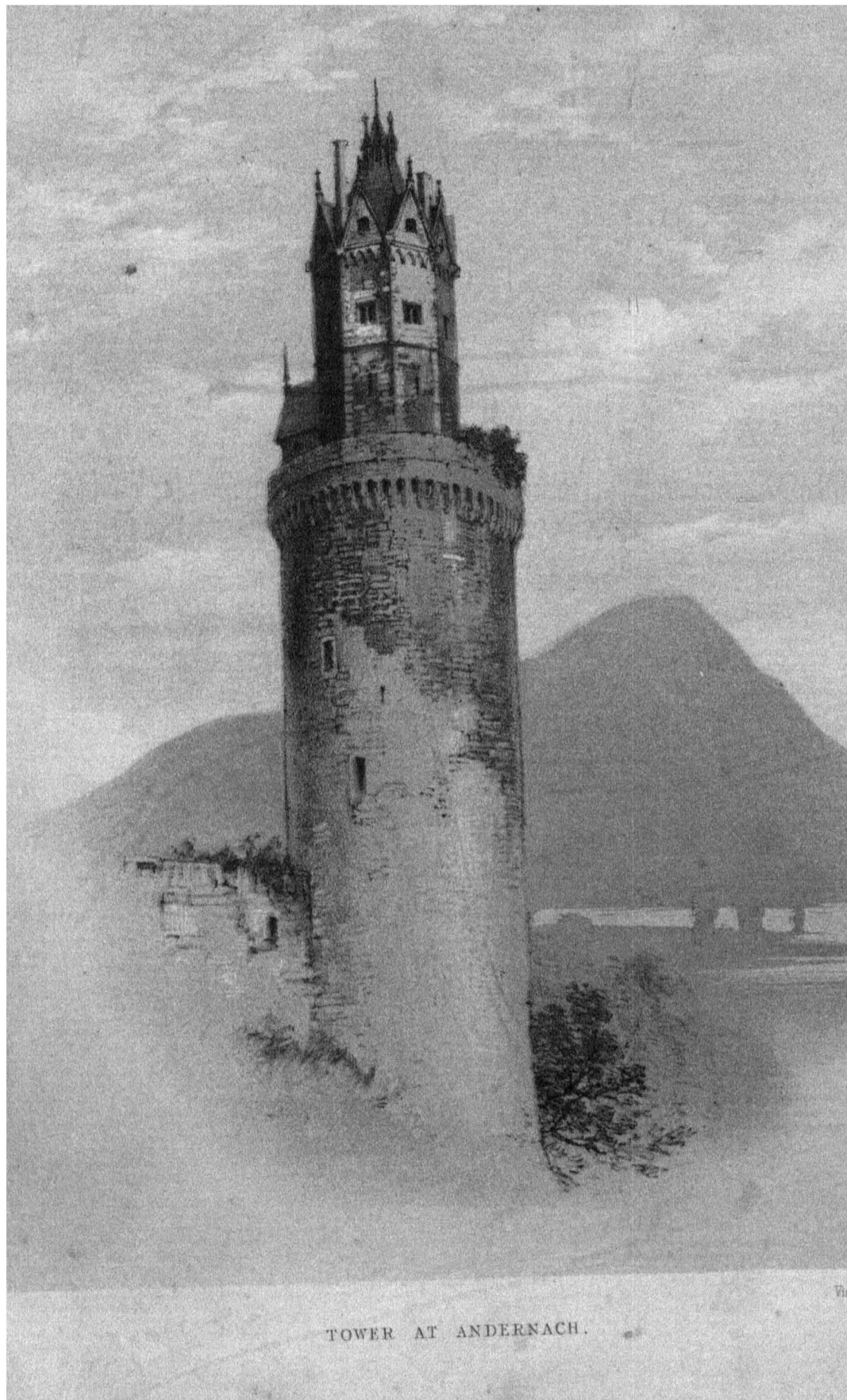




RAMBLES IN THE RHINE PROVINCES.





TOWER AT ANDERNACH.

63.B.2.

RAMBLES IN THE RHINE
PROVINCES.

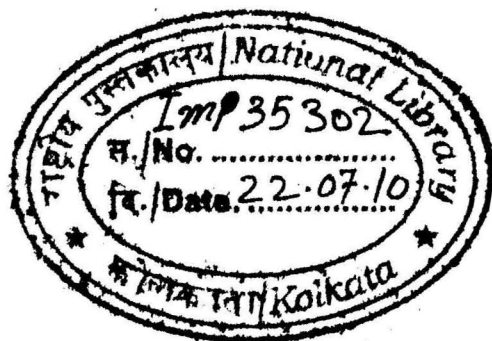
BY JOHN P. SEDDON.

ILLUSTRATED WITH CHROMO-LITHOGRAPHS, PHOTOGRAPHS,
AND WOOD-ENGRAVINGS.



LONDON:
JOHN MURRAY, ALBEMARLE STREET.

1868.





P R E F A C E.



IN the year 1851 the author travelled up the Rhine studying and sketching the architectural monuments in the towns and villages on its banks; and again within the last few years he has had occasion to revisit the locality. During the present summer, having made arrangements to stay some time at Coblenz, he promised himself no small gratification in looking up some of his old haunts; but this feeling was sadly alloyed when having sought out certain buildings or details that he remembered to have admired, the effort proved fruitless. The place of many of such old friends he found occupied by garish new structures, that looked (as how few of such do not) blots on the face of the fair landscape around them. In particular, he well recollected that the fine church at Boppard, when he first saw it, was surrounded by houses more picturesque in form and exquisite in colour than any others he met with in his tour, and that he had endeavoured to transfer the effect of some of them to his sketch-book. To his bitter disappointment, he found lately that only one of these had been left in the condition described. From the rest all the ornament had been hacked, neat rows of modern sashes had

been inserted in their fronts, and the old timber construction had been entirely plastered over and whitewashed from top to bottom, except where, as a variety, gables, moulded beams, and carved brackets had been all covered over with one monotonous cloak of slating. Lest this description be thought exaggerated and these lamentations overstrained, a facsimile of one of his sketches is given, together with a photographic view of some of the houses in the market-place at Boppard, by which their former and present condition may be seen. Such shocks to the artistic and antiquarian sensibilities were found to recur so frequently as to give rise to the idea that the modern art of Photography ought to be used to rescue from oblivion, at least, the memory of these interesting remnants of the old domestic as well as those of the ecclesiastical architecture. So, on the principle of *bis dat qui dat cito*, a proposal was made to the Committee and to the enterprising Photographers of the Architectural Photographic Society that the country around Coblenz should be the field for their labours for the year, under the direction of the Author, who undertook to pioneer the ground and select the subjects. The present volume purports to be merely a description of the several places visited for that purpose, and is illustrated by other and smaller photographs taken specially at the same time.

No attempt has been made to render the present work deep or scientific. The exigencies of the character of the publication absolutely deny the time that would be required to do justice to such a treatment. It is rather a miscellaneous collection of *matériel*; but the problems which will present themselves in its survey are both numerous and interesting, and the Author trusts to be able to follow out the subject upon another occasion and more at leisure, but his object will have been fulfilled, if others should be incited

to do so by the glimpses it may afford them of the treasures which await their search.

The only criticism which is deprecated is that which may view the ground as previously too well trodden. The men who tend the rafts which float seawards on the swift current of the Rhine are not more heedless of the fast-diminishing treasures on its banks, than are the crowd of hurrying tourists who, guide-book in hand, scamper through its principal cities. The grand development of Romanesque Architecture in these Rhenish provinces deserves far greater consideration than it has yet received, and points in its typical examples to a far higher aim than it was ever able to reach before it was swept away in the fascinating struggle after the still higher Gothic ideal. If there be a question—which, however, the Author cannot admit—as to the comparative excellence of the two styles, here would be found the standpoint for the opponents of the latter; since in no country can the Romanesque be found so strong or the Gothic so weak, even with the colossal cathedral of Cologne in its side of the scales.





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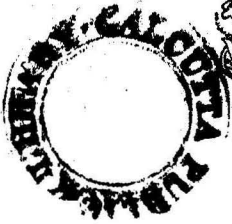
ERRATUM. Page 16, line 22, for "length" read "height."



List of Photographs on a large scale, published by the Architectural Photographic Association, for 1867, all of which are referred to in this work.

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2. HEISTERBACH ABBEY.
3. ANDERNACH. Church, *Details of South Doorway, (Right).*
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6. LIMBURG. Cathedral, *Interior.*
7. LAACH ABBEY.
8. TREVES. Porta Nigra.
9. TREVES. Church of Notre Dame, *West Doorway.*
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Photographed by Cundall and Fleming, 168, New Bond Street.



VII. W. 12

RAMBLES IN THE RHINE PROVINCES.

INTRODUCTORY.



HE normal condition of the greater number of persons who visit the Rhine provinces always has been, and is ever likely to remain, in strict harmony with the advice given to them by one who styled himself "The Idler on the Rhine,"* whose recommendation to his readers is "to look at nothing in particular," and to allow the castles and vineyards to float by their steamboat and make such impressions as their own state enabled them to receive. There is much, no doubt, to be said in favour of this view of the subject, and the lotus-eater may derive very great enjoyment with but little trouble from the most lazy contemplation of its charming scenery, as he is wafted along on his way, either to or from the more imposing and mountainous land of Switzerland. Still, if his mind be rightly tuned, neither the anticipation, nor the recollection of its nobler glories will rob of a single charm the humbler but lovely hills which hem in this mighty river. The more inquisitive sight-seer, resolved to make the most of his time, and to peer into every nook of the picturesque towns and hamlets that he passes, must perforce lose somewhat of the breadth of effect to be gained in this way: nevertheless, he also will reap his reward, and find much of

See some interesting essays in "The Leisure Hour," vol. xiv.

INTRODUCTORY.

real interest that his less active *compagnon de voyage* misses altogether. It is, however, sadly questionable how long this harvest of antiquity will be left to labour in; already the architectural student will find himself a mere gleaner in fields, the crops of which have been carried off by the effects of time and inevitable change, and only the barest of stubble now left for him. Still the few ears to be gleaned are golden ripe and of fine quality, and may prove, if planted in fitting soil, fruitful still, just as were those wheat-grains found stored up with Egypt's mummies. Is it too much to hope that they may become the parent seeds of a still richer crop hereafter? They seem to me to have all those sterner qualities needed to correct the petty prettiness of our modern work and that element of common-sense in meeting the requirements of the age, which is the one thing wanted to give life to modern architecture, that is, as yet, impeded by these swaddling bands of copyism and eclecticism. Be this as it may, there is some profit, I believe, to be gained from a less cursory view of these relics of the past than that which is generally given by such votaries of the *dolci far niente*, or even that bestowed upon them by ordinary tourists.

I must, however, leave my readers at full liberty to choose for themselves the manner in which they would conduct their own investigations, should they be disposed to follow in the same route as myself. I only desire to disclaim any pretensions to having played the part of an idler myself during the few weeks at my disposal, and to request that the many failures of omission, of which I am only too cognisant, should not be considered wilful ones, but such as I hope to be enabled to correct hereafter. During the several excursions, the results of which are recorded in the following pages, I did not prosecute my researches further southward than Bingen on the Rhine; for, having made Coblenz my head-quarters and starting-point, I preferred to penetrate further than usual from the

beaten routes in its neighbourhood, and to explore, right and left, its tributaries—the Moselle and the Lahn. I hope, however, hereafter to have another opportunity of extending my inquiries to the region of the Upper Rhine and its several branches. Should fortune so far favour me, I shall trust to bring to the task, with maturer years, a greater stock of patience than I can at present boast; for to prosecute any architectural studies in these towns is one of the greatest trials of temper conceivable. An unfortunate stranger cannot pause for a second before the cathedral in any large city without being pounced upon by a dozen commissionaires who lie in wait as sharks do for their prey, and he is pressed to see this, or to buy that, and to go to a dozen different places at once, and, whether their detestable services are accepted or not, matters little, for their tongues seem to go by machinery, charged with twaddle in the former, and insolence in the latter case. As may be easily imagined, the effort to think is hopeless amidst such a chatter of human jays; nor is the lot of the photographer much better, for he is surrounded, wherever he goes, by those who, with idleness as the root, combine all the evils which spring from it, vanity in particular. The instant the camera is fixed, they rush to attain a cheap modicum of immortality, by sticking themselves in front of the lens, and as no inducement will cause them to be still, the comparative advantages of their room and their company are equally lost, as their figures flit like ghosts over the foreground of the negatives. It was certainly fortunate for the reputation of the patriarch Job that he never had to try his hand at photography in the streets of a city, or I fear even his patience would have been exhausted.

However, these small annoyances from the Arabs, to be found in all communities, are to a great extent atoned for by the unvarying kindness and courtesy sure to be experienced by every stranger from residents and those who hold any official authority. The use of the interior of their churches and houses is at all times freely conceded, and every little want

supplied with the utmost attention. The admiration excited by the picturesque character of their quaint abodes often appears to amuse the inhabitants, who are seldom able to appreciate this merit. Indeed, it is very questionable whether, as residences, the modern square box-like buildings, which set all taste at defiance, are not infinitely preferable to those which centuries of neglect have, in many cases, reduced to an extreme condition of squalor and filth. Most of the timber-constructed houses, which form so characteristic a feature of the villages on the banks of the several rivers, are literally stables to a greater or less degree, and, to all appearance, not easier to cleanse than those of Augæa. From a sanitary point of view, the sooner they are improved out of existence, the better for the inhabitants; it is at least open for the lover of their external effect to suggest that it is the use to which they have been applied, and not the character of the structures themselves, which has been in fault.

It may appear that the choice of subjects has been made in a somewhat arbitrary manner, that many have been passed over of which some notice might fairly have been expected; but even as far as regards the limited district from which they have been selected, this work has no pretension of being an exhaustive one. The photographic illustrations were necessarily confined to those objects of which a good point of view, with a favourable light, could be obtained; and few who have not had practical experience of the difficulties to be encountered in this respect can have any idea of them. My own researches were directed less to well known and carefully preserved examples, than to those the interest of which has hitherto escaped observation, and the existence of which appeared to me to be imperilled. I have purposely passed by those numerous buildings of undoubted interest which are of the Gothic style of architecture, because I had not time to devote to all, and have but little sympathy with its German phase, whereas, in my opinion, the Romanesque

and Transitional architecture of the country* is of far higher order, and has not yet met with the attention it deserves.

The domestic work of far later date has, however, engaged much of my attention from the fact, regrettable or otherwise, that it is fast passing away, and shortly will be as completely lost as is that which used to adorn our own villages and country towns. It is not to be compared, in delicacy of detail, with that of which a few fragments may yet be seen in some of the towns of our eastern counties,—Lavenham, for instance; it resembles more that class of which a good many specimens are still left at Shrewsbury, and which, though somewhat coarse in detail, is still exceedingly bold and picturesque.

* To such as desire to investigate this subject further, I would recommend the useful "Architectural Notes on German Churches," by Dr. Whewell, with the appended remarks by M. Lassaulx, the German section of the "History of Architecture," by Mr. James Fergusson, together with a valuable essay on the subject by Mr. C. F. Hayward, published in the "Transactions of the Royal Institute of Architects for 1854." To these and the works of S. Boissierée and G. Möller, I have been greatly indebted, particularly for the assistance derived from them in the preparation of the chapter which is added to this as an appendix, in order to give some explanation of the especial characteristics of this Romanesque architecture of Germany. Mr. Henry Conybeare has also in preparation a work upon some of the most interesting churches referred to in these pages, which will be represented in an exhaustive manner by photographic illustrations and plans taken from careful measurements made under his own superintendence.





HISTORICAL SKETCH.



ISTORY and Architecture are the twin chroniclers of the past, and each will be benefitted by being read in relation to the other; nay, it may be almost said that neither can be read rightly otherwise. Of the two, the latter is decidedly the more trustworthy, and as the former is notoriously a dreadful story-teller, it is well that they should occasionally be confronted, and notes compared as to their evidence. Unfortunately, the language of one is fast becoming illegible, and is understood now but by few; it is also liable to be garbled by those who pretend to restore, as well as to be erased by those who carelessly destroy its monuments; so that it really has become the imperative duty of its professors to take down its remaining evidence while there is time. It is a fortunate circumstance that, co-existent with its decline, is the rise of another art specially fitted for this task, and Photography is able to preserve a record of its last dying testament, with an exactness and degree of truth not inferior to its own. This necessity is no figure of speech, for some of the woodcuts in these pages contain matter which has disappeared altogether since the sketches were made, and it may be safely predicted that many more of the buildings which the accompanying photographs represent will be destroyed before many years have passed.

Nor is the need any the less because several of the more important have been engraved already; for, although gratitude is due for the care and the zeal with which the sumptuous works of Boissérée, Möller, and others, have been prepared, they give little or no idea of the buildings themselves, and the accuracy of most of them, compared with what is thought requisite at the present day, is more than questionable.

It is not then assuming too much to say that the photographs which accompany these pages, and the larger ones issued by the Architectural Photographic Society, are, as far as they go, the best possible fac-similes of the buildings themselves, and that they may prove in some cases the only record of their existence. They may serve, therefore, a useful purpose in explaining the history of the times that gave them birth, and a sketch of the history itself may likewise render them the more interesting, not only by throwing around them a halo of associations, but by exhibiting them as links in the progressive chain that connected the arts of successive ages.

The Greeks, who were the most highly civilized nation of antiquity, had fused into an art of their own—the most perfect, if not the most original the world has seen, the elements of all the earlier developments in Egypt and Asia. It was an art of a rigid, calm, and philosophical nature, which did not brook the licence of individual character, and tamed even the freedom of Nature, so that not a tendril could transgress the laws of its imposed symmetry. The Romans, content to purchase thought, and retail it second-hand, forced the art of Greece to serve its practical ends, and in their works, which savoured rather of engineering than architecture, adopted, (spoiling them of course,) the antique orders with their columns and entablature, treating them merely as ornament to their construction. The general introduction of the arch is indeed due to them, but it was made without their comprehending the architectural change it involved.

If thus rude in the Imperial city itself, ruder still were the works they

caused to be carried out in the remoter provinces of the Empire, and yet the elements of them were the same in all. Greek, or classic art, thus translated, was the germ, easily discernible, of all the styles which succeeded each other throughout the Middle Ages, until other studies at the same fountain-head, led to their being superseded in their turn by the so-called Renaissance, or revival of classic architecture.

At Trèves, which was the capital of the Roman empire north of the Alps, are several monuments which show, better than words can describe, the character of these hardy masters of the world, and of the works they used to erect. They exhibit neither refinement nor fancy, being sternly practical, and the grandeur, which is their sole architectural excellence, is simply the result of their scale and mass, with great durability of construction. The type of many of the Romanesque cathedrals may be discerned, in my opinion, even in the fragment of the Roman baths in that city, and their triple apsidal plan, with the re-entering angles occupied by towers, is clearly therein foreshadowed. The Basilica at Trèves also, without the slightest pretension to beauty, may fairly boast, in common with other buildings of its class, having furnished the type for all churches in Christendom founded on the plan of the Latin cross, and the cathedral of St. Peter and St. Helen, at the same place, has still embedded within its walls, clearly traceable by the patient antiquarian, the original church constructed in the time of Constantine, (at the commencement of the fourth century,) by the empress Helena, his mother, and which has needed little modification of plan to fit it to the later structure. Centuries of anarchy followed, and horde after horde of barbarians swept over the face of the north of Europe, and put an end to the Roman sway. Few, if any, works of this stormy period remain, and it may be safely assumed that they would only be still ruder copies of the works found by their conquerors in the countries they occupied.

Art, in truth, was stagnant during all that long period, which has

obtained and truly deserved the appellation of "the dark ages." It was handed down from one generation to another, and perpetuated, without any signs of improvement, in two separate phases, one—the Byzantine, in the East, and the other—the effete Roman, in the West. These were distinct and complete in themselves, and jointly contained all the elements from which the art of later times sprang and was developed.

The movement which infused fresh life into these dormant arts may be said to have commenced, when Charlemagne, at the close of the eighth century, made himself Emperor and united the whole of Germany to his other vast dominions in the west of Europe. He set himself to foster all that tended to the advancement of civilization, and numerous important buildings date their foundation from his reign. Little, however, of the actual work of his time remains. The shell of the cathedral at Aix-la-Chapelle, and perhaps some fragments in the church of St. Castor at Coblenz, are referred to it; but there is no doubt that the strong resemblance of many of the features of the great Romanesque works on the banks of the Rhine to those of Lombardy, and the curious fusion, observable in them, of parts of Byzantine origin with others, which are plainly of Roman derivation, are referable to the policy of that powerful monarch who held under his sway so many nations, and at whose court were assembled feudal vassals from the banks of the Po as well as of the Rhine. There was likewise a constant communication kept up between the east and the west of Europe during his reign, the effects of which may yet be traced in many features of these buildings, evidently derived from an oriental origin still more remote than Byzantium.

The unity traceable in the general type of the Romanesque work throughout these different countries is therefore due to the policy which at that critical period bound them together, and set their builders to work upon the resuscitation of the decayed but homogeneous classic architecture with the ruins of which all those lands were strewn. In the same manner the

curious variations observable in the several developments of the style in the different provinces must be referred to the effect produced by the comparative weakness of the successors of Charlemagne, who were utterly unable to control the powerful vassals still nominally under their allegiance. And the German empire, unlike all the other European kingdoms, has been more or less disunited ever since; proofs of which fact are to be found in all the remains of its architectural monuments.

Charlemagne died in 814, and in the reign of Charles the Fat, (876—887), Cologne and Aix-la-Chapelle were reduced to ashes by the Normans, and the palace of his predecessor was for eight years used as a stable. There is little doubt that during this troublous period all the works of the Carlovingian era were practically destroyed. After his deposition the connection between France and Germany was broken, and the line of Charlemagne became extinct.

The emperors from this time were elected by the most powerful of the nobles, and in 918 the choice fell on Henry the Fowler, Duke of Saxony, and the Saxon dynasty held the throne until the year 1024. To Henry Germany owes the foundation of its municipal towns, and architecture has therefore to thank that king for the impetus given to it by their civic buildings; the monastic establishments also throughout the country increased and prospered in his reign. The successors of Henry were Otho the Great, (936), who in the year 962 reunited Italy to the empire, Otho II, (973), Otho III, (983), and Henry II. of Bavaria, (1002—1024), who was the last of the Saxon line.

The Franconian dynasty commenced with Conrad II, (1024), and his son Henry III. was one of the most powerful of the German rulers. He again consolidated the vast dominions of the empire; but in the reign of Henry IV, (1056), who held the reins of government less firmly, rebellions against his authority became frequent among his turbulent and powerful vassals, and therefore it is to this period that without doubt a vast

number of the castles in the country owe their erection. This Franconian dynasty became extinct with Henry V, (1125).

Under the fostering care of the Swabian or Hohenstauffen emperors the Romanesque architecture attained its highest point. Conrad III, (1138), founded this line; and Frederic Barbarossa, (1152), even while engaged in ravaging the cities of Lombardy in his efforts to subjugate Italy, enriched those on the banks of the Rhine with stately buildings, which show by their detail the intimate connection between the two countries.

Henry VI, the successor of Barbarossa, died in 1197, leaving his son Frederick a minor under the guardianship of Pope Innocent III. At that time Gregory VIII, the rival Pope, was supporting the claim to the empire of Philip of Hohenstauffen, the brother of Henry; and Innocent procured the election of Otho IV. of Brunswick in his stead. A fearful war between these antagonists raged from 1198 to 1206, during which a wholesale destruction of the cities on the banks of the Rhine took place, and the principal number of the architectural monuments of the previous age suffered the same fate. In 1199, Coblenz, Andernach, Sinsig, Remagen, and Bonn were all burnt, and in 1205, Philip besieged Otho in Cologne and ravaged all the neighbourhood of that city. The results of this internecine warfare will necessarily be constantly referred to in the following pages, as so many of the existing buildings date their reconstruction from the time of its cessation. The Pope subsequently excommunicated Otho for refusing to restore the fiefs of the Countess Matilda, and supported the young Frederick instead. This monarch was crowned, after the defeat of all his competitors, in 1215, at Aix-la-Chapelle; and, after a chequered career, spent in opposing the Papal tyranny, he died in 1250, and with him closed the line of the Hohenstauffens.

A long interregnum followed, which lasted from 1250 to 1272. This was very important in its effects, as the great commercial cities

took advantage of the weakness of the claimants contending for the imperial crown, and the Hanseatic league and the Confederation of the cities of the Rhine, which were entered into at that time, added materially to their security and power. The same opportunity was seized by seven of the most powerful of the princely vassals of the empire, who arrogated and kept to themselves thenceforward the privileges and power of choosing the emperors, under the title of *Electors*.* The influence of these princes on the arts was very considerable, and the palaces and buildings which they caused to be erected are among the most important of their date.

The house of Hapsburg was, at length, founded by Rudolph I, who was chosen emperor in 1273; and he applied himself with energy to the internal improvement of Germany, and finding that the castles, which had multiplied exceedingly, had become in reality mere nests for robbers, he dismantled great numbers of them. A very important impetus was again given to architecture at this period, but a great change in its style was introduced. The Romanesque, which had become as it were indigenous to the country, was henceforward abandoned for the Gothic style, which had come into vogue in France, England, and other parts of the west of Europe.

It was at the commencement of the reign of Rudolph that the present Cathedral of Cologne was commenced under Archbishop Conrad of Hochsteden, (1270—75), with the purpose of surpassing all the monuments which had been erected in that style in France and elsewhere; but the effort was more ambitious than successful, and the building, which it was left to the present century to complete, is at best but a splendid exotic, devoid of that life which always characterizes a native style of architecture, and which had thoroughly imbued the one which it supplanted in Germany.

It is needless to pursue this historical sketch any further, as this Austrian or Hapsburg dynasty flourished until the discords, which were

The seven Electors were the Archbishops of Mayence, Trèves, and Cologne, the Margrave of Brandenburg, the Duke of Saxony, and King of Bohemia; to these were subsequently added the King of Bavaria, (1623), and the King of Hanover, (1692).

the consequence of the Reformation, broke its power. The architecture of the Middle Ages had, likewise, in the meantime, run its course, and fallen victim to inherent decay, long before it was swept away by the advancing tide of the Renaissance of classic literature and art. The grotesque, though often gorgeous churches which were erected later by the Jesuits, with their rococo altarpieces, the ridiculous, though much vaunted, pulpits of Belgium, and the upholstery with which the ancient churches in all countries were disfigured, are the legacy of that mighty change which, if it conferred untold blessings upon the liberated people, certainly did choose for the purpose the medium of art. In the construction of the humbler class of domestic buildings, however, the Germans still continued up to a late period to obey the dictates of common-sense, descended from the times of true architecture, and the dates still discernible upon many of their picturesque timber-built dwellings, bring some of them, with but little change in style, down to within about a hundred years. It is only quite within, comparatively, the last few years that this harmony between nature and architecture has been neglected and that men have hastened to destroy the treasures bequeathed to them by their forefathers without remorse, and to mar their fair land by the character of the structures with which they replace them. The most cursory glance at the villages on the banks of the Rhine, where the march of modern improvement has made more progress than by the Moselle, will reveal this change. Amidst their clusters of picturesque dwellings, with dark wooden framing and light panels, steep-roofed, bristling with gables and dormers, and crested with finials, a quaint church tower or spire is seen rising in the centre, and a castle perhaps frowning from a crag above, while fragments of the old town walls, with a few three-sided towers and river gateways, enrich the scene, and so far all speak of the past, and all are lovely. But right and left stretch bran-new suburbs, composed of white or yellow-dabbed quaker-like boxes, rather than houses; these are what tell of to-day, but in a language of which art forms no component part.

COLOGNE.



COLOGNE derives its modern name from its ancient name (*Colonia Agrippina*), which was given to it by the daughter of the Roman emperor Germanicus, wife of Claudius Cæsar, and mother of Nero, who was born there. It had been previously occupied by a tribe of the Ubii, who had been removed to it from the opposite bank of the river by Tiberius. The city was rebuilt by that empress, and has ever since been the capital of the Rhine Province. It is still surrounded by its ancient walls, with upwards of fifty projecting bastion towers and numerous gateways, on which the initials C. C. A. A. "*Colonia Claudia Agrippina Augusta*," are still to be seen. In the year 747, Cologne was constituted an archbishopric, and was afterwards so occupied by ecclesiastics as to have obtained the appellation of "the Holy City," and to this day the number of church establishments,* though sadly reduced and shorn of their former magnificence, is enough to excite astonishment.

Cologne would require a volume to itself in order that it might be treated as its acknowledged architectural pre-eminence deserves, and yet to omit it altogether from a work which professes, even in the slightest degree, to speak of the architecture of the Rhenish provinces, would

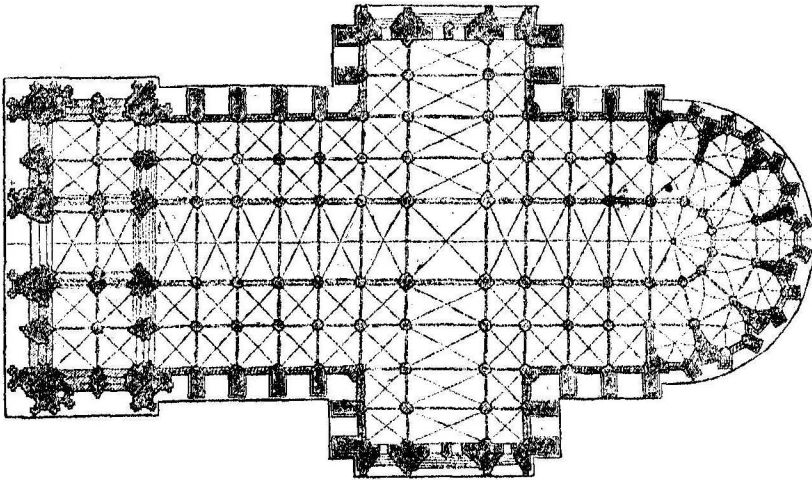
Within the walls were two abbeys, two collegiate churches, forty-nine chapels, thirty-nine monasteries and other religious houses.

be like the attempt to represent the play of Hamlet with the omission of the principal character. The slightest sketch, however, of the buildings in this city must suffice, in the present instance, for several reasons. In the first place, its monuments are so well known that they scarcely need description, and illustrations of them in various works are so accessible that they may be referred to for the purpose of comparison without being set forth here with any minuteness. Again, it was found to be almost practically impossible to obtain any good photographs of the exterior of the buildings, without a far greater expenditure of time and patience than were at our disposal. As to our stock of the latter article, I am free to confess that it became absolutely exhausted; for, after several attempts, the only fruit of which was the accompanying photograph of the Apostles' Church, obtained by little short of a miracle, we had to leave the city in despair, and metaphorically, to shake off the very dust from our feet at our departure. Evil as is the reputation of Cologne for the injuries continually sustained in its streets by the olfactory nerves of its visitors, they are as nothing compared to the nuisance experienced from its commissionaires and rabble. While a view of that interesting triple-apsidal church was being taken, plate after plate was exposed and spoilt by the crowds of figures intervening; when at last, by a marvellous stroke of good fortune, there occurred suddenly a simultaneous clearance of the *gamin*, at the summons of a bell of a neighbouring school, as well as of the rest of the idlers at the advent of their dinner-hour. A few negatives were then secured, but even one of these was afterwards irretrievably injured through the curiosity of the very persons who had volunteered to take charge of them, while the remainder had but the narrowest of escapes. Even the production of a note or sketch book is generally a signal which collects a score of gapers, some of whom sometimes come mounted upon stilts, in order to command a better view of the work going on—an unfair advantage sure to be resented, and to lead to a conflict, which, to say the least of it, is an element of

disturbance to the "head-centre" of the attraction. The unencumbered traveller may, however, escape most of these annoyances, and in the following brief description the buildings are taken in the order in which they would occur in about the best route that can be taken.

THE CATHEDRAL.—Our route naturally commenced with the Cathedral, which is practically the centre of the city, and the first point to which every stranger directs his steps. The first cathedral of Cologne, dedicated to St. Cecilia, is said to have been erected in the year 94 by St. Maternus, the disciple of St. Peter. A later one was founded by Archbishop Hildebold, after the death of Charlemagne, and consecrated in 873. This was destroyed by fire in 1248. The present building was commenced about 1270, and discontinued in 1322, until recommenced in this century. Although without question one of the most stupendous structures ever conceived, and possessing, like the church of St. Ouen, at Rouen, (to which it has many points of resemblance), the advantage of being of the same character throughout, its effect is generally confessed to be disappointing. Externally it seems hardly fair to judge of it at present, its towers being incomplete, yet, as they will render more evident the want of length in the building, they cannot be expected to improve its proportions, except as regards the western façade, which will, unquestionably, be very noble. The church is altogether too short for its length, and this fault is rendered more apparent by the great projection and nearly central position of the transepts, and the outline of the eastern end, with its crowd of high-shouldered flying buttresses, is very unfortunate, nor is the detail in any way satisfactory. It lacks, altogether, the life and poetry of the artistic treatment of good French or English Gothic. It looks like an over-ambitious *tour-de-force*, and bears the impress of being set out by rule without feeling. It is just the sort of result that one would expect from a geometrical building

machine, which many* are vainly hoping to extract from the works of the middle ages. Any such system, however, even if attainable, certainly could only be derived from those buildings, which like this, are of the period of its decline, when routine, based upon science, had superseded artistic life. The internal effect of the Cathedral is, nevertheless, very striking, and presents many beauties, particularly in the vistas from the aisles, and between the piers, which are after a good early type. The double lofty aisles, it must be confessed, sadly detract from the proper amount of prominence of the central avenue, and, consequently, from the unity of the general effect. The straining after excessive height in the interior produces an effect of exaggeration, the more evident after a study of the better pro-



WOODCUT NO. 1. PLAN OF CATHEDRAL AT COLOGNE. Scale of 100 French feet to 1 inch.

portioned Romanesque churches. The ground-plan,† as may be seen in the accompanying woodcut, has but small correspondence with any of those.

* A friend told me some time since that he had discovered this wonderful philosopher's stone, and that his only difficulty was an *embarras des richesses*, by which he was prevented from detaching one design from the multiplicity which pressed upon him—unfortunately this difficulty has not yet been surmounted.

† This plan, reduced from that by Boisseree, is from Fergusson's "History of Architecture."

and, in fact, the entire conception of the church was formed upon the usual type of the cathedrals of the neighbouring country of France.

The greatest amount of pleasure is, perhaps, derivable from the contemplation of some of the numerous treasures it contains, and particularly from portions of the old painted glass in the chapels to the choir. These are generally quite overlooked, while the garish modern windows in the south aisle to the nave, and those in the transepts are hugely admired. The windows of the north aisle to the nave are, though not to be named with the earlier examples referred to, very interesting and valuable, and form a strong contrast to the modern ones opposite. The latter ought to be enough to warn anyone from desiring to import foreign painted glass into England, as was unfortunately done in the case of Glasgow Cathedral. The windows in the north aisle were executed in 1508, and are well drawn, and rich in colour; although, as may be expected from their date, they exhibit the false taste and departure from the true principles of glass-painting which marked the period of the decline of mediæval architecture itself, with all its associated arts. In the central chapel of the apse,—that of the three kings, the two lights of the couplet window have admirable designs, which reminded me of the exceedingly fine ones in exactly the same position in the Cathedral of St. Quentin. The subject of one of those is the candlestick emblematic of the Church, with the Virgin and child under a canopy at the top, surrounded by the seven branches, and, from the elongated stem below are scrolls of the richest foliage curving to the right and left, and enclosing rich medallions of scriptural subjects. In one of the windows referred to at Cologne a Jesse tree is treated in a very similar manner, each alternate pair of branches enclosing in their scrolls figures of the forefathers of our Lord, those between being filled with subjects taken from his own life and death, till the tree bears his figure at the top as rising in triumph from the tomb, and again seated in majesty. But the lower half of a window in the next chapel to the left,—that of St. John, struck me even more forcibly. The subject represented

is, doubtless, the nine orders of the heavenly hierarchy. It has nine tiers of eight figures under canopies, each row rising in the form of an arch like a rainbow; the figures are in brilliant coloured dresses, the crocketed canopies pure white, and the whole design glows like a peacock's tail, and looks as if it were composed of jewels, which is always the effect produced by the finest stained glass. Then the glorious picture called the *Dombild*, and the shrine of the three kings are worth a pilgrimage to see. Well worthy of study also are the statues against the columns of the choir, which are of the 14th century, and exhibit a wonderful variety of patterns in the polychromatic decoration of their dresses, the effect of which is rich and subdued; yet, strange to say, where so much vile colour in the modern glass and other accessories jars upon the sight on all sides, these alone are described by the guidebooks as "gaudily coloured and gilt." Having dwelt longer than, under the circumstances, I intended, within the precincts of the Cathedral, which was not then the object of my research, I must now pass on to other buildings in the city.

THE JESUITS' CHURCH, not far from the Cathedral, is a vast pile, which has a great simplicity of plan, and noble proportions, and is altogether a striking and characteristic example of the earlier works of that religious order. It is of post-Gothic date, (1621-29), built, however, in imitation of the previous style; incorporated also with it are portions of the western towers of a previous church, which was destroyed by fire. It has a nave of eight bays, both the most western and eastern of which are wider than the rest. The former, used as a narthex, is screened off, and has the organ gallery above. The latter, with larger and loftier arches, serves internally as the transept. The nave has side aisles with polygonal apses projecting from these transept-bays, and also chapels to the adjoining ones. The chancel is of equal height to the nave, and has an irregular shaped, seven-sided, apsidal end, the central side of which is the widest, and filled with a gorgeous but

barbaric altarpiece reaching up to the vaulting, and decorated with three tiers of paintings. Against this bay of the apse an eastern tower abuts on the outside, and from the extravagantly lofty windows of the lateral bays a flood of light is thrown upon the altar, which is thus in an exceedingly artistic manner made the concentrated point of effect. The detail throughout is of the picturesque but corrupt Italianizing Gothic; columns with circular shafts of great height bear the arcades, and a kind of triforium gallery, above which are small clerestory windows in the pockets of the vaulting; the alternate stellar and lozenge shaped patterns, formed by the vaulting ribs, present the effect of a rich network in perspective.

ST. ANDREW, originally St. Matthew *in fossa*, is said to have been the fourth church erected on the site of the present one, and is supposed to date from after the great fire of 1220. It is, although generally passed over, one of the most interesting ecclesiastical structures in the town. The nave, aisles, and central tower are Romanesque of the very finest quality and noblest proportions, and the treatment of the narthex and generally of the portion westward of the nave well worthy of study.

The narthex is perhaps the most interesting portion of the church. It extends along the whole of the western end; and has five domically vaulted compartments, the transverse arches of which are decorated with nine bold cusps, which have quite a Saracenic effect; coupled black marble shafts with well carved capitals, and bold abaci support these and the vaulting ribs. In the centre, is a large glazed opening giving a view eastward into the interior of the church, while the three middle compartments open westward by an arcade into a recess lighted by a quatrefoil, with a semicircular-headed window on each side. This space is surrounded by a seat for the accommodation of persons not admitted further into the building. Over this narthex is a western gallery open to the nave as an organ gallery, but to the aisles only by delicate triplets

of semicircular arches on black columns; the effect of which is most picturesque.

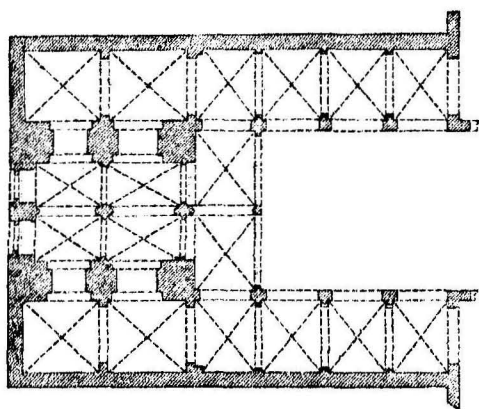
The nave has only two major compartments, square on plan with quadripartite vaulting, but the aisles have four square bays, with intermediate piers. The effect of these piers, the treatment of which is simple, is exceedingly fine, resembling, but surpassing that of St. Castor, at Coblenz.

The principal piers at St. Andrew are a Greek cross on plan with an engaged shaft on each face and in each angle, the intermediate ones are square with a shaft on every side, except that to the nave; while at St. Castor all are alike simple squares with shafts on each face. There is, therefore, far greater variety and richness in the Cologne example. And as it is seldom that the principal piers are distinguished on the side next the aisle by anything beyond their greater width, the perspective view from within these aisles is almost unique. Both examples have equally bold abacus mouldings continued round the piers, and well designed and executed foliage bands as capitals; that at Cologne, however, has the greater number of members in the base, which is unusually high and effective.

The crux arches rise from capitals at the level of the stringcourse over the pier arcades, and the octagonal ribbed domical vaulting of the crux springs from arched and coved pendentives above. The church has a Gothic choir, but its eastern portion has nothing special to require description.

ST. URSULA, the church of the 11,000 virgins, like that of St. Andrew, has only the western portion of the Romanesque building remaining, the choir being Gothic of poor character. The nave was probably built about 1144. The entrance from the west, which forms so fine a feature in most of the churches of the Romanesque period, though less picturesque than

that of St. Andrew, is even grander and more vast, the triforium is



2. PLAN OF THE WESTERN PORTION OF
ST. URSULA, COLOGNE.

continued round the western end, as a gallery, and two other rows of vaulted compartments, extending the whole width of the church. Thus, were the modern walls of partition which block up the arches removed, three aisles, as it were, would have to be passed through before the nave was reached, and the vista would be very striking. A tower, as wide as the nave, but the upper part of which

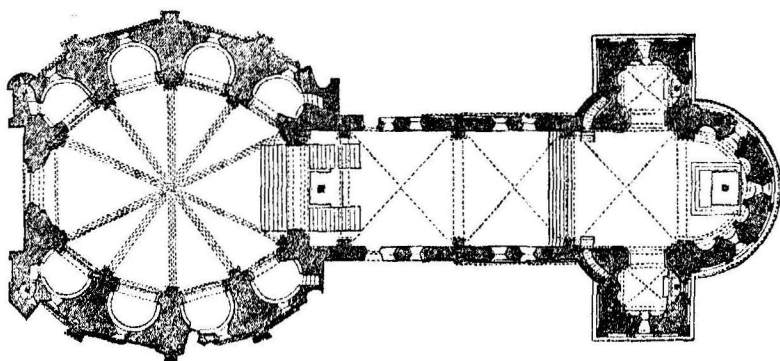
has been grotesquely finished, at a late date, is carried upon four of these vaulted compartments, and its angle piers, being of greater bulk than the rest, add to the complexity of the arrangement.

ST. CUNIBERT,* erected by Archbishop Conrad, and consecrated in 1248, though late in the Transitional style, has all the characteristic features of the Romanesque churches; unlike the two previously described, it preserves its eastern end intact, but has grievously suffered at its western extremity. The great tower, in a similar position to that of St. Ursula, fell not long ago, and has been replaced by an indifferent Gothic tower and spire. A western portal, described by M. Lassaulx as the finest in the city, has also been destroyed.† The exterior of the east end, situated close to the river's bank is very conspicuous; and its semicircular apse and flanking towers, though not the best of their kind, are fine. The interior of the church, which has been recently decorated, presents many admirable features, but is principally remarkable for its great simplicity.

* Illustrated by Boissacré, plates 67 to 72.

† M. Lassaulx says it was similar to, but finer than that still existing at the church of Sta. Maria, Lyskirchen.

ST. GEREON.* This Collegiate Church (the older portion built 1066-69), is one of the most striking objects in the approach to Cologne, and recalls the effect of the Cathedral of Aix-la-Chapelle. The grouping of the exterior is far more curious than beautiful; the towers which flank the eastern apse, with their low roofs and two little pediments on each face, are the only thoroughly ugly Romanesque towers I know, and the curious decagonal nave, rising high above the long choir, looks like the hump upon the back of a camel. This unique western part, begun 1212, and vaulted 1227,



3. PLAN OF ST. GEREON, COLOGNE.† Scale 50 feet to 1 inch.

is, however, of itself a grand conception and very suggestive. It is an irregular decagon on plan, the eastern and western sides being much wider than the others. The lateral compartments open into circular chapels by pointed arches, resting on the outer shafts of quintuple pier groups. A triforium or *Männerchor* composed of three narrow stilted arches on slender columns, beneath a pointed one, and a large triangular clerestory window over, are comprised beneath the arch, which rests upon the second shafts of the pier group; while the central vaulting shaft is continued considerably higher, and rising up into the pockets

* Illustrated by Boisserée, plates 61 to 63.

† This plan, reduced from Boisserée, is from Fergusson's "History of Architecture."

of the vaulted dome is a second range of lofty Gothic couplet windows with traceried heads. This is one of the boldest and of the last of the attempts to perfect the feature of the dome in German architecture. There is a crypt under the whole of the older portion of the church eastward of this polygon, so that the altar and choir are raised high above its level, and reached by two flights of numerous steps, which give great dignity to the effect; and westward of the polygon is a spacious portal entered, as usual, at the sides. An atrium court which once existed, and many other accessory buildings of great interest, have been destroyed here as elsewhere in Cologne.

THE APOSTLES' CHURCH was begun in 1020, and finished in 1035, but was rebuilt so completely after a fire in the beginning of the thirteenth century that the present building must be considered as dating from about 1200. Unlike St. Gereon, its exterior far surpasses the interior in effect, and few groupings are more happy than that which this church presents from the east, as seen from the *Neumarkt*. This view has been selected for illustration as being one of the best, if not the best of examples of the triapsal arrangement common throughout the country. This seems to have been foreshadowed in the fragment left of the Roman baths at Trèves, and thence, or from similar works of that time, was without doubt derived this cherished ideal of the German Romanesque builders. The treatment of these apses is generally very similar. Above a high plain base are two tiers of arched sunk recesses divided by pilasters or columns, and separated from each other by a well marked string course. The recesses in the upper range alone are all generally pierced with semicircular-headed windows, here, however, the alternate panels only of both are so treated. A *tablet band* of small sunk rectangular panels, often filled with dark coloured stone, and an open gallery above of semicircular arches, borne on diminutive piers and columns of black marble, with a deep and bold cornice and a conical

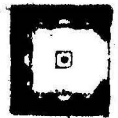


THE APOSTLES CHURCH COLOGNE.

roof, complete the design. But even this simple arrangement admits of immense variety in detail, particularly in the grouping of the columns of the open gallery; the best, perhaps, is that adopted at this church, where, over the supports of the arcades below, principal piers are placed, the plan of which consists of a square set lozengewise, with a marble shaft opposite each face, and two pairs of columns coupled in the direction of the axis of the apse are set between. The interior of the church is very simple, and without any such richness of detail as is found in that of St. Andrew's, and although the effect of its triapsal arrangement is fine within as well as without, it cannot be compared in this aspect with that of Sta. Maria in Capitolio. In this case, as at St. Gereon, the loss of the cloisters, and other buildings which were once associated with the church, is deeply to be regretted.

ST. MAURITIUS, a small church built in 1144, described by M. Lassaulx as of great interest, I searched for a long time, and discovered at last that it had been entirely destroyed, and an indifferent new Gothic church built in its place; and ST. PANTALEON, which the same author believes, from the construction of parts of it in the Roman manner with layers of brick, to be the oldest in the city, (probably 980), has been so terribly disfigured by later alterations as to have little interest now beyond that of its plan, and some picturesqueness of form, which causes it still to crown appropriately the magnificent site upon which it stands.

ST. GEORGE,* built about 1060 by Archbishop Anno, has a remarkable tower at the west end with enormously thick walls. It was the baptistery chapel of the church, and arranged for the purpose in an interesting manner. It was never carried up to any great height, but the exterior effect from its massiveness,

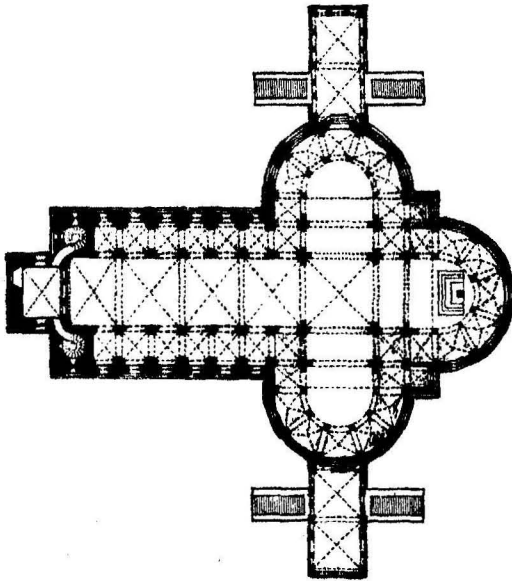


4. TOWER OF
ST. GEORGE,
COLOGNE.

* See plates 21 to 24 in Boisseree's work, from which this plan is reduced, on a scale of 100 ft. to 1 in.

simplicity, and excellence of its few details, as, for instance, the base moulding, is exceedingly striking.

STA. MARIA IN CAPITOLIO. This Church, for symmetry of plan and beauty of internal effect, is unsurpassed by any other church in Germany. Externally, however, no good general view of it can be obtained, and the



5. STA. MARIA IN CAPITOLIO, COLOGNE.*
Scale 100 feet to 1 inch.

grouping of that which can be seen is confused, for no towers fill up, as they usually do, the re-entering angles between the choir and the transepts, in order to bind the several apses together, while later projecting chapels mar the junction of their aisles. Considerable differences also in the detail of the outsides of the apses themselves contribute to their apparent want of unity. The church occupies the site of the Capitol of the Roman city of Agrippina. It was founded in the year 700 by Plectrudis, the

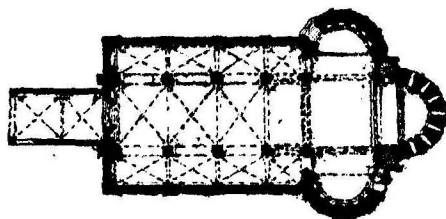
wife of King Pepin Hérystal, from whom she had separated. Of her church, however, probably no portion remains; nor is it likely that any part of the present structure is older than the year 1000.

The plan of the church is a Latin cross, with each of its eastern arms terminated by a semicircular apse, and an aisle runs round the whole of these and along either side of the nave. A tower, rebuilt after the fall of the old one in 1637, with turrets containing staircases on either side, occupies the whole extent of the western end.

This plan is from Fergusson's "History of Architecture."

The interior is striking from the beautiful effect resulting from its triapsal termination, and the graceful perspective of the arcades between the three apses and the aisle behind them. Stately flights of steps lead up to porches, from which entrance is obtained to the transepts; that to the north is through a doorway, decorated with sculptured panels in bronze, which must command admiration.* From the centre of either transept, by a staircase of recent insertion, access is obtained to the unique and spacious crypt which exists under the whole of the eastern end of the church, in which is preserved an early monument of the Foundress, and many most interesting frescoes, very similar in character to those which have been discovered in the chapels of the crypt at Canterbury. The cloister to the west of the church has been restored from a few fragments which had been left, and, though the carving betrays its modern date, the general effect is good.

GREAT ST. MARTIN,† from its position close to the Rhine, as well as from its fine grouping, and the size of its noble tower and spire, is, next to the cathedral, the most conspicuous and imposing of the monuments in Cologne. It is not so old as many others, having been built by Abbot Gottschalk, (1152 to 1173). The roof was destroyed by fire in 1478, and was not replaced for 150 years, and the interior was modernized in 1790. A vast porch, and a doorway of excellent but not elaborate detail, form the western entrance, and the proportions of the interior are fine and bold; but the glory of the church is the square tower, which soars above the crux, with octagonal turrets (at three of its angles only). These rise in two stages, capped by spirelets, to



6. PLAN OF GREAT ST. MARTIN, COLOGNE.
Scale 100 feet to 1 inch.

* Illustrated in "Monuments anciens et modernes," by Jules Gailhabaud, vol. ii.

† See Boisseree, plates 10 to 15, from which the above plan is reduced.

the height of 50 feet above the cornice of the tower, while the spire itself is 120 feet or 270 feet from the ground. The simplicity of the design of the tower, combined with such dimensions as these, could not do otherwise than ensure great dignity of effect, for which, accordingly, this portion of the building is remarkable. The three apses which cluster around its base lend to the group the grace of their outline, and the open gallery which is continued beneath their eaves, though not the best of its class, gives an amount of light and shade quite in keeping with the vigour of the composition.

Cologne is rich in remains of ancient, civic, and domestic buildings, most of them belonging to the age of Gothic architecture, or of still later times. Of these the finest is the *Rathhaus*, or Townhall, with its quaint balcony next the *Altenmarkt*, its massive archive tower, its elegant renaissance porch and fine *Hausa Saal*, with the sculptured reredos of canopied figures at the end. This building is undergoing extensive restoration at the present time. The ancient *Kaufhaus*, or *Gürzenich*, which has been lately renovated in a very indifferent manner, has in its great hall, on the upper floor, two remarkably good sculptured Gothic fireplaces, which are well worth a visit. But the most interesting domestic works are a few Romanesque houses still existing in the town; one, a very narrow one, facing the *Altenmarkt*, has been recently painted, and so far spoilt that it requires a close examination of the carved capitals in order to distinguish it from a modern imitation. A large house of six storeys with stepped gable in the *Rhine Strasse*,* is of the same character, but its greater scale enables its bold detail to appear to greater advantage. These, with a few fragments of the same character in Coblenz, Boppard, and Carden and elsewhere, form a very interesting collection of the domestic buildings of the age of the Romanesque architecture, which are the more valuable because there are comparatively few of the same early date existing in other countries.

Represented in Boissérée, plates 34 to 36, and woodcuts Nos. 474 and 475 in Fergusson's "History of Architecture," also in Gailhabaud, vol. ii.

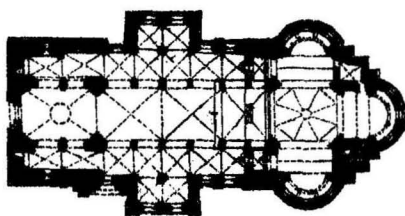
NEUSS.



NEUSS, to which a profitable excursion can be made from Cologne, is an old walled town, dating from the time of the Romans, by whom it was called *Novesium*. The entrance to it, from the southern side, is through a very picturesque gateway, which bears the name of *Drusus Thor*. The lower part of it is said to be of Roman construction, but the upper part is work of the 14th century Gothic. It has two circular towers on either side of the arched opening, and is built with numerous basaltic columns, laid in courses, radiating with their ends exposed; an arched corbelled course round the towers, and boldly bracketed machicolations over the wall between, carry the parapet. The town possesses in its church,* which is dedicated to St. Quirinus, so valuable a monument of the period of the transition from the Romanesque to the Gothic style, that no one interested in architecture should omit to visit it, if in the neighbourhood. The town is situated near to the Rhine, at a considerable distance lower down the river than Cologne, in a flat and uninteresting part of the country, which, when we happened to be there, seemed to have collected more than its share of the vapours incident to such low-lying districts, for a most obstinate fog hung over it the whole time. This was sufficiently depressing to the photographic mind; but the vicinity of a large school to the church rendered the task of its examination about as composing to the nerves

* See King's "Study Book," vol. ii. plate 79.

as an attack upon a hornets' nest might be. Until that morning I had always looked upon the conduct of Elisha, in setting the bears upon the forty children who plagued him, as, to say the least, somewhat stern, yet, if their behaviour was anything like that of the boys at Neuss, I can now only wonder that he did not add some preliminary torture to their wholesome punishment. As it was, my search after knowledge certainly had to be pursued under difficulties, such as an occasional shower of stones. This was the more vexatious because the exterior of the building would repay most careful study, exhibiting, as it does, a store of elaborate detail, which, with much that is beautiful, has many features which border on the grotesque. A slab built into the south wall, with an inscription, in old Roman characters, states that one Master Walbero laid the first stone of the church, in the year 1209, in the first year of the Emperor Otho (IV).



7. PLAN OF ST. QUIRINUS, AT NEUSS.*
Scale 100 feet to 1 inch.

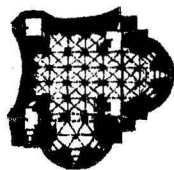
The plan is a particularly fine one, consisting of a nave of three quadripartitely-vaulted compartments, each comprising two pier arches. Westward, the space beneath the tower is open to the nave by a lofty arch; while eastward are the crux and chancel with its apse, so that the entire length is considerable, and the vista a varied one, from the unusual variety of the parts. The treatment of the aisles is remarkable; they extend from the extreme west, where they are carried up to form gabled transepts against the tower. They are continued along the nave, and at the second and third pier arches, which are those on each side of the first principal vaulting pier, the compartments are narrower than all the others, and the arches, to accommodate themselves, are made pointed instead of semicircular,

From King's "Study Book."

which gives a curious irregularity to the two first main bays of the nave, since the pier arches comprised in them are not alike. Parallel to these two bays is carried a second aisle on either side, projecting like a transept. A central pier with a detached column on each face, receives the vaulting of the four contiguous bays. This picturesque treatment is again repeated on the triforium stage, and the roofs over them are gabled against the clerestory, and below the eaves of the nave.

The eastern portion of the church, beyond the nave and aisles, is perhaps the finest and most unique feature. The crux is surmounted by an octagonal vaulted lantern, with windows of quaint shapes in the drum. The transepts have each an intermediate bay, forming a continuation of the aisles, and the chancel has a corresponding one; all three are terminated by semicircular apses, the treatment of which, with delicate detached shafts, recalls that at Heisterbach, (see Photograph No. II.), only here they are even more playful, being arranged in groups of four set diagonally and banded.

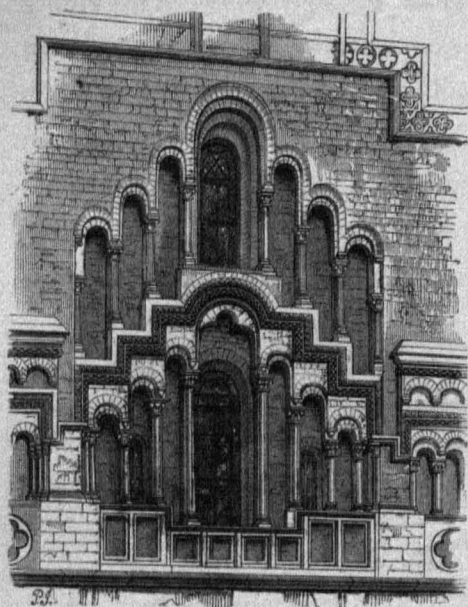
A fine crypt, reached by staircases from both aisles, extends beneath the crux, the chancel, and the southern apsidal transept, as shown in the accompanying woodcut.



8. PLAN OF CRYPT
AT NEUSS.

As in all these German churches the openings of the gallery, or *Männerchor*, is far more richly treated than the pier arcade, and those at Neuss are fine examples. Jamb edge shafts support the pointed comprising arches, and coupled detached bearing shafts take the two sub-arches beneath, all the columns being of polished black marble, and have well carved capitals. The clerestory windows are of a curious form, resembling a gigantic key-hole (see woodcut No. 10). The similarity of the design of this church to that of Sinsig in these several parts is striking. This building, from its larger size, is by far the grander, and having been well restored and harmoniously decorated in colour, and the proportions being admirable, the effect is exceedingly good. Externally the character of the church is marred by several features

which cannot be called otherwise than bizarre. Were it not for the queer

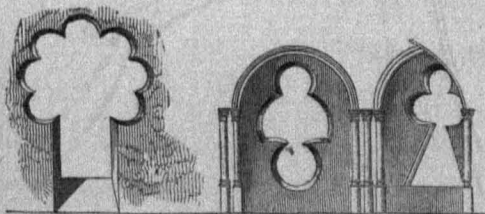


9. WESTERN GROUP OF WINDOWS TO NAVE.*

windows (see woodcut No. 11), and bulbous termination of the lantern, the eastern grouping would be very satisfactory. The effect of the west-end portion also has been injured by the destruction of the upper part of the tower (or its spire, as it is said to have lost 200 feet of its height) by lightning; nor has it been at all improved by the addition of a pseudo-gothic parapet with ugly pinnacles. As it is, however, the two belfry stages of rich early Gothic character, which rise clear of the roofs of the nave and transept, are very noble, and the composition

of the group of windows in the west façade of the church, shown in the accompanying woodcut, is, to say the least, a remarkable one.

The façade itself is interesting as being one of the first efforts in the



10. WINDOW IN CLERESTORY.

11. WINDOWS IN LANTERN OVER CRUX.*

country to make an important composition of this part, which in the succeeding style was so elaborated. The west front of Neuss, in its blunt squareness, is suggestive of that of Lincoln Cathedral.

The gap which is so usually left in German churches† between the eastern and western groups of towers

* From St. Quirinus at Neuss.

† See woodcut of Worms Cathedral, No. 441, in Fergusson's "History of Architecture."

is in this instance well broken by the lower transept, described before as added to the aisles; and these groups being themselves grandiose in idea, there are the elements at least of a fine composition to be discerned in the exterior, as well as the actual realization of an exceedingly noble interior, in this church of St. Quirinus at Neuss.



12. OLD WIND-MILL NEAR COLOGNE.

B O N N.



ONN, the "Bonna" of Tacitus, a town of nearly 20,000 inhabitants, boasts of having been a place of importance before the Romans occupied the country, at which time it was the capital of the Ubii. Drusus Germanicus built here one of his fifty Rhenish castles, and constructed a bridge opposite to it over the river; and in the time of the Emperor Constantine the town was enclosed with walls and fortified. The holy Maternus, the missionary sent by the Apostles, is said to have planted the Christian religion here, and the Empress Helena to have founded the church. The present Münster, built after the destruction of the town by the Normans, exhibits in its structure the architecture of several periods. The choir,* with its crypt, its apse and flanking towers, was built about the year 1157. In comparing this apse, which is a fine and well proportioned example of its class, with those of the churches of the Apostles' and St. Martin at Cologne, its later date is shown by the more aspiring tendency given by the combination of the recessed panels of the two principal stages into one long one, divided only by the invariable string-course. The open gallery above is a continuous arcade of small arches of similar span, carried on single columns, except that those over the piers below are coupled in the direction of the axis of the apse. This slight distinction, without a difference, as they are seen in front, is far inferior in

* See Boisseree, plate 56; and the woodcut in Fergusson's "History of Architecture."

effect to that made at The Apostles' Church. The towers which flank the apse resemble those of Coblenz in their numerous and somewhat monotonously treated succession of stages, and are surmounted with rather commonplace spires, instead of the far more characteristic and usual gabled ones. This earlier portion of the building commends itself more from the exterior point of view; of the remainder, built about 1370, the interior* is far preferable, being exceedingly simple and fine; externally although the lofty octagon tower and spire over the crux, supported by the transepts, make the composition a pyramidal one, and so better than the usual German type of conflicting groups of towers at the extreme ends; the proportions here are so attenuated as to produce a very disagreeable effect. The interior at first sight is more like early English than German work; this arises from the omission of the intermediate piers so universal in the Rhenish Romanesque churches. But as the vaulting spaces of the nave are still square on plan, instead of oblong as in the Gothic style, all the breadth of effect and magnificent sweep of the diagonal ribs, which form the most satisfactory feature of the Romanesque interiors, remain, and the parts of the several bays are visible at a glance; whereas, from the comparative narrowness of the bays in Gothic buildings, the details in them are lost, and little but the repetition of the shafts or mouldings of the piers is seen in perspective. Accordingly, the pier arches, which here are semicircular, have an unusual width to span from one vaulting pier to another; and above, in place of the two distinct openings into the older *Männerchor*, an arcade of five smaller arches opens into the mere triforium passage which takes its place, and the clerestory has a corresponding five-light window, which occupies satisfactorily the whole space between the wall-rib and its springing line, and thus the great blank spaces on either side of the windows of the Romanesque clerestories, too high for the purposes of decoration, are got rid of.

The architectural treasures of Bonn have been sadly diminished by

* See view of the interior in Tomblason's "Views of the Rhine."

Vandalism during the present century. A church,* dedicated to St. Martin, of the style of the 11th century, was pulled down in the year 1810; and a most interesting circular church,† called the Baptistry, of the same period, was destroyed only a few years ago.

In the cemetery outside the town is a small chapel transported from the Abbey of Romersdorf, which is of value as showing how the smallest and simplest buildings were done in those days. It is difficult to see at first wherein lies the difference between them and such works of the kind of the present day; nevertheless, at the most cursory glance, the former are seen to possess the quality called *tone*, and the latter, even though they may be imitations of the older ones, are altogether devoid of it. It is the same with our own Norman style; the simplest doorway, decorated with billet mouldings, has a stamp of originality about it, which, if it fall into the hands of the restorer, seems to evaporate without apparent reason. A reason, however, exists; for it will be found upon examination that the ancient builder had an idea on the subject of billets, and hewed them out with a will to express it, and could not wait to see whether they all corresponded in their dimensions. The copyist had no idea, but thought to correct all irregularities, set out their lengths by rule, and aftercutting them as a task, sand-papered them up to perfection, and the consequence is that the whole thing is worthless. So it is with these buildings; their arched corbelled courses were put in because the old men loved arches, and therefore they constructed them with feeling; the neat modern imitations in brick, stuck about everywhere, on houses which show nothing in harmony with them, are resented as an impertinence.

* See Boissérée, plate 1.

† See woodcut, in Fergusson's "History of Architecture."

SWARTZ RHEINDORF.

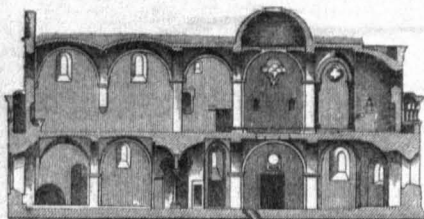


On the opposite side of the Rhine to Bonn is the exceedingly curious double church of Swartz Rheindorf, of which a view from the north-eastern point is given in the engraving opposite.* It was built by Arnold von Wied, Archbishop of Cologne, as his own mortuary chapel. It was dedicated in the year 1151, but, notwithstanding that the date is so late, it is entirely in the Romanesque round-arched style, without any admixture of the pointed arch. It is constructed in two storeys, one above the other, each forming a complete church by itself. A large octagonal opening in the upper floor, in the centre of the crux, affords a means of communication with the lower storey, so that, to a certain extent, congregations assembled in both churches at the same time might hear and join a service performed in either. This arrangement, as Mr. Fergusson observes, would be quite intelligible if such a separation of the different classes of worshippers was intended, as was constantly practised in chapels connected with castles, where the noblesse usually occupied the higher storey and their retainers the lower. Here the positions probably were reversed, as the tomb was below and the greater amount of art lavished around it. This view is supported by the fact that numerous remains of ancient fresco-paintings have lately been discovered in the walls of the lower church. These are now being restored with care, and the rest of the interior is being

For a view of the church from the south-western point, see woodcut in Fergusson's "History of Architecture."

decorated in the same character, so that the original effect will very soon be fairly reproduced.

The immense thickness of the walls of the ground storey, required to enable the external gallery to be formed above them, has been taken advantage of to afford room for a series of recesses all round the interior of the lower church. Most of these are portions of circles on plan, finished domically above, and add greatly to the interesting complexity of the effect. The two western bays on this floor are partially separated off as a narthex or ante-chapel by a curious arrangement, which may be seen in the accompanying section. There are two curved recesses in the



13. SECTION OF CHURCH AT SWARTZ RHEINDORF.
Scale 50 feet to 1 inch.

side walls opposite each other at this point, in the centre of which are half columns, and an arcade of three arches is carried across the church from these, and upon two detached columns. This supports two semi-domes, placed back to back and facing their respective

portions of the church. The ante-chapel, so portioned off, is formed of two square bays, with an apse, as it were, at either end, only that for the lower part of the eastern one is substituted this arcade of communication with the church beyond.

This further portion, which is the lower church proper, is a Greek cross on plan, with central compartment, and four arms, each formed of a narrow intermediate compartment, terminated by a semicircular apse formed in the thickness of the walls. This subdivision of the lower storey seems to me to have been the original intention, and the details being of the same character throughout, I cannot think that the addition of the two western bays were a subsequent one, as has been supposed.

The peculiar and most beautiful feature of the church is the external gallery which surrounds the upper storey; indeed, it is by far the finest thing of the kind in the country. Unfortunately the approach to it from



SWARTZ RHEINDORF.

the south side must have been altered and spoilt; had that been carried out in anything like the same style, the whole would have been perfect. One might imagine it, for instance, treated in the same manner as the lovely Norman staircase in the Close at Canterbury. The openings of the gallery round the upper church are arranged in groups of four arches, between the several piers; and again are subdivided into pairs by coupled columns in the centre, the other shafts being single, and this arrangement is slightly varied round the apse. On the north side only the gallery is discontinued along the two extreme western bays, but from the south side it is returned along the west front which faces the Rhine. The capitals, all varied, exhibit a wealth of quaint Romanesque designs; and the view obtained from this gallery of the exquisite country around, including the whole range of the Siebengebirge and of the Rhine as far as Cologne, is charming beyond description. A lofty tower, surmounted by a spire like those to the twin eastern turrets of Bonn Cathedral, makes a fine pyramidal composition of the whole.

The greatest care is happily taken of this architectural gem by the present worthy rector, who appears to have a pride in exhibiting it to strangers. Let us hope, therefore, that the love of such works of art is not quite so dead, as is assumed in the remark in some of the guide books, to the effect that this church can interest only architects and antiquarians. The works of restoration, which are slowly progressing, appear to be under judicious direction, and to be bringing to light much ancient decorative art of great value, the existence of which until lately had not been contemplated. As one of the few places, the condition of which showed a marked improvement since the date of my former visit, I feel it due to the guardians of Swartz Rheindorf to record the fact, and I only regret that the persistent rigour of a long July day absolutely prevented any photographic illustration of it being obtained while we were there, so that all that I am able to give now is a woodcut from of a previous sketch of my own, taken from the North East, so as to show the apsidal end of the chancel.

THE ABBEY OF HEISTERBACH.



It was upon a lovely morning in the month of May, that, having dropped down the river in the steamer from Coblenz, I landed at Königswinter, the village at the foot of the Drachenfels. I there learned that the Abbey of Heisterbach lay in a valley at the back of the Siebengebirge, at a distance of about three miles by the road; but that there was a shorter and a pleasant pathway across the country, though it was one which was somewhat difficult to find. I therefore engaged the proffered services of a guide, who led me by a route which crossed some of the spurs of these hills, and wound through young oak woods, which were just then carpeted with lilies-of-the-valley and other spring flowers. Occasionally I caught a glimpse of the Rhine, and of the spires of Bonn, as we passed over the ridges of the successive undulations. Suddenly, I looked down upon the Abbey ruin, which lay nestling in a secluded valley, surrounded by an amphitheatre of hills. These were all clothed with the richest foliage, from the character of which the spot has gained the appropriate name of the *Heisterbacher Mantel*.

The grounds surrounding the Abbey are, thanks to the liberal and enlightened owner, the Count Von der Lippe, enclosed and kept like a park; and the site of the Church is left open and covered with sward. In the centre of this space is placed the stone fountain* which once graced the cloister, and

This fountain is illustrated in the work of Boisseree, plate 44.

which is very similar in character to that which still stands before the old church at Sayn. It being early in the season, there were few to disturb my reveries, otherwise the seclusion, for the sake of which the old monks chose this lovely spot for their abode, can hardly be considered its characteristic at the present day. However, the tenant of the old abbey farm buildings provides too well for the good cheer and entertainment of visitors, to be left long alone in his solitude; and in the summer season it seems to be a favourite haunt of the inhabitants of Bonn and its neighbourhood.

Over the entrance gateway are the arms of the monastery, viz. an oak (Heister) and a brook (Bach). These appear to have been judiciously chosen, since, if the legendary lore of the place is to be believed, gratitude might have led to a more questionable choice; for it is therein recounted that the worthy abbot, who was leading his monks in search of a spot to settle in, became puzzled, no doubt through an *embarras des richesses*. To get rid of his responsibility, he said that he would leave the question to his donkey to decide, and that wherever the animal should lie down, that spot should be the site selected. Laden with relics, the ass wandered along, until overcome by weariness, and tempted by the luxuriance of the grass and the cool water of the brook, he stopped and refreshed himself with a hearty meal. Anxiously the monks watched his movements, and as, satisfied with his quarters, he began sonorously to bray, then lay down, rolled in the herbage and indulged in a siesta, the Abbot declared that the problem had been solved—nor, indeed, could many doubt, in such a case, the correctness of the animal's instinct. Still, when the seal of the Abbacy had to be decided, it was thought that a pair of asses' ears rampant might occasionally give rise to disagreeable inferences, and that the *manes* of the quadruped, to which they were so greatly indebted, might be sufficiently conciliated by the selection of objects he loved so well in life, and hence the combination referred to.

Imagination has been more than usually rife in its dealings with the

marvellous in connection with this monastic establishment, and far-famed as, and somewhat similar to, that of Rip van Winkle, is the adventure that is related of one of its inmates—a monk named Xaverius. This ecclesiastic, when young, being of a studious turn, was, once upon a time, brooding over the scriptural doctrine that, to the Creator, one day is as a thousand years, and a thousand years as one day—a statement which his mind refused to receive; and, vexed by doubts and deep in thought, he left the gardens to walk upon the neighbouring heights, that he might give the subject his undisturbed consideration. Hearing the vesper bell, as he thought, shortly afterwards, he hurried back, but was startled to see a strange porter open the door to him; without pausing, however, he made his way to the chapel, in order to take his accustomed seat, but found that it was occupied by a stranger, nor could he see a familiar face among those assembled. His own appearance was equally extraordinary to the eyes of the other monks, and led to mutual inquiries immediately after the service was ended; nor could the mystery in any way be solved until, the Abbot having caused the necrologium of the monastery to be searched, it was proved that the last who had borne the name which he had given had disappeared, in an unaccountable manner, in the woods, three centuries before, and had never since been heard of. Of course his doubt was solved, and the faith of Christendom greatly edified by the miracle; so also were the inhabitants of the monastery, as the legend does not fail to record, by his continued residence among them, until in the course of nature he was gathered to his fathers, at a remarkably good old age. The undoubted piety, for which Xaverius was always distinguished, saved his reputation from the ill odour which must otherwise have been the result of his too free-thinking temperament, and the long banishment from his favourite haunts, which had been his penalty, was considered far too deterrent to others, who might be inclined to follow his example, to cause any fear of ill consequences that might otherwise arise from the legend.

But to leave the domain of fiction, the history of the Abbey, not dating back to a very remote period, is as follows:—

Upon one of the mountains of the range of the Siebengebirge, called the Great Stromberg, and also Petersburg, from its having a chapel dedicated to S. Peter on its summit, there had been an establishment of Augustin Friars, made in the year 1134, under a holy monk named Walter, at the instigation of Archbishop Bruno the second; but in 1188, Archbishop Philip Von Heinsberg of Cologne transferred to it the Cistercian monks from the monastery of Himmerode in the Eifel district. The elevated position of their new locality did not, however, appear to suit them, so they sought and obtained leave to settle in the adjoining valley of Heisterbach instead.

In the year 1202 their second abbot, Gerhard, laid the first stone of the church, which was dedicated to the Virgin. In 1227 sixteen altars, founded, no doubt, by the noble families around, are said to have been consecrated. In 1233 the church was finished externally with the buildings appertaining to it; and in addition to the high altar, and those before-named, a seventeenth subordinate altar was added; and we learn that the establishment was richly endowed by the gifts of the wealthy, and that it was chosen as a place of sepulture by the lords of the Drachenfels, the counts of Löwenburg, the barons of Heinsburg, and many others; Jutta, the Countess of Landsberg, is also mentioned as having been buried within its walls in the year 1216. The monks must have been enlightened patrons of art, as they possessed numerous valuable pictures, and had themselves gained some celebrity for illuminating manuscripts; and their register could boast of many illustrious names and literary characters among their body. The exceedingly retired situation of this monastery was the cause of its exceptional preservation down to the commencement of the present century; yet, nevertheless, in 1588, it was sacked and burnt in a war between Gebhard of Waldbourg and Archbishop Ernest of Bavaria. The monks afterwards returned and reinstated it; and though several attempts were made against it during the

thirty years' war, and the monks had occasionally to fly to the mountains, it remained unmolested until the year 1810, when the government of the Grand Duchy of Berg, under Marat, sold the building for the purpose of being pulled down, that the materials might be used in building the fortifications of Wesel. The estate was afterwards bought by the Count Von der Lippe, who is its present owner.

Unusual interest is attached to the fragment which is all that, at the present day, remains of this abbey church, and which is shown in the accompanying photograph. In itself it is so perfect and little injured, so beautiful in its proportions, and peculiar in its details, that it causes the natural regret always felt at the loss of a fine building to be in this case the more profound, since it gives a standard by which we can measure and appreciate the value of the rest which once existed at the same spot. Fortunately for the purpose of study, plans of the entire church are given in the plates, numbered 39 to 43, of the work by Sulpice Boissérée on the architectural monuments of the lower Rhine.* From these it appears that, like most abbeys founded by the Cistercian order, great simplicity, particularly as to the external effect, prevailed. It had no towers whatever, and only the simplest description of *flèche* over the centre of the *crux*. It was entirely of the Transitional style, of which it was an excellent example. It was built of hard stone from the quarry of Stenzelburg, which is situated in the valley of Heisterbach. It consisted of a nave of considerable length, but very moderate height, with side aisles, broken only by the principal transepts near the eastern end, and there was a pair of smaller transepts situated at about half the distance between the former pair and the western end,

* To Sulpice Boissérée, his brother, and a friend named Berthram, it is quite possible that the world is indebted for the rescue of the apse from the destruction which overwhelmed the rest of the church. At any rate, to them we owe an exceedingly valuable collection of engravings from measured drawings made from the building before or during its removal, and several pictures of very great value were saved by them, and now form a part of the collection in the Pinacothèque at Munich.