



Germany - The Rhine, Saxony and Prussia & Austria.

From the earliest times to the present day the Rhine has played a prominent part in the national life of the German people. Navigable almost from the border lands of Roman culture, it was the first great highway through which civilization with its attendant arts entered the country and took its firmest root. When the rest of the country was overrun by barbarian hordes and southern civilization apparently blotted out, it was in the old art centres of Trier and Cologne that the germ of culture was preserved and from which again grew that civilization that finally conquered the conquerors and made of them the nation that today stands in the vanguard of progress and culture. It is here then that we naturally look for the oldest and best fruits of German effort, and we are not disappointed, for it is in the Romanesque churches of the Rhine-land that we find the best of that peculiarly German architecture as well as the most ambitious efforts in the Gothic importation that followed and took its place. It was there, considerations, as well as some others of convenience, that led me to first examine the monuments on the banks of the Rhine as far as the city of Speyer, then to turn to the east and visit such centres as Würzburg, ~~Nuremberg~~ Bamberg and the towns of lower Saxony, then the district of the Harz mountains, the charmingly <sup>picturesque</sup> towns of Brunswick, finally to enter the region of brick architecture again at Brandenburg, Berlin, Stettin and Stargard to leave the country on the east by ~~Blantzij~~ and Königsberg. In all 60 cities and towns, which I explored more or less thoroughly, and in which I always found something of interest.

In considering the architecture of Germany we must make a step backward before treating the Romanesque period, for especially in the city of Trier we meet with numerous large remains of Roman art unequalled in importance north of the Alps. Chief among these remains is the Basilica <sup>at Trier</sup>, an excellent example of that class of buildings, in perfect preservation, and now used as a Lutheran church. It is built of brick and shows all the peculiarities of Roman construction. The brick are square about 12 inches on each side and  $1\frac{1}{2}$  inches thick. They are laid in ~~thick~~ beds of a coarse mortar, an inch or more in thickness. The arches over openings are usually formed of two con-

centric ~~ring~~<sup>ring</sup> of brick laid as voussoirs while around the outer row is ~~but~~ a single line of brick laid flat. Parts of the Cathedral are also of Roman work; here ~~alternate~~ bands of red sandstone about 18 inches thick alternating with bands of brick two courses wide. The old Imperial Palace, built in this latter method of construction, is imposing in size and the narrowness of its construction, and at some places still shows two stories in height. Other Roman remains at Treves are an Amphitheatre and extensive Baths, recently discovered. But by far the most interesting relic of this period is the so-called Porta Nigra, evidently intended for a city gate. It is still in perfect preservation and since it has been cleared of later additions, presents a striking and imposing appearance. It consists of a double, arched gateway over which rise two stories of windows separated by engaged columns. On each side are semicircular projections which evidently were to have been carried up as towers, for on one side the building is four stories in height. The gate is double, that is the front and back enclose a court, which is finished in the style of the exterior. The whole is executed in sandstone, and was never completed, for the columns are only finished at the top and bottom leaving the middle blocks in the rough to be finished when the structure was completed, as was usual with Roman and Greek builders. At the hamlet of Igel, about five miles from Treves, in a filthy stable yard a few paces from the high road, stands the famous Secundini monument, a beautiful structure 75 feet in height and more than 16 feet wide at the base. The monument consists of a massive base bearing a plinth, over this rises a square shaft ornamented at the corners by pilasters which in turn carry a classical entablature. Over this rises <sup>an attic with</sup> a pediment on each face, and over all a curved spine-like roof terminated in marks and a globe bearing an eagle with outstretched wings. The monument is built of red sandstone and is completely covered with sculptured reliefs representing the mythology of the Romans, signs of the Zodiac; scenes from domestic life and the like, all in remarkable preservation considering the material. The structure is supposed to date from the 2<sup>nd</sup> century after Christ and was erected as a family memorial on what was perhaps the street of tombs of the provincial capital.

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In considering ~~such~~ a mass of material such as the architecture of Germany affords, it will be necessary in a short report like this to mention only a very few examples of each style - those that first come to mind, not necessarily the best and most interesting of their class. In regard to order we will first look at the Romanesque period, then the Gothic, followed by the Renaissance, and finally give a glance at the work being done at the present time.

Germany of all the countries of Europe, perhaps, shows most examples, widely spread, of the Romanesque style. In almost every city and town - almost every village in fact - we find churches built purely in that style, or showing distinct traces of such work changed at a later period. The earliest examples we meet with are certainly the Cathedral of Treves and the Cathedral of Aix-la-Chapelle. The former was ~~formerly~~ <sup>originally</sup> a Roman basilica, and changed about the 5th century to a Christian church. Later, after the church had been repeatedly injured by Franks and Normans, additions were built to the west and east ends, and semicircular apses erected at both ends. As the western apse was erected in the first half of the 11th century it is one of the first, if not the first, examples of the double apse church afterwards a characteristic of German Romanesque work. The interior is simple to rudeness, but imposing to the extreme, owing to the great size of the vaulted compartments - 50 feet square - and the noble arches which separate them. Both east and west choirs are raised to a considerable height above the level of the nave and separated <sup>from it</sup> by wrought iron screens. The transept, of the same width as the nave, does not project beyond the line of the aisles. Both apses are semicircular, and behind the eastern rises the Treasury, a circular building of the 17th century. Here as in nearly all cases we have the four towers rising from the angles made by the body of the church and the narrower apses. Although the great crossing domes, always present later, do not appear here. More ancient still - A.D. 796-804 - but not so important in the history of German Romanesque, since it is hardly more than a copy of St Vitale in Ravenna, and did not influence later buildings to any great extent, is the Octagon of Charlemagne, the nucleus and present nave of the Cathedral of Aix-la-Chapelle. This interesting building consists of an octagon resting on massive piers, surrounded by a sixteen-sided aisle, simply but ingeniously vaulted. The piers on which the octagon wall rests are not true piers but rather a fragment of the wall showing a reentrant angle on the inside and two pilaster-like projections on the ~~aisle~~ <sup>outside</sup> to carry the transverse arches of the aisle. Perhaps the most interesting feature of the octagon is the division of the bay; for here we have the elements, perhaps the origin, of the bay division carried out later in all German Romanesque buildings. It is in three principal divisions: the great round arch opening into the aisle, the opening into the surrounding gallery, here two stories high, divided by

round columns - the famous columns brought from Treves, Remenra and Rome - into three divisions; and over all in the wall above the aisle roof the single round arch clerestory window. The ceiling is domical - eight sided - now ornamented in a gold mosaic in imitation of the original decoration. The choir and chapels are in 14<sup>th</sup> century Gothic. At Cologne we find perhaps the most characteristic, <sup>although</sup> not the largest, examples of Rhenish Romanesque. The peculiarities of this style are easily recognized: the double flanking towers east and west; the great crossing tower - perhaps an outgrowth from Charlemagne's octagon. -; the open arcade surrounding the upper part of the apse, ~~and~~ occasionally seen in other parts of the building; and the use of various materials in the decoration to produce color effects. In Cologne we have a peculiarity in the apsidal ends of the transepts which give a peculiarly graceful and pleasing effect. In plan they are usually divided into nave and aisles, with short choir and transepts of equal length, although there are exceptions in the case of St ~~Agnes~~ Gereon where the nave is a great octagon from which the choir extends very much as at the Cathedral of Aix-la-Chapelle. Again in the St. Maria in Capitol, the round apsidal terminations are furnished with ambulatories contrary to the usual custom. The ceilings are usually vaulted as all German Romanesque churches, that are vaulted at all, in hexapartite vaults, a system brought about by the subdivision of the bay into two parts to bring the aisle vault compartment to a square form. The nave bays take the orthodox system of division - great nave-aisle arches, round in form and massive in construction; the triforium, here in all cases of much more importance than in Gothic churches, usually <sup>consisting</sup> of a rich arcade with four arches to each bay. As a rule the triforium is of great importance in German Romanesque work, for it has not yet lost its real meaning, and the gallery of striking proportion as the triforium is important; for it is pierced by small undecorated round arch windows, one, two or three to the bay - always small. When we examine the exterior of these Cologne churches we find especial prominence given to the east end, not only by the attractive decoration of the apse, but by the use of great flanking towers, and domes over the crossing. The latter feature in some St Martin reaching the dignity of a massive tower and spire. The apsidal and transept open arcades that are such a striking feature of Rhenish churches, here show a richness that is scarcely equalled elsewhere, owing to the use of black basalt for the slender round columns and panel mouldings in the frieze immediately under the arcade, which contrasts pleasantly with the light grey stone of the walls; and there seems to be an elegance in the proportioning of the stories and good taste displayed in the sculptured work that plainly indicates the advanced stage in artistic excellence reached by the Cologne builders.

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In the immediate vicinity of Cologne are a number of Romanesque churches notably the fine Abbey Church at Braunweiler, seldom visited by travellers since it can only be reached by road, and is unpromising on account of now being only a village church and surrounded by the buildings of a reformatory - the old monastery. But I found a pleasant surprise awaiting me in the artistic grouping of the great west tower and spire with the crossing dome and square flanking east towers. Here the transepts are square at the ends but the apse is round and of the usual Rhenish design. The interior is even more interesting than the exterior and besides its architectural interest, shows sculptured work in the capitals and ancient Byzantine wood carvings that certainly ~~have~~ make the church worthy of a place in the history of art. The Minster at Bonn shows the usual east and west towers, and over the crossing rises a very tall octagonal tower and spire. The transept ends are octagonal, and the church shows a choir without aisles, furnished with a semicircular apse. The bay of the nave is of rich design; a single great nave-aisle arch resting on round engaged columns <sup>placed</sup> ~~resting~~ against flat pilasters, both with richly carved capitals. The triforium consists of an arcade of <sup>5</sup> round arches resting on square piers flanked by round engaged columns which screen a wide gallery. The clerestory also of five round arch openings, graduated in height to follow the line of the vault, shows a unique peculiarity of ~~forming~~ <sup>forming</sup> this arcade as a screen for a shallow gallery beyond which were the glazed openings in the wall. I had considerable trouble in finding the famous double church of Schwarz-Rheindorf, for although almost immediately opposite ~~the~~ city, the village seems to be so unimportant that even in Bonn it is comparatively unknown. The church is fully deserving of its fame, and not only is the two story arrangement of interest, but the curious difference in the plans of the lower and upper churches which necessitates a wall of tremendous thickness, and the ancient frescoes of the lower church are worthy of close attention. The walls are pierced by very few windows, these nearly all on the south side. The open arcade around the transept and apse are in this case not <sup>directly</sup> under the roof but at the height of the floor of the upper church. This fact together with some other marks on the walls incline me to think that the church was formerly only one story high and that the second was added at a later date. Over the crossing rises a square tower surmounted by an octagonal spire. I might add that what gives color to the belief that the lower church is the older part is the fact that here the transept ends are semicircular and of the same general design as the Cologne churches, while those above are square built over a wall that entirely encloses the round ends of the lower parts. The impression of the old pastor, who very kindly gave me the keys to and the freedom of the church, is that the double arrangement is due to the fact that there was formerly a manning in the neighborhood, and the upper church was intended for the use of the monks who were in this way isolated from the general congregation.

I might go on describing single examples of this style of work, the church at Siegburg six miles from Bonn, the fine church at Andernach, that at Boppard, the group at Coblenz and many others and show interesting peculiarities, but with the material condensed in 375 pages of journal covering my experience in Germany, it would be impossible to even make mention of all interesting buildings within the limits of a reasonable report. I shall consequently proceed at once to the culmination of the Rhenish Romanesque - the great cathedrals of Speyer, Worms and Mainz, and then give a short account of what is to be seen in the Romanesque style beyond the limits of the Rhine Valley.

Although not the oldest of the group - its dates are 1110 to 1181 - owing to its fortunate escape from the barbarity of the French in 1689 the Cathedral at Worms presents an appearance of greater age than either of the other two, and add to this the pure Romanesque design, as well as imposing dimensions, in some respects it is a more valuable study. The building in plan consists of a long nave, with east and west choirs, the former furnished with aisles. There is an eastern transept, beyond which rise circular towers flanking the apse which although semicircular in the interior shows a square face outside. Over the crossing rises a low, massive octagonal dome with pyramidal roof. There is no western transept, but the choir at this end is furnished with an octagonal dome corresponding in all respects with that at the east end, and on either side in the angle formed by the aisles and choir rise circular towers, the oldest part of the building. The apse at this end consists of five sides of an octagon, and at present shows signs of speedy ruin, although every precaution has been taken to preserve it. The exterior decoration both in constructional features and sculptured work is remarkable for original fancy and effectiveness, especially in the treatment of the open arcades which surround apse and dome. The walls of both nave and aisle above the corbel frieze under the cornice, a universal feature in all German Romanesque work, and here the bays are indicated on the exterior by pilasters. Taken as a whole the exterior of Worms is a most picturesque and beautiful composition, and it is to be questioned whether any other building of similar style is more satisfactory. The effect is heightened by its fortunate location - facing the south - on a large open square planted with trees. The interior, while not so impressive as that at Mainz, is of simple grandeur. Each great bay of the nave is subdivided into two nave-aisle arches supported by massive square piers; the triforium is only present in a blank arcade, while above are simple round arch clerestory windows, two to a bay, each, together with the corresponding part of the triforium, enclosed by a round arch panel. The vaulting is simple quadripartite, with separating transverse arches which together with the vault ribs rest on engaged columns and pilasters running to the floor. A curious peculiarity in this building is that it, as seen from the exterior, appears to have a square east end. This is not however, the case, for the exterior shows a semicircular apse with windows opening into an open space between the flanking round towers and the apse walls. The windows from the outer wall, which screens the un-sightly angle made by the two curved surfaces, open also into this space and furnish the necessary light. The building is of a warm red sandstone, including the tower and west

dome roofs; - the east dome is roofed with slate.

At Speyer we find much that is similar to Worms - the long nave, the great domes east and west and the tall slender flanking towers. The west chancel and apse are in this case, however, missing, and in its place are an entrance vestibule and large west portals. This difference notwithstanding means nothing for it is quite a recent restoration. The east end is identical in every respect to the other larger Rhenish churches with transept, crossing dome - although I think the peculiar roof is a modern idea, - flanking towers and semicircular apse. The towers are all square treated in a number of stories, each story pierced with double and triple Romanesque windows. The pointed roofs of these towers are made octagonal by a simple but ingenious use of gables on each face of the tower. Around the entire building directly under the roof runs an open arcade of considerable height, below which is the clerestory. The carved ornament of the exterior, especially that of the south transept, is extremely rich and interesting, and perhaps nowhere in Germany is there more beautiful work, purely Romanesque, than is seen here on the joints and archivolts of the <sup>windows in the</sup> upper story of this transept. The interior is most beautiful and impressive. Sately restored in remarkably good taste, it does not have that cold, bare appearance so common to buildings of this style. The vaults, walls and even the capitals of the piers are treated in colors, and the great blank space that takes the place of the triforium is covered with excellent mural paintings by the artist Schraudolph. The color effects increase in richness until the apse is reached where there is a perfect blaze of color and gold, and I fancy reproduces the ancient Romanesque church, which after all was not so very far removed from the Byzantine, much more nearly than the whitewashed rude interior we are accustomed to associate with the style. In this connection I might say that one result - and a very important and interesting one - of the systematic and general restoration of the old German churches undertaken by the Government, has been the discovery, under the thick coating of whitewash that has covered them for centuries, of color decorations and mural paintings that throw new light on our understanding of these buildings. That they were painted, even the stone carving of the capitals and other features, there cannot be a shadow of a doubt, for when uncovered every part shows well preserved and even brilliant coloring. For example in the church of St Peter at Bacharach on the Rhine, which I was allowed to examine through the courtesy of the superintendent of the restoration, I had the pleasure of being present when some paintings of this description were uncovered, and the colors as well as the figures were almost perfect, injured only by the removal of the whitewash which is a most laborious and tedious process. The interior arrangement of Speyer



in the usual one, that is one great bay of the nave includes two of the aisles, but here as at Worms the vaulting is quadripartite throughout and does not show the bipartite treatment of the nave frequently seen in other buildings. The principal and subsidiary are both square, and both show engaged round columns to bear the vaulting ribs and wall arcade. The capitals of these columns are various; some well-formed with simple foliage ornaments, others cubical and in this case generally plain and pointed. The most effective part of the interior is the arrangement of the successive choirs at the east end, raised to a considerable height above the nave.

In some respects the third of the great cathedrals - that at Mayence - is the most imposing of all, although it is not nearly so characteristic of the style. Again we find the east and west groups of towers, but those at the west end are in a "Gothicised" style which greatly changes the character of the building. The towers at the east end have lately been restored to their original Romanesque forms. Not as at Speyer and Worms, the transept is here at the west end, where the apse or rather the choir beyond the crossing is a square with ~~apse~~ hexagonal apse projections on three sides. These are so arranged that they give the effect of a large square compartment set with its diagonal on the axis of the church - altogether a very queer result. At both east and west ends we find the open arcade under the roof, but that at the west end is somewhat richer than usual from the use of double round arch openings enclosed by a larger arch. The north transept and the three west gables show rose windows, a feature not entirely unknown in these buildings. Finally the orientation - as used at present - is reversed, the high altar is in the west choir, rather a curious circumstance, but I think easily explained, for the east end was in ruins for a long time and I suppose the habit of using the other end became fixed before the proper choir was in a fit condition to use. The material of the cathedrals is a red sandstone and where it has been allowed to show free of plaster has a warm pleasant effect that contrasts well with the surroundings and shows the decorative features to advantage.

Another building that is not unworthy of a place with these cathedrals both in regard to purity of style and size is the imposing Abbey Church of Maria Saach, which lies far from any rail-road, buried in the forests at the head of the Saach Lake, at some distance from Andernach on the Rhine. Here we see the usual flanking east and west towers, the great octagonal dome over the crossing - this time again at the east end - a large west tower, and east and west semicircular apses. The building is approached by a beautiful cloister porch, at the west end, which surrounds a small close the width of the facade of the church. This porch shows some interesting sculptures, but in general the decoration of the church is confined to corbel courses and simple mouldings. The church was finished in the middle of the 12th century, and owing to its location far from any town of importance has been preserved as perhaps as good and reliable an example of German Romanesque existing today.

To give anything like an exhaustive account of the Romanesque architecture of Germany beyond the Rhine would be to write a book, for the examples are legion, and I shall only give some characteristics of the style and mention a few examples and localities of especial interest.

Perhaps the most interesting group of all is that at Hildesheim, at one time in the 12th century a centre of Romanesque art, Two churches here show the style in its best form, and a third although barbarously disfigured with a Jesuit restoration on the interior is still of some interest in showing the Romanesque forms and ground plan. St Godehard is perhaps the best of all on account of its having retained the double choir and apse, central dome and west towers without material alteration. Both in this church and that of St. Michael the interiors are unsurpassed as examples of pure Romanesque work. The latter especially with its painted wooden ceiling of the 12th century gives us an exact idea of this early work. The ceilings are of wood, and flat, that at Godehard shows the timbers, and rest on walls supported by an arcade opening into the aisles. This arcade is made up of groups of three round arches, every third pier square and the intervening two round with richly carved capitals. Above the arcade rises a high blank wall, with no indication of a division into bays, pierced near the top by small round arched windows. There is very little carved work, excepting the capitals and a horizontal band of decoration above the crown of the nave-aisle arches. The exteriors are quite plain and depend for effect on the good proportions of the parts and grouping of towers. The octagon is an almost universal form for the tower in this district usually rising from a square base with little or no preparation. Churches of this class are to be found also in Goslar - where a characteristic is a great heavy screen between the west towers masking the gable - Halberstadt, Quedlinburg and other towns of the Hartz district. More especially in the study of detail and peculiarities of arrangement the village churches offer an almost endless field for investigation. Although for the most part, perhaps, more or less remote copies of the more important buildings in the larger towns, yet it is possible even probable that many features may be studied here with greater assurance of their being original than in those towns where the fortune of war and even greater misfortune of restoration has destroyed all traces of early work. For example in the study of Romanesque Capitals, at the hamlet of Höchst not far from Frankfurt are examples that ~~are~~ show a remarkable knowledge of classical work with only such naive variations as a faulty memory might introduce. So also at the little town of Frose in the Hartz, there is <sup>shown</sup> a variety in the treatment of the cubical form of capital that is not only a delightful surprise, but worthy of most careful study. Again at the Thekla Church near Seipzig - a building dating from the 10th century and consequently one of the oldest Christian churches in Germany - we have examples of some of the earliest forms, and much that is interesting in detail.

Among the secular buildings in the Romanesque style the Kaiserpfalz at Goslar is the oldest. It was the palace of the German Emperors in its day and after many ups and downs of fortune, has lately been restored to its ancient magnificence. The building consists of a number of small apartments, a great Imperial Hall and a curious two story chapel, octagonal above and resting on a lower story in the form of a Greek cross. A more famous building is the castle Wartburg located on a height overlooking the town of Eisenach and the beautiful wooded mountains of the Thuringian Forest. This much visited structure gives us perhaps the best idea of a palace of the times possible at the present day, with its rich, characteristic Romanesque façades, numerous chambers, chapel and great banquet hall. All the peculiarities of detail usual in the style are here exhibited at their best - the corbel frieze; the wide opening, supported by an arcade of small round arches resting on slender columns, the double window enclosed by a larger arch, and the beautifully carved cubical capitals.

Examples of the Transition period are furnished to us in the large churches at Naumburg on the Saale, Bamberg in Bavaria and at Limburg on the Lahn, as well as at other places. These buildings are especially instructive in showing how artificial this transition really was; how it was really only a borrowing of Gothic detail to build a Romanesque church. For example at Bamberg we have the almost identical arrangement seen at Mayence, but nearly all the openings show the pointed arch and the capitals take on the foliated bell form usual to Gothic work. So also at Naumburg although here we have a nearer approach to a real change in the manner of vaulting and the use of external buttresses. In both of these buildings we can see traces of a study of the French cathedrals, but as yet the general character is the German Romanesque. But by far the best and grandest example of this period is the Cathedral at Limburg. Owing to its nearness to the Rhine we find many of the peculiarities of that district - the west towers of St. Saviour at Cologne or St. Castor at Coblenz; the crossing spire of Bonn, with an added dignity in towers flanking both transepts, - but the arrangement of the interior bays is almost identical with that at Saon in France and suggests a source for the origin of its design. In location this building is unsurpassed perhaps in Germany, rising as it does from a great rock, sheer from the river, its massive walls and numerous towers form a picture alike delightful to the artist or layman.

Although not rich in great Gothic cathedrals, Germany is far from being poor in Gothic architecture even in a variety not altogether lacking in originality, "reports to the contrary notwithstanding". We might cite the examples of brick Gothic found in the Baltic provinces, the churches with three <sup>aisles of</sup> equal height which found their culmination in the church of St. Stephen at Vienna, or the picturesque

churches of Brunswick that almost deserve a special place. The former I have already mentioned in an earlier report, and need only say that they are a legitimate attempt to produce a Gothic church in the material of the country, and that the result is not altogether a failure. Their success is rather in the impressive interiors than the exteriors which owing to a lack of the flying buttresses and primae work of stone buildings appear rather heavy and bare. In the few attempts to reproduce Gothic sculpture in clay - as for example at Brauburg on the Havel - the results are a little questionable; for crockets, ornamented mouldings, tracery or statues of saints in glazed terra cotta savor a little too much of factory work to be altogether satisfactory. The interesting group of churches built with aisles and nave of equal or nearly ~~equal~~ equal height extend over a wide territory, but appeared to me to be most frequent in Saxony and Central Germany; as I did not visit Silesia I cannot say whether the idea travelled over from the east or not - Prominent examples are the Thomas and St. Nicholas churches at Leipzig, the cathedral at ~~Magdeburg~~ Merseburg, the cathedral and market churches at Halle, the curious church of St. Severin which has three spires at the east end between the choir and apse - and cathedral at Erfurt, I might go on mentioning dozens of others, finally the magnificent church of St. Stephen at Vienna. The aisles are not ~~always~~ always exactly the same height as the nave, but in many cases a little lower, but never so low as to allow ~~of~~ a clerestory. Characteristic of the most of these buildings is the elaborate vaulting which I think almost reaches a climax in the church at Schmalkalden, a small town in Thuringia, where the ribs lose all trace of their original object of forming a frame work, and go wandering all over the ceiling in the most fantastic curves and scrolls. The variety that I have called the "Brunswick style" is perhaps as near to a native German development of the Gothic style as it is possible to find; for the best examples - the Cathedral, St. Catherine and St. Andrew <sup>(at B.)</sup> - were all begun as Romanesque buildings in the 12<sup>th</sup> century and continued at the time when Gothic forms became the fashion. In these cases buildings still retain some of the Romanesque features but transformed into ~~a~~ rich Gothic work in the latest portions. The most striking peculiarity is the west front. All have the original Romanesque portals and the facade as high as the nave roof is severe and almost devoid of ornament. Above this point rise flanking octagonal towers ending in spires or cupolas, while between them is placed a high gabled screen pierced by an elaborate, tracied window in the Gothic style. This screen is a most peculiar feature, and seems to have grown from a similar arrangement seen in the Romanesque churches at Goslar and other places. An important example of this "Brunswick" west front

<sup>founder</sup> in the Cathedral of Magdeburg where this central screen is carried up to a great height, pierced below by two pointed windows and in the tympanum by a large rose. In this case the body of the church is almost a copy of the French churches, even to the chevet and apsidal chapels. I might continue almost indefinitely giving variations in German work - the rich tracered buildings of the Münster, the unique Greek cross plan of the beautiful Liebfrauenkirche at <sup>Trier</sup> ~~Trier~~ <sup>la</sup> ~~chapelle~~, or the imposing Muremberg examples, but these are sufficient to show that although they may not show the originality of the earlier Romanesque buildings, yet an <sup>an</sup> interesting and profitable study, as well as pleasing, in many cases beautiful, structures.

As a fitting close to the consideration of mediæval work we may glance for a moment at the great cathedrals of the Gothic period in Germany; Ulm, Freiburg, Strasburg and Cologne. Of the ~~first~~ <sup>last</sup> two it hardly seems necessary to say much since nearly every European traveler is more or less familiar with them. In regard to Cologne I can say that after having <sup>lived</sup> in sight of it for a week and having spent many hours in examination of the interior, I am more than ever unwilling to mar the pleasure given by such a sublime piece of work with small criticisms. The very stiffness of the geometric ornament may have something to do with its great dignity, even the extreme disproportion between the height and width of the nave - perhaps the only thing I might wish changed - may have an effect that we do not suspect. As it is, Cologne still is, and let us hope always will be one of the standing attractions for the European tourist. Strasburg I found far more interesting than on my last visit, although even there it rivalled Cologne in many respects. The building in reality seems two separate structures; the great west front and tower with their rare like traceries and fine sculptures, and the body of the church which certainly does not fit the front at all. I think that next to Minster the interior effect is one of the best in Europe, especially the noble east end, where the concentrating and culminating effect of the transepts, choir and dome is unsurpassed. Add to this the fine design of the exterior and the beautiful color of the stone, and we find it hard to complain of the want of unity. Freiburg was a pleasant surprise. Judging from ~~the~~ engravings the spire seemed heavy, and too massive for the building, but such is not the case in the least. Perhaps the only point of view that gives this effect is directly in front of the western facade and close to the tower, then the top appears a little too large for the lower part, but seen from the side when the square of the tower is in perspective and the great mass of the church balances the tower this apparent defect entirely disappears. The church is remarkably well proportioned, and the low transept is nearly in the middle of the building. In the angle made by the transept and choir rise graceful octagonal towers ending in open work spires which have the effect of balancing the great west tower. The plan shows the

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usual nave-aisle arrangement, with a domical vault at the crossing - which is not, however, indicated on the exterior. The choir is furnished with chapels one to each bay, while around the apse in order to preserve the same size of chapel, two are opposite each face. The spire over the west front like Cologne is of open tracery work, but unlike that building there is a single tower centrally placed. The building is entirely of red sandstone. When the fourth of the group, seems to be but little known, but now that the west tower is completed - the highest spire in the world, 529 feet - it fully deserves the notice given to the other three. In plan it differs considerably from the usual type. There is no transept - the nave consists of ten bays - and the short choir, without aisles, ends in an apse which is seven sides of a dodecagon. The interior is very plain. The bay is made up of a ~~very~~ tall, sharply pointed nave-aisle arch, a perfectly plain space where the triforium is usually placed, and a small clerestory window high up in the arch formed by the vault. The vaulting is peculiar in being very flat at the crown, so that the diagonal ribs do not meet in the centre but each pair meets about half way down the side and the two pairs <sup>are</sup> joined by a transverse rib. The choir is much lower than the nave and at the angles made by nave and choir rise beautiful open work spires, which effectually balance the great spire at the west end. This west spire is perhaps one of the most satisfactory ~~pieces~~ towers in the Gothic style in existence - I nearly said "although it is quite modern", but why ~~that~~ <sup>it</sup> should be so qualified I see no reason. If it is good it is good, new or old. - It rises in the centre of the west facade, in ~~successive~~ <sup>successive</sup> ~~series~~ <sup>stages</sup> of square plan ~~for~~ each gradually taking on more and more the transition to the octagon, to which the beautiful open work spire changes at about half the height. The lower part of the spire is flanked at each corner by tall turrets which effectually mask the change to the octagon. Perhaps its greatest fault lies in the insignificant effect of the main portal which is divided into three tall, narrow pointed openings. But as a whole it is very satisfactory and seems to combine the picturesque grace of Strasbourg with the dignity of Cologne. This spire and other new parts of the church are of stone but unfortunately the older parts are in brick, which will always create an unfavorable impression with most visitors.

As in almost all other cases where Gothic architecture is under consideration, we are ~~inclined~~ <sup>inclined</sup> to forget that Germany can also offer many examples of secular work in that style. Such are the town hall at Münster, the Kaufhaus at Freiburg, the town halls at Ulm and Stargard in Pomerania and many others of a similar nature. Such are too the numerous mediaeval city gates, in most cases all that remains of the ancient fortifications, and the great castles of the period. Chief among the latter are the Albrechtsburg at Meissen on the Elbe near Dresden with beautiful vaulting and imposing apartments; finally the great castle of Marienburg, not far from Danzig, and

the most important building of the Kind in Germany, ~~and was~~ the head-quarters of the Teutonic <sup>Knights</sup>, as well as the residence of the Grand Master until the fall of the Order.

As in the case with the Gothic style, Germany was slow to take up the Renaissance movement in art, but once introduced the new fashion soon carried all before it. The first examples that we find are in a chaste artistic style resembling in a way the Italian work of the period, but later we meet with the florid decorations of the so called Jesuit style, the Baroque and the Rococo. The latter two seem always to have pleased the German, and he has perhaps been guilty of the most outrageous extravagances ever perpetrated under the name Rococo. As examples of the better and earlier work we naturally turn first to the magnificent ruin of Heidelberg Castle, where in the Alto Heinrichs Bau we find design as graceful and detail as chaste as anything to be found dating from that time. Not so good but still excellent is the Frederick's Bau facing the same court-yard. With this work can also be classed the imposing castle at Sschaffenburg, with its great corner towers, ~~and~~ the model for later buildings of this class. Smaller chateaus - those at Schmalkalden <sup>and Merseburg</sup> for example - also show similar good details. We might mention as ranking with this southern work the Renaissance houses in Bremen although they belong rather to the Dutch work of the period. All over Germany we meet with examples of the so called Jesuit style - easily recognized by the facade in several stories of superposed orders of engaged columns - the niches with characteristic statuary, virgins and saints after the Rubens ideal of beauty - crowned by the scroll and panel gable. The interiors are overloaded with stucco work, frescoed ceilings and gilded furniture. Especially gorgeous and reaching almost to the ceiling is the high altar, often built of colored marbles embellished with the richest gilding. This taste probably came from Spain - the birthplace of Loyola and the native home of Jesuitism. Not less artificial and extravagant, in many cases even worse, is the Baroque and Rococo secular architecture, whose German home is said to have been in Dresden and which has left its mark as the classical style for porcelain in that city today. Examples of buildings to be found in Dresden are the "Zwinger" a grand entrance to a palace never completed, and the Catholic Court Church. Examples are not wanting in all parts of the country; for example: the house "Zur Falken" in Würzburg, the "Schloss Sanssouci" at Potsdam the Royal Library and Armory at Berlin and the palaces at Bonn, Karlsruhe and Brühl. Characteristic of this period is the use of stucco ornament - garlands, escutcheons, ~~ribbons~~, cherubs and contorted figures of all kinds. in a word the painter and his ideals were dominant.

Belonging to the Renaissance period but not partaking of its spirit, and almost Gothic in fancy are the many charming old houses to be found almost all over Germany, but especially in the north-west. In stone and brick they follow the style I have spoken of before in connection with the Baltic Provinces and the Lowlands. - The steep gable house here enriched with scrolls, superposed orders, and richly carved door and window frames. Examples are the Rattenfanger House at Hameln, the Leibnitz House at Hannover and the Peller House in Nuremberg. Of the same class but even more picturesque are the numerous timber houses of Hildesheim, Brunswick, Goslar, Quedlinburg, Frankfurt on the main and a score of other places. These charming old buildings with their tall steep gables, overhanging stories, and quaint wood carvings give a character to the towns where they are still numerous that is peculiarly German, and would offer many suggestions to an observing student. In the same style but perhaps a little more monumental are the Town halls as seen in such buildings as those at Leipzig and Altenburg in Saxony.

When we leave these beginnings of the Renaissance, and its further development, hideous perhaps but still interesting, we reach a dreary desert of pseudo-classic in plaster that has occupied German brains and hands for the past century, and from which they are even now but slowly emerging. In this they have suffered from the same infatuation that affected the rest of the world - the infatuation for the so-called Palladian architecture, dry-as-dust and as artificial as the society of the 18<sup>th</sup> century that made it fashionable. The few names that have risen above this general level - Schinkel, Semper and Knobelsdorf - took for their ideal the Greek models, and it is to them that many of the cities of Germany today owe their chaste dignified appearance, and the peculiar character of their public buildings, that had been called "archaeological not architectural" by apostles of the picturesque. However all this was, today there is a general movement of revolution. Precedent seems to no longer bind down the architect, and north, east, south and west, each seem to be moving in their own way. Perhaps the best work, from our point of view is going up along the Rhine - notably in Cologne and Mayence, where many new residences and business houses are being erected as well as public buildings. In general the aim of the government builders seems to be towards harmony with the character of the town. Thus at Aix-la-Chapelle the new Post Office is in German Romanesque. In Siebeck they follow the "glazed brick" Gothic. Perhaps one of the most imposing



of the new buildings is the Post Office being erected at Colozza where beauty of material - a light grey stone - and richness of sculpture - a branch of work in which Germans excel at the present day - combine to make a noble building. Other cities can also show work of the first class - both in extent and class of work - such are the fine group erected and under construction in Leipzig the University Library, the new Conservatory of Music, the Supreme Courts of the Empire and the new Concert House. This latter building to my mind is one of the most beautiful modern buildings in Europe - both the chaste exterior and the richly decorated interior, for which no photographs that I have seen convey an adequate impression. At present in Berlin there is a strong movement in favor of reviving the so called German Renaissance - in other words the classical porcelain style of Dresden - the Baroque and its legitimate follower the Rococo. Already the newer streets bloom with plaster garlands and cherubs, and the head of the Royal Technical High School department of Architecture, also the head of the profession in Berlin and architect of the new Cathedral, lately wrote as an explanation why Italian Renaissance was taught in the school, "that it formed the basis of study for - in fact was the root of Rococo art".

The result - from our point of view, I do not say that it is a just point of view - is what might be expected. The most important work of the Empire, an opportunity to create something really great, that seldom occurs in the lifetime of a nation, the building for the Reichstag now nearing completion is a something, that will be described in the Bäderer of the future as "composed in the degraded taste of the period", more in the character of an exhibition building than a legislative hall, where spread eagles, massive garlands and stone cherubs upholding imperial crowns are repeated ad infinitum and fretted outline vies with gold leaf in producing something to be remembered. And yet Germany is doing the best work I have seen.

Of Austria I shall say only a word. I visited Cracow - a Polish city - Budapest, in Hungary, and Vienna in Austria proper. Cracow was charmingly picturesque with a most interesting Cloth Hall, church of St Mary and the old Palace and cathedral of the Polish Kings. At Budapest the most interesting part is the new Ringstrasse, to my mind one of the best built modern streets in Europe. At Vienna with the exception of the beautiful St Stephen's Church with its great east spire, interest also concentrates in the new buildings, especially in the imposing group around the Franzer's Ring - the Rathhaus, the University, the Hofburg Theatre, and Parliament Buildings. Perhaps nowhere else in Europe have so many important buildings been placed together with as much regard for the effect of the group as a whole, and the result has been to produce one of the finest plazas in Europe. In Augsburg.