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tion, the "Au-Faescht" ship crossing over to the peninsula of Au twice weekly, every Wednesday and Friday evening. These evenings are entirely in the "Original Swiss Folklore" style. All the fun begins on board ship and culminates in the highlight of the evening on the dance floor at the country inn of Au to the accompaniment of the famous Swiss entertainer, Edi Baer and his company of yodelers and musicians. Alphorn-blowing, yodling and the whirling of the "taler" (or silver coin) all figure in the programme. Everybody can participate. People dance "Laendler" and polkas rather than the jerk and shake.

A travel agency on the Limmatquai came up with a far more romantic idea of daily expeditions by horse-drawn coach to the small fortress town of Regensberg at 15 km. (approximately 9 miles) from Zurich. Regensberg, lying on a hill to the north-west of Zurich, is a typical example of the magnificent robber-knight era in the Middle Ages. Its chief point of interest is the "Haus zur Roten Rose" (or House of the Red Rose) dating from the 13th century with its precious furnishings and original water-colours by the world famous painter of flowers, Lotte Gunthard. (The coach however, only runs when there are sufficient participants.)

SWISS CATHEDRALS

Churches in The Tessin

In the 11th century, which marks the beginning of the so-called Middle Age, a recrudescence of activity manifests itself everywhere. The Roman style, which predominates from the beginning of the 11th century to the 13th, is not, however, particular to the Latin people and the ogival style has never become popular. The churches of S. Nicholas at Giornico and of St. Victor at Locarno, are among the only ones of Norman style that can be named.

The Renaissance develops itself intensely in Tessin, where the smallest village possesses a church or a chapel, an altar or one painting to testify the fine work of one of its talented sons.

The district of Lugano was at first a canton which was incorporated with that of Bellinzona to the Helvetic Republic. Both cantons having been reunited in one single canton in 1803, this latter took the name of Tessin.

Lugano became one of the three county towns, in turn every six years with Locarno and Bellinzona. In 1881,

Bellinzona became the unique county town and the capital of the canton.

BELLINZONA

Bellinzona has a beautiful collegiate church "La Collegiata", constructed by the architect Micheletti in 1546, with a superb Renaissance façade, the cupola and the pulpit entirely in marble, with precious bas-reliefs, and one painting of the Crucifixion ascribed to the renowned Italian painter Jacopo Tintoretto (1512-1594).

Of the Middle Ages, there remain in Bellinzona the three castles and the churches San Biagio and Santa Maria delle Grazie. The St. Michael or Uri Castle, named "Castello Grande", dominates the Collegiata Square, and is used today as the cantonal arsenal. The San Martino, or Schwyz Castle, the "Castello de Montebello", which existed before 1340, is the most picturesque of all three.

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Lastly, the "Castello de Sasso Corbero", the Unterwalden Castle or Santa Barbara, was erected in 1749 after the battle of Giornico. These

well-preserved castles, the cathedral and other churches notable for lavish richness of decorations, are the admiration of lovers of ancient arts.

LOCARNO

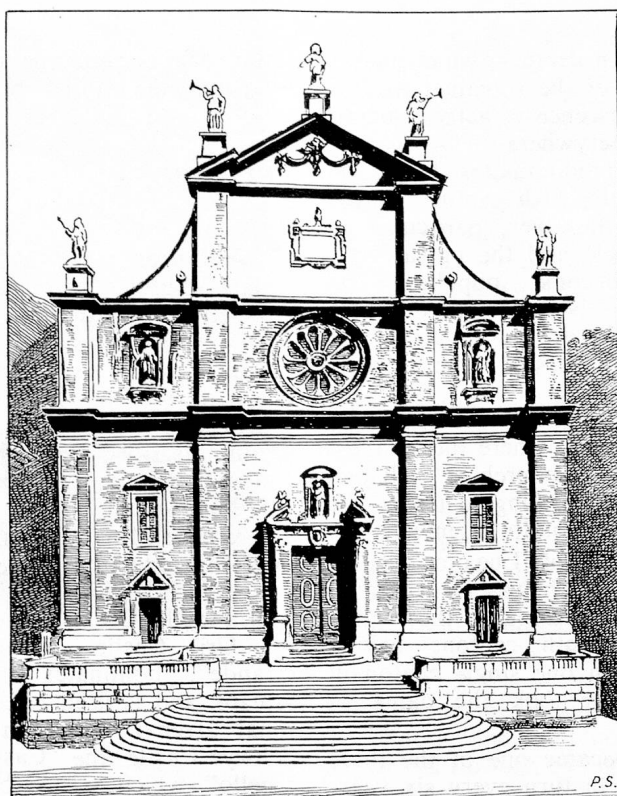
The situation of Locarno, a fascinating town dazzling with light and colour, is one of the most picturesque of Lago Maggiore. Locarno is also known for the notable treaty in the cause of European security signed on 16th October, 1925.

The church of San Francesco (St. Francis), a basilica of Bizantine style (early Renaissance) with a beautiful cloister, belonged to the ancient convent of the Minor Order. It is believed that this church was founded by Saint Antoine de Padone, but it was consecrated in 1230 by Ulberto Sala, bishop of Côme. In the 16th century it was reconstructed with the stones of the castle's stronghold, ceded to the Swiss in 1513, by the Milanese duke Maximilien Sforza.

This castle, "Castello Vecchio" (Visconti Castle) is the only beautiful specimen of civil architecture of the last period of the Gothic style. Constructed by the Goths, this castle was one of the most powerful strongholds of Northern Italy, at the time of the Visconti's power at Milan in 1342. "La Loggia" in the castle's courtyard, presents a great artistic and historic interest.

The parish church Sant' Antonio, 13th century, was reconstructed in 1674, with only one nave, a cupola and a simple and imposing façade. The interior contains beautiful fresco-paintings by the Locarnese Antonio Orelli.

The sanctuary of "La Madonna del Sasso" pilgrim church dominating the town, can be reached by the funicular railway Locarno-Madonna del Sasso, 355 m., and really merits a visit. From the colonnade surround-



Bellinzona: La Collegiata

LUGANO

Among the religious edifices of Lugano, the most important is the Cathedral of San Lorenzo (Saint Laurent) rising on the side of the hill. This church, of which the exterior is Gothic, was endowed in 1517 of its famous façade in Renaissance style. Constructed in white marble, it is specially remarkable for its elegant façade with three porches of fine designs, work of the brothers Tomaso and Giacomo Rodari of Maroggia, celebrated architects and sculptors of the 15th and 16th centuries. The interior is spacious but simple, and does not respond to the splendours of the exterior. At the end of the right nave is the tabernacle of the Rodari brothers (early 16th century).

Of all Lugano's churches, the ancient church of Santa Maria degli Angioli (St. Mary of Angels) constructed in 1499, deserves a visit. The wall separating the interior in two parts, holds the celebrated fresco-painting of the Ticinese Bernardino Luini (1470-1533) who was a pupil of Leonardo da Vinci; his angel and woman faces, sweet and meditative, have more charm than those of his master. His famous Passion is of 1521 date. A gracious Madonna (1530) and the Lord's Supper, of beautiful and warm colouration (1533).



Lugano: San Lorenzo Cathedral



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Locarno: La Madona del Sasso

ing the church, the magnificent panoramic view of the country can be admired.

The interior is surcharged with ornaments and ex-votos; in the chapels

are beautiful subjects of admiration, "The Flight into Egypt" by Bramantino, and the "Burial of Jesus", the masterpiece by Antonio Ciseri, of Ronco/Ascona.



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Splendid churches and chapels abound in Tessin, and the castles, many with their towers and keeps still intact, are precious reminders of a mighty and romantic past.

CONCLUSION

We would like to terminate this series of Swiss Cathedrals in summing up the characteristic features of their architecture.

In the 13th century appears the Gothic style, or ogival (pointed arches); or French origin, the style soon spread in all Continental countries. Gothic architecture sprung up naturally from the Roman style; the construction of the vaults is affirmed and their development contributes to lighten the Romanesque style of its massiveness.

In Gothic edifices everything tends to the light and height, everything is disposed in consideration of the vault, predominate principle which constitutes the fundamental idea of this style.

It is at the end of the 12th century and beginning of the 13th, that date the cathedrals of Geneva and Lausanne, Notre-Dame de Valere at Sion, and the Collegiale of Neuchatel, which are models of that style, said of transition, and which induced the disappearance of the Roman style. In the North and East of Switzerland, the new style spread slowly until the end of the 13th century, but in the 14th and 15th, is in vogue everywhere. In Tessin the ogival style never became popular.

Religious architecture holds first place and the basilica remains the actual form of churches, but develops itself by the adjunction of the chancel and apse. Portals are generally strikingly decorated with zigzag or foliage work and doorways often profusely adorned with sculptured designs.

In the interior, walls and ceilings are embellished with paintings inspired by the Scriptures.

Our Swiss Cathedrals are revered today not only as beautiful monuments of architectural styles, but chiefly as rich sanctuaries enshrining preciousely the spirit and glory of the past.

Pierre Savoie.