's famous "Last Supper" there. Very early on his fourth day in Milan, they yet again went to the cathedral, this time up to one of the towers to see the building in all its details and enjoy an overview of the city.³⁹ They continued on their day by visiting the art collections of some local patrons, such as Longhi and Anderloni, holding some Raphael paintings, and then, ended up going to the Palazzo Brera in order to see some painting collections once again. On their last day in Milan, Schinkel made a quite extensive city tour, managing to see a lot of important buildings, namely the Basilica of Sant'Ambrogio, Santa Maria dei Miracoli presso San Celso, the Colonnades built by Vespasian, Ospedale Maggiore and the Church St. Maurice which he found noteworthy in comparison to all the churches he visited that day.

2.1.3. Genoa

It took them approximately two days to go from Milan to Genoa. While en route to Genoa, they went through the towns of Pavia and Novi in Lombardy, first visiting a famous monastery, named "Certosa," where Schinkel was particularly interested in sculptures and paintings in the churches. On August 9th 1824, Genoa appeared afar

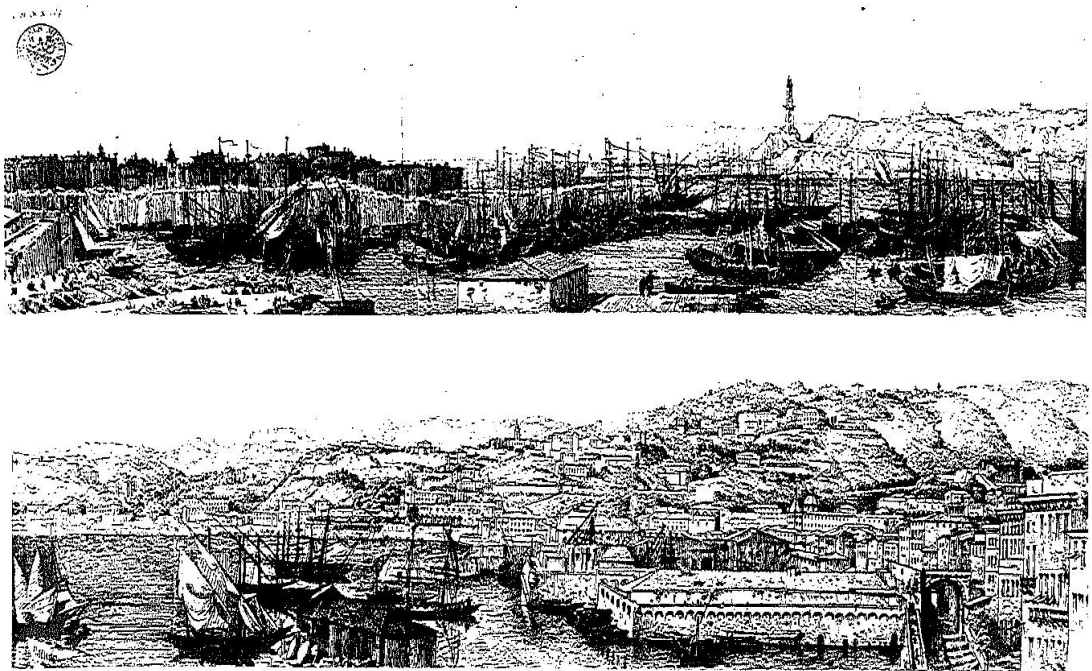
³⁸ "Von der Erleuchtung in meinem neuen Museum erwarte ich ungleich mehr." Schinkel, 232.

³⁹ "Ganz früh am Morgen dieses Tags waren wir auf den Dom bis zur Spitze hinaufgestiegen u hatten das ungeheure Gebäude in allen seinen Details so wie der schönen Aussicht von oben herab genossen." Schinkel, 234.

with its castle towers, as they crossed over the mountains. Later in the day, they settled in a guestroom, with a good view of the port and the lighthouse, a perspective used in one of Schinkel's panoramic drawings of Genoa.

Schinkel was first struck by the views that Genoa offered. Clear in the passage under, he was specifically fond of the picturesque view that the mountains, the port and the palaces in the city made, in other words, of the view that the architecture and the nature of Genoa brought together:

Passing through between the lighthouse and the foothills, one finally has the indescribably beautiful sights of the city that erect itself by the port on the hills aloft and flaunted with its palaces.⁴⁰ (Figures 2.1.4a-2.1.4b)



Figures 2.1.4a–2.1.4b K.F.Schinkel's panoramic drawing of the port and the city of Genoa. Quill on brown. 165x1175 mm of ten folded-up papers.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 236-237.

⁴⁰ "Zwischen dem Leuchtturm dem Vorgebirge durchgefahren, hat man endlich den unbeschreiblich schönen Anblick der Stadt die sich um den Haafen am Berge in die Höhe baut u mit ihren Palästen prangt." Schinkel, 236.

His astonishment with Genoa continued during his stay in the city and was recorded many times in his diary, as well as in his drawings of the city. On their first evening in the city, they strolled along the promenade on the coast, and into the city. Moved by the evening illumination over the mountains, sea and the palaces left in disperse, he described the whole scene as “fairylike.”⁴¹

They started their second day with a refreshing swim in the sea, and later went to see the old cathedral. About the building, Schinkel noted the use of black marble with rich Medieval ornaments and of many antique fragments used in the construction of the building. Their daily trip was followed by visits to other churches furnished with beautiful marbles and frescos and a climb to the Villa Di-Negro where Schinkel saw the most beautiful panoramic view that the city had, as he wrote down in his diaries.⁴² Baffled by the beautiful relationship of the sea, the mountains and the terrace of the palace once again, he concluded his impressions with a moving sentence: “Living here would be the ideal residing.”⁴³

On the day after, they followed their busy schedule, visiting the Palazzos of Durazzo, Doria and Brignoli, the Royal Palace and the Government House, all located on the Strada Nuovissima. His description here was from an urban perspective, emphasizing the urban pattern that these buildings defined in this quarter of Genoa. After stopping by their guesthouse for lunch, they were headed back to the Villa Di-Negro. The San Laurentius Festival was that day, which provided Schinkel, an ever keen eye, with a lot of chance to observe the local people, the cuisine and the festival routines. He recorded details, ranging from the

⁴¹ “Gegen Abend ward ein herrlicher Spaziergang längst dem Meer auf den Mauern gemacht, von da zu den neuen Promenaden die an Seitenthälern der Stadt liegen in der Abendbeleuchtung schien die Masse der in Gartenanlagen zerstreutliegenden Palläste, wie die dahinter aufsteigenden violetten Gebirgsmassen mit dem Meer zusammen, uns allen ganz feenartig.” Schinkel, 237.

⁴² “Von da sahn wir andere schön mit Marmor und Frescos ausgestattete Krichen und bestiegen die Villa Di-Negro welche auf einem ehemaligen hohen Castell mitten in der Stadt so schön angelegt ist daß nichts zu wünschen bleibt. Das Casino selbst ist ohne große Bedeutung aber der Garten besteht aus einer Masse tiefer und höher liegender Winkel und Weinlauben so manigfaltig verzirt sind und durch steinerde Treppen verbunden werden so daß man überall ein entzückendes neues Bild theils aufs Meer theils aufs die Gebirge und die rings um wie das schönste Panorama sich ausbreitende Stadt hat. Hier zu leben wäre das Ideal alles Aufenthalts.” Schinkel, 237

⁴³ “Hier zu leben wäre das Ideal alles Aufenthalts.” Schinkel, 237.

way women looked to the dietary plan he followed. His portrayal of the festival in the evening is remarkable since it extraordinarily resembles a description of a scene in a theatre play with all the intriguing details on the lights, sounds and movement.⁴⁴

Woken up at 5 a.m. with sunshine coming from the window of his room, Schinkel and his friends went for a refreshing swimming. Followed by a good breakfast with a good appetite, they were headed once again to the Palazzo Doria, where Karl V and Napoleon once lodged, but in decay at the time of their stay in the city, particularly to see the paintings of Perin del Vaga, a student of Raphael's, as Schinkel wrote down. They continued their tour in the Church of Santo Stefano where Schinkel became fascinated by the paintings and frescos, emphasizing the frescos' incomparable beautiful effect on the building, and finally, ended it by visiting the Palazzo Spignola. On their last evening in Genoa, they strolled around the city, walking along the port, crossing through the promenades. Schinkel was mesmerized by the city from the very beginning, and considering the departure blues, his feelings were much more heightened and already yearning. About that evening, he noted in his diary:

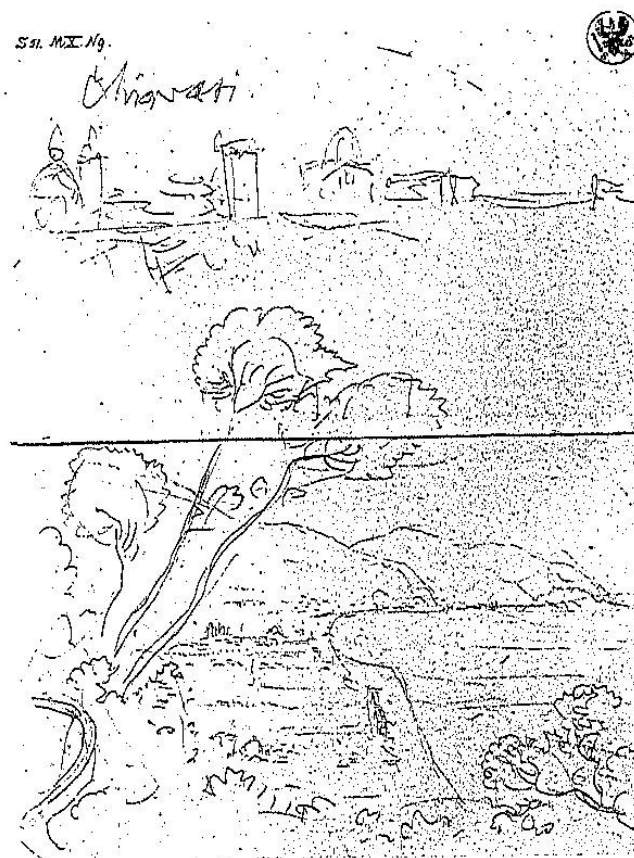
[...] It all seems like a dream, this wealth of palaces and gardens built up in the Alpine mountains, these prominent bastions of the sea that lie on higher parts of the city and beautiful terraces warden exceeded, this vast ocean horizon with distant mountain cliffs and with ships scattered

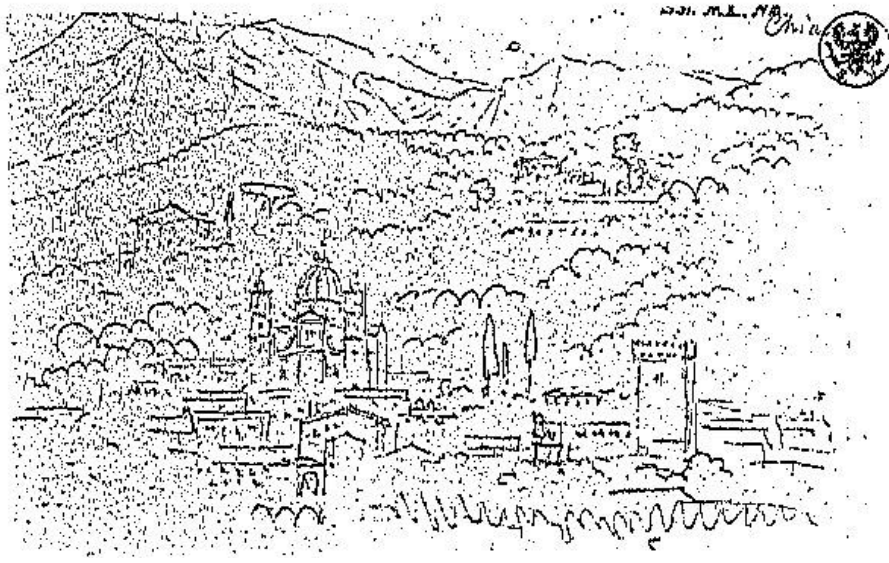
2.1.4. Pisa and Florence

On August 12th, early in the morning, they left Genoa, and Schinkel was still in a yearning mode, yet enjoying the view of Genoa, looking in retrospective. Going

⁴⁴ "Am Abend im herrlichsten Mondschein ward eine Fahrt in einer Barke bis vor die Molen des Hafens gemacht, ein Entzückender Anblick auf die wunderbar gethürmte Stadt im Mondschein, St.Lorenzo am oberen Thurm wegen des Festes iluminirt, ein von Algier gekommenes englisches Kriegsschiff Salven gebend und Musik u Trommelschlag auf der piemontesischen Fregatte die den Haafen bewacht haben der Fahrt auf den Schönen Fluthen in der lieblichsten Luft noch mehr Manigfaltiges. Auch trug ein kleiner Krieg zwischen Neapolitanischen u Piemontesischen Matrosen auf Barken, der mit entsetzlichem Geschrei verbunden war und endlich von den Haafensoldaten geschlichtet wurde zum Interesse des Abends bei." Schinkel, 238.

through fertile lands, ranging from olive and orange trees to palm and pine trees, they truly enjoyed the nature and the mild weather of the coast. (Figures 2.1.5a - 2.1.5b) After making a lunch stop in a small town, Rapalo, they went on to Sestre where they stayed overnight. The next day, on August 13th, they started to climb up and down hills as they tried to reach Pisa. After staying overnight at a town named Sarsana, on August 14th, they went ahead to Pisa, and in the evening, reached their destination, the symbol buildings seen in the view, the cathedral Campo Santo illuminated from inside, making a “beautiful effect” as Schinkel noted down.





Figures 2.1.5 A coast from Chiavari by K.F.Schinkel. Pencil, 213x164 mm. Double-paper.

Figure 2.1.6 A view from Chiavari by K.F.Schinkel. Pencil, 101x163 mm.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 554

First thing in the morning, they were headed to visit the main building group of Pisa, the Duomo, the Campanile, the Baptistery and the Campo Santo. Schinkel's first impression was that these beautiful buildings were well preserved in his memory and nothing seemed to change in terms of size.⁴⁵ In the course of a close analysis of the buildings, he then entered the museum located in the Campo Santo. In his travel diary, he listed the paintings, names of the artists and the way they were distributed along the rooms, in addition to an antique sarcophagus, Roman and Etruscan artworks and interesting pieces from the Middle Ages. They went on their tour by going up to the Pisa Tower and had a final look at the square. Later in the afternoon, they left Pisa for Florence. Through Lucca, Pistoja and Prato, where they made quick runs in churches, they arrived at Florence in the evening.

The next day, on August 17th, after getting their "free passes" mailed from Herr Bunsen, the Prussian Consul in Rome, to Florence, their first stop was the Uffizi Gallery. From Berlin till Florence, Schinkel visited many galleries and museums, but

⁴⁵ "Der Eindruck dieser schönen Gebäude Gruppe war mir vollkommen im Gedächtniß geblieben, es hatte sich auch rücksichtlich der Grösse nichts verändert." 241.

this one was probably the most important so far. His remarks regarding the Uffizi Gallery,⁴⁶ as well as others made during his visits to other museums and collections, are mainly about the exhibition of the collection and the relationship of the art collection to the building housing it, rather than the architectural qualities of the building. It would be incorrect to say that he totally discarded the architecture of the museums he had been to, however, it is more than obvious that he was much more into how the collections were brought together and why they were exhibited the way they were.

After the Uffizi Gallery, their route was followed by the Basilica of Santa Croce about where Schinkel mentioned the marble monument and the tombs of important personalities, such as Michelangelo and Galileo, adding that they were not really that special, and *Cappella dei Pazzi*, a chapel designed by Filippo Brunelleschi, whose name was noted by Schinkel. They ended their day by a stroll at Corso at the western side of Florence. Their second day was quite busy, starting with Santo Spirito, another Brunelleschi design, followed by the Palazzo Pitti. (Figure 2.1.7) Regarding the Palazzo Pitti, Schinkel was particularly fond of its painting gallery, stating that “the painting gallery distributed in the rooms contained the most magnificent painting works that one can see.”⁴⁷ It included the works of masters, such as Ruben and Raphael, the latter being Schinkel’s favourite as he praised him many times along the journey. From the Palazzo Pitti, they went inside the Palazzo Vecchio, where they had a chance to see the “Apartments of the Elements” and the paintings and frescos displayed in the building, including the works by Vasari. Regarding specifically “the Great Hall” as he wrote in his diary, corresponding probably to the “Salone dei Cinquecento”, Schinkel expressed his impressions as:

⁴⁶ “Die Herrliche Gallerie betraten wir dann worin nichts zu bedauern ist, als die schlechte unzuweckmäßige Beleuchtung überall, u daß das Local etwas zu niedrig ist besonders für das warme Klima. Die langen Gallerien mit den aufgestellten Schätzen der Bildwerke und Mahlereien sind aber dennoch höchst imposant. Das Untereinanderstellen der Mahlereien und Bildwerke hat aber etwas Störendes, weil jedes einzelne Kunstwerk etwas für sich behauptet und in einem andern Styl und andrer Kunstregion. Es ist etwas Anderes bei architectonischer Composition von Mahlerei u Verbindung mit Sculptur, wo das Ganze als Eins gedacht und in einem Styl durchgeführt ist. Die Mahlereien sind in der langen Gallerie einigermassen Zeit gemäß geordnet, jedoch fehlerhaft, in den übrigen Räumen hängt alles durcheinander. Aber welche Werke sieht man hier, und besonders in der Tribuna, dies ist ein gewölbter, nicht grosser runder Mittelsaal.“ Schinkel, 245.

⁴⁷ “Die Bildergallerie in den Zimmern aufgehängt enthält das herrlichste der Mahlerwerke was man sehn kann.” Schinkel, 246.

“The main hall, decorated with the sculptures of old Florentine artists, makes the most astonishing effect.”⁴⁸

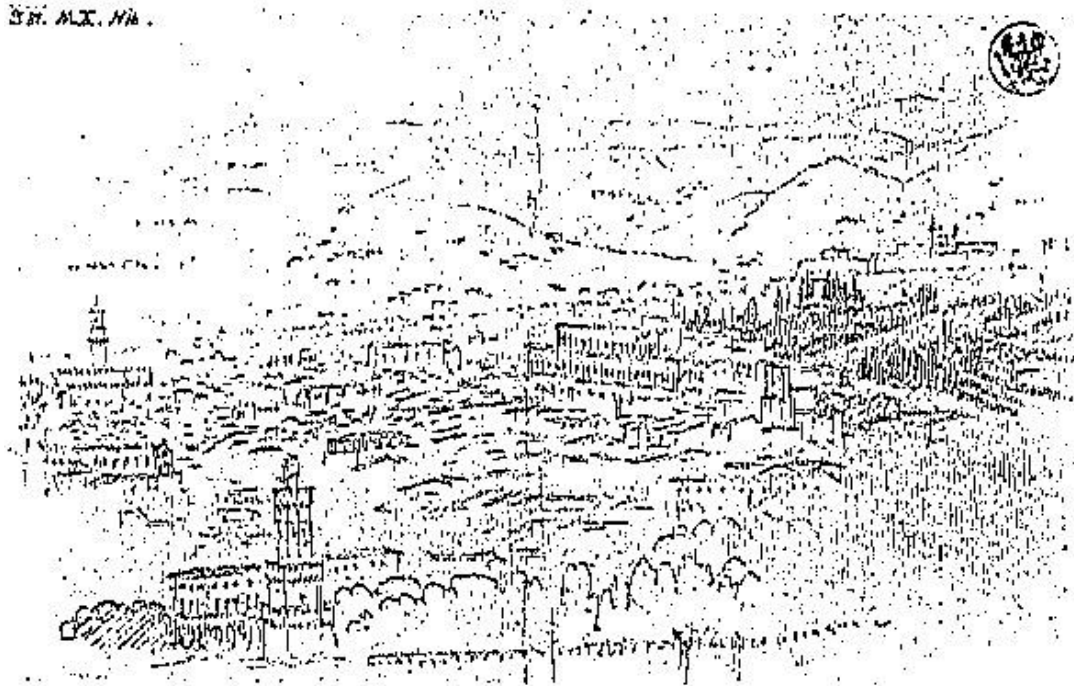


Figure 2.1.7 A view on the Palazzo Pitti and the Garden of Boboli by K.F.Schinkel. Pencil, 123x203 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 555.

In addition to his overloaded schedule until noon, later in the afternoon, they first went to the Battisterio then to the Palazzo Poggio and finally to Frau Marchese Albizzi's Garden located on a hill in Florence. Over the terrace, Schinkel found the view impressive and tried to describe it:

[...] Where we enjoyed the incomparable overview of the city with all the surrounding mountains which are for miles bedeck with palaces and country houses, the dome of St Maria de Fiore, the beautiful campanile, the Church of St Michele like a thick paramount fortress tower, Palazzo Pitti and Palazzo Vecchio give the city the most elegant appearance. The vast green fields stretching for the mountains to the surrounding

⁴⁸ “Der grosse Saal, unten mit Bildwerken der alten florentinischen Künstlern geschmückt macht die erstaunlichste Wirkung.” Schinkel, 247.

hills are filled with monasteries and castles indescribably charming to see from this balcony.⁴⁹

The list of places they had been to on their third day in Florence consisted of the Basilica of Santa Maria Novella, the Basilica of San Lorenzo, the Palazzo Riccardi, the Accademia di Belle Arti and the Garden of Boboli. In his travel diary, Schinkel described them in detail blended with his impressions. About the Basilica of Santa Maria Novella, he wrote that the interior design was by Brunelleschi, but then crossed that part out, and continued his notes with architectural observations, with a particular interest in the frescos and paintings placed inside, and finally, concluded by adding that “[t]he whole makes a magnificent effect.”⁵⁰ In the Basilica of San Lorenzo, Schinkel was primarily interested in the funeral chapels belonged to the Medicis, the small one being designed by Michelangelo. But in general, he was rather dissatisfied with the building, and wrote: “The decoration of the dome in the building is not yet completed and unfortunately, in terms of splendour, it is not executed in style.”⁵¹ In the Accademia di Belle Arti, he was interested in the displayed artworks too, and pointed out the chronological organization of the old masters.⁵² He surely was displeased by the Garden of Boboli, where they went after the Academy, finding it distasteful and stating that in its design, the chance to use the beautiful view of Florence, which he drew the day before, was wasted.

The last two days in Florence were mostly spent in visiting churches and monasteries, namely the Basilica della Santissima Annunziata, the San Marco complex with its church and convent, the Church of San Miniato al Monte (Figure

⁴⁹ “...wo wir die unvergleichlichste Übersicht der Stadt mit allen umgebenden Gebirgen die mit Pallästen und Landhäusern meilenweit bedeckt sind genossen, Die Kuppel von St Maria de fiore, der Schöne Campanile, die Kirche St Michele wie ein dicker Festungsthurm hervorragend, der Pallast Pitti und Palazzo Vechio geben der Stadt das vornehmste Ansehn. Die weiten grünen Fluren die sich an dem Gebirge hinziehen die angrenzenden Hügel, mit Klöstern und Schlössern besetzt sind unbeschreiblich reizend anzusehn von dieser Terasse.” Schinkel, 247.

⁵⁰ “Das Ganze macht eine herrliche Wirkung.” Schinkel, 247.

⁵¹ “der Bau ist in der Ausschmückung der Kuppel noch nicht vollendet und leider bei der Pracht nicht im guten Styl ausgeführt.” Schinkel, 248.

⁵² Schinkel, 248.

2.1.8), Santa Maria Nuova, the Church of Santa Michele, the Ognissanti, and the Church of Santa Trinita. Remainder from his visits to those buildings, Schinkel particularly noted the paintings and frescos in the churches, emphasizing the relationship between the architectural design of the buildings and the installations of paintings, as he very often did. Two paintings stand out in Schinkel's notes. The first one is by Solioni, a student of Fra Bartholomeo, as Schinkel noted, in San Marco complex, specifically in the Refecterio. After giving a quick description of the painting, he expressed his impression: "The picture is of the noblest of composition, of admirable perspective, and therefore, makes an excellent effect when entering the vast space of the refectory."⁵³ The second painting is, in Schinkel's words, a famous painting by Hugo van der Gos, which he looked for in the Basilica of Santa Maria Novella but could not find, and was able to come across in Santa Maria Nuova. In the afternoon of their last day in Florence, they made one last visit to the Palazzo Vecchio and then climbed the Tower of Giotto to enjoy the beautiful panorama of the city, before a stroll and an ice cream delight in the evening. (Figures 2.1.9a-2.1.9b)

⁵³ "Das Bild ist von der vortrefflichsten Composition von bewunderungswürdiger Perspective und macht deshalb beim Eintreten in den weiten Raum des Refectoriums eine treffliche Wirkung." Schinkel, 250.

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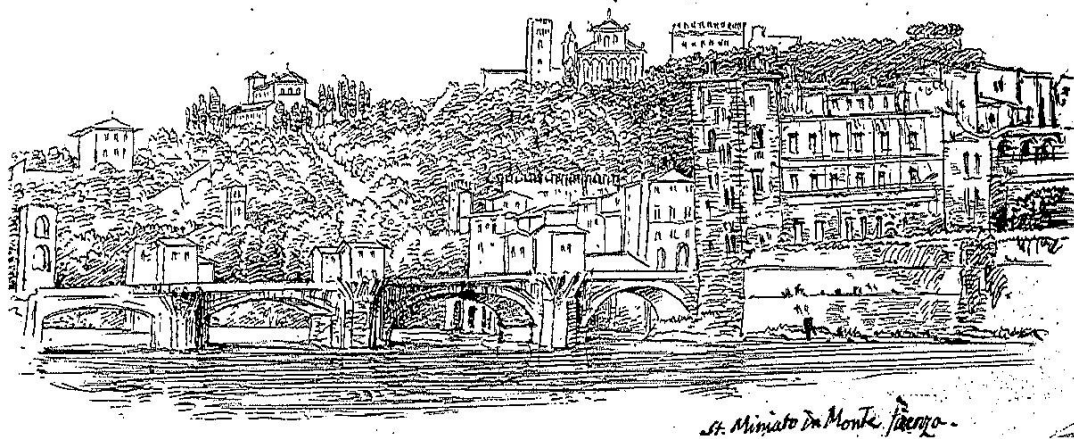
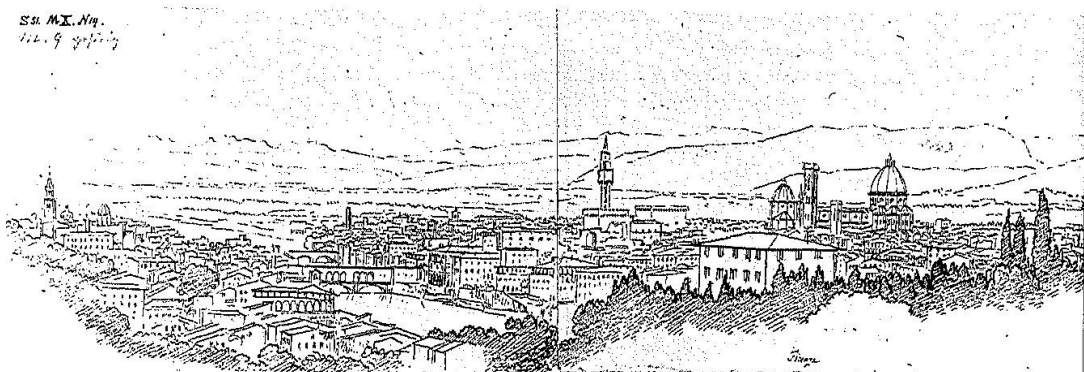
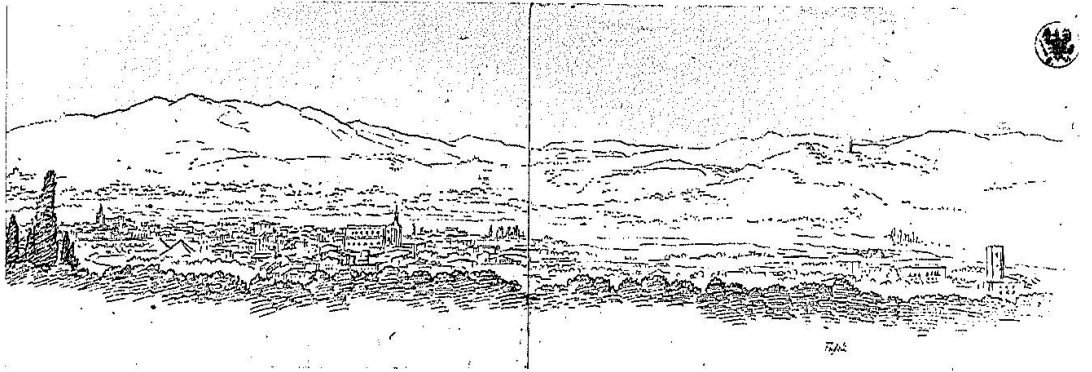


Figure 2.1.8 The Church of San Miniato al Monte in Florence by K.F. Schinkel. Quill, 131x203 mm. 1824.

Source: Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 250.





Figures 2.1.9a-2.1.9b Panoramic drawing of Florence by K.F.Schinkel. Quill in brown. 106x654mm of four folded-up papers. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 248-249.

2.2. Rome and Naples

The second and presumably the most important stage of the journey consists of the time spent in and around Rome and Naples. Schinkel first stayed briefly in Rome for five days before moving on to Naples. After staying around three weeks in Naples, including the daily trips to some archaeological sites, such as Paestum and Pompeii, he returned to Rome for another three weeks.

2.2.1. Brief stay in Rome

From August 22nd to 27th, Schinkel and his companions travelled from Florence to Rome through the towns of Arezzo, Perugia, Assisi, Spello and Terni. Apart from their first day on the road to Rome, when it rained for a while, they enjoyed the beautiful nature and weather of Italy. His descriptions and impressions, regarding the picturesque quality of the views and scenes he came across during his journey from Florence to Rome, were the most enthusiastic ones in his notes. In addition to seeing a church here, visiting a castle there, Schinkel seemed to enjoy mostly the journey itself. Framing views on the road, he savoured them and later on noted in his travel diaries. It is at most curious that he did not draw those views as much as he almost painted literally with words. After giving a detailed narration of a

sequence during his journey as they were approaching to Rome with full sense of movement, Schinkel ended his note by saying; “[...] so a landscape painter cannot come of the enchantment over the splendour of the lines and colours.”⁵⁴ A great painter among his other attributes, Schinkel described the view as he was painting it. An interesting aspect in this part of the journey is that he had to get out of the carriage and walk across the bridge. Seemingly an expected incident in a journey, Schinkel’s attitude towards and appreciation of the nature was very much related to the way they travelled. Riding on a carriage with a rather slow pace, he had a lot of chance to experience the view and thus framing it with words as he paid attention to minute details in the nature and view. So, both a sense of movement and framing view of the scene inhibit Schinkel’s narration.

Another intriguing point in this passage is the Augustus Bridge that he crossed to the other side of the river on foot. As they left Florence and started going down to Rome, Schinkel noted cases where he encountered with Roman architecture in situ. Before this part of the journey, he recorded the artefacts and architectural ruins from antiquity that he saw displayed in private collections or in city museums, thus taken off from their original environment. In addition to the Augustus Bridge, he wrote down the ruins in Perugia, how they embellished the view with the newly-built palaces, and a Roman Amphitheatre near Arezzo.

On August 27th, they stopped in a rather bad guesthouse for lunch and saw Rome and the St. Peter’s afar from the hill they were on. Later in the day, at four o’clock in the afternoon, they entered Rome through Porta Popolo with a “Laschia Passare” they found in an envelope left by Herr Bunsen, a German diplomat residing in Rome at the time. Schinkel’s arrival at Rome marks a particular stage in his journey, consisting of rather long-term stays in Rome, Naples and short visits to other southern towns around these major cities, covering approximately two months in total. Their first stay in Rome lasted one week, then they spent approximately

⁵⁴ “Nachmittag ging der Weg über Narni weiter. Bei diesem Ort steigen wir aus dem Wagen sahn die grossen Trümmer der Augustus-Brücke steigen zu Fuß durch die hochliegende fast ausgestorbene Stadt u fanden den Wagen an der andern Seite derselben wieder, wo eine schöne Aussicht in das tiefe Felsenthal in welchem die Nera fließt auf die am Abhang geklebte Stadt mit ihrem schönen Castell und in die Fernen das Tieberthals genossen ward. Sobald man das Waldthal hinter Narni, welches nicht recht sicher ist verlassen hat und die freie Aussicht auf Otricoli auf die weite römische Gegend bis zum Meer auf den Lauf des Tieber u auf den Prachtberg Soracte genießt, so kann ein Landschaftsmahler nicht aus dem Entzücken kommen, über die Herrlichkeit der Linien und der Farben.“ Schinkel, 256.

three more weeks, before moving down to Naples. The first week program was quite busy with visiting important buildings and museums, getting in contact with people residing in Rome, inquiring about the artists and their workshops in Rome.

The very impressions of Schinkel regarding Rome is that he found the Piazza del Popolo very much changed and "too modern" for Rome, and the new architecture by the architect Valadier, very ordinary.⁵⁵ Starting from the Capitoline Hill which he climbed up on his very first night, Schinkel visited and recorded his impression about the important buildings in Rome, including the Pantheon, the Fountain of Trevi, the Forum of Hadrian and the Vatican Museum. On his second day in Rome, after paying visits to Prince Heinrich and Rath Bunsen, his first stop was the Vatican Museum. Among the art collections and museums he visited so far, the Vatican Museum was probably the most important of all in his journey. In spite of this, he did not give a long and/or detailed description of the museum in his first visit. He did not seem to have time to record his impressions at length due to his busy schedule, and therefore, he kept only very short daily logs on his travel diary. In his second visit, approximately three weeks later, however, he visited the museum several times more and wrote about it in concise notes full of great enthusiasm, as we will see later. An exception to this would be his visit to Vatican Museum where he recorded his impressions. His words followed as:

From there we went to the Vatican, where we utterly reveled in the Sala Borgia, the Clementinum Museum the lodges of Raphael and the upper rooms, where the Transfiguration, and other men's metallic works of art are placed. Everything here seems richer than usual and one can make an endless study. The grandeur of marble halls filled with the flowers of the ancient art, refreshed by leaping water, from surrounding orange terraces, over all the halls and openings, the overview of the vast city and of the distant mountains with the underlying classical plains, stunned almost sense and we went drunk in our beautiful carriage back to the guesthouse.⁵⁶

⁵⁵ "Piazza Popolo fand ich sehr verändert, indeß viel zu modern für Rom u die neue Architectur vom Architecten Valadier sehr ordinair." Schinkel, 257.

⁵⁶ "Von dort gings in den Vatican, wo wir in der Sala Borgia dem Clementinischen Museum den Logen Raphaels und den obern Zimmern, worin die Transfiguration und andre herrliche Kunstwerke aufgestellt sind völlig schwelgten. Alles erscheint mir hier reicher als sonst u man kann ein unendliches Studium machen. Die Pracht der Marmorhallen mit den Blüthen der alten Kunst gefüllt, durch springende Wasser erfrischt, von Orangenterrassen umgeben, aus allen Hallen und Öffnungen die Übersicht der ungeheuren Stadt u der fernen

Two instances stand out in this quotation. The first is that he compares visiting the museum to making an endless study. This comparison indicates clearly the essential role that the journey to Italy played in artistic/architectural education, even for Schinkel, an architect at the top of his profession. The other intriguing point is the way Schinkel went around the building and assessed the building in general. He paid attention not only to the galleries, the artworks and the way in which they were exhibited, but also to the view that the building offered by revealing its position within the urban context, thus the spatial experience of a potential visitor of the museum.

The following days in Rome until leaving for Naples were quite busy with visiting buildings, art collections and local artist workshops. From these days, particularly August 29th, 30th and 31st, Schinkel's notes are really concise and a mere list of the buildings he visited, and the paintings he saw, making a literal map of Rome's architectural and artistic treasures. On August 29th, the list started with Pantheon, the Raphael collection of Prince Conti, followed by the Trevi Fountain and the Forum of Hadrian. From the house of Rath Bunsel on the Capitoline Hill to the arches of Titus and Constantin, the Coliseum over the Roman Forum, they visited a series of museums, comprising San Martino in Monti, St. Pietro in Vincoli, Batisterio di Constantino, Scala Santa, San Croce, Santa Maria Maggiore, Santa Maria dei Angeli, followed by the Palazzo Rospiliosi and ended with Vatican. He first saw the antiques exhibited in the "Sala Borgia" then the paintings in the upper floor. He, then, went again into the Vatican Museum and noted that it seemed incomparably richer. The next day, on August 30th, the tour, accompanied by Herr Bunsen, started with the Theater of Marcellus, Ponte Rotto, the Temple of Vesta, Bocca della Verita, the Arch of Janus, the Golden Arch, Cloaca Maxima, the Pyramid of Cestius, followed by the excavation of the ancient Via Ostiensis and the occasion of the circumvallation of the two Protestant cemeteries.⁵⁷ They went on with the Chapel where Petrus and Paolo said farewell, as he described it, and the burned Church of Paul. They ended their tour with the Sistine Chapel, Raphael's tomb, Capella Paulina and Saul's painting by Michelangelo. Schinkel spent the next day, August

Gebirge mit den darunter liegenden classischen Ebenen, betäuben fast die Sinne u trunken kehrten wir in unserm schönen Wagen zurück ins Wirthshaus." Schinkel, 257.

⁵⁷ „die Aufgrabung der alten Via Ostiensis bei Gelegenheit der Umschließungen der beiden protestantischen Kirchhöfe.“ Schinkel, 258.

31st, by visiting local artists' workshops, namely of Thorwaldsen, whom he met the previous evening, Wolf, and Koch who were all German artists residing and practising in Rome. The day ended at a dinner table in Graf's household, joined by some artists, such as Thorwaldsen, Bunsen, Hensel, Klöner and Grahl. The following day, their last one spent in Rome, Schinkel visited some of the artists' workshops, whom he met with at the dinner, particularly praising the Herrn Camucini's by saying that it seemed like a museum and that his copies of Raphael were especially beautifully executed. After finishing with the workshops, he was headed to see the works of Raphael, located in the Church della Pace and the Palazzo Farnese. The last day in Rome ended as usual with a dinner accompanied by more and more artists.

2.2.2 Naples and the Neapolitan Region

2.2.2.1 Arriving and the First Five Days in Naples

On the road to Naples, they spent a day around Rome. The first stop was Albano where they reached through antique ruins in Via Appia. In Albano, Schinkel saw many antique buildings in ruins, the amphitheatre of Albano, the towers of Villa of Domitian and a cistern. After Albano the next stop was Castel Gandolfo where they first enjoyed the view over Albano Lake, then went down to the lakeside and cherished the nice nature with a swim. Schinkel was particularly interested in Emissario del Lago Albano with its natural setting.⁵⁸

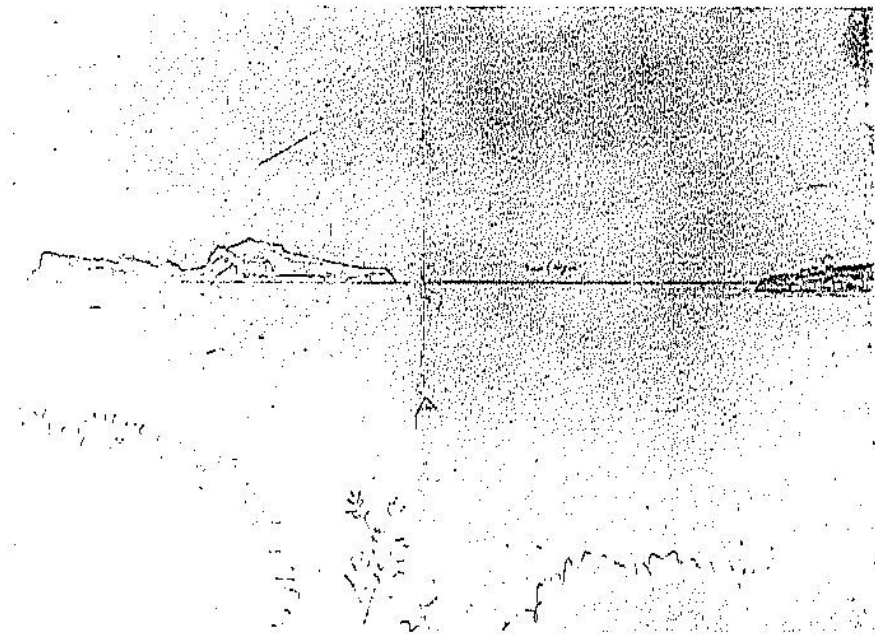
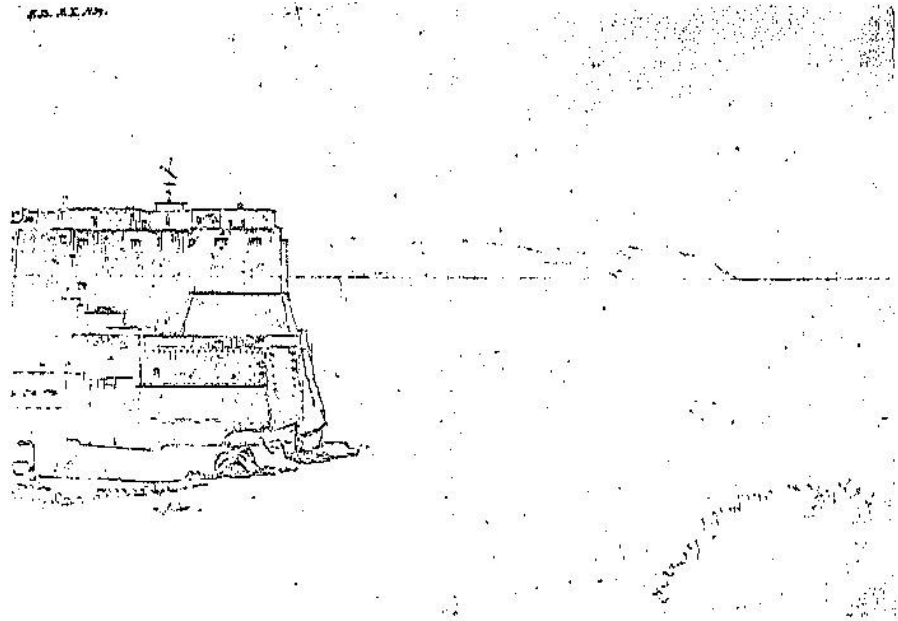
During the time between that day and 5th, Schinkel and his friends travelled through the beautiful nature of southern Italy until they arrived at Naples. His notes regarding this part of the journey is full of descriptions of nature, astonishing overviews of the Mediterranean coast. The tone of his impressions resembles very

⁵⁸ "Beim Emissario schien es mir, dass, wenngleich der Geschichte nach die Stollenarbeit in die älteste Zeit der Republik fällt, die grosse davorgestellte Steinconstruction mit ihren runden und Scheidrechten Gewölben, trotz ihrer Colossalität, wohl erst aus Kaiser Claudius' Zeit seyn dürfte. Höchst mahlerisch ist die berühmte grosse Schwarzeiche in dieser alten Vorkammer. Das Wasser fließt noch immer herrlich ab und dient jenseits zu Mühlen- u andern Zwecken. In der Vorkammer fängt man sehr leicht die Fische des Sees." Schinkel, 260.

much the passages that he wrote while they were travelling from Genoa to Florence, again enjoying a coastal route.

Short after they arrived at Capua and greeted by Austrian soldiers at the city gate in German, they saw Naples and the Neapolitan scene together (?) with Sorrento and Vesuvius afar. At four o'clock in the afternoon, they arrived at Naples and settled in a flat in Albergo all grand'Europa where the Prussian King Friedrich Wilhelm, as well as his two sons Wilhelm and Karl, lodged in 1822. Schinkel described their flat as "beautiful but expensive"⁵⁹ and praised its view over the gulf and the islands extensively. (Figures 2.2.1a-2.2.1c) They spent around two weeks in Naples and its vicinity thus they were not really on the road with the exception of day trips to Paestum or Pompeii during this time period. So they found an opportunity to be involved in the social life in Naples. An important name, Detlev Graf von Flemming, the Prussian ambassador to the Neapolitan Court, appeared during their stay in Naples. He introduced them to some important figures residing in Naples and also helped them by making necessary arrangements for Schinkel's research in museums. On their second day in Naples, September 6th, Schinkel noted that they would be doing the most important visit of their journey, to Herr Graf von Flemming. After a beautiful ride through the city, during which he almost fell in love with the overviews the roads offered, they arrived at the residence of Herr Graf von Flemming where they received a warm welcome and were invited for the evening. Following this, they were headed to do more visits, this time to Graf Ingenheim, and Jacob Ludwig Salomon Bartholdy, the Prussian Consul General in Rome, also a well-known patron and collector of art. Accompanied by Herr Olver, they went to the Museum, Palazzo degli Studi, but made only a short tour to be back again to see the collection the next day. Before attending to the gathering in Ambassador Graf's apartment, they strolled along the sea and enjoyed the delightful effect of the moonlight, though Schinkel found the promenade along the sea too much restored.

⁵⁹ Schinkel, 265.





Figures 2.2.1a-2.2.1c The Gulf of Naples by K.F.Schinkel. Pencil, 241x1006 mm composed of 3 three joined paper. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 263.

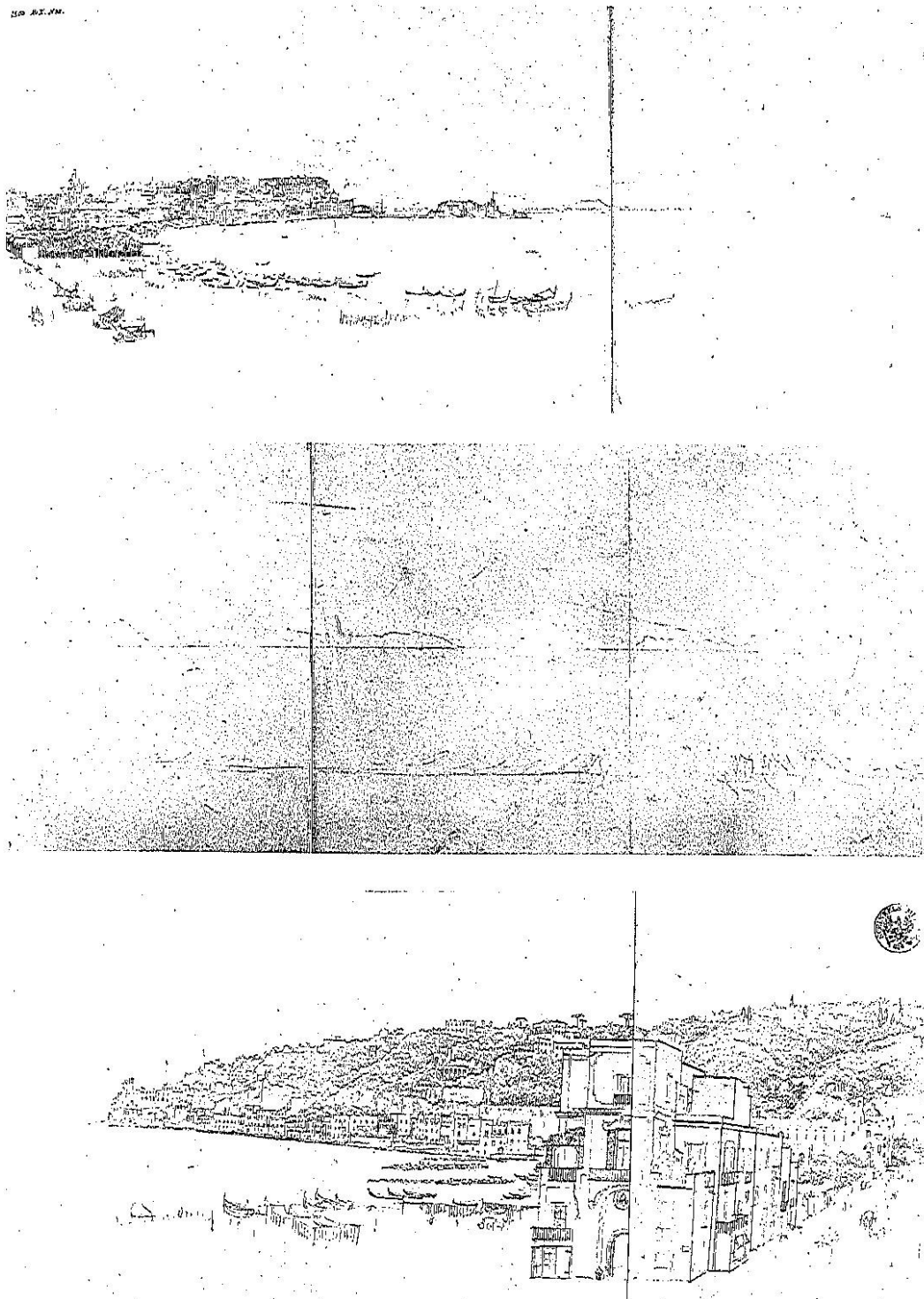
They spent half of the day in the museum, surveying the collection of bronzes mostly put together from the artworks brought from Herculaneum and Pompeii. Schinkel noted down what he saw in the collection in detail by giving references to their possible origins and styles, in addition to his personal impressions which were more than positive. A sentence in his notes echoes a similar sentiment while he was visiting the Vatican Museum in Rome: "One can stay here one year and learn something every day."⁶⁰ It is more than obvious from this quotation how enthusiastic Schinkel was about learning throughout the journey. He embraced and appreciated the value of what he was experiencing. Another notable incident from the museum tour was the mini-lecture of General Consul Bartholdy, who made a special study on the antique vases, thus was knowledgeable about them, and whose private

⁶⁰ "Man könnte Jahre hier zubringen u täglich etwas lernen " Schinkel, 267.

collection they went to see later. The other half of the day was spent by visiting San Martino Monastery. Remarkably, rather than the architectural quality of the building, it was a particular location of the monastery, on a hill overlooking Naples, in which Schinkel was actually interested. He made an extensive verbal painting of the scene as well as an actual one. In addition to describing the scene in detail, he also put the daily journey in words, making us follow and imagine them through words. Needless to say, he was fond of the scenery; he finalized his long verbal sketch by calling it “a delightful panorama.”⁶¹ Accompanied by the moonlight on their way back to city, they spent their evening watching a play in the theatre. As the moonlight on that evening struck him, he spent an hour enjoying the overview of the coast from their balcony before going to bed.

One of the advantages of a rather long-term stay in Naples was that they did not necessarily have to “work” and visit museums and/or art galleries every day. On September 8th, there happened to be a festival in town, which they enjoyed, though from a distance, all day and night. During the day, they observed the locals from their balcony, as they prepared for the evening. As they watched the locals, Schinkel recorded his observations in the form of drawings. (Figures 2.2.2a-2.2.2c) In the evening, they were again invited for a dinner in the Ambassador’s house where they could get a good view of the festival activities in the city.

⁶¹ Schnkel, 268.



Figures 2.2.2a-2.2.2c The Gulf of Naples by K.F.Schinkel. Pencil, 238x1500 mm composed of 5 joined papers.1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 264.

The next morning, Schinkel was again back to work, paying a visit to the museum accompanied by Herr. Olfers. Once again he inspected the paintings, taking notes about how they were arranged and exhibited until noon. The rest of the day was spared for "Waterparty", a boat ride to the Island of Nisida, arranged by the Ambassador Flemming. Departed from Posillipo on two different boats, Schinkel had a chance to frame the city from a different angle, from the sea towards the city. As they were on the boat, he saw old Roman buildings including baths, temples, a house and a palace. He noted his impressions as:

Two boats took us we enjoyed the brightest weather the sight of the beautiful city rose more than once at the top of Posillipo from the traces of ancient Roman baths, temples, a quaint old Roman house, from the other 3 storeys arched stand on each other to see, and finally at the outermost points of the Scolie di Virgilio where Lucullus had a big palace. One can see between the rocks, traces of large niches that may have served for one Nymphaeum or for a sanctuary of Neptune.⁶²

Besides the view from the boat, he also enjoyed the panoramic scene from a hill on the Island of Nisida, reaching beyond the Islands of Ischia and Capri, Sorrento and Posillipo. After the boat ride, they were invited to a dinner in Villa di Roma by Herr Bartholdy, where they dined in a hall by the sea accompanied by a lot of artists.

2.2.2.2. Paestum and Salerno

The following day, on September 10th, they hit the road on a rainy weather for Paestum, after staying five days in Naples. The first day was mostly spent on the road through fecund fields, arriving at Salerno around afternoon. They toured around Salerno shortly, visiting the cathedral which had antique marble and granite columns. After staying overnight in a guesthouse room with a view of the "endless beautiful mountain forms,"⁶³ they moved to Paestum. Combined with the dim

⁶² "Zwei Barken nahmen uns ein wir genossen bei heitersten Wetter den Anblick der herrlichen Stadt, stiegen mehrmals an der Spitze des Posilippo aus um die Spuren altrömischer Bäder, Tempel, eines wunderlichen altrömischen Wohnhauses, von dem noch 3 Geschosse gewölbt übereinander zu sehn sind stehn, zu sehn und endlich am äussersten Punkte die Scolie di Virgilio wo Lucullus einen grossen Pallast hatte. Man sieht zwischen den Felsen noch Spuren grosser Nischen die wohl für ein Nymphaeum oder für ein Heiligthum des Neptun gedient haben können." Schinkel, 269.

⁶³ Schinkel, 271.

weather of the day, Schinkel's first impression of "lonesome laying sanctuary of Greek antiquity" is "most melancholic."⁶⁴ Other than this first impression, his notes about Paestum are quite technical and without much emotion. He evaluated what he saw in a very "architecturally analytic" approach, paying attention to restoration traces and interrelating pieces with each other. His impressions were fit into two rather short paragraphs, basically making a route of his journey through Paestum without any particular piece standing out. After Paestum, they returned to Salerno in the afternoon, to the Royal Palace of Pusano, where they had a dinner on the balcony with an overview of the coast by the moonlight. On their third day away from Naples, they enjoyed a boat trip, cruising through bays, namely Amalfi Coast, with quick stops in coastal provinces such Atrani. Visiting churches and local buildings, climbing uphill, enjoying the view, shopping in the market, eating special made breads, drinking home-made wine; they really had a day out of it. In his sketchbook, Schinkel drew several views of the coast and the islands. (Figures 2.2.3-2.2.4-2.2.5a-2.2.5b) One rather amusing incident to point out here would be a scene from the market that Schinkel noted down. While going through the market, Schinkel came across with an artist, trying to draw people who had a superstition that if they were to drawn onto paper, they would die. From Atrani through Salerno, enjoying the delightful lighting of the dawning sun behind the Island Ischia, they arrived at Naples in the evening.

⁶⁴“ Bei trübem Wetter würden diese einsam liegenden Heiligthümer der griechischen Vorwelt einen höchst melancholischen Eindruck machen.” Schinkel, 271.

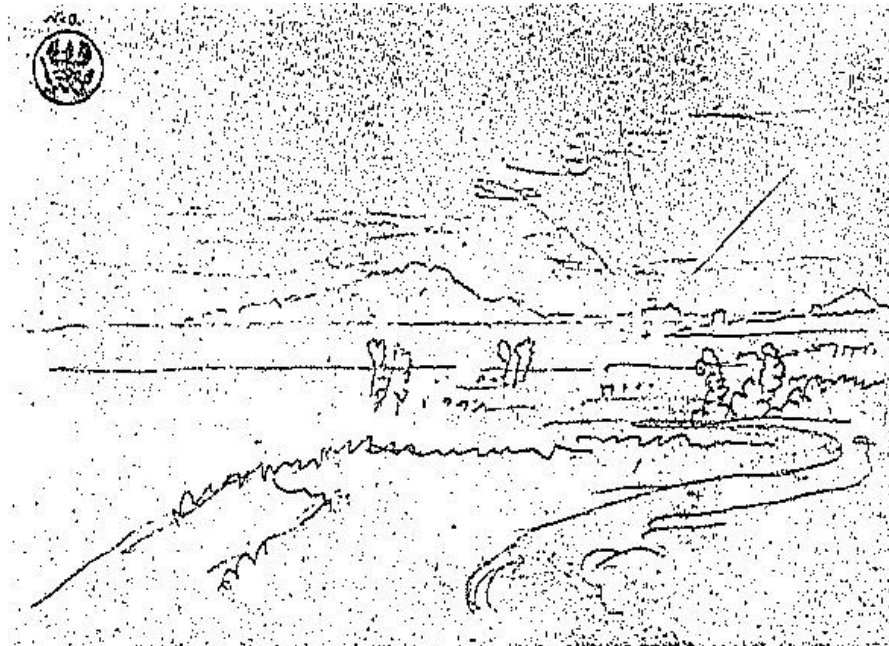


Figure 2.2.3 A view over the Island of Ischia by K.F.Schinkel. Pencil, landscape format. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 584.

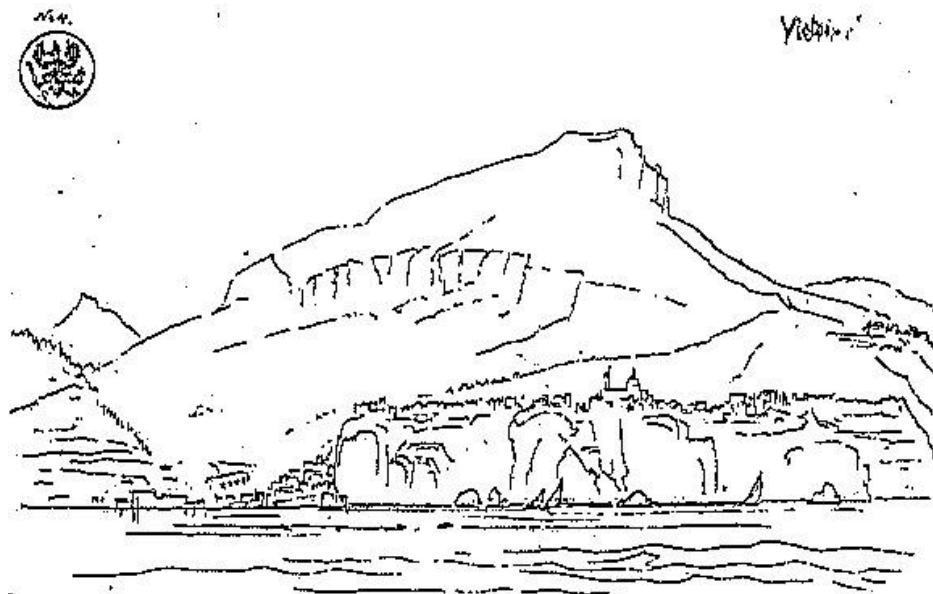


Figure 2.2.4 A Sight from Vietri by K.F.Schinkel. Quill, pencil, landscape format. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 585.



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Figures 2.2.5a-2.2.5b Amalfi by K.F.Schinkel. Pencil, double-page. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 586.

2.2.2.3 Back to Naples: More Galleries and Museums

The Museum in the Naples, Palazzo degli Studi, is the essential element of their days in Naples. Almost every day, they started their days with a visit to the museum, inspecting a different collection. On September 13th, it was the Egyptian Gallery with ancient Greek and Roman artworks. After they finished with the museum for the day, Ambassador Flemming took them first to Castel Nuo, then Grotte di Posillipo, where the travelling company were astonished by the effect of the 1000 foot-long passage lit by lamps in the middle of the day. The following day, it was the “cut stone” collection in the museum that they saw besides a group of small paintings brought from Pompeii. Schinkel found the stones “sublime but not favourably displayed.”⁶⁵ A routine already, they spent the rest of the day, accompanied by Ambassador Flemming, Ingenheim, Catel, and Professor Gerhard,

⁶⁵ “vortrefflich aber nicht vortheilhaft aufgestellt” Schinkel, 274.

in an important site in Naples, this time, an ancient site, called Grotta di Silvan, where Schinkel particularly enjoyed the view, as he always did, over a hill looking over the coast and islands. About the view which he also drew (Figure 2.2.6), he wrote:

On the beauty and location of the buildings, one can only make a dark concept that the imagination has endless fields. The superb view of the different rock formations in the sea of Nisida, Misena, Procide and Ischia which I quickly drew in contours.⁶⁶

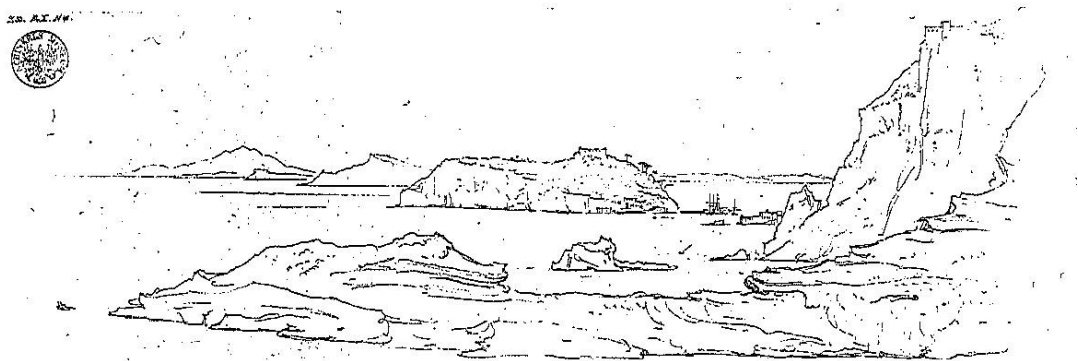


Figure 2.2.6 A Sight from the Island of Ischi and Procide by K.F.Schinkel. Pencil, 164x488 mm composed of two joined papers.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 557.

Apart from important figures, such as ambassadors and patrons of art, who circled Schinkel in his days in Naples, Schinkel also met a fellow architect, Mr. Bianchi, the architect of the Royal Court. Bianchi took Schinkel to his new ongoing church construction on September 16th. First thing he was interested in was the dome, of whose framework he found “simple and ingenious.”⁶⁷ The domes are of particular interest to him since he was planning to use one for his new museum project in Berlin even before coming to Italy. About the overall design of the church, he said that the architect had maintained it between modern and antique, thus making it

⁶⁶ “Von der Schönheit und der Lage dieser Gebäude kann man sich nur einen dunklen Begriff machen die Einbildungskraft hat unendliches Feld. Die prächtige Ansicht von den einzelnen Felspartien im Meer von Nisida, Misena, Procide und Ischia zeichnete ich schnell im Contur.” Schinkel, 275.

⁶⁷ “leicht u sinnreich” Schinkel, 275.

characterless.⁶⁸ By the help of Bianchi, he could enter the Royal Apartments, where he saw “the best paintings” of Camuccini, an artist he met in Rome and from whom he brought a letter to Bianchi, displayed on both walls. In addition to his fascination of the adornment of the rooms with paintings, he also admired the views from the terrace and the windows of the rooms. Meeting with Bianchi was followed by a larger get-together in the English ambassador Hamilton’s residence with distinguished guests, including other Englishmen and the Austrian Ambassador Herr von Finkelmann. Invited to lunch for the next day, Schinkel accompanied by Flemming were hosted in the finest manners by the English ambassador after yet another visit to the museum, checking once again the vases, bronzes and marbles. After the lunch, they went to see the Virgil’s Tomb and ended the day in a vineyard.

2.2.2.4. One Day Trip: Pompeii

Like Paestum, Pompeii was also a one-day visit. Though he had never been in Pompeii, he was familiar with the site through publications, as he particularly noted through Mazois’ works. The tour started with the street of tombs to the residential quarter in Pompeii. The first house they saw was the “rambling house of a known Diamedes.” Struck first by the paintings on the walls in all of the rooms, Schinkel browsed the house inside out, from cellar to courtyard. Besides that house, he found the paintings and the mosaic floor interesting. After the residential quarter, he saw the excavated baths, of which he found the decoration the most beautiful colours. The tour went on with public buildings, first the Forum, then the Jupiter Temple, the amphitheatre, the Temple of Isis, finalized by the military quarter. There is almost no emotional response that would hint nostalgia in his notes, just like Paestum, but analytic architectural observations which try to unfold the design processes shaping the buildings. For instance, regarding the Forum, he noted:

The Forum makes a magnificent effect, with its arcades. One sees that some older architecture of the city in pure Greek style was spoiled

⁶⁸ “Übrigens hat er sich beim Entwurf immer zwischen antik u modern gehalten wodurch vieles charakterlos geworden ist.” Schinkel, 275.

through a later piece of architecture, which was performed in the style of the time when there was the moment of destruction.⁶⁹

2.2.2.5. Boat ride around Amalfi Coast: Sorrento and the Island of Capri

The busy schedule in Naples went right on following the return from the one-day trip to Pompeii. On September 18th, Schinkel paid visits to two churches, the Churches of Santa Paolo and Santa Genaro, both housing elements surviving from antiquity such as the Corinthian columns in Santa Paolo and old chapel remaining from Constantine's time with mosaics and columns, in their constructions, thus making it quite interesting for him. The daily museum visit was for the *Cabinet der Obscönen*, which he could see with a special written permission. The afternoon was reserved for a get-together with Ambassador Graf Flemming, Olfers and Kleist in *Landhause Belvedere* on Berge Vomero, where they enjoyed the view over Posillipo. As a recurring remark throughout his travel diary, he again praised the view, and being quite aware of such recurring, he noted: "The view from a rich flower terrace is exceptionally beautiful and again just new."⁷⁰

One interesting anecdote in his travel diary is about the meaning of the word "Posillipo". He wrote down that the word "Posillipo" could be translated from Greek into German as "Ohnesorgen" by referring to the French word "Sans Souci," and most probably echoing the famous royal summer residence of Prussian King in Potsdam.

As has been quite clear so far, enjoying the Amalfi Coast, the Islands and the mild Neapolitan weather was an essential part of Schinkel's journey, so they took two days for a refreshing break around Sorrento, including boat rides around the Amalfi Coast and to the Island of Capri. With his keen eye, he made several observations directed at the nature, putting down notes particularly about the diversity of the

⁶⁹ "Das Forum macht eine herrliche Wirkung mit seinen Säulengängen. Man sieht, daß manche ältere Architectur der Stadt in reinem griechischen Styl durch eine spätere Architectur von Stuck verdorben wurde, die in dem Styl der Zeit ausgeführt ward der Zurzeit der Zerstörung herrschte." Schinkel, 276.

⁷⁰ "Die Aussicht von einer reichen Blumen Terrasse ist ausserordentlich schön und wieder ganz neu." Schinkel, 277.

rocks and trees in addition to his interest in caves and mini-gulfs along the gulf of Sorrento. Their route on this journey, apart from the boat rides, consisted mostly of climbing up and down hills, as the topography of the area dictated. We can follow Schinkel and his travelling companions step by step along their route through the passages written about this part of the journey, one of the best narrated in the diary. Such detailed narration is a clear sign of being impressed, as if he was trying to commemorate the moments as he was recording them in passages, verbally, and in drawings, visually.



Figure 2.2.7 A house in Sorrento. K.F.Schinkel, pencil, landscape format. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 582.



Figure 2.2.8 A view over Sorrento to the Mount Vesuvius. K.F.Schinkel, pencil, landscape format. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 582.

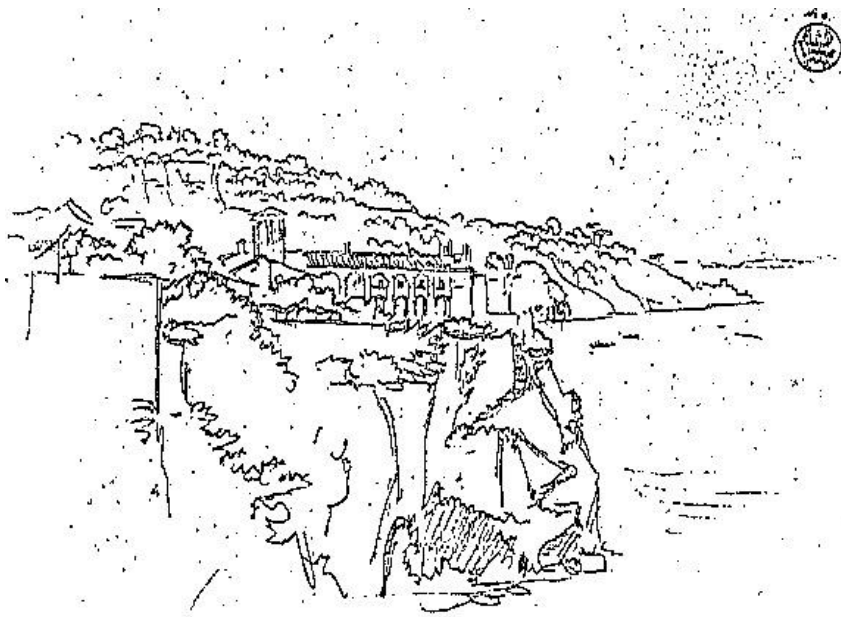


Figure 2.2.9 A steep coast in Sorrento. K.F.Schinkel, pencil, landscape format. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 583.

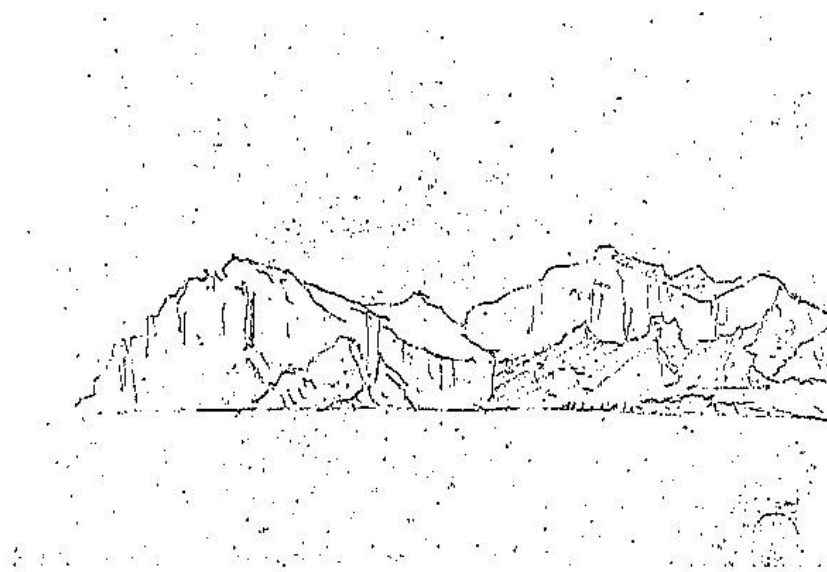


Figure 2.2.10 View of Capri from the sea. K.F.Schinkel, pencil, landscape format. 1824

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 583.

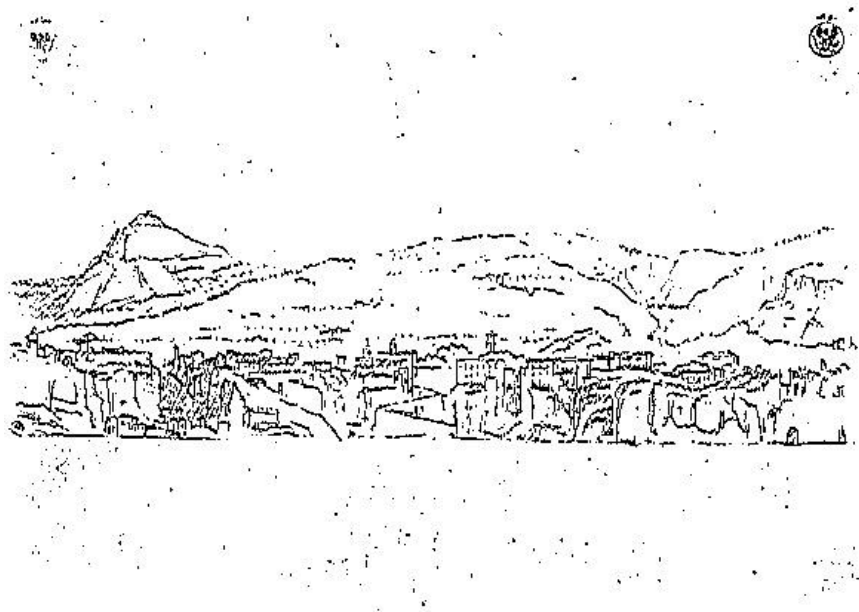


Figure 2.2.11 Coast in Sorrento. K.F.Schinkel, pencil. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 584.

2.2.2.6. Last excursion to Pozzuoli and returning to Rome

The last excursion they went on was to Pozzuoli, a typical destination for Grand Tourists for its ancient ruins and the craters. Needless to say, Schinkel was fond of the view over the coast besides the Roman ruins, such as the Temple of Serapis, the Flavian Amphitheatre, and other sightings, such as Solfatara, which he found rather melancholic. (Figure 2.2.12a-2.2.12b)

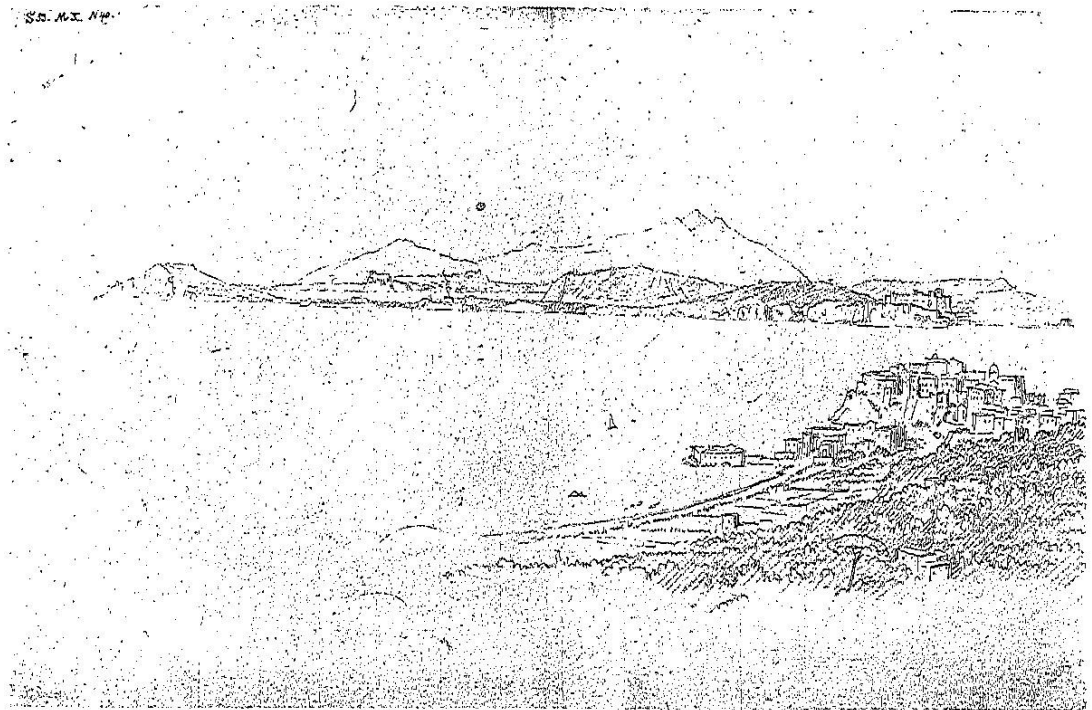


Figure 2.2.12a-2.2.12b Panorama of the Gulf of Baiae from Puzzuoli. K.F.Schinkel, pencil, 250x757mm composed of two joined papers. 1824

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 283.

Here, it should be pointed out that Schinkel might have not written his impressions in the most possible comfortable fashion, meaning that some of his notes were written just to record what happened at the particular day he was writing about. In

that fashion, he had a particular way of recording incidents which led to interesting sentences in his diary. For instance, in the very same sentence, he first wrote that they saw the famous Temple of Serapis, and then went on listing the things he had in their “odd” breakfast.⁷¹ This might be due to the fact that Schinkel did not have any nostalgic feeling or attitude towards architecture of antiquity or ruins of any kind, thus it was quite normal for him to go over an ancient temple and the thing he ate for breakfast in one sentence.

He was not the nostalgic type when it came down to antiquity but there was surely one issue that he was getting more and more emotional and nostalgic. As his days in Naples and around Amalfi Coast were coming to an end, he wrote more and more about the nature and the sea. He mainly spent his last days drawing a panorama of the city, summing up his study in the museum by making final visits and attending farewell dinners. From his notes, we can see that he was already yearning for the sea in his last days in Naples. Particularly, about his last night in Naples, September 25th and the morning after, when they left the city, his words are full of yearning and gloom, repeating the words “one last time.” From the morning of September 26th till the evening of 29th, they travelled back to Rome from Naples through the fertile lands of Campagna. (Figure 2.2.13)

⁷¹ “Wir gingen über das Amphitheater u die Ruinen einer Academie in die Stadt zurück, wo wir den berühmten Serapistempel sahen, dann ein eigenthümliches Frühstück von Schinken, Feigen u Wein in einem Caffee Hause nahmen, welches nur durch die Geschicklichkeit unseres Lohnbedienten Giovanni Fiorillo zu Stande kommen konnte.” Schinkel, 281.

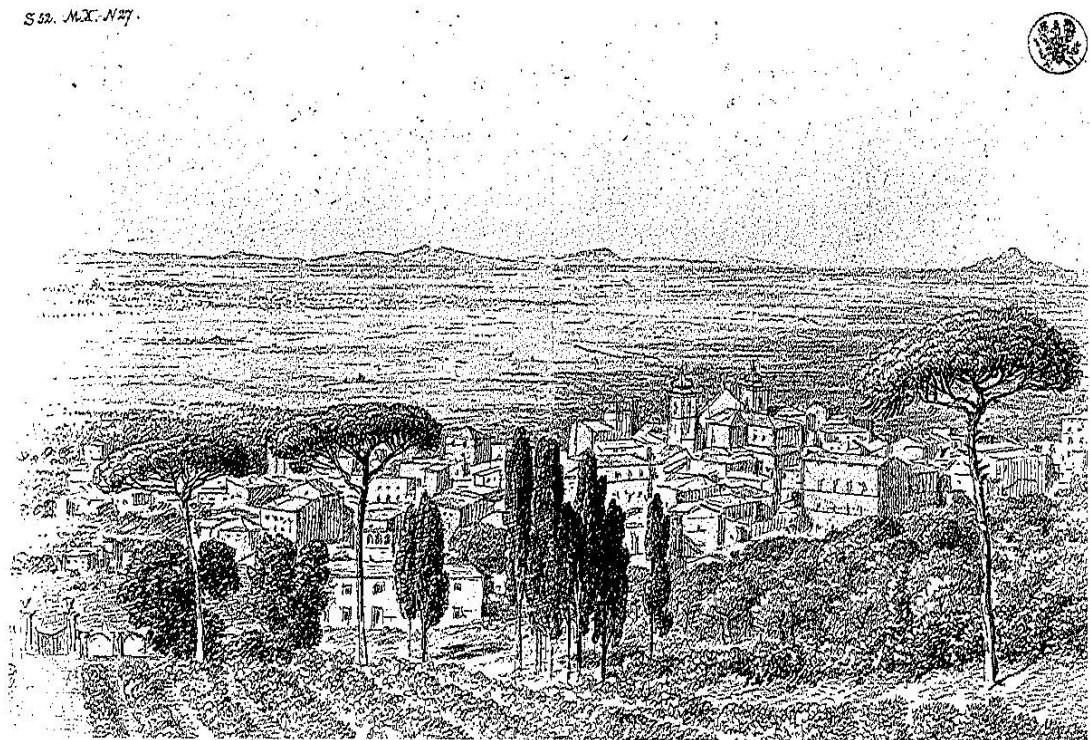


Figure 2.2.13 A View of Frascati in the Roman Campagna . K.F.Schinkel, pencil, 166x247mm composed of two joined papers. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 285.

One important ancient site on the road was Capua, about which he did not really put a lot in words. His words, as mentioned previously, were mostly about the nature and the sea. At some point, he was really hurting that he was leaving the sea behind, which in general can be understandable for a northerner leaving the delightful weather of the Mediterranean for the gloomy weather of Berlin. Without further elaboration and speculation, his exact words were:

The changing rainy weather calmed down towards evening and near Terracine attuned the most beautiful, powerful evening light on the mountains and the sea that we have ever had. This made our departure from the sea that we now are taking even more difficult.⁷²

⁷² "Das abwechselnde regenwetter beruhigte sich gegen Abend, und unweit Terracina stellte sich die schönste, kräftigste Abendbeleuchtung auf den Gebirgen und dem Meere ein, die wir je gehabt haben. Dies machte den Abschied vom Meere, den wir nun nahmen, noch schwerer." Schinkel, 284.

Though blue for leaving Naples with its weather and world of art, he was still quite contented what he had experienced. He cherished his days in Naples as he noted:

In the expectation of all the beauty that we had still left unseen in this sea of art treasures and whose we already have seen, but often thought we would see again, we proceeded into a satisfactory mood to rest.⁷³

2.2.3. Rome again: The extended stay

The second time visit to Rome was the longest stay of the whole journey, approximately covering 23 days, starting from September 29th, when they arrived in the evening, until October 24th. The long duration of their stay did not really affect their busy schedule. Following an ambitious route, Schinkel roamed through the streets of Rome, covering almost all notable buildings, museums, art collections and archaeological sites in the city, in addition to getting himself acquainted with a lot of important figures, such as artists and diplomats residing at Rome at the time.

Starting from their very first morning, on September 30th, Schinkel was on the job, visiting a major museum, the Capitoline Museum, just after handling some financial issues regarding the journey with the Prussian Consul in Rome, Herr Valentini, who just got back from Paris at the time. The elaboration of his notes about this particular visit suggests that they spent quite some time surveying the collection, allowing Schinkel to observe in detail. The Capitoline Museum was indeed rich and inclusive as it is today, housing many diverse collections, consisting of antique pieces, such as columns and niches brought from churches in Rome, a collection of sculptures, “so-called Imitations of Egyptian Art,”⁷⁴ particularly those brought from the Villa of Hadrian, and the exhibition of “New Roman Artworks”⁷⁵ which was located in the central part of the museum. Regarding the new architectural projects, the makeover of the façade of Aracoeli and the project of Church of Santa Paolo

⁷³ “In der Erwartung des Genusses alles Schönen, das wir in diesem Meer von Kunstschatzen noch ungesehen zurückgelassen hatten, und dessen, was wir schon gesehen, aber oft wiedersehen gedachten, begaben wir uns in zufriedenster Stimmung zur Ruhe.” Schinkel, 287.

⁷⁴ “sogenannten Imitationen ägyptischer Kunst” Schinkel, 287.

⁷⁵ “die Ausstellung neuer römischer Kunstwerke” Schinkel, 287.

Fuori le Mura, he found almost nothing important, and especially, the sculptures exhibited in the central building were the worst. One particular piece Schinkel noted which is worth mentioning here was a map of ancient Rome carved in marble. He gave a brief history of the piece by pointing out that it had been previously located at the floor of the Temple of Romulus but currently displayed fragmentarily on the wall of the stairs of the Capitoline Museums. Furthermore, he emphasized that it was a great interest of the architects since it gave many information regarding the plans of buildings.⁷⁶

The tour went on to the Monastery and the Church of Santa Maria Aracoeli. He was quite critical about the use of different pieces from Roman Temples and his views of the transformations in the buildings were negative. Regarding the architecture of the buildings, he ended his observations by saying: "The building itself has gone through so much change, that nothing can be found hanging together."⁷⁷

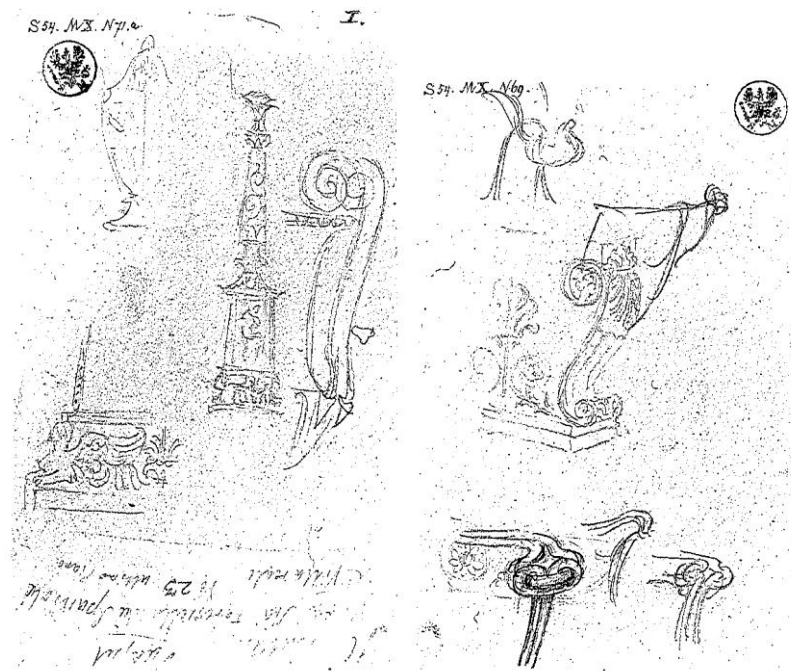
They then drove again to the house of Herr Valentini to finalize the financial issue, in Schinkel's words "to get their money", where they also had a chance to see briefly Herr Valentini's paintings. Schinkel's favourite was Valentini's room decorated with the miniatures of the antique paintings from Pompeii. From there, they drove to Thorwaldsen's residence, which they quite often did, and later, with Thorwaldsen, they were headed to Trajan's Forum where Schinkel could find a chance see the excavation from the top.⁷⁸ Their day ended at Bunsen's residence, where they also often went, at a gathering with the participation of the Envoy of Hannover, Baron Reden and the Adjutant of Prince Heinrich, Grafen Lepel who invited them for the next evening. Starting from the first evening, Schinkel was also busy with these kinds of gatherings as his high position in the Prussian State dictated.

⁷⁶ Schinkel, 287.

⁷⁷ "Die Granitsäulen der Kirche sollen theilweise vom Tempel des capitolinischen Jupiter herrühren; sie sind aber so verschiedenartig, daß man annehmen muß, sie seien von vielerlei Gebäuden des Altherthums, zum größten Theil aus schlechterer Zeit, zusammengeschleppt. Das Gebäude selbst hat so viel Veränderungen erlitten, daß nichts Zusammenhängendes herausgefunden werden kann." Schinkel, 288.

⁷⁸ "wobei sich uns mancherlei Reflexionen über die Anordnung des alten Forums aufdrängten." Schinkel, 288.

His notes about October 1st are concise, using words in a quite economic way, just for giving an overall idea of what he did. Starting at Grafen Lepel's residence, as they were invited from the previous evening, they then went to Vatican with their "Visitenkarten". Through St. Peter's, they entered the Vatican Museum (Museo Pio Clementino) where he, this time, saw the latest biggest Galleries of Vases, Candelabras and Wallpapers. (Figure 2.2.14a-b) He particularly emphasized the excessive richness of the large artworks and the ornaments, without any particular mention of a specific artwork, calling the whole as indescribable which one would be literally crushed by.⁷⁹ In the afternoon, they went to the Church of San Pietro in Montorio in Trastevere and enjoyed the magnificent view over Rome⁸⁰. The day also ended at Lepel's residence with a gathering.



⁷⁹ "Der Reichtum, den man an großen Kunstwerken, an anderen im Verzierungs-fach und an der Pracht ausländischer Steinarten sieht, ist unbeschreiblich; man wird durch das Übermaß förmlich erdrückt." Schinkel, 288.

⁸⁰ Schinkel, 288.

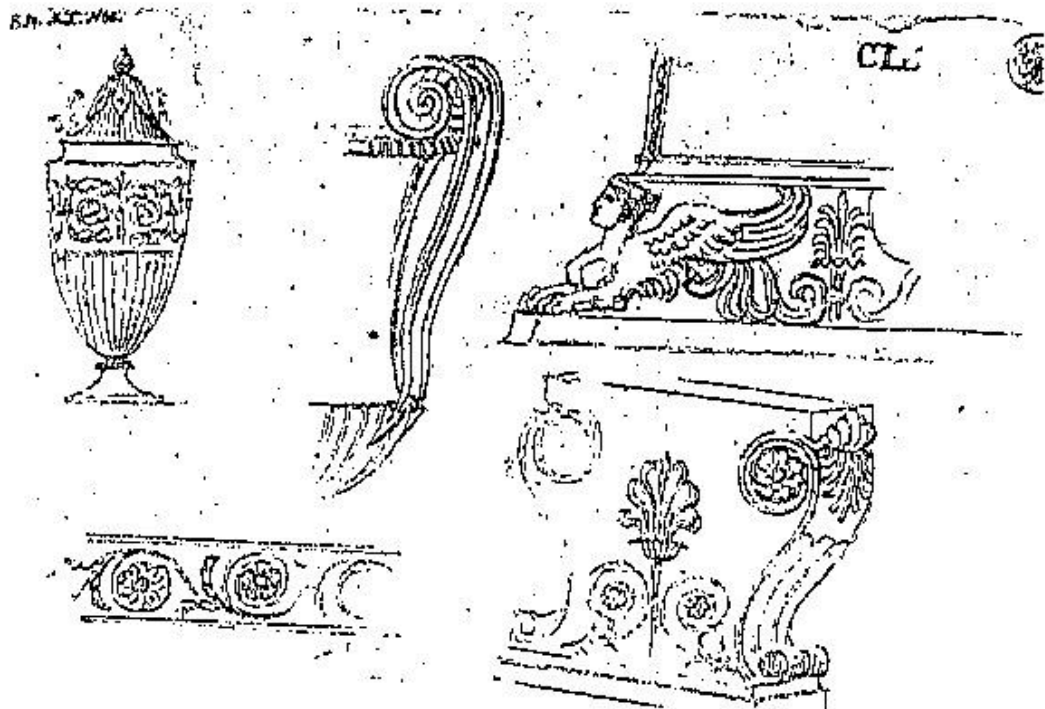


Figure 2.2.14a-2.2.14b Sketches from the Museo Pio Clementino. K.F.Schinkel, pencil, 162x101mm, 151x103mm. 1824

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfreid Riemann, Gottfried. 561.

The following three days were reserved for seeing private collections in private villas, where he could both enjoy the art and architecture that were flaunted in front of him and visits to churches where he was particularly interested in the paintings. The first day started with the Villa Lodovisi, but the keeper of the house was not there, so they rerouted to the Villa Albani, where they “feasted” themselves with the magnificent antiques and the superb facility. From there, they were headed to the Villa of Raphael on Porta di Popolo to see some frescos from Raphael’s time and his own drawings, but again, the keeper of the house was not there, so they had to go to the Villa Borghese where they took a rather longer stroll. In the afternoon, they again drove to the Villa Lodovisi to see the antiques, which they finally did, however Schinkel was dissatisfied with their way of exhibiting the pieces. What Schinkel found there extraordinary was the view over the Rome through the pine

trees from the garden. In addition to the view, he was also fond of the garden in the villa where he had a chance to stroll through.⁸¹

Finished with the villas for the day, they went on to the Tiber Island. From time to time along the journey, Schinkel put brief historical notes down about the places he had been to, and this was one of them. His description started with how the island was previously in the form of a boat, and continued with how the oldest bridges of Rome, Pons Fabricius and Cestius (giving the contemporary names as S.Bartolomeo and di Quattro Capi), connected the island to the opposite shores. Regarding the bridges, he mentioned an inscription on a marble by the Emperor Valentinian (Schinkel does not specifically say which one), depicting a parapet and about the Emperor's triumphs against "Germanen, Alemannen, Gothen ec."⁸²

On October 3rd, the daily tour started with the Trinita dei Monti where they saw the "famous painting" of Daniel da Volterra, "The Deposition from the Cross" and other neo-French artworks of Thévenin, Pallière, Schnetz and Igres. Following this, they went to the Church of Santa Maria del Popolo which, as Schinkel emphasized, housed a chapel designed by Raphael and two other chapels with frescos "magnificently painted"⁸³ by Pinturicchio. Rest of the day was left for seeing art collections, starting from the Atelier of Painter Schnetz, followed by the Gallery Doria and finally finishing with the Borghese Gallery after a failed attempt to see the Gallery Sciarra. Lots of names appear in his descriptions of the collections, in terms of paintings and artists, including Leonardo Da Vinci, whose painting of Queen Johanna of Aragonien in the Gallery Doria Schinkel found "the most beautiful,"⁸⁴ Raphael and Albrecht Dürer. He was particularly fond of the collection in the Borghese Gallery which, as he expressed, was almost drunk in the splendour.⁸⁵ Raphael's "Entombment" struck him the most though he was quite displeased of the

⁸¹ "Eine Promenade durch den Garten, der düster und feierlich mit seinen Pinienhainen an die alten römischen Stadtmauern sich anschließt und manches schöne antike Kunstwerk bewahrt, stimmte beidem etwas trüben Wetter sehr entschieden zu mancher ernsten Betrachtung." Schinkel,

⁸² Schinkel, 289.

⁸³ Schinkel, 289.

⁸⁴ Schinkel, 290.

⁸⁵ "wo uns die vielen Herrlichkeiten förmlich trunken machen" Schinkel, 290.

restoration done by Camuccini's brother. His fascination with Raphael was prominent along the journey, which shaped the schedule of the day after, October 4th, as they were headed to Raphael's Villa early in the morning.

His description of the house is quite lengthy and detailed, ranging from the general structure of the house to the ornaments and paintings displayed on the walls. Two intriguing aspects here stand out from this description. The first is the emphasis he placed on the simplicity of the Raphael's Villa. The humble and unpretentious lifestyle of Schinkel in Berlin was quite known, which was also obvious from his apartment on the third floor of Bauakademie, where he mingled his work and private life under the very same roof. Although he designed the Bauakademie much after his second Italian journey, between 1832 and 1836, it seems plausible to suggest that the rather simple style of Raphael's Villa must have been surely played a role in his design of the apartment. The other interesting point in the passage is how Schinkel mentioned the view of St.Peter's and the Vatican from a window from Raphael's Villa and how this very view makes the apartment "alive" or "lively". His comment on the view from Raphael's Villa makes the view from Bauakademie of the Altes Museum and the Lustgarten much more intriguing.

The daily tour was followed by a visit to the Convent and Church of Sant'Onofrio, where Schinkel noted a work of Leonardo Da Vinci and, as usual, the view of Rome from the garden. (Figure 2.2.15) About the Villa Pamfili, which they went on to from the Sant'Onofrio, Schinkel particularly emphasized the beauty of the garden by writing down the names of the trees as well as adding that the garden and the facility in general was famous. (Figure 2.2.16) He also saw the antique collection in the villa but was not really satisfied with it. On the way back, they went to the Vatican to see once more the paintings in the Borgia Apartment.

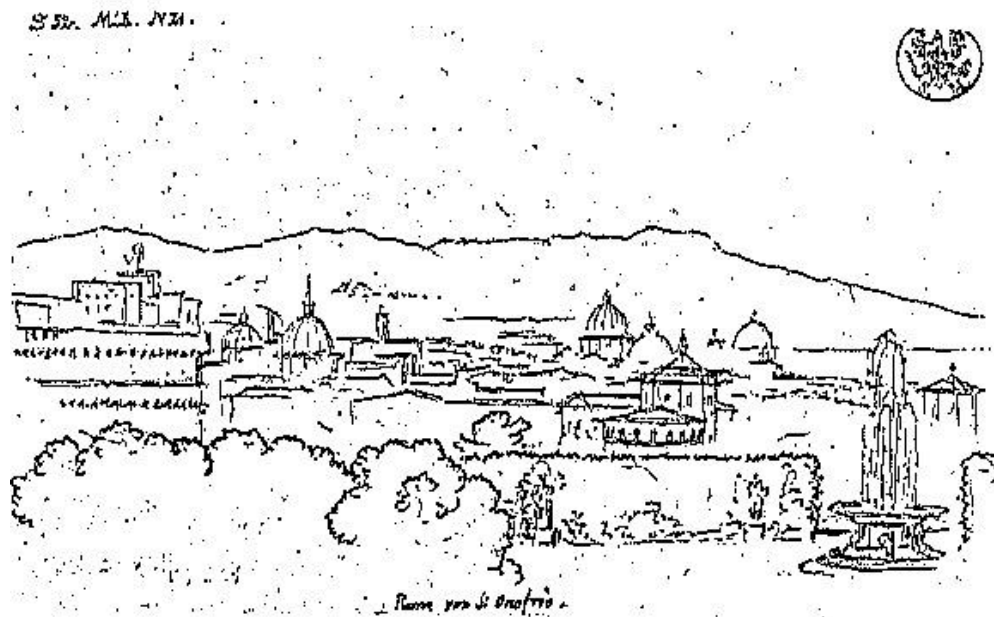


Figure 2.2.15 Overview of Rome from the Sant'Onofrio. K.F.Schinkel, quill, pencil, 99x150 mm. 1824

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 565.

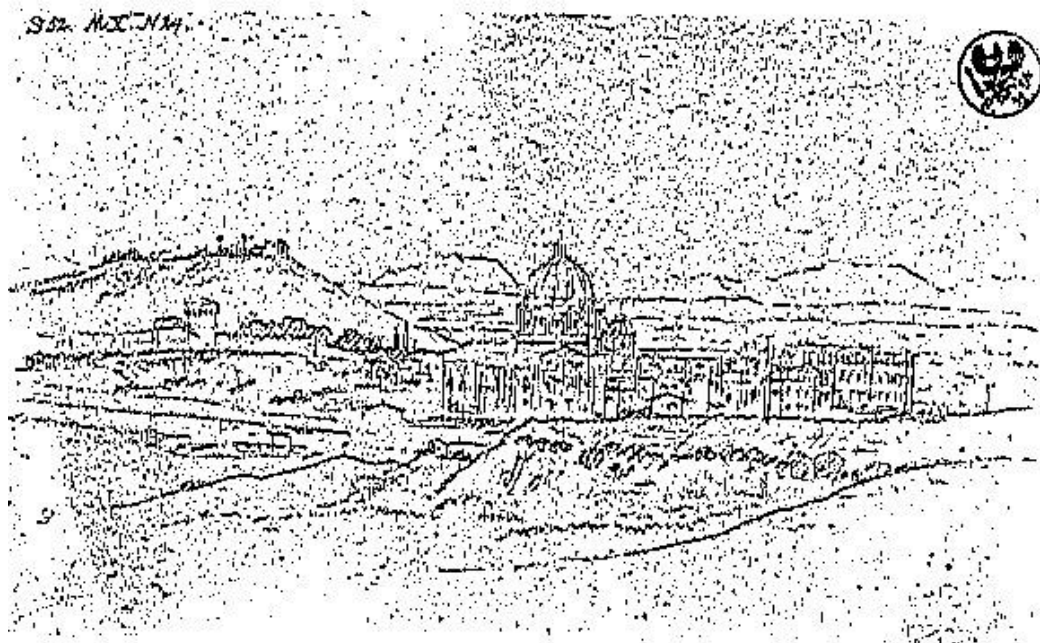


Figure 2.2.16 A review of St.Peter's from the Garden of the Villa Pamphili from the Sant'Onofrio. K.F.Schinkel, pencil, 100x364mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 565.

Although it was one of their busiest days in Rome, they managed to follow their schedule in the afternoon by going to the Villa Madama. He first gave the names of its architects, Giulio Romano and Giovanni da Udine, and described the building by referring to its state in ruins, then continued with the details. The terrace of the building interested him most and his description of the view from the terrace was very similar to his descriptions of paintings, admittedly full of ardour:

The view from the terrace, which, turned away from Rome, encompassing just a lonely hilly forest area and the distance behind the Ponte Molle, turned the eerie light of a rainy, cloud-heavy sky even more of a silent mourning over the decline of the most beautiful on the world.⁸⁶

After such a busy day, on October 5th, a Sunday, they began their day participating in a Papal event, the anniversary celebration of the Pope's crowning, in Sistine Chapel. Though he did not write any sort of special invitation, considering the magnitude of the event and the size of the Sistine Chapel, only a handful of people, undoubtedly privileged, should have been invited to the ceremony. Such privilege can surely be taken as a token for the high status of Schinkel and the Prussian companions in the eyes of the Papal Court. Respecting the very dress code of the event, they showed up in black suits, after having a look into two "magnificent"⁸⁷ frescos by Domenichino in the Church of San Luigi dei Francesi on their way. Schinkel's notes tell us that they were seated just behind the cardinals thus they could watch the whole ceremony very well. From the way the Pope sat and the cloaks the cardinals wore to the music and prayers recited, Schinkel narrated everything in a very lively manner. Without a doubt, the aura of the ceremony mingled with the Michelangelo's paintings should have affected Schinkel, however, he did not partake in a lengthy praise, rather summarized his feelings into few words and said that Michelangelo's paintings appeared as wholesome.⁸⁸ Another

⁸⁶ "Die Aussicht von der Terrasse, die, von Rom abgekehrt, nur eine einsame hügelige Waldgegend und die Ferne hinter dem Ponte molle umfaßt, stimmte bei der schauerlichen Beleuchtung eines regnerischen, wolken schweren Himmels noch mehr zu einer stillen Trauer über den Verfall des Schönsten auf der Welt." Schinkel, 292.

⁸⁷ Schinkel, 292.

⁸⁸ Schinkel, 292.

short mention was about the way back from Sistine Chapel through the embellished rooms of Vatican Palace where he noted that they “enjoyed divine works again.”⁸⁹

The Papal Ceremony was not the only event of the day. They were afterwards headed to the Capitoline Hill to attend an award ceremony for young artists to be given by the Academy of Fine Arts. The event had its fair share from Schinkel's observation and was put down in words quite attentively. Besides a little gossipy comment on the participants, he was particularly interested in the music played after the ceremony, roughly naming the songs, pleased with the overall performance. The evening ended at Bunsen's residence, quite a regular way to end their evening during their days in Rome. Apart from the recreational quality of the evening gatherings, they were still very much about business. One good example would be that that particular evening, Herr Bunsen read aloud his treatise on the condition of old St. Peter's to Schinkel.

On the following day's schedule were the visits to Cardinal Fesch's Private Gallery and the Palazzo Sciarra. An amusing pun was made by Schinkel regarding their unannounced visit to the Cardinal's Gallery with a rather populous delegate, a dozen people, all Prussians, as he dropped a line about it in his travel diary. The artworks comprised of paintings by various artists and, as usual, he seemed to be interested especially in the ones by Raphael and Leonardo da Vinci. His descriptions of the paintings included their compositions, artistic qualities, in addition to the names of the artists. The Baths of Diocletian were next to visit in the evening, though a quick one, followed by the Church of Santa Maria degli Angeli and the Courtyard of Carthusian Convent (*Hof des Karthäuser-Klosters*.) Michelangelo's name was mentioned again by Schinkel as the designer of the latter two buildings.

The architectural tour was continued the next day, on October 7th, starting with the Villa of Pope (III). Schinkel was impressed by the architecture but noted again the poor condition of the building, likening it to the Villa Madama, which he saw the other day. The end to his architectural description was a pessimistic comment about the neglect of the building: “But soon this abandoned site will find their

⁸⁹ “gingen wir durch die Logen nach den Stanzen und genossen diese göttlichen Werke wiederrum” Schinkel, 292.

doom.”⁹⁰ Schinkel and his travelling companions made an extensive tour of the city comprising a plethora of churches; namely the Churches of San Agostino, Santa Maria dell’Anima, Santa Maria della Pace, and Santa Maria sopra Minerva. His impressions were much more focused on the paintings presented in the churches as usual and the names of Raphael, Giulio Romano, and Michelangelo were mentioned besides the characters depicted on the frescos. Some of them made a good effect on him, some of them he found not so good illuminated, but he was after all critical and meticulous in his observations. After a search for some miniatures and a stroll in the city, they went to St. Peter’s and climbed up the roof to enjoy the dawning of the sun from there, but they were too late to catch it.

The ancient Rome did not escape Schinkel’s route and was on schedule of October 8th, later to be followed once again by visits to private collections in villas and churches. His notes regarding that day are unusually lengthy and detailed compared to the other days. One reason for the long notes could be the frantic schedule of the day. Since they had seen quite a lot on that day, the impressions were therefore prolonged. The other reason, which seems more plausible, could be the historical anecdotes about the ancient sites they were seeing, which Schinkel amalgamated into the text as he heard them from Bunsen. From the very beginning of the day, they were accompanied by Bunsen and Stier on their “guided” tour. They started with the Farnese Gardens on the Palatine Hill, and then went underground into an ancient site which Schinkel called “the Baths of Livia.” It then turned into an extended tour of the ruins in/around the Palatine Hill area and the Roman Forum. Rather than the names of those sites, what Schinkel referred to in his notes were the names of some Roman buildings located there, such as Tabularium, Temple of Dioscuri, Temple of Jupiter and Temple of Saturn. From the moment they entered the site, started the history lesson. Schinkel recorded the tour just as he was walking through the sites with the historical references he had heard from Bunsen. The historical anecdotes gave a brief history of the site spanning from ancient times through the Middle Ages to the present in relation to architectural and artistic pieces found on the site. It is not easy to excerpt a passage since they were mingled in harmony depicting the very movement of the tour, but it would suffice to say that his narration has a documentary quality with both giving historical

⁹⁰ “-aber bald wird diese verlassene Stätte ihren Untergang finden” Schinkel, 294.

context and a sense of movement, going through architectural details amalgamated with history.

After a tour of the ruins, a view from above was to follow from the Villa Spada which oversaw the Palatine Hill and the Circus Maximus. Enjoying both the artworks, including frescos of Giulio Romano and Raphael in the galleries of the villa, and the view of ruins from there, Schinkel spent a day immersed in art from different times. The view from the villa allowed Schinkel to observe the structure of the foundation of the site, as he commented on the historical background and noted that the emperor's palace must have been rebuilt there again and again over time.⁹¹

They went on their tour in S.S.Giovanni and Paulo, and then in San Stefano Rotondo which was not open at the time. Going through the Arch of Dolabella and the Villa Mattei which was in ruins, as Schinkel reported, they ended up in another ancient site of Rome, the Baths of Caracalla. The ancient building complex struck him with its massiveness and structure as he carefully analysed it in order to understand its structural principles but failed to do so regarding particularly the vaults.⁹² Streak of bad luck accompanied them, as they found Titus' Baths and the Basilica San Clemente closed but managed to see the Apollo Temple from where one of the most beautiful views of Rome could be seen as Schinkel wrote down.⁹³

The tour on ancient Rome continued with the old basilica of Sant'Agnese Fuori le Mura where Schinkel noted that they also had a chance to see the grave of Constantia, the daughter of Emperor Constantine, however, he called the rotunda, where the tomb was, wrongly "Baccus Temple."⁹⁴ The Church of San Lorenzo was last to visit for the day, and it was granted for a praise by Schinkel because of its beautiful antique columns. The epilogue for this busy day full of history was a history lecture on St. Paul's by Bunsen.

⁹¹ Schinkel, 298.

⁹² „Von einem grossen Raume, von dem die alten Schriftsteller, als von einem Wunder der flaschen Gewölbespannung sprechen, von der man nicht hätte begreifen können, wie sie sich trüge, sieht man die Mauern und allerlei Öffnungen und Vorrichtungen in den obersten Mauern... hinzudeuten scheinen.“ Schinkel, 298.

⁹³ Schinkel, 299.

⁹⁴ Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann, 299.

Though on a journey, Schinkel did not put practising architecture aside and drafted a couple of designs on Graf Ingenheim's request for his soon-to-be-built residence in Berlin. Schinkel had been working on the project for the last couple of days and sent the first draft to Naples on October 9th. Having done with it in the morning, they went to St. Peter's and then again to the Raphael Rooms. The Vatican tour was followed by a stroll around Piazza Fiammette where they went into a house to see a work of Caravaggio. After the lunch, Schinkel had to take a nap, weary from the "Scirocco" wind and inconsistent weather coupled with a thunderstorm and rain. After a quick stroll by the Villa Medici, they stayed at home with Bunsen and Thorwaldsen. The absence of Henri François Brandt, one of his companions, in the evening gathering was noted in Schinkel's travel diary. Following this remark, he also stated that Brandt participated little in their earnestly studies and observations.⁹⁵ Brandt, a Swiss-French art historian, lacked the faculties of German language and had moderate knowledge of Italian, which thus somehow made him an alien among other Prussians. This was also voiced, though little, in Schinkel's travel diary as well as in other scholarly texts about Schinkel's second journey to Italy.⁹⁶

The weather took a turn for the better the next day and early in the morning, Schinkel started his day in a "pure beautiful"⁹⁷ weather. Accompanied by the sculptor Wolff, they first paid a visit to Sta. Prassede where the stone works and the antique mosaics interested him most. Following this, they were headed to S. Clemente. The long architectural description of the building and the strong praises he made indicate Schinkel's affection for the building. In this affection, Massacio in relation to Raphael probably played a role as well:

⁹⁵ "Brandt sondert sich hier sehr von uns ab, weil er seine Freunde in Villa Medici hat, auch weniger Antheil an unseren ernsthaften Untersuchungen und Betrachtungen nimmt." Schinkel, 300.

⁹⁶ Berliner Köpfe.

⁹⁷ Schinkel, 300.

From here we went to San Clemente, where we saw the Passion-Chapel beautifully painted by Masaccio; one can clearly realize how Raphael had loved these images, and what he has used thereof.⁹⁸

The Church and Convent of Quattro Coronati was their next stop. What seemed to affect him most were antique fragments, particularly “the oldest frescos,”⁹⁹ in his own words, in the Chapel of San Silvestro. They later attended a mass at the Embassy’s Residence, but before that they tried to get into the Church S. Stefano as well, though they could not since it was closed. After the mass, they once more tried the Church but again could not get in, nevertheless enjoyed the sight of the ruin under a splendid light coupled with the beautiful weather and the freshness of greens, as Schinkel noted.¹⁰⁰

As they almost halved their stay in Rome, Schinkel started to look more into antique collection and tried to purchase some in order to take them to Berlin. After the failed attempt to visit the Church of San Stefano, Schinkel went to see some pieces of antiques on sale. He wrote down his observations about their quality and the price which quite interestingly reveal his bargain policy: “Everything is very mediocre, which is, however, probably of interest for us in Berlin, if the sum does not exceed about two thousand thaler.”¹⁰¹

Their long day ended by the St. Peter’s where they enjoyed a choral music followed by a climb up to the Hill of Sant’Onofrio where the image of the city from the top under the illumination of the sunset struck Schinkel. As he noted, he also drew the scene. (Figure 2.2.17)

⁹⁸ “Von hier gings nach S. Clemente, wo wir die von Masaccio schön gemalte Passions-Kapelle sahen; man erkennt deutlich, wie lieb Raphael diese Bilder gehabt, und was er daraus benutzt hat.” Schinkel, 300.

⁹⁹ Schinkel, 301.

¹⁰⁰ Schinkel, 301.

¹⁰¹ „Alles ist höchst mittelmäßig, indeß für uns in Berlin zu haben wohl interessant, wenn die Summe nicht etwa zweitausend Thaler übersteigt.“ Schinkel, 301. German coins (*Thaler*) were in use until 1907.

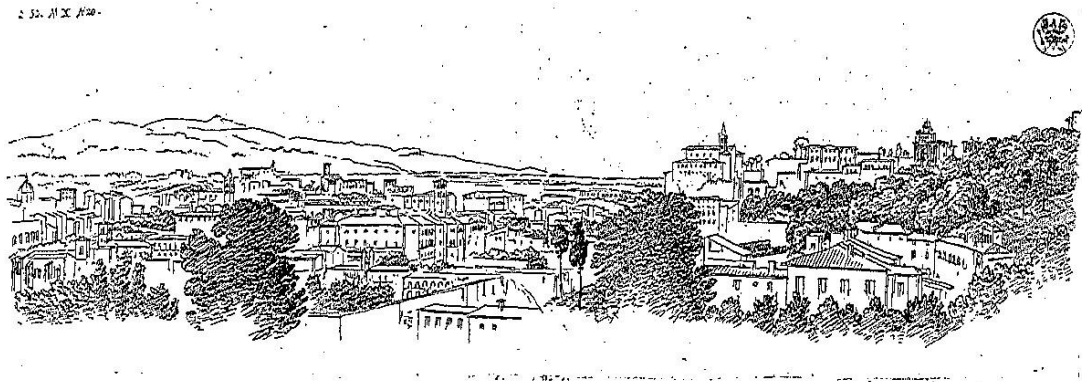


Figure 2.2.17 Overview of Rome from the Sant'Onofrio. K.F.Schinkel, quill,pencil, 114x339mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 291.

From October 11th onwards, the visits to private collections conceivably proliferated. Till October 15th, when they went out of the city for the day to Roman Campagna, they paid numerous visits, consisting of the private collections and works of the painter and sculptor Wagner, Thorwaldsen, the painter Dräger, Bartholdy as well as Thorwaldsen's workshop, the collections in the Palazzo Barberini, the Palazzo Braschi, and the Palazzo Chigi, the Bust Gallery on Capitoline Hill, the Gallery in Conservatory, the Antiques in Palazzo Sciarra on Corso and the Palazzo Spada. One can find brief lists of works seen in the collections and mentioned with quick observations in Schinkel's notes, similar to the ones about the collections he previously he saw. What is different about these notes, however, is the issue of purchasing. Very often Schinkel's notes about collections, particularly the ones of antiques, included information on whether they were for sale or not, and if they were, on their prices. As mentioned before, Schinkel was not only responsible for the architectural design of the new museum project in Berlin but also very much involved in the curation of the collection to be exhibited in the building. Purchasing of such items must have been about the museum though Schinkel did not say anything explicitly about it. So, in addition to the viewing of collections, they were also involved with art dealers as well. One can see from Schinkel's notes that the art dealers had their so to speak shops or art galleries where they exhibited antique pieces. One example would be place of the

art dealers Scudelari where they saw miniatures from Villa Lante by Giulio Romano. Schinkel found them beautiful, and perhaps more importantly, not so expensive.

In between viewing collections, architectural tours undoubtedly continued. From October 11th until 14th, they visited a series of noteworthy buildings and ancient sites. The Palazzos they had been to were also of interest to Schinkel in terms of their architecture besides their collections. Regarding the Palazzo Barberini, Schinkel noted specifically the spiral staircase by Bernini, which he found magnificently arranged.¹⁰² He mentioned the Palazzo Braschi again for its beautiful staircase made of marble and oriental granite, and the Palazzo Vidoni for its design by Raphael. In addition to the Palazzos, the architecture of Ancient Rome was also on the schedule. On October 12th, the Tomb of Caecilia Metella, the Catacombs of San Sebastiano, the Circus of Maxentius, the Temple of Bacchus and the Grotto of Egeria were seen according to Schinkel's travel diary; however they were noted just with their names without any further remarks. Another ancient site was the Baths of Titus. Schinkel wrote that the site was being revealed through excavations at the time and gave a detailed description of the site as it was in 1824. What also seemed to impress him was the custodian of the site: "It deserves to be praised in particular, that a very reasonable custodian is employed at this location."¹⁰³

The day before going for Roman Campagna was mostly reserved for Vatican. On October 14th, after a quick visit to the sculptor Dräger and von Stier where they saw a few paintings, including one by Coreggio, they were headed to Vatican. The visit covered the viewing of Terre Cotte von Canova which was not yet exhibited at the time, according to Schinkel, and the whole Vatican Museum. The Borgia Apartments were particularly opened from them to see the antiques and the Terre Cotte as well as "a beautiful ceiling by Raphael" and the Wall paintings by Pinturicchio."¹⁰⁴ The Original of Aldobraninian Wedding was also viewed carefully one more time. The tour in Vatican continued in the Raphael's Room, which they

¹⁰² Schinkel, 302.

¹⁰³ "Es verdient besonders gerühmt zu werden, daß ein sehr vernünftiger Custode an diesem Ort angestellt ist." Schinkel, 304

¹⁰⁴ Schinkel, 305.

had been to several times already, and which still impressed them deeply. Schinkel described the Raphael Rooms as “beautifully painted and richly decorated.”¹⁰⁵

Their long days in Rome helped Schinkel observe the highlights of the daily life of the local people as well. As he noted, in the afternoon following their Vatican Tour, they witnessed the locals in Monte Testaccio enjoying food and wine, and dancing. on Thursdays and Sundays. But, rather than taking part in these activities, they watched the local people and enjoyed the view from afar.¹⁰⁶

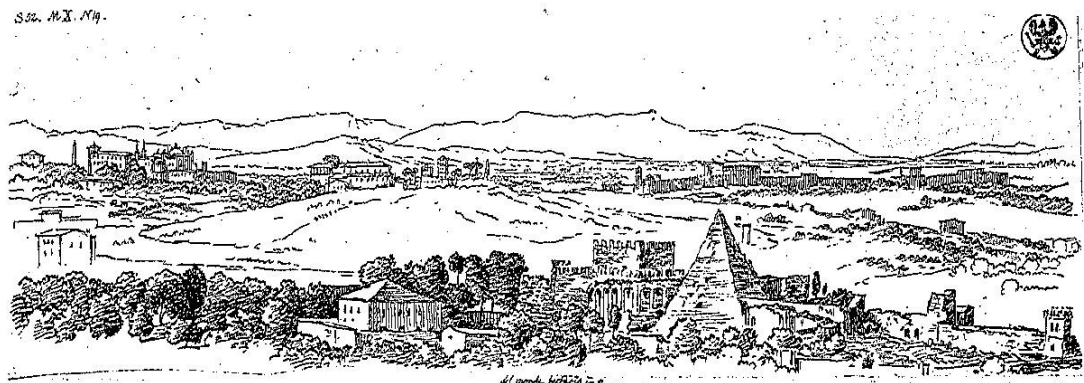


Figure 2.2.18 Overview of Rome from Monte Testaccio by K.F.Schinkel. Quill and pencil, 108x310 mm composed of two joined papers. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 307.

2.2.3.1 The Roman Campagna

On October 15th and 16th, Schinkel and his companions explored the Roman Campagna, a very popular Grand Tour destination. Numerous portraits of Grand Tourists exist today showing the beautiful scenery of the Roman Campagna in the background and one of the most notable examples of these portraits is Goethe's.

¹⁰⁵ „prächtig gemalten und reich ausgeschmückten Seitensaal in die Stenzen des Raphael.“ Schinkel, 305.

¹⁰⁶ “Wir fanden jedoch nicht viel Anziehendes an dem Volksgefühl und ergötzen uns deshalb lieber an der schönen Aussicht von der Höhe des Bergs herab.” Schinkel, 305.

(Figure 2.2.19) Schinkel did not have any portraits done particularly with a “Campagna” background. Though Schinkel’s journey did not particularly fit into the so-to-speak Grand Tour tradition, a trip to Tivoli through the Roman Campagna was rather inevitable.



Figure 2.2.19 Portrait of Goethe in the Campagna by Johann Heinrich Wilhelm Tischbein. Oil on canvas, 164x206cm. 1787.

Source:http://upload.wikimedia.org/wikipedia/commons/4/45/Johann_Heinrich_Wilhelm_Tischbein_007.jpg [accessed: 13.7.2011]

The excursion started on a beautiful weather as he noted down. In addition to the weather, Schinkel described the scenery of their route in an elaborate manner which summarized very well his impressions and observations too:

The hilly character of this vast plain is of particular allure; the rocks, which come to the slopes of these hills from the surface in which one sees caves, quarries and catacombs, have the appearance as if they had borne all ancient cities and temples, worn, and the imagination is therefore in constant activity.”¹⁰⁷

His narration follows their route along their way to Tivoli thus giving us the opportunity of following Schinkel and his companions along their journey through

¹⁰⁷ „Der hügelige Character dieser weiten Ebene ist von besonderem Reiz; die Felsen, welche an den Abhängen dieser Hügel zu Tage kommen, und in denen man Höhlen, Steinbrüche, Katakomben sieht, haben das Ansehn, als hätten sie überall alte Städte und Tempel getragen, und die Einbildungskraft ist daher in fortwährender Thätigkeit.“ Schinkel, 305.

the Roman Campagna. After a general description of the scenery, Schinkel went on to write about what he saw on the road, first being “a bridge from old times and a tower from Middle Ages,” as he recorded in his diary.¹⁰⁸ His notes have a particular emphasis on the nature as can be seen in the quotation above. Such narration has much in common with Goethe’s travel diary in particular, which he kept during his journey to Italy, in terms of tactical relationship with the nature. Similar to Goethe, Schinkel as well found many chances to experience the nature hands-on by walking not solely going from city to city on carriages. The first remnant of the ancient Rome Schinkel mentioned along the way was Plautius’ Monument. In addition to a brief visual description of the monument, he emphasized that “the crowning of the Middle Ages and the thick growth of ivy”¹⁰⁹ made the monument “more picturesque.”¹¹⁰

Considering the time they spent in viewing, the second and the most attractive ancient Roman ruin on their way was Hadrian’s Villa. One of the most well-known and complex structures of the antiquity, the Hadrian’s Villa consisted of many buildings. Schinkel’s notes about the site give a record of what it looked like and how much of it remained intact on October 15th 1824. As it had been throughout the journey, the tone of Schinkel in his notes was analytic, rather than romantic or nostalgic. His long and detailed verbal sketch of the site was comprised of meticulous architectural observations and historical anecdotes. Regarding the visual materials he produced during the excursion to Tivoli, there are two plans of the Hadrian’s villa, copied from the plans drafted by Francesco Piranesi. (Figures 2.2.20a-2.2.20b) In his notes, Schinkel referred to Hadrian’s travels in two instances while describing an architectural detail in the building. The first one is about a “colourfully painted colonnade” or “a Peukile” as Schinkel called it. About that piece, he wrote “as Hadrian has seen it in Athens.”¹¹¹ He made a similar comment on a niche in a temple and stressed that it was after the style that Hadrian

¹⁰⁸ Schinkel, 305.

¹⁰⁹ “die Krönung aus dem Mittelalter und der dicke Bewuchs von Epheu” Schinkel, 306.

¹¹⁰ Schinkel, 306.

¹¹¹ „Wie Hadrian ihn in Athen gesehen, jedoch hier in der Villa weit größer ausgeführt, umgab einen Vorplatz von gewaltiger Größe, der terrassenartig hoch lag.“ Schinkel, 306.

had seen in Egypt.¹¹² In both of the remarks about Hadrian's journeys, Schinkel did not give any references to a source, be it a text or a person, but instead, he based his comments on his visual observations. In addition to these remarks, in the conclusion of his observations, he placed emphasis to the eclectic architectural character of the site by connecting it to Hadrian's Travels as well:

The arched main rooms of this Canopeums demonstrate how modern-fantastic already the taste was back then. The architectural arrangements have neither style, nor they are duly considered and symmetrically thought. One can clearly realize that Hadrian wanted to impress with his knowledge gained on his seventeen years of travel through all the Roman Empire and thereby the true purpose of art already failed, because everything has already been the character of an adventurer. The image of his time in this place is pretty clear to the searching eye.¹¹³

The interesting point here is that these remarks on a building complex, whose architecture had been inspired by the observations of its owner during his travels to distant places, were made by an architect/a traveller eighteen centuries later. The negative tone in Schinkel's words is particularly surprising for these words were uttered by an architect who was in quest for inspirations through travelling.

¹¹² „im Hintergrunde standen die grottenartigen Tempelnischen des Canopus selbst, aus welchen überall Wasser hervorstürzte, nach der Art wie Hadrian dies in Ägypten gesehen, ..“ Schinkel, 306.

¹¹³ Die gewölbten Haupträume dieses Canopeums zeigen aber, wie modern-phantastisch damals der Geschmack schon war. Die architektonischen Anordnungen haben weder Styl, noch sind sie gehörig durchdacht und symmetrisch besorgt. Man erkennt deutlich, dass Hadrian mit seinen, auf seinen siebzehnjährigen Reisen durch ganze römische Reich gesammelten Kenntnissen imponiren wollte und dabei den wahren Zweck in der Kunst schon verfehlte, denn Alles hat bereits den Charakter des Abentheuerlichen. Das Bild seiner Zeit wird dem forschenden Auge an diesem Orte recht klar.” Schinkel, 307.

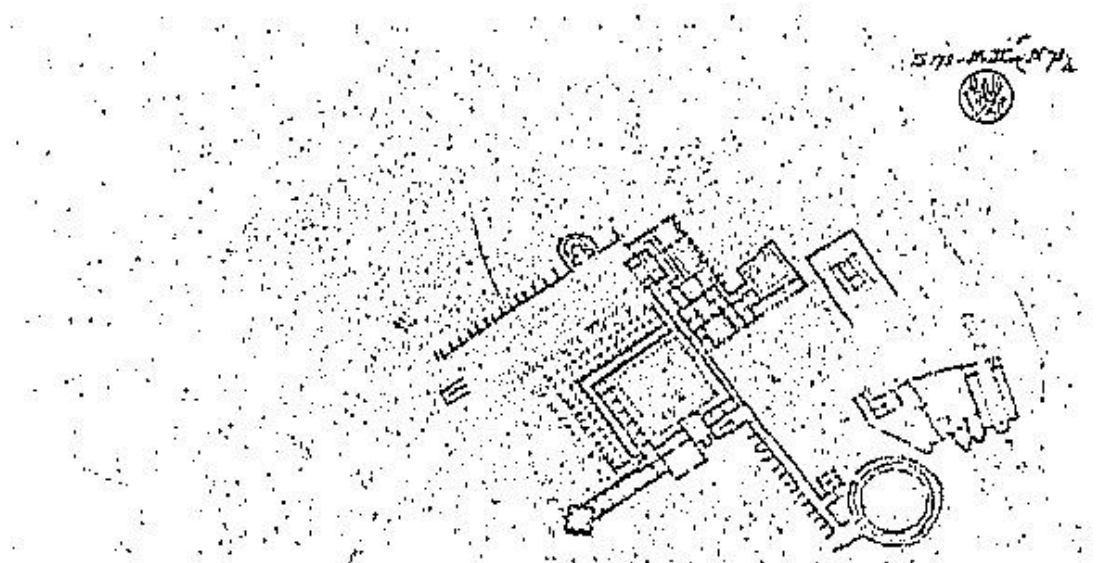
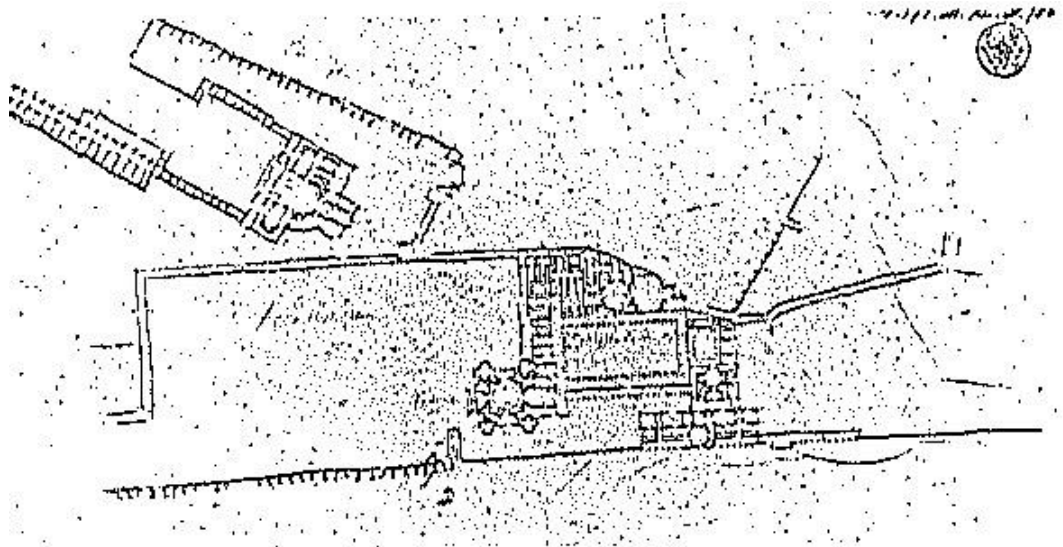


Figure 2.2.20a- 2.2.20b K. F. Schinkel's copies of Francesco Piranesi's plans of Hadrian's Villa of 1791. Pencil.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 307.

After Hadrian's Villa, on a route passing through the olive trees, they arrived at Tivoli. The astonishment Schinkel felt at the sight of the city is remarkable. He did

not use the phrase “what a site”¹¹⁴ for any other place before. The first thing he saw was a Collogium, where the young students played under the supervision of a clerical as Schinkel wrote. Over there, one could see a view, comprising the Roman Campagna with the Dome of the St. Peter’s seen afar, joined with the Alban Hills and the Monte Soracte coming forth behind the Monti Celli.¹¹⁵ In his diary, Schinkel practically drew this view literally. On the way to their guesthouse, passing through the city gate of Tivoli, they saw the Temple of Sibylee and Vesta. (Figure 2.2.21) Climbing on a grotto, they enjoyed the view of the temples which he described as “making the most charming effect.”¹¹⁶ The Temple of Vesta was bestowed with a particular praise by him since it was “the ideal of a round Temple with its proportions.”¹¹⁷ Following this, they went to the Villa d’Este situated on a slope which displayed unique overviews of the Roman Campagna. From the rich garden-terrace of the Villa, Schinkel sketched a view which he praised. (Figure 2.2.22) In addition to the rich and diverse landscape of the garden including the waterfall, Schinkel was also interested in the artworks on display in the Villa. Together with friezes painted by Taddeo and Federigo Zuccherro, he described the sculptures as making a superb effect.¹¹⁸ He praised especially the historical and symbolical depictions on the friezes: “Historical, mythological, symbolic representations are inserted in manifold embellishments.”¹¹⁹ (Figure 2.2.23)

¹¹⁴ “Welche Lage!” Schinkel, 307.

¹¹⁵ Schinkel, 307.

¹¹⁶ Schinkel, 308.

¹¹⁷ „ist das Ideal eines runden Temples und seiner Verhältnisse” Schinkel, 308.

¹¹⁸ Schinkel, 309.

¹¹⁹ „Historische, mythologische, symbolische Darstellungen sind in mannigfachen Verzierungen eingefügt.“ Schinkel, 309.

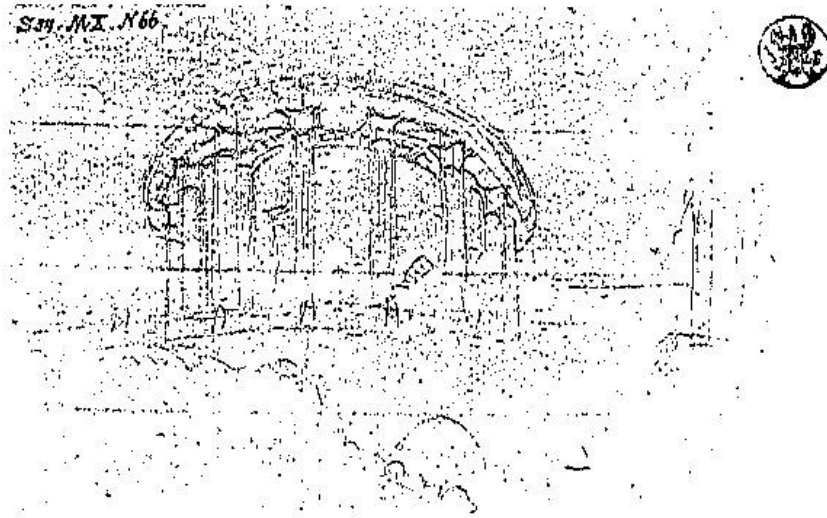


Figure 2.2.21 The Temple of Vesta by K.F.Schinkel. Pencil, 108x154mm.1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 567

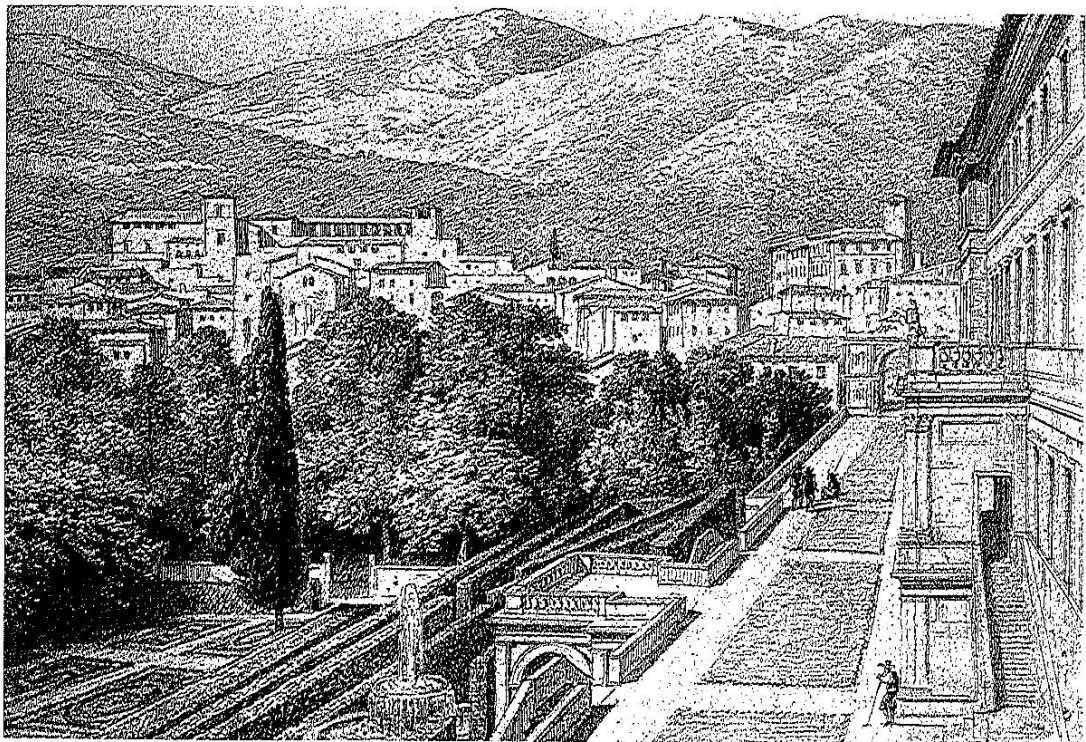


Figure 2.2.22 The Garden of the Villa d'Este with Tivoli on the background by K.F.Schinkel. Pencil. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 309.

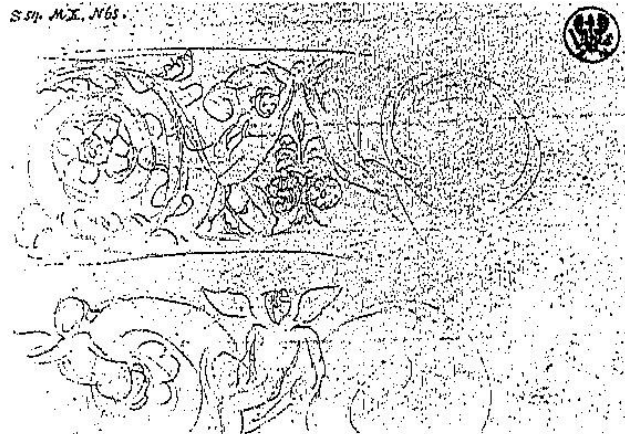


Figure 2.2.23 Sketches of wallpaintings in the Villa d'Este by K.F.Schinkel. Pencil, 108x154 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 567.

Following the city tour, they returned to their guesthouse to have lunch which was described by Schinkel as:

A frugal meal, enjoyed in our public house with open windows, from which we could see the beautiful temples in the city and the Cascade, tasted excellent.¹²⁰

It is remarkable how Schinkel managed to express the quality of the meal he had and the view of the city and the temple in one sentence. (Figure 2.2.24) The direct effects of the beautiful view of the city to the gustatory quality of Schinkel's meal may remain mysterious but it is more than obvious that his spatial experience was inclusive, intermingled with other sensual experiences, in this case related with his tongue.

¹²⁰ Ein frugales Mahl, in unserm Wirthshause bei offenen Fenstern genossen, aus denen wir den schönen Tempel und die Cascade in der Stadt sehen konnten, schmeckten trefflich.
309

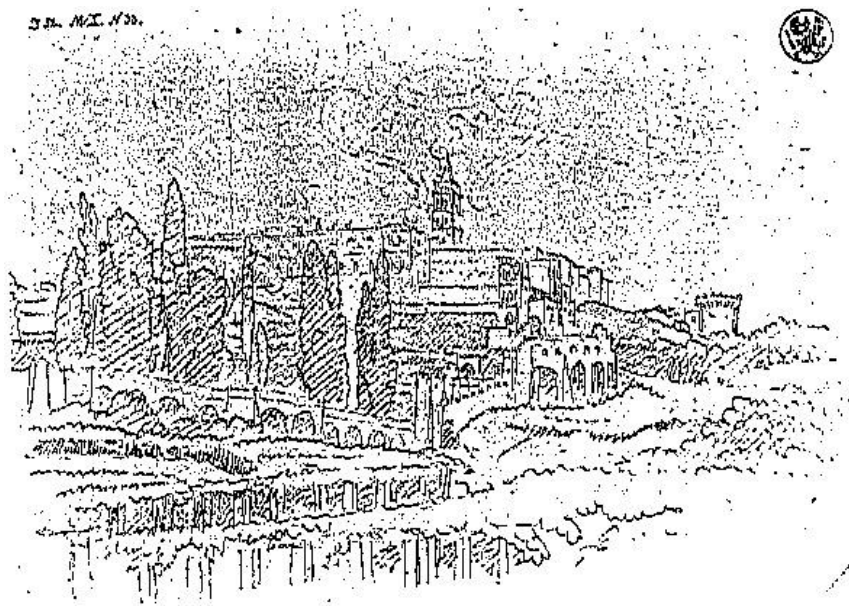


Figure 2.2.24 A View of the Garden and the Villa d'Este by K.F.Schinkel. Pencil, 154x212 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 568.

After the meal, they climbed up the valley on donkeys from where they enjoyed an overall view of the area. Regarding the view, Schinkel made one of the most elaborate and beautiful descriptions in his travel diary, enabling the readers from roughly two centuries later visualize it in its minute details in addition to the several drawings he drafted.¹²¹

The next morning, on October 16th, they went, once again on donkeys, to see more antique ruins. On their daily schedule were the remains of the Claudinian Water Conduits. His praises focus on the beautiful views of the hills and ruins together.

¹²¹ „Von hier aus sieht man immer die Stadt auf dem Felsabhänge, unter ihr die Grotte mit den schäumenden Wassern, die Tempel der Vesta und Sibylle an der vordersten Felsecke, weiter fort die Cascatellen, die aus einer von der Stadt umgebenen Gartenfläche herab in's Thal stürzen, und noch weiter am Ende der Stadt Villa Maecen's in ihren Ruinen¹²¹, aus denen ebenfalls bedeutende Wasser durch den reichbewachsenen Abhang in's Thal sich ergießen. Hinter allen diesen Schönheiten liegt die weite Ebene von Rom, aus der am Horizont die Peterskuppel und die Laterangebäude allein herausstreten und so das große Rom an den entgegengesetzten Enden bezeichnen. Die Abwechslungen, welche diese Straße bietet, sind unendlich schön; sie führt in's Thal hinab und steigt dann auf der andern Seite des Flusses, welchen man auf einer antiken Brücke passirt, wieder zur Stadt hinauf, wobei man immer auf antiken Pflaster fortgeht.“ Schinkel, 310.

His enthusiasm with the views carried on their way back to Rome as he noted that he could enjoy the picturesque effect of the area under the beautiful lighting of the sun.¹²² (Figure 2.2.25)

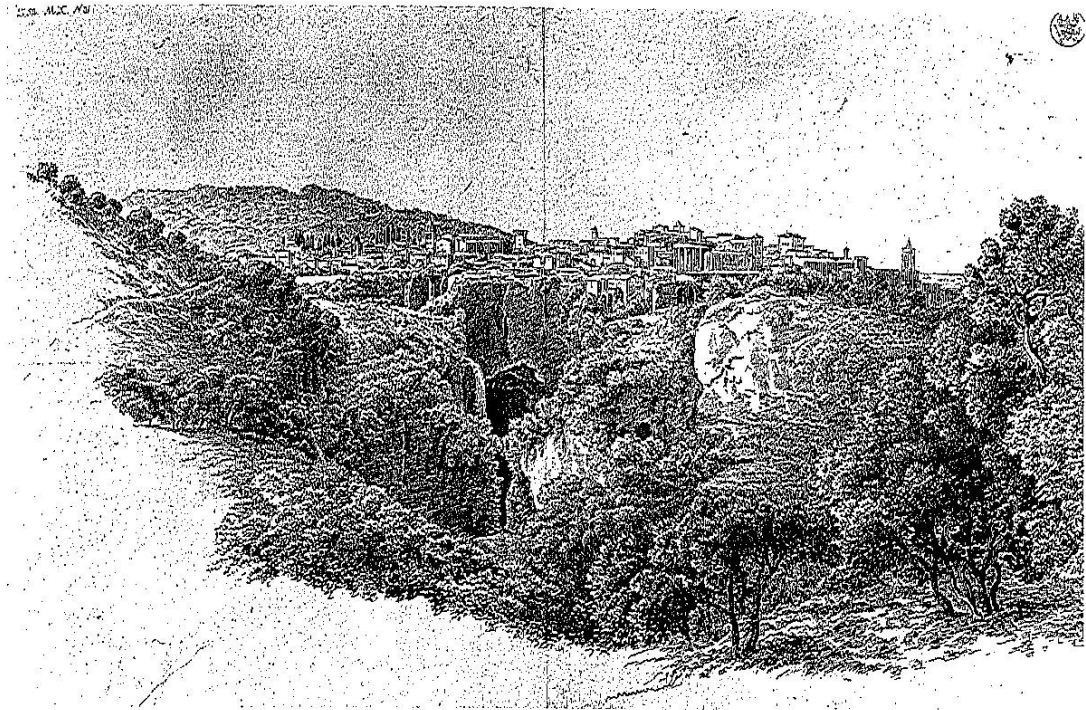


Figure 2.2.25 Panorama of Tivoli by K.F.Schinkel. Quill and pencil in grey and blue, watercoloured. 271x398 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 568.

On their way back to Rome, they had a chance to see the Church S.Lorenzo. Following their arrival at their apartment, Schinkel continued to work on Thorwaldsen's project which he had sent the first drafts before.

2.2.3.2 Last week in Rome

October 17th was a Sunday, so they went to the mass in St. Peter's in the morning. After enjoying the choir music which included "modern easy-finished pieces,"¹²³

¹²² Schinkel, 310.

¹²³ „modern leicht-fertige Stückchen“ Schinkel, 311.

they went to the Camuccini's Gallery. They viewed "few but quite chosen paintings" including a small Raphael and a landscape of Tizian by Bellini. Schinkel praised particularly the latter for its composition and execution. Following this, they attended a lunch which they were invited the day before, hosted by Catel's wife, who Schinkel describes as "really a very gentle, amiable Roman."¹²⁴ They were entertained by Brandt who made a clown of himself as he spoke incomprehensible German, Italian and French altogether.¹²⁵

Their last week in Rome kicked off with a very busy day which could be taken as a token for the rest of the week. Trying to finish up his research, including the visits to private collections and museums and a last general architectural tour of Rome, Schinkel rushed through Rome for the whole week. Besides these, he was quite busy in terms of participating in farewell gatherings where he managed to finish several arrangements with the important figures with whom he had interacted throughout his days in Rome. His last week itinerary included mostly the places he had been to in the first two weeks in the city. The morning of October 18th began with a visit to Camuccini to see the antiques which he collected from the Forum of Trajan and sold to Vatican Museum. Schinkel first described the pieces he saw as "the most beautiful antique ornaments, which exist"¹²⁶ then added a detailed list of the pieces he loved most, including bas-reliefs depicting the Emperor Trajan as well as a couple frescos by Domenichino. The frescos by Lanfranco and Domenichino in the Dome of Andrea della Valla were the next to see during which they met Professor Gerhard who came from Naples. Following the Dome, they were headed to Trastevere to see the antique granite columns and mosaics in the altar from older times in the Basilica of Santa Maria. The Church of Santa Cosma was closed so they climbed up to the San Pietro in Montorio where they enjoyed "the magnificent view of Rome with bright sunshine."¹²⁷ Through the courtyard where St. Peter was crucified, they moved on to the church. The Tempietto by Bramante, the sculptures

¹²⁴ „wirklich eine ungemein sanfte, liebenswürdige Römerin“. Schinkel, 310.

¹²⁵ "Brandt machte mit seiner, aus unverständlichem Deutsch, Italienisch und Französisch zusammengesetzten Sprache, in welcher er höchst humoristisch wurde, eine Art Bajazzo der Gesellschaft." Schinkel, 311.

¹²⁶ „es sind die schönsten antiken Ornamente, welche existieren.“ Schinkel, 312.

¹²⁷ „die herrliche Aussicht auf Rom bei heitrem Sonnenschein.“ Schinkel, 312.

by Bartolommeo Ammanato, a student of Michelangelo, and the Chapel Borgherini painted by Sebastiano del Piombo after Michelangelo's design formed Schinkel's notes on the Church of San Pietro in Montorio. Passing through the Fontana dell'Acqua Paola located on the Janiculum Hill, and then Via Lungara, they stopped at Villa Lante¹²⁸ which was at the end of the road. There happened to be a celebration in the garden of the villa at the time of their arrival where "nun-like dressed, laud girls were eating, drinking wine, dancing and bantering."¹²⁹ The dancing girls reminded Schinkel of another festive he witnessed as he wrote that they had earlier seen a play in the Via della Lungara where there were colourfully-dressed girls, improvising songs, going from house to house. The Villa Lante had its fair share of observation from Schinkel as we can follow in his notes. Starting with a praise stating that "the casino of the villa has the most beautiful place in Rome," he moved on to his description with the paintings in the Villa. He referred to Giulio Romano's name only as the artist of the paintings on the ceiling but not as the architect of the building itself. In addition to the portraits of Italian poets and of the "beloved" Raphael displayed on the walls, the ornaments on the ground struck Schinkel with their taste in execution which as he noted "exceed almost everything else in Rome."¹³⁰ After the Villa, they stopped by a Trattoria in the St. Peter's Square to have lunch with the local people whom Schinkel described as "most funny and horribly shouting." He also added that "yet the women stayed in the bounds of their own proper and grace."¹³¹ As he wrote, "the meal was good" but its cost was half as much compared to their guesthouse.

Next on their route was the Vatican Museum where, as mentioned before, they had been in several times. Despite their recurring visits to the museum, its effect on Schinkel seemed to be everlasting, as he himself confessed: "The impression made by this series of splendour and art halls will forever solely remain."¹³² His description

¹²⁸ Villa Lante al Gianicolo.

¹²⁹ Schinkel, 313.

¹³⁰ "der fast alles Andere in Rom übersteigt." Schinkel, 313

¹³¹ "...die höchst lustig waren und entsetzlich schrieen; trotzdem blieben die Frauenzimmer in den Schranken einer ihnen eigenen Geziemlichkeit und Grazie." Schinkel, 313.

¹³² „Der Eindruck, welchen diese Reihe von Pracht- und Kunstsälen macht, wird ewig einzig bleiben.“ Schinkel, 313.

was detailed as always, directing us through the halls of the museum step by step, hall by hall, which included the ones that they had never been to until that day. Raphael's name was once again uttered in the most respectful way. Intriguing was his observations regarding the placement of the antiques and artworks into the halls and their relationship with the architectural design of the building. (Figure 2.2.26) One specific remark was related to a hall where the antique busts were placed near a window in such a way that they made a strong effect together with the view from the window.¹³³ As pointed out before, in Schinkel's museum descriptions, his architectural criticism and narration of the artworks very often appear together in the same sentence. This literary characteristic can be explained by referring to today's visual technology and by imagining Schinkel's way of narration as a verbal transcription of a video footage. As the camera rolls, we read what Schinkel sees. Since in the frame the artworks and the buildings appear together, in the narration they are described together as well. Though numerous examples can be given from his travel diary, the part in which he narrated his tour in the halls of the Vatican Museum on October 18th would be one of the best.

Upon the closing of the museum for the day, they had to leave, so they went to the Convent of Sant'Onofrio and watched the sunset. Camuccini and Thorwaldsen joined them in the evening at their apartment. Schinkel showed his design that he made for the new Pope's Monument to be placed in St.Peter's upon Thorwaldsen's request the other day, and Thorwaldsen was very pleased with the outcome. (Figures 2.2.27a-2.2.27b)

¹³³ "An den Fenstern stehen antike Köpfe auf Hermensäulen. Dieser lange Prachtgang gewährt von einer Seite die Aussicht in die Villa papale; man tritt aus ihm in die schönen Säle des Museums (710), welche die Vasen und Candelaber enthalten, und von diesen gelangt man auf den Flur der Prachttreppe, neben welcher eine Rotunde liegt, in deren Mitte die Biga, und ringsherum schöne Antike, besonders die Diskobolen und der Eidechsentödter stehen." Schinkel, 314.

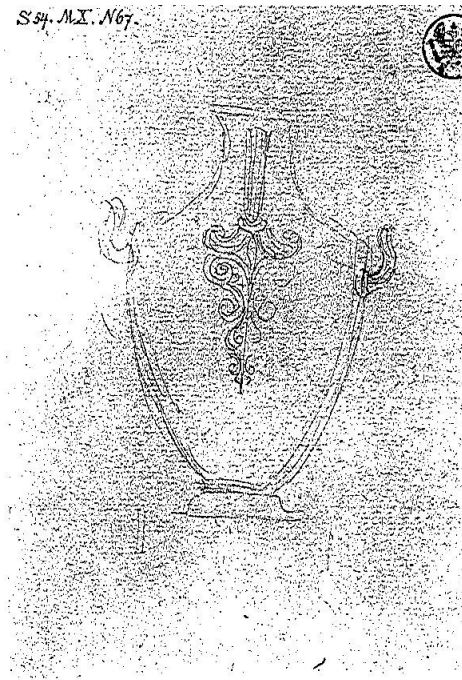


Figure 2.2.26 A Vase from the Vatican Museum by K.F.Schinkel. Pencil, 151x103 mm. 1824

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 570.

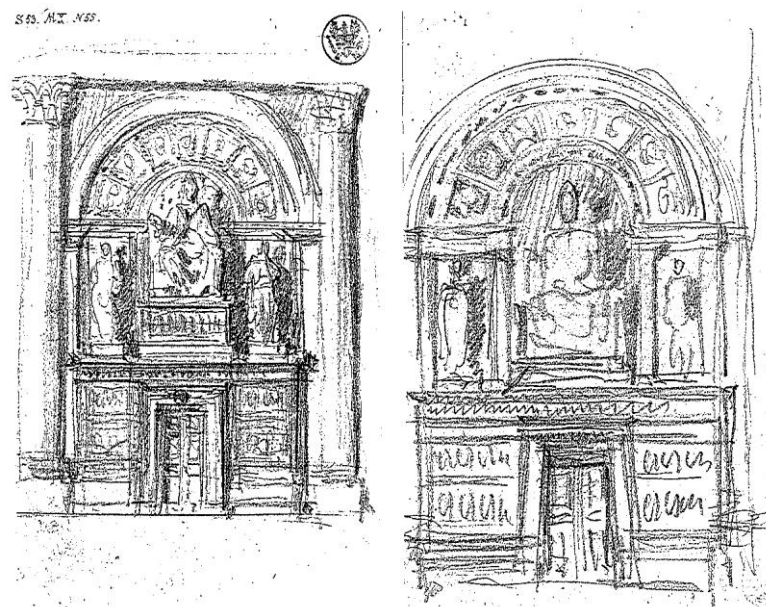


Figure 2.2.27a-2.2.27b Sketches for the tomb of the Pope Pius VII by K.F.Schinkel. Pencil, 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 569.

On October 19th, the visits continued from where they left off. They first went to began with the painter Heß's workshop where they saw his new painting and then to Bartholdy's gallery where they continued to view antique pieces, including several more beautiful bronzes, one Etruscan vase, Majolica-work antique glasses, which Schinkel found very important.¹³⁴ Following these, a very important visit as he wrote, was paid to Link, a painter, a researcher on antiquity and an art collector who just returned from his journey to Greece. The importance of the visit lay in Link's panoramic drawings that he made in Greece. Schinkel was eager to see them, though he did not mention whether he wanted to buy them or just to see them. About the drawings, he emphasized the architectural pieces depicted. After picking up the sculptor Wolff, they went to the Palazzo Albino where they viewed drawings by Giulio Romano and a work of Perugino. Followed by the Palazzo Albino, they stopped by the landscape painter Reinhold. About his visit, Schinkel recorded in detail the transactions between the artist and himself and his impression about the artist. Apart from his conclusive sentences in which he referred to the drawings by Reinhold as "the best remembrance of the trip," his notes are also important in terms of how Schinkel carried on his purchases and what his impressions about fellow artists were.¹³⁵

The next stops were the workshops of Canova and of a sculptor and the gallery of an antique dealer. After what he saw during the day, Schinkel was astonished by how everything in art world could be found in Rome. What is significant about this remark is that it points out the fact that Rome was the centre of art of the first half of nineteenth century. At the end of a such busy day, they enjoyed a stroll on the promenade on Monto Pincio, followed by a theatre play which, as Schinkel noted, was translated from German and staged in Prussia as well. Between the stroll and the play, they found time to stop by their apartment and they met Hensel and Grahl.

¹³⁴ Schinkel, 315.

¹³⁵ "Von hier besuchten wir den talentvollen Landschaftler Reinhold, der so schön Naturstudien macht. Ich konnte nicht unterlassen, ihm die Frage vorzulagen, ob er 12 oder 16 seiner Studien weggeben würde, und unter welchen Bedingungen. Gewöhnlich thun es die Künstler nicht, den selten kommt man wieder an den Platz, um ein neues Studium zu machen, und selten giebt es geschickte Leute, welche eine Reise machen und sie so zu nutzen wissen. Für 3 Louis-d'or das Stück ließ er mir eine Quantität, mit der Bedingung ab, sie bis zu meiner Reise behalten und kopieren zu können. Diese Skizzen werden die schönsten Erinnerungen der Reise darbieten." Schinkel, 315.

Hensel began on his portrait of Schinkel which came to this day as one of the tokens of his days in Italy. (Figure 2.2.28)



Figure 2.2.28 Schinkel's portrait by Wilhelm Hensel, 1824.

Source: http://de.wikipedia.org/w/index.php?title=Datei:Wilhelm_Hensel_-_Karl_Friedrich_Schinkel.jpg&filetimestamp=20101206112949 [Accessed: 07.09.2011]

In the morning of October 20th, their day once again kicked off with visits, first to Camuccini to see his antiques then his workshop with Waagen. In his workshop, Schinkel made a few purchases, an antique Bacchus for 260 Scudi, which would be restored by the sculptor Tenerani for 400 Scudi, since the head, one hand and a leg were missing. One more visit was made to the landscape painter Reinhold with Hensel to choose his pictures, as Schinkel noted. As we can understand from his notes, Schinkel employed some artists, in this case the painter Dräger, to copy a drawing sketched by Carsten and owned by Thorwaldsen which Waagen went to check upon whilst Schinkel and Hensel were by Reinhold's.

After meeting with Bunsen at the Painting Gallery in Capitol and they moved on to see the Capitoline Jail which Schinkel likened the form of the building to the Treasury of Atreus. The collection of the Roman Academy of Art located in San Luca was viewed next. In there, they had a chance to see several works of Raphael which were once again mentioned with praises by Schinkel. Following this, they went to see the Forum Augustus and the Tabularium. Writing relatively shortly about these two, Schinkel only noted that the name of the Forum Augustus was formerly Forum Nervae and that the Romans kept their state documents in the Tabularium and also that the style of the buildings were similar to that of the ones of Ceaser's time. The evening ended at their apartment accompanied by Hensel and Camuccini, talking about the purchasing of artworks.

The Church of Santa Niccolo in Carcere was the first destination of October 21st after a visit to Professor Gerhard with Bunsen. Schinkel defined the building as "where the traces of the three oldest Roman temples are to see"¹³⁶ as well as giving a brief visual description. The next stop was a place they had been several times for the last two weeks but could not manage to get in, The Church of San Stefano Rotondo. Bunsen arranged beforehand to make sure that it would be open when they arrived so they finally got in. For the long awaited church, Schinkel gave a detailed historical account in his notes.¹³⁷

¹³⁶ „wo die Spuren der drei ältesten römischen Tempel zu sehen“ Schinkel, 317.

¹³⁷ "Das Gebäude ist zu Theoderich's des Großen Zeit von 470 bis 530 erbaut und trägt alle Inconsequenzen und Barbareien der Zeit. Dicht bei Stefano Rotondo liegt die alte Kirche Sta. Domenica della Navicella, mit einem kleinen elf Fuß langen antiken Marmorschiff, welches davor aufgestellt ist."¹³⁷ Das Schiffchen ist unter Leo X. Im fünfzehnten Jahrhundert

The rest of the day was like a farewell to Vatican. They first had their lunch in a *Trattoria* overseeing St. Peter's in the horizon with the pleasant company of a group of people under the "indescribable"¹³⁸ heat of Rome, then they made their way into Vatican. (Figure 2.2.29) Visiting The Museum, Raphael Rooms, the Loggias and the galleries for the last time, Schinkel said his goodbye to Rome by doing his favourite thing, enjoying the magnificent view of Rome under the sunset from the terrace of the Papal Palace. As their days in Rome come to an end, he tried to cherish every moment he had left and went on to enjoy the sunset and the view of Rome from the top of a wall.

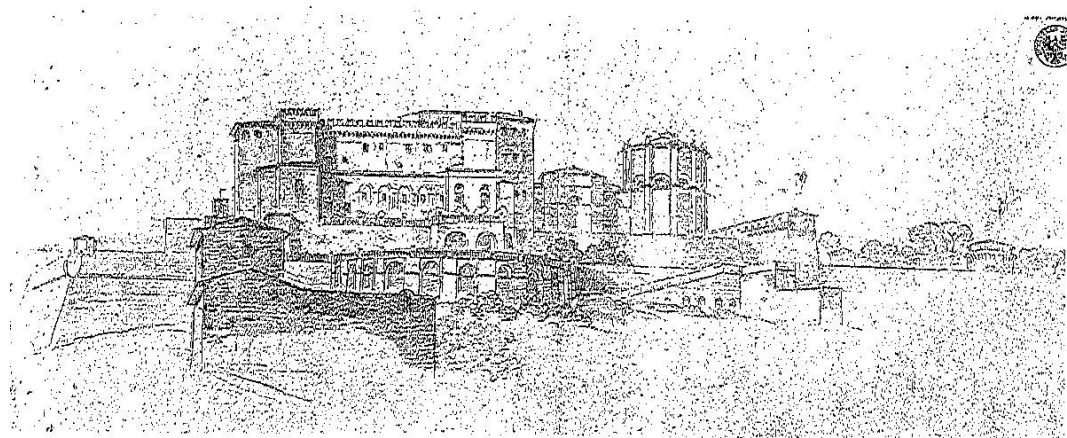


Figure 2.2.29 A View over the Vatican by K.F.Schinkel. Pencil, 273x673 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 319.

The farewell tone in his notes carried on to their last two days in Rome. On October 22nd, Schinkel spent his day making some final meetings and visiting the galleries he frequented to in the last three weeks in order to see the collection for the last time and to conduct last-day purchases. The stops included Catel's workshop, the Villa Medici, the gallery of Tererani and Kessel, Consul Valentini's residence and the Palazzo Sciarra. After a visit to Bunsen who invited them to a dinner in Prince Heinrich's residence, they ended their day in Prince's dinner party where they said goodbyes to their circle. On the very last day, Schinkel made a quick stop at Catel's

restaurirt und fast ganz erneuert. Die Kirche wurde von Papst Paschalis I. 827 von Neuem erbaut, mit einer Altarnische in Mosaik und vielen Granitsäulen." 318

¹³⁸ 318.

very early in the morning in order to get his portrait done by Catel (Figure 2.2.30) and then, went to the Castel Sant'Angelo. Whether it was Schinkel's request or Catel's decision, it is still stunning to see that at the center of the portrait is a view of sea and an island rather than Schinkel himself or an urban silhouette.



Figure 2.2.30 Schinkel in Naples by Franz Ludwig Catel, 1824.

Source:<http://www.art-prints-on-demand.com/a/catel/kfschinkelinneapel.html>
[Accessed: 07.09.2011]

In the Castel Sant'angelo, the view of Rome from a platform there once again stuck him, a view comprising the St. Peter's, the Vatican and the Garden of Janiculus, in addition to the building itself with its rich mosaics and richly decorated rooms and halls. The tomb of Hadrian was also mentioned with appraisal in his notes. After the mosaic factory in Vatican, the Stefano Rotondo which they failed to get in the other day was on their route. With Bunsen's arrangement, they managed to see the antiques in there which were supposed to be put on sale. The Garden of Villa Negroni was last on their tour where they parted from Bunsen, whom Schinkel noted with great affection for all the hospitality and the friendship he offered during their stay in Rome. A farewell dinner was held in their honour with the participation of many artists and friends as Schinkel noted. He finished his remarks on that day by saying: "There was soon a general warm farewell to the many friends that made Rome a certain home, and we lay in bed."¹³⁹

2.3 Back to Berlin

Following his extended, second-time stay in Rome, Schinkel hit the road back to Berlin on October 24th, going through some major Italian cities, such as Siena, Florence, Bologna and Venice. The part of the journey covering the days spent while going from Rome back to Berlin can be roughly called the last part of the journey.

2.3.1. Five and a Half Hours in Siena

At eleven o'clock in the morning on October 27st, they arrived at Siena, where they could stay only for five and a half hours. Schinkel remained silent about the reason for such short stay in Siena. In spite of this, however, Schinkel and his travelling company managed to do a quite extensive tour of the city, as reflected in his notes on the city.

¹³⁹ „Es entstand bald ein allgemeiner herzlicher Abschied der vielen Bekannten, welche Rom zu einer gewissen Heimat machen, und wir legten uns zu Bette.“ Schinkel, 321.

The Siena Cathedral was the first on the tour. Schinkel described the building in a very detailed way by covering its history, construction, architectural and interior design together with the sculptures and paintings, and accordingly, by presenting a complete architectural account of the building in 1824. It is more than obvious that Schinkel was astonished by the building as can be traced through his remarks about it. Regarding particularly the state of the building, he noted that it had been utterly preserved like no other medieval buildings in Italy.¹⁴⁰ In his account, names of many artists appear, but the biggest praise goes to Nicola Pisano whom he likened to van Eyck without specifying why. Schinkel also mentioned Pinturicchio's name in relation to Raphael's influence on his art. Following the Siena Cathedral, they went first to the Church of San Agustino, and then to the Town Hall. In the Town Hall, he viewed the painting gallery consisting of works of Siena School as he noted. He found the style very "Raphael-like" and recorded the artists, such as Ambruogio Lorenzetti, Taddeo di Bartolo and Beccafumi. He went on to view more works from Siena School in the galleries located in the Accademia delle belle Arti. He found the old master, Lorenzo of Siena's works noteworthy. After visiting the Church of S. Domenica, where he saw the work of Gudio of Siena, "the oldest documented master of Italy,"¹⁴¹ in his own words, then the Churches of S. Francesco and S. Cristoforo, they ended the tour as they enjoyed the view from the square in front of the churches.

2.3.2 Back in Florence

After Siena, they moved on to their next stop, Florence, where they had stayed before as they had been going down to Rome. On the road to Florence, Schinkel commented that he was quite happy that they started the journey in the summer as the weather was already going bad in October and the true character of Italy would be lost for a foreigner.¹⁴² In the afternoon of October 28th, they arrived at Florence,

¹⁴⁰ "... und in seinem Zustande so vollkommen erhalten, wie kein anderes Gebäude des Mittelalters in Italien." Schinkel, 324.

¹⁴¹ "Hier ist das Hauptbild des Guido da Siena, dem ältesten documentirten Meister Italiens.." Schinkel, 326.

¹⁴² "Es blieb trübe Witterung, als wir unsere Reise fortsetzen; ich bin sehr froh gewesen, daß wir den Sommer zur Reise gewählt hatten, denn im October ist schon manche Störung

settled in Villa di Londra, which, as Schinkel noted, was “expensive and very big.”¹⁴³ They stayed in Florence until November 2nd with one-day excursion to Fiesole. Three days were spent entirely in Florence, visiting churches, palazzos and galleries, some of them overlapping with the ones they had seen in their first time in Florence in August. The first day’s route included the Basilica di Santa Maria del Fiore, or “Cathedrale Sa Ta Maria del Fiore” in Schinkel’s words, the Palazzo Pitti, the Uffizi Gallery, or “Palazzo dei Offici” again in his words, and the Church of Maria de Carmina. Schinkel observed very carefully the galleries in the Palazzo Pitti and the Uffizi Gallery and noted down long lists of artworks together with his impressions in which he mentioned the names of Raphael, Leonardo da Vinci, Dürer and Michelangelo frequently. They ended their day at a theatre play which was also recorded by Schinkel almost at the same level of detail as the galleries. Schinkel started his second day in the city meeting with an artist, the painter Remi, then went on to view the gallery in the Academy. His list of artworks included the brief descriptions of the compositions of the paintings but referred rarely to the names of the artists, among whom Sandro Boticelli stood out. After visiting a few more churches, they concluded their tour at the top of the hill, besides the Basilica of San Miniato al Monte, enjoying the “incomparable sunset.”¹⁴⁴

October 31st was reserved for visiting churches, the Basilica of Santa Croce, the Basilica of Santa Maria Novella and the Basilica of San Miniato al Monte. In Schinkel’s diary, the architectural descriptions of the first two were almost non-existent with the exception of quick notes about the designers of the chapels, like the one about Brunelleschi as the designer of the “Capelle dei Pazzi,” or the paintings on display. It was only the Basilica of San Miniato al Monte which Schinkel narrated step by step without failing to mention Brunelleschi. Before leaving Florence, they made a quick excursion to Fiesole, “the mother of Florence,” as Schinkel called it by referring to its history. They enjoyed their touring the city, visiting local churches and the buildings surviving from the old Etruscan city.

durch schlechtes Wetter eingetreten, und Italiens wahrer Charakter dem Fremden verloren gegangen.” Schinkel, 327.

¹⁴³ “...aber theuer und sehr groß.” Schinkel, 327.

¹⁴⁴ “...den unvergleichlichsten Sonnenuntergang” Schinkel, 330.

2.3.4. Bologna and Ferrara

Following Florence, the next stop was Bologna where they arrived after a day's journey. As Schinkel enjoyed the road from Florence to Bologna, he praised Florence for its beautiful roads and mansions whose opulence left an immensely pleasant impression behind,¹⁴⁵ in addition to the beautiful countryside. In Bologna, as in the case of Siena, they could stay only for the day. The Gallery at the Academy was the first place to go, and followed by a visit to the Botanical Garden, then to the University building in Bologna where they viewed frescos. The viewing continued in the Gallery of the Palazzo Ercolano then they were headed to the Bologna Cathedral which was noted down by Schinkel with a short sentence. The Piazza Maggiore with the bronze statue in the middle was next on the city tour followed by the Basilica di San Petronio which was also located on the square. They went on to the Gallery in the Palazzo Zambeccari then to the Basilica of San Domenico. For the latter, Schinkel stated that the building had beautiful stone construction on the outside but probably had been modernized.¹⁴⁶ They cherished their only night in Bologna with a good supper followed by a pleasant music.

The next day, on November 4th, they hit the road again in the fertile Lombardian fields (currently this area falls within the borders of the region of Emilia-Romagna not Lombardy) in hot weather. Around noon at that day, they arrived at Ferrara. Schinkel found a chance to briefly tour the city. From his notes, his visit to the City Library stood out. As he told, he saw the old manuscripts in addition to the antiques displayed there. His tour continued with the churches of San Francesco, San Andrea, San Gregorio and the Cathedral. He climbed the tower of the Cathedral to be able to understand the city plan of Ferrara. The Jewish Quarter located in the middle of the city, housing 1000 residents was noted in his travel diary. Moving on to the see palazzos, he concluded his tour in the city centre near the Castello Estense.

¹⁴⁵ "Wir hatten also Abschied vom schönen Florenz genommen. Der Wohlstand dieser Stadt, in welcher es keine Bettler giebt, die die reinlichsten Strassen hat u wo man viele Meilen umher die schönsten Landstrassen auf allen Seiten sieht welche mit Rinnsteinen aus schönen Quadern eingefasst und mit Landhäusern in Menge besetzt sind, denen allen die Wohlhabenheit angesehen wird – lässt einen ungemein freundlichen Eindruck nach. –" Schinkel, 332.

¹⁴⁶ "Ausserhalb hat die Krische schöne Backsteinconstructionen, ist aber vielfach modernisirt worden." Schinkel, 334.

2.3.5 Venice through Padua

Leaving Ferrara for Venice, they set off on November 5th. They first went through a small town called Rovigo which failed to satisfy Schinkel, and accordingly, described by him as “an uninteresting town.”¹⁴⁷ The three inclined towers might be the reason for Schinkel's dissatisfaction as he thought that they must have been clearly the mistake of the builder. They moved along their way to Venice the next day, staying overnight in Padua. Just like in many other towns they went through along their way, Schinkel toured around Padua until the evening, visiting churches and palazzos. He filled his travel diary with brief visual descriptions of the places he saw. The Basilica of Saint Anthony of Padua (Figure 2.3.1), the Scola del Santo, the Church of the Ereminati (Figure 2.3.2) and the Basilica of Santa Maria dell'Arena appeared on the list. The Palazzo di Signora and the Palazzo Papafava were the two palazzos he visited. Being so close to Venice, Schinkel had a chance to watch the towers of Venice by means of a big telescope in the afternoon as well, after their city tour.

¹⁴⁷ “...die uninteressante Stadt welche 3 schiefe Thürme hat, wurde uns klar daß diese Kunststückchen Fehler der Baumeister seyn müssen.” Schinkel, 336.

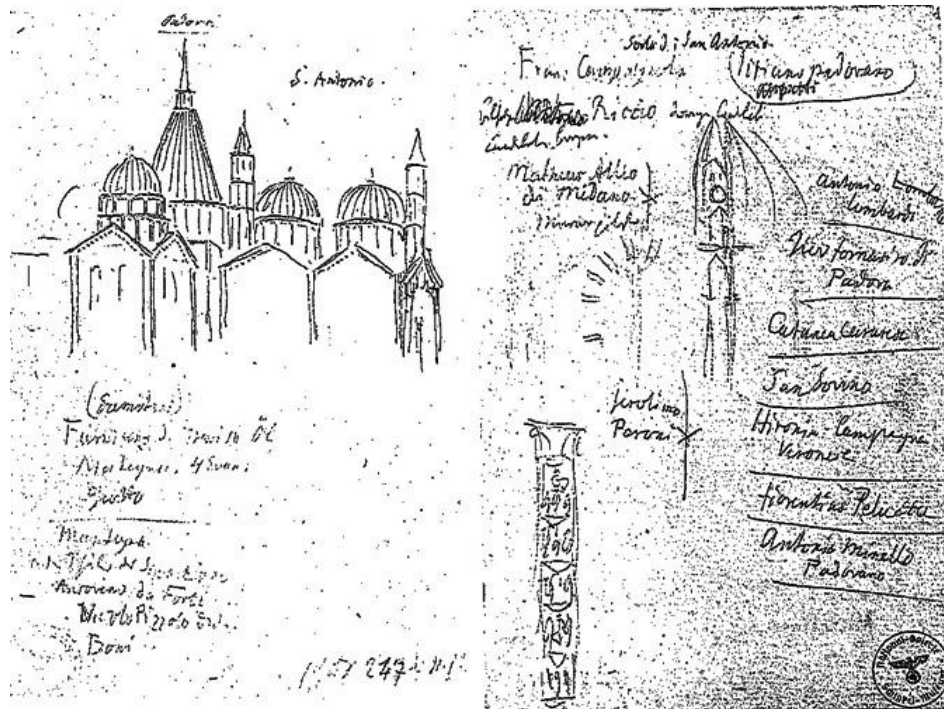


Figure 2.3.1 Sketches of the Basilica of Saint Anthony of Padua by K.F.Schinkel. Pencil, 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 573-574.

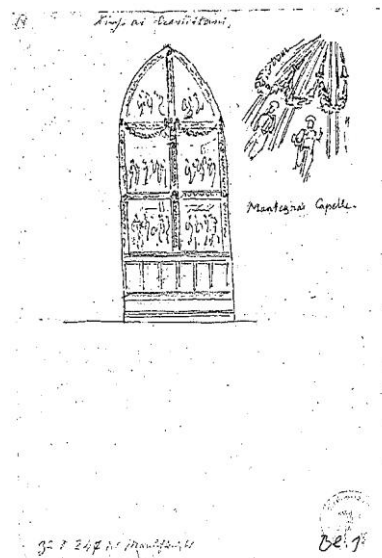


Figure 2.3.2 Sketches of the Church of the Ereminati by K.F.Schinkel. Pencil,. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 574.

Going through fertile lands with palazzos situated along the way on November 6th, they made it to the shore of Brenta where they took a boat that would take them to Venice. As they entered the city through canals, Schinkel viewed palazzos and houses, located along the shores. Though he called the architecture he was watching wonderful, his first impression about Venice was rather pessimistic as he recalled his first time in Venice in 1803:

Unfortunately the dead city gave me a sad impression, which I had seen 20 years ago, though in decline, but still with the outward appearance of her grandeur and liveliness.¹⁴⁸

Schinkel stayed in Venice for four nights, roaming through the canals, trying to see and experience as much as possible. After a quick tour around St. Marks' Square on the day he arrived, followed by a night at the opera, he commenced his actual tour of Venice on his next day, November 8th. Taking a gondola, the first buildings to see were a group of churches, consisting of the Church of Santa Maria Assunta dei Gesuiti, the Church of Santa Maria dei Miracoli, the Church of Santa Marciliano and the Church of Maria del Horto. Schinkel was keen as always on the architectural details and the paintings on display. Following churches, aboard on a gondola again, they roamed through palazzos, namely the Palazzo D'oro, the Palazzo Coronaro della Regina, which was indicated by Schinkel "by Palladio," the Palazzo Pesaro, the Fondaco dei Turchi and at last the Palazzo Manfrini where they got off the gondola. He viewed the Paintings Gallery in the last one by recording the works in a long detailed list. Interestingly enough, he had never done such recording in his journey before. He often recorded the artworks he had seen, but with a selective eye, noting only the one(s) he thought worth mentioning. In the Paintings Gallery of the Palazzo Manfrini, he again started recording the artworks which he found particularly remarkable but ended up writing down thirty seven paintings with very short description for each one of them. Even in Rome, he did not record such long lists. Examples for his way of describing the artworks would be remarks such as "a head by Antonello di Messina", "a naked woman in a landscape with a child along the river" or "Adoration of the Shepherds by Bernardino Liciano very Titian." As can

¹⁴⁸ "Leider machte nur auf mich die todte Stadt einen traurigen Eindruck die ich vor 20 Jahren, zwar im Verfall doch noch mit dem äusseren Schein ihrer Grösse u Lebendigkeit gesehen hatte." Schinkel, 339.

be seen in these examples, his descriptions included the composition and content, often followed by the name of the artist, and seldom covered his impressions.¹⁴⁹

From the Palazzo Manfrini, they were headed to St. Mark's Square and then St. Mark's Basilica after they went by the Palazzo Vendraquino, the Church of San Moise and the Church of the Scalzi. An interesting anecdote regarding his tour in St. Mark's Square was about the Bronze Horses. Schinkel had not seen them in situ in his first time in Venice in 1803 since they had been shipped to Paris. So, it was in Paris in 1805 that he was able to see them. When he saw them again, but in Venice this time, he indicated that the gilding awkwardly scratched off and he could see the individual scratches after stating that they were restored in Paris with a close examination and beautifully gilded in Paris.¹⁵⁰ The last part of the tour was to San Giorgio Maggiore across St. Mark's Square. He gave a brief description of the building by noting that it was designed by Palladio and completed by Scamozzi. Later, they strolled by the promenade and enjoyed the view of Venice in sunset before they went to their guesthouse.

Their third day in Venice was also hectic they hopped on and off gondolas and boats, roaming through canals, absorbing as much as they could. The first destination was the Doge's Palace where they spent a good deal of time as can be understood from the detailed and long notes in Schinkel's travel diary. Venice, in general, stands out in his travel as one of the best documented part, sometimes even surpassing Rome. The Doge's Palace is an excellent example for this, as Schinkel meticulously recorded his time in the building by presenting the readers, almost 200 years later, a verbal journey into the Doge's Palace. His records, as always, included architectural descriptions, brief notes on the artworks he saw, his impressions about the building and even the dialogs he was in during the course of his visit. What is remarkable is the feeling of movement in the text that takes and directs the reader into the buildings step by step, hall by hall, through the eyes of Schinkel. His next stop, the Gallery in the Academy also had its fair share of

¹⁴⁹ "Ein Kopf von Antonello di Messina" Eine nackte Frau in einer Landschaft mit einem Kinde an einem Fluß" "Anbetung der Hirten von Bernardino Liciano sehr tizianisch" Schinkel, 340-341.

¹⁵⁰ ... zu den Pferden von Bronze, die bei genauer Untersuchung viel restaurirt sind(815), sie waren in Paris ganz schön u fest verguldet, die Verguldung ist ungeschickt mit Fleiß theilweise abgekratzt, man sieht die einzelnen Schrammen." Schinkel, 342.

description by Schinkel, but a shorter one compared to the Doge's Palace. In the Academy, besides many paintings by masters, he also saw the hand-drawings of Leonardo da Vinci, Raphael, Titian and Dürer. Palladio also took his part in Schinkel's notes, as the designer of a façade facing the garden.

Though seldom, one can also come across some comparisons made by Schinkel between the cities he had been to, in this case, between Rome and Venice. Following his notes about the Academy, he wrote that Venice stood above all of the cities for all the grandeur of its churches which was achieved both in the interior and the exterior, if one excludes the St. Peter's and Vatican in Rome. He further elaborated that everything in Venice was newly built from the most beautiful marble, whereas in Rome, always antique materials were re-used.¹⁵¹ In the rest of the day, he visited a group of churches, including the Church of Santa Maria del Rosario (or del Gesuati), the Scuola Grande di San Rocco (Confraternita di San Rocho) and the Church of Santa Maria Gloriosa dei Frari (Figure 2.3.3a-2.3.3b). These visits were followed by the paintings collection in the Palazzo Barbarego. Before resigning to their guesthouse, they stopped by San Giacomo di Rialto as well. Regaining their strength after a nap, they went to the square enclosed by the Church of San Stefano, the Palazzo Pisani and the Church of San Vitale, and called it a day.

¹⁵¹ "An Pracht der Kirchen die größtentheils Innen und Aussen ganz vollendet sind, steht Venedig allen übrigen Städten oben an, wenn man die einzige Peterskirche u Vatican in Rom abrechnet. Alles ist in den schönsten Marmorarten neu ausgeführt, wozu man in Rom z b. immer antike Überbleibsel benutze, .." Schinkel, 347.

The next day's first was the Church of San Salvatore followed by a gondola ride along the canals, passing by the palazzos, such as the Palazzo Cappello. As the canal reached the lagoon, they enjoyed Venice under a beautiful light with a fresh morning air. Back to visiting churches, they first went to the Church of San Zaccaria where they saw a painting by Giovanni Bellini among others, as Schinkel noted them on his travel diary. After a visit to the Church of Santa Maria Formosa, they were headed to Conte Corniani-Algarotti, who was the warden for all the paintings of the state, as Schinkel indicated, to see his collection. They conversed with the Conte, an important figure who had corresponded with the Prussian Royal family over the years, over the selling of some paintings. He later took Schinkel and his friends to the depot where the paintings were kept. The list of the paintings is long as always, consisting of many Venetian masters, such as the Bellini family. They then stopped by the Scuola di San Giorgio degli Schiavoni and passed by the Palazzo Gradenigo and the Church of Santa Giustina on the road to the Palazzo Grimani.

The Palazzo Grimani with its library housing many antiques besides the rich paintings gallery was of much interest to the Prussians. Just like the Doge's Palace, a very long list of artworks was presented by Schinkel. Needless to say, the collection was one of the richest Schinkel had ever viewed. Another long list of artworks he prepared was from the visit to the Scuola di San Marco. A little break was given to their tour as they were headed to the police in order to get their passes for their journey back to Berlin. Having done with the travelling formalities, they continued with their church visits, first, the Church of San Giorgio dei Greci and the Church of Santa Maria della Salute (Figure 2.3.4), followed by Church of the Most Holy Redeemer, commonly known as Il Redentore, which was noted by Schinkel as a design of Palladio. Following these visits, they enjoyed a Gondola ride as the sun downed though the canals. Schinkel noted his impressions of the masses of towers and domes under the beautiful lighting as he passed though rows of palazzos, houses and churches. The last building to stop by was the Basilica of San Francesco, whose exterior was a work of Palladio, and interior of Sansovio, as Schinkel wrote down.



*S. Maria della Salute.
Venezia.*



Figure 2.3.4 The Church of Santa Maria della Salute, Venice by K.F.Schinkel. Quill. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 576.

November 11th was the day they left Venice, but only after having seen the Procuratie Nuove which was then the Royal Palace. Schinkel was particularly

interested in the rooms of the palace since they were claimed to be newly constructed in a modern-French style as he noted. He also searched for a precious book by the Dutch Breviarium Grimani in the Library of Venice. But to be able to see the book, they had to go through a series of bureaucratic obstacles whose detailed story was written down by Schinkel by including even some dialogues in Italian. When they finally managed to see the book, he took his time and carefully examined it through amazed eyes. His astonishment was apparent in his concluding remarks about the book, following his long description, including the physical appearance, the content and the history of the book. He wrote that he considered that book to be a wonder of the world and an art treasure which exceeded all lands.¹⁵² Their departure from Venice was also on a boat, whose lasting impressions, rather romanticised, particularly the effect of the sea, the light and the architecture can be found in Schinkel's travel diary.

2.3.6 Vicenza-Verona-Mantua-Verona

Vicenza was the next destination, one of the last Italian towns on their lengthy journey. Their tour first went through the buildings of Palladio, namely the Palazzo Pubblico, the Casa Cogollo, and the Teatro Olimpico. Schinkel mainly described the architectural features of the buildings, with remarks on the originality and the simplicity of Palladio's designs. After a stop by the Church of Santa Corona where he viewed the paintings of Bartolomeo Montagna and Giovanni Bellini, they continued to go through the streets, where as Schinkel noted, the most "beautiful" palazzos of Palladio stood without mentioning exact names. The name of the Arco Trionfale was recorded about which he said that it was not Palladio's finest work.¹⁵³

From Venice on, the stops on their way were limited to one-day excursion, so they hit the road on November 13th and travelled from Vicenza to Verona through the beautiful countryside that their route offered. The Palazzo Pubblico, the Verona Cathedral and the Scaliger Tombs were the first three to be seen, later followed by

¹⁵² "Ich halte dies Buch für eins der Weltwunder u für einen Kunstschatz der den ganzen Länder übersteigt u kann deßhalb dem guten Ab." Schinkel, 358.

¹⁵³ "nicht sein schönstes Werk" Schinkel, 359.

a visit to the Church of San Giorgio Maggiore. They later went to the Museum of Marchese Maffe, today called the Museo Lapidario, where they viewed the collection. These visits were then followed by the one to the Pallazzo Guardia. Regarding the architect of this building, Michele Sanmicheli, or Micheli in Schinkel's terms, he made an interesting comparison in his diary. He stated that Sanmicheli was for Verona, what Sansovino for Venice, Palladio for Vicenza and Julio Romano for Mantua was.¹⁵⁴ After the palazzo, Schinkel went to the Amphitheatre which gave him an "extra-ordinary beautiful effect."¹⁵⁵ An evening at the theatre was the end for the day.

With the morning of November 14th, they made an excursion to Mantua, where they spent the day. After visiting the the Basilica of Sant'Andrea, they moved on to the Palazzo Vecchio (Palazzo Ducale) in which Schinkel was quite interested. Particular about the wallpapers in the royal rooms designed by Raphael, he wrote that they were even better than the ones in Vatican.¹⁵⁶ The old segment of the palace really saddened him with its neglected ruin state; however he still enjoyed the paintings placed there. The Palazzo Te was the next stop after the Palazzo Vecchio. They entered the building with a group of locals and a special permission card. The description regarding the building was quite lengthy in Schinkel notes, revealing a careful observation of the building. His initial impression from the outside was rather apathetic but he later stated that the actual treasures were the murals. About them, he wrote:

Julio Romano emerged here as one of the greatest geniuses of the world: the first room is beautifully decorated by very faithfully painted race horses. The second room is the richest of big magnificent depictions from the story of Psyche.¹⁵⁷

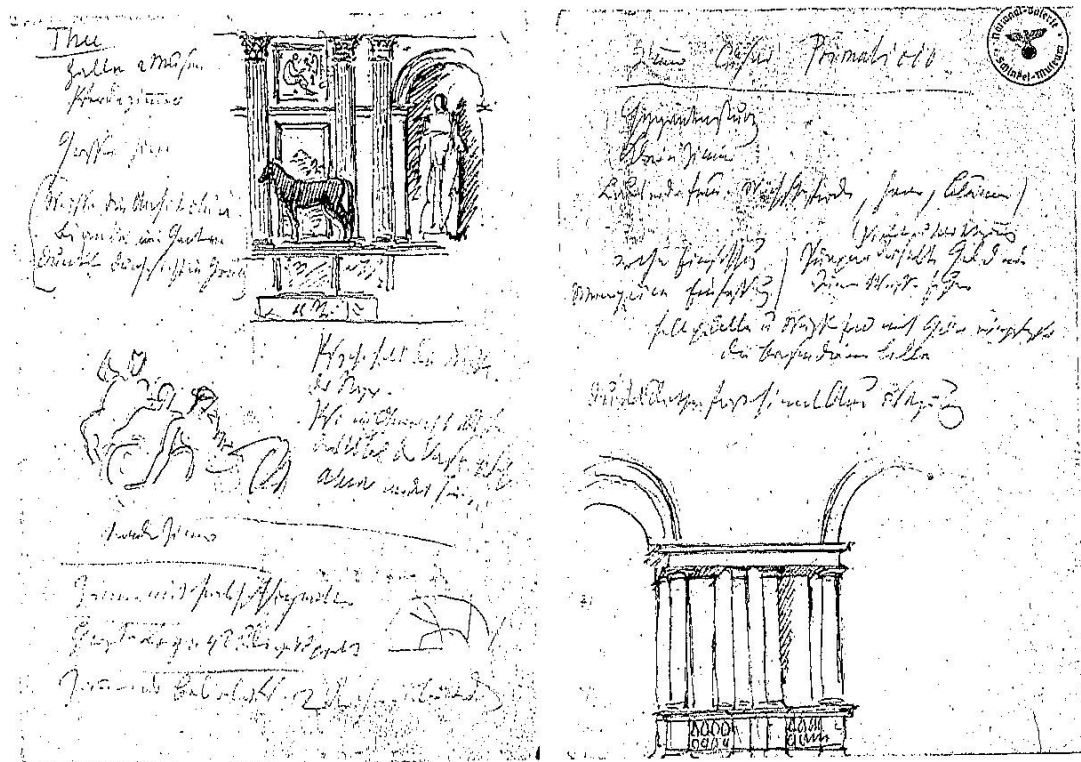
¹⁵⁴ "Dieser Michele ist für Verona das was Sansovino für Venezia, Palladio für Vicenza, Julio Romano für Mantua war." Schinkel, 362.

¹⁵⁵ „Der Eindruck ist auuserordentlich schön." Schinkel, 362.

¹⁵⁶ „In einigen zimmern sieht man köstliche Tapeten nach Raphaels Cartons weit besser als die im Vatican u mit vielen neuen Umgebungen versehn." Schinkel, 363.

¹⁵⁷ „Julio Romano ist hier als seines der höchsten Genies der Welt hervorgetreten: der erste Saal ist schön architectonisch decoriert u in dieser Architectur sind sehr true schöne Racepferde hineingemalt. Der zweite Saal ist der reichste an grossen herrlichen DArstellungen aus der Geschichte der Psyche." Schinkel, 364.

Apart from the general design of the buildings, architectural details and the artworks were most prominent in Schinkel's remarks about the Palazzo Te. (Figures 2.3.5a-2.3.5b) The Mantua Cathedral (Duomo di Mantova) was the last building on the city tour. Very pleased by the general effect of the building, Schinkel added that only this Cathedral had a beautiful interior architecture of Julio Romano.



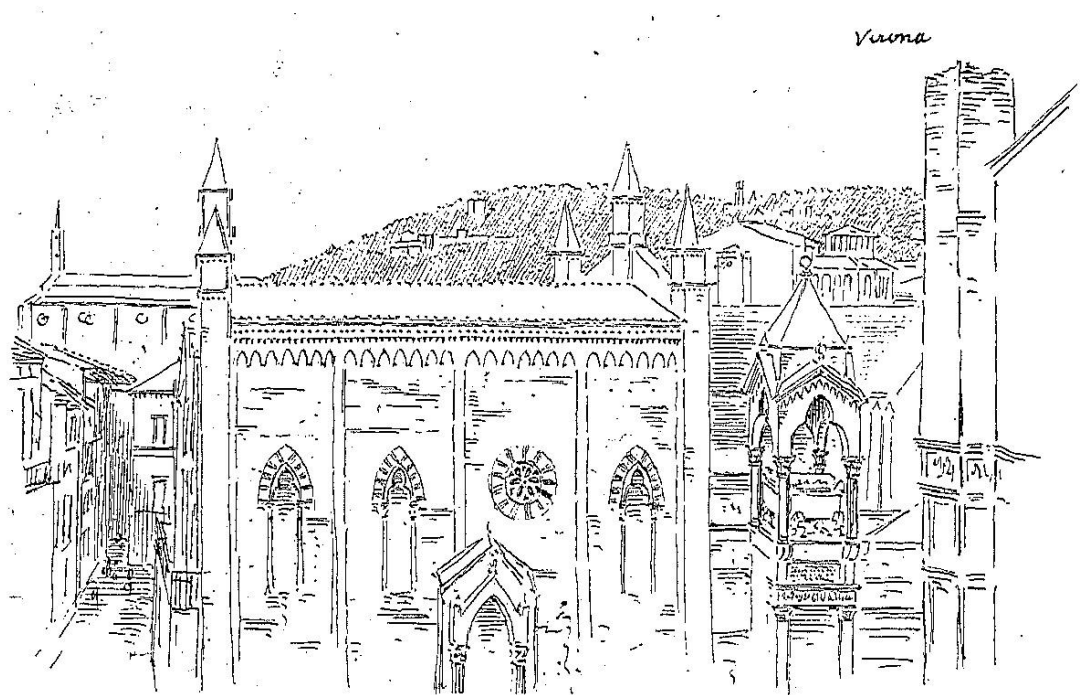
Figures 2.3.5a- 2.3.5b Sketches from the Palazzo Te, Mantua by K.F.Schinkel. Quill and Pencil. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 578.

The following day, they travelled back to Verona in a clear and hot weather. The Basilica S. Anastasia was first to visit, later followed by a ride over the bridges where they enjoyed the beautiful sight of the Amphitheatre. Up on a hill, they also enjoyed the view over the city. Back to the city centre, they strolled around the Palazzo Pubblico. Schinkel's notes regarding this part of the tour were mingled with historical account and what described in detail were two churches, the Basilica di San Zeno Maggiore and San Bernardino. After these visits, they managed to catch the sunset in the Amphitheatre where they enjoyed the view of the city and the hills

under the evening light. Schinkel ended his notes for the day by referring to that scene:

“It was getting late and we went home for dinner in the opinion that today we saw the last beautiful sunset in the Italian regions, then in three days, we are on German soil.”¹⁵⁸ (Figure 2.3.6)



Figures 2.3.6 A view from Verona by K.F.Schinkel. Quill, 115x193 mm. 1824.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 361.

2.3.7. Back to the German Lands

From Verona onwards, they travelled north through Roveredo, Trento, Bolzano and Innsbruck going over the Alps and arriving in Munich on November 22nd. During these six days of travel, they were mostly on the road apart from the brief tours of the towns they stopped by.

¹⁵⁸ Es war spat geworden u wir gingen zum Abendessen nach Hause in der Meinung heut den letzten schönen Sonnenuntergang in italischen Gegenden gesehn zu haben, den drei Tage, u wir sind auf deutschem Boden. 367

As they left step by step Italy, Schinkel pointed out several times how the character of the cities was turning from Italian to German. Particularly about Trento and Bolsano, he stressed the multi-cultural environment of the towns and the existence of both Italian and German speaking communities. About Trient, he wrote: "The town at the foot of the cliff has already a lot German,"¹⁵⁹ and about Bolsano: "The city has a superb Swiss-style location, in a place where several Alpine valleys unite themselves and thus create more width and more views."¹⁶⁰

Schinkel's last notes on his journey were from November 22nd, the day they were in Munich and from where they were headed to Berlin through Weimar. In a letter written to his wife Susanne Schinkel from Munich, he stated that they needed about at least 10 days before arriving in Berlin, so they would be in Berlin on December 3rd. The last letter to Susanne Schinkel was from Weimar on November 29th, 1824. He complained about their terrible ride in the Bavaria particularly from Bamberg onwards and noted that they were already behind their travel schedule and that they would not be in Berlin on December 3rd.

The very last material from his journey was the brief letter Schinkel wrote to Goethe on November 30th, requesting a short meeting while he was in Weimar.

¹⁵⁹ „Die Stadt am Fuße der Felswand hat schon viel Deutsches.“ Schinkel, 368.

¹⁶⁰ "Die Stadt hat nach Schweizer Art eine herrliche Lage, an einem Ort wo mehrere Alpenthäler sich vereinigen u dadurch mehr Weite u mehr Aussicht entsteht." Schinkel, 368.

CHAPTER 3

DIFFERENT MODES OF LOOKING IN KARL FRIEDRICH SCHINKEL'S SECOND JOURNEY TO ITALY

As Karl Friedrich Schinkel travelled to/through Italy, he observed, analysed and recorded what he had seen throughout his journey With different modes of looking. The object of his looks varied from paintings to buildings, from cityscapes to landscapes. As the objects diversified and changed, so did his way of looking. Zooming in zooming out, he calibrated his gazes instantaneously as he travelled. He looked closely to the paintings in the museums, churches and palazzos he had been to while managing to look at the buildings, where the art works were housed, from a distance. City/landscapes were appreciated and recorded from afar, as he framed them into a view from above. Since it was his second time in Italy, his looks were mostly pre-set from the first one as he tried to find what he had seen before.

So, the multi-layered and convoluted nature of his journey can be unveiled through the different modes of looking he took along the road.

3.1 Looking In/to: Artworks in Museums, Churches and Palazzos

The most prominent subject to Schinkel's gazes throughout his journey to Italy in 1824 was in parallel with the very object of the trip: it was the art works exhibited in museums, churches and palazzos where most of them were held in private collections. Schinkel set off from Berlin to Italy precisely for this reason and thus he was very much interested in them as well as in how they were exhibited. As he visited numerous collections, he paid close attention to the artworks, be it an

antique sculpture or a Raphael painting. His attention always mediated between the artwork and the building it was housed, a peculiar way of looking with constant changing focus.

3.1.1 The brief story of the *Altes Museum* Project's commission

In order to look one step closer to Schinkel's encounter with the art works and the museums he had been in on the road, a brief account on the history of *Altes Museum* project prior to and after the journey is instrumental in terms of understanding Schinkel's involvement in the project better.

3.1.1.1 Schinkel's burgeoning involvement in the museum project and the debate of 1823

The story behind the idea of founding a new museum in Berlin goes back to the turn of the nineteenth century. A transformation in the understating of art was taking place not only in terms of visual arts but also in literature and music alongside the general transformation of the state and society in Prussia. In 1806, the Prussians were defeated at the Battle of Jena-Auerstedt by the French troops commanded by Napoleon, which even caused Frederick William III and his family to flee temporarily out of Berlin. The treaties of Tilsit in 1807 followed the disastrous defeat with very harsh terms, causing Prussia to give away one third of its lands and oblige Frederick William III pay a large indemnity, cap his army at 42000 men and allow French garrisons to be stationed along the Prussia. Under such circumstances, Prussia virtually became a satellite for the French. The French occupation lasted until 1815, ended with the Congress of Vienna in which Prussia was rewarded the recovery of her lost territories, including the Rhineland, Westphalia, regions of vital importance for their industrial sites (still today in 2011, the Ruhr area stands as the most industrialized and urbanized area of Europe) after the Napoleon's ultimate defeat in the Battle of Waterloo. The period between 1807 and 1815 has special significance in terms of Schinkel's career. Schinkel returned from his first Italian journey in 1804, almost in the middle of war. As the war took a bad turn for the Prussians, any kind of development including the architectural constructions were

suspended, leaving Karl Friedrich Schinkel, a young man who wanted to practice architecture, unemployed. Schinkel spent this period using his skills as a painter and stage designer, and made a name for himself as a talented artist.

As the French influence dominated the country, the Prussians became more and more self-aware of their national identity and started to act on it. There were reformation actions in the social, economic and educational aspects which led to the "Wars of Liberation" (*Befreiungskriege*) against the French by using their limited supplies. These reformations were carried on after the victory of the war which paved the way for the founding of a new museum in Berlin.¹⁶¹

The transformations were plenty but the cultural and artistic acts are here more significant. "The aesthetic education of the people," appears as an embracing term in the scholarly works examining the cultural transformation of nineteenth century Germany. Among them, Celia Applegate's study on the culture of the first half of nineteenth century in Germany (in geographical terms), emphasizes, under the subtitle of "the ideal of the aesthetic community," the importance of Romanticism and the concept of human self-formation in the transformation of attitudes towards art.¹⁶² First she argues that the people involved in the arts and culture believed in nineteenth century Germany that the aesthetic experience would lead people to live fully, freely and morally."¹⁶³ She explains that "[a]esthetic experience, the creation and appreciation of beauty, encompassed all of life, especially those ineffable aspects of it that a purely rational view of the world could neither perceive nor explain, and at the same time expressed man's freedom in a world that did not make sense."¹⁶⁴ She furthermore traces this understanding of art to the Friedrich

¹⁶¹ For further information, see Friedrich, Karin. "Cultural and Intellectual Trends." Ed. John Breuilly. *Nineteenth-Century Germany: Politics, Culture and Society 1780-1918*. London: Arnold ; New York: Co-published in the United States of America by Oxford University Press, 2001. 96-116, And Fulbrook, Mary. *A Concise History of Germany*. Cambridge (England), New York: Cambridge University Press, 1990.

¹⁶² Applegate, Celia. "Culture and the Arts." Ed. Jonathan **Sperber**. *Germany, 1800-1870*. Oxford ; New York : Oxford University Press, 2004. 115-136.

¹⁶³ Applegate, 116.

¹⁶⁴ Applegate, 116.

Schiller's famous essay, titled "On the Aesthetic Education of Man," which was rather overlooked in its day but later to be celebrated as Goethe had foreseen.¹⁶⁵

Based on the idea of public aesthetic experience, the new building projects played a crucial role in shaping the public aesthetic taste and bringing "art" forward in terms of public education. Following the French retreat from Prussia, a group of new architectural projects had been realized in Berlin in order to create a new image for the capital. Among them, the grandest were the *Neue Wache* (the New Guard House), a guardhouse for the troops of the Crown Prince of Prussia, finished in 1816, the *Schauspielhaus* (the Concert Hall), finished in 1821; and finally, the *Altes Museum* (the Old Museum), opened in 1830. These three major buildings, which still stand as icons of Berlin today, were all designed by Karl Friedrich Schinkel, the *Neue Wache* (New Guard House) being his first major commission. These were royal projects directly commissioned to Schinkel, but on the other hand, his position as a state official in *Oberbaudeputation* (Prussian Board of Works) also allowed him to oversee architectural projects and to be responsible for architectural aesthetics throughout the state.

A public museum's role in terms of the education of the public was at most importance for the newly transforming and reforming Prussia. The realization of the *Altes Museum*,¹⁶⁶ was through years of tough negotiations, in which Schinkel was instrumental with his persuasive rhetoric backed up with the support of high officials in Prussian state, the State Chancellor Karl August von Hardenberg and the Minister of Culture Karl von Altenstein who were prominent figures in the Prussian reform movement.

The first idea for a public art collection was put forward by the antiquarian Alois Hirt. It was planned to be first displayed in the Academy of Art to the members of the

¹⁶⁵ In her essay, Applegate cites from Goethe: "they'll oppose him now, but I'm afraid; but in a few years they'll be plundering him without acknowledgment" Applegate, 116.

¹⁶⁶ In his article, Steven Moyano gives a detailed history of the *Altes Museum*. Moyano, Steven. "Quality vs. History: Schinkel's Altes Museum and Prussian Arts Policy." *The Art Bulletin* 72/4 (1990) 585-608. For further information, see also Toews, John Edward. "Building Historical Identities in Space and Stone: Schinkel's Search for the Shape of Ethical Community." *Becoming Historical: Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin*. Cambridge, UK; New York: Cambridge University Press, 2004. 117-206.

Academy on King Friedrich Wilhelm II's birthday who was the royal patron of the Academy. Hirt's envision was that the collection would serve to the Academy as a research and teaching resource as well as play an important role in contributing to the state economy by improving the quality of Prussian manufactured goods, thus boosting exports. An easy and open access to the fine arts by the public, he further argued, would foster the "aesthetic discrimination of the public" against the foreign influence and eventually lead to a decline in imports. The death of the King Friedrich Wilhelm II in 1797 left Hirt's project unrealized and it was eventually turned down by the new King Friedrich Wilhelm III due to financial reasons in 1798.

Wilhelm von Humboldt, another important figure in the reformation of Prussian state, particularly in education, assembled a collection which was approved under the sponsorship of the Berlin University in 1810, but it also remained unrealized because of the "Wars of Liberation" against the French between 1813 and 1815. Later on, after the defeat of the French, the plan was put back on track and the art works, which were brought back as they had been confiscated from the Royal Palaces by the French, were put on display in Berlin. Partly due to the positive response to the exhibition, partly due to Friedrich Wilhelm III's visits to several art collections in Paris, London and Vienna in the previous year, the King approved once more of a public museum in 1816.¹⁶⁷ However, it was not foreseen to be a brand new building, but to be placed in the Berlin Academy building following its renovation. Friedrich Rabe, the court architect, was personally commissioned by the King for the renovation project. Schinkel's involvement in the project came in 1822 as Rabe fell short of meeting the deadlines which resulted in delays in the construction and which eventually led to the evaluation of the project by the *Oberbaudeputation*. Schinkel oversaw the project in the capacity of his role in the *Oberbaudeputation* and found the estimates inaccurate and the design inadequate because of grave structural errors. As the result of Schinkel's inspection, another supervisor was appointed for Rabe's position. In this stage, Hardenberg as the director of the museum advisory commission to the King voiced his dissatisfaction with Rabe's draft on aesthetic reasons and probably asked Schinkel for a new design which was accepted by the commission and the King on July 25th 1822.

¹⁶⁷ Moyano, 592.

Within the limited resources, Schinkel's intention was to place the collections within the existing galleries in the university buildings which would lead to relocation of several University institutions. Trying to create a proper and sensible design for the collection, he planned to locate the sculptures on the ground floor and the paintings on the second, but could not meet the budget given by the King. On January 7th 1823, Schinkel took a bold stand against the King and stated that a brand new building could be constructed for the museum with the money to be spent on the renovation of the university building. He even proposed a new design despite the absence of the King's request and placed the new museum in his project just across the Royal Palace, defining an equal status for it at the end of the central line of the city where all the major buildings of Prussia lined up. Such bold move to propose a design without a prior request and that particular placement of his design in Berlin is significant in terms of understanding Schinkel's involvement and devotion to the museum project from the beginning. Particularly after the purchase of the painting collection of Eduard Solly, a prominent businessman, exporting wood from Prussia to England, in 1821, the idea of a new building for the museum became important. With the support of Altenstein and Hardenberg, Schinkel's proposal was approved by the King and the commission. When Schinkel first got the commission to design a new museum building in 1823, he was primarily responsible for the architectural design of the building and Alois Hirt for the curation of the collection. From 1823 to 1830, until the realization of the project, there had been several debates; most importantly one after Schinkel first presented his design in 1823 and another in 1828 about the content of the collection to be displayed in the museum.

Shortly after Schinkel submitted his design, the first reaction came from Hirt followed by some other members of the commission, such as General K.E.J. von Witzleben, representing the King's Cabinet in the commission, both particularly opposing to the central rotunda idea around which the design was shaped. Hirt found the idea unnecessary and luxurious and came up with his own design. Over several discussions, Schinkel managed to convince the commission on which he had considerable influence already and the King that a building with a central rotunda was of utmost importance in order to create the necessary affect for the visitors to appreciate the art displayed. The possible inspirations for designing a building with a rotunda have long been contested and usually traced back to

Schinkel's first Italian journey when he first encountered the Museo Pio-Clementino. After making a detailed architectural analysis of Schinkel's design for the museum, Steven Moyano argues that Schinkel's persistent insistence on the rotunda was based on pure aesthetic reasons rather than functional ones. Though Schinkel often argued that the rotunda would provide vast functional advantages for displaying the exhibition, he also stated that it was necessary for preparing the visitor for the most appropriate state of mind.¹⁶⁸

After passing his design through the commission, Schinkel managed to boost the budget and started to take more and more control over the project. After 1823, the years of 1825 and 1828 were important in terms of shaping the museum's collection and purpose. On October 11th 1823, Hirt submitted a report to Altenstein regarding the collection. In his proposal, he kept his initial intention of 1798, suggested that the collection should be inclusive and arranged in a historical manner, not giving a special emphasis to a particular school. At this point, Schinkel and Hirt had a disagreement. The main separation of ideas was rooted on the different stand points Schinkel and Hirt took in terms of the primary function of the museum. Hirt argued that the museum would be a research centre for art historians, artists, students of fine arts and then for the friends of art. Schinkel, on the other hand, envisioned a "sanctuary of art," so-to-speak, for people to visit and appreciate art. After Gustav Friedrich Waagen, Schinkel's travelling companion in his second journey to Italy and also his soon-to-be son-in-law, became Hirt's assistant in June 1823, Schinkel's influence over the collection burgeoned. It came to a point that Hirt had no choice but to report to the King Friedrich Wilhelm III that Schinkel was no longer cooperative in working with him on the museum project and that this situation would eventually harm the project. As Schinkel did not take a step back on his position with a design approved by the King, they reached an impasse. The Crown Prince, soon-to-be Friedrich Wilhelm IV, had to resolve the issue which resulted in a second, revised proposal by Hirt. In his new plan, he presented a collection divided into six 'systems' again arranged according to chronological concerns.¹⁶⁹

¹⁶⁸ Moyano, 600.

¹⁶⁹ Steven Moyano gives a detailed content of all six "systems" :

3.1.1.2 Schinkel and Waagen's collection proposal and the exhibition in the constructed building

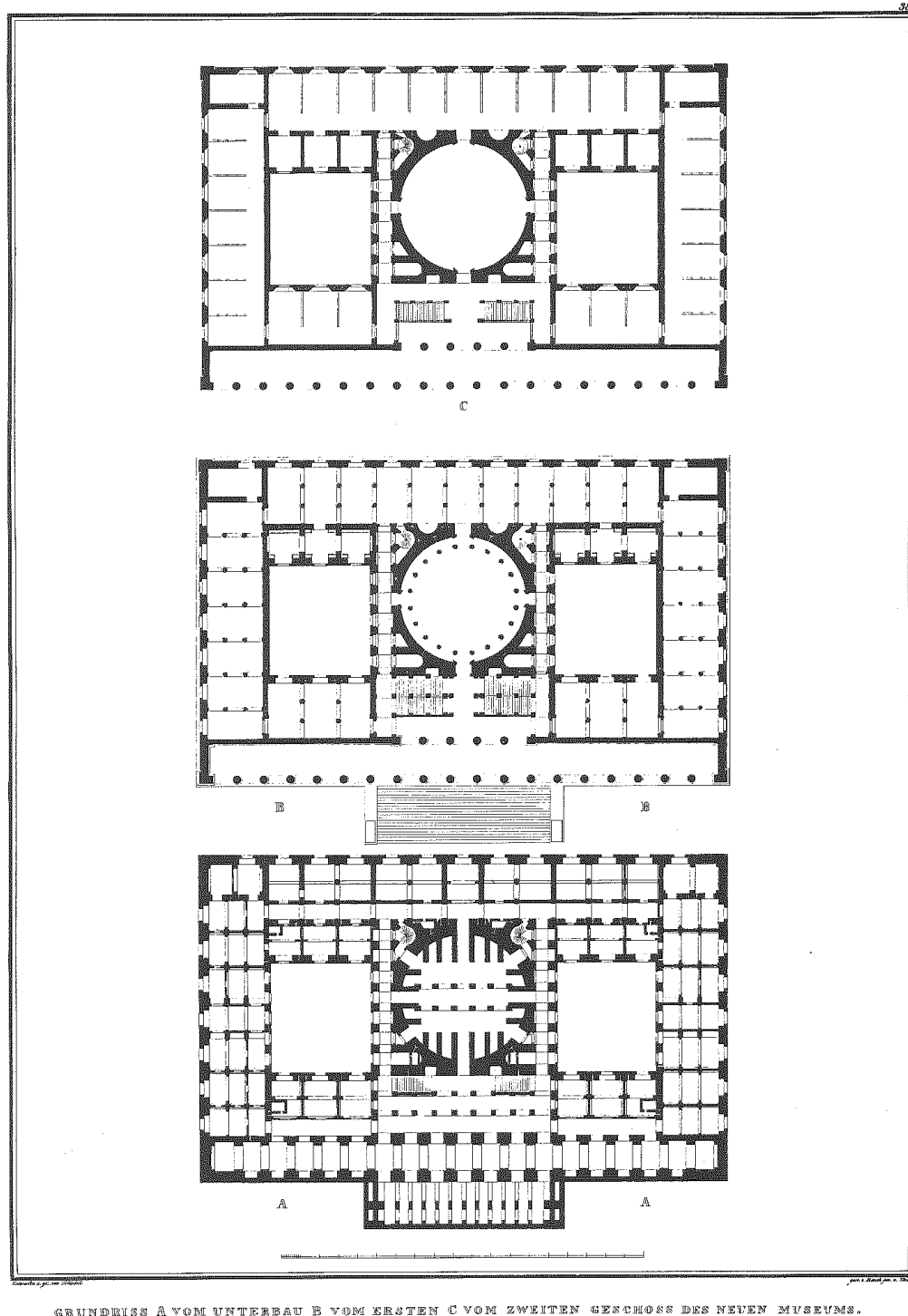
In August 1928, Schinkel and Waagen presented their proposal for the collection to Altenstein. In their version, they emphasized the importance of great masters and schools in terms of historical completeness. They grouped the artworks into three groups, descending in hierarchy. Raphael, the greatest master of all according to Schinkel and Waagen was placed above all three groups and granted priority in the future purchases for the museum. Renaissance painters were classified as the first group, followed by the Northern painters with Rubens and Cranach. The last group was named as the "conversational pieces" and still life. The artworks of historical interest were denoted as the lowest rank in their proposal.¹⁷⁰ Schinkel and Waagen's proposal was eventually approved thanks to the support of Altenstein in the commission. Then in 1830, the museum was opened.

Schinkel tells the history of the building and the details of his design in his *Sammlung Architectonischer Entwürfe* (Collection of Architectural Designs) (1981). In this portfolio, the *Altes Museum* project bears the longest description and the highest number of plates which gives a clue about the importance of the project for Schinkel. Built in classical style, the museum is a rectangular building having two interior courtyards. It consists of three storeys: the lower floor is reserved for service rooms, a number of spaces for scholars and artists employed by the museum, apartments of the museum service employees, lecture halls, furnace and storage rooms as well as a hydraulic apparatus used for handling the artworks; the first floor

"First was the painting collection, which was primarily defined in terms of European and Northern Europe, with sixteen classes subdividing the works by date and provenance. The second system, encompassing antique sculpture, retained the organization by subject that Hirt had proposed in 1798. The third system included Egyptian antiquities, antique and 'modern' (Renaissance and post-Renaissance) coins, "modern" gems, Greek and ancient German vessels, wall fragments, glass work, mosaics and unspecified miscellaneous antique objects. The fourth system was even more heterogeneous: objects from the former Prussian Kunstkammer, examples of modern applied arts (neue Kunstfabrik), applied arts in common and precious materials, objects connected with the history of the royal house, Chinese and Japanese works, reliefs from Switzerland, and the king's weapon collection. The fifth system was devoted to "modern" works of sculpture. Sixth and last were casts of famous antique works. The smaller objects in the third and fourth systems were to be displayed in the museum's basement, with sculpture and painting in the first and second stories, respectively, as planned in 1797." 47. 598.

¹⁷⁰ Steven Moyano here cites Rave who based the listing to a report in the archive.

houses the sculptures; and the second one paintings. The lower floor is completely separated from the others in order to protect the artworks in case of a fire in the service area. (Figures 3.1.1 and 3.1.2)



GRUNDRISS A VOM UNTERBAU B VOM ERSTEN C VOM ZWEITEN GESCHOSS DES NEUEN MUSEUMS.

Figure 3.1.1 Floor plans of Altes Museum Berlin. Drawing by Karl Friedrich Schinkel, 1829

Source: Schinkel, Karl Friedrich. *Collection of Architectural Designs*. Guildford: Butterworth Architecture, 1989, Plate 38.

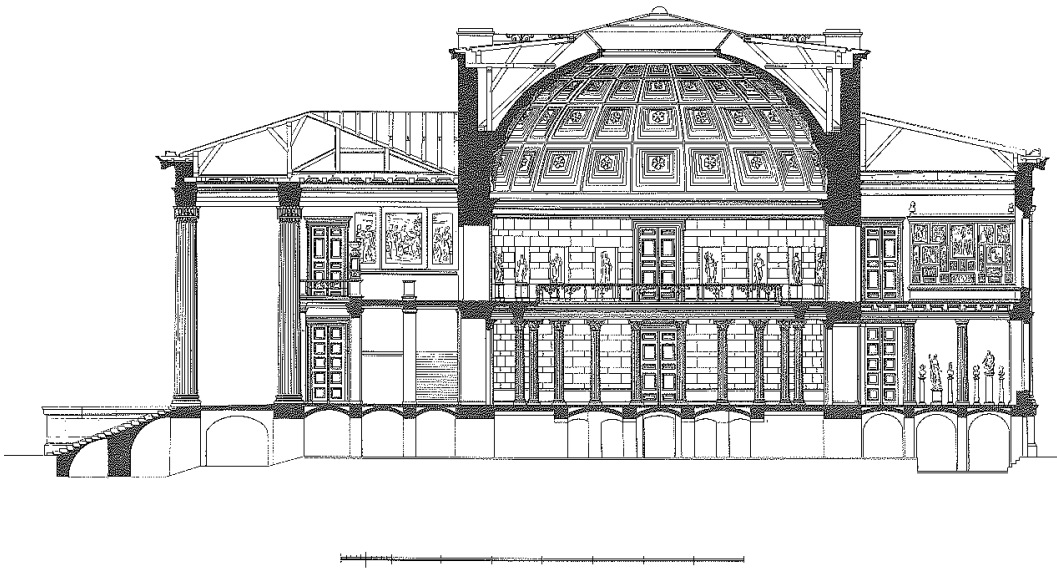


Figure 3.1.2 A Section of the Altes Museum Berlin. Drawing by Karl Friedrich Schinkel, 1829.

Source: Schinkel, Karl Friedrich. *Collection of Architectural Designs*. Guildford: Butterworth Architecture, 1989, Plate 40.

The museum is elevated in order to, in Schinkel's words, "occupy a prominent place in the city."¹⁷¹ on a square facing the Royal Palace.(Figure 3.1.3) The movement in the building is from open to semi-open/semi-closed and finally to closed places. The ultimate point in this movement is the view from the second floor of the public hall. Semi-open public hall extends along the façade of the building, facing the Royal Palace. It is supported by eighteen free-standing ionic columns and two antae. The entrance to the museum from the square in front of it is through a monumental staircase of twenty one steps accompanied by two grand statues at each side, which takes the visitors to the public hall.¹⁷² Next to the hall, one meets the double

¹⁷¹ Schinkel, Karl Friedrich. *Collection of architectural designs : including designs which have been executed and objects whose execution was intended*. Guildford : Butterworth Architecture ; New York : Princeton Architectural Press, 1989. 41.

¹⁷² About the statues; Schinkel notes "On both sides of the staircase there will be equestrian statues, one of the museum's noble founder and one of a noble successor who helped to make possible this construction for the education of the people." 42. The first of the statues were not placed until 1842 which was after Schinkel's death. The themes of statues were not based on Schinkel's plans as one of them was a statue of Fighting Amazonian Woman")

winged main staircase, which was particularly designed by Schinkel in order not to obstruct the view of the square. From this public hall to the museum entrance is through five doors on both floors. The view of the city from the public hall is a significant attribute of Schinkel's design as it plays a bridging and transitory role in terms of keeping the open and closed spaces connected. (Figures 3.1.4 and 3.1.5) During the course his travel to Italy, Schinkel always paid attention to the views from windows of the museums, most notably in Vatican Museum, it is not surprising to see a detail in his design where the view of the city is incorporated in the display of the art works.

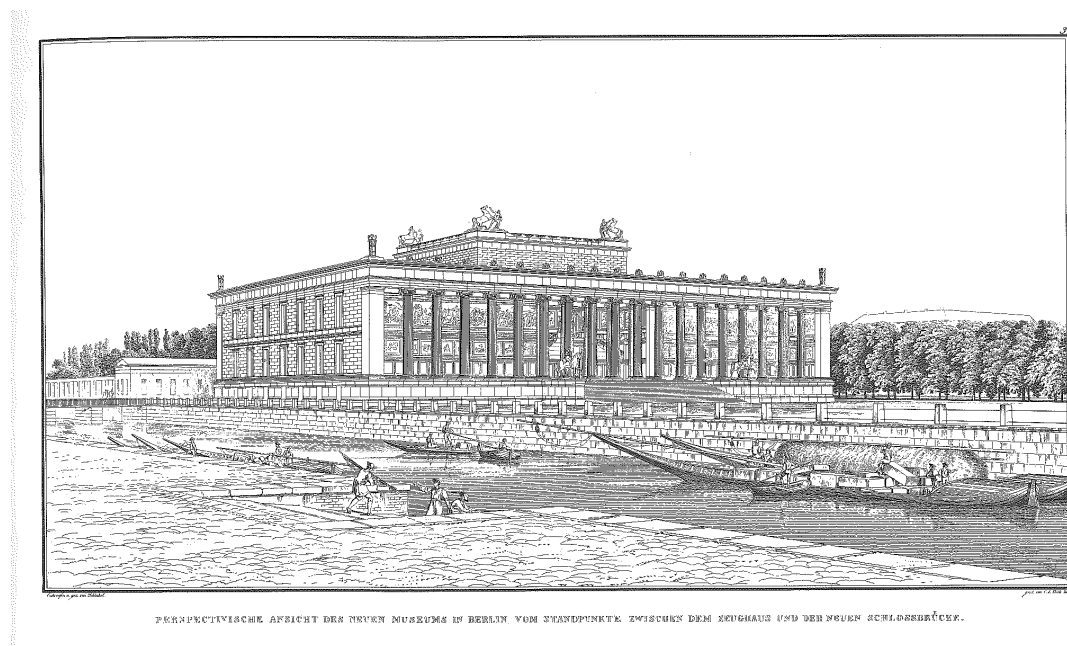
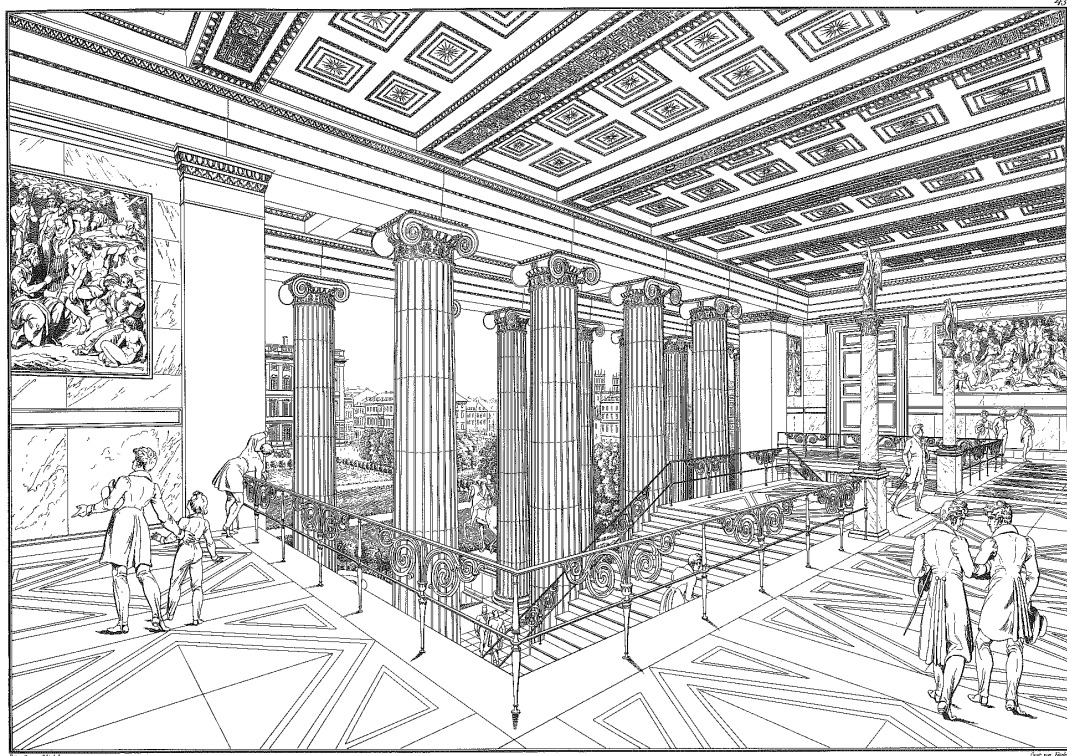


Figure 3.1.3 Perspective view of Altes Museum Berlin by Karl Friedrich Schinkel, 1829.

Source: Schinkel, Karl Friedrich. *Collection of Architectural Designs*. Guildford: Butterworth Architecture, 1989, Plate 37.

by August Kiss and the other was a Lion-fighter completed by Albert Wolff after a draft by Christian Daniel Rauch.



PERSPECTIVISCHE ANSICHT VON DER GALERIE DER HAUPT-TREFFE DES MUSEUMS
DURCH DEN PORTICUS AUF DEN LUSTGARTEN UND SEINE UMGEBUNGEN.

Figure 3.1.4 View from the first floor of the public hall towards the outside. Drawing by Karl Friedrich Schinkel. 1829.

Source: Schinkel, Karl Friedrich. *Collection of Architectural Designs*. Guildford: Butterworth Architecture, 1989, Plate 43.



Bundesarchiv, B 145 Bild-P014752
Foto: Frankl, A. | 1939

Figure 3.1.5 A view of the Colonnade, Altes Museum Berlin. 1939.

Source:http://upload.wikimedia.org/wikipedia/commons/4/4e/Bundesarchiv_B_145_Bild-P014752%2C_Berlin%2C_Altes_Museum_am_Lustgarten.jpg [Accessed: 17.08.2011]

Inside the building, the two courtyards are separated from each by the rotunda which was supported by twenty columns. The lower part of the rotunda houses antique sculptures. From there, one can proceed to the next hall which extends along the back of the building and supported by twenty columns. The pieces exhibited in this gallery include antique statues, busts, vases and bas reliefs. They are exhibited in such a way that, as Schinkel notes, they can get “the most advantageous light from the adjacent twelve large windows”¹⁷³ which illuminate twelve rows of artworks grouped around the columns. (Figure 3.1.1)

On two sides of the first floor, there are two halls; one of them containing Egyptian artefacts, the other small Greek and Roman artefacts, such as vases, bronzes and terra cottas. In addition to these two galleries, there are two small rooms situated on two sides of the rotunda one housing the coin collection, the other gems and facsimiles. The elevating apparatuses for the artworks are placed at the corners of the back side.

The second floor is reserved for paintings. The design of the first floor shapes the second one as well. The rooms on the second floor are separated from each other by wooden walls which do not go all the way up to the ceiling but create a walk-way along the sides, opposite the windows. Schinkel explains the merits of these wooden divisions by stating:

The viewer is not overwhelmed by too many works of art all viewed at the same time as is the case in many other galleries. Here, in the smaller space, the viewer can enjoy the artworks without any disturbance or distraction. Moreover, these divisions make it possible to separate the various schools of painting, which is necessary to bring out the essence of each painting.¹⁷⁴

He further elaborates on the benefits of the division in terms of creating more space for hanging the paintings and classifying them according to their importance. He does not give detailed information on which schools of paintings are placed where, but refers to the King’s decision that the most important paintings from the palaces in Berlin and Potsdam and the collections of Guistiniani and Solly as well as

¹⁷³ Schinkel, 42.

¹⁷⁴ Schinkel, 42.

individually brought paintings are to be “hung in such a way as to demonstrate the development of art over the centuries.”¹⁷⁵

3.1.2 Fascination with Raphael

Schinkel's envision for the conception of the *Altes Museum's* collection was directly related to the architect's journey in Italy in 1824. His quest for creating a space for self-cultivation through high art in his project resonated his pursue of high art, most evidently Raphael, during his days in Italy. Throughout his travel diaries, Raphael was the single most appraised name among other Renaissance painters and architects. Apart from the preconceived ideas of Renaissance and Raphael, particularity with Raphael, his fascination also lay in the way Schinkel viewed Raphael. In his days in Rome especially, Schinkel looked at Raphael's works over and over again. He visited Raphael's Rooms repeatedly according to his notes, and each time, he was deeply impressed by what he saw. Here, one cannot help but recall Goethe's remarks on Raphael's Rooms. About his visit to Rome in 1786, Goethe wrote in his travel diary:

The Loggias of Raphael, the huge paintings of the School of Athens, etc., I have seen only once. This was much like studying Homer from a faded and damaged manuscript. A first impression is inadequate; to enjoy them fully, one would have to look at them again and again.¹⁷⁶

Though Schinkel did not refer to Goethe in his travel diary regarding Raphael, it is no mystery that there was a close relationship between him and Goethe. Whether Schinkel read from Goethe's travel diaries or it was conveyed through their personal relationship, Goethe's enthusiasm with Raphael eventually left a mark in Schinkel's memory.

Pursuing influence in Italy, museums were of the most interest to Schinkel. He was interested particularly in the dialectic relationship between art and the building in which it was displayed. Such emphasis he placed on this relationship led him

¹⁷⁵ Schinkel, 42.

¹⁷⁶ Goethe, J.W.. *Italian Journey*. Trans. W.H. Auden and Elizabeth Mayer. Middlesex, England: Penguin Classics, 1970. 135.

eventually to shape the concept of his museum as he proposed new collection draft in 1828. Raphael's Rooms are particularly important here as they are one of the best examples of a perfect combination for an art and architecture dialectic relationship. The paintings are an integral part of the building, a concept Schinkel sought to create in his design. The reason behind the recurring visits to Raphael's Rooms must not have been solely be to look at and appreciate the paintings on the walls but to experience the very cultivating artistic and architectural unity, the very aura deriving from it. (Figure 3.1.6)



Figure 3.1.6 A General View from "Room of the Segnatura", Raphael's Rooms. Rome.

Source:[http://upload.wikimedia.org/wikipedia/commons/e/e7/2_Estancia_del_Sello_\(Vista_general_II\).jpg](http://upload.wikimedia.org/wikipedia/commons/e/e7/2_Estancia_del_Sello_(Vista_general_II).jpg) [Accessed: 17.08.2011]

Not solely in the Raphael's Rooms, but almost in every church, museum or gallery he visited, Schinkel was particularly interested in how works of art and architectural quality of the building overlapped and how they affected him, as we can understand from his notes on his journey. His second journey to Italy had an immense influence on his museum project not particularly on the architectural design as it has been often voiced but on the formation of his museum concept.

Upon his return from Italy, in his collection proposal in 1828, Schinkel stressed the importance of the collection for the common people in terms of cultivating their soul and aesthetic taste. The very division he made in the collection, as mentioned earlier, was according to the hierarchy in their aesthetic quality, not to their historical importance. In line with this, it can be suggested that he tried to create a similar experience in his museum like the one he had throughout his journey to Italy.

Summarizing in one sentence this experience in Italy, he remarked that "One can stay here for one year and learn something every day."¹⁷⁷ It is remarkable how Schinkel's words sound utterly similar to Goethe's almost thirty five years later. As Goethe wrote about Rome:

"...When one is travelling, one grabs what one can, every day brings something new, and one hastens to think about it and make a judgement. But this city is such a great school and each day here has so much to say that one does not dare say anything about it oneself. Even if one could stay here for years, it would still be better to observe a Pythagorean silence."¹⁷⁸

Schinkel's recurring visits to the Vatican Museum and particularly Raphael's Rooms cannot simply be interpreted as architectural site-visits, part of his research for the museum. The very aura of the place was apparently what drew him to itself over and over again. In the literature regarding the *Altes Museum* and Schinkel's journeys to Italy, the similarity in architectural design between the Vatican Museum and the museum has been often and long mentioned particularly because of their central dome-plans.¹⁷⁹ However, rather than a dry architectural reading of the relationship between the plans of two museums, what reveals Schinkel's fascination with the Vatican Museum is the crucial interaction between art and architecture.

¹⁷⁷ "Man könnte Jahre hier zubringen u täglich etwas lernen " Schinkel, 267.

¹⁷⁸ 134.

¹⁷⁹ For a detailed analysis of the architecture of Altes Museum see Martin Goalen's "Schinkel and Durand: the Case of the Altes Museum" in Snodin, Michael. *Karl Friedrich Schinkel: A Universal Man*. New Haven: Yale University Press, 1991 and Toews, John Edward. "Building Historical Identities in Space and Stone: Schinkel's Search for the Shape of Ethical Community." *Becoming Historical: Cultural Reformation and Public Memory in Early Nineteenth-Century Berlin*. Cambridge, UK; New York: Cambridge University Press, 2004. 117-206.

Actually, it was this interaction that Schinkel experienced throughout his journey to Italy in 1824.

3.2 Looking over Italian city/landscape

Besides the numerous museums and galleries, the cityscape and the landscape of Italy were of no less interest to Schinkel. Not only in Italy, but also in almost every town he went through, Schinkel closely observed the relationship between the built environment and the landscape. One crucial aspect of his way of looking, as he travelled, is that he always looked over the cities, towns and landscapes, wherever his gazes were directed, from an elevated point of view. Particularly in his travel diaries, Schinkel repeatedly preferred to use the word “view” and “overview/view over/from above” (*aussicht* and *übersicht*) while describing an environment, be it a city or a scene. In addition to his wording, one can also see that he and his travelling companions very often deliberately chose to climb over on top of hills or similar elevated points in order to look over the cities and landscapes where they can most appreciate the scene. This particular way of looking at city/landscapes derives from different but interwoven aspects of Schinkel’s career, ranging from his philosophical aspirations to his architectural stance.

The preference of particular vocabulary is very crucial in terms of revealing Schinkel’s travelling experience. The proliferation of words about “seeing” and “viewing” is of no surprise to anyone considering Schinkel’s life, spent almost exclusively on visuality. The particular use of the preposition of “over” (*über*) together with the verbs “to see”, “to look” and “to view” is, therefore, quite intriguing.

Schinkel wrote on his diary most often at nights, just before going to bed or very early in the mornings after he woke up. He spent his time with his diary primarily by recording his journey as well as reflecting on it. While writing down what he remembered or in other words, recorded in his mind about his daily route, he also, in a way, reanimated the day again on paper. The verbal sketches in the diary give details as much as his visual sketches about his way of looking, his perspectives and his vistas. It can be further argued that the verbal sketches present more insight about the journey, as they offer a continuous frame along the route in contrast to sketches or drawings which present fixed points of view.

In most cases the first looking at a scene happened when they first approached a town or a city. Schinkel almost each time began his words by writing how they had a general outlook of the place from a distance before their arrival. So, the first visual documentation of the place was recorded often with the first impressions by Schinkel. The second prominent way of their looking at things appears when Schinkel and his travelling company climbed on a hill or another place that offered a possible sight for the city/town from above. Based on his notes, one can tell that they always looked for such elevated points where they could enjoy the views over almost every town they had been. Such deliberate search for elevated points shaped their daily route in cities. Similarly, Schinkel described the departures from towns and cities with views from above and he often combined these descriptions with some concluding remarks on that particular view. In addition to the hills and elevated points in the town, there are occasions where Schinkel also described the views from the windows and balconies of buildings they stayed or visited. So, he both visually and verbally recorded their approach, departure and touring of the cities mainly through views over.

In Heidelberg they climbed the city castle to have a look over the city as soon as they arrived and were amazed by the view.¹⁸⁰ When they viewed Baden Baden from above, Schinkel compared this view to the one from Heidelberger Castle. The Swiss cities, Bern and Neuchatel, impressed him with their view from afar. He described Bern as “a rich handsome spot on a peninsula formed by the Aar, which has fairly high banks.”¹⁸¹ In recording their journey from Milan to Genoa, he depicted verbally many passages with views over the hills and the coast as they approached Genoa. Over the hills of Genoa, he narrated many views as well as drew them. (Figures 2.1.4a-2.1.4b) Going through/over the hills of Tuscany, he was astonished by the diverse nature of the area and included many depictions of the views as he rode in his carriage. Florence was appreciated and sketched from spots best overseeing the city. (Figure 2.1.7 and Figures 2.1.9a-2.1.9b) His passages often started with the sentences first defining the spots where he stood and the view from there. Rome was no exception to this. As Schinkel’s temporary lodge was located on a hill, he even found chances to enjoy views over even from

¹⁸⁰ Schinkel, 208.

¹⁸¹ Schinkel, 220.

the window of his room in addition to several sketches and daily logs, including descriptions of such views. (Figure 2.2.16 and Figure 2.2.17) Presenting numerous possibilities of rich landscapes, Naples and the Neapolitan area together with the islands along the Amalfi Coast were almost exclusively depicted and narrated from afar and above. (Figures 2.2.2a-2.2.2c, Figure 2.2.3, Figure 2.2.4, Figures 2.2.5a-2.2.5b, Figures 2.2.6a-2.2.6b, Figure 2.2.7, Figure 2.2.9, Figure 2.2.12, Figures 2.2.13a-2.2.13b) Such proliferation and diversification of examples both in drawings and sketches as well as in narrations in his travel diaries indicate a certain travelling habit rather than a superficial fascination with landscapes.

3.2.1 The Influence of Fichte on Schinkel

In terms of travelling experience, Schinkel's second journey to Italy echoed his first one in many respects, one of which is the almost obsessive choice to view land and cityscape from elevated points. This phenomenon regarding especially his first journey to Italy has its fair share of recognition in literature about Schinkel. One of the scholars who touches upon this issue is Barry Bergdoll who briefly talks about the first journey while giving an account on Schinkel's formative years as an architect.¹⁸² He emphasizes Schinkel's continuous habit of climbing up high points then viewing the landscape and relates this habit to the young architect's fascination with the philosopher, Johann Gottlieb Fichte. By referring to an anecdote, Bergdoll states that Schinkel had one and only book with him during his first journey to Italy, and invalidating an easy assumption, it was not Winkelmann's celebrated book on ancient art and architecture, but a book written by Fichte, presumably *Vocation of Man (Die Bestimmung des Menschen)* (1800) which shaped the philosophical background of the journey. Bergdoll further interprets the influence of Fichte on Schinkel by suggesting that "one can almost imagine Schinkel reading Fichte's recommendation at one of his stops along the way, reflecting on the philosopher's view of present-day tasks in the longer scheme of

¹⁸² Bergdoll, Barry. *Karl Friedrich Schinkel: An Architecture for Prussia*. New York: Rizzoli International Publications, Inc, 1994. 19-22.

historical progression” and quotes a lengthy excerpt from Fichte’s book, as the core idea in Schinkel’s interpretation of Fichte:

It is the vocation of our species to unite itself into one single body, all the parts of which thoroughly known to each other, and all possessed of similar culture... But let us ask of history at what period the existing culture has been most widely diffused and distributed among the greatest number of individuals, and we shall doubtless find that, from the beginning of history down to our own day, the few landmarks of civilizations have extended themselves abroad from their centre, that one individual after another, and one nation after another has been embraced within their circle, and that this wider outspread of culture is proceeding under our own eyes. And this is the first point to be attained in the endless path on which humanity must advance.¹⁸³

Bergdoll’s interpretation of this passage is related with Schinkel’s understating of culture and history, thus built environment. Conceiving history from a larger perspective through self-abstraction, as Bergdoll asserts, is a prominent tradition of thought in historical aesthetics in Berlin from Schiller to Hegel, which eventually finds its traces in the peculiar of mode of looking at built environment in Schinkel. Indeed, rather than focusing on a particular period of time or a building, the pursuit of a wider and deeper understating of the place from tops of hills could be explained through Fichte’s texts. An experience of 20 years prior, combined with the same geography, obviously followed Schinkel in his second journey. It can also be said that it was his very intention to fully understand the environment and the interrelationships that it harbours within.

¹⁸³ The full excerpt follows as; “It is the vocation of our species to unite itself into one single body, all the parts of which thoroughly known to each other, and all possessed of similar culture... Let us not ask of history if man, on the whole, has yet become fully moral! To a more extended, comprehensive, and permanent freedom he has certainly attained... Neither whether let us ask whether the aesthetic and intellectual culture of the ancient world, concentrated on a few points, may not have excelled in degree that of modern times! It might happen that we should receive a humiliating answer, and that in this respect the human race has not advanced, but rather seemed to retrograde, in its riper years. But let us ask of history at what period the existing culture has been most widely diffused and distributed among the greatest number of individuals, and we shall doubtless find that, from the beginning of history down to our own day, the few landmarks of civilizations have extended themselves abroad from their centre, that one individual after another, and one nation after another has been embraced within their circle, and that this wider outspread of culture is proceeding under our own eyes. And this is the first point to be attained in the endless path on which humanity must advance.” Quoted in Bergdoll, 20.

3.2.2 Neapolitan Coast vs. Ancient Architecture

The moments where Schinkel could take his time and enjoy the environment from above were the most elaborately described in his travel diary. Apart from the keen details in the narrative which gave a verbal sketch of the whole picture of the landscape and the built environment, they were also remarkable for being full of emotions. The descriptions of the sunsets, particularly when there was a coastal line seen above or afar, like in Genoa or the Amalfi Coast, stood out in his travel diary.¹⁸⁴ Without any further elaboration, it can be said at first sight that Schinkel, a northerner coming down to the humane climate of Italy, was obviously struck with the unique landscape and climate of the south. In such descriptions, sincere praise for the beautiful weather was always included. The curious question here is why he did not display such enthusiasm when it came to architecture or more specifically ancient architecture.

Regarding his first journey to Italy, Schinkel's rather disinterest in ancient architecture, or in other words, his unorthodox interest in ancient architecture, has been highly voiced in the literature about Schinkel. A famous quotation from one of his letters he had written to David Gilly from Paris at the end of his first journey saying that "[f]or the most part, the monuments of antiquity offer nothing new, for one is acquainted with them from childhood"¹⁸⁵ has been referred to in almost every biography of Schinkel. This quotation can be quite misleading when singled out of its context. It would be fair to say that Schinkel was very interested in antiquity but not in the singularity of ancient monuments. His interest lies in classical architecture's place within an architectural context. In his travel diaries and briefs from his first journey, he stated that he was struck by the diversity of architecture and moved as he experienced the ancient monuments in their natural settings. Such sentence is also valid for his second journey as well. Based on the inclusion of famous ancient sites, such as Paestum and Pompeii which were not on his route in the first journey, one can say that he was quite interested in ancient architecture. His journeys to those sites were well-documented in his notes despite the lack of

¹⁸⁴ For detailed examples along his journey, see Chapter 2.2.2 Naples and the Neapolitan Region

¹⁸⁵ Bergdoll, 20.

visuals. The only visual documentation was the sketch of a silhouette of Paestum from afar. (Figure 3.2.1)

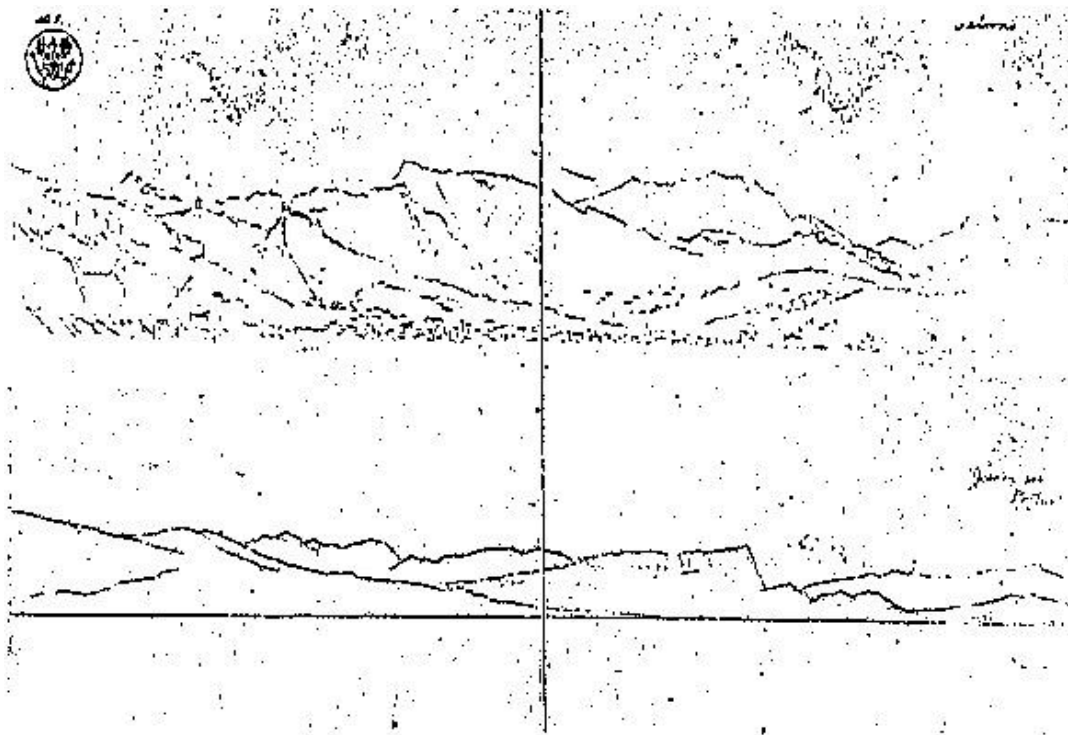


Figure 3.2.1 Salerno (above) and the Mountains from Paestum. Pencil, double-page.

Source: Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. 585.

His attitude was unorthodox compared to the other Grand Tourist of the north, who idealized and romanticized ancient architecture. The intention here is not to claim that Schinkel did not idealize what he saw in Italy further in his life but to point out that his interaction with it was not over-dramatized or romanticized in contrast to the most of the Grand Tourists. Particularly, the ruins of ancient architecture became to be almost objects of fetish through which fictional histories were constructed following the return of Grand Tourists to their home.¹⁸⁶

¹⁸⁶ For further discussion on the issue see; Benson, Sarah. "Reproduction, Fragmentation, and Collection: Rome and the Origin of Souvenirs." Ed. D. Medina Lasansky and Brian McLaren. *Architecture and Tourism: Perception, Performance, and Place*. Oxford; New York: Berg, 2004. 15-36; Thomas, Sophie. *Romanticism and Visuality: Fragments, History, Spectacle*. New York: Routledge, 2008.

The relationship between history and ruins is the main theme in Sophie Thomas' book as she focuses on how the concepts of "ruin" and "fragment" operated in re/constructing history in Europe from the eighteenth century onwards.¹⁸⁷ The proliferated and burgeoning interest in ruins, she asserts, was an essential part of reconstructing history through their representation in which the antiquarians played an important role. She cites Johann Joachim Winckelmann as one of the most prominent figures in this approach as he reconstructed classical history through the sculptural fragments remaining from that period. It should be pointed out here that Winckelmann was an influential figure in the Prussian understanding of history and particularly in art education. Schinkel himself was also educated in this understanding of history in his early years as he took classes from Hirt who later became his opponent in his fray in the *Altes Museum* commission. Despite his Winckelmann based education in history, Schinkel seemingly did not attribute that much importance to ruins in his notes, be it visually or literally, as one would expect. His observations were not overly-dramatic and he was clearly not pre-occupied with romantic sentiments towards ancient architecture.

One proof for such an attitude can be given from his first Italian journey. As Hermann G. Pundt argues, in his drawing of the ruins, Schinkel completed them as they were in their original state since he was trying to understand the architectural principles behind them.¹⁸⁸ As Pundt also explains, Schinkel lacked formal training of architecture thus he did not conceive buildings as a sum of details but through their relationships with each other and the nature. Such a method of drawing, a level of abstraction in his sketches of cities or buildings was inherent in almost every visual recording he made throughout his second Italian journey. He constantly analysed the places he had been to visually as it can be seen not only from his sketches but from his travel diaries as well. Instead of fetishizing a particular ruin or, in a broader sense, a period, he was inclusive when it came to observation and recording.

¹⁸⁷ Thomas, 40-42.

¹⁸⁸ Pundt, Hermann G.. *Schinkel's Berlin: A Study in Environmental Planning*. Cambridge: Harvard University Press, 1972. 75-82.

Such an approach is quite in contrast with the other travellers of Italy. As an example, Sir John Soane, one of the most prominent architects of the Great Britain, somewhat a contemporary of Schinkel, can be given here. His well-known house on Lincoln Inn Fields in London was full of pieces of antiquity. His fascination with antiquity or the concept of ruins was much more evident in his courtyard, "Monk's Yard", a pseudo-ruined courtyard, allegedly remaining from a monk, Padre Giovanni, who had been supposedly settled in the site long before Soane built his house there.¹⁸⁹ Though such degree of obsession would be a common attitude in every traveller of Italy, Schinkel did not seem to subscribe to it. Besides his interest in the vernacular architecture of Sicilia in his first Italian journey, the lack of visual records of Paestum and Pompeii, though it was his first visit to both sites, gives a clue about Schinkel's avoidance of the romanticization and glorification of ancient architecture.

3.2.3 Schinkel as a Panorama Painter

The phenomenon of looking over in Schinkel's travelling experience can be easily connected to the period in his career which he pursued as a painter in Berlin following his return from Italy. Though this phenomenon harbours more than just connections to Schinkel's previous career path as a panorama painter, one crucial aspect of it addresses to this particular path, especially his Palermo Panorama, as it is an obvious outcome of the first journey to Italy.

Following his first journey to Italy, Schinkel came back to Berlin with several sketches, most of which were depicting Sicily. Different from his second journey to Italy, the first one's objective was purely Grand-Tour-like as he wanted to learn, understand and experience the artistic and architectural heritage of Italy. Upon his arrival in Berlin almost in the middle of the war between the Prussians and the French, he could not pursue a career as an architect due to the dire economic

¹⁸⁹ For a detailed discussion of Soane's fascination with ruins, see Thomas, Sophie. *Romanticism and Visuality: Fragments, History, Spectacle*. New York: Routledge, 2008. John Elsner, "The House and Museum of Sir John Soane", in John Elsner and Roger Cardinal, eds., *The Cultures of Collecting*. Cambridge/MA: 1994. pp. 155-176. Susan G. Feinberg, "The Genesis of Sir John Soane's Museum Idea: 1801-1810", *Journal of the Society of Architectural Historians*, 63,1 (2004) 32-51.

conditions; instead he chose to use his master skills as a painter and a designer in order to make a living. Birgit Verwiebe gives a detailed account on Schinkel's transparency paintings in her study,¹⁹⁰ as well as Stephan Oettermann, in a section devoted to Schinkel's Panorama of Palermo in his book. (Figure 3.2.2) From the realization of the Panorama of Palermo, Schinkel carried out a group of works which quickly helped him earn a name as a master artist. The first commission he took was through Wilhelm Ernst Gropius, whose son Carl Wilhelm Gropius was a friend of Schinkel's. He prepared a series of drawings to be displayed in Gropius' theatre; the first one depicting the Ponte Molle in Rome, followed by scenes from Constantinople, Jerusalem, the Island of Philae, Apollinopolis, the Harbor of Genoa, The Chamonix Valley, some region from Norway and France. (Figures 3.2.3 and 3.2.4) These drawings were not simple ink and paper sketches, but rather convoluted artworks which Schinkel called "perspective optical views" and in which he used a different technique revolving around the transparency and use of light.¹⁹¹ Often accompanied with music, these exhibitions were transformed into a public show which was appraised by the public and the Berlin newspapers.¹⁹² His initial success enabled him to receive the commission for the Panorama of Palermo. The panorama was completed in four months thanks to Schinkel's tremendous efforts. As mentioned by Stephan Oettermann, while working on the panorama, Schinkel was suffering from headaches and fever, and having only one meal a day.¹⁹³ About his lengths that he went to complete the project, he submitted a petition to the King, who was in Königsberg on exile at the time, to be able to use a part of the palace as a studio while working on the panorama. He was declined, but given the grant to use the opera house.¹⁹⁴ The successful series of work opened the possibility for him to work as an architect when the King returned to Berlin from exile and visited one of his

¹⁹⁰ Verwiebe, Birgit. "Schinkel's Perspective Optical Views: Art between Painting and Theater." Ed. John Zukowsky. *Karl Friedrich Schinkel 1781-1841: The Drama of Architecture*. Chicago: Art Institute of Chicago, 1994.

¹⁹¹ For detailed information on the technique and history of transparency paintings, see Brigit Verwiebe, 1994.

¹⁹² Birgit, 1994.

¹⁹³ Oettermann, 203.

¹⁹⁴ Oettermann, 203.

exhibitions with the Queen Luise. She was fascinated with Schinkel's works and decided to hire him for the renovation of the Royal Palace which led to Schinkel's appointment as the "Privy Senior Building Assesor" to the court in May, 1810.



Figure 3.2.2 Palermo Panorama by K.F.Schinkel. 1808.

Source:<http://italiadischinkel.altervista.org/influenze%20del%20viaggio%20italiano%20sull%27arte%20di%20Schinkel%20a%20berlino3.html> [Accessed: 20.08.2011]

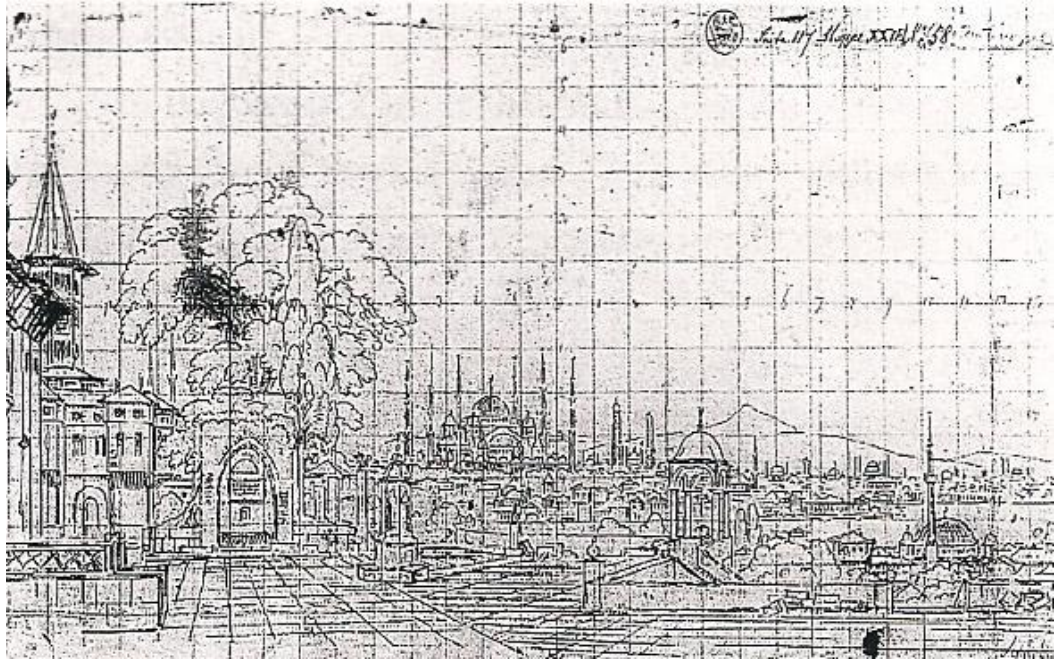


Figure 3.2.3 Perspective view of Constantinople by K.F.Schinkel. Pen and ink, 203x390 mm. 1807.

Source: Verwiebe, Birgit. "Schinkel's Perspective Optical Views: Art between Painting and Theater." Ed. John Zukowsky. *Karl Friedrich Schinkel 1781-1841: The Drama of Architecture*. Chicago: Art Institute of Chicago, 1994. 37



Figure 3.2.4 Panoramic perspective view of the harbour of Genoa by K.F.Schinkel. Pen and ink, 253x594 mm. 1807.

Source: Verwiebe, Birgit. 37.

Though none of his grand-scale drawings survived, it is no mystery that the very influence for such paintings lies in his travels to Italy. Frames from Italy obviously had their marks in Schinkel's mind which he carried with him to his second journey to Italy. In his diaries of the second journey, he did not refer often to particular frames from his first journey with the exception of a few in which he specifically noted that he looked for a perspective he captured in his first journey. Nevertheless, he was on a pursuit for frames, almost always for perspectives, looking from above as he travelled.¹⁹⁵

3.2.4 Theatricality in Schinkel's Notes/Sketches/Panoramas

Another intriguing aspect of looking over Italy appears when one interprets the frames as scenes. Kurt Forster presents Schinkel as a scenographer, however, his focus is not limited to Schinkel's stage designs.¹⁹⁶ Forster seeks a particular mode of looking/seeing things in Schinkel's works, ranging from his buildings, paintings to the portfolio of his architectural projects. While doing that Forster refers to a quotation from one of Schinkel's letter to the actor and director August Wilhelm Iffland, in which he wrote about his interest in theatre; "an inclination I have felt since adolescence for the pictorial treatment of the stage." Forster interprets this sentence as Schinkel's passion for stage, but more specifically, for his "particular aptitude for seeing the world from a theatrical point of view."¹⁹⁷ Avoiding an over-speculation which attests that Schinkel looked at Italy as if he was looking to a theatre stage, Forster nevertheless suggests that his mode of looking surely had theatrical undertones. To support his point, Foster uses Schinkel's Italian journey notes, particularly the ones on the passages about landscapes, where he elaborately expressed his fascination for them, and gives the example of a

¹⁹⁵ In his notes, Schinkel does not give any details on the specific techniques he used in his panoramic drawings from the second journey to Italy. Furthermore, there is no inventory information about possible viewing devices that Schinkel might have used while drafting his panoramic drawings.

¹⁹⁶ Forster, Kurt W. "Schinkel as a Scenographer" in Ed. John Zukowsky. *Karl Friedrich Schinkel 1781-1841: The Drama of Architecture*. Chicago: Art Institute of Chicago, 1994.

¹⁹⁷ Forster, 18.

description of sunset in Basel in a footnote. In this quotation, Schinkel literally calls the landscape “a scene that one cannot find in a theatre.”¹⁹⁸

Schinkel's fascination with landscapes, which he viewed almost always by looking afar from an elevated point, constitutes one of the most elaborately described narratives in his travel diaries. Apart from landscapes, there are other narratives in the travel diary as well, which can be read as a description of a scene in a play. One good example is a paragraph where Schinkel wrote about a night in Genoa:

In the evening, in the splendid moonlight a ride on a boat up to the jetties of the port was made, an adorable sight on the wonderfully piled town in the moonlight, St.Lorenzo illuminated at the upper tower because of the festival, an Algiers English battleship coming from Algiers giving salvos and music and drum beat on the Piedmontese frigate guarding the port having the ride on the beautiful waters in the sweetest air still more manifoldness. Also a small war carried between Piedmontese and Neapolitan sailors on boats, which was coupled with horrible cries and was finally settled by the port soldier in the interest of the evening.¹⁹⁹

Admittedly, the scene itself is a performed act. However, the emphasis on setting; the moonlight and the built environment in a way supports Foster's claim that Schinkel indeed saw the world from a theatrical point of view. It can be further argued that the proliferation of narrative in this travel diary from a view over can be interrelated with the fact that Schinkel had a theatrical eye when it came to describe views or in other words, scenes.

Schinkel's interest in particular perspectives in his Italian journeys has been analyzed through his architectural and urban designs as well. Pointing out the richness of the materials Schinkel left behind, Hermann G. Pundt states that his literary records offer valuable insights as much as his graphic accounts by showing similarity with Goethe's critical and observant style.²⁰⁰ Furthermore, Pundt links Schinkel's urban designs for Berlin to his first journey by claiming that he was heavily influenced by the urban patterns he saw in Italy. What is especially

¹⁹⁸ For a discussion of this quotation, see also 2.1.1. Reaching Italian Border: Berlin to Milan

¹⁹⁹ See footnote 23.

²⁰⁰ Pundt, Hermann G.. *Schinkel's Berlin: A Study in Environmental Planning*. Cambridge: Harvard University Press, 1972.

interesting about Pundt's remarks on how Schinkel viewed and recorded Italy on his first journey is that they are also valid for his second journey:

Both his words and his drawings reveal an attitude which would become typical of the nineteenth century – the idea of a *Weltbühne*, an outgrowth of the Romantic spirit most logically expressed in the creation of panoramas. Schinkel's view of Rome is indeed panoramic in character if not in scope. His scene encompasses an arc of some eighty degrees and a depth of several miles to the distant horizon. Yet this impressive expanse of the city is displayed before us like a skilfully arranged stage set. Even the fashionable ladies overlooking the scene from their balcony resemble patrons in their loge at the opera.²⁰¹ (Figure 3.2.5)



Figure 3.2.5 Panoramic view of Rome from Schinkel's apartment by K.F.Schinkel. c.1803-1804

Source: Forster, 19.

²⁰¹ Pundt, 80.

Based on his notes, it would be argued that this theatricality is even inherent in his way of travelling and seeing the environment around him, which eventually led him to look at the “scenes” always from above.

Schinkel’s way of perceiving architecture is also touched upon by Pundt. As he argues, Schinkel saw and appreciated buildings always in relation to the other buildings, as part of a pattern. He bases his argument on the “numerous references throughout his diaries and letters”²⁰² and cites a quote dating June, 1803 when Schinkel was in Prague. In the quote, Schinkel praised the “magnificent view of the city.”²⁰³ Actually, such claims are applicable to the second journey during which he viewed cities as a whole rather than through single monumental buildings.

3.3 Looking at Italy for the second time

Though the routes of the two journeys to Italy were not exactly the same, they both included almost all the major Italian cities/towns with the exception of Sicilia where Schinkel did not visit in his second journey. Consequently, he was to visit and see most of the places for the second time during his journey. This led to a peculiar travelling experience in terms of pace and the visual recording of the journey. Particularly compared to his journey to France and England which he made in 1826, two years after returning from Italy, Schinkel’s method of recording, and accordingly, the visuality of materials are almost completely different which is directly related to the differences between the countries he travelled, in terms of their geographies and paces of life.

Before making a comparison between the visuality of the two journeys, the journey to France and England will be covered here briefly with a particular emphasis on the visual materials remaining from it.

²⁰² Pundt, 79.

²⁰³ Pundt, 80

3.3.1 Schinkel's peculiar way of recording along his journey to France and England

Schinkel recorded his journeys visually and verbally in particular ways different in each one of his journeys. From this journey, his travel diaries, drawings and personal letters to his wife have left. He managed to record all his encounters in these media. The first characteristic of his travel diary and his drawings which is also valid for his records of the journeys to Italy is their difference from the earlier examples of drawings of some other architects who were on the road. Schinkel's drawings, be it on his travel diary or on separate sheets, are not measured drawings. Architects, who travelled, carefully studied and thoroughly recorded what they saw during the process of which they spent considerable time in front of the building that they were depicting. This was not the case with Schinkel.

What is even more distinctive in his travel diary of English journey is the combination of quick sketches and notes. As can be understood from his lines, the he most probably made the sketches instantly on the site. Although he used "past tense" while describing his days in his diary, considering the composition of his pages, it can be argued that he took his notes during his visits and/or shortly after leaving the scene. In addition to that, the notes and quick sketches that he made always complete each other in terms of both meaning and physical proximity to each other on the paper. One good example would be the notes he took and sketches he made during his visit to the Gospel Oaks Ironworks production facility in Dudley on June 20, 1826. Just next to his schematic drawing of the machine (Figure 3.3.1) that he describes, he noted:

Had a look at Gospel Oaks Ironwork, which is of horrific proportions. 15 steam-engines, canals, puddling furnaces, blast furnaces, rolling mills, tin-plating machinery, drills. The 3-4 inch thick iron from the annealing furnace is processed into fine sheet iron by 2 hammering machines, planning apparatus in front of the roller, operated each time by a boy pushing a lever with his hand and foot. A pair of cutters easily slices right through each 4-inch piece of iron.²⁰⁴

²⁰⁴ Schinkel in Riemann and Bindman, 128.

As can be followed both in his notes and sketches, it can be suggested that he might have recorded as he was watching how the machine worked. It was as if he was taking snapshots through drawing and writing. One can be reminded here of Charles Baudelaire's concept of instantaneity as he talked about Constantine Guy's drawings in his famous essay "Painter of Modern Life."²⁰⁵ The nature of Schinkel's sketches and notes are also instantaneous. In harmony with the pace of "modern" life of the cities that he visited, he had to be quick and fast, trying to make from a place to another. He had to constantly record what he saw in basic notes and visuals. It is no coincidence that such instantaneity occurred in his travel diary as he was travelling through in "instant" places in France and Britain.

Furthermore, it can also be suggested that Schinkel's travel diary is to a certain extent photographic and his overall travel experience and his way of recording is cinematic. James Ackerman, in his article, titled "On the Origins of Architectural Photography" points out the similarities between the early photographs and engravings.²⁰⁶ As he explains, the engravings affected early photographers in terms of framing a building and the choice of details. What is suggested here by the photographic characteristics of Schinkel's travel diary is not in accordance with what Ackermann says. Rather than the photographic reality of the sketches that Schinkel made, the interesting aspect here is how they were made. His way of sketching, in other words, recording, is similar to photographic recording in the contemporary sense. They look like they were made instantly just like snapshots taken from a photo camera (Figures 3.3.2, 3.3.3 and 3.3.4)

His travel diary, overall, can be seen as constituted by many snapshots. His quick notes and sketches all can be seen as snapshots of momentarily observations. In line with this interpretation, it can even be argued that the whole travelling and recording experience is rather cinematic. As Sergei Eisenstein states in his essay "Architecture and Montage":

²⁰⁵ Baudelaire, Charles. *The painter of modern life, and other essays*. London: Phaidon. 1970.

²⁰⁶ Ackerman, James S. "On the Origins of Architectural Photography" in *This is not architecture: Media Constructions*. London: Routledge, 2002. 25-36.

Painting has remained incapable of fixing the total representation of a phenomenon in its visual multidimensionality. (There have been numberless attempts to do this). Only the film camera has solved the problem of doing this on a flat surface, but its undoubted ancestor in this capability is ---- architecture.²⁰⁷

Asserting that cinematic recording does not necessarily have to be made by a video camera, recording from various angles with zoom-ins and zoom-outs can be very well made by sketching. It is the sequentiality of these snapshots that makes it cinematic and these snapshots were taken by no one but Schinkel himself.²⁰⁸ For instance, on the page he sketched the bridge in Brighton, he first sketched it from afar then he zoomed in and captured a structural detail of the bridge. (Figure 3.3.5)

Apart from single buildings, the whole city was recorded in a cinematic manner with sequential sketching. Scenes from various parts of the city were depicted in a sequence. When they were added to each other in a sequence, they made an overall video of a city consisting of snapshots. One can object here and ask if any series of sketching of a city or a building from various viewpoints can be cinematic. It should be emphasized here again that it is the instantaneous and momentary nature of Schinkel's sketches in accordance with his notes that makes it cinematic in the first place. He sketched and recorded as he walked, as he travelled through/in/around the city. He recorded on the road, not from memory or with spending so much time doing measuring. All these characteristics of his travel experience and recording method make it cinematic.

²⁰⁷ Eisenstein, Sergei. "Montage and Architecture" *Assemblage*, 10 (1989) 111-115.

²⁰⁸ Here I echo Mitchell Schwarzer's argument in his book "Zoomscape: Architecture in Motion and Media." Schwarzer, Mitchell. *Zoomscape: Architecture in Motion and Media*. New York: Princeton Architectural Press. 2004.

Tagebuchseite 33: Fig. 85-92

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3.3.2 Re-recording in Italy

The difference between the visuality of the materials from his second journey to Italy and the ones from France and England is striking. The primary contrast lies in the composition in the travel diaries. As stated before, except for the pages from Venice and Mantua where there are quick sketches with side notes, Schinkel's travel diaries from the second journey to Italy do not include any quick sketches but consisted mainly of texts. He kept his sketches or larger scale drawings mostly on separate papers or sketches compiled solely of drawings. This gives a crucial hint regarding Schinkel's travelling experience in Italy. Compared to France and England, it is obvious that he did not have an urgency to record immediately what he saw in Italy. The primary reason for that is he had already seen the majority of the buildings he saw in his first journey to Italy. In addition to this, as he wrote in one of the letters to David Gilly during his first journey, the buildings of Italy had been already surveyed and recorded in detail, thus he could easily access various publications about Italy and its built environment. In Berlin, he was a member of a circle of young architects founded by his mentor Friedrich Gilly and they gathered weekly to discuss architecture under guidance of Gilly's rich library of architectural publications. It is no mystery that, by the time of his second journey to Italy in 1824, he was more familiar with the Italian architecture through publications and his own travelling experience. Such familiarity did not exist when it came to France and particularly to England. The new industrial production techniques and materials in architecture were nowhere to be seen except on site in England or France, thus Schinkel recorded his journey in 1826 appreciating the invaluable opportunity to see the unseen before.

The peculiar way of looking at Italy for the second time is thus instrumental along the other modes of looking throughout the journey; looking in/to and over Italy as it was a journey of re-visiting, re-viewing, and re-recording.

CHAPTER 4

CONCLUSION

A thorough and critical inquiry into Schinkel's travel journals, sketches and drawings within the framework of his multi-faceted and accomplished career and the history of architectural travelling reveals insightful information about the Schinkel's second travelling experience to Italy which, in conclusion, helps to put him into a unique place as a travelling architect within other travelling architects before and after him.

The first particularity of this journey lies in its very objective. Unlike many travellers to Italy before and after him who set off to experience and survey the celebrated heritage of Italy in order to complete an formal education in art and/or architecture, Schinkel commenced his second journey in the prime of his career in 1824 while he was working on a project of crucial importance, the *Altes Museum*, to be erected in the centre of Berlin, in order to conduct a on-site research for both the architectural design and the conception of the collection of the museum. The scope of his project and his dominant role in it shaped his and his companions general and day-to-day basis route, making the museums and art galleries the primary destination throughout the journey. Its distinct objective coupled with the fact that it was Schinkel's second time travelling in Italy and that its particular time period coincided with the rapid transformation of every aspect of life in the first half of the nineteenth century. So, it was a special travelling experience for Schinkel whose expression was an issue of visibility.

It is through Schinkel's different modes of looking/seeing/viewing that it becomes possible to dissect, explore and comprehend his travelling experience in Italy in 1824. These modes, changing constantly in relation to the objects of Schinkel's gaze, can be defined by examining closely his notes and sketches. In line with the

objective of his journey, the artworks were the primary objects of Schinkel's gaze. He looked at closely every art object he encountered along the road. In addition to the artworks, he was also deeply interested in the settings, be it a museum, a church or a villa, where they were exhibited. The relationship between the artworks and the architecture of these settings was a major theme appearing quite often in his notes.

In this respect, his travelling experience can be interpreted within the context of the Grand Tour tradition, since it was also an art/architecture-oriented journey. The main difference is that Schinkel's journey was not a part of institutionalized education in art/architecture but a professional expedition with the company of high-state officials of Prussia. Such difference evidently affected the route and the time allocated to the places along the way. During the course of approximately six months on the road, they moved from town to town, city to city, without making a central camp, in contrast to the Grand Tourist stays in Rome extending over two years.²⁰⁹ Rome and Naples can be seen as exceptions to the rather hectic schedule of Schinkel in Italy and, in comparison to the other cities, as host cities where he stayed in longer periods of time. Consequently, with a limited time on their hands, Schinkel did not survey and record every building in traditional architectural drawing techniques which, starting from the fifteenth century and continuing in the nineteenth century, were used by many travellers of Italy pursuing an education in fine arts or architecture. Particularly about the museums and art galleries/collections, what Schinkel recorded was the experience of viewing those places through elaborate verbal descriptions and quick, instantaneous sketches.

When it came to observe and record city/landscapes, Schinkel took a different kind of looking. He deliberately and almost constantly framed his views from afar and above as he looked at/over cities. Apart from Schinkel-centric reasons behind this particular way of viewing, such as his philosophical aspirations or artistic educational background,²¹⁰ his panoramic framing of scenes during travelling was

²⁰⁹ For an account on the Grand Tour tradition, see the introduction.

²¹⁰ See detailed account on chapter 3.

related to a phenomenon introduced with the proliferation of trains in Europe.²¹¹ John Ruskin was an eminent critic of this new, speeded up means of travelling, while advocating the merits of walking, just as he opposed photography in favour of drawing. Remarkably, though not a contemporary of Ruskin, Schinkel's way of travelling overlapped significantly with Ruskin's, particularly in terms of observing. Regarding Ruskin's case, Christine Boyer explains:

Travel for Ruskin in particular was a perceptual as well as a literary device, moving the spectator/reader through a succession of views and a sequence of details. His observer of architecture and cityscapes was simultaneously a traveller before unfolding scenery and a stationary beholder of details and fragments.²¹²

There are two crucial overlappings here. The first is the literary characteristics of their journeys. Schinkel never meant his notes to be read by others in his life time, therefore they do not belong to the category of travel literature. But still, they form an indispensable part of his travel. His travelling experience was re-constructed over and over on paper by writing. This surely echoes Ruskin's recommendation for travellers to write extensively besides drawing.²¹³ Schinkel's notes and sketches are intertwined to such an extent that they are only meaningful when interpreted together. The second overlapping between Schinkel and Ruskin lies in their viewing of architecture and cityscapes. Schinkel's always changing way of looks is evident in his notes as well as sketches. Like Ruskin, it included a stationary and a travelling one based on what he was looking at/in/over. Moreover, in Schinkel's case, the change in looks was momentarily. In one sentence, he would describe a painting detail, and then in the following sentence, he would narrate the view from the window just next to the painting. This sense of movement is significant all along his journey which can be related to the fact that it was his second time in Italy, so instead of architectural descriptions of singled out buildings, his notes narrate the very story of the journey, through art works, buildings and cities, coupled with

²¹¹ For a detailed account on panoramic travelling; see Schvilbusch, Wolfgang. "Panoramic Travelling." Ed. Vanessa R. Schwartz and Jeannene M. Przyblyski. *The Nineteenth-Century Visual Culture Reader*. New York : Routledge, 2004. 92-99.

²¹² Boyer, Christine. *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*. Cambridge, MA: MIT Press. 1996. 228.

²¹³ Schvilbusch, 93.

anecdotes about the journey. In other words, they are not only about architecture and/or art.

Karl Friedrich Schinkel set off for his second journey to Italy in 1824, a time when profound transformations were taking place in every aspect of life. The year here is less important than its transient place in the course of history. The first half of the nineteenth century is marked with the burgeoning of industrial production means which were to mutate any kind of previously conceived way of living. Actually, Schinkel's all journeys, not only the second one to Italy, took place in a particular transitional period of time which in return caused his travelling experience of Italy in 1824 to have characteristics of times both before and after him. The first half of the nineteenth century, particularly the 1820's and 1830's were to witness groundbreaking developments in visual understanding, in terms of both theory and practice, which were to define and shape the art and architecture of the late nineteenth and early twentieth century. Jonathan Crary associates the transformations in art and visual theory of the late nineteenth century and early twentieth century to the new techniques of observing that came out in the early nineteenth century, including the panorama. Theoretical studies, such as Goethe's work on after-images, and newly invented devices of observing scrutinized the established understanding of visuality, based on the linear perspective.²¹⁴ Apart from his panoramic exhibitions, it seems hard to say anything conclusive about the relationships or interactions between these new theories of visuality and Schinkel. Nevertheless, what should be emphasized here is that Schinkel took on his journeys at a time when such transformations were taking place. Therefore, instead of looking for influences of such theories in Schinkel's journey, it makes much more sense to interpret Schinkel's way of travelling as part of the transformations in visual understanding.

At the end of the road, Schinkel's travelling experience in Italy harbours clues and traces from different travelling practices, and the visuality of his records from different understandings of vision and visuality, akin to the geography, Italy, which he sketched as accommodating cultures and civilisations across history. In transit between the slow motion nature of the picturesque and the instantaneity of the

²¹⁴ Crary, Jonathan. *Techniques of the Observer. On Vision and Modernity in the Nineteenth Century*. Cambridge, MA: MIT Press. 1991. 1-25.

modern, with constantly changing distances of vision in different modes of looking, Schinkel's second journey to Italy claims a peculiar place in the history of architectural travelling.

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APPENDIX

The List of Karl Friedrich Schinkel's Sketches and Drawings Remaining from his second Journey to Italy in 1824

From Berlin to Naples²¹⁵

- 1- Upper section of the tower of the Strasbourg Cathedral. Pencil, 645x749 mm, folded in the middle.
- 2- Roof construction from Bern'schen; Sketch of a pulpit. Sketched on both sides. Pencil, 159x209 mm, double-paged.
- 3- *Char a banc* from Switzerland. Pencil, 161x102 mm.
- 4- The Palace (Schloß) of St. Maurice. Pencil, 104x162 mm.
- 5- Martigny in Valois. Grey brush, wash drawing, pencil, 209 x 166 mm, on two stuck-together pages.
- 6- Sion in Valois. Quill in black, grey brush, wash drawing, pencil, 247 x 164 mm, on two stuck-together pages.
- 7- Mountains in Valais. Pencil, 104 x 164 mm.
- 8- View on Brig and valley of Wallis. Pencil, 210 x 166 mm, on two stuck-together pages.

²¹⁵ The classification and labelling of the sketches and drawings are borrowed from Koch, Georg Friedrich, Helmut Börsch-Supan, Gottfried Riemann. *Die Reisen nach Italien, 1803-1805 und 1824, Karl Friedrich Schinkel Lebenswerk Band 19*. Berlin: Deutscher Kunstverlag, 2006. The words "Ansicht" and "Aussicht" are translated from German into English as "view." The word "Blick" was translated as "Sight."

- 9- View from Brig and surroundings. Grey brush, wash drawing, pencil, 210 x 165 mm, on two stuck-together pages.
- 10- Survey on Leonardo Da Vinci's "Last Supper". Probably pencil, missing.
- 11- View of seashore in the vicinity of Genoa. Pencil, 102 x 165 mm.
- 12- View of seashore in the vicinity of Genoa. Pencil, 102 x 165 mm.
- 13- View of the port and a part of the city of Genoa. Quill in brown, 165 x 1175 mm, on ten stuck-together pages.
- 14- View of the coast of Chiavari. Pencil, 213 x 164 mm, double-paged.
- 15- View of the city of Chiavari. Pencil, 101 x 163 mm.
- 16- Two views from the region of Carrara. Pencil, 208 x 159 mm.
- 17- Pulpit in the Cathedral of Prato. Pencil, 163 x 103 mm.
- 18- Sight on the Palazzo Pitti and the Garden of Boboli. Pencil, 123 x 203 mm.
- 19- Sight on Florence. Pencil, 123 x 203 mm.
- 20- View from Florence, Fiesole and the environment. Quill in brown, 106 x 654 mm, on four stuck-together pages.
- 21- Sight on the Belvedere San Giorgio. Labelled "Florenz mit dem Gebirg von Carara in der Ferne." Quill, 131 x 203 mm.
- 22- Sight over the Arno on San Miniato al Monte. Labelled "St. Miniato in Monte Fiorenzo." Quill, 133 x 203 mm.
- 23- Far mountain valley by Magione. Labelled "Magione." Pencil, 102 x 163 mm.

Naples

- 24- Sketchs of different details from the Museo Borbonico in Naples. Labelled "li bochi Secretario del'Academia." Pencil, 162 x 101 mm.

25- Gulf of Naples with Capri. Labelled "3 Nach Capri." Pencil, 241 x 1006 mm, on three stuck-together pages.

26- A part of the Gulf of Naples. Pencil, 99 x 162 mm.

27- View of the Gulf of Naples from the city. Pencil, 238 x 1500 mm, on five stuck-together pages.

28- View of Islands of Ischia and Procida. Pencil, 164 x 488 mm, on two stuck-together pages.

29- Sight on Nisida and Ischia. Pencil, 99 x 162 mm.

30- Sight on Procida. Pencil, 99 x 162 mm.

31- Architectural view of Naples with Vesuvius in the distance. Pencil, 164 x 239 mm.

32- View on Capri from Castell of Monte Salaro. Labelled "Am Castell vom Monte Salaro auf Capri." Quill in brown, brush, wash drawn in blue and light blue, 241 x 659 mm, on four stuck-together pages.

33- View of the coast by Sorrento. Watercolour, Pencil, 204 x 325 mm.

34- Sight on the Castel dell'ovo. Pencil, 162 x 488 mm, on two stuck-together pages.

35- Panorama from Gulf of Baiae as seen from Puzzuoli. Pencil, 250 x 757 mm, on two stuck-together pages.

36- Sight from Strada nuova on the Peninsula of Sorrento. Pencil, 159 x 241 mm.

37- Sight over Naples from Capodimonte to Capri. Pencil, 239 x 337 mm, on two stuck-together pages.

38- Sight on the Gulf of Naples. Technique and measurements unknown, missing.

From Naples till Rome and stay in Rome with the excursion to Tivoli

39- Sight from Frascati in the Campagna. Pencil, 166 x 247 mm, on two stuck-together pages.

40- View of Araceli and a part of capitals in Rome. Pencil, 151 x 210 mm.

41- Sketches from the Museo Pio Clementino. Pencil, 162 x 101 mm.

42- Sketches from the Museo Pio Clementino. Pencil, 151 x 103 mm.

43- Sketches of a vase and an aedicula. Pencil, 162 x 102 mm.

44- Vessels from the Museo Borbonico in Naples and Museo Pio Clementino in Rome. Pencil, 163 x 240 mm.

45- Vase and ornamental details from the Museo Pio Clementino in Rome. Pencil, 163 x 240 mm.

46- Pedestal and vase handle. Pencil, 162 x 234 mm.

47- Site plan in old Packhof in Berlin and a plan of a house to be built there. Technique and dimensions unknown, missing.

48- Layout and details of interior and exterior decorations of the Villa of the Pope Giulio III by Rome. Labelled "Verfall des Schönsten, anschaulich Bild aus neuer so genannter gebildeter Zeit, wie es im Alterthum zugegangen." Pencil, 335 x 230 mm, on double page.

49- Details of interior painting of Villa Giulia. Pencil, 240 x 161 mm.

50- Details of interior painting of Villa Giulia. Pencil, 100 x 158 mm.

51- Details of interior painting of Villa Giulia. Pencil, 100 x 264 mm.

52- View on Rome from the Monastery of San Onofrio. Quill, pencil, 114 x 339 mm.

53- A sight on St. Peter's Basilica and the surrounding. Pencil, 100 x 164 mm.

54- Sight from Gianicolo onto the Palazzo Farnese. Pencil, 151 x 213 mm.

- 55- Rome from San Onofrio. Labelled "Rom von s.Onofrio." Quill, pencil, 99 x 150 mm.
- 56- Sight from Gianicolo onto the Castel Sant'Angelo. Pencil, 100 x 168 mm.
- 57- Sight from Gianicolo onto the Dome of St. Peter's Basilica. Pencil, 101 x 152 mm.
- 58- Drawing of faulty condition of a vault on idle pillars. Pencil, 207 x 150 mm.
- 59- Sight of Monte Testaccio. Labelled "del Monte Testacio in Roma." Quill and pencil, 108 x 310 mm, on two stuck-together pages.
- 60- Ground plan of the Villa Adriana in Tivoli. Partial copy of Francesco Piranesi's plans of 1791. Labelled "Pretoria ora Colli di S.Stefano, chiesa Cristiana, Palazzo Corridore sotterranea, sottoportico." Pencil on semi-translucent paper (*Kalkierpapier*), 144 x 265 mm.
- 61- Ground plan of the Villa Adriana in Tivoli. Partial copy of Francesco Piranesi's plans of 1791. Labelled "Canopo, Accademia, Tempio, Peristilio." Pencil on semi-translucent paper (*Kalkierpapier*), 144 x 265 mm.
- 62- The waterfall and a part of the city of Tivoli. Labelled "Tivoli Wasserfall in der Stadt am Tempel. Quill and brush in grey, wash painted, pencil, light grey paper, 265 x 196 mm.
- 63- Temple of Vesta in Tivoli. Pencil, 108 x 154 mm.
- 64- Sketch of wall paintings in the Villa D'este, Tivoli. Pencil, 108 x 154 mm.
- 65- View of garden and the Villa D'Este in Tivoli. Pencil, 154 x 212 mm.
- 66- Panorama of Tivoli. Labelled "Tivoli ponte di Lupo." Quill and brush in grey and brown, wash painted, 217 x 398 mm, on two stuck-together paper.
- 67- Sketch for the tomb of Pope Pius VII in St. Peter's. Pencil, 165 x 108 mm.
- 68- Sketch for the tomb of Pope Pius VII in St. Peter's. Pencil, 165 x 108 mm.
- 69- Design for the tomb of Pope Pius VII in St. Peter's. Pencil, 164 x 206 mm.

- 70- Design for the tomb of Pope Pius VII in St. Peter's. Pencil, 164 x 206 mm.
- 71- Design for the tomb of Pope Pius VII in St. Peter's. Technique and dimensions unknown, missing.
- 72- Vase from the Museo Pio Clementino. Pencil, 151 x 103 mm.
- 73- Enthroned Pope, consecrating, between two angels. Pencil, 146 x 257 mm.
- 74- View from Rome on the Campagna. Pencil, 101 x 152 mm.
- 75- Sketch of a pendentive in St. Peter's. 159 x 109 mm.
- 76- Ceiling decoration, a pendentive in the Dome of St. Peter's in Rome. Watercolour, pencil, 159 x 241 mm.
- 77- Sight on the Vatican from north-northeast. Pencil, 273 x 673 mm.
- 78- Sight over a river valley confined on a mountain range. Pencil, 100 x 164 mm.
- 79- A Sight on the Campagna and the Monte Soracte. Pencil, 82 x 152 mm.

The Return Journey

- 80- A part of the city of Bolsena. Labelled "Bolsena." Pencil, 162 x 101 mm.
- 81- Pedestal of Bronze group of "Judith and Holofernes" by Donatello in the Loggia dei Lanzi in Florence. Pencil, 162 x 102 mm.
- 82- Padua, sketches from the hall of the Palazzo della Ragione and the Church of S. Giustina. Labelled "123 Schritt lang 44 Schritt breit, Padova, Balestra, Sta:Guistina." Quill, Pencil, small (klein) 8°²¹⁶.
- 83- Padua, sketch of S. Antonio and notes. Labelled "Padova, S. Antonio." Quill, pencil, small (klein) 8°.
- 84- Padua, sketches of S. Antonio and notes. Labelled "Padova, S. Antonio." Quill, pencil, small (klein) 8°.

²¹⁶ The Authors use these symbols for defining measurement without a further explanation.

- 85- Padua, Chiesa degli Eremitani, decoration pattern of the Capella Orvetari. Labelled "Kirsche ai Eremitani, Mantegna's Capella. Quill, pencil, small (klein) 8°.
- 86- Venice, notes and sketches. Pencil, small (klein) 8°, three times folded.
- 87- Venice, architectural sketches. Pencil, large (groß) 8°.
- 88- Venice, architectural sketches. Labelled "Jesuati, Fraternita, 26 breit/66 lang/30 hoch, Fraternita. Quill, pencil, small (klein) 8°, on double page.
- 89- Venice, Frari Church, details and notes. Quill, pencil, small (klein) 8°, on double page.
- 90- Venice, Frari Church, details and notes. Quill, pencil, small (klein) 8°, on double page.
- 91- Venice, architectural details and notes. Pencil, small (klein) 8°, on double page.
- 92- Venice, Santa Maria della Salute. Labelled "S.Maria della Salute Venezia." Quill.
- 93- Verona, view of S. Pietro Martire and tomb of Guglielmo da Castelbanco. Labelled "Verona." Quill, 115 x 193 mm.
- 94- Mantua, S. Andrea, moseleum of Ippolito Andreasi. Labelled "Mantova Kirsche." Quill, pencil, small (klein) 8°.
- 95- Mantua, Palazzo Ducale, detail of the ceiling in the "Grotta." Labelled "Gartenzimmer Mantova." Quill, pencil, small (klein) 8°.
- 96- Mantua, Palazzo de Te, details of painting and notes. Quill, pencil, 8°.
- 97- Mantua, Palazzo de Te, details of Garden Gallery and notes. Quill, pencil, 8°.
- 98- Trento, S. Maria Maggiore, singer gallery. Labelled "Knaben auf Konsolen in Trient." Quill.
- 99- Brixen, group of houses. Labelled "Brixen." Pencil, 8°.
- 100- Details of roof construction and an arch on pillars. Pencil, 203 x 124 mm.
- 101- Details of a medieval Church. Pencil, 182 x 305 mm.

102- Two clerics. Pencil, 100 x 165 mm.

103- Stairs in a garden and a group of pines. Pencil, 161 x 102 mm.

104- Pillar and arch. Labelled "Säule u Bogen." Pencil, 163 x 108 mm.

105- A valley and a mountain range. Pencil, 100 x 153 mm.

106- Wooded slope. Pencil, 98 x 162 mm.

107- View on the Adriatic Sea from the hill over Trento. Oil on canvas, 52 x 98 cm, missing since 1945.

Sketch Book J

Half leather folder by the same producer as the Sketchbooks K and L, portrait format, 243 x 168 mm, 24 pages with 12 numbered drawings and four other more, seven blank pages cut out separately.

1- Detail of brace system of the Cologne Cathedral. Pencil, double page, portrait format.

2- Architectural details from Italy. Pencil.

3- Detail of transept walls of Cologne Cathedral. Labelled "nördlich." Pencil, double page, portrait format.

4- Dienstbündel with leaf capital from Cologne Cathedral, details of vase and corner of a furniture with lion's foot. Pencil, double page.

5- Amalfi. Pencil, double page.

5a- Country house in Sorrento. Pencil, horizontal format.

6- Sight over Sorrento to the north of Vesuvius. Pencil, horizontal format.

6a- Volatile plant study. Pencil.

7- Arco dei Conti with the Gulf of Salerno. Pencil, horizontal format.

7a- Two rugged islands, seen from a high altitude. Pencil, horizontal format.

- 8- Coastal landscape by Naples. Pencil, double page.
- 9- Steep coast from Sorrento. Pencil, horizontal format.
- 9a- Sight on Capri from the northeast. Pencil, horizontal format.
- 10- Gulf of Naples with the foothills of a mountain range. Pencil.
- 11- The coast of Sorrento. Pencil.
- 12- The Cocumella by Sorrento. Pencil.

Sketchbook K

Half leather folder, portrait format, 164 x 132 mm, 32 pages with 20 numbered drawings with ten other more.

- 1- Parts of the building of ashlar masonry: archway, wall piece, more compact tower. Pencil.
- 1a- Priest with long bonnet. Pencil.
- 2- Sight on the window wall of a gothic chapel. Pencil.
- 3- Sight on Ischia with setting sun. Pencil, horizontal format.
- 3a- Indicative of a castle complex. Pencil.
- 4- View of Vietri. Labelled "Vietri." Quill, pencil, horizontal format.
- 5- Salerno (above) and mountains of Paestum (below). Labelled "Salerno, Gebirg von Paestum." Pencil, double page.
- 5a- Loaded hinny, from behind. Pencil.
- 6- Benincasa. Labelled "Benincasa oder Gaita." Pencil, double page, portrait format.
- 6a- Watchtower on the coast. Pencil, horizontal format.
- 7- Steeply sloping rock into the coast with watchtower. Pencil, double page.

- 8- Before Atrani. Labelled "vor Atrani." Pencil, double page, portrait format.
- 9- Atrani. Labelled "Atrani." Pencil, double page.
- 10- View from Amalfi. Pencil, double page, portrait format.
- 11- Amalfi. Pencil, double page.
- 12- Amalfi. Pencil, double page.
- 13- Amalfi. Pencil, double page.ulf of Pozzuoli. Pencil, double page.
- 14- Volatile tree study. Pencil, upside.
- 15- Itri. Labelled "Itri." Pencil, horizontal format.
- 16- Sermoneta with Norma. Pencil, horizontal format.
- 17- Plain country, a mountain rising from the left. Pencil, horizontal format.
- 17a- Section of the coast. Pencil, upside.
- 17b- Forested part of mountain with a sight through a brick-built arch in a valley, right above see horizon. Pencil, horizontal format.
- 18- Sight over the Gulf of Gaeta on the Mola di Gaeta. Pencil, double page, upside.
- 18a- Plant study. Pencil.
- 18b- Donkey rider and tree study. Pencil, upside.
- 19- Country building. Brush, grey wash drawing, pencil, double page, upside.
- 20- Two-storey architecture. Pencil, horizontal format.

Sketchbook L

Half leather folder, portrait format, 166 x 245 mm, 36 plates with 16 numbered drawings and four other more.

- 1- Wall fragment and archway in Fiesole. Labelled "Maßangaben." Pencil.

- 2- Gulf of Naples from Posillipo. Pencil.
- 3- Cypresses group in the Park of the Villa d'Este in Tivoli. Pencil.
- 3a- The Garden of the Villa d'Este with Tivoli in background. Pencil.
- 4- The Catajo Castle. Pencil.
- 4a- Sequel to the drawing No:4 and crenellations of the castle. Pencil.
- 5- View from Fiesole on the plain of Florence. Pencil, double page.
- 6- Italian renaissance architecture. Pencil.
- 7- Section through a two-storey Italian renaissance building. Pencil.
- 8- Charlottenhof: Temple by the lake. Pencil.
- 9- Charlottenhof: Entrance arcade by the Roman baths. Pencil.
- 10- Charlottenhof: Entrance arcade by the Roman baths, interior view. Pencil.
- 11- Charlottenhof: The Fabbrica from the roof of the Roman baths. Pencil.
- 12- Charlottenhof: The Fabbrica from the roof of the Roman baths. Pencil.
- 13- Two long cypresses. Pencil.
- 13a- Two arch rows. Pencil.
- 13b- Layout of an unknown building or a project. Pencil.
- 14- Arm, hand and thumbs. Pencil.
- 15- Pasted drawing: Lake with forested riverside.
- 16- Pasted drawing: Lake with forested mountainous riverside, houses in the background. Pencil.