

HEISTERBACH ABBEY.

together with the still existing apse, which, with one intermediate bay, formed the choir. The peculiarity of the design may be said to have been its numerous circular windows, and the height from which the church is lighted, principally by them. The interior must have been very fine; on entering by the western door, which was of five recessed orders, and surmounted by a triplet of windows, the centre light being semicircular-headed, and the side ones pointed, the arcades, of ten arches on either side, with unusual variety in their arrangement, must have been very striking. All the piers were vaulting-piers, so that, except the crux, the vaulted spaces of the central aisle were oblong rectangles, as in Gothic; and the main arches were all pointed, though the pier arches into the side aisles were semicircular. Starting from the west, four bays first occurred, each lighted by a large cusped circular clerestory window. Then the bay of the smaller transepts, then three more bays, differing only from the former in having their vaulting shafts carried from the ground, (whereas the rest were supported on corbels at half the height of the piers), and in having the clerestory windows filled in with subordinate circles, giving the germ of tracery. Next came the great transepts, each lighted with an immense cusped circular window, which must have thrown a splendidly concentrated blaze of light across the eastern end of the church. And, lastly, the intermediate bay of the choir corresponding nearly with those of the nave, (a portion of the circular clerestory window of this appears in the photograph), and the semicircular apse, which completed the whole, bringing round the eye with its graceful curve from the one side to the other, and by the delicacy of its detail contrasting and giving dignity to the exceedingly simple work of the rest.

The side aisles seem to have been treated in a peculiar manner; first, internally was a range of niches, semicircular on plan; on the south side only these were pierced with narrow semicircular-headed windows; on the opposite side the cloisters abutted against the wall. Above, on both sides, was a range of circular bulls' eyes forming a sort of clerestory, and externally

looking as if intended to light a triforium, which, however, as is evident from the section, did not form part of the design.

Similar but larger niches, three parts of a circle on plan, nine in number, are carried round the aisle of the existing choir apse as chapels, formed in the thickness of the outer wall. Upon the inner face of this wall a clerestory is raised, arcaded on the outside, each alternate arch of which is pierced with a semicircular-headed window, opening into the upper part of the choir aisle. The roofs covering the choir aisle, and the thickness of its outer wall, in which are the aforesaid niche chapels, below this clerestory, give externally the unusual appearance of a double-aisled apse, though of course upon a very small scale.

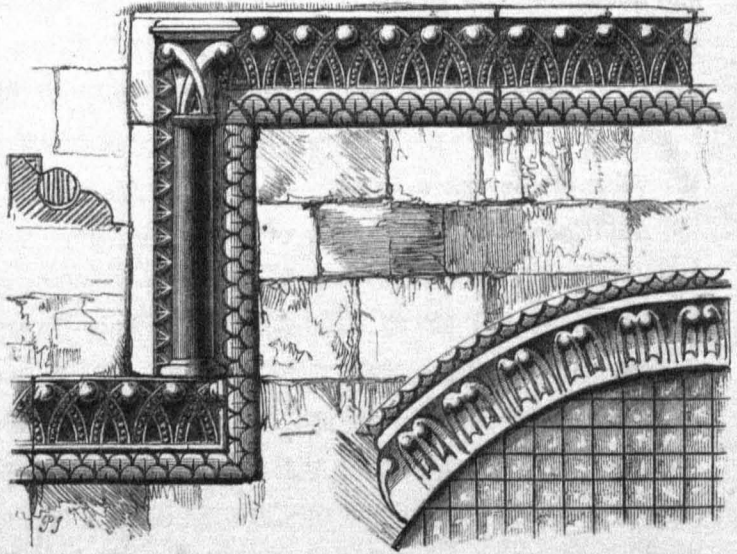
The treatment of the choir apse itself is very curious; an arcade of seven bays with semicircular arches is supported upon six pairs of slender columns, the inner range of which rests upon a dwarf wall of division between the apse and its aisle, while the bases of the outer range are raised somewhat higher than the others, so as to be seen together with them in perspective, and they rest upon the caps of another set of dwarf columns placed like stilts under them. An inner range of columns similar to those below them takes the rear arches of the clerestory, which are stilted and run upwards into the bays of the domical vaulting; over the lower outer range of columns is the clerestory wall, pierced with semicircular-headed windows, and supported by long sloping buttress walls, (the idea of flying buttresses not having yet occurred), from the clerestory wall of the aisle around. From each of the upper range of shafts a square edged rib is carried to the top, and the vaulting cells converge domically, but are curved inwards from rib to rib.

Many interesting fragments of mouldings, carved corbels, and caps, showing the early Transitional character of the carving, are preserved with care; and I know few spots which would so well repay the visit of anyone who is interested in architectural or antiquarian questions, and even those to whom such matters are indifferent, would find a rich treat in the charming natural beauties of the situation.

REMACEN AND APOLLINARISBERG.



REMACEN or Rheinmagen, the Rigomagum of the Romans, is a small town of about 1300 inhabitants, close to the right bank of the Rhine. The museums of Mannheim and Bonn have been enriched by many objects of antiquarian interest which were discovered here, at the time that the present high road was being made by the Elector Palatine, (1768). The ancient gateway to the Catholic parsonage is, however, the oldest relic of which the town can now boast. This has a large semicircular arch surrounded by bold carvings of the signs of the Zodiac and other fanciful subjects, the execution of which is of the character of the Romanesque work of the eleventh century. The parish church, though a very unpretending structure, contains much that is worth a careful examination.



14. WEST WINDOW OF CHURCH AT REMAGEN.

The nave and aisles are exceedingly simple, and of the Romanesque style; but there is a Transitional tower at the western end of the former,

which has a large circular window, the external details of which (see wood-cut No. 14), and of the stringcourse which is stepped to rise over it, are quite different from anything that I met with elsewhere, and very beautiful, although open to criticism as regards the introduction of the small columns at the sides.

Such touches of refinement and originality as those discernible in these details are what render architectural researches interesting. Too often village churches are but humble, or even coarse copies of those in the more important towns; it is therefore a grateful surprise when a vein of true metal is thus unexpectedly struck, and here it is evident at a glance that the work, though not an ambitious one, came direct from the hand of a master. Such examples doubtless were less scarce even but a short time since, for in numerous villages may now be seen quaint church towers rising above the cottage roofs, as if to invite approach; but upon coming nearer one finds that the rest of the buildings, to which they belonged, have been destroyed, and that modern barn-like looking structures have usurped their place. In such cases a few delicate details in the old parts that have been spared, give, as it were, a gauge by which one can estimate in some degree the value of the lost work.

At Remagen, the chancel, of later character than the nave, is also of excellent design and workmanship; the date of its erection is said to have been the year 1246. This is upon the authority of an inscription upon the door, which is still legible. I should not, however, have judged the building to be so old, as the style of its architecture is rather Transitional than complete early Gothic; but the combination of well developed mouldings, together with the use of the round arch, began early and continued to a late period in Germany. It has a five-sided polygonal apse and two bays to the westward; a beautifully moulded chancel arch marks its separation from the nave. The vaulting is somewhat curious and complicated for early work the ribs not meeting at the crown, but crossing at a point below it. enclos

square panels above which look like the germ of stellar-vaulting. The vaulting shafts are single detached and banded columns, but tripled in the angles of the apse. The capitals are well carved and the mouldings throughout first rate. Externally the design is comparatively simple; each side of the apse is divided by a stringcourse into two nearly equal heights, and each of these has a separate shallow sunk panel, finished by two semi-circular arches at the top, springing from a central corbel. Pointed lancet windows in each of the upper panels light the chancel, and there are good base and cornice mouldings, which complete the design.

The pleasure afforded by the examination of this comparatively little-known church of Remagen rendered it hard to bear with equanimity the loss of the far more renowned ancient building* which, until lately, stood upon the neighbouring height of Apollinarisberg. Naturally, also, it made me somewhat indisposed to view with favour its unfortunate successor, to make room for which it was destroyed. The crypt beneath the present church is, however, stated to be the original one, and, if such be really the case, it may boast of having been founded by Archbishop Bruno the Third.

In the year 1121, Archbishop Frederick of Cologne built at this place a church, and a cell for the monks who were connected with it. This structure was dedicated to St. Martin of Tours, whose reputation was then highly venerated in the Rhineland. The manner in which St. Apollinaris, in the year 1164, appropriated to himself all the honours of the locality is related in this wise.

M. de Lassaulx, who wrote before its destruction, says, "It is similar to the church at Oberbreisig, and contains many peculiarities, especially in its vaulting;" he adds, "The church and the buildings, together with considerable estates, are for sale;" and, in describing Oberbreisig church, he says, "It is worth notice, and possesses a side porch closed with an Arabic arch, i. e. a circular arch continued beyond the half circle; an aisle with niche-formed arcades, a *männerchor* over the northern one; and pillars, the imposts of which are profiled according to the Lesbian form; which, indeed, in the members of our buildings in this region, is not of rare occurrence."

Archbishop Reinald, who was of a very devout disposition, went on a pilgrimage to Rome, in order to collect relics. He was bringing back with him, as the gift of the Pope, the sainted remains of the three kings—Gaspar, Melchior, and Balthazar, whose skulls still rest in their gorgeous shrine in the Cathedral of Cologne. He also was carrying with him the body of the holy Apollinaris, but as the boat which bore him neared the town of Remagen, it suddenly stopped of its own accord, and could not by any exertions be made to proceed. The bishop then prayed that a further sign might be vouchsafed to him, to intimate which of the saints, whose holy bones he was conveying, had chosen, in this unmistakeable manner, that spot as a sanctuary. He proceeded to touch the several shrines in order, and, as soon as he came to that of Apollinaris, the whole of the bells of the church of St. Martin, on the hill above, began to ring violently, without any aid from mortal hands. The omen was of course accepted at once, and the shrine so pointed out was landed and carried up in solemn procession by all the monks, and deposited in the church. Thither afterwards flocked the faithful from various parts, and the revenues of the establishment increased accordingly, for constant trains of pilgrims came and went, leaving with their faith edified, but with their pockets as well as their consciences relieved of all burdens.

The holy saint, however, after a time seems to have lost his power of working miracles, for Duke William of Julich, envious of the substantial benefits which the fame of Apollinaris had brought to the guardians of his relics, sought to partake of them by stealing him bodily and carrying him off to Dusseldorf. Possibly the dislocation that he subsequently suffered enervated the powers of the saint, for we read that one part of him was sent back to Rome, that another, in a fit of remorse, was returned to the sanctuary of his own selection, but that the head, which carried with it apparently all the devotion of his worshippers, was transferred to Siegburg. It was not until so recent a date as the year 1826, that the Archbishop

gave orders that the head should be again placed with the mutilated remains, which were still preserved at Apollinarisberg.

The present building, which is rather pretentious, was erected in the year 1836, and was due to the piety of Count Fürstenburg Stammheim, who purchased the site, together with large estates, from the brothers Boisserée. Its design is attributable to the skill of Zwirner, the architect of the restoration of Cologne Cathedral. The interior, which is far superior to the exterior, has been elaborately decorated with fresco-paintings by Deyer, Müller, and Ittenbach, artists of the Dusseldorf school. As an early and sumptuous effort to revive that almost forgotten art, the church is well worth visiting; externally neither the grouping nor the detail can be considered successful, for the composition selected is the least happy of the old German types. Even at Andernach the pairs of larger towers at the western, and of smaller ones at the eastern, end are objectionable; they are tolerable there only from the dignity arising from their scale and their admirable detail. At Apollinarisberg in neither case are they more than exaggerated pinnacles, and there is nothing in the character of their detail to redeem them.

Nearly opposite Remagen is the village of Unkel nestling beneath a dark mountain of basalt, some spurs of which protrude from the bed of the Rhine, rendering its navigation dangerous. In the church is a good font of the same type as those of Andernach and Sayn,—it is circular, upon a square base, surrounded by six marble pillars, the capitals of which are worked in the frieze of the font itself.

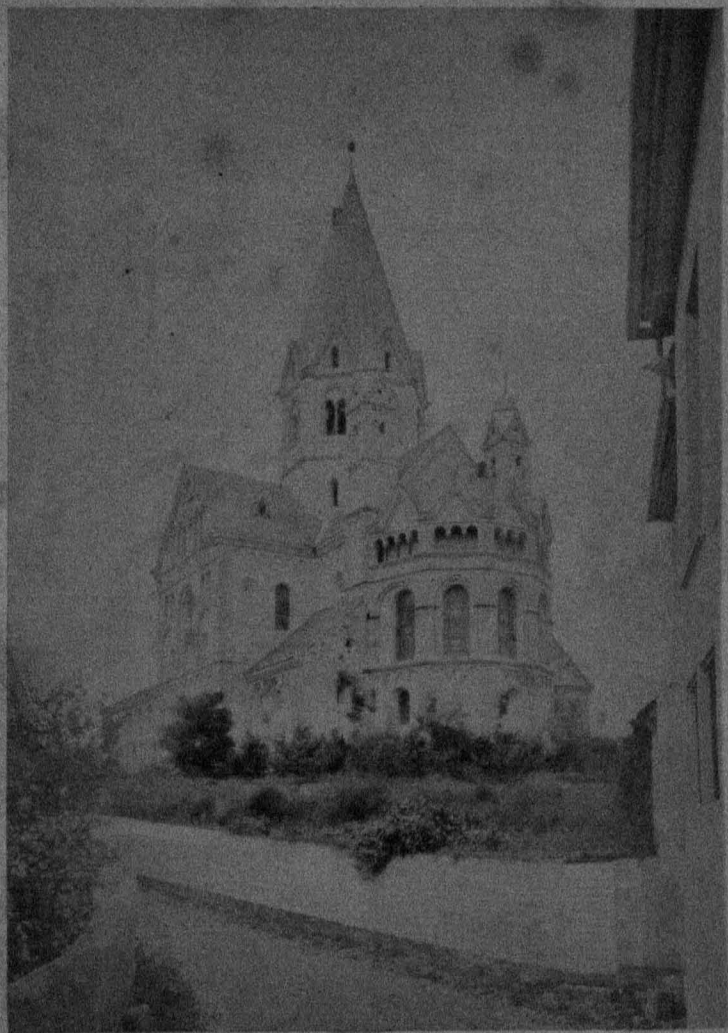


15. FONT AT UNKEL.

S I N S I G.



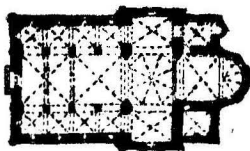
INSIG is an old walled town, which contains about 1600 inhabitants. In the year 1297, the Emperor Adolph authorized the levy of a special tax for the erection of its fortifications. Its name is said to have had a Roman origin, and to have been derived from the Latin *Sentiacum*, which signified, in all probability, a camp made by one Sentius, a general under Augustus Caesar. The Frankish kings built a palace here, and occasionally inhabited it as late as the year 1110. Frederic Barbarossa had likewise a royal château at this spot at the commencement of the thirteenth century. Sinsig formerly belonged to the duchy of Juliers, having been given to William, the eighth count, by the Emperor Charles the Fourth, in the year 1348. The town crowns in a picturesque manner an isolated hill, situated in the middle of the valley of the Ahr, at the distance of about a mile and a half from the right bank of the Rhine. The Ahr, a tributary of that river, is a small mountain stream, which, rising in the district of the Eifel, flows through a narrow winding ravine much celebrated for its beauty. At Ahrweiler it emerges from these hills, and finds a tortuous way through a wide and richly cultivated valley. The finding of Roman remains in the neighbourhood might be considered as giving weight to the historical claim set up in behalf of the origin of the town. There is less foundation, however, for the tradition that here the Emperor Constantine witnessed an apparition of a luminous cross in the sky, bearing the inscription "*IN TERTIO MILLE.*" This was said to have been when he was upon his march to attack



SINSIG CHURCH.

Maxentius, so that the neighbourhood of the Tiber, rather than that of the Rhine, should have been selected as the scene of that marvellous occurrence; for it was unquestionably in Italy that that memorable contest took place, which decided the struggle between those rival emperors, the consequence of which was the establishment of the supremacy of Christianity over Paganism. An interesting painting of the old German school, representing the above subject, is preserved in the sacristy of the church, but its support cannot be said to add much weight to the local pretensions. There is another legend connected with the place, which cannot even adduce such slender evidence in its favour. This records that within the boundary of the old Frankish king's palace, referred to above, a lady of surpassing beauty, robed in white, with a ponderous bunch of keys attached to her girdle, was accustomed to wander on moonlight nights, and to beckon all she met, making signs as if she were desirous of leading them to some spot where treasure might be trove. Unlike "the lady in white" of Sir Walter Scott's romance, no ill omen was attached to her reputation, and as no deposition has come to hand that any one has been found bold enough to break the charm that bound her, by listening to her request, she may yet wander there upon fine nights for all that need be feared, or is known to the contrary.

The Empress Helena, the mother of Constantine, is said to have founded two churches at Sinsig, one in honour of St. Croix, and one to St. Maurice. These were doubtless destroyed during the devastating war which took place between the Emperor Otho and King Philip between the years 1198 and 1206. The present parish church, being of the Transitional style throughout, was probably erected soon afterwards, at the commencement of the thirteenth century. It is of small dimensions, and the plan is very compact. It has many points of comparison with the contemporary churches of Neuss and Andernach, and is one of the most interesting and instructive examples of its style in the country.



16. PLAN OF CHURCH AT SINSIG.
Scale 100 ft. to 1 in.

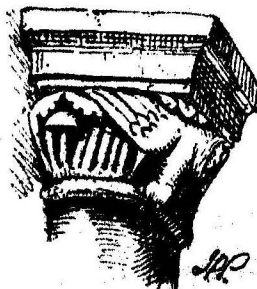
The accompanying photograph gives the eastern view of it, which is by far the best. This shows the chancel, of one bay in length, with lean-to aisles, and five-sided apse flanked by a slender turret on either side. Over the crux beyond is seen the octagonal tower and spire, with the transept and the aisle of the nave, with its two rows of windows, the upper one being to light the *männerchor* gallery. Each of the polygonal sides of the apse and of the tower is surmounted by a gable, instead of the level cornice used in the Romanesque style, and pointed as well as round arches are found in the features of the exterior. The designs of the west front and of the transept ends are rather crowded and irregular, but many of the details, and particularly those of the western doorway, are worth notice. The internal proportions are exceedingly happy. The nave has only two principal vaulted compartments, giving four arches to the aisle on either side. The transepts and chancel have each one bay, but the latter has its apse in addition. The crux is well treated; it is covered by a circular dome divided on the face by eight roll-ribs, the diagonal ones being continued down with the wall-ribs following the crux arches to the pier imposts, dividing each spandril into two. All the main arches of the vaulting and crux are pointed, those of the arcades and vaultings to the aisles semicircular. The triforium openings are like those at Neuss, and with their marble shafts are very beautiful. A single fan-shaped clerestory window is set in the broad space under each wall-rib of the vaulting above.

The interior is being profusely decorated in colour in a harmonious but sombre scale. The effect of this will, no doubt, be good, and the ornament quite in character; but, in my opinion, the original treatment must have been much brighter and have reflected more light. It is comparatively easy to produce harmony by the use of deep and subdued colour, but such a method is by no means necessary. Church decoration should be bright and pure as well, like the paintings of Giotto and Fra Angelico.

The church contains several objects of interest. The Holy Vogt is a mummy preserved in a glass case, which has had great reverence paid to it. It was actually taken by the French to Paris, and returned when they were obliged to disgorge the art-treasures they had stolen. This sacred relic we found thrust away very unceremoniously into a receptacle for rubbish. A fine old triptych with a painting of the crucifixion is kept in the sacristy; and one of the curious entombment groups, so frequent in Germany, is in the north aisle. It is covered by a wagon-shaped boarded ceiling with moulded ribs, and the panels are painted blue with gold stars. In the belfry there are some large bells, the inscriptions on which show that they are nearly as old as the church itself.

On the opposite side of the river to Sinsig is the village of Linz, and a little higher up those of Leubsdorf and Rheinbrohl, each of which possesses a few objects of interest. Linz formerly was a place of importance; its church, which stands upon an elevated site and has a slender lofty spire, is a prominent object. It contains a monument to the knights of Renneberg, who founded there the nunnery of St. Catherine in 1257. The church at Rheinbrohl has a low tower, with two gables to each face, and a cloven spire, similar to those of St. Gereon at Cologne.

An important building called Tempelhof, erected by the Templars, with a fine church attached to it, formerly stood near the river above Sinsig, but it was ruthlessly destroyed some years since. The church at Oberbreisig, already referred to, is another building deserving a visit.



17. ROMANESQUE CAPITAL.

HEIMERSHEIM.



HEIMERSHEIM is a quiet little village, lying beyond Sinsig, about two miles higher up the valley of the Ahr. It might perhaps claim to be called a town, seeing that it is still entered from two sides through modest looking arched gateways, that have survived the defensive walls of which they once formed part. The church stands in a small open space in the centre of the collection of timber-built houses, and, by a good outline and fine proportions, gives to the hamlet a more important appearance from the main road, which passes at some distance, than upon nearer acquaintance would appear to be warranted. Its church had been described to me as nearly identical with that of Sinsig. I certainly found that in many points the resemblance between the two was very striking; still there is sufficient variation throughout to prevent the one looking like a copy of the other. The requirements in the two cases were essentially different, and the manner in which they have been met equally good. At the time they were built, Architecture was a living art, and the selection of the same type did not necessitate any slavish imitation, and the working out of various problems in the same style is a most interesting and instructive study. At Sinsig, an occasional abode of royalty, the depositary of holy relics, and resting-place of noble families, however moderate might be the scale of the church proposed to be erected there, it was requisite that it should be made quite a bijou of its class, and worthy in its decorations and detail of those



HEIMERSHEIM CHURCH.

who were to worship or lie within its walls. But at Heimersheim, a hamlet of peasants and vinegrowers, the parish church only needed to be a simple and modest structure; thus it is much the less lofty, and from the western point of view, the preferable one, (which the accompanying engraving represents), since the shortness of the nave is not so prominent. The west end is simple and well designed, and far less crowded than that of Sinsig. The details throughout are simple and even rude: on the exterior indeed they are all covered with rough cast; and round, pointed, and trefoiled arches are used indiscriminately. The nave and aisles are now covered by a continuous roof, and with the central octagonal tower and spire and transepts, form almost identically the same composition as that of the church of Grosmont in Monmouthshire (see View below). At Heimersheim, however, this does not seem to have been the original arrangement, for there are evident signs that the aisles had once lean-to roofs against low clerestory walls to the nave. Seen from the east, (see Illustration, p. 59), the grouping is likewise good, albeit not nearly so fine as that at Sinsig. The apse at Heimersheim has only two stages in height, and is devoid of the picturesque open gallery which is so conspicuous in the other example.



18. GROSMONT CHURCH, MONMOUTHSHIRE.

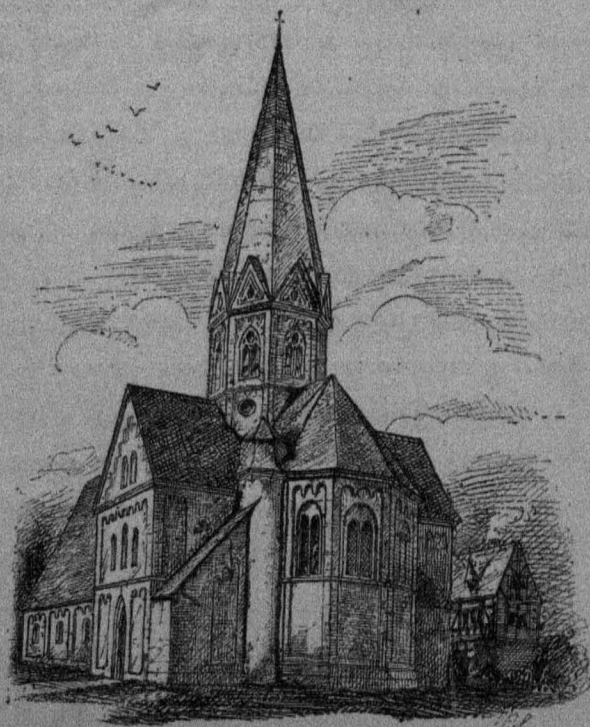
AHRWEILER.



HRWEILER, a few miles higher up the valley of the Ahr than Heimersheim, is another walled town, with four gateways. It possesses a stately Gothic Church, said to have been built between 1245 and 1274 by Gottfried von Blankenheim, Abbot of Prüm; but a considerable portion of it would appear to be of a later date. The spacious nave and aisles are all terminated by polygonal apses; those to the latter having a greater diameter than the width of the aisles, project laterally beyond them. The whole form a fine triple group at the eastern end. The remainder of the Church, of the earlier construction, has interest as showing how the old Romanesque arrangement was still adhered to, although the architectural details had become thoroughly Gothicised. Thus the aisles are in two storeys, the upper one being a complete *Männerchor* and not merely a triforium, and it is continued as a gallery across the west front in the old German manner. The columns of the arcades are circular with discontinuous arch-mouldings lying upon them. There is at the west end an octagonal tower of imposing bulk, occupying the western end of the nave. This was evidently built in imitation of those at Sinsig and Heimersheim, but the arches are all pointed, and the details are Gothic.

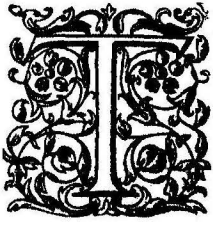
Just beyond Ahrweiler commences the gorge through the mountains, which gives to the Ahr its well deserved reputation for the romantic character of its scenery. It was tantalising to me to be so near to it

without being able to explore it; but the previous architectural researches had already nearly exhausted our time; we therefore retraced our steps, and gave up ourselves to the enjoyment of the calm splendour of the brilliant summer evening. As we passed we watched the harvesters at work, and noticed how well their blue blouses contrasted with the golden corn which they were gathering up into sheaves; we could not help wishing that the peasants in England wore an equally sensible and picturesque costume. Stopping on our way at *Bad-Neuenhar*, we tasted some of the water from its mineral spring, but preferred it when qualified with some of the rosy *Ahrbleichart*, for which wine the valley of the Ahr is very justly celebrated.



19. CHURCH AT HEIMERSHEIM, FROM THE EAST.

THE ABBEY OF LAACH.



THE excursion to Laacher See, which is situated at a distance of about ten miles inland from Andernach, is one of the most interesting that can be made from the borders of the Rhine. The volcanic district of the Eifel, in which the secluded site of this abbey lies, is remarkable in many respects, and its scenery presents a character which is entirely distinct from that of the country around. Perhaps the most commanding view of the district and of the outline of its numerous hills is obtained in going by the route from Andernach; but this road is bleak and bare, and passing for the most part over a ridge, is devoid of any great beauty. The route from Brohl, a village some distance below Andernach, is the preferable, and indeed an exceedingly striking one. It follows the course of the valley through which the Brohlbach flows, and all along on both sides, bold cliffs and promontories of tufa rock protrude themselves in a most picturesque manner. These, which in texture resemble pumice-stone, are furrowed with chasms and perforated with deep caves, partly natural and partly the result of frequent quarryings for the valuable material of which they are composed. The nature of the soil, which everywhere exhibits a volcanic origin, appears highly favourable to vegetation, and the cliffs are consequently festooned with ivy and clematis, and the valley is luxuriant with foliage.

On approaching the Abbey the road mounts the side of the hills which encircle the lake. These are covered with woods, through which this

route continues, and unites with that from Andernach. Then, climbing the crest, the road passes for some distance along the ridge, without any prospect being obtained from it by reason of the density of the wood, until, through an opening purposely made in it, a view is suddenly obtained. The deep blue waters of the lake, with the towers of the Abbey on the opposite side reflected in them, thus seen unexpectedly, produce an effect which is not easily forgotten. The trees, however, soon again veil them from sight, and they do not re-appear until close at hand.

The lake, which occupies the crater of an extinct volcano, is of great depth, a plumb line sinking 214 feet in the centre; to this, no doubt, is attributable the unusually dark hue of its waters. It is rather more than a mile and a-half in diameter, and is hemmed in, for the greater part of its circumference, by steep hills wooded down to the brink. There is no natural outlet for the overflow of the lake, which is fed by springs below the surface; but a subterranean drain, a quarter of a league long, was made for the purpose by the second abbot, Fulbertus, who died in the year 1177; previous to the construction of this, the abbey was liable to inundations. It is a popular superstition that birds flying over the lake are poisoned by its exhalations; but though this is an error, mephitic vapours issue from the spot on the north-east side, and destroy any small animals which come within their influence. The whole aspect of the See is somewhat gloomy and forbidding, from its air of extreme solitude, so that it is a pleasurable relief to turn to the stately Abbey Church and its surrounding dwellings, which stand at a short distance from the bank; for, although formerly they were at the edge of the water, now meadows surround them, except where a grove of fine trees forms a background and shelter to the group.

The following is the account which is given of the foundation of the establishment. The Castle of Altenburg, said to have been erected in the tenth century, had previously stood upon the opposite side of the lake.

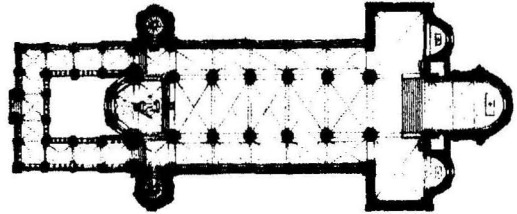
This was occupied at the close of the eleventh century by the Pfalzgraf Henry II, first Count Palatine on the Rhine, together with his wife Adelaide. The pair, being childless, resolved upon applying a large proportion of their wealth to the foundation of a monastery in the neighbourhood. They were not able, however, to find a site that appeared to them sufficiently suitable, until that of the present structure was miraculously pointed out to them. The manner in which this was done is said to have happened thus:—One still summer evening they were standing together in a balcony of their castle overlooking the lake, when they observed that its surface was covered by flickering flames, which, as they watched them, became gradually collected toward one particular spot upon the opposite shore, and remained there shining with a supernatural brilliance. Henry exclaimed, "See, Adelaide, how the Lord has thus, by a writing of fire, pointed out to us the place where our monastery should stand." Having therefore obtained the consent of the Archbishop of Trêves, they commenced the building of the church in the year 1095. Henry also richly endowed the monastery, which was given to the Benedictine order, reserving, however, to himself and his heirs, the suzerainty over it.

His successors, Siegfried of Luxemburg and his son, did not carry out his views, but grudged the monks the wealth which had thus been transferred to them from their own inheritance, and took back from them all they could. Even the sight of the monastic establishment opposite to their own residence became so hateful to them, that they pulled down their castle and left the place. But in the year 1156, the Countess Ile Devigne, widow of Godfrey of Arras, who was sprung from the same family, and dwelt in the neighbouring Castle of Nichendich, undertook to complete the building, and it was consecrated by Archbishop Hillin of Trêves, after which again richly endowed. In the reigns of the Emperors Conrad, it was a second time despoiled and impoverished. The tale of the wrongs of the monks was subsequently put forward by Archbishop Arnold of Cologne, and, at his

solicitation, the Emperor Frederic I. restored the possessions of the monastery, and with varied fortune it was perpetuated until its suppression by the French at the time of the Revolution. It was then sold, together with the lake and the surrounding woods, but a reservation was made in favour of the church in order that it might be preserved from ruin. In 1863 the establishment connected with it was purchased by the Jesuits, and converted by them into a clerical seminary, in which capacity it is still maintained.

The Abbey Church* is a pure specimen of the Romanesque style of Architecture; the semicircular arch, without any admixture of the pointed, being used throughout. Though by no means a large building (215 feet by 62 feet internally, and the highest tower only 140 feet high), by the completeness of its plan, and the fine groupings of its numerous towers, it may rank among the finest and most characteristic examples of the Rhenish Architecture; and as showing how very great dignity of effect may be attained with but very moderate dimensions, it deserves to be well studied.

The body of the church consists of a nave of five bays, each of which, unlike the usual Romanesque arrangement, is vaulted separately in an oblong compartment; side aisles with bays corresponding to those of the nave; square western tower and circular apse projecting from it, and transepts, flanked by massive circular turrets; a beautiful western cloister-like porch, enclosing a square court,—this is one of the few examples left of the ancient *parvis*,—entrance from which is obtained to the side aisles. The fine grouping eastward of the nave consists of the crux surmounted by an octagonal tower, well pronounced transepts and chancel, each being



20. PLAN OF THE CHURCH AT LAACH.†
Scale 100 ft. to 1 inch.

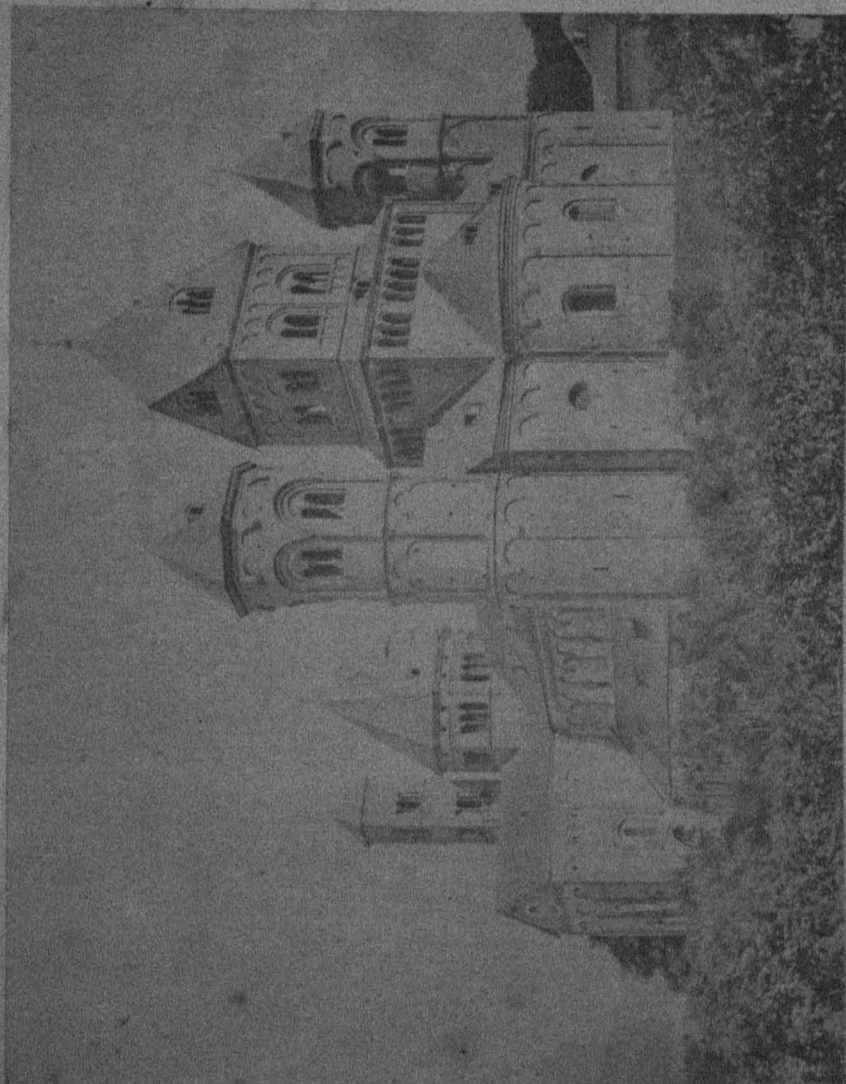
* See Boissérée, plates 25, 26.

From Fergusson's "History of Architecture."

vaulted in a single bay, and having a circular apse projecting to the east. In the re-entering angles, formed by the chancel and transepts, are two slender square turrets. From these access is obtained to a vaulted crypt which extends beneath the chancel, the floor of which is considerably raised and reached by a flight of steps, giving a good elevation to the altar.

The interior of the church is, compared with the exterior, poor and uninteresting; and by it is evidenced the great inferiority of the arrangement of its vaulting to that usually adopted in the Romanesque churches, which have the bays of the nave square on plan, answering to two of those of the aisles, with principal and subordinate piers alternating. The want of the *Münnerchor* gallery or a triforium is also much felt. The general effect of the inside is not improved by its present livery of yellow-dab and occasional stripes of a raw blue. The purpose of the western apse, so frequent in the larger German churches, was, no doubt, to contain the monument of the founders of the different edifices. At Laach it is still so used; the tomb erected by Abbot Theoderich (about 1295) is far more curious than beautiful. The effigy of Henry, clad in mantle and hat, and bearing in his hand a model of the church, is in wood elaborately coloured and gilt, but strangely coarse in design and execution. It rests upon an altar tomb, and is covered by a wonderful baldachino or canopy, supported by six attenuated marble shafts sloping inwards, above is a range of pretty little columns and well moulded arches running round as a frieze, over which is a canopy of perforated scroll-work of a most bizarre description, looking as if it were work of the eighteenth century, rather than the thirteenth.

The glory of the church is its external grouping and the great variety in the form of its towers. The principal one at the west is square on plan, rising telescope-fashion, above an outer casing, which is finished with an open arcaded gallery and a lean-to roof. It is itself terminated by pediments, and a four-sided spire with diamond-shaped faces. The circular



L'ACH ABBEY

turrets which flank it are at the cornice formed into octagons on arches springing from corbels, and have low octagonal spires. The eastern cupola over the crux is covered by a larger octagon tower and spire of good proportion, and its flanking turrets are square with pyramidal roofs, so that almost every variety of tower termination is here represented.

All the other features of the style are also conspicuously displayed, such as the continuous eaves-line with bold cornice enriched by cable and billet mouldings, and supported on arched corbel courses, which, with the narrow pilaster strips that form the only approach to buttresses in the building, space out the walls into shallow sunk panels; the effective open arcades of the external galleries with their coupled slender shafts, and the single columns set in the middle of the wall to bear the arches of the belfry openings. The same stern criticism which is applied to modern works might inquire the purpose of all this picturesque array of towers, into any one of which might be packed more than all the bells which could possibly be required; but in those days, particularly among the Benedictine fraternity, such features were not reduced to the minimum for which practical economy might allow that a sufficient reason existed.

The carving of the capitals to the western doorways and the archways of the parvis exhibit a wealth of good Romanesque ornament and grotesque imagery. A portion of this part of the building was a few



21. CARVED CAPITAL FROM LAACH ABBEY.

years since injured by fire, but it has been since very well restored, although such of the carved work as it was necessary to renew betrays the far less vigorous modern handling.

The monastic buildings have been all rebuilt at a comparatively late date, and are devoid of interest. In former days the monks were greatly celebrated for their learning and hospitality, and their provision for the reception of strangers and the poor was upon an extensive scale. They possessed a well-filled library and a number of good pictures, which have, however, been dispersed. Possibly the good character they bore may have been partly due to the wholesome effect of a local tradition that a former monastic establishment was overwhelmed by, and still exists beneath, the waters of the lake; the catastrophe having been the penalty of the wickedness of its monks and their systematic disregard of all the rules of their order.

In the gardens of the seminary is still preserved a small Romanesque chapel with a low western tower of two stages in height, finished by pediments and spire. This building is of remarkably good proportion, but very small, and its details are far richer and more highly studied than those of the abbey. It was probably the private chapel of the monastery, and as such made a bijou of architecture. It is so surrounded with trees that it was found impossible to obtain a satisfactory photograph, and my time was too limited to enable me to take measured drawings of it, as I much wished to do. I hope that some one else who may follow me may be induced to publish it, as it struck me as being a perfect example of the style, and a good model for the treatment of so small a building. Every facility would no doubt be afforded by the present occupants of the establishment, as it was granted with the utmost courtesy to myself and my companions.

ANDERNACH.



THE choice of this place as a Roman camp, and the erection there of a castle by Drusus in the time of Augustus Caesar, gave it prominence at an early date. In the year 359, under the Emperor Julianus, it was considered a town of note and called *Antunnacum*. About 562, Venantius Fortunatus, writing of it under the name of *Antonnacensis Castell*, mentions a palace of the Austrasian kings, with a tower close to the Rhine, from the windows of which they could fish, or at any rate, "*in arce sedens*," watch the operation. Throughout the middle-ages it was a place of importance, as is testified to this day by numerous architectural remains. In modern times its condition has been far humbler, but this has tended to the preservation of the objects of antiquity and interest within it; and it will be fortunate for these, if the spirit of improvement should still longer postpone its advent among them. As in so many other cases, the war between Otho and Philip (1199) seems to have obliterated almost all work previous to that date, and the greater part of the noble parish church* was built afterwards in the Transitional style. Unquestionably, however, considerable portions of its eastern end, particularly of the towers which flank the apse, are pure Romanesque, and, no doubt, formed part of the older church, which is known to have been built about the year 908.

See Boissérée, plates 44 to 48, and King's "Study Book," vol. ii. plates 8 and 9.

With the above exception, the entire building is an excellent example of the early Transitional style of the commencement of the 13th century. The pointed arch is used for the main arches and vaulting of the nave, but not elsewhere in the interior, as at Neuss and Sinsig; but it is more freely used externally, particularly in the western towers.

The best view of the exterior is that which is shown in the accom-

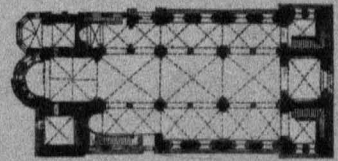


22. ANDERNACH CHURCH.

panying woodcut. The general composition is, it must be confessed, an unfortunate one, although it is the same which was very frequently adopted in the German churches. Four equal towers always need some central or dominant mass to group them together; placed in pairs, at opposite ends of the building, they make it look, as Mr. Ruskin has pointed out, like the legs of a table turned upside down; much worse then is it when two of the legs are shorter than the rest, giving the idea that if the

table were turned over again, it could not stand level. In the church at Andernach, seen from the eastern point of view,* the smaller towers being the nearer, appear, in perspective, so nearly the size of the others, that it seems to have been merely by an error that they are not quite so. From the western end, as seen in the engraving, they are, on the contrary, so diminished by distance, as not seriously to detract from, but rather to enhance by contrast, the two principal towers, and thus some sort of proportion is established. There is a very great similarity between these noble towers and those in the same position at Limburg Cathedral, (see the photographic view). Their form, proportion, and arrangement of belfry windows are almost identical, but there is great variety in their minor details; even the two towers in the same church differ widely in these, as if to show the wealth of design of which the style was capable. The distinguishing feature in the Andernach example is the small arcade running like an enriched frieze under the gables.

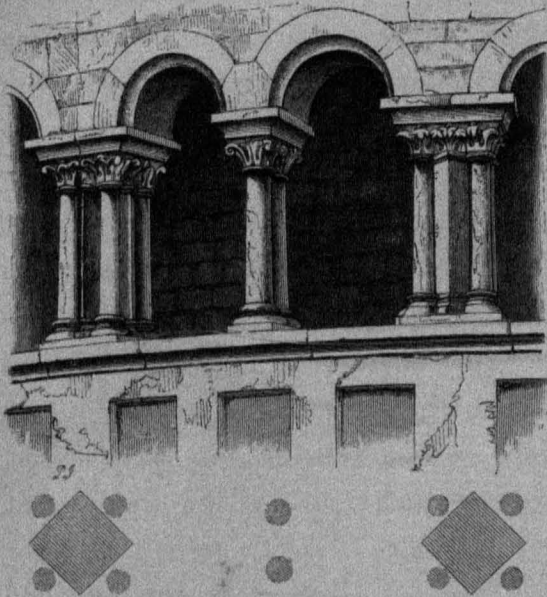
The plan of the church is very compact. There are three vaulted compartments to the nave, each comprising two of those of the side aisles. Thus, on each side there are six arches which are semicircular, upon low plain square piers. The galleries above have, corresponding with each arch below, two smaller semicircular openings, with coupled bearing shafts, and edge shafts of black marble in the jambs. Triple engaged shafts, divided by pier edges, forming a massive group, rise from the ground to the vaulting at the alternate principal piers, and there are two semicircular-headed separate windows in the broad clerestory space above. The treatment of the western end internally is fine, the galleries being returned under lofty arches through the towers, and in front of the nave.



23. PLAN OF CHURCH AT ANDERNACH.
Scale 100 ft. to 1 in.

* The perspective illustration in King's "Study Book" is from this point of view.

The chancel has but one bay and the semicircular apse beyond. This apse externally deserves special notice, being one of the best of its class;



24. FROM APSE AT ANDERNACH.

the principal stage has a recessed arcade of seven arches decorated with a bold roll moulding, resting on columns which are much after the Corinthian type in proportion and treatment of capital. The open gallery above has, over each of these, a group of four detached columns set round a square pier placed diagonally, and between these are two semicircular arched openings on a pair of shafts coupled in the direction of the axis of the apse: below is the

ordinary tablet band, but unusually plain, and above, a cornice which, for boldness of projection and richness of detail, exceeds any example, even of those at Cologne.

The tympanum of the roof of the choir appears over the conical roof of the apse, and is well filled by five arched niches, two of which are pierced with window openings, but the centre and outside ones have fresco paintings in them, which are extremely interesting. These represent the figure of our Lord in the act of blessing, and two of the Apostles bearing scrolls. They are nearly as fresh as when painted, and there is little doubt but that these niches, which are so frequent in German churches, were intended for the purpose, as their form would preserve the painting from injury better than a flat panel or recess. The precedent is one that might well be followed in the present day, for mosaics in such a situation

would show to great advantage from the play of the reflections which is caused by the curvature of the surface.

The church possesses a few objects of interest. There is an admirable font of a type common enough in this part of the country. One of these is at Unkel on the Rhine (see woodcut No. 15), another at Carden on the Moselle, and a third exists at Sayn, together with a fountain (see woodcut No. 29), designed much upon the same principle. In these a large circular bowl, resting on a moulded base, is surmounted by a well-carved hexagonal frieze, the six angles of which, where they project over the part below, are supported by black marble shafts, the capitals of which are merged into the carving of the frieze. In the treatment of the details of these several examples there is a considerable amount of pleasing variety.

One of the frequent and curious entombment groups is here very picturesquely placed beneath the gallery under the north-western tower. Two life-sized figures, said to represent Joseph of Arimathea and Nicodemus, dressed in quaint old German costume, are lowering the emaciated figure of our Lord into a Gothic altar-tomb, and behind it are ranged five mourners, including the Virgin and St. John. The light from a side window falls upon the group, bringing it out vividly from the gloom around, and giving to it quite a weird effect. One is reminded by it of "the Christ of Andernach,"—the miraculous figure, which, according to the legend so pleasantly told by Longfellow in "Hyperion," used to tenant a niche in the town and come down at night to do acts of grace for the inhabitants; so that one found his roof mended, and another his work done for him; and once, during a wild stormy night, a poor houseless wanderer, with a babe in her arms, was tenderly comforted and ministered to by one who appeared to her like the Saviour on the well-known crucifix. It would almost seem, therefore, as if that gracious figure was here being laid to rest, because the present age was too sceptical to allow of the longer exercise of its labour of love.

At the lower extremity of the town the picturesque watch-tower, a view of which forms the frontispiece of this work, is connected with, and rises above the ancient wall of the town. It was built about the year 1520, by consent of the Archbishop Hermann of Cologne. It rises as a circular tower, of nearly fifty feet in diameter, to the height of about eighty feet. The wall of this portion is twelve feet thick, within which is a staircase leading to the several vaulted chambers. There are three stages of these in the circular part, and two in the octangular tower, which is built above. This is nearly fifty feet high to the cornice, and its walls are four feet thick; it has a stone roof, or rather a low spire, with dormers

on each face, and an external staircase with a gabled stone roof. The entire height of the structure from the ground to the point of the spire is upwards of 150 feet.

A little further down by the side of the river, is the crane, built in 1554. This is a low circular tower of masonry, with an arched corbel course as a cornice, surmounted by a sort of panelled attic, which shows the feeling for the Renaissance then coming into vogue; above this projects the crane itself from the conical roof, the whole forms an interesting example of the picturesque treatment of a very utilitarian object.

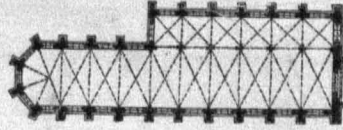
In the centre of the town, is the Rath-haus or town hall, a circular stone staircase

in which is shown by the accompanying woodcut. Formerly almost every house possessed a somewhat similar one either of stone, or oak. A Jew's bath, consisting of a well with a flight of steps leading down to the water, is still preserved within this building. The women of the Jewish families



25. STAIRCASE IN RATH-HAUS AT ANDERNACH.

are required at times to bathe in water which has *flowed* and not been *pumped* or *poured*; hence this provision in this and other towns. Proceeding towards the Coblenz gate, in the principal street on the right-hand side, is the lofty and well-proportioned Franciscan church, erected between 1414-63. It is a plain, but favourable specimen of German Gothic, consisting of



26. PLAN OF FRANCISCAN CHURCH, ANDERNACH. Scale 100 ft. to 1 in.

a nave with but one aisle and the chancel. A little further on the left-hand side is a good mansion of the Counts of Leyen, in the style of the Renaissance; and attached to the fortifications by the Coblenz gate, the ruin of the archiepiscopal palace. This still possesses many good Gothic details, such as the arched corbel course beneath the parapet, and a pretty balcony over the entrance gateway, together with two stately towers, one circular and the other square, with picturesquely corbelled turrets at the summit. There are also many valuable remains of domestic architecture scattered about the town, but they are fast falling into decay, and it is hardly to be expected that they can be much longer left as they are. At present, however, there does not seem to be any great demand for newer houses in Andernach, though a large gap in it has lately been made to allow of the erection of a huge barrack-like school building. With this single exception, it seems quite a city of the past. Outside the walls, at the distance of about half a mile, is a public lunatic asylum, or "fools-house," as its purpose was somewhat too literally translated for me by a German friend. This was formerly the Abbey of St. Thomas, a convent for ladies. In its grounds is a small Romanesque chapel, lately restored; its extreme simplicity and diminutive size for an ancient example give it especial interest. It is merely a parallelogram, without chancel or any projection, surrounded by a recessed arcade with a good doorway, and a few semicircular headed windows in the panels; it has a plain barrel Roman vaulted roof, with transverse vaulting cells not reaching to the crown.

raised and partitioned abbot's seat in the centre of the eastern end. It is lighted by a huge circular window, surrounded by deep and rich mouldings, over the abbot's seat, and a semicircular window on either side, as well as by the two light openings into the cloister opposite. The original tessellated tile pavement also is still preserved. The cloister has richly clustered piers and moulded transverse arches, ribless diagonal groins and domical vaulting. Each bay has an arcade of four arches opening into the court resting on single and coupled columns alternately, and above are quatrefoil openings which show the germ of tracery. From the central bay of the south side of the cloister is a lavatory projecting into the courtyard, with a singular stone fountain with a bronze pipe and tap, representing the head and neck of a swan. (See Illustration on next page).

It will be seen, by the above description, that these abbey buildings are of a character too precious to be lost; indeed in many points they are absolutely unique; the state of desecration, however, into which they have fallen is pitiable in the extreme, and the obligation under which they were sold is not carried out as it should be. The church is turned into a cowstable, and the sacristy into loose boxes for cattle, and I was forced to stand ankle deep in saturated straw to measure and sketch its exquisite details; the chapter-house and its adjuncts are used for the making of wine, and storage of casks; and the cloister court is a wilderness of weeds. The comparatively modern and commodious house attached to these remains is occupied as a farm. It must be thankfully owned that access to all parts was most liberally and courteously accorded by the tenant at the time of our visit, and any remuneration was declined even by his servants. It is not easy to see how the state of things as described is to be avoided, unless the destination of the structure could be altered; surely farm buildings might be constructed elsewhere, and this most valuable ecclesiastical monument rescued from desecration, and applied to some practical and useful purpose, connected with education. In olden days the monastery bore a high reputa-

tion, and rivalled that of Laach on the opposite side of the Rhine; sometimes this rivalry ran high, and the ownership of properties was disputed between them. One such altercation is recorded, which was referred to the arbitration of the Count of Isenburg. The two abbots, who, each attended by four monks, had met to plead before him the cause of their respective convents, as the umpire delayed his coming, occupied the time in discussing the subject of dispute, together with some of the generous wine produced in the neighbourhood. Having disposed of no few convivial cups, the rival dignitaries began to ply the bottles in other fashion, and broke a few of them upon each others' heads; and the encounter becoming general, the Laach party were overpowered and forced to beat a retreat; but, meeting the count on their way, they were made to return, and, with their opponents, listen to a lay homily on the subject of brotherly charity and meekness. The anecdote throws a light upon the relations which existed in those days between the nobility and monastic establishments. Several monuments to the Counts of Isenburg and Wied, (particularly the sarcophagus of Valentine of Isenburg, who was for ten years Elector of Cologne), are to be seen in the church, and these also are an evidence of the intimate union which the inhabitants of the castles maintained with the abbeys, founded at the outset, but afterwards pillaged or protected by them, according to circumstances.



28. FOUNTAIN AT ROMERSDORF.

SAYN AND BENDORF.



THE ruins of the old castle of Sayn crown a hill which projects from the ridge that stretches from opposite Andernach to Ehrenbreitstein, at the entrance of the narrow and winding valley through which the Saynbach flows. At the upper end of this ravine stands the castle of the Counts of Isenburg, and from it the owners of that stronghold are said to have been in the habit of issuing, in order to attack and plunder merchants passing up and down the Rhine; but it would seem as if, from the manner in which the castle of Sayn commanded the pass, that its lords must at least have connived at, if they did not join in these predatory excursions. Nor would it, in those days, have been held any great stain on their nobility if they had done so. Their consciences, such as they were, were easily satisfied, or, what was more to the purpose, the remonstrances of the clerical keepers of them were hushed by liberal tithes of the booty.

In the eleventh century the Counts of Sayn were men of mark and influence. Frederic, the first of his line, built the castle, after his return from wars in Spain against the Moors; and his successors founded an Augustine abbey in the neighbourhood. Of this establishment the present old church of Sayn, and the adjacent buildings, are no doubt the sole remnants. They certainly can now hardly aspire to the dignity of an abbatial structure, but, nevertheless, they present many points of considerable interest. They are situated in a very secluded ravine behind the castle

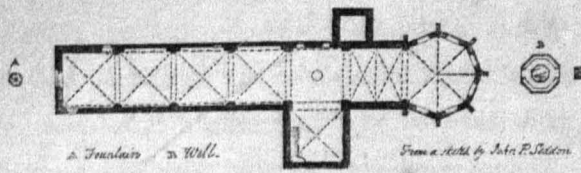
of Sayn, beyond the village of that name, and on the other side of the hill from that which overlooks the valley already described.

In front of the church stands the pretty fountain, (see woodcut No. 29), which much resembles that at Heisterbach. Indeed the two are almost identical to the top of the lower basin, the main difference between them



29. FOUNTAIN IN FRONT OF SAYN CHURCH.

is in the upper one, which at Heisterbach is shallower, more spreading, fluted on the underside, and supported on six small shafts round a central one, all being without capitals or bases. The two fountains form pleasing varieties of the same type; their material is dark limestone, and no doubt they originally occupied a similar position in the centre of the cloister court of their respective abbeys.

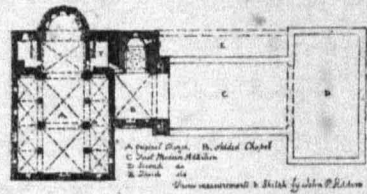


30. PLAN OF CHURCH AT SAYN. Scale 100 ft. to 1 in.

simple Romanesque treatment, overlaid with Transitional work of very early English character, while the heptagonal termination to the

choir is in the Gothic style. As it stands at present, the church is exceedingly long and narrow, consisting of an aisleless nave, of four square compartments, crux and south transept, two oblong intermediate bays to the chancel, and heptagonal apse at the end. Projecting from the north side is a small tower, which appears to have been built at a late period, in imitation of Romanesque, and probably in it are used details from an older one in that style. Apparently there have been a north aisle and transept, as there is a fine range of Transitional clerestory windows, inserted into the Romanesque walls of the nave on that side, and there are walled up semicircular pier arches below, and the signs of a north transept arch from the crux. On the south side the clerestory windows are large seven-foiled semicircles, under which, most probably, abutted a lean-to roofed cloister. The crux, which has a plain domical vault, and the transept, which has semicircular groins roll-ribbed, were built in 1202; the bay of the nave next the crux, vaulted in like manner, would seem to be of the same date; the three western bays have no vaulting, but have corbels prepared to receive it. The date of the choir is about 1400. The west end has a good Transitional doorway, with two lancet windows and an octo-foiled circle over it. These and the clerestory windows are decorated with colour, which seems as if it was a restoration of old work, and internally are many fragments of fresco-painting, which have been partly restored; there is an excellent font of limestone, with black marble columns, after the same type as that at Unkel (see woodcut No. 15), and similar in character to the fountain outside. Beyond the church, at the eastern end, is an octagonal sunk open well, with a stone bench round it, and a little further, a stone-roofed well, with a pointed arched opening.

BENDORF is a small town near Sayn, on the road to Coblenz, containing about 3000 inhabitants. It possesses a valuable and interesting parish church, whose successive additions and transformations form a curious study. The original building, which is now used by the Lutheran Protestants, is a simple structure of nearly pure Romanesque architecture, with two square vaulted compartments to the nave, and four to the aisles, a chancel of one bay, with a semicircular apse beyond. On either side of the chancel the aisle is continued and a square tower is carried up over it on the south. The whole of the details of this original church are excellent, both within and without. To this building, which is a compact one and complete in itself, a subsequent addition was made in more advanced Transitional work of a richer description. This, which was an entirely independent chapel, may be said to take the form of a transept, of one bay on the floor line. It has a fine western entrance doorway and small chancel, with semicircular apsidal end to the east, covered by an extension of the roof of the transept. It has also two square turrets at its southern angles, while northward, above the aisle of the original church, is a gallery, the detail of which is particularly elaborate and fine. This gallery adds as it were another compartment to the church on the upper level.

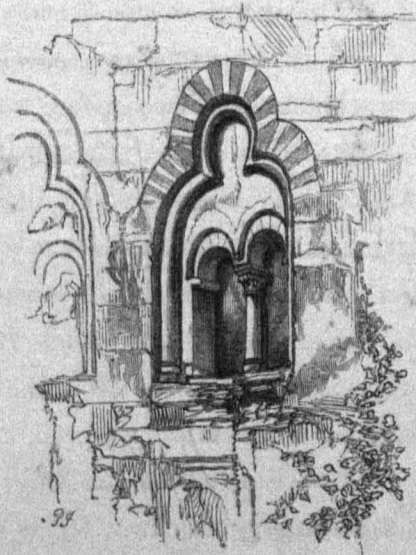


31. PLAN OF CHURCH AT BENDORF.
Scale 100 ft. to 1 in.

Southward of and open to this later chapel is carried a large modern structure, used as the Catholic church of the town. These several buildings form a most peculiar and picturesque group; but the ambition of the rival congregations puts the original work into great peril, and it has suffered not a little already. I have visited Bendorf two or three times within the last five years, and since the first occasion the Protestants have, I fear, seriously tampered with the roof and raised the walls of the original nave; whilst the Roman Catholics have added another huge addition, at the southern end, to the rectangular modern church, which then alone projected beyond the

Transitional chapel; and when I was last there the eastern wall of this had been thrown down in order to add an aisle to that side; and what the structure may ultimately come to it is impossible to predict, if each denomination continues to add on blocks on either side as if they were playing at dominoes.

The church at Vallendar, *Vallum Romanorum*, occupies a splendid site near the Rhine, on the road to Coblenz from Bendorf. M. Lassaulx speaks of it as a basilica with a crypt, with additions of the fifteenth century; unfortunately, since he wrote, all but the tower, which is a very elegant one, after the usual German type, but with Gothic details, has been destroyed, and a huge modern building, like a manufactory, has taken the place of that described by him. From the hill on which it stands the fortress of Ehrenbreitstein and the city of Coblenz, with the confluence of the Rhine and the Moselle, form as fine a panoramic view as it is possible to find even in this beautiful country.



32. ROMANESQUE DOMESTIC WINDOW.

COBLENZ.



COBLENZ from very early days was a place of considerable importance, resulting from its position at the confluence of the Rhine and the Moselle, to the Latin word for which, *confluentia*, it owes its name.

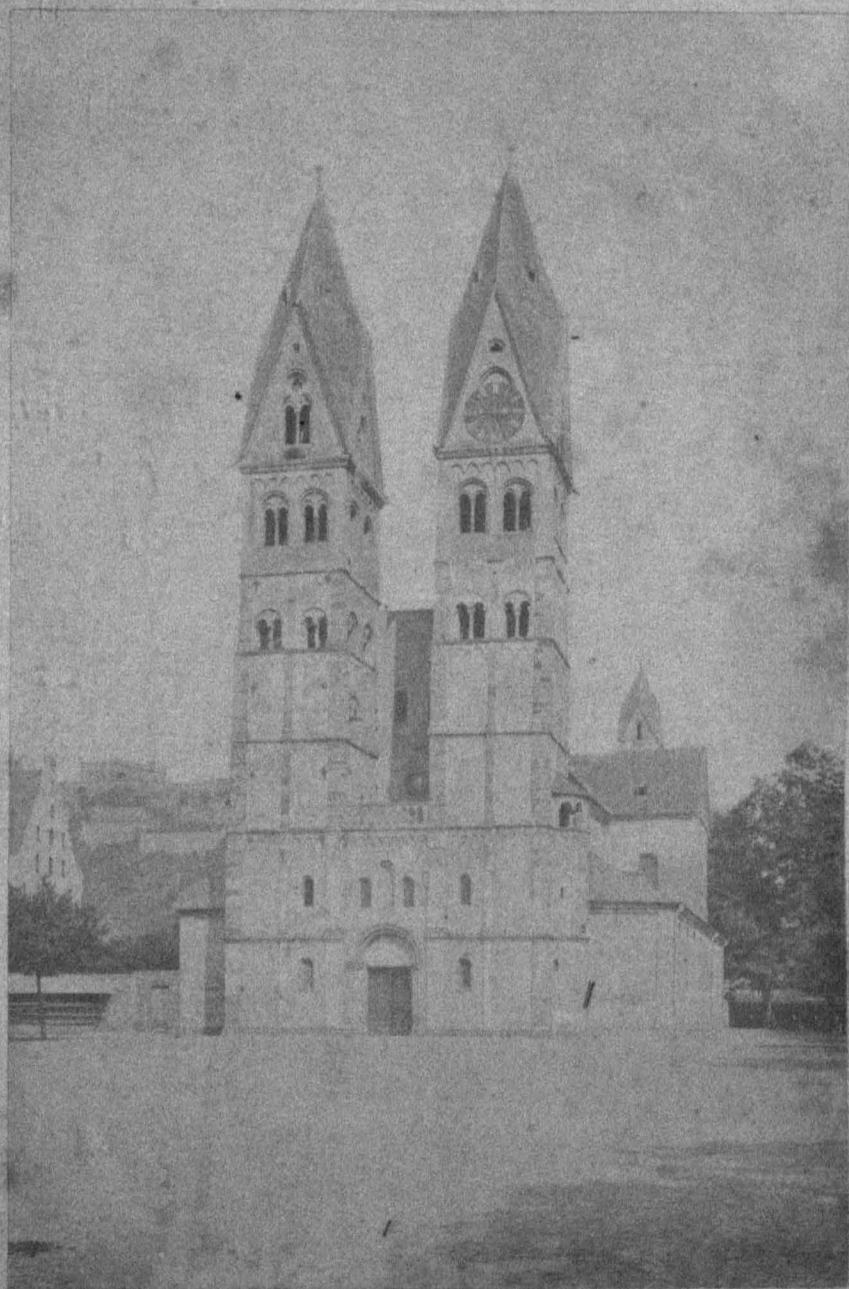
One of Drusus' fifty castles was built here about nine years before Christ, upon the site called *Alter Hof*, and Antoninus in his "Itinerarium" speaks of the place as having then a population of about "1000; more or less." The Frank kings possessed a palace at this spot, and the German emperors, in later times, often visited, and occasionally resided at Coblenz. Its population seems, however, to have decreased, for in the year 1366 there were only 658 citizens. The space it occupied during the middle ages was very limited in comparison with what it is now, a fact evidenced by the old walls, fragments of which stand quite in the heart of the present town. The promontory upon which St. Castor's Church is situated was, at that remote period, an island beyond the walls, and occupied solely by its monastic establishment.

Few towns possess a finer or more commanding site than Coblenz, and the view obtained in approaching it from Cologne is scarcely to be rivalled. Opposite, on the left, is the noble cliff of Ehrenbreitstein covered with its fortifications, and the ridge of hills, of which it forms part, stretches onward until it is lost to sight. The Hundsrück mountains

make the background, and the Rhine and Moselle with their picturesque bridges form the foreground of the picture, in the centre of which is set the fair city itself with its group of spires. And yet it must have looked far finer before the present barrack-like hotels facing the Rhine had displaced the buildings which previously existed there, for they, no doubt, were at least as picturesque as those that still occupy a similar position in other towns of less importance.

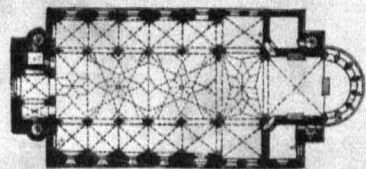
The ecclesiastical establishments at Coblenz were numerous; of those that remain the most deserving of notice are the two collegiate churches, St. Castor and St. Florian, the *Liebfrauenkirche* or parochial church of Notre Dame, and that dedicated to St. John, which belongs to the Jesuits.

THE CHURCH OF ST. CASTOR is its oldest and finest monument in the town. Archbishop Hetti is said to have founded it in the year 836, in the reign of Lewis the Pious, but it was injured by fire in the eleventh century, and Provost Bruno built a new choir in the later part of the twelfth. It was within the walls of this building that, after the death of Charlemagne, his sons signed the deed of the partition of the empire among them. The church was, no doubt, nearly destroyed when the town was burnt in the war between Philip and Otho (1199), for the nave and transept were built by Archbishop John, and consecrated in 1208. The nave was vaulted in the late Gothic style in 1498, and works of restoration were executed in 1785, after the structure had sustained injuries by a flood, and again in 1830 under the direction of the architect Lassaulx. All these numerous changes have rendered it a curious antiquarian problem. Some details of the western front, such as the capitals to the pilasters, appear to be of the original church of the ninth century reused, and during one of the Romanesque rebuildings, earlier walls were simply recased, as is evident from the thickness of the walls and a doorway which is now embedded in the centre of the wall of the south aisle.



ST. CASTOR, COBLENZ

The plan consists of a nave and single-storied aisles of five bays, crux, and transepts, flush with the aisles, chancel of one square bay with semi-circular apse beyond, and turrets at the re-entering angles. There are also two western towers with a circular staircase turret attached to the outside of each, and a porch between them. From the arrangement of the nave piers, which are all alike square with attached column on each face, it does not appear that the usual Romanesque arrangement of making one bay of the nave correspond with two of the aisles was ever intended; with this difference the details of this part are extremely like those of St. Andrew's Church at Cologne, which example the church also resembles in having no *Männerchor*, to the great advantage of the aisles. The effect of the interior is remarkable for simplicity and breadth, and the proportions, particularly in the chancel, are very satisfactory.



33. CHURCH OF ST. CASTOR, COBLENZ.*
Scale 100 ft. to 1 in.

The west front, of which a photograph is given, is conspicuous for its pair of towers and spires of the common German Romanesque type, exceedingly well but simply treated; the gables are more than ordinarily acute, and the spires consequently lofty. The defect of the façade is the narrow space and mean treatment of the space between the towers; it has no pretension of being the original one, as previously to M. Lassaulx's restoration there was a modern porch of nondescript character. Had this portion been treated like it is at Andernach or Limburg, or even as the churches of Notre Dame and St. Florian evidently were before they were tampered with, the whole would have been very beautiful.

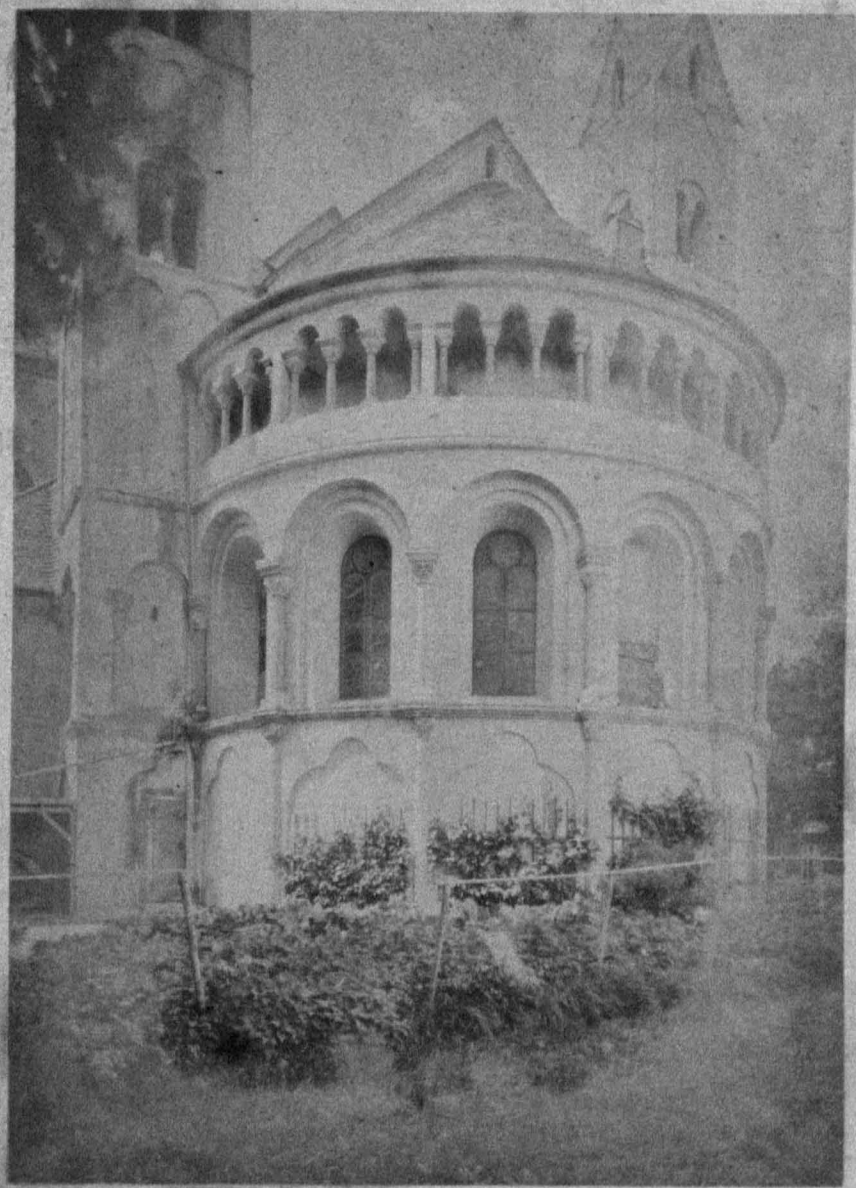
The general exterior composition resembles that of Andernach in having four towers, the eastern pair being smaller than the others. These are seen in the photograph of the eastern end facing the river, together with

* From King's "Study Book," vol. ii. plate 8.

the fine Romanesque apse, which was built in the latter half of the twelfth century, round the simpler inner one, making the wall so doubled nearly eight feet thick. The details of the capitals and the two animals which support the two central columns of the principal stage, exhibit a decidedly Lombard character. The lower columns, separating the seven trefoiled arched panels, are engaged, those above are detached, alternately of blue and red stone, and support semicircular arches; the usual open gallery above has an oblong pier over each of the columns below, and groups of three arches upon dark limestone shafts between. The cornice is poor compared with other examples, and consists of simply a large bowtell moulding.

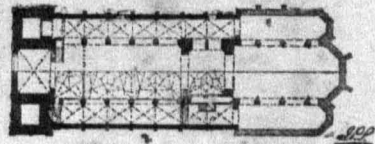
The church possesses several monuments and objects of interest, particularly the two canopied altar-tombs, placed one on each side of the square bay of the choir. That on the right is to Werner of Königstein, but of the two the better is that in the recess on the left, to the ambitious Cuno of Falkenstein, Archbishop of Trêves, who died in 1388. On the wall at the back of the effigy, under the canopy, is a painting of the crucifixion, of very good character, upon a stamped gold ground; it is attributed to the old German master, William of Cologne. The monument thus combines both sculpture and painting in connection with architecture, in a manner similar to that so frequently found in Italy, but so rare on this side of the Alps, that this example is almost unique. The carving throughout the interior is sparingly but well applied, and admirable in execution; the mouldings also and the spurs to the bases are of the best type, and will repay a careful study.

THE LIEBFRAUENKIRCHE, OR CHURCH OF NOTRE DAME, is also worthy of very great attention, for though less homogeneous than the last example, its Romanesque portions are more thoroughly German in their character. It is the oldest parish church and lay within the old castle grounds; it was built under Archbishop Arnold, who died in 1259.



APSE OF ST. CASTOR, COBLENZ

The church consists of two western towers placed further apart, and having a far finer porch between them than at St. Castor; a nave and two storied aisles of five bays; a fine intermediate compartment of two bays before the chancel,—a peculiarly German feature. This has two storied aisles likewise, but they are of higher elevation, and there is a Gothic chancel with aisles of three bays, with poly-



34. CHURCH OF NOTRE DAME, COBLENZ.
Scale 100 ft. to 1 in.

gonal apses beyond, which was begun in 1404. The arrangement at the western end is particularly good and characteristic; the *Männerchor* is carried across the nave as a gallery upon three arches, and a higher gallery still, above the porch, is open to the nave by a lofty arch. This is filled with the organ, over which is an interpolated four-light traceried Gothic window. There are no vaulting shafts rising from the floor to receive the nave vaulting, except those in the angles formed by the respond and the large archway which divides the nave from the intermediate compartment, but fine corbels over every alternate pier, counting westward from those, project from the carved stringcourse above the *Männerchor*, and take engaged columns, intended to receive Romanesque vaulting, but to which late Gothic stellar-vaulting has been cleverly adapted. The pier arches are, as usual, plain almost to baldness, but the *Männerchor* openings are decorated with an edge-roll and black marble nook shafts; a solid tablet-band ornamented with small shafts and good carved mouldings is carried as a parapet to both the western galleries and through the *Männerchor* arches. The approach to this upper storey is by staircases right and left in the vast thickness of the wall between the porch and the nave.

The intermediate compartment is worthy of notice. The clerestory, though simple, having only a bold cornice and two semicircular headed windows, is excellent, both in proportion and detail. Internally the openings to its upper storey are curiously treated; they consist of two pairs of small arches with a pier dividing them, the bearing shafts of

which are cut away, and their capitals above rest upon semicircular arches thrown from the responds to the pier. These arches are probably later insertions to give to persons occupying the gallery greater space to look down. The appearance caused by this arrangement is of their being two boxes such as one would see in a theatre, and indeed they would give an admirable idea for the architectural treatment of such.

The upper storey over the aisles of the nave has a large portion of its old pavement of incised tiles *in situ*, a flight of steps leads from its level to the higher one of that over the aisles of the intermediate compartment. The aisles are lighted by large cusped fan-shaped windows.

The treatment of the lower part of the west front is far better than that of St. Castor, and if it had the original gablets and spires of its towers, and west window of the nave, it would be a noble composition. There are three stages divided by stringcourses and ornamented by sunk panels, enclosing arches of varied forms, as high as the eaves of the nave roof, and these were no doubt continued horizontally across the façade, and the end of the nave was either carried forward with a gable to the front, or hidden by a transverse roof between the towers. The towers rise higher, with three more stages up to the cornice line of their present miserable and rococo spires, which were built after the siege of 1688.

THE CHURCH OF ST. FLORIAN, now appropriated to the use of the Lutheran Protestants, has been so modernized as to have but little of interest left except the west front and a small building attached to the north transept, and which is now used as the sexton's house.

The church, together with a monastery attached to it and dedicated to the Virgin, is mentioned by Archbishop Henry, who died in 965; but Archbishop Ludolph, who died in 1008, speaks of it as St. Florian's Church. The present structure was built by Archbishop Bruno, who died in 1124, but the choir was erected later in the Gothic style, and the

nave, which, like St. Castor's Church, had originally a wooden ceiling, was vaulted at a still later date.

The west front, as it is now, resembles that of Notre Dame in having two towers of six stages, and the façade between of three, with a late Gothic window breaking into them. On close inspection, however, it is apparent that originally only the two lower stages were carried horizontally across the whole front, and the space between the towers was either finished by a transverse roof as now, but at a lower level, or with a gable. Each of the towers had the usual four gabled spires rising from the cornice at the top of the fifth stage. The details of these remain nearly intact, but they have been built in and cut down to form another square stage of the same height as those below, to carry the present stunted and miserable roof with which the tower is finished.

The sexton's house referred to is by far the most interesting thing connected with the church; it is an oblong building of about twenty-six feet by thirteen feet internally, with walls two feet thick. It is in two storeys, raised upon part of the cloisters; it is reached from the eastern end by an external staircase; and each floor is divided into three vaulted compartments, which, as there are no external buttresses, have piers advanced on the inside. Those on the principal storey are treated very richly, each having in front a detached black limestone shaft, with a good moulded base with carved angle spurs.

The capital, continued as an impost to the pier behind, is richly carved and has an abacus ending in a point in order to take the transverse vaulting-rib, which is a huge bowtell moulding. All the arches and ribs of the vaulting are semicircular; and, as the plan of the compartment is oblong, it rises domically in the centre.

The first compartment on entering is simpler than the others, and is the kitchen of the establishment, with a large hooded fireplace in the angle, and a sink in the sill of the window—though now divided from the two further

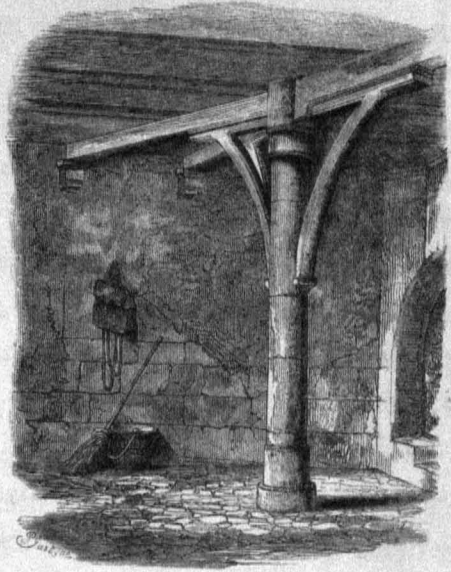
compartments, which form the parlour, by a partition; this is modern, and probably hangings previously served its purpose. From this part a staircase leads to the upper storey, which is the dormitory, the treatment of which is far less elaborate.

The details, which are all delicate and refined, show the style to be Transitional, although all the arches and openings are semicircular. M. Lassaulx is quite justified in calling it "a most precious specimen of work of the beginning of the thirteenth century;" but his recommendation of it to the "travelling artist, as a model for a closet for a noble lady," is not quite so intelligible. Unfortunately, when last there, I found that since a previous visit the interior had been painted in the coarsest fashion, the columns marbled, and the carving gummed up and ruined in effect; fortunately, it can be at any time cleaned and restored to its original condition.

Another scarcely less interesting and ancient a specimen of mediæval domestic architecture is contained in the courtyard of No. 8, *Kornpfort Strasse*, and now used as a stable. It was formerly connected with a palace belonging to the counts of Elz. It is a low storied building with a doorway in the centre, and an apartment on either side; that on the right hand is square, vaulted in two oblong compartments from four detached limestone columns in the angles, and two corbels between. The openings are all square-headed; those of the lower storey set within pointed arched recessed panels, those above have a large roll moulding with bases following the line of the jambs and returned over the lintel, immediately over which is a bold cornice moulding under the eaves.

There are numerous interesting fragments of ecclesiastical and domestic architecture of later date scattered through the town; but others, that I have admired upon previous occasions, I lately found to have disappeared, particularly a stepped gable which faced the Moselle, in which was a two-light window with trefoiled arched heads and corbelled impost above a quadruple group of columns with moulded capitals and bases.

Another picturesque bit which has been improved out of existence was the stone column supporting three beams, shown in the accompanying woodcut, which stood formerly on the lower floor of *The Kaufhaus*, or the merchants' house, near St. Florian's, facing the Moselle. This building, however, which was finished in the year 1479, has still several of the rather debased but picturesque Gothic features left, particularly a corbelled oriel and some groined halls. It was injured by the fire of 1688, and in the restoration afterwards lost all the characteristic features of the upper portion—a very



35. STONE COLUMN IN THE KAUFHAUS.

ugly head over the entrance can hardly be the veritable “man in the custom-house,” that opens its jaws and smites its teeth when the clock strikes, and which Longfellow speaks of in “Hyperion” as being known and sportively inquired after by the country-folk as the representative of the town.

A building of similar character and equal interest is the Archbishop's Fort, near the Moselle bridge, now a manufactory. It was begun by Archbishop Henry, in 1280, and added to by Archbishop John Von der Leyen, in 1558, of which date is the wing to which there is attached a circular staircase turret, of admirable design and execution, declared by M. Lassaulx to have been the finest with which he was acquainted. The building has suffered, particularly in the upper part to the injury of its sky line; but it still possesses several vaulted apartments and other characteristic points.

The Jesuits' Church, though constructed early in the seventeenth century, is well worthy of notice. The detail is, of course, impure, yet it shows much of Gothic and artistic feeling, and the ornament is well con-

centrated. Against the lofty and plain west end below a large rose window is a portal of the richest Renaissance work. Internally the aisles are two-storied, the upper one treated as a light gallery with Burgundian arches. The altarpiece is a *tour-de-force* of rococo work; but the vaulting is its best feature: it is cylindrical, but is formed by a stellar arrangement of ribs into a net-work of panels. It is a variation upon the same idea as the late vaultings at St. Castor and Notre Dame. A number of other buildings in the town owe their erection to the reconstruction after the fire of 1688; many of these have a grandiose character from their size and boldness of treatment, their high roofs, and vast gables; several rectangular oriels on brackets, with sculptured panels, are remarkable, and four polygonal ones of two storeys, with high quaint roofs set at the corners of the houses at the angles formed by the crossing of *Markt Strasse* and the *Altengraben*, form a striking group.

The bridge over the Moselle was constructed by the Elector Baldwin, of Lavanstein, to whom the Pope, Clement VI, in 1343, granted an indulgence for the purpose. It consists of fourteen arches, somewhat curiously irregular, and with its arched corbel courses supporting the parapets and watch-tower at the end; it is a most picturesque feature in the midst of the beautiful scenery around it.





BOPPARD MARKET PLACE.

BOPPARD.



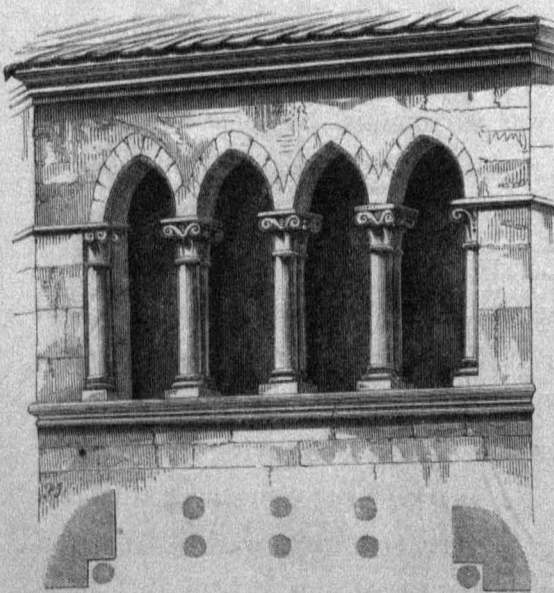
BOPPARD, the *Baudobriga*, or *Bopperdia* of the Romans, a town of about 3500 inhabitants, is situated in one of the most beautiful spots on the borders of the Rhine, in the hollow of a bend in the river, backed by well wooded hills. It is remarkable also for a nearly unrivalled number of ancient and interesting domestic buildings still left in it, and yet even since I have known it, these have been sadly injured and diminished.

Having stayed there sixteen years ago, I vividly remember the picturesque effect that the large market-place, in which its principal church stands, then presented. It was surrounded by lofty houses, constructed of timber, and full of quaint detail. They were likewise so exceedingly rich in colour, that I made sketches of some of them simply on account of it.

In order to revive these recollections, Boppard was one of the first places I visited during a recent stay in Germany, but my disappointment was great when I found that, with few exceptions, such as the one in the corner of the square, which is given in the accompanying photograph, only gaunt wrecks of the houses in the market-place remained; the rest had been covered over with lath and plaster, and white-washed from top to bottom. To illustrate the barbarous nature of this treatment, I have given a facsimile in chromo-lithography of a sketch of a house with a curved gable, and of its neighbour, made during my first stay in the town,

and which shows the condition they were in then. A small portion of the one, and the whole of the other, of these same houses appear on the left side of the photograph, taken on the occasion of my last visit; so that, by looking "on this picture and on that," the disastrous character of the change that has been effected may be seen.

Boppard has in olden times been a place of no small importance. Another of Drusus' fifty castles was built here, and fragments of it are actually still in existence. The kings of Franconia likewise erected a palace at this spot, though not upon the site of the present Kaiserburg, but at the lower end of the town, where a rivulet still bears the name of Königbach. In 1312 the town, being granted by the Emperor Henry VII. to his brother Baldwin, Archbishop of Trêves, was annexed to the Electorate. Previously it had been an Imperial city, and Diets of the Empire were often held in it.



36. FROM APSE OF BOPPARD CHURCH.

In the middle ages it possessed several monasteries, the principal one being that of Marienburg, which is now converted into an establishment for the water-cure; another, dedicated to St. Martin, was at the other end of the town.

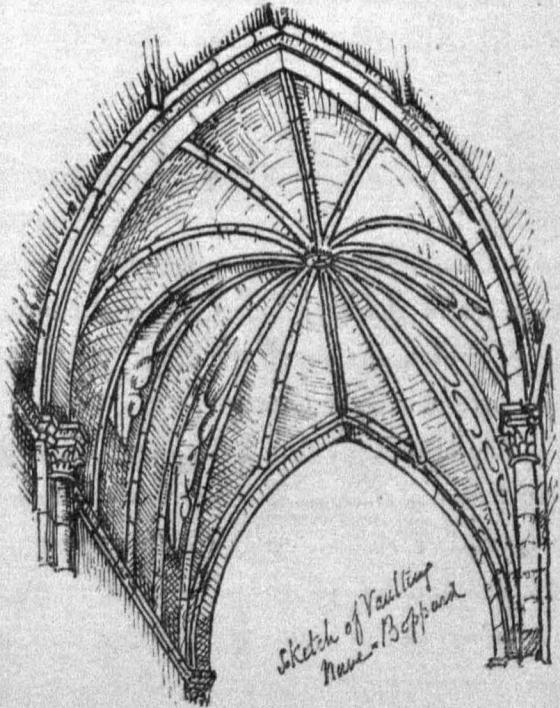
The principal church, called Ottosburg, is exceedingly interesting. The date of its erection is said to have been 1200, but the choir was built later in the Transitional style, of which it is an excellent specimen.

The plan consists of a nave with three vaulted compartments, with

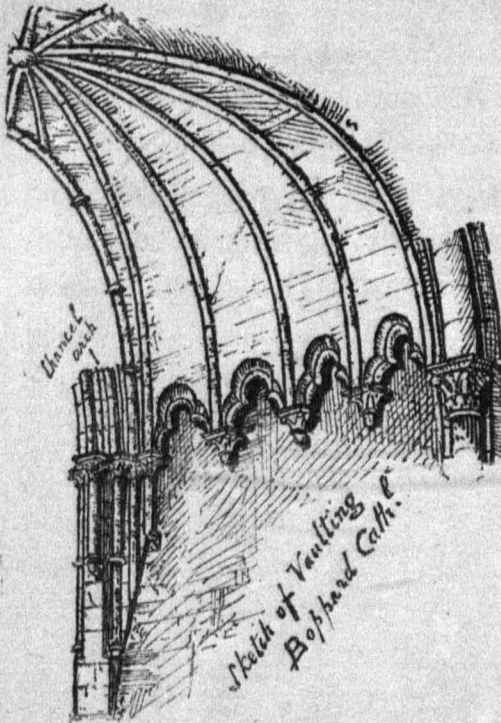
six bays to the aisles, which are in two storeys; intermediate compartment between nave and chancel; a tower on either side of the latter; and polygonal apsed chancel beyond.

All the usual peculiarities of German Romanesque churches seem to have been here intensified. * Together with much that is fine in proportion and good in detail, there is a clumsiness in parts, and a combination of both ugly and beautiful features almost unaccountable, unless to be attributed to being of different dates. M. Lassaulx says that an old restoration is observable in the church, and conjectures that the curious vaulting belonged to it, but similar incongruities frequently occur in the other buildings of the Romanesque style in the country.

The vaulting is certainly very strange, and anything but beautiful. The mouldings of the abaci of the vaulting shafts are continued as cornices to the side walls; from these spring portions of cylindrical barrel vaults, and from the extrados of the pointed transverse arches, arched cross-vaults meet at a boss in the centre of each compartment. Roll mouldings form the diagonal and ridge ribs, and the vaulting spandrils between are subdivided fanwise by similar ribs on the surface; the whole looks like a mis-shapen dome divided into eighteen panels. The clerestory windows open like dormers into the panels, the edges at the junction being scooped out in a rude attempt at cusping them.



In the intermediate compartment, instead of the horizontal cornices,



38.

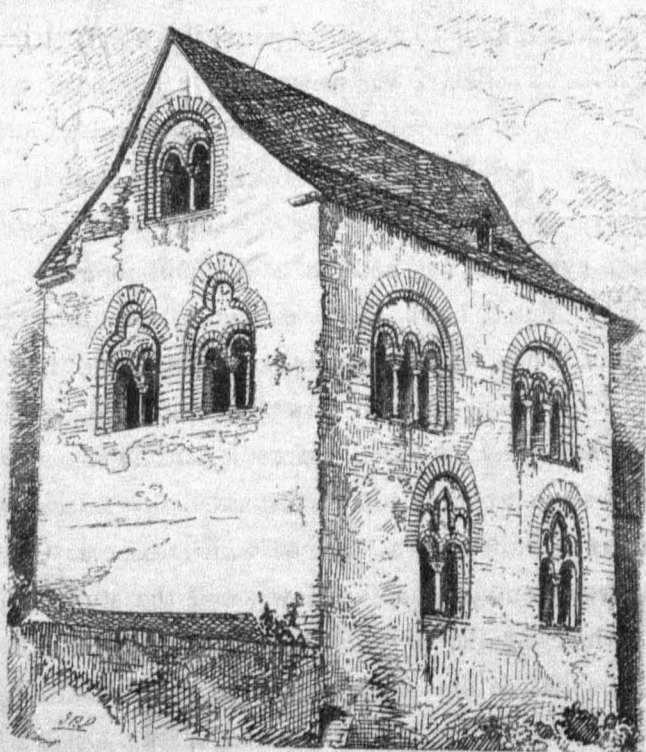
trefoiled arcades spring from corbels, which also receive the surface ribs. The accompanying sketch will explain this arrangement, which is used far more happily at the chapel at Cobern. There a similar arcade on the wall of the aisle receives the lower end, and another on the outside of the central octagon lantern takes the upper end of the aisle vaulting.

The west front is simple and bold, with excellent detail, and yet it is a very curious composition. It has a really noble doorway, with semicircular arch, and figures of animals are introduced somewhat after the Lombardic fashion at its springing, to

stop the outer roll, and a beautifully carved enrichment forms the inner member of the arch mouldings, and is also carried down the jambs. Three large circles, one above the other, the lowest quatrefoiled, occupy the end of the nave above the doorway.

The openings to the gallery over the aisles are the finest internal features, and I do not remember to have seen them treated elsewhere as well. Each opening is divided into two by a square pier, set diagonally with four black marble columns opposite its several faces, which, with coupled similar face-shafts against the jambs, support a pair of semicircular arches, comprised under another larger one, with edge shafts of the same character to the jambs, the capitals of the whole are well carved, the impost and base mouldings effective.

The Gothic Church of the Carmelites, lower down in the town, contains many good monuments, carved stalls, ancient frescoes, and other objects of value and interest. In the streets at almost every step some quaint domestic building comes into view, but few are so good in detail as those in the market-place once were; and although they are unspoiled as yet, their sadly dilapidated aspect makes one fear that they cannot long be left as they are. At the back of one of the houses facing the river, at the upper end of the town, is a part of the *Tempelhof*, the residence of the Knights Templars of



39. TEMPELHOF.

Boppard, who were the first to mount the breach at the storming of Ptolemais in the third crusade. The accompanying engraving represents it with the windows restored; but many of these have lost their shafts, and are now built up. Several of the Romanesque houses left in the country resemble this

in being carried up almost like a tower, the plan being a parallelogram of small dimensions, and the building three storeys in height. The columns are remarkably slender and delicate, with black limestone bearing shafts, Norman-like shaped capitals, over which a minute corbel takes the slightly projecting rims of the second arches; the whole is set within a decorative recess, which has a bold edge-roll continued round it, finished at each end with a base like a column. The side windows are exceeding varied and curious in their detail, and the upper ones are not set over the lower ones. Being naturally anxious to examine the interior of this building, I called at the house to which it is attached, and after a struggle with a fierce dog, which seemed to consider itself its guardian, I was ushered into a pleasant apartment overlooking the Rhine, whose latticed windows were dressed with pinks, and the walls of which were covered with old German pictures; presently I was most hospitably received by a charming old lady, with grey hair and little twinkling round eyes; as we neither could understand each other, we exchanged some profound bows, and I managed by pantomimic gestures to explain my wants, when the *bonne* was summoned, and I was laughingly shown a method by which I could scramble into what in their eyes was simply a disused hay-loft, and which had not a particle of architectural detail internally. The same want of success attended my researches within the very similar class of buildings, several of which exist at Carden; but the variety in the treatment of their windows, and the study which has been bestowed upon their details, to make them refined and delicate, is the more striking from the apparent simplicity of their purpose, the absence of anything like luxury in the inside, and the rudeness of the construction of their masonry.



OLD HOUSE AT BOPPARD.

Vincent Bro