ORBIS TERRARUM SERIES

FORTHCOMING VOLUMES:

PICTURESQUE MEXICO
ILLUSTRATED WITH 256 PHOTOGRAVURE PLATES BY HUGO BREHME, MEXICO

PICTURESQUE PALESTINE AND ARABIA
ILLUSTRATED WITH 270 PHOTOGRAVURE PLATES BY THE AUTHORS OF "PICTURESQUE NORTH AFRICA"

ALREADY PUBLISHED:

PICTURESQUE NORTH AFRICA
TRIPOLI, TUNIS, ALGERIA, MOROCCO
ILLUSTRATED WITH 240 PHOTOGRAVURE PLATES BY LEHNERT & LANDROCK
PICTURESQUE ITALY

ARCHITECTURE AND LANDSCAPE

BY

KURT HIELSCHER

NEW YORK • BRENTANO'S PUBLISHERS

PRINTED IN GERMANY
All photographs were taken by Kurt Hielscher with an Ica Camera fitted with a Zeiss Lens on Agfa Chromo Isorapid Plates

FIRST PUBLISHED IN 1925

COPYRIGHT BY ERNST WASMUTH LTD., BERLIN, 1925
MOST HUMBLY DEDICATED
TO
HIS MAJESTY
KING VICTOR EMMANUEL III.
FOREWORD

I have much pleasure in coneding to the request to write a few introductory words to Kurt Hielscher's work on Italy. This volume, now that the spiritual consciousness of our own individuality is slowly re-awakening, expresses one of the strongest characteristics of our people, namely that longing which has attracted the Teutons southwards for many centuries. Italy is the country that has inspired a Dürer, Händel and Goethe to their greatest works, and markedly incited students such as Ranke, Gregorovious and Jakob Bureckhardt. Italy is a country with which in some mysterious manner the fate of the northern tribes is interwoven. They have remained true to her in spite of many disappointments.

It is thus clear that particularly Italy would stimulate Kurt Hielscher's great talent that has been proved and demonstrated in his volumes on Spain and our own beautiful country with their monumental proofs of ancient history and culture. This book is quite "sui generis". It takes us to the real Italy and displays her to us in beautiful pictures from the Alps to the south coast of Sicily. The views in this work show by their masterly conception and excellent technical reproduction, what there is to be seen in Italy, and above all how to see it. These pictures of Italy will teach even those who know her best, as well as the lover of art and the artist himself what it is that makes this country so noteworthy with her natural beauties and appearance given to her by man in the course of the centuries. They will also teach us to appreciate the perfect harmony nature and art have attained to in mutual competition. It is worth one's while to study each of the pictures carefully. We see how both the different hours of the day and the seasons augment the artistic effect of the views. But, perhaps, it is better not to speak of this here, for the immediate effect of the pictures will demonstrate the importance of this fact better than my remarks.

The volume on Italy is restricted to architecture and landscape in contradistinction to that on Spain which also depicts the life of the people. This is as it should be. In Spain the life of the people is more in the open air. In Germany, and with all Teutonic peoples, it is mainly within the house. In Italy life has assumed fixed cultural forms in the course of many centuries. Only the south, which was occupied by the Spaniards and influenced by them in its culture, reminds us of Spanish life. And in the south, be it remarked, there still dwell survivors of Moorish population.

What is more important in Italy is the landscape and, in this again, architecture. No country in the world shows such a variety of developed architectural art as Italy. It is particularly rich because sculpture is closely connected with it. Nearly all the sculptural work was designed for public
buildings and squares. The majestic shapes in the tectonic of Italian landscape, which is more pronounced by the almost complete lack of forests on the heights, are still more accentuated by the Etruscan towns that seem to be hewn in the rocks and vest the flat domes of the mountains with their characteristic traits, whereas mediaeval and Baroque edifices fill the ruins of the old walls.

Picturesque mediaeval castles and magnificent Renaissance villas rise on the mountains and are surrounded by dark-green cypresses and pines, whilst the remnants of mighty Roman aqueducts and ruins of Greek temples and theatres stand forth in modern times with their age-blackened masses of ancient stone like fantastic forms of nature, and the towns spread out in the valleys are living proofs of modern artistic activity expressed in manifold forms.

The views in Hielser’s “Italy” show very clearly and emphatically the great importance of architecture and decorative plastic art in their relations to the Italian landscape, whether the monuments be remnants of antiquity spread over the country, or buildings dating from the Middle Ages to the Baroque period. The mighty Romanesque and Gothic cathedrals, beginning with semi-Byzantine St. Mark’s rising in the middle of that unique sea-rooked city in Italy’s north-eastern corner and extending to the delicate semi-Moorish Norman cathedrals in southern Italy and Sicily, are the magnificent emblems of the wealth of the cities. The numerous mighty Romanesque churches in the whole of northern and southern Italy with their overladen coarse plastic ornaments are a remarkable contrast to the modest Florentine churches with their restrained façades and bi-coloured stones dating from the times of the early German emperors. The Cistercians imported French Gothic into Italy, where it was soon developed to a unique magnificent Italian style by the Mendicant Orders founded by St. Francis. The ambition and rivalry of the great cities led them to construct the cathedrals in this new style as colossally and richly as possible. Thus many remained incomplete, or were so overladen with sculptures that Milan Cathedral, for instance, looks like a forest of statues. At the same time the citizens of central Italy outdid each other both for the sake of security and magnificence in erecting lofty towers on their houses which nearly made the towns look like modern American skyscraper cities. Hielser shows in his views of San Gimignano the ruins of such superstructures which have mostly been destroyed by cannon and during revolutions. The return to classic art began in Florence under Brunellesco’s and Alberti’s leadership, re-vested Italian architecture with simplicity and restrained forms that led to the noble and magnificent works of the Late Renaissance. They still give most Italian cities their typical aristocratic and monumental character. But in not a few cases Baroque art has determined their present appearance. It was prepared by no less a person than Michael Angelo under the popes of the Counter Reformation, and namely by the activity of Bernini did it develop into the symbol of the Roman Papacy and its politico-cultural aims. The Baroque masters made use of the beauties of nature and the landscape to contribute to the artistic effect of the luxurious villas and palaces.
Since the middle of the 16th century the popes and their nepotes vied with the princes — especially those of Florence and Naples — in the horticultural and architectural ornamentation of their country-seats and parks.

We obtain a fine artistic conception of all this in Hielscher's book, although the number of examples is limited. He mirrors Italy, and hence he arouses our longing for that glorious country and her art treasures.

Wilhelm von Bode
INTRODUCTION

It was towards the end of winter which still lingered on and seemed so loath to part that I travelled southwards through Germany. The Alps were yet clad in dazzling white. Beyond Bozen winter was forced to relax its hold. I was journeying towards spring and sunny days.

I was tempted to stop at many a place on the way, but I resisted. My first aim was Sicily. The island greeted me with all the glories of spring. Only mighty Aetna was covered with deep snow on its lava-cloaked slopes. My sole disappointment in Italy was in connection with Aetna. The guides in Catania were afraid of calling down its wrath: for but a short time previously two bold climbers had nearly perished on its heights in a snowstorm, although they had kept to the only bridle-path that leads from Nicolosi to the summit. Their experience frightened the others. I travelled round the great mountain. But both in Bronte and Randazzo there was no one willing to challenge the burning mount. Giarre was my last hope. An Italian architect who had climbed the mountain several times during the summer was ready to share the risk with me.

Soon after S. Alfio we left the broad fruit-laden slopes of Aetna. We mounted up through the trackless broom thickets which were as tall as ourselves. Finally all phases of life ceased. We reached the realm of wild lava-streams that were still free of snow. Here primitive forces had once been let loose and the place was still fraught with danger. The lava rises in great waves as high as a three-storey house. Strange spectral figures arose around us, and we were fain to flee. Nearly every step was agony. The porous lava was as sharp as a knife. There were hours and hours of laborious climbing through these forbidding grey-brown labyrinths of waves. Our boots were torn to shreds, our hands were bleeding. But neither would give in, each was ashamed of being the first to pronounce the word return!

Finally we reached the Valle de Bove, the original crater of Aetna. Then the fog came down and wove its horrible net around us. One is perfectly helpless against this frightful foe in such a chaos of rocks. It would have been madness to continue. We were beaten and had to retrace our steps sadly and painfully. Disappointed, I had to drag my heavy camera plates and faithful camera (otherwise a pleasant burden) back to the valley.

A few months later I stood in the crater of Vesuvius. Till I was near the summit the sun had shone in all his splendour. But the clouds were lowering above. When the wind rushed in, the veil was torn asunder for a few seconds. Suddenly there arose the ghostly form of the cone from the depths of the crater; there was a flash of light through the smoke and steam. Then darkness. Everything was hidden in thick clouds. I had to take a picture of this! And
so I possessed my soul in patience till the mist should lift. A carabiniero ordered me to leave the edge of the crater, as one is only allowed to stay there about a quarter of an hour. But the letters of recommendation which Count Bosdari, the Italian Ambassador in Berlin, and Sig. Colasanti, the Director of Fine Arts in Rome, had kindly given to assist me in my work were respected. I remained. Finally I was quite alone. I waited four, five, six, seven hours and felt the cold bitterly. I had to move about to keep warm. I made up my mind to climb down the steep wall into the crater. It was quite ghostly down there at the bottom. The lava looked like the entrails of some great fabulous monster.

A magnetic force drew me over to the cone. A feeling came over me that I had to see the great secret. The ground was burning hot under my feet. Strange colours danced around me: yellow sulphureous vapour, brown, green, blue-black lava coils. Suddenly they moved and crept slowly towards me — a living red lava snake! Stop! No further! With a crash of thunder the cone vomited stone and glowing blocks of lava into the air, and down they came clattering and smashing around me. My only thought was: back, back, out of this Hell!

Some few days later the crater was bathed in brilliant sunshine, and I again climbed down into the depths and took pictures of their wonders. Months passed and I was up in the mountains again. This time I had to fight my way through the ice wilderness of Monte Rosa's jagged glaciers up to the realms where white death dwells. What I saw is incomparable. What contrasts! There the glowing fiery world-bearing forces, here the power that kills with its cold might all that is created. I left the star-crowned Alps and their emerald lakes. In search of beauty I passed through the teeming fields of the Po to the Rivierian paradise. I dwelt in the death-like solitudes of the Pontine Marshes and wandered through Abruzzi with its wild rocky gorges; I gazed at the beauties of the Gulf of Salerno, at the silent plains along the Gulf of Taranto, and stayed in the forgotten mountains of Sardinia.

Italy is a country of strange contours and great contrasts in her geological structure. This was bound to incite the imagination of her inhabitants and awaken in them all the arts and develop them to greatness and perfection. For this reason no country in Europe has such architectural wealth as Italy, a wealth ranging from the most primitive to the most sublime creations. In Sardinia — unique in the world — there are as witnesses of the dark and distant Stone Age strange truncated conical towers: the Nuraghi; in Alberobello in Apulia we find those wondrous trulli or stone-huts with conical roofs made of layers of masonry. How greatly has art developed from here to the Greek temples of Sicily, the mighty castles of the Hohenstaufen times, the magnificent palaces of the Renaissance; the beautiful cathedrals of all styles, the dome of St. Peter's, the precious facade of Siena Cathedral!

Sublimely beautiful and unique cities were built: eternal Rome with her edifices of all epochs; majestic Florence with her gay splendour; careless sun-
kissed Naples; that sea-born marble fairy-tale Venice, and proud Palermo with her Saracen buildings. To these great cities were added innumerable picturesque spots which encircle the sea-shore like a string of pearls or are enthroned in lonely solitude on bare mountain tops. Such a country was bound to be courted and fought for. History there has been written in stone. The memories of great times and great men surrounded us. Greeks, Saracens, Carthaginians, Normans, Teutons, French and Spaniards fought for supremacy and power. Verily, every city and every hamlet tells us enthralling stories of long forgotten times: of mighty popes, of victorious emperors and stubborn princely houses, of learned men and artists.

But enough! I do not wish to describe in words. Let my pictures speak for themselves. He who knows how to question them will find that they will answer him.

They depict a wealth of incidents during the happy year of my wanderings through sunny Italy. A longing for the sun took me south. The sun took me back — the sun in my heart and my pictures. When I returned home in winter I had over 2400 with me. But, alas! I could only make use of a fraction in this book. They not only show much that is known, but much that is beyond the beaten track. It was my desire to present a characteristic general impression of the country. I hope to deepen that impression in my next volume ("Unknown Italy") so that, together with my work on Rome that has already appeared, a comprehensive whole will be presented.

I trust that my pictures will find numerous friends, give pleasure to many, and awaken in others fond memories of pleasant days in sun-blest Italy.

Kurt Hielscher
XIV
### INDEX OF NAMES AND PLACES

<table>
<thead>
<tr>
<th>Place</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aci Castello</td>
<td>304</td>
</tr>
<tr>
<td>Aetna</td>
<td>294, 295</td>
</tr>
<tr>
<td>Alberobello (Apulia)</td>
<td>264, 265</td>
</tr>
<tr>
<td>Amelia</td>
<td>241—245</td>
</tr>
<tr>
<td>Anticoli Corrado</td>
<td>198</td>
</tr>
<tr>
<td>Apricale</td>
<td>90</td>
</tr>
<tr>
<td>Arce</td>
<td>197</td>
</tr>
<tr>
<td>Arpino</td>
<td>196</td>
</tr>
<tr>
<td>Assergi (Abruzzi)</td>
<td>204</td>
</tr>
<tr>
<td>Assisi</td>
<td>146, 147</td>
</tr>
<tr>
<td>Atrani</td>
<td>246</td>
</tr>
<tr>
<td>Belluno</td>
<td>34</td>
</tr>
<tr>
<td>Bergamo</td>
<td>39</td>
</tr>
<tr>
<td>Bogliasco (Riviera)</td>
<td>105</td>
</tr>
<tr>
<td>Bologna</td>
<td>35—37</td>
</tr>
<tr>
<td>Brescia</td>
<td>38</td>
</tr>
<tr>
<td>Camaldoli</td>
<td>220</td>
</tr>
<tr>
<td>Camogli (Riviera)</td>
<td>108</td>
</tr>
<tr>
<td>Capri</td>
<td>250—255</td>
</tr>
<tr>
<td>Cassino</td>
<td>218, 219</td>
</tr>
<tr>
<td>Castel del Monte</td>
<td>266</td>
</tr>
<tr>
<td>Castello Arco</td>
<td>40, 41</td>
</tr>
<tr>
<td>Castello Fenis</td>
<td>71</td>
</tr>
<tr>
<td>Castello Soave</td>
<td>33</td>
</tr>
<tr>
<td>Cefalù</td>
<td>268, 277, 281</td>
</tr>
<tr>
<td>Celano (Abruzzi)</td>
<td>200</td>
</tr>
<tr>
<td>Cerina</td>
<td>91, 92</td>
</tr>
<tr>
<td>Certosa di Pavia</td>
<td>66—69</td>
</tr>
<tr>
<td>Chioggia</td>
<td>16</td>
</tr>
<tr>
<td>Clitumnus Source</td>
<td>155</td>
</tr>
<tr>
<td>Como, Lake</td>
<td>48—54</td>
</tr>
<tr>
<td>Cori</td>
<td>214</td>
</tr>
<tr>
<td>Dolceacqua</td>
<td>93, 94</td>
</tr>
<tr>
<td>Dolceda</td>
<td>95</td>
</tr>
<tr>
<td>Fiesole</td>
<td>135, 136</td>
</tr>
<tr>
<td>Florence</td>
<td>116—134, 137</td>
</tr>
<tr>
<td>Frascati</td>
<td>188, 193</td>
</tr>
<tr>
<td>Garda, Lake</td>
<td>42—47</td>
</tr>
<tr>
<td>Genazzano</td>
<td>194</td>
</tr>
<tr>
<td>Genoa</td>
<td>80—85</td>
</tr>
<tr>
<td>Girgenti</td>
<td>284—288</td>
</tr>
<tr>
<td>Gran Paradiso</td>
<td>75</td>
</tr>
<tr>
<td>Gran Sasso d'Italia</td>
<td>204</td>
</tr>
<tr>
<td>Ischia</td>
<td>256</td>
</tr>
<tr>
<td>Lago Maggiore</td>
<td>55—59</td>
</tr>
<tr>
<td>Le Vele</td>
<td>155</td>
</tr>
<tr>
<td>Lucera</td>
<td>263</td>
</tr>
<tr>
<td>Macomer (Sardinia)</td>
<td>267</td>
</tr>
<tr>
<td>Maiori</td>
<td>257</td>
</tr>
<tr>
<td>Matterhorn</td>
<td>76</td>
</tr>
<tr>
<td>Milan</td>
<td>60—65</td>
</tr>
<tr>
<td>Mola</td>
<td>302, 303</td>
</tr>
<tr>
<td>Monreale</td>
<td>278, 279</td>
</tr>
<tr>
<td>Mont Blanc</td>
<td>72, 73</td>
</tr>
<tr>
<td>Monte Cassino</td>
<td>215—217</td>
</tr>
<tr>
<td>Monte Rosa</td>
<td>77—79</td>
</tr>
<tr>
<td>Mulinetti (Riviera)</td>
<td>106</td>
</tr>
<tr>
<td>Naples</td>
<td>221—227</td>
</tr>
<tr>
<td>Narni</td>
<td>157, 158</td>
</tr>
<tr>
<td>Nervi (Riviera)</td>
<td>96</td>
</tr>
<tr>
<td>Nina</td>
<td>210, 211</td>
</tr>
<tr>
<td>Norma</td>
<td>212</td>
</tr>
<tr>
<td>Olevano Romano</td>
<td>195</td>
</tr>
<tr>
<td>Oria (Apulia)</td>
<td>262</td>
</tr>
<tr>
<td>Orvieto</td>
<td>167</td>
</tr>
<tr>
<td>Padua</td>
<td>21</td>
</tr>
<tr>
<td>Palermo</td>
<td>269—276, 280</td>
</tr>
<tr>
<td>Paestum</td>
<td>258, 259</td>
</tr>
<tr>
<td>Perugia</td>
<td>148</td>
</tr>
<tr>
<td>Pisa</td>
<td>110—113</td>
</tr>
<tr>
<td>Pompeii</td>
<td>232—239</td>
</tr>
<tr>
<td>Pontine Marshes</td>
<td>210, 213</td>
</tr>
<tr>
<td>Portofino (Riviera)</td>
<td>103, 104</td>
</tr>
<tr>
<td>Porto Maurizio</td>
<td>86, 87</td>
</tr>
<tr>
<td>Portovenere (Riviera)</td>
<td>109</td>
</tr>
<tr>
<td>Positano</td>
<td>247</td>
</tr>
<tr>
<td>Posicciola</td>
<td>199</td>
</tr>
<tr>
<td>Pozzuoli</td>
<td>228, 260</td>
</tr>
<tr>
<td>Prato</td>
<td>115</td>
</tr>
<tr>
<td>Randazzo</td>
<td>293</td>
</tr>
<tr>
<td>Rapallo</td>
<td>97—99</td>
</tr>
<tr>
<td>Ravenna</td>
<td>240</td>
</tr>
<tr>
<td>Rieti (Abruzzi)</td>
<td>208</td>
</tr>
<tr>
<td>Rome</td>
<td>168—192</td>
</tr>
<tr>
<td>Rutor Glacier</td>
<td>74</td>
</tr>
<tr>
<td>San Gimignano</td>
<td>144, 145</td>
</tr>
<tr>
<td>San Marino</td>
<td>156</td>
</tr>
<tr>
<td>San Remo</td>
<td>88, 89</td>
</tr>
<tr>
<td>Scanno (Abruzzi)</td>
<td>205—207</td>
</tr>
<tr>
<td>Segesta</td>
<td>282</td>
</tr>
<tr>
<td>Selinunt</td>
<td>283</td>
</tr>
<tr>
<td>Siena</td>
<td>138—143</td>
</tr>
<tr>
<td>S. Margherita (Riviera)</td>
<td>100, 101</td>
</tr>
<tr>
<td>S. Micheele diPagana(Riviera)</td>
<td>102</td>
</tr>
<tr>
<td>Sori (Riviera)</td>
<td>107</td>
</tr>
<tr>
<td>Sorrent</td>
<td>248, 249</td>
</tr>
<tr>
<td>Spello</td>
<td>152</td>
</tr>
<tr>
<td>Spoleto</td>
<td>149</td>
</tr>
<tr>
<td>Subiaco</td>
<td>201—203</td>
</tr>
<tr>
<td>Syracuse</td>
<td>289—292</td>
</tr>
<tr>
<td>Taormina</td>
<td>296—303</td>
</tr>
<tr>
<td>Terracina</td>
<td>209</td>
</tr>
<tr>
<td>Tivoli</td>
<td>189—192</td>
</tr>
<tr>
<td>Tropea (Calabria)</td>
<td>261</td>
</tr>
<tr>
<td>Turin</td>
<td>70</td>
</tr>
<tr>
<td>Tuscanella</td>
<td>159</td>
</tr>
<tr>
<td>Urbino</td>
<td>150, 151</td>
</tr>
<tr>
<td>Valle di Aosta</td>
<td>71</td>
</tr>
<tr>
<td>Venice</td>
<td>1—18</td>
</tr>
<tr>
<td>Verona</td>
<td>22—32</td>
</tr>
<tr>
<td>Vesuvius</td>
<td>221, 226, 228—232</td>
</tr>
<tr>
<td>Vicenza</td>
<td>20</td>
</tr>
<tr>
<td>Viterbo</td>
<td>160—166</td>
</tr>
</tbody>
</table>
Venice. Column of St. Mark and the Church of Santa Maria della Salute

Venedig. Markussäule und S. Maria della Salute

Venise. Campanile de Saint-Marc et Santa Maria della Salute

Venecia. Columna de Marco y S. Maria de la Salud
Venice: Doge and the Lion of St. Mark above the portal of the Palace of the Doges.
Venezia. Il Palazzo Ducale e la Piazzetta

Venice. Palace of the Doges and the Piazza

Venise. Le palais des doges et la Piazzetta

Venedig. Dogenpalast und Piazzetta

Venecia. Palacio del dogo y plazuela
Venezia. La torre dell'orologio, Chiesa di S. Marco, Palazzo Ducale

Venedig. Uhrturm, Markuskirche, Dogenpalast

Venise. Tour de l'horloge, Basilique de Saint-Marc, Palais des doges

Venecia. Torre con reloj, iglesia de S. Marco, Palacio del doga
Venezia. Piazza S. Marco
Venice. Piazza S. Marco
Venedig. Piazza S. Marco
Venise. Place Saint-Marc
Venecia. Plaza de San Marco
Venezia. S. Maria della Salute

Venice. S. Maria della Salute

Venecia. S. Maria de la Salud
Venice. The Bridge of Sighs

Venedig. Die Seufzerbrücke

Venecia. El puente de los suspiros
Venezia. Canale col Campanile

Venice. Canal with the Campanile

Venedig. Kanal mit Campanile

Venise. Canal et campanile

Venecia. Canal con Campanile
Venezia. Rio dei Frari
Vicenza Loggia del Capitan o, Palazzo della Ragione
Verona. Arena e città

Verona. Arena und Stadt

Vérone. Vue des arènes et de la ville

Verona. Arena y ciudad
Verona. Tomba di Giulietta

Verona. Juliet's Tomb

Vérone. Le tombeau de Juliette

Verona. Julia's Grab

Verona. La tumba de Julia
Verona. Piazza delle Erbe
Verona. Palazzo della Ragione
Verona. Ponte di Castel Vecchio
Verona. S. Zeno Maggiore
Verona. Teatro romano

Verona. Roman Theatre

Vérone. Théatre romain

Verona. Römisches Theater

Verona. Teatro romano
Belluno. Palazzo dei Rettori
Bologna, Palazzo Bevilacqua, Cortile

Bologna, Palazzo Bevilacqua, Court

Bologna, Palazzo Bevilacqua, Hof

Bologna, Palazzo Bevilacqua, Cour

Boloña, Palacio Bebelagua, Patio
Bergamo. S. Maria Maggiore e Capella Colleoni

Bergamo. S. Maria Maggiore und Capella Colleoni

Bergamo. Sainte-Maria-Majeure et chapelle

Bergamo. S. Maria Mayor y Cailla Colleoni
Castello Arco sul Lago di Garda

Castello Arco on the Lake of Garda

Castello Arco (Lac de Garda)

Castillo Arco cerca del Lago de Garda
Lake of Garda seen from Castello Arco

Der Gardasee, vom Castello Arco gesehen

El Lago de Garda, visto desde el Castillo Arco
Lake of Garda, Sirmione, Castle of the Scaligers

Il Lago di Garda, Sirmione, il Castello degli Scaligeri

Lac de Garda, Sirmione, Château fort des Scaliger

Lago di Garda, Sirmione, Castillo de los Scaligeri
Il Lago di Garda, S. Vigilio di Garda

Lake of Garda, S. Vigilio di Garda

Gardasae, S. Vigilio di Garda

Lac de Garda, San-Vigilio-di-Garda

Lago de Garda, S. Vigil de Garda
Lago di Garda, Desenzano. Porto

Lake of Garda. Desenzano. Harbour

Gardasee, Desenzano, Hafen

Lac de Garde. Port de Desenzano

Lago de Garde. Desenzano. Puerto
Al Lago di Como presso Varenna

Am Comersee bei Varenna

Le Lac de Como près de Varenna

Cerca del Lago di Como, cerca de Varena

Lake of Como near Varenna

48
Lake of Como, seen from the Villa Serbelloni (Bellagio)

Comer' See, von Villa Serbelloni (Bellagio) gesehen

El Lago de Como, visto desde la quinta Serbelloni (Bellagio)

Le lac de Come vu de la Villa Serbelloni (Bellagio),
Sul Lago di Como

Am Comer See

Au bord du lac de Come

Cerca del Lago de Como
Lago Maggiore coll'isola dei Pescatori

Lago Maggiore with the isola dei Pescatori

Lac Majeur et l'île des Pêcheurs

Lago Mayor con isla de los Pescadores
Lago Maggiore. Nell'isola Bella

Lago Maggiore. Auf der Isola Bella

Lago Mayor. En la Isla Bella

Lac Majeur. Dans Isola Bella
Lago Maggiore. Nell'isola dei Pescatori

Lago Maggiore. Auf der Isola dei Pescatori

Lac Majeur. Dans l'île des Pêcheurs

Lago Mayor. En la isla de los Pescadores
Milano. Sul tetto del Duomo

Milan. On the roof of the Cathedral

Mailand. Auf dem Dach des Domes

Milán. Sobre el techo de la catedral
Milano. Sul tetto del Duomo

Mailand. Auf dem Dach des Domes

Milan. On the roof of the Cathedral

Milan. Sur le toit de la cathédrale

Milán. Sobre el techo de la catedral
Milano. Cortile nell' Ospedale Maggiore

Milan. Court in the Hospital

Mailand. Hof im Hospital

Milán. Patio del hospital (Hospital Mayor)
Certosa di Pavia. Fountain in the Cloisters

Certosa di Pavia. Brunnen im Kreuzgang

Chartreuse de Pavie. Fontaine du cloître

Certosa de Pavia. Fuente en la encrucijada
La Certosa di Pavia. Nel giardinetto della cella

Certosa di Pavia. Small garden of a monk's cell

Chartreuse de Pavie. Jardin d'une cellule de moine

Certosa de Pavia. En el jardínito de la celda del monje
Certosa di Pavia. Small garden of a monk’s cell

Certosa de Pavia. En el jardín de la celda del monje
Castello Fénis (Valle di Aosta)
Monte bianco veduto da Pré-St-Didier

Mt. Blanc seen from Pré-St-Didier

Der Montblanc von Pré-St-Didier gesehen

Le Mont-Blanc vu de Pré-St-Didier

El Monte Blanco visto desde Pré St. Didier
Il Monte Cervino (presso Valtournanche - Le Breuil)  The Matterhorn (near Valtournanche - Le Breuil)

Das Matterhorn (bei Valtournanche - Le Breuil)

Le Mont-Cervin (près de Valtournanche - Le Breuil)  El Matterhorn (cerca de Valtournanche - Le Breuil)

Monte Cervino
The Monte Rose Glacier near Gressoney

Auf dem Monte Rosa-Gletscher bei Gressoney

Le glacier du Mont-Rose près de Gressoney

Sobre el Monte ventisquero Rosa cerca de Gressoney
Genova. Nel Giardino del Palazzo Doria

Genoa. Garden of the Palazzo Doria

Genua. Im Garten des Palazzo Doria

Gênes. Jardin du Palais Doria

Génova. En el jardín del Palacio Doria
Porto Maurizio (Riviera)
Porto Maurizio (Riviera)
A San Remo

San Remo

In San Remo

San Remo

En San Remo
Apricale
Dolceda
Torre presso Nervi (Riviera)  
Watch-Tower near Nervi (Riviera)  
Wartturm bei Nervi (Riviera)  
Tour près de Nervi (Riviera di Levante)  
Torre cerca de Nervi (Riviera)
La costa della Riviera presso Rapallo

Riviera Coast near Rapallo

La côte près de Rapallo

Rivieraküste bei Rapallo

Cuesta de la Riviera cerca de Rapallo
S. Margherita. Villa Spinola
S. Margherita (Riviera)
Portofino
Bogliasco (Riviera)
La costa della Riviera presso Mulnetti

Riviera Coast near Mulnetti

Rivieraküste bei Mulnetti

La côte près de Mulnetti

Cuesta de la Rivera cerca de Mulnetti
Pisa. The Leaning Tower and Nave of the Cathedral

Pisa. Torre inclinada y apside de la catedral
Pisa. Facade of the Cathedral

Pisa. Domfassade

Pisa. Fachada de la catedral

Pisa. La façade du Dôme

Pisa. La facciata del Duomo
Prato. The Cathedral with pulpit on the façade

Prato. Dom mit Außenkanzel

Prato. La Cathédrale avec sa chaire à l'extérieur

Prato. Catedral con púlpito exterior
Firenze, finestra del campanile colla torre del Palazzo Vecchio

Florence, Window of the Campanile with tower of the Palazzo Vecchio

Florenz, Fenster des Campanile mit Turm des Palazzo Vecchio

Florence, Fenêtre du campanile et tour du Palazzo Vecchio

Florecia, Ventana del campanil con torre del palacio viejo
Florence. Cellini's Perseus with the head of Medusa and Michael Angelo's David

Florence. Il Perseo del Cellini colla testa di Medusa e il David di Michelangelo

Florenz. Cellinis Perseus mit Medusenhaupt und Michelangelos David

Florence. Persée tenant la tête de la Méduse (d'après Benvenuto Cellini) et le David de Michel-Ange

Florecia. El Perseo de Cilini con cabeza de Medusa y David de Miguel Angel
Firenze. Il Cortile del Palazzo Vecchio

Florence. Court in the Palazzo Vecchio

Florenz. Hof im Palazzo Vecchio

Florence. Cour du Palazzo Vecchio

Florecia. patio en el palacio viejo
Florence. Court in the Bargello Palace

Florence. Cour du Bargello

Florence. Hof im Bargello

Florence. Patio en el Bargello
Firenze. A Palazzo Pitti

Florence. Palazzo Pitti

Florenz. Im Palazzo Pitti

Florence. Palais Pitti

Florecia. En el palacio Pitti
Florence. S. Lorenzo. Loggiato del Chiostro

Florenz. S. Lorenzo, Kreuzgang

Florence. Cloître de Saint-Laurent

Florence. S. Lorenzo, encrucijada
Florence. Certosa del Galluzzo, Cloisters

Florence. Certosa del Galluzzo, Kreuzgang

Florence. Cloître de la Chartreuse du Galluzzo

Florentia. Certosa del Galluzzo, encrucijada
Siena. Arco di S. Giuseppe e Torre del Mangia
Siena. Palazzo Pubblico
Siena. Navata laterale del Duomo

Siena. Side aisle of the Cathedral

Siena. Seitenschiff des Domes

Sienne. Nef latérale de la Cathédrale

Siena. Nave lateral de la catedral
Siena. Duomo, Pulpito

Siena. Dom, Kanzel

Sienne. Chaire de la Cathédrale

Siena. Cathedral, Pulpit

Siena. Catedral, púlpito
Assisi. Veduta di S. Francesco dal Castello

Assisi. Blick von der Burg auf S. Francesco

Assise. L'Église Saint-François vue du haut du château

Assisi. Vista desde el castillo de S. Francisco
Urbino. Palazzo Ducale e Duomo

Urbino. Palazzo Ducale und Dom

Urbino. Palais ducal et Cathédrale

Urbino. Palacio ducal y catedral
Urbino. Torri del Palazzo Ducale

Urbino. Alley with the towers of the Palazzo Ducale

Urbino. Gasse mit Türmen des Palazzo Ducale

Urbino. Rueelle surmontée des tours du Palais ducal

Urbino. Callejuela con las torres del Palacio ducal
Spello. Porta Venere
Ravenna. La Tomba di Teodorico

Ravenna. Grabmal Theoderichs

Ravenne. Tombeau de Théodoric

Ravna. Mausoleum of Theodoric

Ravna. Sepulcro de Teodenco
Viterbo. 'Palazzo Papale. Loggia
Viterbo. Via Bella Vista
Roma. S. Pietro
Roma. Palazzo del Quirinale, Sala del Trono

Rome. The King's Palace, Throne Room

Rom. Königspalast, Thronsaal

Rome. Palais royal, Salle du trône

Roma. Palacio Real, Sala con trono
Rome. Forum Romanum, Temples of Vesta and Castor

Rom. Forum Romanum, Am Vesta- und Castortempel

Roma. Foro Romano. Cerca de los templos de Vesta y Castor
Rome. The Spanish Staircase

Rom. Die spanische Treppe

Rome. L'escalier d'Espagne

Roma. Escalera española
Roma. A Villa Umberto (già Villa Borghese)

Rome. In the Villa Umberto Primo (Borghese)

Rom. In Villa Umberto (Borghese)

Roma. Villa Umberto (Borghese)

Roma. En la Villa Umberto (Borghese)
Roma. Frascati - Villa Falconieri
Roma. Tivoli - Villa d’Este
Roma. Tivoli - Villa d'Este
In Subiaco

View in Subiaco

Subiaco

En Subiaco
Assergi col Gran Sasso d'Italia (Abruzzi)

Assergi mit Gran Sasso d'Italia (Abruzzen)

Assergi et le Gran Sasso d'Italia (Abruzzes)

Ascheri con Gran Sasso de Italia (Abruzos)
Rieti (Abruzzi). Veduta del Calvario

Rieti (Abruzzi). View from Mount Calvary

Rieti (Abruzzen). Blick vom Calvarienberg

Rieti (Abruzes). Vue prise au haut du Calvaire

Rieti (Abruzos). Vista desde el Monte Calvario
Terracina. Castello
Tramonto nelle Paludi Pontine

Soir dans les Marais Pontins

Abend in den Pontinischen Sumpfen

Por la tarde en los pantanos pontinianos
La Via che conduce al Convento di Monte Cassino

La montée du couvent du Mont-Cassin

Weg zum Kloster Monte Cassino

Road to the Monastery of Monte Cassino

Camino al monasterio Monte Cassino
Monte Cassino. Il Cortile del Convento

Monte Cassino. Monastery Court

Monte Cassino. Klosterhof

Cour du Couvent du Mont-Cassin

Monte Cassino. Patio del monasterio
Cassino. La Rocca
Naples. View from the Posilipo Road

Napoli. La strada di Posilipo

Naples. Blick von der Posilpostrasse

Naples. Vue du haut de la route du Posilippe

Nápoles. Vista desde la calle de Posilipo
Naples. On the Posilipo Road

Naples. Route du Posilippe

Nápoles. Cerca de la calle de Posilipo
Naples. View of Vesuvius from the Posilipo Road

Neapel. Blick von der Posilipostrasse zum Vesuv

Naples. Le Vésuve vu de la route du Posilipo

Nápoles. Vista desde la calle de Posilipo al Vesubio
Uno sguardo nel cratere del Vesuvio col cono d'eruzione

Blick in den Krater des Vesuv mit dem Eruptionskegel

Le cône d'éruption dans le cratère du Vésuve

View into the crater of Mount Vesuvius with the Cone

Vista en el cráter del Vesubio con cono de erupción
Nel cratere del Vesuvio. Lava e cono d'eruzione

At the bottom of the crater of Vesuvius. Lava and Cone

Auf dem Kraterboden des Vasuv. Lava und Eruptionskegel

Le fond du cratère du Vésuve. Lave et cône d'éruption

Al fondo del cráter del Vesubio. Lava y cono de erupción
At the bottom of the crater of Vesuvius. Lava and edge of the crater

Auf dem Kraterboden des Vesuv. Gekröselava, Kraterrand

Le fond du cratère du Vésuve. Laves cordées, bord du cratère

Al fondo del cráter del Vesubio. Lava, borde del cráter
Pompei. Casa degli Amorini dorati

Pompei. Casa degli Amorini Dorati

Pompeji. Casa degli Amorini Dorati

Pompéi. Maison des Amours dorés

Pompeyo. Casa de los Amores subdorados
Pompeii. Street of the Tombs

Pompeii. Graberstrasse

Pompeii. Strada dei sepolcri

Pompeii. Rue des Tombeaux

Pompey. Calle de los Sepulcros
Ravello. Garden of the Palazzo Rufoli

Ravello. Jardin du Palais Rufoli

Ravello. Im Garten des Palazzo Rufoli

Ravello. En el jardín del palacio Rufoli
Amalfi. Cattedrale. Loggato del chiostro

Amalfi. Kathedrale. Kreuzgang

Amalfi. Cloître de la cathédrale

Amalfi. Catedral, encrucijada
Amalfi, veduto dall'ex convento dei cappuccini

Amalfi, seen from the former Capuchin monastery

Amalfi, vom ehemaligen Kapuzinerkloster gesehen

Amalfi, vu du haut de l'ancien couvent des capucins

Amalfi, visto desde el antiguo monasterio de capuchinos
Capri. Marea grande
Capri. Faraglioni
Capri. View of Sorrento Peninsula

Capri. Blick zur Halbinsel Sorrent

Caprée. Vue de la presqu'île de Sorrente

Capri. Vista a la península Sorrento
Auf Capri

Capri

Caprée

A Capri
Castello dei Normanni presso Maiori
Norman Castle near Maion
Normannenkastell bei Maiori
Château normand près de Maiori
Castillo de los Normanos cerca de Maiori
Pozzuoli. Giro attorno all'Arena

Pozzuoli. Rundgang in der römischen Arena

Pozzuoli. Pourtour des arènes romaines

Pozzuoli. Galeria de la Arena Romana
Tropea (Calabria)
Conca d'Oro e Monte Pellegrino (Palermo)  View of the Conca d'Oro and the Monte Pellegrino (Palermo)

Blick auf die Conca d'Oro und den Monte Pellegrino (Palermo)

Vue de la Conque d'or et du Mont Pellegrin (Palerme)  Vista sobre la Concha de Oro y la Montaña Peregrino (Palermo)
Palermo. S. Giovanni degli Eremiti
Palermo. S. Giovanni degli Eremiti
Monreale. Chiostro del Duomo

Monreale. Cathedral Cloisters

Monreale. Kreuzgang des Doms

Monreal. Encrucijada en la catedral

Monreal. Cloître de la cathédrale
Il Castello dei Normanni presso Cefalù
Norman Castle near Cefalu

Château normand près de Cefalù

Normannenfestung bei Cefalu

Castillo de los Normanos cerca de Cefalu
Selinunt. Ruines du temple d’Apollon

Selinunt. Trümmer des Apollotempels

Selinunt. Ruins of the Temple of Apollo

Selinunt. Runas del Templo de Apolo
Syracusa. Cava Latomia Casale

Syracuse. Latomia Casale quarry

Syrakus. Steinbruch - Latomia Casale

Syracuse. Carrière - Latomia Casale
Randazzo sull'Etna
In Randazzo am Ätna
Randazzo au pied de l'Etna
En Randazzo cerca del Etna
L'Etna. Lava

Mt. Aetna with lava in foreground

Der Atna im Vordergrund Lava

L'Etna. Laves au premier plan

El Etna. En la parte anterior se halla la lava
In Taormina
Taormina. Fontana

Taormina. Brunnen

Taormina. Fontaine

Taormina. Fountain

Taormina. Pozo
Taormina. Palazzo S. Stefano

Taormina. Palazzo S. Stefano

Taormina. Palais Saint-Étienne

Taormina. Palacio de S. Esteban
Mola presso Taormina

Mola près de Taormina

Mola bei Taormina

Mola cerca de Taormina
Panorama del Castello e del Teatro Taormina veduto da Mola

View from Mola to the Castle and Theatre of Taormina

Blick von Mola auf Kastell und Theater Taormina

Le château et le théâtre de Taormine vus de Mola

Vista de Mola al Castillo y al Teatro Taormina