

typed reports mtavel vol I

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School of Architecture and Planning
Massachusetts Institute of Technology

Boston, Mass., January 11th, 1892.

Prof. F. W. Chandler,
Department of Architecture.

Dear Sir:

I beg leave to report progress in the post-graduate course, submitted last October, as follows, for the first term, 1891-2.

In architectural history, a careful and complete study of the origin of the building habit in man: origin of architectural form, beginning with the lower animals, tracing it through savage races and prehistoric remains to the established forms of architecture proper; and an attempt to establish the relative importance of material, climate, and customs on these forms.

Taking up architectural history proper, I have carefully studied the geography, geology and climate of Egypt: the religion and customs of the ancient race: the history of the country, especially those epochs remarkable for their architectural remains: made out lists of the monuments, and written descriptions of the more striking examples: added to this a short study of the principles governing Egyptian arts of painting and sculpture.

In addition to the reading, I have made a number of drawings from the examples of Egyptian sculpture in the Art

Museum, some of which were handed in with the written report:
a map and several tracings to illustrate the report.

In Materials I have not done much owing to a lack of time, but have done considerable reading on building stone, made one test of a specimen of sandstone, and went through the preliminary laboratory work in the Laboratory of Applied Mechanics, as follows:

(1) One wrought iron I Beam.

(1) Deflection. (2) Moment of Inertia. (3) Modules of Rupture. (4) Modules of Elasticity.

(2) Wrought Iron Wire: Elastic limit, Modules, etc.

(3) Tension tests on the Olsen machine, Wrought Iron, Machine Steel and Cast Iron.

(4) Cement tests.

(1) Tension, Portland cement briquette.

(2) Compression, Portland and Rosendale cubes.

In Design, I have made preliminary sketches for plans, sections and elevations, and one study for the principal façade of the design selected.

In the History of Education, under advice of Prof. Levermore, I have studied-

(1) The History of Education, Painter. (?)

(2) Educational Reformers, Quick.

Drawing, &c.,

Water Color under Mr. Turner.

Life Class at Cowles Art School.

Sketching in pencil at Art Museum .

In Italian, under Prof. Luquiens, I have completed the work in grammar, and read some sixty pages of Farina's " Il Signor Jo."

Finally: I have attended regularly the lectures

(1) History of Philosophy, Prof. Levermore.

(2) Contemporary English and American Authors, Prof. Carpenter.

Yours respectfully,

Jos. A. Meyer, Jr.

Cologne, September 29th, 1892.

Dear Professor,

I can finally offer you something that resembles a report. I find that after all I am only human, and that after solid tramping and looking from early morning till dark, and then an hour or two of journal writing, is about all that I can do in one day. My friends have certainly suffered as to letters, and I put off writing to you until I now have such a mass of material that I don't see how you are ever to get the smallest part of it. I send the "essay on Scandinavian Architecture" not as what you should have, but the hurried result of what I did at odd times: I might say that most of it was written in a little shoe-shop while I sat in my stocking feet waiting for the shoemaker to repair damages after a long tramp on a flinty turnpike in search of a Romanesque Benedictine Abbey Church.

To supplement the "Report" it may be of interest to you to know the ground I have covered up to date. I landed at Kristiansand, Norway, on July 2nd., then went by steamer to Stavanger. From this point I went by steamer, carriole, row-boat and on foot to Sand, Naes, Howe, Odde, Eide, Vossevangen, Gudvangen, Faerland, Vadheim, Förde, Florø, Trondhjem, and then coasted to North Cape and return, stopping at a number of queer towns, including Tromsø and Hammerfest. From Throndhjem I went across country to Christiania, into Telemarken and back;

then to Goteborg and across by canal to Stockholm.. Here I was headed off by the cholera, and was obliged to postpone my trip to Russia, and turned south across Sweden, after a splendid time on the Island of Gotland and in the ancient city of Wisby - by the way, I forgot all about that it is the "Report" - it is full of old churches, mostly in ruins, but showing most interesting forms, and especially vaulting. I found one in which the vaults were domical, and an old lime kiln which looked for all the world as if it had come from Cairo. Upsala and its surroundings of course.

In southern Sweden, Linköping, Lund, and Malinö, Copenhagen - I must only give a catalogue - Helsingør, Fredriksborg; then over to Germany, Stralsund, Rostock, Wismar, Schwerein, Lübeck, Lüneburg, Bremen, Osnabrück, Munster; then to Holland, Arnhem, Nijmegen, 'S Hertogenbosch, (Bois le Duc), Utrecht, Amsterdam, Zaandam, Haarlem, Leyden, The Hague, Delft, Rotterdam, Dordrecht; then Belgium, Antwerp, Malines, Ghent, Bruges, Ypres, Courtrai, Tournai, Brussels, (Waterloo) Louvain, Liège; Holland again, Maastricht; Germany again, Aix-la-Chappelle; now Cologne where I have spent a very busy week. The lower Rhine churches interest me very much, and I have seen several not on the regular programme. Of course St. Martin's, St. Maria im Capitol, St. Apostles, and St. Gereon here in the city are of supreme interest, but there are smaller churches in the country that are worthy of attention. I go up the Rhine next week,

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and hope to reach Berlin in November some time. Part of the winter I will spend in Russia when our friend the Comma Bacillus is asleep, and then over to Paris.

My health has been excellent. Please give my best regards to Professor Letang, I have a letter in pickle for him, Professor Homer, Mr. Lawrence and all the rest. I hope you have your hands full of students.

Jos. A. Meyer, Jr.

No. 1

Architecture in Norway, Sweden, and Denmark.



, There is a prevailing opinion concerning the architecture of Norway, Sweden, and Denmark, especially among those architects who are on a mere predatory raid in Europe, that there is nothing to be found there worthy of notice and study. While this may be true from a comparative point of view, I venture to say that even in these countries there has been developed and preserved peculiarities found nowhere else, and that there are lessons to be learned in regard to the various styles of architecture, prevalent at one time or other all over Europe, that are by no means to be despised. This is more especially true to the student of architectural history, to whom the origin and development of styles from the use of available material is of importance, as well as the artistic success with which it has been done. From an ethnological point of view we are not led to expect much from the people of Scandinavia in artistic matters. A pure Teutonic race grafted on one of Turanian origin is not likely to possess a very imaginative nature, yet there is a love of color and form among them, at least for the grotesque, that has led to interesting features in costume and architecture, and has given to existing work a character as peculiar to the country as can be found with any people.

These northern countries are to a great extent covered

with forests, and although stone is universal and of all qualities, yet the greater ease with which wood is procured and worked has led to an interesting timber architecture. To go no farther back than the log house, although there is no trouble to find a more primitive type, in use among the Lapps, we meet with this easy and substantial method of construction from North Cape to the Baltic. The well known method of piling squared logs on one another and binding them by means of a mortised joint at the corners, was the almost exclusive construction among the older buildings. The quaint and picturesque farm buildings found all over Norway, especially in the inland districts of Telemarken and Østerdal, where the struggle for life is not quite so severe and there is opportunity to indulge in something more than bare necessities, are built in this way; and their peculiarities of broad projecting roofs, overhanging upper story and balconies may still be traced to practical needs in the older buildings. As in America, the farm houses of Norway are isolated and scattered over the country, but in the case of the larger so-called "gaards" or farms there is a systematic grouping of the buildings. As an illustration, I may mention a gaard which I visited near the town of Tønset, district of Østerdal. The farm house, a large log building blackened by age but with the window and door frames neatly painted, lay at the back of a

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grass covered court, and occupied one entire side. It was two stories in height roofed with curved red tile of this pattern  The interior divisions into rooms were plainly indicated on the outside by the projecting ends of the partitions. This latter peculiarity is the result of a consistent carrying out of the construction of a log building, for there is no part of the house until the roof is reached that is not built of logs with overlapping ends: partitions, floor joists, everything but the floor boards. The pitch of the roof was made by shortening the logs of the gable gradually and binding them in place by purlins. On these purlins lay the rafters, on these the tiling laths. The logs of the house were joined with each other, not only at the ends but their entire length by a rude groove and tongue, thus  and laid in reindeer moss to make a weather-tight joint. The doors and windows were made at the same time that the logs were laid, and not sawed out afterwards. To the right of the house, as the observer looked towards the entrance, were the stables, and opposite the store houses. These latter buildings are often decorated with elaborate carved ornaments, balconies and crestings. In the park of Oscarshall at Christiania, there has been re-erected a number of these buildings, removed from Telemarken and Gudbrandsdal, to illustrate the better class of this kind of work, as done several centuries ago, and there is remarkable skill and taste displayed in the

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wood carving and painted decorations of the interior. This system of log construction is still in constant use, and not only in the forest districts, but in the villages, and even in larger towns where all the peculiarities of the log-house are carried out with sawed plank four inches thick and about ten inches wide. There is no frame whatever in these houses, but they are bound together by the mortised ends and cross partitions. Occasionally a log house is weatherboarded, a first step towards the modern frame house. All over Norway and in many parts of Sweden I met with the familiar lumberyard, or I might call it jig-saw architecture, with all the good and bad features that we use; the cross bar and lattice ornaments in the gables, the sawed out cornice decorations and crestings, the narrow window hoods and jig-saw panel decorations. These houses are often painted in bright colors, but still oftener are left in natural wood oiled and varnished. In the hotels at least, the interior is also plain wood, no plastering whatever. In Sweden I met with a curious grafting of classical detail on a log house construction, a sort of "old colonial" that was not altogether unpleasing. It began by boxing the projecting ends of the logs and decorating the tops in imitation of pilaster caps. Then followed classical window and door frames and cornices, but always with the uncovered log walls.

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Naturally the log method of construction does not tend to produce a monumental architecture, and if it did, the perishable nature of the material would apparently prevent its preservation. There is however an exception in the case of the famous Stovekirker or timber churches of Norway. The Stovekirker, of which some fifteen still exist, date from the 12th Century, and are the remarkable result of the application of a log-house construction to the then existing Romanesque plan. It was my good fortune to examine two of the most famous of these buildings: the Golskirke, from the Hallingdal, now re-erected in the park at Oscarshall, Christiania, and the largest of all, the Hitterdals Kirke, still in use on its original site in Telmarken. I also saw one of the smaller churches re-erected in the grounds of the Kgl. Norske Videnskabers Selskab at Troughjem, but it was comparatively uninteresting. The Hitterdals Kirke, like most of the interesting spots in Norway, lies at a distance from any large town, and somewhat off of the usual line of travel, although formerly the route from the Hardanger to Christiania passed the church. I made the visit an architectural pilgrimage by adding to the railway journey from Christiania to Kongsberg a twenty mile walk over the mountains and up the romantic Hitterdal. The surroundings of the famous church are rural in every respect; great trees, grain and hay fields on all sides, the white

parsonage opposite, while the purple mountains in the background add an element always present in a Norwegian landscape. The building stands with its west front facing a church yard and scores of unmarked graves, while to the north and east is an open space where the people congregate before and after services. The church itself has a most venerable appearance. The south side is blackened by the sun as if by fire, and all the corners are rounded and worn by age. The plan is cruciform, with a semicircular apse, after the fashion of the time, for its traditional date is 1164, but the aisles and ambulatory, contrary to the usual custom, are an exterior, not an interior feature. This change no doubt came about by the need of a shelter for the congregation before the services began. Part of this outer aisle is still in its original condition, with an open arcade under the eaves and the ancient stone floor, but around the choir and apse it has been transformed into a vestry. Above this aisle, which is roofed separately, the building rises in receding stories to represent aisle and clerestory, although originally there were no windows nor any means of lighting the building from the outside. This may seem to contradict the theory that as we proceed northward the size of window-openings increases, but it must be remembered that glass at that early date was too expensive a luxury for the poor country congregations of the extreme north, and also that the impressiveness of a catholic service

was not injured when seen only by the dim light of the altar candles. The exterior of the church is almost the same as it originally was- a maze of gables and turrets: a gable for each face of every feature, and a turret at each crossing. The choir and apse each terminate in a round conical roofed turret, and the nave in a square tower with four gables surmounted by a square spire. The entire outside is covered with thick shingles cut to a point, excepting the lowest story, which is boarded up and down and may be a later idea. The interior has been sadly injured by an attempted restoration in 1850, when the original high timber roof was replaced by a flat wooden ceiling, unsightly galleries added to the nave, and windows cut in the sides. The door jambs, doors themselves, capitals of columns and gable ornaments are carved with grotesque figures and elaborate arabesques, which resemble the Romanesque work of the time with an added originality easily traced to the ornaments of the Runic stones of the country. Altogether, the Hitterdalskirke, as a representative of its class, presents a curious and interesting example of monumental architecture translated by a simple people into a perishable material. But perhaps this last expression had better be modified when we consider that the Hitterdalskirke dates nearly 100 years before the foundations of the Cologne Cathedral were laid, and that while it stands in comparatively

perfect preservation, many of the so-called eternal monuments of stone have literally mouldered into dust. The Gols-Kirke at Christiania, formerly stood in the Hallingdal, but was removed to the park of Oscarshall and all its original features restored. Although not as large as the Hitterdals Kirke, it is more graceful in its proportions, and shows a more general use of light and elaborate ornament. The exterior aisle is here restored and surrounds the entire church. The open arcade under the roof and panelled screen below it add very much to the appearance of the building, and give weight to the suggestion of a gathering place for the people, where not only shelter, but light and ample ventilation were needed. The interior is also in its primitive state. The ceiling follows the roof line and the open timber work increases the effect of the obscurity in producing the impression of great height. Here the smaller upper part of the nave is supported on round posts, and above the aisle thus formed is a sort of triforium arrangement. The carvings of this building, as well as the many examples preserved in the museums of Christiania and Stockholm, would make an interesting study of the time, and the influence of contemporary work in England and on the Continent. I might here mention that there has just appeared in Norway an exhaustive work on the subject "De Norske Stave-Kirken, af L. Dietrichson (Alb. Commermejer's forlog)", illustrated by some 300 wood-cuts.

Although as a rule the buildings of Sweden and Denmark are of a more durable character than in Norway, yet there exists in Sweden a class of buildings somewhat allied to the stovekirken and perhaps of as great antiquity. I refer to the curious bell towers yet found all over the country. I met with a number of them, notably at Stockholm, Gamle Upsala, and at Söder-Köpping on the famous Göta Canal, the latter by far the most interesting that I saw, I discovered by the merest accident in wandering around the ancient town while the canal boat was passing a series of locks. The town is not described in the ordinary guide book, but on inquiring I found that it was a place of some importance in the middle ages, as several large churches still testify. To one of these bearing the date 1296 the bell-tower was apparently attached. The tower was built of wood, covered with shingles similar in shape to those of the stovekirken. In this case the bell gallery was formed by four steep gables placed around a square and terminating in a very tall and slender spire at the crossing. The whole structure was supported on a lofty frame-work of timbers which sloped inward from all sides. A stairway to the gallery was enclosed in the centre. This was the most picturesque of those I examined, but the character of all was the same, and it seems to represent the type.

In Norway the country church forms the dominant feature in every landscape that includes a town, for the nucleus of every settlement is its warehouse and its church. Almost

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without exception the churches consist of a big rectangular auditorium, a lower addition at the back for the chancel and a second for the vestry, and a tower with a low porch at the west front. The towers are always picturesque and of an almost infinite variety. Of brick and stone buildings there are very few in Norway. At Throndenaes, far inside the Arctic circle, there is a church, apparently vaulted for there are buttresses, dating from mediaeval times, and for many years the northernmost church in Europe. But with one exception this is the only stone church in the district.

In Sweden it is quite different. All the village churches that I examined were of stone or brick overcast with plaster. The use of small material, notably brick, has led to several peculiarities, for instance, the stepped gables and the sunken panel wall decorations. The principal gables are almost invariably stepped, especially in the older churches, those dating from the 16th and 17th centuries, and often the feature has been carried higher by terminating the massive square tower in a gable roof. The panel decorations mentioned always form a prominent feature in the facades of Swedish buildings, perhaps carried over from North Germany where they are universal. They are usually found in the triangular space under the gable, and take the form of bands of crenellations or foils: as for example in the St. Drothems church at Söderköping, the Fosie Kirk and several others

near Malmö. In Denmark the type follows Southern Sweden to a great extent, but the influence of Germany has been too strongly felt to allow any marked national peculiarity.

To sum up the ordinary architecture of Scandinavia, therefore, I might say that in Norway the type is to be found in the wooden, especially the log houses, with their broad eaves, sawed and carved gable ornaments and angular openings. In Sweden the characteristics are best seen in the country churches which show the stepped gable and sunken panel ornaments and more particularly the square tower with a stepped gable roof. In Denmark the blending of Swedish peculiarities with those of North Germany, resulting not in a separate type, but the existence of both side by side.

When we come to consider monumental architecture proper there is little in Norway, much more in Sweden and Denmark, but all of a character that does not stamp it as national. In the cathedrals of Stavanger, Trondhjem, Upsala and Lund we do not find Norwegian and Swedish architecture, but the prevailing styles on the continent at the time of their building, and their study is of interest in connection with the great periods of European architecture, the Romanesque and Gothic, not with the national style.

The first of these greater buildings that I met was the cathedral of Stavanger on the south-west coast of Norway. The church was founded in the 11th century and to this

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period perhaps the Romanesque nave with its great round columns belongs. The influence of its English Founder is easily traced in the Norman mouldings and details. There is a clerestory and aisles, but no triforium nor transept. The choir, in the richest late-Gothic style, opens directly into the nave by a great round arch. It has a square east end flanked by square towers and the angles where the choir joins the nave are ~~marked~~ marked by octagonal turrets. The material is of a greenish chlorite slate, which has been used in the late thorough restoration.

The only other building of historical importance in Norway is the ancient and famous Cathedral of Thronhjelm. This beautiful building stands in a large church-yard in the southern part of the town, and when the restoration which is now in progress is completed, will rank as one of the great buildings of Europe; not only in historical importance, for it has been the centre of civilization in Norway, but for the extent and beauty of the church itself. The plan is cruciform with an octagon at the east end, and a chapter house on the south side. This chapter house and the transept, the oldest parts of the building, were built in the Romanesque style under English-Norman influence, during the 12th century. The choir and octagon stand next in age, and exhibit a wealth of Gothic detail and expedients. The vaulting is especially interesting in its curious variations from the usual methods.

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Five times injured by fire, the building shows but little of the original handwork, but the repeated restorations have always preserved the first designs. The choir and octagon, with the Chapter House, are the only parts now fully restored from the effects of the last fire, but the transept is in the hands of the workmen, and there is a prospect of the early completion of the whole. The nave, which was the latest portion built, was in the English Gothic style, long and low ending in a great dome at the crossing. The west front was apparently possessed of two flanking towers and a central portal, and the remains of sculpture indicate that it was richly decorated. But as it is at present, it is almost a total ruin, and barely indicates what it was in its perfection. The material is a local chlorite-slate with decorative columns in light colored marble. This material is very favorable for carved work, easy to manipulate and apparently durable. Excepting these two cathedrals, Norway has little to offer in monumental work. Christiania has nothing excepting perhaps the Gaule Akers Kirke, an interesting Romanesque building of the early part of the 12th century. It is a cruciform church with a shallow transept, a great square tower at the crossing, a short choir and a semicircular apse.

Sweden is somewhat more fortunate in buildings of importance, and in the cathedrals of Upsala and Lund, possesses at least two of the first class. Upsala dates from the 13th

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to the 15th centuries and is a cruciform church of French model; that is to say of great height with an ambulatory around the choir and radiating apsidal chapels. The interior is especially imposing with its great height of nave, 102 feet, and perspective effects of the ambulatory and chapels. The material is brick laid Flemish bond, with an attempt at color effect in the different tint of alternating bricks. The west front shows two great spires and there is a small spire at the crossing. The clere-story is strengthened by flying buttresses weighted by pinnacles, and the transepts, which project to the line of the aisle chapels, are flanked by tall turrets. The building is now completely restored, and at the time of my visit the scaffolding of the frescoes was being removed preliminary to the re-opening of the church.

Lund in the extreme south of Sweden, as Upsala is in the north, on the other hand, is a Romanesque building, also of great dignity and unity. It is of cruciform plan with a semi-circular apse, and the details and arrangement follow northern Romanesque models. The west front shows two great towers, (square), lightened at the top by three tiers of round arch arcades, and a gable with corbel cornice and a loggia arcade on the line of main cornice of the nave. The apse is built after Rhenish Romanesque models with its loggia arcade under the roof and corbel cornices. The interior is most effective. The transept and choir are raised about nine feet above the

level of the nave which gives much dignity to the east end, and the great size of the bays, artistic groupings and beautiful color decoration, produce an interior not surpassed by the most elaborate Gothic. Under the raised choir and transept is an extensive crypt, with interesting decoration on the column shafts and capitals. The neighboring town of Linköping possesses in its cathedral a church of no mean proportions since its length is 320 feet, but the mixture of styles it exhibits and the very apparent crude workmanship place it below its sister church at Lund. At Malmö I found a church of entirely different character, the St. Peter's Church, the most important in the place. It was the first example of the brick architecture of North Germany that I met, and as it is a misplaced example, there is no need of a detailed description more than it exhibits the characteristic glazed brick ornaments, brick mullions and tracery in the windows, and elaborated vaulting, found along the south shore of the Baltic.

Of Denmark I saw but little more than Copenhagen. There I examined a number of churches, mostly built in the Renaissance style of all periods, with the local variations in details, especially in the matter of towers and spires, that give to Copenhagen its characteristic appearance as seen from the sea.

The palaces of the three kingdoms all date from the 17th to the 19th centuries. That at Christiania is of no artistic

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interest, Kristiansberg at Copenhagen is in ruins, the result of a late fire, but the great edifice at Stockholm erected by Nicholas Tessin in the 17th century in the Italian Renaissance style, is a truly noble building. Two castles in Denmark which I included in my route were excellent examples of their class. Kronberg, at the entrance to the Baltic and famous as the locality of the play of Hamlet, was built in the 16th century in a plain and massive style, but showing rich carvings at the portals and parts of the court. The second, Slot Frederiksberg, is perhaps one of the most magnificently located and planned edifices of the kind in Northern Europe. It has been thoroughly repaired since the fire of thirty years ago, and now presents the sight of a Renaissance Castle in its perfection. The exterior with its many picturesque towers, successive courts richly decorated with carving, and especially the magnificently decorated interior, make up an architectural group of which the Danes are justly proud.

In modern architecture, the large cities of Norway, Sweden, and Denmark show about the same class of work that is being built all over Europe, taking perhaps the progressive tendency of the past few years on the continent proper: for here we have the brick skeleton and plastic cast architecture that has been the curse of the old world for years past. There are exceptions of course, in the Johannes Kyrka at Stockholm, a brick Gothic church of good design and noble interior: the

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building of the "Academy for de fria Konsterna" at Copenhagen, which by the way includes a school for architects, where free and judicious use has been made of faience decoration; the University buildings at Upsala and Lund, both good examples in the French Renaissance, tempered by the modern German school; the marble church at Copenhagen, a dormical building in Roman Renaissance, and others. But the tendency to follow in the rut worn by all the nations of the world for the past hundred years, seems to be too strong as yet to offer much prospect for an early improvement, and until the wave of life that is beginning to rise in Germany, Holland and Belgium crosses the Baltic, we can look for little but the academic architecture of France badly translated into clumsy Teutonic work.

Cologne, September 29th, 1892.

Jos. A. Meyer, Jr.

Dear Professor ,

Berlin, Dec. 7th, 1892.

I will add only a line to remind you again not to take my reports as law and gospel, for they are written without much thought, and absolutely no revision. I feel the want of reference books badly, and must depend entirely on the incomplete and very often incorrect guide book information, and my own few notes taken on the spot.

I had expected to spend some time here in Berlin using the libraries, but my very limited time - I must hurry on again on Monday - and the tremendous amount of red tape necessary in order to use the libraries has prevented my benefitting much by the step.

I go on to Russia by way of Stettin, Danzig and Königsberg, and will spend about a month in the "Czar's Country", returning to Austria and Germany by Warsaw, Cracow, and Vienna.

My health has been very good, and on the whole the weather favorable, but cold, as I know to my sorrow, for I have some very bad fingers which I managed to freeze trying to sketch when the mercury was down in the 20s.

Please give my regards to all the department authorities; I suppose they are still the same. I am very curious to know how things go in the new building, but I suppose I shall never know for my mail seldom reaches me, I hardly know why. For three months I heard nothing, not even from my immediate

family, and I now learn that the mail was sent, but perhaps lost. But if any of the department have time and inclination, I should be very glad to hear from them.

Sincerely yours,

Jos. A. Meyer, Jr.,

II Baltic Provinces of North-West Prussia.

Crossing the Baltic from Sweden to Germany, our first sight of land after leaving the Scandinavian coast covered by green groves and showing here and there the characteristic white, stepped-gable tower of a village church, is the precipitous yellow bluff of the Dornbusch, an outlying strip of land near the Island of Rügen. As the steamer proceeds, Rügen itself with deep green, beech forests appears on the left, while on the right, the low coast line of the main land stretches away to the west and south. It is in this great sea-like expanse of alluvial land that we see the prevailing character of the whole of North Germany; a great plain usually as flat as the sea itself, almost destitute of stone, but containing extensive beds of clay suitable for brick-making. As we steam along this coast we catch a glimpse now and then of a red-roofed village clustered around a heavy, uncouth-looking church; between is the monotonous cultivated land with not so much as a tree to relieve the landscape, unless we include the double row of low fruit trees that line a turnpike and stretch away to the horizon. Far away to the south, apparently closing the sound up which we are travelling, rises an irregular group of massive towers surmounted by fantastic spires, below them the steep gabled roofs of a town. They are the towers and roofs of the ancient and once famous Hansaⁿ-town of Stralsund, second only to Lübeck in power and wealth when the word "merchant" had a political as well as financial signifi-

cance, and where we are to have our first experience with the characteristic and interesting Brick Architecture of the Baltic Provinces .

Lübeck, Stralsund, Rostock, Wismar, and the other towns of the first Hansa league learned their business methods from the Dutch, and it was no more than natural that when increasing wealth and power found expression in the more pretentious architecture of a thriving city, they should also look to Holland for the materials and methods of building, and, modified by their own talents, cultivated by contact with the business world in the south, and more especially in the east, for their artistic models as well. It is by this, as well as by the natural conditions surrounding them that these Northern towns were led to adopt brick as a building material and the French Gothic ground plan, or should we not more properly say the Dutch ground plan transplanted from France to the lowlands of Holland.

Brick by nature does not suggest to the builder the rich decoration usual in the same edifice constructed of stone. Clay is easy to mould, but very difficult to carve when once burned. Large pieces of ornamental work are almost an impossibility as a single piece, and the execution in fragments is almost sure to lead to the repetition of motives, and consequent loss of interest and variety so characteristic of the richest Gothic work. Then it must be remembered that these buildings, especially in the case of churches, were erected by a free and independent association of citizens,

uninfluenced and unhampered, to a great extent at least, by the more conservative, shall I add, more refined priest-class that usually directed and designed the cathedrals and churches of that day. The consequence is that we have a very free translation of the French Cathedral in the Marien-Kirche at Lubeck, a building characteristic of the practical minded but ostentatious German burger of the 13th Century. The student of architecture is reminded of the great churches of North-eastern France by the cruciform plan, west towers, great height of the nave and the radiating apsidal chapels, but misses the elaborate ornament on the exterior and the slender moulded piers that support the vaulting. In the Baltic churches the intricate flying buttress system, with its graceful curves and forest of pinnacles decorated with foliage and statuary, is replaced by simple arched supports without pinnacles, or is entirely wanting; the lace-like tracery of the windows in the French examples is here represented by simple upright mullions of brick, or at most by divisions terminating in a pointed arch or simple foil treatment. The portals are never so richly sculptured, often degenerate into mere doorways, and the west front seldom has the dignity that would entitle it to the place of the principal façade. In the interior also we find a much simpler treatment. The piers are heavier and much more simple in section. They vary

from the square through the octagon and polygon to circular, and at most varied by simple round *piers* to support the ribs of the vaulting. The triforium, where one exists, is usually treated as an open gallery protected by a balustrade between the vault supports, but in many of the churches the aisles are of the same height as the nave, and consequently have no clerestory wall. It is in the vaulting, however, where ~~the brick~~ the brick construction offered no obstacle to the builder, that these churches equalled and even surpassed their models, and it is to be doubted whether any country can show more elaborate vaulting construction than the North German provinces.

It is in the use of brick that we naturally look for peculiarities characteristic of the style, and it is in the attempt to approach the elaborate decoration of a stone Gothic church that we find the interesting and often beautiful moulded and glazed brickwork developed in this country. Cornices, friezes, water tables, gables, tympanums over doors and windows are often richly decorated with ornament in this material; and although there is usually a lack of depth to the work and a consequent lack of shadow, yet the richness and brilliancy of the colors lend an effect that is at once striking and satisfactory. It is in the treatment of the

of the transept gables that the architect has been most successful in his use of this means of decoration; not only in such examples as the Church of St. George at Wismar where the soaring height of the great gable has an effect of its own without the rich surface decoration, but in the smaller buildings, as in the Church of St. Catharine at Brandenburg, where the transept terminates in a series of small gables separated by pinnacles in the richest green glaze and enclosing elaborately perforated rose windows, all a mosaic of moulded brick, not only has the artist made use of the usual Gothic motives in his work; trefoils, quatrefoils, circles, crockets, rosettes, and the like, but he has often attempted more difficult work in the medallion portraits, animal figures, and even in a few cases statuettes and statues in the same material brick. Indeed it is rare in these buildings to find any decoration in stone whatever, and the Gothic builder here as everywhere was always consistent in his use of the material at hand, and instead of astonishing his critics by the use of rare and costly stones brought from a distance, rather invited their praise by the use of the familiar and homely clay in new and beautiful forms.

It must not be supposed that all the interest of these churches depends on their peculiar decoration or in the use of brick, for, especially in the more important examples at

Stralsund and Lübeck, their dimensions alone would call for attention, and aside from the often apparently carefully studied proportions of both exterior and interior, there is a sublimity in these towering spires and soaring vaults that is not much greater in the famous cathedrals of other lands, not even at Cologne where we are simply overpowered and our criticism silenced by mere size, and multitude of details.

It was my good fortune to meet with and examine some sixteen or eighteen churches in the pure Baltic style, and I can say from my short experience that they would richly reward a careful study by someone more capable and in a position to profit by the knowledge. Even in the study of the various works on the subject, notably in the finely illustrated books of Essenwein "Norddeutsche Backstein" or Adler's "Mittelalterliche Backstein in Preussischen Staaten", the American architect could find much to interest him and perhaps suggest lines on which he could work with profit.

At Stralsund the Marien Kirche is perhaps the most important example in the place. Here we have a great screen on the west front rising in the centre as a square tower, changing higher up to an octagon and terminating in a cupola with lantern and spire. The square tower is flanked at each corner by octagonal turrets, as is also the screen itself on the north and south sides. The screen is pierced by three

great pointed windows, and below is a small portal enriched by tracery and panel decorations. The plan of the church is cruciform, with aisles, choir, ambulatory and apsidal chapels, and in this case the aisle is continued on the sides of the transept. The nave, which is six bays in length, and the transept which extends for two bays beyond the crossing, are perhaps 100 feet in height, while the aisles are one half those dimensions. The choir consists of one bay with five sides of an octagon in the apse. Beyond the ambulatory are apsidal chapels corresponding to the five sides of the apse. The vaulting of the nave, transept and aisles is simple quadripartite, but at the crossing there is elaborate star vaulting springing from great piers at the four corners of the square. The vaulting of the ambulatory and apsidal chapels is continuous over both, and is made up of six compartments supported on ribs springing from the choir piers and chapel walls and meeting in the centre. Here we have an example of what is a common occurrence among the brick churches. There are no external buttresses, but they are internal and the spaces thus enclosed are utilized as mortuary chapels. The nave piers are octagonal in section with small circular recesses at the angles which carry the mouldings of the nave-aisle arches. The piers terminate in simple foliage capitals, leaving a plain spandril above, for the vault ribs rest on a group

of slender engaged columns which in turn rest on a corbel at the line of the triforium. The triforium is here of great height, is treated with two pointed panels on the wall to each bay and below has the usual balustrade. The clerestory windows are broad and short with pointed, I might almost say, triangular heads, for the sides do not approach in a graceful curve but, as is often the case in the Baltic style, in an almost straight line making a sharp angle with the sides. These, as all the other windows, are divided by a great number of perpendicular brick mullions sometimes relieved by pointed terminations, but again running directly into the arch line of the window. The exterior decoration consists almost entirely of that peculiar pierced brick ornament characteristic of the style. This ornament is usually made up of small pieces so designed that they can be used with considerable freedom in the making up of patterns. Here the clerestory is furnished with a frieze of the three lobes of a quatrefoil in a single row; the main cornice with a double row of the same and cross-shaped perforations in the spaces between. These are common patterns, not only for use in the friezes but as belt courses between the stories of the towers and at the base of gables.

The Nicolai Kirche at Stralsund shows many of the peculiarities of its style, but it differs from the Marien Kirche

in having two great west towers, and the west front shows a gable relieved by three sunken panels, a great central window and deeply recessed and moulded central portal. The square west towers are of great size, with almost an Italian feeling in the many stories of deeply recessed blank windows with free standing mullions and open tracery in the pointed heads. The north tower is unfinished, but the south is terminated by a doxymical roof, lantern and fantastic spire somewhat like that on the Marien Kirche. Unlike the latter church, the clerestory walls are strengthened by flying buttresses, simple arches of brick springing from the aisle walls. Here as in the former case the interior buttresses enclose chapels separately vaulted and cut off from the aisles by low screens. There is no transept projection in this case, but this feature is indicated by a low projection in the aisles corresponding to the buttress chapels, and the choir marked by a lofty wood screen. There is the usual octagonal apse and radiating chapels, in this case only three. Between two of these chapels is a small apartment of very irregular shape- perhaps the treasury- in which the ingenuity of the mason is displayed in a very clever piece of vaulting in which the curving axis and irregular sides of the room are closely followed.

In the Jacobi Kirche we have evidently a later structure and one which is apparently unfinished. Here also we have a square central tower ending in an octagonal top with flanking turrets at the west end, but the transept is even less plainly indicated than in the Nicolai Kirche, and the choir differs from the nave only in the narrower aisles and absence of buttress chapels. There is no apse, but the choir simply ends in a square termination pierced by windows. The clerestory, which is only one third the total height, is supported by heavy octagonal piers with simple impost mouldings. There is no triforium proper, but the clerestory windows are simply carried down in blank until they meet the moulding above the crown of the nave-aisle arches. The smaller churches of the Johannes and Heiligegeist Cloisters show no particularly new features, but are in themselves pleasing and picturesque buildings with gardens surrounded by venerable vaulted cloisters.

St. Patrick I found a change, not only in the ornament which was richer and more varied, but in plan also, for the Marien Kirche only shows the transept and radiating chapel arrangement. I am inclined to think, however, that this is not a real departure from the common design, but rather the make-shift completion of a building that perhaps had proved too great an undertaking for the community.

The Nicolai Kirche, with aisles and nave of equal height

and breadth, shows a central west tower, square to the height of the masonry and terminated by a curious, slender spire. The choir consists of two bays without aisles and a square east end. The nave-aisle piers are round in section with round ressants for the principal arches and with similar supports for the diagonal ribs of the vaulting extending down the sides of the pier for a short distance only and then terminating in a corbel. The west tower is here the dominant feature of the building. Like the Nicolai Kirche at Stralsund it is lightened by numerous tiers of windows, each tier separated from the others by belt courses of perforated glazed brick ornament which give a strong horizontal accent and add much to the massive effect of the tower. The Nicolai kirche is the oldest of the churches in Rostock and as such is interesting in showing the development in the brick ornament. For instance, in the main cornice an evidently older part shows simple crenellations made by projecting bricks, while further on the same idea is carried out in a foil corbel course in moulded brick. In the belt courses of the tower we have the latest development in not only foil corbels but in foil perforations and a rich variety of glazed work.

The Petri Kirche shows a plan almost square, with nave and aisles of equal height, without a transept: to the east is a simple octagonal apse without aisles, and to the west a square tower terminating in a homely and very tall spire,

(433 feet) In this building we meet with the wall decoration common in the Baltic style, more especially in the secular buildings: that is, the decoration of buttresses and wall surfaces by the use of courses of richly colored glazed brick alternating with courses of the ordinary quality. The colors vary from a deep brown or burnt-sienna to a most brilliant and rich green, a color that would almost compete with the glaze on Japanese pottery. The latter color is used, not only for plain courses, but in the ornamental work and panel decorations. The perforated belt courses and friezes are more frequently in the duller brown or even in black, and do not contrast so pleasantly with the general color of the wall.

The Marien Kirche, not far from the New Market, returns to the cruciform plan and low aisles with radiating apsidal chapels. It is of imposing appearance, made so, I think, by the great height of the windows. The nave, transept, and choir are perhaps 100 feet in height, and the transept and choir windows are nearly the entire height of the building. In this church the arrangement of alternating bands of color is used extensively in the walls, and there is a variation from the usual color of the ordinary brick which here is yellow. The ornaments of the gable are richly moulded square blocks in green glaze set in the wall surface.

The Jacobi Kirche possesses a fine tower, strongly suggestive of the "Giralda", richly ornamented by brick laid in

patterns, perforated and moulded belt courses, and there is a free use of contrasting colors. These towers seldom show large openings, but the wall surface is broken and lightened by blank windows with all the tracery and ornament of a genuine window.

At Wismar the use of glazed bas-relief ornament reaches its climax, especially in the towers and transepts of the Marien Kirche, St. Nicholai and St. Georgen. Here we find human figures, dragons, and elaborate ornament in low relief used in the friezes, belt courses, at the springing of arches, and even in the archivolt itself in a few cases. The church towers show a pleasing variety and are without the fantastic copper spires of Stralsund and Rostock. That of the Nicholai Kirche ends in a simple gable roof with the gables facing the north and south. The tympanum of the gable is decorated with a net-work of diagonal lines with circles of perforated brick-work at their intersections. This work is in ordinary brick projecting from the wall surface, but in the Marien Kirche tower, which terminates in four gables, one on each face, the ornament is in the richest green and black glaze. St. Georgen has no towers, in fact the west front was never finished, and shows the rudest construction in the roof and upper parts as if hurriedly finished. But in the transept, of the characteristic great height, and flanked by tall, slender tur-

rets terminating in spires, we have one of the most effective features in the entire series of buildings. Here great rose windows, belts and panels of glazed work show almost all of the great variety of patterns blended into a harmonious whole, and together with the single central window of imposing dimensions make up an architectural composition which for grandure and effectiveness is perhaps not surpassed by any Gothic building in Germany.

In Wismar too we almost reach the climax in the height of the nave ceiling. That of St. Nicholai is 130 feet, and although mere size is of no particular merit, yet these great dimensions lend a dignity to the interiors that would be difficult to reach, considering their simple treatment, in any other way.

It hardly seems necessary to multiply examples of the style, but an account would be very incomplete without more detailed description of the churches at Lübeck where the style took its rise, and especially of the famous Marien-Kirche of that city which is looked on as the type after which the most successful examples were patterned. The dimensions of the Marien Kirche are befitting those of a typical example. It is 335 feet in length, 186 feet wide at the transept and over 160 feet in height. The great West spires which flank the gable are 407 feet in height. The west front is simply treated with pointed windows and an unimportant central portal,

but the great size and consistent decoration make this façade more effective than is usual in churches of the style. The west towers are square to the top of the masonry and end here in gables on each face. Above this point rise simple square spires, covered with copper, with the arris rising from the apex of the gable as is usual not only on the spires of the Baltic churches but in those of the German Romanesque buildings as well. The Clere-story wall, which is unbroken by a transept, is supported by simple flying buttresses without pinnacles and continued around the apse. The aisles, one half the height and width of the nave, broaden into a transept at the junction with the choir, and then continue as an ambulatory around the apse. Beyond are radiating apsidal chapels, that in the centre larger and more important, almost arriving at the dignity of a retro-choir. The buttresses of the south side are exterior, but on the north they are interior and enclose the usual chapels. The wall decorations of the Marien Kirche are not in the usual glazed and perforated work, perhaps that was a later development, but are simple panel work in the brick walls themselves. The gables of the towers, and the bands between the tiers of windows are simply treated with quaterfoils, trefoils and circles. The clere-story and aisle walls show no decoration and end abruptly against the projecting roof. The interior, as might be

expected from the dimensions, is most imposing in spite of the cold, bare, whitewashed walls, and must have presented a rich and magnificent appearance when in its original colors. Contrary to the many examples we have already examined, the piers here are more complicated in section, and show considerable richness in the perpendicular mouldings. The triforium gallery is protected by a foil balustrade ornamented by tall pinnacles. Above rise the clere-story windows, in this case of great height. In this connection it might be well to say that in almost all these churches the furniture, choir screen, stalls, benches, and especially the memorial tablets are in an extravagant Renaissance, closely bordering on and in the worst period of the Rococo style which sadly injures the simple and almost severe architecture of the building.

Lübeck possesses several other churches in the Baltic style, closely resembling the Marien Kirche in many essential details, and quite uninteresting in themselves; the Petri Kirche, for example, which shows double aisles, and an interesting west portal decorated with twisted columns and ornamented archivolt; the Aegidien Kirche where the simple panel motives are elaborated into interlacing circles and squares; the Jacobi Kirche with a curious spire and a degenerated apse, where the east end is square and the radiating chapels are placed in a straight line.

It is hardly necessary to more than mention the cathedral at Schwerin, a building of imposing dimensions, and now completed according to the first design, or the Johannes Kirche at Luneburg, with its clumsy but purely Baltic west tower. However at Brandenburg on the Havel and on the very boundry of the style there is an example in the St. Catharine church of the latest development of the brick Gothic ornament. The transepts and choir show the richest decoration. The transepts are most elaborately ornamented by a series of small gables, each enclosing a richly perforated circular ornament with panels below. Between the gables rise small pinnacles in green glaze. The buttresses of the nave and choir are interesting in presenting a late Gothic feature, entirely in clay, with all the elaboration of stone masonry. Here we find the perpendicular mouldings, the crocketed pinnacles, the canopied niches, and even the statuetts of the richest Gothic work, all worked out in brick work and burned clay, with the addition of the brilliant color and rich surface of the characteristic glazed work.

It must not be supposed that the churches are the only remains of this style of architecture, for all the towns we have been mentioning containing not only numerous towers, walls and city gates, but many private houses, which although perhaps of later date show all the peculiarities of the style

and an added life and variety not suitable to the more sober design of a church. The gates especially, closing as they always do the vista of a gabled and turreted street, are most picturesque and pleasing. The facade with numerous windows separated by strong perpendicular lines; the fantastic gable or steep roof and slender spire above, and the dark, low pointed arch below give to these towns a mediaeval air that the churches never do. The houses of the period usually show the gable to the street, and it is this feature that is the most richly decorated. It is generally "stepped"; in the common houses that is all, but the considerable height and the numerous windows give it a noteworthy appearance. In the more pretentious houses, each step ends in a pinnacle at its outer corner, and this pinnacle, usually octagonal, is carried down the wall in a buttress-like projection ending on the line of the moulding above the first story. The windows between these buttresses are treated singly or in groups and almost always with Gothic detail; pointed heads, tracery, and moulded archivolt. The first story is usually perfectly plain or at most shows a decorated doorway.

In some of the towns, notably the Alte-Schule at Wismar and the Rathhouses at Lubeck and Brandenburg, we have these same ideas carried out on a larger and more elaborate scale in the public buildings. Glazed brick is freely used,

and always with effect, and the result is if anything more satisfactory than its use in the churches.

The masonry of these Baltic buildings is what a modern bricklayer would perhaps call bad. The bricks are large, 11" x 5 1/2" x 3", and laid in from 3/4" to 1" of coarse mortar. The system of laying is in Flemish bond, and I might add here that in Germany alone- or a few examples also in Sweden- I found the "Flemish" bond. In Flanders itself everything is in the so-called English bond.

I still have a few of the Baltic cities to visit: Stettin, Stargard, and Dantzic, but do not expect to find very much that is new, excepting perhaps a few local peculiarities at Dantzic, and until I reach Northern Italy my attention will be confined to the more universal building material- stone.

Berlin, Dec. 6th, 1892.

Jos. A. Meyer, Jr.

III HOLLAND.

When the traveller shapes his route to include Holland, it is rather with a view to enjoy, not only its natural beauties, but the superb collections of art in the branch of painting in which the Dutch attained such supreme excellence; and it is seldom that a journey is taken through the lowlands for the purpose of seeing and studying what examples of architectural art might exist there as a proof of their genius in that direction. In fact, there is a wide spread opinion that there is no architecture in Holland, and no less an authority than James Fergusson dismisses the subject of their ecclesiastical architecture with the epithet "mere warehouses of worship", yet in the short and hurried trip that I recently made through the country I found much of interest even in these "warehouses", and in one group of buildings the stamp of an original genius whose influence is felt even today in the latest work of the Netherlands and Germany.

In Lieven de Key, a mason architect of Haarlem, who flourished during the latter part of the 16th and beginning of the 17th centuries, we see an original genius who was able by his own talent to not only benefit by the flood of the Renaissance that was sweeping over the country, but to preserve those qualities in his work that rendered the later Gothic secular work so pleasing and appropriate to the country.

Beyond his own inimitable work in the Vleeschhalle and Weighhouse at Haarlem, or the Stadhuis at Leyden, it is to the influence of his rich fancy that we owe the charming old Leibnitz House at Hanover, the R^Aottenfa^{an}ger House at Hameln, the old dwellings on the Markt at Bremen, and scores of others, as well as the best work that is now being done in Western Germany and his own country. Hendrik de Keyser and Pieter Post are two other names connected with the architecture of this same time, and are not unknown in the province of painting also, for almost all of these architects were also either painters or sculptors, or both.

There are few remains of the Romanesque period in Holland, and in my visit to a dozen or more towns met with only a few buildings in that style. At Nymegen on a promontory projecting into the Rhine, there is a relic of the once important palace of Charlemagne: the apse of the palace chapel semicircular in plan and divided into two stories by a water table at half its height. The upper story is pierced by five windows, and the whole crowned by a corbel frieze supported at intervals by the characteristic cubical capped round column. Near this scanty remnant of the great palace stands a small baptistry dating from the 8th century, and restored in the 12th. It consists of an octagonal cleve-story supported by heavy piers and surrounded by a sixteen sided aisle. There

is a projecting porch of two stories on the west side showing the usual round arch openings. At Utrecht the church of St. Jans possesses a Romanesque nave and aisles, but with a Gothic choir and curious Renaissance facade: it has but little of the earlier style in its general effect. Finally at Maastricht, although within the borders of Holland really a German city, in the church of St. Servatius (Hoofdkerk) the oldest in the country we have a purely Romanesque building in the massive west front, and the semicircular apse with its loggia arcade under the roof and square flanking towers follows closely the churches of the period on the Rhine. In the same town is the Lieve Vrouwekerke of the 11th Century which shows many parts still remaining built in the Romanesque style, and a restoration is in progress that will no doubt restore to the building its old character so much injured by alterations since its foundation.

When we come to consider the Gothic work in Holland we find examples in every town and city, many of them imposing in size and several of merit. Like the brick churches of the Baltic provinces, their exteriors are usually plain even to ugliness, although there are exceptions to this, but their interiors are almost universally imposing and effective. In the great cathedral of St. Jans at 'S Hertogenbosch, Holland possesses a building that will compare favorably with anything

in Germany. Unfortunately the west front and the lower part of the great west tower are built in the late Romanesque style of the 11th century, and are entirely out of keeping with the rest of the building. The church is built on a cruciform plan with double aisles, a great dome at the crossing, and an apse which is bounded by seven sides of a dodecagon, with radiating chapels. The exterior is in the richest Gothic. Every part is covered with intricate and beautiful tracery: the buttresses end in pinnacles and are decorated on their faces by niches carrying statues. Both aisle and clerestory windows are protected by canopies, and the aisle and nave walls terminate in pierced stone balustrades. The window tracery is everywhere of beautiful design, but the work reaches its climax in the great window and elaborate portal of the north transept, where the entire building is a maze of the richest sculpture. The interior also is richly decorated, but the color is a little cold. The nave is of great height which is perhaps $3 \frac{1}{2}$ times its width. The double aisles are of the same height and about $\frac{1}{2}$ the height and width of the nave. The clerestory walls are supported by piers which have no caps nor impost of any kind, but the ribs of the vaulting and mouldings of the arches are carried down to the floor. This arrangement gives a most curious effect of indefinite height to the interior, pleasing or not

it is difficult to say, and must be classed with such optical tricks as the tapering nave of St. Marie Potiers. The cathedral at 'S Bosch is perhaps the richest Gothic building in Holland, but there is no lack of important buildings in the same style. The great cathedral of St. Martin at Utrecht suggests in the fragment of choir and west tower, the nave was destroyed by a tornado in the 17th century, what it once was. The Oude Kerk at Amsterdam nearly 300 feet in length: the St. Baron at Haarlem: St. Peter's at Leyden: St. James at The Hague: the Nieuwe Kerk at Delft: St. Lawrence at Rotterdam: and finally the Groote Kerk at Dordrecht, a most effective and imposing interior, are all buildings of the first class, at least in size, and form a most instructive series in the study of this side of Gothic development.

In these buildings we can plainly see the influence of the French Gothic churches in the proportion of the aisles to the nave, the ambulatory and radiating apsidal chapels, but the towers, whether at the west front or over the crossing, as is frequently the case, are of that peculiar design seen all over Holland, not only on the churches but on the Stadhuises as well. They are usually octagonal and rise in many stories each smaller in diameter than the one below. Near the summit there is usually a bulbous dome or cupola with an open lantern, and the whole almost invariably ends in an open

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crown approaching a bulb in form .This latter feature is so common that it is one of the features that makes us recognize a town as Dutch and has a peculiar,fantastic effect,especially as it is usually made of copper and takes on a rich green color in the damp salt air of the country.

The interiors are usually plain and the nave aisle piers nearly always circular in section with simple foliage caps. The ceilings are perhaps always intended for stone vaulting, but in a number of cases,St.Bavo at Haarlem and Oude Kerk, Amsterdam,for example,the nave is covered with wooden imitation vaulting.

In the Renaissance architecture of Holland we find a native good taste displayed and a combining of the old forms with the newly acquired details of decoration that has resulted in a style peculiarly pleasing. The old Gothic Step-gable house continued to hold its place as the leading motive in public and private houses with a more refined treatment of the mouldings and decoration around the doors and windows. The Renaissance reached Holland in the 16th century,and it is in the latter part of that century that the famous group of architects Liever de Key,Hendrik de Keyser,Pieter Post, and others,contemporanes of the great painters Hals and Rembrandt, lived and worked. These men seemed to have had little to do with church architecture,although we have a

charming example of de Key in the tower of the church of St. Anna at Haarlem, but are seen at their best in the town halls and other municipal buildings that the independent Dutch republicans were fond of building. Perhaps of all these, the old Vleeschhal or meat market of Haarlem, erected by deKey in 1602-3, is the most picturesque and captivating. It combines all the peculiarities of its author in a most carefully studied and happily marked out composition. The peculiarities of the master are shown here in the tall stepped gable divided into unequal parts by strong moulded horizontal courses. The artistically grouped windows are strengthened at the sides by stone quoins and at places are crowned by the radiating voussoirs of a flat arch. Below is the principal entrance, round arched accented by a slight projection defined by projecting courses of stone alternating with the brick of the wall. The steps of the gable are protected by a projecting coping of stone and occasionally are surmounted by a small ornamented obelisk. In the apex of the gable and set in the wall of the first story are stone bas-relief decorations representing the arms of the town and the purpose of the building. The side of the building is low, only one story in height, and shows elaborate dormers in the style of the principal gable. Taken as a whole, it is to be doubted if there is a more strikingly picturesque building in all Europe, and it triumphantly refutes the idea that classical

forms and feeling are necessarily cold and uninteresting. We find the same taste and skill exhibited by this master's work in the Weigh House at Haarlem and the facade of the Leyden Stadhuis, both executed in stone which although composed in a more quiet manner show a wealth of fancy combined with the purest classical forms. The Stadhuis at Delft gives us some idea of the manner of De Keysee, who worked in a much more conventional style than de Key, but shows great skill in his management of the orders and a rich imagination in the design of detail. The Stadhuis at The Hague, built just before the career of these men, is most interesting in showing the germs of the ideas they worked up so successfully, and is in itself a most attractive building. Several other town halls erected later in the 17th Century, for example that at Amsterdam, now the royal palace, and the smaller one at Maastricht show much less talent for attractive composition, and while well proportioned and dignified are plain almost to the point of dulness.

In the late Renaissance, Holland did not reach the extravagance that was practiced in Germany, and even when we find the great scroll gables, garlands, and twisted and contorted cherubs that characterize the ornament of the 18th century, it is almost always handled with better taste and consequently less offensively.

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Of this period are many of the private houses of Amsterdam, in fact they give to the city its quaint and very Dutch appearance. There is almost an infinite variety of gables each treated in a variation of the step motive. In the smaller cities and towns there are still remaining many of the older houses, especially in Dordrecht where they range through the 16th, 17th, and 18th centuries, and the quaint picturesqueness of the crooked canals lined with these time-colored houses must be a feast for the artist in search of subjects.

The material is almost universally brick, although stone is often used for ornament; for example, the churches almost all show applied tracery and other ornament in stone on the brick walls, and buildings entirely of stone are not uncommon, but brick is the material of the country. They are usually made of river mud, I believe, and have a rich deep color bordering on a purple: the roofing tile is almost gray, they are of large size, about 11 x 5 x 2 1/2, and are usually carefully laid, English bond, in thin beds of mortar carefully pointed.

At the present time in the cities where the more important works are being erected, there is a tendency to return to the early Renaissance where the national characteristics are strongly brought out, and with almost universal success.

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In the many new business houses of Amsterdam, the new Riks museum and magnificent railroad station of the same city, we can see the influence of the quaint little meat market of Haarlem in spite of the rich faience decoration and imposing dimensions of the newer buildings, and must we say that after we become accustomed to the greater ostentation of the 19th century, that the palm of artistic excellence still belongs to the master mason who knew how to use suggestions presented by the work of past centuries, and did not copy but produced a work that was truly his own and of his age.

Jos. A. Meyer, Jr.

Moscow, Jan. 1st, 1893.

Vienna, Jan. 16th, 1893.

Dear Professor,

Your letter has just reached me: to say that I was shocked to hear of Prof. Letang's death would only partly express my feelings, for I well realize what we have lost, for with all his peculiarities Prof. Letang certainly was a man with a genius for teaching design, and then he was heart and soul in the Institute. I am afraid it will be hard to fully replace him even if we do get a man of talent and energy. In a personal way I shall miss him when I come back for I had looked forward to interesting discussions with him on points that I have noticed in work that approaches our school design more nearly than buildings in America.

I feel that I was a little careless in not giving you my permanent address, but thought I had written to Prof. Tyler saying that it would be the London address- care of American Express Co., 35 Milk st., London, E.C., but may be mistaken. I have had a bad time with my mail, for hardly any of it has reached me, but I hope I have it arranged all right now. If you can I should like very much to have you write to me to the above address, for I expect to be in London sometime in February.

The intimation that the Scholarship has been continued for me was a very pleasant surprise, for I had hardly hoped it would be continued when I was on a "leave of absence".

It will place me in a position to do some extra work, for by close management I am now inside of my calculated amount and one of the expensive towns finished.

I had a fearful time in Russia, the thermometer never reached zero and was nearly all the time- one month- between 20° and 40° below. I froze both my ears and a little of my nose in Moscow. But it was a surpassingly interesting trip: I certainly was out of the Western world for a short time, and although I cannot say I picked up anything of practical value in our own work, I did see a country that is in its "mediaeval Age" now. The Church is the powerful factor in everything. I saw monasteries in the height of their prosperity, pilgrims as plenty as ever we read about, and a lavish wealth in the churches that I never dreamed of. Architecturally it was the imposing groups rather than separate buildings, and I am sure that my recollection of the Kremlin will not suffer when I have seen the Alhambra, the Capitol Hill and the Acropolis. At Warsaw and Cracow, by the way, I was extravagant, hired the whole outfit and saw the great salt mines of Wieliczka as the only visitor- five guides- red and white fire, rockets and all the performance- the weather moderated to 10 above zero, but at Budapest it fell again, and tonight here in Vienna it is 13° below again with a wind.

I have fairly revelled in picture galleries, and feel

quite familiar not only with the great men: Rembrandt, Rubens, Van Dyck, Titian, Corregio, and Raphael, but have placed Frans Hals in the first rank of my favorites, and can appreciate well Durer, ^{Quentin Matsys} ~~Quentin Moseys~~, Holbein, and Cranach. Then Ruysdael has become a supreme favorite, and I have enjoyed Dou, Jan Steen and Wouverman in the great number of their works that are here in the north-east. The Hermitage was all that I expected and much more, and the splendid new gallery here in Vienna, where all the scatered collections of the Belvedere &c. are brought under one roof, there is study for weeks if one had them at disposal.

In regard to the scholarship money, if the treasurer will kindly hold it for a short time I will arrange so that it can be sent to my bankers in Austria and then there will be no delay in regard to the returning of the receipts.

With my best regards, I am,

Sincerely yours,

Jos. A. Meyer, Jr.

London, March 30th, 1893.

Dear Professor;

Enclosed you will find a little about Belgium, enough to let you know that I have been there. I also have something started on Germany and Russia which I will send a little later on I saw Seeler in Paris. He told me about your new professor in design. I hope you have found him, or will find him, up to his reputation. I also saw Perkins who was just about to take the examinations. All the rest of the Tech boys were well, and much pleased with the Beaux-Arts. By the way, I was fortunate in seeing two exhibitions there- one a competition in clay, another a competition for the first class where I saw the work of all the best men. Seeler is doing remarkably well, his drawing was "on the wall" this time, which means that he is crawling up to the head of the line. There is not much doubt but that he will receive the diploma of the school before he leaves.

I have seen a large number of schools, but will not make any remarks at present: all I shall say is that I have learned a great deal - negatively, if I may use the word.

I have been in London for some weeks mostly preparing for the summer, and leave in a few days for France again. I have my route well outlined for Normandy, Brittany, Southern France, Spain and Portugal. The architectural people have been

very kind to me. Mr. Spiers gave me notes to several people, and I was given a loan ticket for the R.I.B.A. library. As to the weather, I never had such an experience. Ever since I left Munich last February it has been warm, spring-like, and dry. Here the leaves are coming out even on the elms.

I had a letter from the Bursar enclosing a draft- the first payment on the fellowship. I don't know who I have to thank for the continuance of the appointment, but imagine that Prof. Chandler did not oppose it very strongly at any rate. At the present time the amount I receive is worth four times what it would be to me at home, and I can assure you that I shall try to use it to the very best advantage. I hope for only one thing more, that is that sometime in the future I may be able to repay the liberality of the Institute in a small way at any rate.

Please give my best regards to Mr. Homer and Mr. Lawrence, Miss Hunt, and Shedd, or any other friends who may inquire.

Sincerely yours,

Jos. A. Meyer, Jr.

B E L G I U M . IV.

Contrary to the case of my former reports, on Scandinavia, Baltic Provinces of Germany, and Holland, I need offer no explanations why an architectural student should visit Belgium. For although the country is said to be a "mere province of France" in building arts, when we consider that most of her monuments date from the Gothic period or earlier years of the Renaissance such an intimation should tend rather to increase than diminish the interest in Belgian architecture. The only question that may arise is, in what particular class of buildings did the Belgians excel, and where are these buildings to be found. This question is easily answered, for the Town Halls of Belgium are famous, and, scarcely in a second place, the many Belfrys. As a rule we may assent to the statement that Belgium has followed France when we examine the Gothic buildings, for we find but few differences in plan or detail, but the Renaissance work I think should be placed with that developed in the Lowlands, which it resembles in many respects .

My tour began in Antwerp and extended through Malines, Ghent, Bruges, Ypres, Courtrai, Tournai, Brussels, Louvain, and Liege, which included nearly all the buildings of note, although by some strange oversight I neglected to visit Oudenarde and its beautiful town hall until it was too late to

retrace my steps. We meet with but little Romanesque architecture in Belgium, why it is a little hard to say, for only a few miles further east, when we reach Aix-la-Chapelle and Cologne the most striking architecture of the country is in that style. Of the few examples we meet, by far the most important and interesting is the beautiful Cathedral of Notre Dame at Tournai. Here the nave and transepts are Romanesque, the latter built on Cologne models, while the lofty choir, 107 feet - is in Gothic. The west facade, originally Romanesque, was changed somewhat by the addition of a pointed arcade along the lower part which serves as a porch, but the gable of the nave flanked by round conical roofed turrets and embellished with an open arcade along the ramp still retains the Romanesque feeling but with a refinement that calls to mind the churches of Northern Italy. Over the crossing rise five towers, a huge square tower over the vault covered by an octagonal roof supported at its four corners by tall square towers ending in square spires. This feature of the building was interesting on account of its similarity to the design of Potter & Robertson for the New York Cathedral. There can be no doubt that the grouping of so many towers at the central point of the building has an imposing effect, but it is a question whether,

if the great central tower, present in this building, were left out, the result would not be unsatisfactory and the corner spires appear too far apart. In this case, however, the effect is very good and the imposing group, whether seen closing the vista of a narrow street or from the other side of the river, crossing the old city, is the most striking feature of the place. The interior is marred somewhat by the lack of unity, brought about by the abrupt change from the severe Romanesque of the nave and transepts, to the light and rich choir, built in pure Gothic. The nave and transepts show four horizontal divisions: the great arches of the nave-aisle: a gallery story lighted at the back by round-arch windows; the triforium- two round arches to each bay- and finally a tall clerestory. The transepts show semi-circular terminations, and the excellent proportioning of the parts, with the noble domical termination, aid in making this the most beautiful part of the building. I met with a few other Romanesque buildings- for example, the churches of St. Bartholemy, St. Jacques, and St. Paul at Liege; the church of St. Nicholas at Ghent- with a noble facade- and the Staple House, headquarters for a Guild, of the same city; but none of them were of the importance or interest of the Tournai Cathedral.

When we come to consider the Gothic period, we find in it the golden era of Belgian architecture. Not only at that

time were the most important of the churches and cathedrals erected and the characteristic city belfreys, but it is in this style that we find all or nearly all of those beautiful town halls that are the boast of the country. Here of all places in Europe, the idea that Gothic is a style suited only to ecclesiastical buildings has been completely refuted, and we see in the municipal halls of Louvain and Brussels buildings as beautiful and as well suited to their purpose as the cathedrals of France are to theirs. For the old Belgian builders erected town halls in the style of the cathedrals, and did not attempt to build a cathedral and adapt it to town hall uses. The result has been that both church and hall are independent, not rivals, each beautiful in its own way, consistently planned and suited to its purpose. The peculiarities of the Gothic churches of Belgium are, as I have stated, to be traced mostly to the work of a similar class in France, but we can without difficulty recognize features belonging to the Rhenish Romanesque. Such are, for example, the great central towers over the crossing as seen in St. Jacques of Ghent, St. Pierre of Louvain, and the Cathedral of Antwerp, and the tendency to the use of round turrets. Perhaps not much stress can be laid on these resemblances, however, since they are, in a way at least, the common heritage from all Romanesque work. A peculiarity which is more native is the appearance of the

single west tower at St. Jean, Malines; the Cathedral at Bruges; the Cathedral of St. Martin, Ypres; St. Martin, Courtrai; St. Jacques Louvain; and several churches at Liege. But the double west tower is not entirely wanting for we meet them in St. Jacques at Ghent: in the Cathedral of St. Gudule, Brussels; and in the most important ecclesiastical building in the kingdom, the Cathedral at Antwerp. In plan these churches follow the usual nave-aisle system, with radiating apsidal chapels in most cases, although there are exceptions to this latter feature in the churches of Ypres. The Cathedral at Brussels, which shows only a lady chapel, - St. Paul's and St. Martin's at Liege. The Cathedral at Antwerp is peculiar - and in this I believe the only example in Europe - in having a nave and six aisles, but from appearances, I have not looked up the history of the matter, there were originally four aisles, the inner subdivided into two more at a later period. The aisles in almost all cases are one half the width and height of the nave, and often show chapels built between the buttresses. The apse is in most cases made up of five or seven sides of a dodecagon, although examples are not wanting in which it is five sides of an octagon, or even in one case that I noted, St. Jacques, Antwerp, of four sides of a hexagon, a peculiar arrangement that brings a pier in the axis, and gives a disagreeable shape to the exterior. In all cases, where there are apsidal chapels, the aisle is carried around the choir as an

ambulatory. As in most of the Gothic churches of the Netherlands and Germany, the choir screens, wood screen altars and other furnishings are in the Renaissance of the 17th and 18th centuries, more notable for gorgeous gilding and colored marbles than for good taste. A noticeable feature in Belgian churches is the rich tracery used not only in the windows but as a screen before the triforium and as decoration to blank walls. This in part makes up for the lack of sculptured ornament, although the latter is not entirely wanting.

Not less imposing than the Cathedrals in (comparative) size or decoration are the municipal halls- I use that term to cover Hotels de Ville, Guild Halls and Warehouses- And I might add that they are even more interesting to the student owing to their novelty and excellent design. Of the Town Halls, three stand preeminent and are close rivals for the first rank; Brussels, Oudenarde, and Louvain. For my own part, I am inclined to favor Brussels, perhaps it is partly on account of its very favorable location on a square surrounded by the most charming old mediaeval Guild Houses. But in itself the well proportioned stories, rich ornamentation, supporting corner turrets and a great culminating central tower, a beautiful structure in itself, go to make up a satisfactory and artistic design. Louvain is of a similar design but with much richer ornamentation and without the central tower(In

Brussels it rises from the side of the building, which faces the square). Here the ends are treated with gables, richly sculptured, flanked and crowned by three great octagonal, open-work turrets each. Oudenarde, which I unfortunately did not see, resembles these in general design, is provided with a central tower and is rich in sculptured work. In most respects it seems to be quite the equal of Louvain if not of any in Belgium. Of less interest than the foregoing, but rich and imposing buildings, are the older parts of the Town Hall at Ghent - which rivals any in size and richness of its sculptured work; that at Bruges, smaller but of excellent design, and that at Courtrai, all in fully developed Gothic. Pre-eminently among the so-called Halls or warehouses stands the famous Cloth Hall at Ypres, in some respects, to me at least - the most interesting building in Belgium. The facade which faces the principal square of the town, is 460 feet long, rendered the more impressive by the simple design - two stories of pointed arches running the entire length without any essential interruption. At the corners rise tall octagon turrets surmounted by spires, while over the centre rises the great Belfry, one of the largest in Belgium. The building encloses two courts, and is made up, on the ground floor, of great halls, formerly, as the name implies, used by the merchants of Flanders for the storage of the wares for which the country was

famous. Taken as a historical example of this class of buildings, for its instructive design or merely as a bit of color- for I never saw such a display of lovely greys as are seen in the old slate roof- it is a building that should by no means be missed by a visitor to the Lowlands. Finally the Gothic Belfreys that rise in nearly every town of importance. These are pre-eminently a Belgian institution, important not only in the history of their architecture, but of their private life as well. Bells are an institution that plays an important part in the daily life of the people- as every visitor will remark who has spent any time in the country- and formerly it was the great City bell that sounded the alarm when their liberties were threatened. Through this, the Belfries came to be the most important buildings and the centre of the city life. Those still standing are of two classes: those standing alone and those rising from some municipal building. Of the former we might mention the Belfries of Ghent or Tournai: of the latter that at Brussels which rises from the Hotel de Ville; Courtrai, the least interesting of all; Ypres, as before mentioned, connected with the cloth Hall; or the famous Belfrey of Bruges which forms the crowning feature of the Halles or cloth warehouses. The designs of these structures are various: usually they rest on a square base, which changes to an octagon surrounded by turrets, and termi-

nating in a spire. The tower at Brussels is the most graceful rising as an open-work spire to a great height: that at Ypres, the most massive, and taken as a whole, perhaps the best of all; but the famous Belfrey of Bruges although picturesque and pleasing in itself, so completely crushes the building over which it rises that the effect is anything but satisfactory from the square on which it stands.

An account of the Gothic of Belgium would not be complete without some reference to the private houses of the time, but as they are so completely eclipsed by the charming Renaissance compositions that followed, no more than a passing notice is necessary .

The principal Renaissance buildings of Belgium are to be found in the Town Halls of Antwerp, the newer parts of that at Ghent, and in such of lesser importance as the maison de l' Ancien Greffe at Bruges, the Salm Inn and maison du Diable at Malines, and the fine Guild houses at Brussels and Antwerp. The Town Halls do not show anything strikingly original, for they are of the usual superimposed-order design, for the most part well proportioned and dignified, but somewhat cold and lacking in interest when placed so close to the rich and picturesque Gothic work of the same cities. But the Guild Houses cannot be said to lack in either design or interest. Nearly all are narrow and high- in this respect following

their Gothic predecessors, and often are merely Gothic houses with Renaissance detail. Notable are the Halls of the Archers, the Coopers, Tailors and Carpenters at Antwerp; the houses on the Quai au Sel at Malines- charming in detail, both wood and stone, and above all the houses that surround the Grande Place at Brussels, where the Town Hall occupies one side; the Guild of the Butchers, Hotel des Brasseurs, Hall of the Archers, Hall of the Skippers, of the Carpenters, Bakers and Tailors. All these are in excellent preservation, and there has been a general movement of late to restore to them their original colors and gilding- a somewhat barbarous destruction of the ancient appearance they formerly had, but nevertheless a restoration of the original design and effect when in their prime. Of the smaller private houses, I can only say a word, and that is that they make up perhaps the spice of a trip through the low countries; more especially in Malines, Bruges, Ghent, Louvain, and above all in Ypres we continually run across the most charming details and picturesque designs, that are a surprise and a delight

I should like to say more about the modern work of the country. The tendency is naturally all French, especially where the most important work is being done, in "little Paris"- Brussels, in other words. Of late a number of important buildings have been erected, notably the Exchange a rich

building in French Renaissance, overloaded perhaps with decorative and useless pediments, triangular and round, and the famous Palais de Justice which occupies the most conspicuous location in the city. On first sight, the visitor is completely overawed by the tremendous size and noble pyramidal effect- the designer is said to have been guided by study of the Indian temples- but on closer acquaintance the student cannot fail to be impressed by the coarse and in many places unsuitable details that destroy much of its dignity.

Jos.A.Meyer, Jr.

London, March 21, 1893.

Evreux, April 27th, 1893.

Dear Professor:

I enclose with this something about Germany- very rambling and I do not doubt open to a good deal of criticism, for in reading it over I already see statements that are not correct, but leave it as I wrote it- partly in London. I shall only ask that it does not go "outside of the family", as in fact none of these so-called reports should, for even after seeing buildings, without a little more careful thought on the subject, I am very likely to display my ignorance on architecture. I have been in London for a short time, and for the past few weeks have had a delightful time in Normandy and Brittany. Mont St. Michel goes down by the side of the Kremlin for a picturesque group. The weather has been perfect. For two months it has been delightful cool spring weather. Please give my regards to Mr. Homer, Lawrence and the rest of the "corps", and hand the enclosed ticket to Shedd with my compliments.

Sincerely yours,

Jos. A. Meyer, Jr.

V- Germany,

The Rhine, Bavaria, Saxony, and Prussia, and 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 over-run by barbarian hordes, and southern civilization apparently blotted out, it was in the old art centres of Treves and Cologne that the germ of culture was preserved and from which again grew the 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 these 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 picturesque 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 Dantzic and Konigsberg, in all sixty 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 take a step backward before treating of the Romanesque period, for especially in the city of Treves we meet with numerous large remains of Roman art unequalled in importance north of the Alps. Chief among these remains is the Basilica at Treves, 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 bricks are square about 12 inches on each side and 1 1/2 inches thick. They are laid in beds of a coarse mortar, an inch or more in thickness. The arches over openings are usually formed of two concentric rings of brick laid as voussoirs, while around the outer row is a single line of brick laid flat. Parts of the Cathedral are also of Roman work: here 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 massiveness 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 buildings. 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 an attic with a pediment on each face, and over all a curved spire-like roof terminated in

masks 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 2nd century after Christ, and was erected as a family memorial on what was perhaps the street of tombs of the provincial capital.

In considering 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, wider 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 originally 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, 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 German Romanesque work. The interior is simple to rudeness, but imposing in 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 from it 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 outside 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, Ravenna and Rome- into three divisions: and over all in the wall above the aisle roof the single round arch clere-story 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 14th century Gothic. At Cologne we find perhaps the most characteristic, although 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, 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. Gereon where the nave is a great octagon from which the the choir extends very much as at the Cathedral of Aix-la-Chapelle. Again in the St. Maria im Capitol, the round apsidal terminations are furnished with ambulatories contrary to the usual custom. The ceilings are usually vaulted as many 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 consisting 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 at that height is spacious and open to the nave. Finally the

clerestory is less striking in 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 special 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 Grosse 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 stones, and good taste displayed in the sculptured work that plainly indicate the advanced stage in artistic excellence reached by the Cologne builders .

In the immediate vicinity of Cologne are a number of Romanesque churches, notably the fine Abbey Church at Brauweiller, 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 sur-

prise 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 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 placed against flat pilasters, both with richly carved capitals. The triforium consists of an arcade of five round arches resting on square piers flanked by round engaged columns which screen a wide gallery. The clere-story also of five round arch openings, graduated in height to follow the line of the vault, shows a unique peculiarity in having this arcade as a screen for a shallow gallery beyond which are 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 unimpor-

stant, 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 directly 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 nunnery in the neighborhood, and the upper church was intended for the use of the nuns 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 limit of a reasonable report. I shall consequently proceed at once to the culmination of the Rhenish Romanesque, the great cathedrals of Speyer, Worms, and Mayence, 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 show the corbel freize 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 at 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 Mayence, is of simple grandeur. Each great bay of the nave is subdivided into two nave-aisles, supported by massive square piers; the triforium is only present in a blank arcade, while above are simple round-arch clere-story 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 interior shows a semi-circular 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 unsightly angle made by the two curved surfaces, open also into this space and furnish the necessary light. The building is of a 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 choir and apse are in this case, however, missing, and in its place are an entrance vestibule and large west portals. This difference nevertheless means nothing for it is quite a recent restoration. The east end is identical in every respect to the other large 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 strip 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 windows in the upper story of this transept. The interior is most beautiful and impressive. Lately restored in remarkably good taste, it does not have that cold bare appearance so common to buildings in this style. The vault, 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 Schraudolf. 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 is 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 hexapartite treatment of the nave frequently seen in other buildings. The principal and sub-piers 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 bell 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 group 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 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 Laach, which lies far from any rail-road, buried in the forests at the head of the Laach 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 sculpture, 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 in 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 Hilderheim, 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. Michaelas the interiors are unsurpassed as examples of pure Romanesque work. The latter especially with its pointed wooden ceiling of the 12th century gives us an exact idea of this early work. The ceilings are of wood, and flat, and at Godehard show 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 Harz 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 Hochst not far from Frankfort are examples that 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 shown 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 Thekla church near Leipzig- 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 Wadburg 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 facades, 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 openings 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 from usual 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. Apostles 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 Laon 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 example

east end between the choir and apse- and the 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 exactly the same height as the nave, in many cases a little lower, but never so low as to allow space for a clere-story. 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 cathedrals, St.Catharine and St.Andrew (at B.) were all begun as Romanesque buildings in the 12th 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 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

of brick Gothic found in the Baltic provinces, the churches with three aisles of 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 buttress and pinnacle work of stone buildings appear rather heavy and bare. In the few attempts to reproduce Gothic sculpture in clay- as for example at Braudenburg on the Havel- the results are a little questionable: for crocketts, 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 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 Merseburg, the cathedral and market churches at Halle, the curious church of St. ~~Seven~~ which has three spires at the

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 standard attractions for the European tourist. Strassburg I found far more interesting than on my last visit, although even ^{then} it rivalled Cologne in many respects. The building in reality seems two separate structures; the great west front and tower with their lace 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 Amiens 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 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 openwork spires which have the effect of balancing the great west tower. The plan shows the 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.

Ulm, 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 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 meet about half way down the side and the two pairs are 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 towers in the Gothic style in existence- I nearly said "although it is quite modern", but why it 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 stories of square plan, 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 Strassburg 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 to forget that Germany can also offer many examples of secular work in that style. Such are the town-hall at ^uNumster, the Kaufhaus at Freiburg, the town halls at Ulm and Sturgard in Pommerania, and many others of a similar nature. Such are too the numerous mediæval 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 Dantzic, and the most important building of the kind in Germany the head-quarters of the Teutonic Knights 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 decoration 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 of Rococo. As examples of the better and earlier work we naturally turn first to the magnificent ruin of Heidelberg Castle, where in the Otto 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 Freidrich's Bau facing the same court-yard. With this work can also be classed the imposing castle at Aschaffenburg, with its great corner towers, a model for later buildings of this class, Smaller chateaus, those at Schmalkalden and Merseburg, 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 Ruben's 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 alter, 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 "Zum Falken" in Wurzburg, the "Schloss Sanssoucie" 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 step gable house here enriched with scrolls, superposed orders, and richly carved door and window frames. Examples are the Rottenfaryer 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, Qued-

linburg, Frankfort 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 towers 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 18th 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 has been called "archaeological, not architectural" by apostles of the picturesque. However all this was, today there is a general move-

ment of revolution. President seems to no longer bind down the architect, and north, east, south, and west each seems to be moving in his 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 Lubeck they follow the "glazed brick" Gothic. Perhaps one of the most imposing of the new buildings is the Post Office being erected at Cologne 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, of 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 Bädker 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 that 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 in-

teresting 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 Ring Strasse- 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 Franzen's Ring- the Rath haus, the University, the Hofburg Theatre, and the Parliment Buildings. Perhaps nowhere else 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.

Jos. A. Meyer, Jr.

Typed "Reports on Travel"

Evolution

- I Norway ...
- II Baltic
- III Holland
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- V Germany, Rhine, Bavaria ...

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