THE STUDY-BOOK

OF

MEDIAEVAL ARCHITECTURE AND ART.
THE STUDY-BOOK
OF
MEDIÆVAL ARCHITECTURE
AND ART;

BEING A SERIES OF

WORKING DRAWINGS OF THE PRINCIPAL MONUMENTS
OF THE MIDDLE AGES.

WHEREOF THE PLANS, SECTIONS, AND DETAILS
ARE DRAWN TO UNIFORM SCALES.

BY THOMAS H. KING.

WITH NOTES HISTORICAL AND EXPLANATORY OF THE PLATES.

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SOISSONS.

CATHEDRAL OF SAINT GERVASE.

The Cathedral of Soissons was commenced in 1175, when Nevillon de Cerisy, Bishop of that see, laid the first stone of the south transept. Its site had been occupied by a Church since the third century. Nevertheless, no part of the present edifice is of earlier date than Bishop de Cerisy's work. The choir and nave, erected successively after the completion of the transept, were finished in the commencement of the thirteenth century, and are entirely in the style which developed itself at the date of their construction. This is confirmed by a contemporary inscription.

The pointed arch, in short, and that alone, prevails throughout. The time which elapsed between the erection of the south transept and the choir, sufficed to emancipate architecture from the influence of the round arch.

The north-east transept dates from the fifteenth century, and is consequently the least interesting portion of the Church.

The south transept is especially deserving of attention and study. Erected at an epoch when the pointed arch had begun to triumph over its ancient rival, it shows in a degree even more striking than the cloisters of Maulbronn the struggle for predominance between the two systems. Here the pointed arch dominates. It prevails entirely in the interior, which is remarkably pure and bold, whilst the rounded style still shows itself in the windows and mouldings of the exterior.

The Romanesque type again shows itself in the transept, which is terminated by a semicircle, as is the case at Tournay and at Noyon. The Church of St. Elizabeth at Marburg affords an example of a polygonal transept.

The south transept of Soissons is flanked on its east by a chapel which belongs to the same period as the remainder; and which, without doubt, served originally as a sacristy and treasury. This circular two-storied construction communicates with the aisle which runs round the transept and the gallery above it. The opening practised in each storey is supported by a double row of elegant columns.

Over the aisle is a vaulted gallery, the use of which we have already explained in our notice on the Church of St. Saturnin at Toulouse. This feature is met with in other monuments of this period, as at Paris, at Noyon, and in St. Remigius at Rheims. But at Soissons the wall, on which the slope of the gallery-roof rests, is adorned by a Vol. II.
triforium which forms a narrow passage in the thickness of the wall. The triple upper windows which occupy the spaces between the piers are of good proportion, and light the body of the transept admirably.

On examining at Soissons the construction of this part of the Church, one cannot fail to recognise it as the work of a master mind. This aisle consists of massive piers sustaining the ribs of the great vault, and simple shafts on which the smaller groining of the aisles rests, and presents a more agreeable combination than the Church of Notre Dame at Paris, and other large Churches of the same date.

The construction is exceedingly solid, but affords at the same time abundant light; as a proof of the solidity, it remains in a perfect state of preservation, notwithstanding the terrible shock caused in 1813 by the explosion of a powder magazine. With the exception of the transept and chapel, the only object at Soissons deserving of special attention is the rose window of the west front. This is of good design; its simplicity by no means detracts from its effect, while the iron work harmonises well with the other tracery.

We have devoted six plates to the Church of Soissons.

**Plate I.** General ground plan; plan at west end of nave, and of south transept at the west of the triforium at 1 in 100. Elevation of apsidal Chapel (outside), and section of the same, 1 in 200. Cornice of the chapel and parapet of the choir in elevation, and sections of same, 1 in 25.

**Plate II.** Transverse sections of nave and choir; elevation of three bays of the nave (outside); longitudinal section giving four last bays of nave towards the west, 1 in 300.

**Plate III.** Section at the intersection of transepts, and of south transept; elevation of a bay of the outside of same transept; section of same transept in line of nave and choir aisles; section of Chapel annexed to east of said transept, and exterior elevation of one bay of same, 1 in 300. Details of moulding of this transept and chapel as follows:

Fig. 1. Moulding over the aisles inside.
2. Column at entrance of upper floor; Chapel.
3. Same column ground floor.
4. Piece of outer wall aisle on level of lower windows, with mouldings of window jambs.
5. Single shaft between pillars of aisle and its arch mouldings.
6. One of larger piles of same, with its arch mouldings.
7. Shafts of triforium.
8. Pier of clerestory.

**Plate IV.** Elevation interior of two bays of south transept, with section of its aisle, 1 in 100.

Fig. 1. Plinth and drip moulding round transept and Chapel.
2. Moulding and shaft of triforium.
3 and 4. Caps of shaft of aisle and triforium.
5. Pile of exterior wall of upper chapel, and its shafts and mouldings.

**Plate V.** Moulding of south-west pillar; intersection of transepts and of first pillar of south transept; section of pillar of nave and respond, and arch mouldings; mouldings of pile of triforium, 1 in 25.

**Plate VI.** Part of rose window of west façade, and section and profile of its mouldings, 1 in 25. Sketch of Church from south-east.
LAACH.

The Benedictine Abbey of Laach affords another example of the arrangement which we have already noticed in our description of the Cathedral of Spires. It has two choirs, one at the east, the other at the west end. We meet with the same feature elsewhere: it is by no means rare in Germany: instances occur at Cologne, Worms, Treves, and Mayence. All these Churches were erected before the twelfth century; but examples are met with of later date, as in the Cathedrals of Bamberg and Naumburg, which were erected in the commencement of the thirteenth century, and in the Collegiate Church of St. Sebald, at Nuremberg, the eastern choir of which is an addition of the fourteenth century. The Cathedral of Verdun, erected in the thirteenth century, exhibits the same peculiarity. These double choirs, however, seldom occur out of Germany. At Verdun the west choir is called the old choir; and it is possible that there, as at Nuremberg, the new choir was added in conformity with the custom, which had then become general, of turning to the east during prayer. But this remark does not apply to those Churches where the double choir forms a feature of the original plan. There is reason to think that when the cathedral served also as a parochial Church, a separate choir was devoted to the latter use. This view is partly confirmed by the fact that at Mayence and Augsburg that at the west end is called the parish choir, to distinguish it from that appropriated to the use of the canons. We, however, think it more probable that the double choir was adopted in imitation of the arrangement of the Church of the Holy Sepulchre, of which we shall give the plan in a later volume.

The Abbey was founded in 1093, under the invocation of the Blessed Virgin and St. Nicholas, by Henry, Count Palatine, of the Rhine. He died soon after the foundations were laid, and was succeeded by his son-in-law, Siegfried of Luxemburg, who continued the Church and convent, and who most probably built the western choir. The east choir was erected by Ile Devigne, widow of Count Godfrey, of Arras, who dwelt in the neighbouring castle of Nichendich. She also built the towers and crypt. The Church was consecrated in 1056 by Hillinus, Bishop of Treves.

The Monument of Henry of Rheims may still be seen at Laach, but there can be no doubt that it was not erected until long after his death. An inscription on his tomb records that this monument was executed by Abbot Theodoric. There were, however, two abbots of this name; the one who ruled from 1235 to 1247 is presumed to be the author of this monument, because the other would have been mentioned as Vol. II.
Theodoric II. Over the tomb is an ugly stone canopy, supported by six columns, 24 feet high. Although Siegfried chose Laach for his burial-place, no trace of any monument to his memory remains.

The Abbey formerly stood on the edge of an extensive lake, surrounded by mountains and meadows; but the lake has long been partly dried up, and now a considerable tract of meadow land intervenes between the Abbey and the lake.

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ANDERNACH AND COBLENZ.

Common report attributes the construction of the Church of Andernach to the tenth century. It is possible, indeed, that the choir and its two towers were built in 908, a date generally given to them; but no authentic information has reached us of it. It is, however, certain that the nave and the towers of the west façade belong to the twelfth century, from their style, and that the vault of the choir must have been rebuilt at that period.

The early architecture of the Middle Ages in Germany evinces a great predilection for four towers, and this taste has prevailed in many erections down to the thirteenth century. We find it occurring at Bamberg, Naumberg, Magdeburg. Towers are ever considered the symbols of power and resistance. It is not impossible, also, that in addition to this mystical idea, that of the material security they might afford in danger was also present; a motive very excusable in an age when peaceable men felt the need of a place of refuge more accessible than the castle of the neighbouring baron, who was too often himself their robber, and who never at any time acquired the confidence of the people. In fact, the Churches became very often places of defence, and we have in our pages even noticed some that were actually constructed with a view to being turned to that purpose.

Around the nave of this Church is one of those galleries so often found among the Rhenish Churches, where they are called mannehors, or choirs for the men. We find examples at Neuss, Zinzig, Heimersheim, Boppart, Limburg. The choir of Magdeburg is even more remarkable; the nave, however, of this Church is very late in style. One observation applicable to these galleries is, that they are, for the most part, found only in Churches of moderate dimensions; in the more considerable Churches, even of this country and date, we find them less generally adopted, from which we may infer that the custom has in some measure originated in a want of space.

Flavigny in France, where we find a similar construction, is also a small Church; but the parish was formerly more populous than at the present day.

The Church of Notre Dame, at Paris, if one bears in mind that it is the metropolitan Church of a vast city, and its moderate dimensions as such, quite justifies the conclusion that its architect only had recourse to such an expedient from finding himself inconvenienced by the neighbouring buildings.

Authority, therefore, is not wanting to us for the erection of galleries in a Gothic Church, when necessity of space requires it; but above all, it behoves that it be in Vol. II.
accordance with propriety. These galleries entered into the original project of the design, which is quite a different thing from patching them in as an after-thought or addition, stretching from pillar to pillar and blocking up the aisles.

The second Church of Andernach was once a Convent of Capuchins, the buildings of which, entirely disfigured, serve at the present day for a barrack.

Here is a Church occupying a long narrow ground, which the architect has, however, been able to turn to a good account. We have an elegant and deep choir for the monks, with a well proportioned, lofty nave for the people. A single aisle towards the south affords additional space, and is carried to the same height as the nave. As on one side this Church stretches along the street, where there was formerly frequent passage of the people (for Andernach was of sufficient importance at the time when the Church was built), we find the windows arranged high enough from the pavement to secure quiet and freedom.

The Church of St. Castor at Coblentz, which I have set at the foot of the same plate, is a work dating from the end of the eleventh century, and following in all its forms the system in vogue at that epoch. It was originally constructed in a great measure at the expense of Louis the Pious, and consecrated in his presence in the year 836. This first edifice lasted until the eleventh century, when a conflagration destroyed the nave. The choir was cased in new masonry in the last half of the twelfth century. A new nave was added to it in the beginning of the thirteenth. The present vaulting only dates from 1498. On the north side of the choir is the tomb of Cuno of Tachenstein, Archbishop of Treves, who died in 1388. This monument, however, scarcely merits the reputation it enjoys. The Crucifixion is said to be the work of William of Cologne.

Plate I. Plan at the scale of 1 in 500.
Transverse section, and a bay of the interior of the nave at 1 in 300.
Two capitals „ 1 in 25.
A perspective view of the Church „ 1 in 10.
Plate II. Plan of the Capuchin Church „ 1 in 500.
Transverse section, and one bay of the nave and aisle, inside and out „ 1 in 300.
Two capitals of the Parish Church „ 1 in 300.
Plan of Coblentz (St. Castor's) „ 1 in 500.
Transverse section „ 1 in 300.
View in perspective of St. Castor's from the south-east.
CHALICE AT EMMERICH, IN WESTPHALIA.

Chalices have at different periods varied considerably, both in size and shape; very different materials have also been used in their manufacture.

In the earliest ages they were generally made of wood or glass. At a later period, we meet with chalices of pewter, copper, ivory, precious stone, gold and silver. The last two materials only are now used.

Originally, chalices were of the same shape as the ordinary drinking goblets of the day, which, for convenience sake, had two handles. But as early as the fifth or sixth century, a model was adopted, the shape of which was quickly received into general use, and prevailed until about the end of the fourteenth century.

The Chalice, engraved in the accompanying plate, is an elegant specimen of this style, and has this advantage, that it can be reproduced at a small cost. The design, although very simple, is chaste and pleasing. The cup, perfectly smooth, is supported by a stem, the knop of which resembles somewhat the fruit of a pomegranate. The foot is ornamented with foliage knocked up, the field being engraved in order to throw the design out, and make it harmonise with the circular edge of the foot.

This Chalice, of silver gilt, is said to have belonged to the Northumbrian Saint, Willibord, who preached the Gospel in Friesland, and was the first Archbishop of Utrecht, where he died in 738. A portable altar used by the same Saint was long preserved at the Benedictine Church of our Lady of the Martyrs at Treves.

I have given on the plate half elevation of this Chalice, a quarter of the foot as plan, and the same quarter spread out to give the exact form of the chasing according to the curve. Two profiles, $a$ and $b$, drawn through the chasing to show its relief. The whole knop in plan. Plan of the paten, and half the section of the paten, all full size.
The Church of Notre Dame, Oberwesel, is well known to all travellers on the Rhine, from its picturesque situation on the river side, beneath the old castle of Schomburg, with the grey walls of whose ruined towers its bright red sandstone forms a striking contrast, and from the singular height of its nave and choir, and the long narrow windows with which it is lighted. But it is less noticeable from its external appearance, than for certain treasures of art which it contains. Its architecture, indeed, whether within or without, is of the simplest kind. The lofty vault is supported by plain square piers, without capitals, and the windows are adorned with tracery of no extraordinary design. The porches, although rich, are debased in style; but its unrivalled Roodscreen and Reredos deserve the most careful study.

The Roodscreen consists of a gallery supported towards the nave by marble shafts, and towards the choir by arches filled with tracery. It divides into seven bays, of which the centre one forms the entrance to the choir; and of three bays on each side of this doorway, the centre one was occupied by an altar, now removed. A central doorway, with an altar on each side, is the arrangement which prevails on this side of the Rhine; but on the other side the altar is generally in the middle, with a doorway on each side. In proof of this statement, reference may be made to the Churches at Gelnhausen, Naumburg, and Maulbronn. The tracery of the bays adjoining the doorway are left open, to give a view of the high altar. The style is of the middle period, and the whole design and execution are perfect. We have devoted three plates to the illustration of this admirable work: space which the student will certainly not think thrown away.

The Reredos of the High Altar is formed by a triptych in wood, extending when closed the whole length of the altar, and when open the whole width of the choir. It is of tabernacle work, with all its images, carving, and colour remaining in their original state. To have given this triptych entire would have involved its reduction to a very small scale; we have therefore preferred to engrave only two of the parts of the centre division, or reredos proper, and two panels of the doors; but we give the details on a larger scale, so that a correct idea of the complete work may be obtained, as, with
The exception of some variations in the tracery of the niches, all are alike. Triptychs of this kind are not uncommon, but a more perfect specimen is seldom met with. It appears also to be rather earlier than most of those we have seen.

A good altar remains in the sacristy. It stands on two stone columns. It would form an excellent model for the altar of a plain village church. We have figured it Fig. 1, Plate VIII. Curious remains of old frescoes exist on the walls, and on the square piers of the nave. The ancient candlesticks are still in use on the high altar, and the sacristy contains other pieces of interest.

The Church was commenced in 1338 by Baldwyn, who was Bishop of Treves from 1307 to 1354. The vaulting of the choir is exceptional. The buttresses of the nave stand within the walls, as at Zimmern.

The small Chapel in the churchyard was probably a *chapelle des morts*, like that one in the cemetery at Oppenheim.

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**PLATE I.**

Plan of Church and Chapel... at 1 in 100.

Transverse section of nave... " 1 in 300.

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**PLATE II.**

East elevation—

Part of side elevation... " 1 in 300.

Windows... " 1 in 100.

Table cross... " 1 in 25.

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**PLATE III.**

Part of elevation of Roodscreen towards nave... " 1 in 25.

(N.B.—The height of the columns will be found in Plate V.)

Fig. 1. Corbel opposite the columns to take the ribs of the vaulting... " 1 in 5.

" 2. Sculptures of other capitals...

" 3. Table for statues of capitals in plan and section...

" 4. Sculptures of other tables...

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**PLATE IV.**

Part of elevation of Roodscreen towards the choir... " 1 in 25.

Fig. 1. Corbel of the same façade, with plan of the archivolts of two windows...

" 2. Other corbels of the same façade...

" 3. Shafts and capitals of the entrance to choir...

" 4. Section of the archivolts of the gate...

" 5. Section of the shafts...

---

**PLATE V.**

Side elevation of north of Roodscreen... " 1 in 25.

Fig. 1. Vertical section of balustrade, ornaments sculptured upon it...

" 2. Plan of capital in the corner, with section of vaulting rib...

" 3. Elevation of the same column...

Elevation of the whole towards the nave, and general plan of the Roodscreen... " 1 in 100.

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**PLATE VI.**

Elevation of part of triptych, with plan...

" 1 in 10.

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**PLATE VII.**

Details of triptych, panels and niches...

Sections of mouldings and various details...

" 1 in 5.

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**PLATE VIII.**

Elevation section and plan of stalls of choir...

Details of same...

Fig. 1. Altar in sacristy...

" 2. Pillar of same...

" 3. Elevation and section of piscina in south aisle...
Détails moitié de l'exécution
Details 1/2 real size
FRIBOURG, IN BRESGAU.

CHURCH OF NOTRE DAME.

FRIBOURG, in Bresgau, belongs to that class of towns which have been constructed on a systematic and regular plan. Its origin seems to date from about 1110, and shortly after that the original foundations of its Cathedral appear to have been laid. No written account has reached us of the event; but from its fine situation, and the care which has been taken to retain ample space, it is clear that the founders of the city had always in view the erection of the Church. Many circumstances contribute to the support of this conjecture: first, the tradition which pretends that the Church was begun in the time of Conrad, that is, from 1122 to 1152; then the style of the most ancient part of the building; lastly, the general belief that it was in this Church St. Bernard preached the Crusade in 1146, whence it must result that at that time a considerable portion must have been already finished.

The transept, and the lower stages of the two towers of the transept, are of the twelfth century, and altogether Romanesque in style. The nave and aisles indicate the beginning and progress of the pointed style. They were built, as well as the lower part of the great west tower, during the first half of the thirteenth century. The latter half of the same century witnessed the erection of the octagonal storey of the tower and the spire. The present choir dates from 1354, but was only finished towards the end of the fifteenth century. Doubtless it occupies the site of the original choir, built at the same time as the transept. The interior of this choir is in a style wholly unworthy of the Church.

In the belfry remains a large bell, which is certainly of the same date as the tower. It bears the following inscription:—“anno Domini MCCLVIII. KLAS AUGUSTI structa est campana. O Rex gloriae veni cum pace. Me resonante, pia populos succurre Maria.” There are other old bells in the tower, which bear the dates 1281, 1300, &c.

The construction of this spire is not strictly in accordance with the true principle of architecture, which requires that each member retain the traces of the want which dictated its original use. A spire is but a roof heightened; but a spire constructed only of open work seems an attempt to unite two contradictory ideas. Viewed from Vol. II.
this point, the spire of Fribourg must be considered a total failure, and is no model for imitation. The profile and proportions are, however, beyond praise. The height to the summit of the spire has been differently estimated. Some count it as low as 377 feet 6 inches. According to my measurement, which I have taken pains to make exactly, it comes to nearly 383 feet.

The whole of this building, and particularly the west doorway, offers a wonderful example of richness of sculpture. The pulpit is from 1561; it is the work of George Kemp, of Rheineck, who is also the supposed author of two pieces which represent the Entombment of our Saviour, and the Agony in the Garden of Olives. The reredoses in wood, also of the fifteenth century, are of a style too debased to be comprised in my work, and too exaggerated to be needed as specimens or models.

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\text{PLATE I and II. General plan of the Cathedral.} \quad \text{at 1 in 500.}
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\[
\text{Elevation of west façade; a part of south lateral elevation; transverse section of nave, and a bay of the interior of same.} \quad \text{1 in 300.}
\]
\[
\text{Figs. 1 and 2. Plans of the tower at the level of nave vaults, and of belfry.} \quad \text{1 in 100.}
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\[
\text{PLATE III. Elevation of arcade in porch under the tower, and vertical section of same.} \quad \text{1 in 25.}
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\[
\text{Details and profiles of mouldings of the same.} \quad \text{1 in 10.}
\]

\[
\text{PLATE IV. Divers pieces of glass chosen in the Church.} \quad \text{1 in 25.}
\]
OPPENHEIM.

CHURCH OF ST. CATHERINE.

This is a small Church, but of a rich design and very delicate workmanship, as will be seen from the drawings of the bays from the north side of the Church given in my plates. The French, however, cruelly maltreated it during the war of the Palatinate. The groining of the choir and the flying buttresses on the south side are gone. The windows were formerly filled with glorious glass, portions of which still remain: one window only is in tolerable preservation.

The two towers are the only part left of the original building; they belonged to the Byzantine Church, which first occupied this spot. It seems to have been gradually supplanted by the present Church during the thirteenth, fourteenth, and fifteenth centuries. The nave and eastern choir were begun in 1262 by Richard Cornewall, Emperor of Germany, completed in 1317, and consecrated in 1322. The western choir, built in 1439, is consequently a century later in style than the rest of the Church. No doubt it is called the western choir from its occupying the spot of the old one; but it can never have been used as such, for ever since its erection it has been separated from the Church by a wall. It is possible the chapter renounced their right to the west choir in favour of the parish, and that it was rebuilt in 1439 for that purpose.

Two peculiarities strikes one's attention in the Church of St. Catherine; first, the manner in which the chapels are arranged in the angles of the choir and transepts. This is a plan sometimes met with in buildings of much earlier date, as Braine, Lysseweghe, and Dijon, which will be found elsewhere in this work; but in the thirteenth century the custom was almost abandoned. Secondly, the disposition of the chapels, erected at same time as the nave, between the buttresses of its aisle. They are made by enclosing the space between the buttresses with a wall flush with their outer line; the space comprised being covered in with slabs at the level of sills of the aisle windows, and thrown open to the nave with a double arch. These arches are sustained by very elegant shafts. This plan may have its use now-a-days in occupying to the utmost the space on which the Church stands, while keeping the aisle and nave from being in contact with other buildings. Tombs, mortuary chapels, and vestries may be set in Vol. II.
the space thus saved; although in country places this may not be such a gain as to compensate for the disadvantage to the appearance caused by continued flatness of the outside wall, yet in cities it is to be preferred, on account of the filthy purposes to which every nook is apt to be turned.

PLATE I. Plan of the Church and of the Cemetery Chapel at 1 in 500.
Transverse section of nave elevation of one bay of the aisles , , 1 in 200.
Profile of the mouldings of the piers of the nave and aisles, and of the chapels between the buttresses, with section of arch mouldings and ribs of groining , , 1 in 25.

PLATE II. Elevation of one bay of the nave , , 1 in 100.
Divers details, sculpture, and mouldings , , 1 in 25.
Elevation of western door , , 1 in 50.
Details of Doorway , , 1 in 25.
Lateral elevation, and plans of the lantern of the dead attached to the chapel on its south side , , 1 in 20.
The ancient city of Bruges, *Anglicè* Bridges, derives its name from a wooden bridge built over the little river Reye, on the old road from Oudenaarde to Aardenbourg. It must have been in existence in the seventh century, for St. Eloy founded a Church here in the year 646. Two centuries later, Baldwyn Bras de Fer, first Count of Flanders, and son-in-law of Charles the Bold, built a strong castle to protect the bridge, and under the shadow of this fortress the town quickly rose into importance, until the year 865, when it was first fortified with a wall and ditch. In the fourteenth century it had become one of the three richest cities of Europe, London and Novgorod being the other two; the resort of merchants from all parts of the world, and the entrepôt of European commerce. But there are several considerations which go to show that its former splendour was not so great as is popularly believed. Magnificent as were the private dwellings of the great merchants—and in the deserted streets are still standing many princely mansions—the public buildings are inferior to those of other Belgian towns. The Halles of Ypres are finer than those of Bruges. The Hôtel de Ville of Bruges, although a very interesting structure, is small, and not worthy to be named with those of Ghent, Louvain, Brussels, and Audenarde. The same may be said of the Churches; yet it is the public buildings which must be taken as the evidence of municipal importance. The truth appears to be that the rich inhabitants whose palaces remain were mostly strangers, having no national interest in their place of abode. The wealth which they accumulated on the quays of Bruges they removed to their own countries; and when the wars of the fifteenth century drove them away, the Brugeois were unable to maintain the commerce of their city, and its prosperity immediately declined.

The Hôtel de Ville was erected by Louis de Maele, Count of Flanders, in 1377. It is a small but elegant structure, and remarkable for the beauty of its details. The dormer windows are crowned by statuettes of angels in brass gilt, the numerous spires terminate in fantastic brass flowers, and the two chimneys were formerly surmounted by crowns of the same material. The façade is enriched with carved brackets, and niches once occupied by statues of the Counts of Flanders: these were destroyed by the French in 1792. On the lower stage is a small balcony or breteque of cast bronze, at which the Counts presented themselves to the citizens to take the customary oaths of fidelity to the laws and charter of the town. The Council Hall, now used as a public library, retains its original roof. It is of wood, carved and painted, and remains unaltered since its first erection.
In the Council Chamber of the Franc of Bruges is the well-known chimney-piece, carved in 1529. It is a fine specimen of an art for which the Flemings have been celebrated for centuries; but it by no means merits the reputation it enjoys. There is a crypt in the same building of early pointed work.

The Beffroi is a lofty tower, founded in 1291, but only the lower part of the original structure remains. It contains an elaborate set of chimes. It was formerly surmounted by a dragon, brought from Constantinople by the Crusaders; this was taken away in 1582 by the men of Ghent, and now adorns the Beffroi of that city.

Of the seven parish Churches which Bruges once possessed, only five are now standing. The Cathedral of St. Donatus and the Church of St. Walburg were destroyed at the Revolution; but the ancient views of the town in which they are represented do not convey a very high idea either of their architecture or of their dimensions.

Undoubtedly, the finest specimen of ecclesiastical architecture in Bruges is the Church of St. Sauveur, now used as the Cathedral. It stands on the site of a Church said to have been erected by St. Eloy, of which the present tower was probably a part. The choir and aisles are chiefly worthy of attention. They were erected in 1185, and it is not too much to say that they are worthy of that noble period. Unfortunately, the buttresses and flying buttresses have been removed. It is not known to whom the merit of this part of the Church is to be ascribed. The nave dates from 1362, a date which tallies with the style of the architecture; the chapels of the apse are later still, having been erected between 1483 and 1527. They are not without good points, but are not to be compared with the choir itself. The chief fault of the nave is its shortness, which is probably owing to the wish of the architects to preserve the tower, in respect to the memory of the Saint who had erected it. The student will notice the extraordinary width of the aisles of the choir. The stalls of the choir were carved in 1477. They are surmounted with the arms of the Knights of the Golden Fleece, who held a chapter here in that year, and for whose use they were doubtless erected.

Notre Dame was founded as a Collegiate Church by St. Boniface in 745. It is probable that some remains of that original building exist to this day in the north aisle of the nave. The choir and nave, and its inner aisles, date from 1180, and are worthy of special attention. The outer aisles were added 1480-1520. The tower was erected from 1230-1297. It is built entirely of brick, and is the most important work in that material to be found in the Low Countries. The spire was added in 1320. In 1818 it was destroyed by lightning, but it has been recently restored, and its summit is now at its original height from the pavement—viz., 442 feet.

The tombs of Mary of Burgundy and Charles the Bold stand in one of the south chapels. The slabs are of touchstone and black marble, highly polished. Round the sides of each tomb is a genealogical tree, the branches of which support thirty-six angels, with small enamelled escutcheons. The angles are flanked by figures of the Evangelists. The effigies are of copper, richly gilt. Both are crowned. Charles the Bold is also represented in full armour, and wearing the decoration of the Golden Fleece. The monument of Mary of Burgundy was erected in 1495, and is far superior in design and execution to the other, which was built in 1558 at a much greater cost. A more striking example of the rapidity with which art degenerated could scarcely be adduced.

In a chapel at the end of the south aisle, over the altar, is an image of the Blessed Virgin, said to be by Michael Angelo.
The other Churches in the town are:—

St. James', a three-aisled Church of the fourteenth and fifteenth centuries. It contains a fine tomb, with recumbent effigies, of Ferry le Gros and his two wives, and a few brasses. Also a medallion en face of the Blessed Virgin, by Lucca del Robbia.

St. Giles', another three-aisled Church of the thirteenth century, and St. Anne's.

Besides these Churches, Bruges formerly possessed thirteen chapels and twenty convents. Of the chapels two only exist; that of St. Basil, better known as the Chapel of the Holy Blood, and of St. Cross, also called the Jerusalem Chapel.

The Hospital of St. John, founded in the twelfth century, and enlarged in the thirteenth, has scarcely suffered any alteration since it was built. The sculptured tympanum of the grand doorway has been lately discovered under a coating of plaster.

| Plate I  | Ground plan of Notre Dame | 1 in 500. |
| Transverse section; interior elevation of one bay of choir; section of aisle of nave | 1 in 300. |

| Plate II | Fig. 1. Western window of aisles of nave | 1 in 100. |
| 2. Elevation of part of same, and profiles of the mouldings | 1 in 25. |
| 3. Window of clerestory of choir | 1 in 100. |
| 4. Elevation of part of same, and profiles of the mouldings | 1 in 25. |
| 5 and 6. Profiles of piers of tower and choir, and moulding of archivolts and ribs imposed | 1 in 25. |
| 7. Cornices of aisles, elevation and profile | 1 in 25. |

| Plate III and IV | Lateral elevation of the tomb of Mary of Burgundy | 1 in 8. |
| Details of costume | 1 in 5. |

| Plate V | Elevation of panels of the two faces of the tomb | 1 in 8. |

| Plate VI | Ground plan of St. Sauveur | 1 in 500. |
| Transverse section and elevation of bay of choir | 1 in 300. |
| Window of choir | 1 in 100. |
| Profiles and mouldings of windows | 1 in 25. |

| Plate VII | Profile of pillar of transept next the choir, with ribs and archivolts imposed | 1 in 25. |
WHILE the prosperity of Bruges has been steadily declining, since the departure of the foreigners who mainly supported its trade, the neighbouring city of Ghent, has, on the contrary, been increasing in wealth and influence. If it were within the scope of this work to enter upon the causes of the rise and fall of the towns in which the great Churches exist which we undertake to illustrate, it would be easy to account for the manifest superiority of Ghent over Bruges at the present day, as well as to trace its gradual progress from its first foundation. But it is enough to say that Ghent has always been honourably distinguished for the patriotism and public spirit of its citizens, while the Brugeois have been rather remarkable for their mercenary and selfish nature. Of this the public buildings of the two cities afford a striking example; for whereas those of Ghent are among the finest in the Low Countries, Bruges has none worthy of the eminence it enjoyed in its prosperous days. And it may also be noticed, that while Bruges seems to have suddenly collapsed, there has been no period in which Ghent has not been thriving; so that the architectural works even of the sixteenth and seventeenth centuries are worthy to compare, not indeed in style, but in magnificence and splendour, with those of any other period. The classical additions made to the Hôtel de Ville are a striking instance of this: so are the marble ornaments of the Churches, the lavish munificence of which is only equalled by the miserable taste of the age in which they were executed; and to come down to our own times, it needs only to compare the béguinages of the two cities to form a correct notion of their relative conditions.

The city of Ghent owes its origin to a castle built by the Vandals in the fifth century, around which a population collected, to whom, in 629, St. Amandus was sent by Dagobert to preach the Gospel. Another castle was built there in 868, by Baldwyn Bras de Fer, and the town soon began to increase. It first acquired municipal privileges from Philip of Alsace, in 1176; and in 1180 it became the capital of Flanders. But it was not till 1183 that the foundation of the Beffroi was laid, that distinguishing mark of independence in feudal times, as we find from a memorandum made on the back of a drawing preserved in the Hôtel de Ville, and of which we give a copy on a reduced scale. But there is a great discrepancy between this memorandum and the style of the drawing, which latter is obviously not earlier than the thirteenth century, and is probably of the fourteenth; for the accounts of the town show the work to have been in progress from 1315-1337; the tower was then finished to the balustrade of the upper storey; and
it was in 1367 that at this point a heavy piece of carpentry, which has since been replaced by an iron dovecot, was substituted for the original design. Our belief is, that the drawing was no more than a suggestion made during the progress of the works, from 1317 to 1337. It may even date only from the year 1376. At any rate it has never been executed, for the actual measurement of the existing tower cannot be adjusted to the proportions of the drawing. Perhaps, also, in consequence of the expenses of war, the resources of the town were not sufficient for the erection of a spire of the vast height contemplated, so that in 1376 they built the temporary covering in wood; which, as has been said, was afterwards replaced by one of iron. The style of the writing of the memorandum furnishes also another presumption against the opinion of those who imagine it to date from 1183.

The Hôtel de Ville, so well known to all travellers in Belgium for its elaborate architecture, and the elegant tribune at the corner of the street from which the magistrates were accustomed to address the people, was founded in 1481. The design was unhappily changed in the course of its execution, and hence arose the monstrous combination of Doric, Ionic, and Corinthian which was erected from 1595 to 1618. The treasury and archives contain very many interesting relics of old Ghent, such as jewellery and seals, badges of guilds, and drawings. The library of the town and university, preserved now in the old Church and cloister of the Benedictines, is also fine of its kind. Some remains of the castle of the Counts of Flanders, built by Baldwyn Bras de Fer in 867 and rebuilt in 1180, are still existing, as are other ancient civil buildings, which the student may probably examine. Ghent also contains the ruins of the Abbey of St. Bavon, one of two built by St. Amandus in the seventh century.

Of the ecclesiastical buildings of Ghent, the best known is the Cathedral of St. Bavon, founded in the tenth century, and rebuilt from 1228 to 1276; a structure of little merit, and which we only give because it cannot well be omitted in a work like the present. The crypt is the only part remaining of the original Church. St. Bavon's contains the celebrated picture of the Lamb, by Van Dyke; and in the sacristy is preserved an ancient wrought iron lustre, which has been engraved in Mr King's "Orfèvrerie," Vol. I., Plates 89-92.

But by far the most interesting is the desecrated Church of the Dominicans, now used as a coal warehouse. This is constructed in the form of a parallelogram without arches or transept, and with no other choir than was formed by the enclosure of the stalls. The whole building was evidently designed with sole reference to the main work of the Dominican Order. Everything has been sacrificed to the accommodation of the crowds who were to be attracted to the sermons and services of the preaching friars. Built at the commencement of the Pointed style, it is a perfect example of its kind. The architect has displayed considerable ability in the manner in which he has supported the vast vault. The buttresses are united by massive arches, which connect them all together in a grand cordon round the Church, and additional stability is obtained by vast pinnacles at each bay. Under the arches which unite the buttresses are so many chapels. The west façade is of a very bold design, and remarkable for its great window.

The other Churches in Ghent are, St. Nicholas' and St. James', both of twelfth century work, and very large; St. Saviour's, St. Peter's, St. Martin's, and St. Michael's, all interesting, but lamentably disfigured by the injudicious care which has been taken of them.
There are two béguinages at Ghent which both date from the thirteenth century. One is of immense extent, containing an entire town within its walls, laid out in streets and squares, and containing 660 sisters.

We must not conclude our notice of this city without some account of the ancient hospital of the Byloque, a splendid example of the capabilities of brick when properly employed. The façade of the refectory, which faced the meadow, and which we have engraved on a large scale, is unequalled in this respect; and, by the purity and boldness of its tracery, recalls the Churches and monuments of Lubeck, where working in brick was carried to the highest perfection, but which include no example superior to this masterpiece at Ghent. The hospital was founded in the thirteenth century. The façade of the great hall, which we have also given, is very fine. It is pierced with high windows, filled with simple glass; and the roof is a piece of carpentry, which remains as a curious specimen of the woodwork of the period, and exhibits some traces of its original painting.
LYSSEWEGHE.

TER-DOEST AND NOTRE DAME.

The Abbey of De Doest, or Ter-Doest, called by the French De Thosan, from De Toussaint, was founded in the year 1106 at Lysseweghe, near Bruges, on a piece of land granted by Lambert, the Lord of the Manor, and St. Quentin, the first abbot. In 1175 the community adopted the Cistercian rule, and became affiliated to the Abbey of the Dunes, under which protection they became a house of so great importance that their abbot recovered the privilege of wearing the mitre. When the see of Bruges was erected, Pius IV. endowed the bishopric with the property belonging to Ter-Doest. In 1624 Bernard Campmans, Abbot of the Dunes, ransomed the Abbey by an agreement with the Bishop to pay an annual sum. At that time the buildings of the Abbey were very extensive indeed; but now scarcely any remains exist, except a farmhouse and gateway, and the magnificent barn which we have figured on Plate II. The foundations, however, can clearly be traced, by which a grand idea is conveyed of the ancient magnificence of the house. The Church was 123 feet long and 60 broad; the refectory 134 feet by 42; while the dormitory was not less than 210 feet long. These buildings were destroyed by the Calvinists.

The Parish Church of Lysseweghe was also built by the monks, but was spared by the Iconoclasts, and is still in existence, although in a sadly ruinous state. At the dissolution of the monastery the prosperity of the village declined, and the inhabitants were unable to keep up a monument of which they might justly be proud. But the government have at length undertaken that duty, and ordered its restoration. It is to be feared they will execute it after the manner of the Belgians; but we trust that Notre Dame de Lysseweghe may not be irretrievably ruined in the operation.

PLATE I. General plan .... at 1 in 500.
Elevation of north side ....
Longitudinal section and transverse section of choirs .... 1 in 300.
Section of north transept from the south .... 1 in 25.
Section of moulding of west doorway .... at 1 in 25.

PLATE II. Elevation of doorway in north transept ....
Section of moulding of engaged pillar, and of archivolt .... 1 in 25.
Elevation and sections of arcading of transepts .... 1 in 500.
Section of mouldings of windows of north Chapel ....
Plan of barn of Ter-Doest .... 1 in 500.
Transverse section ....
Part of longitudinal section .... 1 in 300.
Elevation of façade .... 1 in 100.
Arcading in gable end .... 1 in 25.
Section of same ....
This magnificent monument of German art was built to contain the shrine of St. Elizabeth of Hungary, and also to serve as a Church for the Knights of the Teutonic Order, by the Landgrave Conrad, her brother-in-law, and their Grand Master. St. Elizabeth was canonized on the 27th March, 1235, and the Church was commenced on the 12th August of the same year. It was finished in 1283, and the knights continued to use it from that time till the year 1809, when the order was dissolved.

The arrangements were very skilful by which the architect carried out the two-fold object which the founder had in view. On the one hand, he provided for the accommodation of the knights by a long choir extending into the nave; and, on the other, for the crowds of pilgrims who should flock to pay their devotions at the shrine, by a high altar erected in the nave under the rood, against the western enclosure of the choir, and by spacious aisles, equal to the nave in height. The more to separate the pilgrims from the knights, the roodscreen was left without any openings. The shrine itself was placed in the north transept, upon a tomb surrounded with railing, under a sort of ciborium of exquisite workmanship, of the same date as the best part of the Church.

The arrangement will be best understood by a reference to the Plate, in which, however, it was necessary to omit the railing, in order to show the carvings of the tomb. A staircase leads through the wall behind the shrine to the top of the canopy, from whence doubtless the relics were exposed. The whole is in tolerable preservation, although the colouring is mostly effaced, and the sculptures are somewhat damaged. These represent the chief events of the saint's life; they were probably executed by the artist of the west doorway, and are equal to any work of the same period. But the shrine itself is a perfect marvel of smiths' and jewellers' work, and is still exceedingly magnificent, although robbed of its most valuable jewels. It would be impossible to represent it in any engraving. Photography alone could convey an accurate idea of its perfection and richness.

Although the Church was nearly half a century in course of erection, and the western part, which was finished last, certainly shows an advance in style, the whole building is plainly the result of one harmonious conception, and on that account singular among the great German Churches, almost all of which are of Byzantine foundation, and retain considerable portions of the original structures. And the Gothic of St. Elizabeth's is not only unmixed with Romanesque, but it is also of the purest type, grand beyond all comparison in its great simplicity, and the complete absence of all crockets, pinnacles,
finials, and those other smaller members which are so often relied upon by inferior artists for concealing the poverty of their invention and the faulty proportions of their work. Nevertheless, there are certain features in the architecture of the building which recall the old Byzantine style. Such are the double row of windows with which the aisles are lighted. Two ranges of these go all round the Church, and remind the observer of the neighbouring Romanesque Churches, with their aisles of two stories. The polygonal transepts also have some resemblance to those of some of the Rhine Churches, which have apsidal terminations; and the beautiful pillars which separate the nave from the aisles have all the massiveness of the Romanesque.

The sacristy is worthy of notice. We have given it on an enlarged scale, with a section showing the centre column.

The sculptures of the western doorway are of singular excellence. The Blessed Virgin, the patroness of the Teutonic Order, is represented in glory, incensed by angels, and trampling upon Vice and Discord. From her feet springs a vine, and behind her is a background of leaves and fruit, with birds among the branches, all of which are carved in the boldest relief. We have given ample details of this group on a large scale. The foliage in the mouldings of the arch is also delicate and rich. The ironwork of the door is of the same date, and of very fine workmanship. A plate has been devoted to its illustration.

The high altar remains in its original place, and, notwithstanding that the Church has suffered great neglect, having served the purpose of a storehouse for a long time, is almost in its original state, with its reredos of stone carved and painted. It seems to have escaped the notice of previous archaeologists, but it is a unique and most magnificent example. In our side view of it will be seen the remains of a projecting canopy, which was probably designed for the more solemn exposition of the relics of St. Elizabeth. The reredos is flat at the top, and with the balustrade forms a sort of gallery. Of the same nature were the arrangements for the exposition of the Crown of Thorns in the Sainte Chapelle at Paris. A similar gallery exists in the little Church of Valcabrere, near St. Bertrand de Comminges. Such an erection would be found admirably adapted for the modern rite of Benediction, and for the devotions of the Quarante Ore. The high altar would be placed under a canopy with the tabernacle. Above the canopy, to which access would be had by flights of steps on each side, would be placed the throne. It is easy to see with what imposing splendour the Blessed Sacrament might be exposed with such an arrangement. The reredos at Marburg is provided with pulleys and grooves for curtains.

There is a tabernacle in the wall of the apse, fitted with a good wrought-iron door. The angels supporting it are well carved. The colours yet remain bright, and the inscriptions on the scrolls are legible. The candlesticks anciently employed at the Elevation still stand in front of the altar. They are of lead, cast and turned. A drawing of them will be found on a large scale in Mr. King's "Orfèvrerie," Vol. I. p. 81, a collection to which reference has already been made in our account of the works of art at Lunebourg.

The roodscreen and sedilia, which not long ago were lying on the floor, have recently been restored to their place. We have figured the sedilia, less on account of any great merit of this particular example, although it is not unworthy of attention, than because they are now rare in Continental Churches.
There are numerous monuments in the Church, of which I have given three as worthy of notice: viz., the tomb of Conrad, who was Landgrave in 1243; another of a Landgravine and her child, name unknown; and a third of Landgrave Henry of Trow and his wife. Some of the tombs exist only in ruins.

The Church is undergoing a tolerably satisfactory restoration. It is built of a grey red sandstone, agreeable in colour, and well preserved. It may not be amiss to notice the jealousy with which the authorities lock up this interesting Church, and the want of courtesy they show towards strangers desirous of inspecting its treasures of art.

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Déposé 148

T. H. King, Archt. Bruges
HALBERSTADT.

The first care of Charlemagne, after having subjected the Saxons to his rule, was to convert them to Christianity, and instruct them in the Christian doctrine. It was with this view that he established many new dioceses, among which that of Halberstadt, the boundaries of which were settled in 804. The original Cathedral, commenced by Hildegrim II., first bishop of this diocese, was consecrated under the patronage of St. Etienne, le 9 November, 859, by Hildegrim II. The rebuilding was begun on a grander scale, in 967, by Bernard, the then bishop, who brought from Rome many relics of saints for his Cathedral. His successor, Hildeward, continued the works with much zeal, and, the 21st October, 991, consecrated his Church with great solemnity, in presence of the Emperor Otho III., his wife, and his aunt, the Empress Adelaide, in the midst of a great assembly of nobles, among whom four were archbishops and eight bishops.

This Church lasted till 1060, in which year it was destroyed by fire. Burchard II., who was then bishop, commenced immediately the restoration of his Church, and worked at it so actively, that in less than eleven years it was completed. He consecrated it the 13th June, 1071, in presence of Emperor Henry IV., his spouse, and seven bishops. When the city was pillaged in 1179 by the soldiers of Henry the Lion, Duke of Brunswick, the Cathedral, and the most part of the other Churches, were destroyed by fire. The city rose but slowly from its ruins, and the chief part of the Church was terminated towards the year 1195. Bishop Conrad enlarged it (1201-1209), and it was re-consecrated in 1220 by his successor, Frederick II., in presence of Bishops of Hildesheim, Minden, Havelberg, and Culen. It was under their government the west front and doorway were erected, and called, in the ancient cartularies, the Paradise, with the lower part of the massive towers which surmount it. Some of the capitals, however, are much more ancient, and probably formed part of the Church burnt in 1179. Frederick II. died in 1236, in the Castle of Langenstein, and was buried in the Church of that village, where his tomb may yet be seen.

Jean Semika, who about this time was provost of the chapter, rebuilt the aisles of the nave: the three west bays of the aisle date from this period. To him also is due the paving of the whole Church in red and black tiles; a part of which ancient work was uncovered in 1847, four feet below the present pavement. The works were continued under the administration of Ludolph II., 1257-1285; De Volrad, 1285-1295; D'Albert I. and D'Albert II., 1308-1358; and of Burchard III., 1437-1458. Ernest II. consecrated the Church the 28th August, 1491. The chapter-house was built in 1514, by Albert V.;
MAYENCE.

The history of the Dome of Mayence resembles in many points that of the Cathedral of Spires. Both buildings have been repeatedly in flames, and have risen after each conflagration in greater splendour. Mayence, like Spires, was confiscated at the French Revolution, and, like Spires, owes its present existence to the special interposition of Napoleon, who in 1803 gave an order for its restoration, with a revenue of 12,000 francs, to which he contributed largely himself. He also presented the Church with the metal of three cannon for the casting of four bells. But, up to that disastrous period, Mayence had been more fortunate than Spires in the immunity which it had enjoyed from the ravages of war, although the city and the river on which it stands were for centuries the scene of conflict and disorder. In the thirty years' war it narrowly escaped destruction. Gustavus Adolphus, contrary to the terms of capitulation, had ordered all the Churches and convents to be demolished, and the engineers had actually commenced the mines by which the massive pile of the Cathedral was to be blown up intending to erect a citadel on the site, when he withdrew his project, at the intercession of the French Ambassador from Louis XIII.; not, however, before the Protestant king had done what wanton damage he was able to the ornaments and sculptures; and it is said that he rode into the Cathedral, and made his horse drink from the holy water stoup. But the Church itself was spared, so that Christendom has been twice indebted to French influence for the preservation of one of its most glorious temples.

The Cathedral was founded originally by the celebrated Bishop Willigis, Primate of Germany, and Chancellor of Otho II. He commenced the walls in 976, or soon afterwards, and the Church was consecrated by him with great pomp in the year 1009. But the roof, which was of wood, caught fire the very evening of the ceremony, and the greater part of the building was consumed. The energetic old man immediately recommenced his labours; but he died in 1011, after an episcopate of thirty-six years, leaving the unfinished work to his successors, by whom it was slowly continued till the accession of Bardo, who consecrated the second Church, in the presence of Conrad II., A.D. 1037.

Bardo appears to have retained the style and general character of the Cathedral of Willigis, especially in the eastern portion, which perhaps was not wholly destroyed by the fire. The two side doors also had probably been saved from the wreck. The circular apsis and the two towers are attributed to Bardo. He also built the nave, which is very fine, and remarkable for its great width. The vaulting, however, of this vast space was not undertaken by him. That was not completed till the end of the twelfth or the
commencement of the thirteenth century, after two fires—one in 1137 and the other in 1190—had destroyed Bardo's wooden roof and injured the masonry of the walls. The restoration of the nave and arches was undertaken by Archbishop Conrad, of Wittelsbach, and finished by him in 1198; he also roofed in the great eastern tower. It is in the masonry of this prelate that occur the first traces of pointed work. The pointed style becomes more pronounced still in the western choir and the transept, which were next erected. The sacristy is of this date. These were consecrated by Archbishop Siegfried in 1239, and so were completed the main walls of the building; since which time no very notable alterations have taken place in the Cathedral, beyond the addition of the side chapels, which were commenced about 1290. There are five of them on the north and seven on the south. On the north are, reckoning from the east, St. Barbara, 1260, St. Victor, 1279-1284, St. Lambert, 1291, St. Magnus, 1285, S. Mary, 1500; on the south, in the same order, are All Saints, by far the finest, with a splendid window by Archbishop Gerard, 1317, St. Thomas, 1328, St. John, 1379, St. Margaret, date unknown, St. Lawrence, 1306, St. Andrew, 1323, St. Michael Archangel, 1332. A cloister was built by Archbishop Siegfried in 1243; but the fine cloister at present standing is attributed to Archbishop Conrad, between the years 1397-1412, and bears his arms in the keys of the vault. The large stage of the tower, with its wide windows, was built about 1458; and the octagonal stage of the east tower, called the Tower of the Passion, with its great windows, crowned with acute triangular tympana, belongs to the same period. The square massive pillars which serve to sustain the tower were probably built towards the end of the fifteenth century. A fourth and fifth fire had occurred in the building. The latter was caused by lightning in the year 1767, when the principal tower was struck, and its wooden roof destroyed, as also those of the transepts and the two small towers. The sixth and last fire broke out during the siege of the town by the French in 1793, when the roof of the east choir fell in, and every combustible thing throughout the building was destroyed. In this state the Church remained for ten years, when, as has been said, the First Consul ordered its restoration. It was consecrated anew in 1804. In 1809 the cloister was covered in; in 1822 the nave, and in 1825 the aisles were roofed; and in 1828 the iron cupola was placed on the west tower.

From this brief record of events, the reader will understand the present state of the Cathedral. It will be seen that the modern additions have been confined to the roofs and the upper portions, while the main walls remain comparatively unaltered since the day of their erection. The style of the latter restorations is such as might have been expected from the dates at which they were executed; and in this respect Mayence is less fortunate than Spires, where the recent works are not unworthy of the original building.

Some portions of the Cathedral of Mayence merit special notice. The eastern and most ancient choir is adorned with an external gallery under the roof, the columns and capitals of which are very elegant. The two side doors are not without beauty, especially that on the south, which is richly sculptured. The capitals are somewhat Corinthian in character; but the leaves and birds are drawn from nature, and leave far behind the conventional foliage of the Greek type. The nave is formed by two rows of solid pillars, eighteen in number, supporting on each side six arcades, without archivolts. Instead of a triforium there is a wall, decorated with two lofty blind arcades, above which are the clerestory windows, two to each bay. The vaulting is somewhat singular
in character, the alternate pillar having no direct share in bearing the thrust; but the
design will be more intelligible from the drawing. The four spaces left unoccupied by
this arrangement are filled by the columns which support the flying buttresses. These
columns have engaged shafts, which rise up to the springing of the vaulting. The double
chapel of St. Gothard is also remarkable. The chapter-house is a square building,
erect ed at the end of the twelfth or the beginning of the thirteenth century. The
beautiful doorway leading to the south transept is walled up now. The tombs of Arch-
bishop Siegfried and of Archbishop Peter von Asfeldt are worthy of attention, as is also
the bronze door of the tenth century, with a curious inscription added in 1135, and
setting forth the privileges granted to the town by Archbishop Adalbert I. This
inscription is given at length in Moeller’s “Documents relating to Art in Germany.”

The Churches of St. Stephen and St. Quirinus, which were probably built by the
same hand, are chiefly remarkable for the facility apparent in the adaptation of pointed
architecture to the requirements of the case. St. Stephen’s, a Church with two choirs,
has nave and aisles of uniform height, with cloisters and buildings for the monks.
St. Quirinus’ has also three naves of the same height, and is wonderfully set upon
the site intended for it, being capable of accommodating a vast congregation in a space
comparatively confined.

Plate I. Plan of Cathedral and its cloisters

Fig. 1. Transverse section of nave; one bay of vault

2. Elevation of north transept

3. Section and elevation of a bay of cloister

Plate II. Plan of St. Stephen’s and its cloisters

Transverse section of nave

Capital of shafts

Plan of St. Quirinus

Transverse section

at 1 in 500.

1 in 300.

1 in 300.

1 in 300.

1 in 500.

1 in 300.

1 in 25.

1 in 500.

1 in 300.
HILDESHEIM.

HILDESHEIM is a town rich in the remains of mediaeval art which it has preserved; but it is obviously impossible, in any work short of an encyclopædia, to give illustrations of every object of interest in each city. In the selection we are compelled to make of some out of many, we have been guided by this rule: to leave no class or style unrepresented, and to give the best examples we can reach under each. This is all that is necessary for the purpose we have in view; which is, to enable the student to arrive at the universal principles of the old artists from the various forms which their art assumed at different periods, and in different places. It is manifest that the multiplication of the same forms would not promote this design, while it would render the whole work practically useless from the great cost at which alone it could be published.

The particular specimens we give in the nineteen plates devoted to Hildesheim, are a bronze font of great beauty, a corona, chalices, an altar candlestick, an altar cross, a bust of St. Oswald, and some other minor pieces. The Churches are not devoid of interest; but as we have given others of the same class, we have been content to engrave their plans and sections. The Dome, with its cloisters at the east, is curious, and was built in the tenth century. St. Gothard's is two centuries later, but its architect appears to have been more influenced in his conception by the character of the Cathedral than by the prevailing style of his own period.

The bronze font is a splendid example of the occasional departure of the ancients from their usual practice of employing stone in the construction of this article of Church furniture. Even wood has been employed, but less often than metal. The rule of the Church does not prescribe stone, but only that the material shall be suitable for the purpose. The font must be made de lapide vel de aliá materiá congruá et honestá videlicet quaé sit solida, durabilis et fortis, ac aquae infusea retentiva. I am only acquainted with one instance of a font made entirely of wood; this is at St. Michael's Evenechtyd, in Denbighshire. It is hewn out of a solid block. But in England there are several of lead, though we are not aware that there are any of any other metal in this country. In the Church of St. Marie de Castro, Guernsey, there is a font of silver; but it is very small and late. In Westphalia, Hanover, and other parts of the North of Europe, bronze fonts are comparatively common. Fine specimens are to be found at Frankfort-on-the-Oder, Munster, Brandebourg, Brunswick, Wurtzbourg, Halberstadt, Liége, Brussels, Louvain, and Hal. Mr. King has published the designs of the three first of them in his "Orfèvrerie," Vol. II., Plates 63, 82, 75.

Vol. II.
However, unquestionably, the finest of all is this font at Hildesheim, the finest whether regard be had to antiquity, execution, or design. It is both wrought upon the true principles of metal work, and designed with the highest religious sentiment, as embodied in the symbolism which distinguished the age when these masterpieces were achieved.

The basin is circular in form, and rests on a cylindrical column, sustained by four eagle’s claws. Four kneeling figures, holding in their hands an urn, from which escapes a stream of water, support the basin underneath. These figures represent the four rivers which watered the Garden of Eden, and which the fathers have always regarded as figurative of this Sacrament. That there might be no mistake as to this symbolism, the under rim of the basin is inscribed with the following Latin verses:

+ Os. Mutans. Phison. est. prudenti. simulatus
+ Temperiem. gion. terrae. delignat. hiatus
+ Est. velox. Tigris. quo. fortis. significatur.
+ Frugiier. Euphrates. est. justitia. que. notatur.

Above this inscription, and precisely over the heads of the four figures, in further illustration of the idea, the four cardinal virtues are typified in four allegorical medallions. Prudence is represented as a woman crowned, holding in her right hand a book and in her left a serpent, with a label bearing the following motto,—Estote prudentes sicut serpentes. Temperance is represented by a figure holding a vase, from which water is escaping, with the motto, Omne tulit punctum qui miscuit utile dulci. Fortitude appears under the form of a warrior in steel armour, armed with sword and shield. On the shield are the arms of the Donor; on a scroll is the legend,—Vir. qui. dominatur. animo. suo. fortior. est. expugnatore. urbis. And Justice is shown under the familiar image of a crowned female, bandaged, holding a balance. The legend on her scroll runs thus,—Omnia. in. mensura. et. pondere. pono.

Above these medallions are four foliated ogee arches on slender shafts, holding in the spandrils four medallions of the greater prophets, each with a motto. On the bust of Isaiah we read—Egredietur virgo de radice Jesse; on that of Jeremiah—Regnabit. rex. et. sapiens. erit.; on that of Daniel—Omnes. populi. et. tribus. et. linguæ. ipsi. servient; and on that of Ezekiel—Similitudo. animalium. et. hic. aspectus. eorum. The remainder of the spaces in the spandrils is occupied by the emblems of the Evangelists, also with mottoes, as follows:—St. Matthew—Ipse. salvum. faciet. populum. suum. a. peccatis. eorum.; St. Mark—Ipse. vos. baptizabit. in. spiritus. sancto. et. igne.; St. Luke—Dabit. illi. dominus. seadem. David. patui. ejus.; St. John—Verbum. caro. factum. est.

The spaces within the four ogees are occupied by the following subjects:—In the first, the Blessed Virgin is sitting enthroned, with the Divine Infant in her arms: on the one side St. Gothard, on the other St. Stephen. The Donor is kneeling in front, holding the scroll—Ave. Maria. gratia. plena.; with these verses over all:—

+ Wilibernus. venile. spe. dat. laudique. marle
+ Hoc. decus. ecclesiae. suscipe. Christi. pie.

In the second, the passage of the Israelites through the Red Sea. This and the two
other subjects are emblematical of baptism. Here Moses is represented with the
rod with which he smote the water in one hand, and the two tables of the law
in the other. In passing, it may be observed, that this anachronism, which would never
have occured to the modern artist, gives great vigour to the design, and is very
characteristic of the period. Behind the law-giver are a group of twelve personages,
with vases, charged with the spoil of the Egyptians. The archivolt above bears the
following inscription—

PER. MARE. PER. MOYSEN. FUGIT. EGYPTEM. GENUS. HORUM.
PER. CHRISTUM. LAVACHRO. FUGimus. TENEBRAS. VICIOUR.

In the third, the Baptism of our Lord in the River Jordan. Our Lord is standing
up to the middle in water. The holy dove is poised over his head, and the Eternal
Father above raises his right hand in Benediction, and in the left, bears the words, Hic .
est . filius . meus . dilectus. At the right of our Saviour stands the Baptist, his robe
held by two angels as acolytes ; and on the archivolts are the words—

HIC BAPTIZATUR CHRISTUS QUO SANCTIFICATUR
NOBIS BAPTISMA TRIBUENS IN FLAMINE CHRISMA.

In the fourth, is the Passage of the Israelites into Canaan, through the River Jordan.
Joshua is pointing the way with his lance, followed by the twelve priests carrying
the ark of the covenant, and each holding a stone in his hand. In the archivolt
the words—

AD. PATRIAM. JOSUE. DUCE. FLUMEN. TRANSIT. HABitus.
DUCIMUR. AD. VITAM. TE. DUCE. FONTE. DEUS.

The whole is encircled above with a band, on which are engraved these verses—

+ QUATUOR. IRRORANT. PARADISI. FLUMINA. MUNDUM.
+ VIRTUTES. QUE. RIGANT. TOTIDEM. COR. CRIMINE. MUNDUM.
+ ORA. PROPHETARUM. QUI. VATICINATA. FURKUNT.
+ HIC. RATA. SCRIPTORIS. EVANGELII. ECINERUNT. +

The cover is hung from the roof of the Church by a counterweight, a chain
passing over a pulley. On a band round the part which fits into the font are the
lines—

+ MUNDAT. UT. IMMUNDA. SACRI. BAPTISMATIS. UNDA.
SIC. JUSTE. FUSUS. SANGUIS. LAVACHRI. TENET. USUS.
POST. LAVAT. ATTRACTA. LACHRYMIS. CONFESSION. FACTA.
CRIMINE. PEDATIS. LAVACHRUM. FIT. OPUS. PIETATIS.

which refer to the remission of sins first in baptism, whether by water or by blood, and
afterwards in the Sacrament of Penance.

Above this inscription the cover is divided into four compartments, corresponding
with the four divisions of the font itself. These compartments are similarly formed of
foliated arches or shafts. They are filled with the following subjects :—

In the first is the affirmation of Aaron’s supremacy in the priesthood by the miracle
of the budding rod. On an altar Aaron’s rod, of the tribe of Levi, is shown in blossom
above the rods of the other tribes. On the left is Aaron, with an ewer in his hand; on
the right is Moses, with a staff in his right hand and a label in his left, which carries these words—**PROPHETAM. SUSCITABIT. DE. FILIIS. VESTRIS.** On the archivolt is the inscription—

**VIRGA. VIGET. FLORE. PARIT. ALMA. REGENTE. PUDORE.**

In the second is the Massacre of the Innocents. King Herod is represented sitting on a throne and giving orders for the massacre; a drawn sword is held by an attendant by his side. An executioner cutting off the head of an infant, and a mother with her child at her heart, complete the picture. Above is the inscription—

**QUOS DOLOR. ORTAT. CRUOR. A. CRUEL. CRUENTAT.**

In the third is St. Mary Magdalene at the feet of Jesus. Our Saviour is sitting at table between Lazarus and Simon the Pharisee, with the penitent wiping His feet with her hair. The words of the Pharisee are written on a scroll in his hand—**HIC. SIT. ESSET. PROPHETA. SCIRET. UTIQUE. QUALIS. ET. QUE. EST. MULIER. QUE. TANGIT. EUM.** Our Lord’s words are in like manner inscribed on the label which he holds—**REMITTUNTUR. EI. PECCATA. MULTA.** On the archivolt is the inscription—

**SPE. REPLIC. PECTUS. LACHRYMIS. A. FLENT. REFLCT.**

In the fourth the Six Works of Mercy. A crowned figure, representing Mercy, is supposed to be giving drink to the thirsty, feeding the hungry, entertaining the stranger, clothing the naked, attending the sick, and visiting the prisoner; each of which states is represented by an appropriate figure. The burial of the dead is omitted; but these are the Six Works of Mercy referred to by our Lord in His Parable, St. Matthew, xxv.; **Esurivi et dedistis mihi manducare—Sitivi et dedistis mihi bibere—Hospes eram et collegistis me—Nudos et operuistis me—infirmus et visitastis me—in carcere eram et venistis ad me.** Above is the legend—

**DAT. VENIAM. SCERI. PER. OPES. INOPEM. MISERERI.**

The spandrils are occupied by the busts of Solomon, Jeremiah, David, and Isaiah, each bearing a motto—

**For Solomon**: **Flores. Mei. Fructus. Honoris. Et. Honestatis.**


The cover terminates above in a knot of foliage of exquisite beauty.

The font and cover were originally enriched with colour, of which traces remain. The execution dates probably from the latter half of the thirteenth century. By the inscription we learn that it was given to the Cathedral by a priest, named Wilbernus. It originally stood at the west end, but was removed to the Chapel of St. George, where it now is, in the year 1653.

The corona in the Cathedral is another work of great merit, and is to be referred to an earlier period. It consists of a knop of metal, pierced, as seen in the specimen
we give in Plate VI., with prickets on the upper rim, and sconces or lanterns at intervals. It is suspended by chains. All the details will be found amply illustrated in our drawings.

The reliquary of St. Oswald, the sacristy doors, the brass effigy, the altar cross, the missal binding, the pastoral cross and the pastoral staff, require no other explanation than is afforded by our careful drawings of them. It remains but to describe the chalices which are still preserved at Hildesheim.

The finest of these is engraved on the 16th and following plates. It belonged to St. Bernwald, Bishop of Hildesheim, A.D. 1146, of which date it would be difficult to discover a more beautiful specimen. Its character will be easily understood from the drawings. The reader will observe that the filigree work extends nearly to the brink of the cup, and that a small semicircle is left for the lips of the celebrant. The subjects of the medallions on the foot are in relief on enamelled ground; and the spaces between are filled with filigree and precious stones. The foliage of which the knop is composed is beaten up into high relief, and is divided into four parts by studs of filigree and precious stones; the filigree is omitted from two of these to show the construction. There are four medallions in the cross corresponding with the four on the foot. These will be found engraved on Plate XVII. Those on the cup are subjects from the Gospel—the Nativity, the Annunciation, and the Entombment, with the Crucifixion, according to the command of the Church, facing the celebrant. Those on the vase are allegorical, each with a verse in explanation.

In the first, one man is showing to others behind him a serpent issuing from a cup. The serpent signifies Christ, in allusion to the Brazen Serpent. One of the figures holds a serpent in his hand:

+ IN. CRVCE. DV (m). PATITVR. HOC. XPC. IN. ANGVE. NOTAT (ur).

In the second, a magician, with an ear of wheat in one hand and a wine-cup in the other, is propounding the following mystery:

+ DIFFERT. I (m). SPECIE. S (ed). AD. VNĪ (m). SPECTAT. VIRVMQ.

In the third, a man is knocking at a gate, as if unable to obtain admission. This signifies the inviolate asylum of the Tabernacle:

+ PORTA. NEGANS. ADIV (m). GREMIV(m). NOTAT. INVOLATVM.

In the fourth, a king in a dalmatic holds in one hand a chalice, and in the other a globe, the symbols of suffering and power, in allusion to St. Luke xxiv.:

EXEMPLO. XPI. VICTORIA. CONGRVIT. ISTI.

The paten on Plate XVIII. is designed in the same style; but notwithstanding the provision made for the removal of the fragments by the plain space left in the rim, it could not be reproduced in the present day. The modern rite of the church has absolutely interdicted all ornament on the interior; and the example before us is, moreover, deeper than the pattern authorised by the Congregation of Rites.

The small chalice and paten figured on the same plate were found in the tomb of Hezilo, Bishop of Hildesheim, in the Church of St. Maurice, when that tomb Vol. II.
was opened in the year 1667. It is impossible that these could ever have been in actual use. It is probable that the smallness of their size was due to the economy or poverty of the Bishop's executors, who could not bury a priest without the sacred vessels of his ministry. In our own day chalices of pewter are employed for this purpose, a metal not admissible for the service of the altar.

The chalice and paten on Plates XIII. and XIV. are from the Church of St. Maurice. They are of silver gilt, in style resembling the example already described, but somewhat later in date. The cup is adorned with busts of the twelve Apostles, simply engraved, but the knop and vase are more richly wrought. The knop is adorned with enamelled medallions of the evangelistic symbols, and the richest filigree work. Upon the vase are four medallions from Old Testament history: the Sacrifice of Melchisedec, with the legend—Melchisedeck, vinum, dat, Abel, libamen, ovimum.; the Sacrifice of Abraham—Progeniem, Sare, Pater, Abram, destinat, ore.; the Brazen Serpent—Cui. contemplatur. Anguem. vitam. reparatur. the spies returning from the Land of Promise, with grapes—Botrum. Legati. Referunt. In. vecti. probati. The spandrils are filled with angels, each with a crown and sceptre. Round the rim of the vase runs the following inscription:


<table>
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<tr>
<th>Plate</th>
<th>Description</th>
<th>Scale</th>
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<tr>
<td>I</td>
<td>Plan of the Cathedral, and the cloisters and adjoining buildings</td>
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<tr>
<td>II</td>
<td>Elevation of baptismal fonts, small font adjoining, with the knop and chain</td>
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</tr>
<tr>
<td>III, IV, V</td>
<td>Reproofs of the cover and vase shown flat</td>
<td>1 in 5</td>
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<td>VI</td>
<td>Corona in the Cathedral.</td>
<td>1 in 5</td>
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<td>VII</td>
<td>Another sconce from the same corona; details, plan, and engraving on sconces; details of chain</td>
<td>1 in 5</td>
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<tr>
<td>VIII</td>
<td>Bust of St. Oswald, preserved in the treasury; elevation and half plan</td>
<td>half full size</td>
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<td>IX</td>
<td>Panels engraved and filled with enniello from base of bust</td>
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<td>Folding doors in the sacristry of wrought iron</td>
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<tr>
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<td>Altar cross preserved in the Church of Holy Cross (Kreutz Kirche)</td>
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<tr>
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</tr>
<tr>
<td>XIII</td>
<td>Chalice preserved in St Maurice's</td>
<td>1 in 500</td>
</tr>
<tr>
<td>XIV</td>
<td>Entire plan of foot of same chalice</td>
<td>full size</td>
</tr>
</tbody>
</table>
PLATE XV. Ancient ciborium of cocoa wood mounted in silver, preserved in St. Gothard's.

Fig. 1. Medallion embossed from underneath

2 and 3. Embossed cross bands in the exterior; the interior of cover full size.

Portable cross preserved in the Dome.

PLATE XVI. Chalice in St. Gothard's.

Elevation, one quarter of foot; plan and details of knob.

PLATE XVII. Medallions and embossed work on the cup of the same chalice

Medallions of the foot all full size.

PLATE XVIII. Paten in the Cathedral; plan and section

Two sides of crook of pastoral staff in silver all full size.

Chalice and paten found in the tomb of Hezilo

PLATE XIX. Stem, vase, and plan of candlestick, with specimens of chasing full size.
HILDESHEIM, Pl. 10

Echelle 1-10

London Bell & Dally 1857  Details ½ Real size  Découët 1857

Printed by Day & Son,  Gate 38, Lincoln's Inn S. London

T. H. King Archct. Bruges
Le tout grandeur de l'exécution. The whole real size
Fig. 1

Fig. 2. Le tout grandeur de l'exécution The whole real size

Fig. 3

London Bell & Dally 1857

Depose 1782
The whole real size

Le tout grandeur de l'exécution
Le tout grandeur de l'exécution

London Bell & Baldy 1858

Déposé 174

T. H. King, Archt. Bruges
Le tout grandeur de l'exécution.

The whole real size
Le tout grandeur de l'exécution

The whole real size

FLARE IN BERAT F E R V M S V V M
ROMERSDORF.

The Abbey of Romersdorf was originally a Benedictine foundation, but in 1135 the Premonstratensians, so called from their chief house at Prémontré, were brought here by the Archbishop of Treves; and the new owners immediately commenced the erection of a larger convent. This appears to have been finished in 1185. The Church was consecrated in 1210. After this the community increased in numbers, and successive additions were made to the conventual buildings. Bruno of Bramsburg, who was abbot from 1214 to 1236, enlarged the house, and to him are probably due the chapter-house and cloisters. The buttresses outside the chapter-house and the quatrefoils pierced in the bays of the cloisters, bespeak an advance towards the pointed style, although the general character of the building is decidedly Romanesque, which leads to the supposition that Bruno only carried out a design of the same date as the Church; but, as was usual in such cases, modified by the prevailing style as the work proceeded.

The Abbey has suffered considerably at various times. The parts of the building which are still standing will be seen from the ground-plan—viz., the Church, chapter-house, sacristy and cloisters.

A fountain in the lavatory, with its bronze pipe and tap, fitted in the centre of a cradle-shaped basin which stands on a stunted pillar, we have thought singular enough to merit a corner in one of our Plates. The capitals of the arches are very good for their date, as are also the mouldings of the vault ribs and some of the arches.

The chapter-house remains in the best preservation of any part of the buildings; it is almost in its original state, with the benches for the brethren and the abbot's seat. These are very interesting, as recalling the uses to which the chapter-house was devoted. There the monks assembled daily, after the morning offices in the Church, to hear recited the life of the saint of the day, and a passage from their rule; to commemorate deceased brethren and benefactors; to name reprimands for the transgressions of which they accused themselves in chapter, and distribute among each other the duties of the day. The benches for the monks were placed round the walls, and the superior occupied a raised seat at the east end. This seat is shown in our longitudinal section.

| PLATE I. | Plan of the Church and cloisters | at 1 in 500. |
| Transverse section of the Church, with the elevation of the exterior of the cloisters | 1 in 300. |
| Interior elevation of part of cloisters | 1 in 100. |
| Elevation of pier of cloisters, section of shafts, and mouldings of ribs of vault | 1 in 25. |
| Section of plinth of shafts | 1 in 4. |
| Capitals of double columns, and bays receiving the mouldings of the vault | 1 in 8. |
| Two elevations of fountain in lavatory | 1 in 100. |
| Detail of capital of same (not drawn to scale). | |

| PLATE II. | Longitudinal section of chapter-house, with transverse section of cloisters |
| Transverse section of chapter-house towards the east | 1 in 100. |
| Interior of the cloisters at the entrance of the chapter-house | |
| Section of mouldings of gateway and window | |
| Elevation of capitals of window | 1 in 25. |
| Column and mouldings of chapter-house | |
| Capitals | 1 in 8. |

Vol. II.
NEUSS.

We have compressed into a single plate all that is worthy of notice in the Church at Neuss, that we might reserve the greater space for more complete examples of the same period. But so curious a specimen of the transition from the round to the pointed arch could not be altogether passed over in a work like the present. The existing Church dates from the year 1209, according to an inscription upon a slab built into the south wall. This is in old Roman characters, and runs as follows:—

ANNO. INCARNÆ.
DNI. MO. C.C.V.I.I.I.
ÌMO. ÌPERI. AN
NO. OTTONIS. A
DOLFO. COLON

That is to say, that in the year of our Lord 1209, in the first year of the reign of the Emperor Otho, while Adolphus was Bishop of Cologne, and Sophia was Abbess, upon the feast of St. Dionysius the Martyr, Oct. 22, Master Wolbero laid the first stone of this Church. This Sophia was the abbess of a Collegiate Church founded here by the Counts of Cleves in the ninth century, dedicated to St. Quirinus, with a chapter of canonesses, and with parochial jurisdiction. This Church was probably destroyed in the siege of the town in 1205. Whether Master Wolbero was the architect, or who he was, is not known. Boissère suggests that he may be the same as that Albero who, in the year 1219, rebuilt the nave and west transept of the Apostles' Church at Cologne.

The most instructive portion of the Church is the west end and tower, in which may be seen the tendency to ornamentation developed in the succeeding style; as also a more direct attempt at a façade than had been previously made. It is impossible not to detect in the transepts raised on either side of the western tower the germ of those vast fronts which afterwards became universal in important Churches.

The reader will notice the early use of the trefoiled and quatrefoiled heads, and also the peculiar ace-shaped windows, the object of which, if they were not due to mere caprice, has not been recorded. They are to be seen in three or four other Churches, but only in the Rhine country.
WESTPHALIA.

CHALICE OF WESEL.

In the tenth Plate of the present volume I have furnished a specimen typical of the form of chalice which prevailed in the most ancient times; for the Church had imposed on almost all objects in use in her worship the form of a particular type. This was adhered to in rich as well as simple chalices, as one may see in those of Hildesheim, given at pages 70 and 73 of this volume.

These types which I consider as the only ones really worthy of study, and serving as models for reproduction, were, towards the end of the fourteenth century, gradually abandoned, and replaced by another form, of which this Chalice of Wesel here represented offers a specimen. This degenerate form gained a footing, which it maintained to the decline of art and religion, during all that period of classical mania which enriched it with unmeaning ornaments strung together under the name of art. But what is truly to be regretted, is that since the revival of a taste for the objects of mediæval art, this is also the type to which its most influential advocates seem principally to have attached themselves, and which retards indefinitely the improvement which one must hope to attain in the style of Church plate.

The specimen which I give, and which dates, so to say, from the very commencement of the decline, yet is not without a certain grace in its execution; traditions of better things then fast disappearing. It is even a beautiful chalice, but its beauty is that of its date only; and a practised eye will not fail to discern, as well in its design as in the method employed in its execution, all the signs of decay of style, and in its use, all the inconveniences of modern chalices.

The stem and foot had become already at this date too high, and this defect, further exaggerated in modern chalices, renders them liable at each moment to be capsized. The knop is too prickly, with its angular buttons, to be agreeably handled, and the bowl is too narrow in the bottom to be easily purified. The ornaments on the false cup are cast instead of being knocked up. The whole composition, although covered with Scripture subjects, is wanting in the religious sentiment of the ancient artists, although stamped with every characteristic of the German school of the time. The face of our Saviour on the paten, without nimbus, is complicated and vulgar, instead of presenting that chaste simplicity which the ancients gave to this holy subject.

On the Plate will be found half the chalice in elevation; the whole foot in plan; the false cup and half the knop; a section of the stem, which is of open work; a quarter of the paten in plan and section; the whole full size of original.

Vol. II.
RATISBON.

RATISBON possesses several fine churches, of which the most remarkable is the Cathedral of St. Peter; a structure not indeed so large as many others of the period but inferior to none in the character of its architecture. St. Ulric's was the ancient Cathedral of the see; but in April, 1275, Bishop Thundorfer laid the first stone of a more magnificent building. This prelate executed a considerable portion of the works, and his successors carried them on slowly till the commencement of the sixteenth century, when they were abandoned in consequence of the troubles of that disastrous age. Instead of the lofty spires with which the western towers were to have been crowned, they were then abruptly covered with a simple wooden top, as shown in our engraving, and the centre lantern was also left unfinished. The next two hundred years saw the Church filled with pews, galleries, and other unsightly erections, but no attempt was made to complete the original design; and even Louis of Bavaria, who in the eighteenth century restored the interior and removed the modern fittings, was content with finishing the turret which now crowns the intersection of the transepts.

The Church is lighted with two rows of windows, which entirely surround it. A passage is taken in the thickness of the walls beneath each tier, and the balustrades with which these passages are protected add considerably to the graceful effect of the interior. The choir is elevated above the nave by a flight of marble steps, and the high altar above the choir by another flight. To the right of the altar is a late but very delicately carved sacrament-house, of the kind not unfrequently seen in Germany. The high altar is of silver, but modern, having been erected by Archbishop Fugges in 1785; but there exist seven ancient altars in the aisles, some of which are of considerable merit. Five of these are covered with canopies; two are built in vaulted recesses in the north wall. On the south side is a holy well covered with a stone canopy of rare workmanship. We have given drawings of this well, and of two of the altars on the north side. On each side of the choir is a sacristy, that on the north side consisting of two stories, that of the south of three. These sacristies are admirably arranged in the plan of the building. The cloister stands on the north-east. From the north sacristy a communication is made by means of a bridge with the old buildings in the cloister. The cloister itself consists of two quadrangles, in the farthest of which is found the baptistery of very early work. In the treasury are preserved several pieces of old plate; a golden cross of Byzantine work, A.D. 1000; three silver vessels for the
holy oils; a drinking cup of St. Wolfgang, and an enamelled chalice of the twelfth century. This latter we have engraved. In the transept and tricorium are sundry remains of ancient glass, which, to show the kind, we have also thought worthy of reproduction. The tomb of Margarite Tachheim is by the celebrated Peter Vischer.

The present Church of St. James' of the Scots dates from the year 1120, but the monastery was founded nearly a century earlier. The great renown acquired by the monks, and the special privileges granted to them by Henry V., raised the community to a very high position in the German Church; and when the twelve Scotch convents were united in one congregation, the Abbot of St. James' at Ratisbon was elected the chief or president.

The Church forms a basilica of three naves, the two external of which only are vaulted, the centre being covered with a plain flat roof. The round arch is exclusively employed, but the columns have an elevation and proportion which belong to the close of the Romanesque period, or the latter half of the twelfth century. The capitals are variously and fantastically ornamented, and are of extraordinary length, their character being somewhat foreign, and resembling the English sculpture of the same period. The choir is separated from its aisles by square pilasters without capitals. The Church is lighted throughout by the clerestory, with the exception of the choir, which is pierced by two high narrow windows. Externally the choir is ornamented with five arcades formed of engaged columns, the capitals of which are very elegant.

The most remarkable feature in the Church is the northern portal of the side façade, on the left. It is the only example in Germany, and is worthy of study. Its character and details will be understood from our drawings. It dates from the commencement of the thirteenth century, when considerable alterations were made in the Church by George, the third abbot.

The Alte Capelle stands on the site of an ancient Pagan temple, converted to Christian uses by St. Rupert in the year 616. The present high altar is said to be placed on the exact spot occupied by the heathen altar. In the year 1002 Henry the Holy and his wife Cunigunda built a college for monks: and in 1018 Bishop Gebhard built the present Church. The character of the building will be seen from our engravings.

St. Ulric, which was a Byzantine Church in its original form, was anciently the Cathedral. It has undergone various alterations, and now offers several interesting details to the architectural student's notice. There is remaining one very beautiful window of the thirteenth century. The aisles have two stories, and there is a second storey also over a double bay of the nave. Our drawing, and the section taken through the front bay from the west, will give an exact idea of the arrangement. We have also given a view of the façade.

The two other Churches which we have represented are St. Blaise, once belonging to the Dominicans, and the ancient Church of the Minorites, now used as a custom-house. The Dominican Church is a remarkable type of the Churches of that order, and very much resembles the Church at Erfurt, also built by the Dominicans, and which we have figured in the fourth Volume of this work. Erected at one time without much ornament, and with great solidity, it may serve as an excellent model for a good but not expensive Church. The spacious choir and nave are of admirable proportions. It was in a hall of the convent of this Church that Albertus Magnus gave his lectures in
theology. The chamber still exists, along with the greater part of the buildings. The Church of the Minorites is also in good preservation. The choir is one of the most elegant of those of the twelfth century. The nave and aisles are not vaulted.

In the Church of St. Emmeran are several tombs, which we have thought worthy of insertion in our plates, as characteristic of the German style of the epoch.

**Plate I.**
- Plan of Cathedral with its cloisters.
- Plan of Cathedral at the triforium.
- Plan of choir and sacristies.
- Plan of third storey of south sacristy
  
  at 1 in 500.

**Plate II.**
- Transverse section; interior and exterior elevation of bay of nave; section of choir and sacristies; elevation of bay of choir and of buttress, with section of apse
  
  1 in 300.

**Plate III.**
- Perspective view from south-west.
- Profile of a pier of the towers at the west, of a column of nave, and of a column of transept, with a profile of its plinth
  
  1 in 25.

**Plate IV.**
- Fig. 1. Elevation of bridge
  
  1 in 300.
- 2. Profile of moulding of bridge arch, and of window jambs and cornice
  
  1 in 25.
- 3. Section and elevation of baptistery
  
  1 in 100.
- 4. Elevation of old altar, with baptistery
  
  1 in 25.
- 5. Plan of same
  
  1 in 25.
- 6. Profile of mouldings of the right hand plinth of the triangular porch at west end
  
  1 in 25.

**Plate V.**
- Fig. 1. Window in north transept
  
  1 in 100.
- 2. Window in east and west of south transept
  
  1 in 100.
- 3. Large window in south transept
  
  1 in 25.
- 4. Window of tower
  
  1 in 300.
- 5. Mouldings of window
  
  1 in 25.
- 6. Elevation of bay of aisles
  
  1 in 25.
- 7. Elevation and plan of arcading of same
  
  1 in 25.
- 8. Elevation and section of balustrade over arcading
  
  1 in 25.

**Plate VI.**
- Figs. 1 and 2. Lower window of choir
  
  1 in 100.
- 3. Mouldings of same
  
  1 in 25.
- 4 and 5. Upper windows of choir, north and south
  
  1 in 100.
- 6 and 7. Windows of apse
  
  1 in 25.
- 8. Mouldings of these windows
  
  1 in 25.
- 9 and 10. Windows of aisle south of nave
  
  1 in 100.
- 11. Mouldings of same
  
  1 in 25.

**Plate VII., VIII., and IX.**
- Various pieces of glass selected from remains in the transept and triforium
  
  1 in 8.

**Plate X.**
- Chalice preserved in sacristy, half elevation.
- Plan of foot of knop
  
  full size.

**Plate XI.**
- Elevation of dais of an altar in the north aisle
  
  at 1 in 25.
- Plan of same
  
  1 in 50.
- Details and mouldings
  
  1 in 10.

**Plate XII.**
- Elevation and section of the Holy Well, with the stoup and plans of same
  
  1 in 22.

**Plate XIII.**
- Elevation of dais of an altar in the north aisle
  
  1 in 25.
- Plan of same
  
  1 in 50.
- Details and mouldings
  
  1 in 10.

**Plate XIV.**
- Elevation of a monument in the Church of St. Emmeran
  
  2 in 25.
- Details of same
  
  1 in 5.

**Plate XV.**
- Elevations of two other monuments in the same Church
  
  2 in 25.
- Details of same
  
  1 in 5.
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RATISBONNE (Regensburg) Pl 1
(Cathedrale)

Depose 181

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Plan 1-50

Details 1-10

Elevation 1-25.

Depose 193

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