

III.

NOTES ON SOME CONTINENTAL CHURCHES. By J. RUSSELL
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It is well known that the Gothic architecture of France differs considerably from the contemporary Gothic work in England, and many of the differences can be traced to the social, political, and religious situation of the two countries.

The plans of French cathedrals, although they conform in general to those of England, have yet certain distinctive peculiarities. As a rule they are much broader in proportion to their length. The frequent use of double aisles and side chapels adds greatly to the width, and is the means of affording many delightful cross views in the interior. The transepts are less strongly marked than the English; and the eastern end of French churches and cathedrals generally terminates in an apse, while as a rule it is square in English buildings. Canterbury Cathedral and Westminster and Tweskesbury Abbeys are exceptions, and are appended.

In detail, the main differences are the less acute form of the arches, the mouldings fewer and simpler, and the common use of large round columns in place of complicated groups of slender shafts. This use of simple detail, great size, and noble proportions gives the French cathedrals an air of grandeur, breadth, and dignity that the English examples altogether fail to rival.

In the Cathedral Church of Amiens, admitted to be one of the most beautiful in Europe, these differences are well marked. We find the dates of Salisbury and it nearly coincide, and the differences in plan and detail, from this fact, form an interesting study alike to the antiquary and the architect. The principal difference is in width across the transepts and height of vaulting. Amiens, although narrower across the transepts, is well-nigh double the height from floor to vault; this great height gives it a soaring appearance that is particularly striking.

Another great difference between English and French work is in the

size of the portals. In France they are very grand, and one is apt to forget everything else ; in England they are small, and attract little attention. A comparison between the magnificent portals of Amiens and the doors of Salisbury or Wells will point this out in a very striking manner.

The present cathedral of Amiens is not the first, by at least five, built on the same site. A stone inlaid in the pavement of the nave informs us that the present building was begun in 1220, the bishop being Everard, and Louis, son of Philip the Wise, king. The work was completed about 1280. The tombs of this bishop and his successor are said to be the only two of bronze of the great men of the great ages left in France.

The statues in the front portals are deserving of particular study, the centre figure being that of our Lord, and right and left figures of the Apostles and the four greater Prophets ; the twelve minor Prophets stand side by side on the front, three on each of the great piers. The north porch is dedicated to St Fermin, the first Christian missionary to Amiens, and the south porch to the Virgin.

Ruskin advises the traveller, if his time be short, to spend the whole of it in the choir, where there is woodwork such as cannot be seen elsewhere. The seats and their canopies are certainly wonderfully elaborate and beautifully carved. Few buildings impress the mind more than Amiens (V. Le Duc calls it the "Parthenon of Gothic Architecture"), and one is apt to use it as a sort of architectural scale to judge others by, much to their detriment occasionally.

Travelling between Amiens and Rouen, as elsewhere on the Continent, except perhaps in Normandy, one is struck by the absence of stone spires, such as we see in England. The churches are more distinguished by towers, with very ordinary short slated spires of different types ; this holds good with the large cathedrals and churches as well. The spire portion is remarkably short, and the towers high ; compare, for instance, the towers of Chartres and Rouen with those of Salisbury and Lichfield.

Approach Rouen how you may, it presents a wonderfully beautiful panorama.

Fresh from the vast façade of Amiens, almost classic in its long horizontal lines, uniform ranges of statues, and air of dignified repose, the façade of the Cathedral of Notre Dame in Rouen presents a very striking contrast; it seems busy, frittered, and fussy; and the height of the centre gable being very much lower, gives a meaner appearance to the whole structure. The work, nevertheless, is of great beauty; the height of the flanking towers gives it a peculiar charm of its own, both when viewed close and at a distance. The date of the foundation is uncertain, but we know that an edifice was built on the site in 1053, when William of Normandy attended at the dedication. There is a good deal of twelfth century work still remaining, notably the tower on the north side of the west porch. When Richard the Lion-hearted died in the year 1199, the cathedral covered the whole of the present site. When Normandy was added to the Crown of France in 1204 by Philip Augustus, great alterations were made, and a large part of the structure rebuilt, and about 1302 the north and south transepts were rebuilt. These transepts surpass all known examples of Gothic art, alike in richness of design and beauty of execution.

Cardinal Amboise began the re-construction of the western façade in 1509, but it is still unfinished.

Only two stories of the great central tower now exist. Several wood and other coverings have been from time to time destroyed; and about 1821 one of the most hideous structures ever conceived was erected, the material being cast iron.

The interior does not equal that of Amiens either in size or beauty of detail. The nave and choir have the usual and characteristic round columns. The staircase in the north transept, close by the doorway, is a work of great delicacy and beauty, and ranks high as an architectural standard; it was erected about 1460. Many of the tombs are very rich and beautiful, notably that to the brothers Amboise; and the wrought iron work here as elsewhere, whether it be Gothic or Renaissance, would well repay careful study.

From this, the Cathedral Church, we pass to that of St Ouen. This is one of the most splendid ecclesiastical specimens of architecture in Normandy; it exhibits a wonderful exuberance of fancy, elaborate

execution, and richness of decoration, and never fails to command the close attention and warm admiration of the traveller.

It indeed lacks the depth and earnestness of earlier examples, but its beauty and elegance of proportion entitle it to rank as one of the finest works in Europe.

The relative proportions of the nave, transepts, and choir are particularly happy and pleasing. As usual, the portals are of great beauty; and the rose-window here, as elsewhere in France, forms a prominent feature of the composition. Here it may be remarked, that another of the strongly defined points of contrast between English and French Gothic is in the size of the windows. As the doors are the great feature in France, windows are the great feature in England. Throughout the whole period of French Gothic, also, the treatment of the stone carving is in strong contrast to English work. The round abacus and moulded capital of early English Gothic is almost unknown, the square abacus, and carved conventional cap being retained to a great extent throughout; and there can be little doubt, I think, that the square abacus gives a vigour to the French work which the English does not possess.

These peculiarities are well shown in St Ouen and the other churches in Rouen.

St Ouen, we find, was founded in 1318, and the major portion of it finished in about twenty-one years, when the work was intercepted by the English wars, and not resumed until about 1490; twenty-five years after this the beautiful west front was commenced.

Fergusson says, "that, with the exception of Limoges, the choir is almost the most perfect building of its age." It is contemporary with the choir of Cologne (1276-1321), and shows greatly to advantage in comparison with the German example. The west towers are placed in a diagonal position, and meet in a very happy way the difficulty of giving breadth to the façade without going beyond the line of the aisles; this position also gives a very charming variety to the perspective. The interior is impressive, of great height, and fine proportions.

Here, as at Roslin, we have a tradition that the master builder murdered his apprentice through jealousy,—the cause, the so-called

“prentice pillar” at Roslin; here, the beautiful circular window in the north transept. As usual, we find that the south transept is finished with the greatest care, it being the scene of many religious ceremonies, particularly of espousals; the south porch is correspondingly fine and richly sculptured, the death, entombment, and apotheosis of the Virgin forming the principal groups; they are considered to be far finer than any specimens of the same date in England. It is somewhat singular, and very fortunate, that the original glazing of the church is still entire; although no brilliant hues have been used, it is excellent in design.

The churches of St Vincent and St Maclou are fine works, and have exceedingly interesting porches external to the main building; they consist of a centre and two side arches, the two side ones being placed at an obtuse angle, as if to give more easy access to those approaching from north and south. The well-known porch at Ratisbon somewhat resembles them. St Vincent contains a great deal of very fine glass. There are a great many other fine churches, abbeys, nunneries, and secular buildings in Rouen and its neighbourhood, and there are few pleasanter places, so near at hand, for the antiquary or architect to spend an instructive holiday in.

From the capital of Normandy we come to Paris, the capital of the old Royal Domain, and of France, where naturally the cathedral church of Notre Dame forms a first attraction.

It has long been controversy among French antiquaries which was the first church founded in the capital; passing that by, we know that a church was founded here in 522 by Childebert, who dedicated it to the blessed Virgin. Fortunatus, a contemporary poet, gives a description of this ancient church, which was destroyed by the Normans in one of their raids. Robert the Pious laid the foundation of the present cathedral in the year 1010, but the principal author of the edifice was the liberal and munificent prelate Maurice de Sully. The choir was consecrated in 1181 and the west front finished in 1220. The building therefore, generally speaking, is altogether earlier in date than those we have just glanced at.

One of the most attractive features of the west front is the “Galerie des Rois,” a series of niches containing statues of the kings of France,

from Childebert to Philip Augustus. The wheel or marigold windows are also very fine, and still retain their painted glass, which is of great beauty. Here also, to even a greater extent than at Amiens, we are struck with what may be called the horizontality of the building,—the rage for the vertical had not yet taken place. It is a very interesting study to examine a series of the French cathedrals, each a little more advanced than the last, and to note how the horizontal features grow less and less prominent, while the vertical ones become more and more strongly marked, the evident desire being to suppress everything which might detract from the building looking as lofty as possible.

Notre Dame de Paris stands in the heart of the old Royal Domain, from which Gothic art diffused itself throughout Europe; and the works of the thirteenth century in this district are deserving of the closest study—they are, in fact, the standards of the style.

Little more than half an hour carries the traveller from Paris to St Denis, the Westminster of France.

The foundation of the abbey is as usual involved in the fables of antiquity. It is known that St Denis has long enjoyed the reputation of having been the first preacher of the gospel to the Gauls, and it is also related that he crowned his life-long labours with a glorious martyrdom, but when or where these things happened seems matter of controversy. At all events we know that the present building is mainly the work of the celebrated Abbot Suger, who in the year 1140 rebuilt the nave and also the west front, the most valuable landmark in the history of the Transition. The whole building is of early Transitional character, the round and pointed arch being used apparently almost indiscriminately.

On the whole, the Romanesque feeling is predominant. The centre portal has a round arch; the side ones are very slightly pointed. These portals are gorgeously rich, the shafts are beautifully carved with surface decoration, and the arches are filled with grand sculpture equal to that at Chartres and elsewhere. The capitals still retain the Corinthianesque type, and are remarkably beautiful.

The eastern portion of the church was consecrated in 1144, the king, with his queen Eleanor of Aquitaine, being present. The chapels round this portion are very fine, and in date agree with the nave of Fountains

Abbey, in England. St Denis seems to have been held in great estimation by the English kings. Edward the Confessor made a grant to the abbey of the lands of Tinton in Oxfordshire; and we know that the altar of the Virgin in the church was consecrated by Theobald, Archbishop of Canterbury.

Like Westminster Abbey, the abbey church of St Denis contains a wonderful collection of monuments of kings, queens, and princes, many of them now unfortunately restored.

No antiquary or architect, when in France, should miss visiting St Denis.

The next church of great interest in Paris is that of St Germain des Pres. The history of the abbey begins with a treaty in the sixth century, when the French king Childebert agreed to retire from Arragon if the shirt of St Vincent were given up to him; this being done, the king returned in triumph to Paris, and by advice of St Germain the bishop, he built a church to hold the sacred trophy. The church was begun in 557, the cruciform shape being adopted in honour of the cross of Toledo, another trophy brought back by the king. When the church acquired the name of St Germain is doubtful; it was at all events after the death of the founder. The Normans several times pillaged and burnt it, and about the year 1000, Bishop Morard, assisted by the generosity of Robert the Pious, rebuilt it. The dedication, however, did not take place until 1163, when Pope Alexander III., attended by twelve cardinals and a great number of bishops and clergy, performed the ceremony with great solemnity. It remained thus until 1646, when it was thoroughly repaired, and in this state it still remains to us.

Externally it is neither striking nor possessed of any remarkable feature, and excites no other interest than is derived from a knowledge of its great antiquity.

The west tower is thought by many French antiquaries to be part of Childebert's building. Bouillart, who wrote a history of the abbey, is of this opinion.

The detail of the work is very similar to that at St Denis, and the round arch is used in the most prominent positions. The interior of the

choir, although exceedingly simple and severe, is very pleasing. The west door shows beautiful capitals of the Corinthian type of foliage, full of grotesque figures of birds, harpies, &c. Altogether the church is deserving of close study and examination.

From Paris we pass to Strasburg, a town of chequered history. The cathedral we find shows in its architecture the effects of political changes. The earliest portions are German Romanesque, and German Transitional, the later additions are pure French Gothic.

This is without doubt one of the noblest edifices left us.

The tower rises to the extraordinary height of 468 feet; here likewise the spire portion is short in proportion to the tower. The plans of the tower and west front are still preserved in the town, the architect being Erwin of Steinbach; the original design was to carry up both towers to the same height. The west end is very beautiful, and deserves minute examination. The peculiar way in which the detached pillars and arcades are placed before the main body of the structure gives it the effect of being placed behind a screen, and is very gorgeous. The front rises to the height of 230 feet, that is, higher than the towers of York Minster. The grand marigold window is 48 feet in diameter. The portals are also of great size and elaborate execution.

The nave was begun in 1015, and finished in 1275. The windows in it are of unusual size, and filled with beautiful painted glass. The choir is Romanesque, and has been attributed to the time of Charlemagne.

In the south transept, and supporting the groined roof, stands a magnificent single pillar ornamented with statues; and in a sort of frieze running along the wall appears a statue of the architect by himself; he and his family are buried here.

The central tower is Romanesque, of a slightly Transitional type; I must confess to a warm admiration of it.

The gable of the south, or clock, transept is also a very fine piece of Transitional work, and the porch of St Laurence to the north transept wonderfully elaborate.

The church of St Thomas in Strasburg is also a very interesting example of the Transition.

Leaving behind the modern and curiously planned town of Carlsruhe,

and Heidelberg with its beautiful views and fine old castle, we come to Worms, and have before us an entirely distinct class of buildings in the Romanesque churches of the great Rhine valley.

I have not the time, neither would it be desirable in a rambling paper of this description, to trace the rise and progress of Romanesque art, or even to show the connection between the German works now before us and the Romanesque work still left us in Scotland, such as the churches at *Dalmeny, Leuchars, &c.*, with their round apses so characteristic of the style; but this I must say, I know of no group of buildings, and no style of architecture worthy of more careful study at the hands of the antiquary and architect, than the Romanesque churches of the Rhenish provinces of Germany. As a well known writer has said—"The style possesses sentiments of a nobler kind than anything which mere material elements could impart. It possesses a sternness and dignity almost unearthly—a majestic severity of sentiment which seems, as it were, as if intended to rebuke the un pitying barbarity of the age, and to awe its rude and lawless spirits into obedience to the precepts of the divine law." It is always grave and severe; the sculpture is the very image of sternness, and though lacking in technical perfection, is yet possessed of a wonderful dignity of expression.

Few towns can boast of such historic associations as Worms.

Founded by the Romans, it afterwards became the frequent residence of the Frankish kings, and early attained the rank of a free imperial city; and among other great and noteworthy incidents that have taken place within its walls, Luther appeared here before the Emperor Charles V., to defend his doctrine and declare his new creed.

Since 1689, when burned by order of Louis XIV., the town has lost its prosperity, and is little visited.

As usual, numerous churches had been built on the site and destroyed before the present one was erected, the oldest portion of the present structure dating from 1034, but the major portion from about 1181, and a part towards the west end from 1210. Here the pointed arch appears. The church retains a peculiarity in plan common to many German Romanesque churches, viz., the double choir, one east and one west. The exterior presents a very striking and picturesque appearance; the

long roof of the nave is well broken up by its four towers, rising to a height of 200 feet; there is also a low octagonal lantern tower, terminating the nave at each end.

The interior is grandly massive and simple. In length the church is 350 feet, and 88 feet from floor to vault. Some portions of thirteenth century mural paintings are still to be seen on the square piers carrying the triforium. One of the towers goes by the name of the Donkey Tower, there being inside of it a winding path to the top, up which donkeys carried the building material.

From Worms to Mayence is a short and pleasant journey.

The most remarkable object in Mayence is the cathedral church of St Alban; unfortunately it is blocked up on all sides, except the east, by houses, and no view of the whole of the vast building can be obtained.

Like the cathedral at Worms and other German churches, it is built of red sandstone, and is almost entirely Romanesque; its antiquity is considerable, having been begun in the tenth, and finished in the eleventh century.

It has a double choir, with high altars at the east and west ends, and transepts. There are a great many monuments inside, some of considerable interest; they range from 1300 to the middle of the seventeenth century. One to the Englishman Winfried, otherwise St Boniface the Apostle of Germany, and first Archbishop of Mayence, is worthy of particular attention; it was erected in 1357.

Behind the east altar stands an ancient font of lead, formerly gilt; this, and the brazen doors opening into the market place, deserve notice.

To reach Frankfurt-on-the-Maine, we walk across the bridge of boats, and take the train at the busy suburb of Cassel or Castel.

Frankfurt, like Edinburgh, has its new and old town well defined. In the old town there are numerous wooden houses of great beauty, which, like those in Strasburg, delight the heart of the artist.

In the centre of the old town stands the cathedral or Dom. The only feature worthy of much attention externally is the tower, begun in 1415; it is of special interest to the architect as an example of domical finish in Gothic work. There are some fine monuments inside to

Emperors of Germany; and we are told that forty-six emperors have been crowned before the high altar.

Coming back to Mayence, we sail thence to Coblentz.

The Church of St Castor is said to have been founded by Louis the Pious in 836. The present building dates from 1208, and was restored in 1830. The east and west ends are flanked by the usual towers. The west front is exceedingly weak; the west towers, however, are rather handsome specimens of the class and style.

The interior is characterised by great simplicity and breadth, and the proportions are very pleasing.

It was in this building that the sons of Charlemagne signed the deed of partition of the empire among them.

From Coblentz a very pleasant trip can be made by way of the favourite watering place Ems to Limburg on the Lahn. The railway runs through the Lahn valley, and crosses and recrosses the river several times; the scenery is exceedingly picturesque.

The Cathedral of Limburg is dedicated to St George, and is romantically situated on a cliff high above the town at its extreme end. The river sweeps round two sides of the site, the third being occupied by the Bishop's Palace, which groups well with the cathedral; a fine old bridge and mill below, add to the beauty of the scene, and combine to render it one of the most striking possible to conceive.

In style the church is advanced Transitional, the date being 1213-42. The exterior presents a very noble composition, and few buildings, whatever their style, equal it in grouping; and the internal proportions are equally charming; most of the smaller columns inside are of black marble, and the rest of the building red sandstone. The church contains many treasures, one of the principal being the remarkably fine font (fig. 1); unfortunately it has been painted or whitewashed over and over again, and otherwise injured, but enough remains, as will be seen by the illustration, to show that the detail is of great beauty and excellence. The size over the top is fully 4 feet, and the height from floor 3 feet 6 inches. The basin is octagonal, with a round bowl; the basin is supported in the centre by a square shaft ornamented with grotesque animals, and facing the corners of the octagon are shafts with carved capitals and

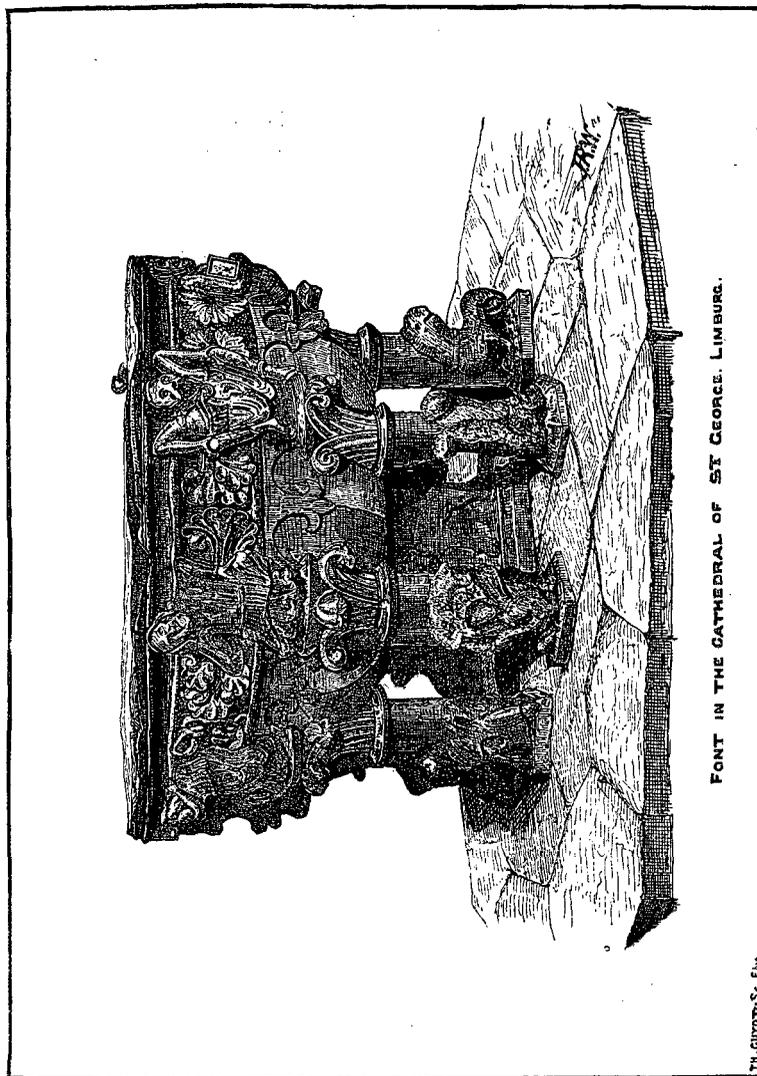


figure sculpture above ; the bases are ornamented in a similar manner with a variety of subjects.

Standing in the crux is an altar slab on columns, with an effigy to Conrad the Small, founder of the church.

Altogether, Limburg possesses a more than ordinary share of natural and artistic charms, and is well worthy of a longer visit than we could bestow on it. A little higher up the river stands the ancient church of Dietkirchen, said to be the oldest in Germany.

From Coblenz we drop down the Rhine to Bonn, passing on the way the fine churches at Andernach, Zinzig or Sinsig, &c., all more or less Romanesque in style.

Bonn boasts of having been a place of importance long before the Romans occupied the country.

The present church was built after the destruction of the town by the Normans, and exhibits architecture of various dates. The apse is a very fine one of its class, and remarkably well proportioned. The towers are much like those at Coblenz, and rather monotonous in their effect. The western portion of the interior is very good, and more like early English work than German. On the opposite side of the river, and within view of Bonn, stands the remarkable double church of Swartz Reindorf ; it is constructed in two stories, one above the other, each forming a complete church by itself.

From Bonn to Cologne by rail is no great distance. One might easily write a volume on the churches of Cologne and the magnificent works of art they contain. There are said to be within the walls no fewer than two abbeys, two collegiate churches, forty-nine chapels, and thirty-nine monasteries and other religious houses. We have only time to glance at a few of the more important here.

We commence with the cathedral, one of the most stupendous structures ever conceived. Commenced in 1270, it was carried on till 1322, and then stopped until this century. The west front is unquestionably very noble ; but the effect, generally speaking, I think, is disappointing ; the detail also is far from satisfactory ; there is neither the life, poetry, nor artistic treatment of French and English Gothic in it, and too much of the footrule and Euclid. This to a great extent is due to

the fact that Gothic art was at its period of decline when most of the work was begun, "when routine, based upon science, had superseded artistic life." The interior is more striking, and there are many beautiful cross views from the double aisles. In plan the building is to a great extent a copy of Amiens. It contains a perfect treasury of art in the shrine of the three kings, which has been valued at six millions of francs.

Many beautiful monuments demand attention, and also some of the painted glass. On the whole I am not in love with the cathedral, and the eye, I think, turns with relief and pleasure to the better proportioned Romanesque churches.

The Church of the Apostles, begun in 1020, and finished in 1035, was burnt about the beginning of the thirteenth century, so that the present church may be said to date from 1200. The exterior is particularly happy in effect, and there are few more pleasing groupings to be seen anywhere than this church presents from the east; it is the best example of triapsal arrangement in the country.

The treatment of these apses is generally very similar; the open galleries running round under the bold eaves-course is one of the most attractive features. In this example the towers rising from the angles of junction between the transepts and choir apse have the effect of binding the composition together, and give it a strength that is lacking in some others. The interior is extremely simple, and the triapsal arrangement within as without is very fine.

The Collegiate Church of St Gereon is one of the most striking objects in Cologne. Viewed from the west, the grouping is perhaps more curious than beautiful. The east apse is flanked by two tall towers, roofed with two small pediments on each face that do not add to their beauty. The western portion is an irregular decagon in plan, the east and west sides being much wider than the others; it is altogether unique, and a very grand and suggestive conception. This portion was begun in 1212, and vaulted in 1227, and (as the date implies) is Transitional work; it is possibly the last attempt, and certainly one of the boldest, to use the dome in German architecture. In the baptistry stands a fine font of porphyry, said to be a gift of Charlemagne. As will be seen by the illustration (fig. 2), it is octagonal, the bowl being of the same shape; it

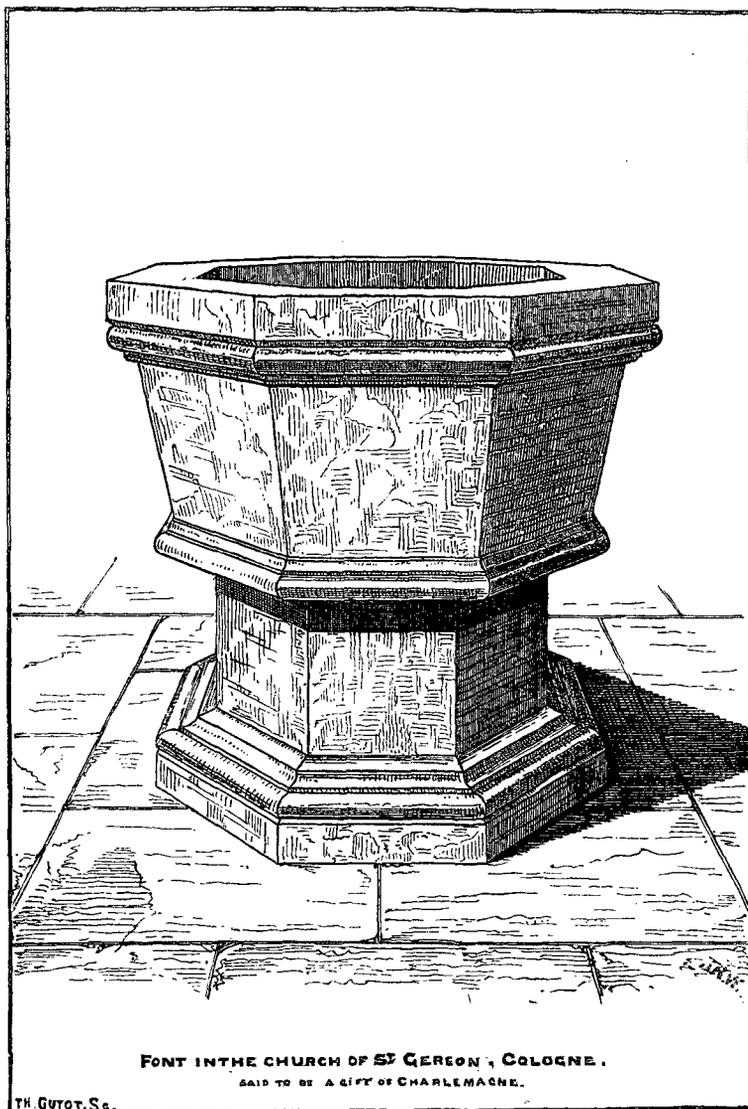


Fig 2.

is 4 feet $2\frac{1}{2}$ inches over, and 3 feet 10 inches high; the bowl is 3 feet wide and 19 inches deep; there is no ornament, and the mouldings are few but well placed. It is in a fine state of preservation, and a very handsome example.

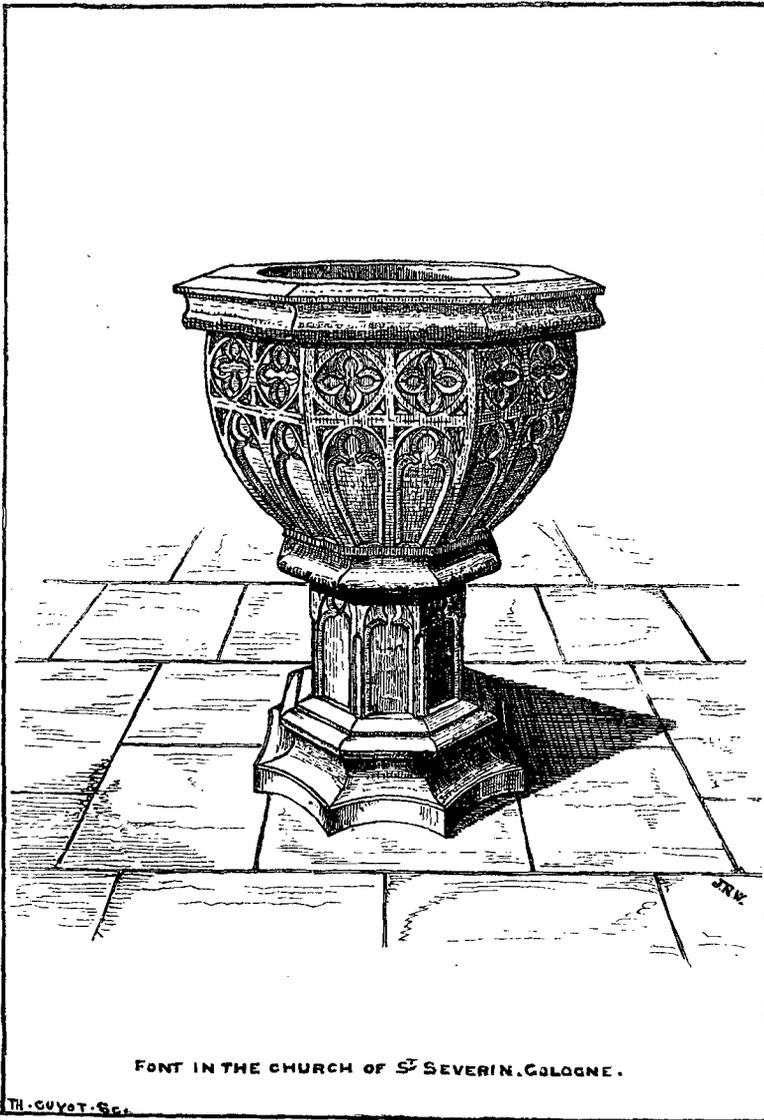
The Church of St Mary in the Capitol, for symmetry of plan and beauty of internal effect, is said not to be excelled by any other church in Germany. The grouping of the exterior, however, is not so happy. The want of the towers at the junction of the transepts and choir gives it a looseness of expression, and mars the effect. The great bronze doors excite the admiration of the beholder. A spacious crypt exists under the church, and amongst others contains the tomb of the foundress. One of the principal treasures of the Church is a fine brass font, circular in shape, and resting on four lions; the cover is surmounted by a figure of St Martin on horseback, dividing his cloak with a beggar; the cover bears the maker's name *H. Wechrat*, 1594, and is removed by means of a fine wrought iron crane of the same date.

The Church of Great St Martin, next to the cathedral, is the most conspicuous building in the town. It has a very noble tower, rising from the crux; from a distance it has a wonderfully imposing effect.

The church is not so old as some of the others, dating only from 1152. The simplicity of the whole building, with the three graceful apses clustering round the base of the tower, ensure a dignity of effect to this church that few possess. The interior is also of grand proportions, and amongst other objects of interest there is a fine early white marble font.

Among other churches of interest, we have St Mary, Lyskirchen, near the Rhine, with a fine Romanesque doorway and octagonal stone font of thirteenth century date (see the illustration, fig. 8); unfortunately, it has lost the base or portion below the basin proper. The basin over the top is 3 feet 9 inches, the bowl being circular, and 2 feet 6 inches in diameter, at the angles of the octagon are carved caps, and springing from them, and forming a feature on each face, is a cusped trefoil.

The Church of St Severin occupies the site of a very early chapel, and was rebuilt in the eleventh century. The choir and transepts are late Romanesque; the lectern of brass, is a fine one of fourteenth century date; and the font (fig. 3) is of second Pointed date; the base or pedestal



FONT IN THE CHURCH OF S^t SEVERIN, CALOGNE.

TH. GUYOT. Sc.

Fig. 3.

below the basin is a restoration; over the top it measures 3 feet; it is octagonal, with a circular bowl; height from floor to top, 3 feet 10 inches.

St George, founded in 1067 and consecrated in 1074, has a choir similar to St Gereon, but of much smaller dimensions. It has some good glass of sixteenth century date, and a fine twelfth century font of grey grit stone (fig. 4); across the top it measures full 3 feet 6 inches, the height being 3 feet 4 inches. The basin is decorated with a blind arcade with shafts, caps, bases, and circular arches slightly relieved; the bases have spurs of the earliest type; the lowest member of the base is octagonal.

St Cunibert was consecrated in 1248.

The nave, aisles, east transept, and choir are Romanesque; the two square towers Romanesque below, and upper stages first Pointed. The west tower fell in 1830, and has been poorly restored. Behind the high altar is the tomb of St Cunibert. The font (fig. 5) is of first Pointed date; octagonal, with circular bowl. It measures across the top 3 feet 3 inches, and stands 3 feet 9 inches high; the lower part of the base is square; the cover is modern, of good character, and is lifted by a fine wrought iron crane of the sixteenth century.

St Andrews Church is particularly interesting in plan. Originally similar to St Mary in the Capitol, it was altered to a polygonal shape in 1414. The font (fig. 6), is peculiar, and of second Pointed date; the total height, including cover, is 4 feet 3 inches.

The west towers are adorned with black marble shafts, and are Romanesque in style. (The use of black marble shafts seems to have been a special feature in German work, as purbeck marble was in England.)

St Ursula, the church of the eleven thousand virgins, like St Andrew, has only the western portion Romanesque, the choir being of poor Gothic work. The entrance from the east is particularly handsome. There are a great many reliquaries and shrines, some of them of great beauty and value. The font is of similar character to that in the church of St George.

All in all Cologne is certainly the richest and most interesting city, from an art point of view, that we visited, and would well repay a month's visit and careful examination.

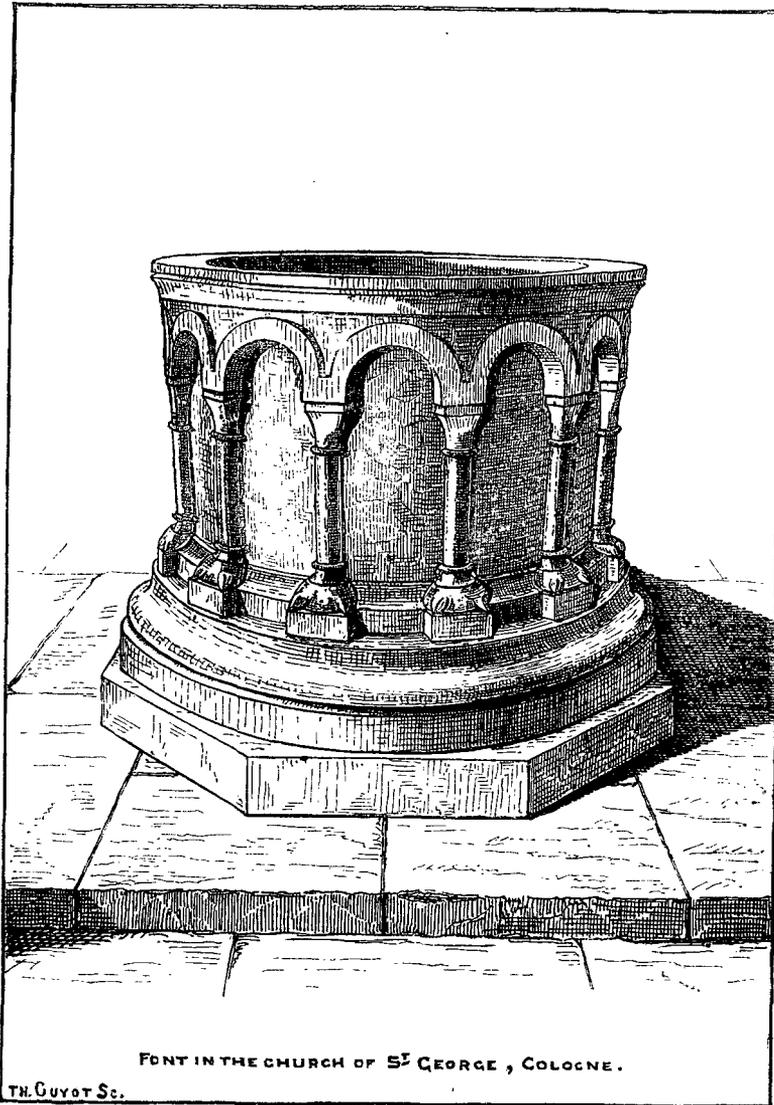


Fig. 4.

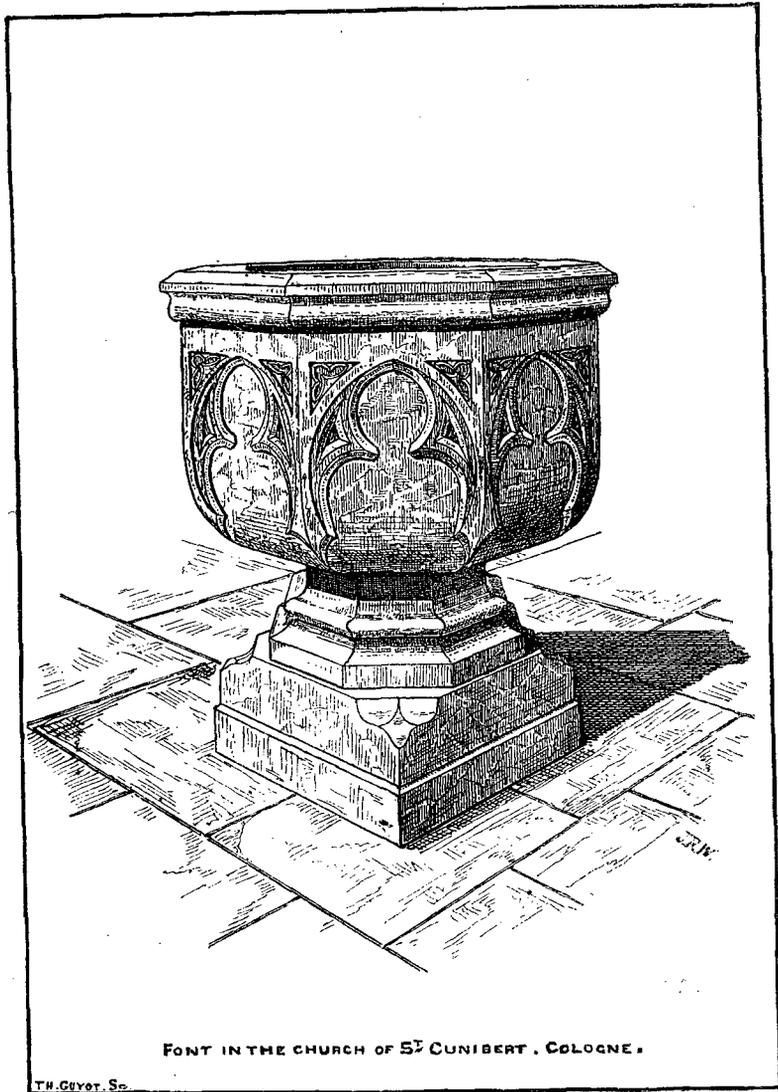


Fig. 5.

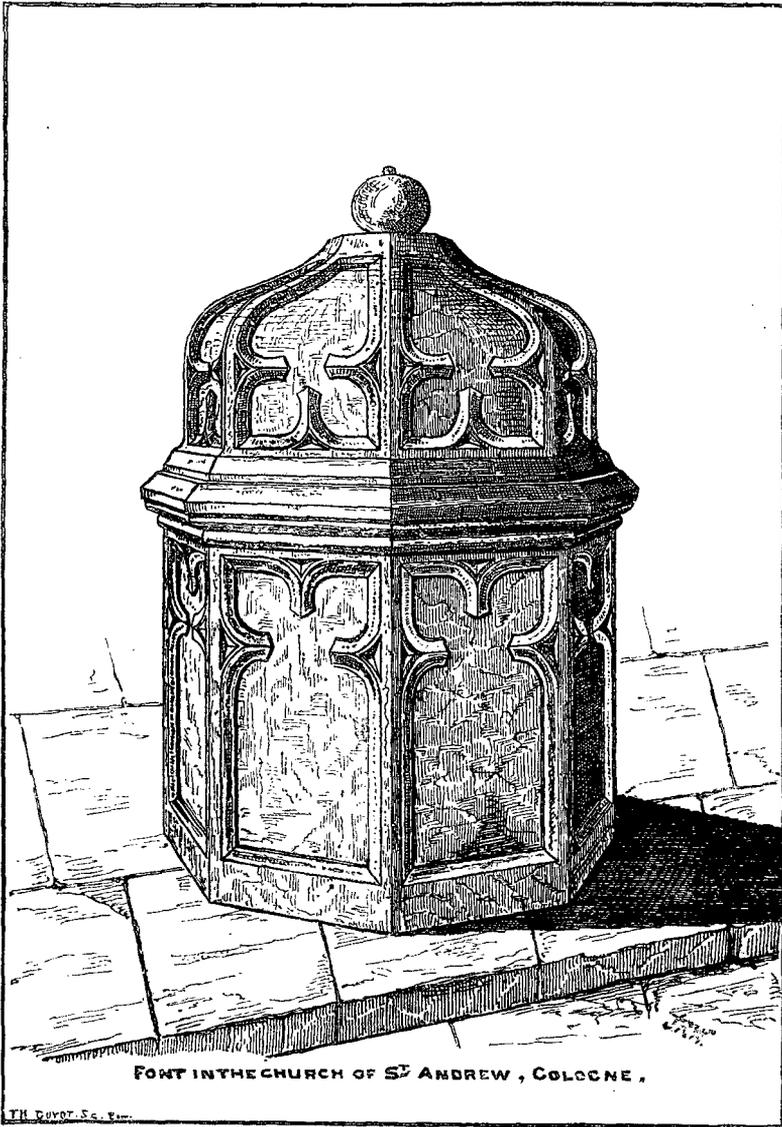


Fig. 6.

We pass on to another famous town, Aix-la-Chapelle.

The Minster is the most noteworthy building in the town, not only so, but one of the most important in the world. The earlier portions, erected in 774-804, were designed by Charlemagne as a burial-place for himself. The nave is a sixteen-sided polygon, close on 105 feet in diameter; it becomes octagonal internally, and is surrounded by a dome supported by eight piers; the height is about equal to the diameter. The church has a peculiar effect, not unlike the church of St Gereon in Cologne, and the Temple church in London, and still more closely resembling the humbler churches of St John at Liege, and St Sepulchre at Northampton. In all of these churches we have the western tower, the central round, and the eastern choir, and in each case art has utterly failed to fuse these three peculiar elements into one whole. From the centre of the dome hangs the massive corona, gifted to the church by the Emperor Frederick Barbarossa; and immediately below it, in the floor, is a large slab of marble, covering the vault where once reposed the mortal remains of Charlemagne.

The eagle lectern of brass is the earliest known, and dates from the fourteenth century. The church is very rich in works of art—shrines, reliquaries, and crosses.

This is our last German city, and we cross the frontier and enter Liege, one of the busiest towns in Belgium.

The cathedral church of Liege is dedicated to St Paul, and was until 1802 a collegiate church; its internal proportions are fine. In the church of St Bartholomew is a magnificent circular brass font, cast in 1112 at Dinant by *L. Patras*; it is supported by ten figures of oxen, and ornamented with a variety of subjects in high relief. The Church of the Holy Cross is another interesting example of German Transitional work.

Namur is the capital of the province of that name. The cathedral is a building of modern date, and handsome proportions. In the Museum there are many interesting things and several fonts, two of which I had time to transfer to my sketch-book, as will be seen by the illustrations (fig. 7). They are of late date, and show the common tendency to decrease in size of bowl as we advance in date.

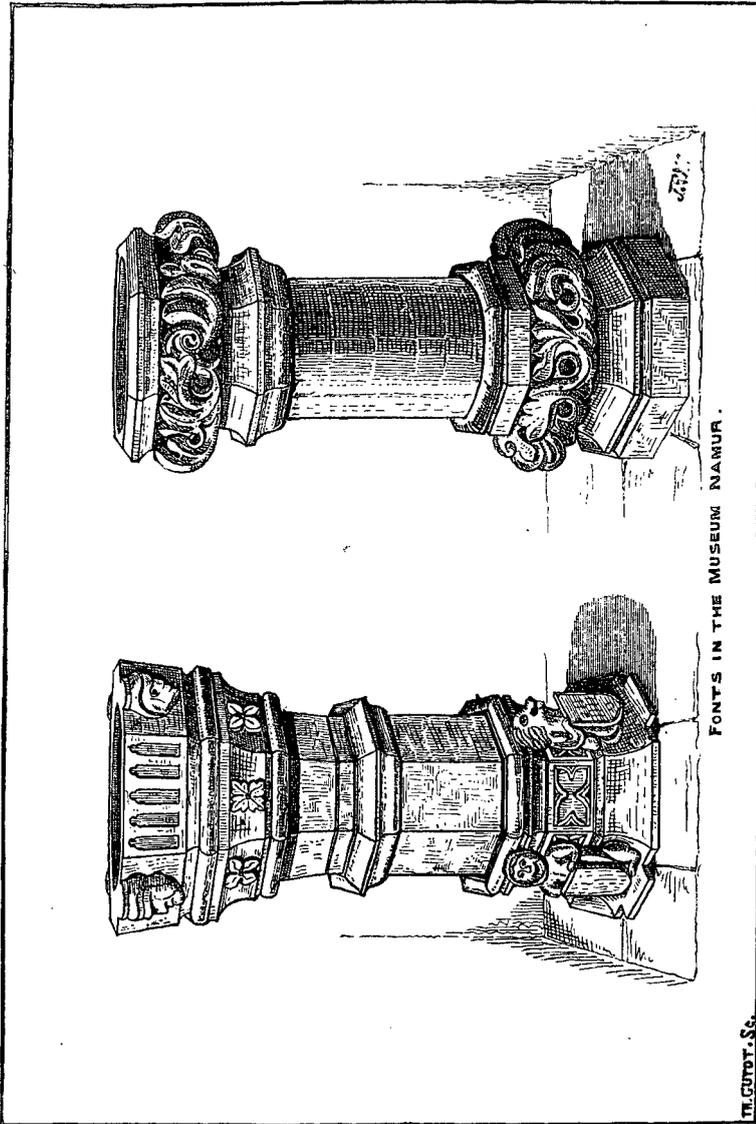


Fig. 7.

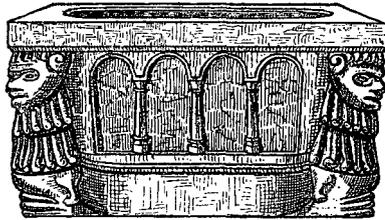
The principal ecclesiastical building in Brussels is the Collegiate Church of St Michael and St Gudule. It stands on an imposing site, formerly called Mont St Michael, midway between the upper and lower towns; some portions of the apse are Romanesque, and date from 1170; the remainder dates from 1273 up to the middle of the seventeenth century, the west front being completed in 1518. This front resembles to a certain extent the west fronts of Westminster and York, the towers being much alike in height. The choir has some interesting painted glass memorials of emperors and their consorts. Margaret, daughter of Edward I. of England, also lies here alongside her husband.

In the Museum, described by Dr Anderson, there are several interesting early fonts, three of which are shown in the illustrations, figs. 8 and 9, two being of twelfth century date, and the other evidently of the fifteenth century.

Antwerp boasts of possessing the finest and largest church in the Low Countries. The Cathedral of Notre Dame dates from 1352. It is a seven-aisled cruciform building, with a pentagonal apse. The great flamboyant tower, rising to the height of 403 feet 7 inches, is a work of the fifteenth century. The interior is exceedingly simple in detail, but impressive from its vast dimensions; the length is 384 feet, and breadth 213 feet fully.

Just outside the west front, stands the famous well by *Quentin Massy*, a fine example of wrought iron-work. There are no great differences between the Gothic work of Belgium and that of France; and in size, beauty of detail, and artistic skill, the advantage is decidedly in favour of France.

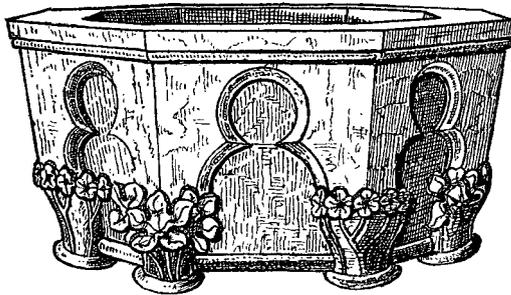
Our visit to the cleanly and interesting city of Mechlin was so hasty that I must simply mention the Cathedral of St Rumbold and the Church of St John as particularly interesting, and pass on to Ghent. There are a number of beautiful churches in this fine old town; the principal being the Cathedral of St Bavo. Externally it is heavy and uninteresting; the interior, however, is of very good proportion. The tower is a fine one, although, like many of the towers in France and Belgium, unfinished. This church is full of valuable works of art, and possesses the granite font (stupidly enclosed in a glass globe painted



12TH CENTURY FONT IN MUSEUM, BRUSSELS.



12TH CENTURY FONT IN MUSEUM, BRUSSELS.



FONT IN CHURCH OF ST MARY LYGKIRCHEN, COLOGNE.

TH. GUYOT - Sc.

JRW

Fig. 8.

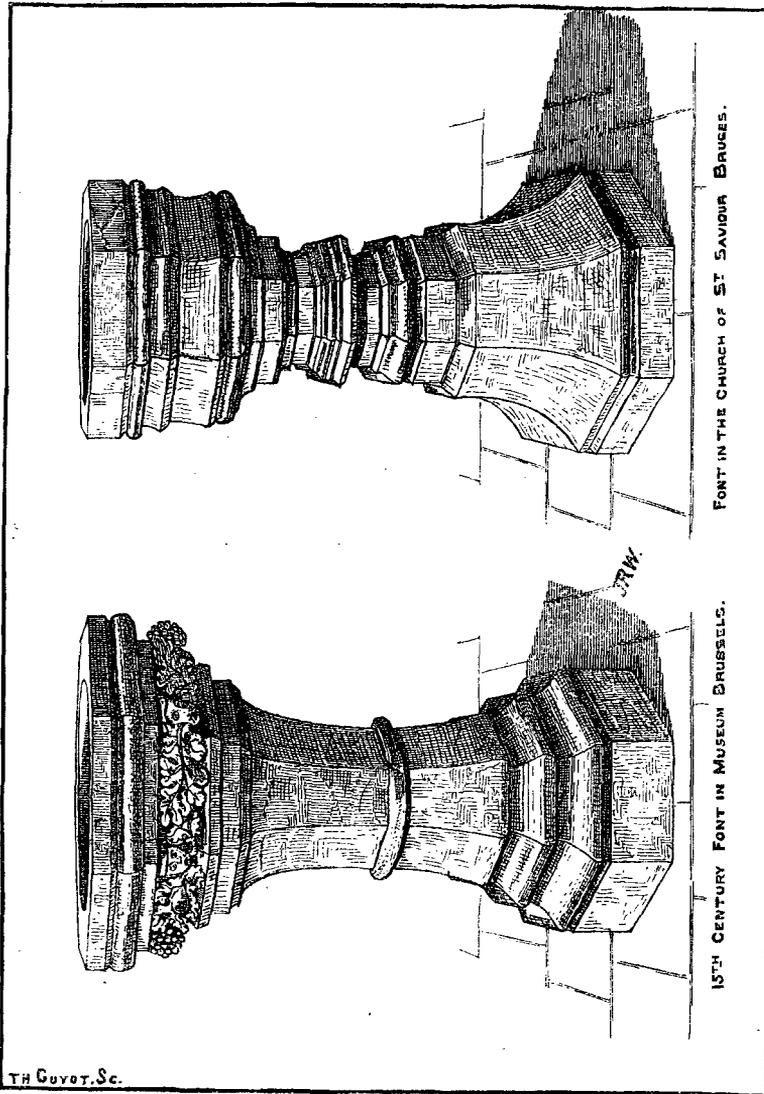


Fig. 9

blue), in which Charles V. was baptised, while held in the arms of Margaret of York. The building is so hemmed round with houses, that no good view or photograph can be got of it. The Church of St Nicholas is an interesting work, dating from the twelfth century. The circular angle piers to the central tower are unusual and peculiar. St James's and St Peter's are also fine churches; they all contain more or fewer incised slabs and other memorials of much value.

From Ghent to Bruges is but a short distance. This town is perhaps more interesting for domestic architecture than ecclesiastical. The Cathedral of St Saviour's is possibly the most deserving of attention; it is mainly built of brick of an ugly grey colour. The great west tower is generally thought commonplace if not worse; I cannot certainly say much for its detail, but otherwise I think it a very striking work, and the composition noble.

The church is also interesting on account of its being the oldest brick mediæval building in Belgium. There are also some fine brasses and a curious font (shown in the illustration, fig. 9).

In the Church of Notre Dame is an interesting array of the arms of the knights of the order of the Golden Fleece, who assisted at the second chapter held here in 1468, and in a side chapel stand the fine altar tombs of Charles the Bold, and his daughter Mary, who died March 1482, at the early age of twenty-five.

Ostend, our point of departure from the Continent, contains nothing to interest either the antiquary or architect.