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REPORT AND COMMUNICATIONS.

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REPORT

PRESENTED TO THE

Cambridge Antiquarian Society,

AT ITS FORTY-SECOND ANNUAL GENERAL MEETING,

MAY 22, 1882,

WITH AN ABSTRACT OF THE PROCEEDINGS OF THE SOCIETY,  
1881—1882.

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ALSO

Communications

MADE TO THE SOCIETY.

No. XXIV.

BEING No. 2 OF THE FIFTH VOLUME.

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WITH APPENDIX.



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X. ON THE MINSTER-CHURCH AT AACHEN. Communicated by R. C. READE, Esq., M.A., King's College.

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[March 13, 1882.]

IT had been my hope and wish on this the first (as it is likely to be the last) occasion that I have the opportunity of submitting a communication to the Cambridge Antiquarian Society, to present a complete monograph of the important building which forms the subject of this paper. This hope, I regret to say, has been frustrated. During a few weeks that I spent last summer at Aachen I had begun to collect materials and to take measurements with this object, when my work was interrupted by the septennial exhibition of relics; and before it could be resumed I was unexpectedly summoned home. As I see no immediate prospect of continuing my work on the spot, I have thought it best to lay before the Cambridge Antiquarian Society the few results I have been enabled to obtain.

The Minster-Church at Aachen is a building so unique in character, so rich in historical interest, and so valuable as an architectural landmark, that it is a matter for surprise that it has never been made the subject of a comprehensive work. In the various books I have consulted I have nowhere found such a thorough and workmanlike description of the original building as I had a right to expect; though in respect to

its later or subsidiary parts information abounds. My best authority has been an old work lent me by Dr Sträter, of Aachen, entitled, "Aacher Chronick; das ist, eine kurze historische Beschreibung aller gedenckwürdigen Antiquitäten und Geschichten sampt zugefügten Privilegien und Statuten dess königlichen Stuls und h. römischen Reichstatt Aach." The writer was one Joannes Noppius, "SS. LL. Doctor et Advocatus," and the date of publication 1643 (though the dedication is dated eleven years earlier), and the history is carried down to the writer's own time. The work of Noppius was not original, but a translation, with omissions and additions, from the Latin work of Petrus à Berck, "Canon of this royal basilica<sup>1</sup> of the B. V. M. and provost of St. Adalbert's," which had appeared a few years before. The value of this work is much enhanced by the fact that it was written thirteen years before the destructive fire of 1656, in which a large portion of the town and much of the cathedral were destroyed<sup>2</sup>. The copper-plate engraving, which I have had reproduced (see plate which follows p. 136), is of especial interest as establishing certain facts concerning the building.

In the notes I am now about to read I propose to follow the arrangement of Noppius's Chronicles, with such omissions and additions as are necessary.

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Aachen, or Aach, as the name is written by Noppius, was called in Latin Aquisgranum, "from the warm springs (*aquæ*)" "and from the Roman prince Granus, who was a brother or

<sup>1</sup> Though here, and by some modern writers, described as a Basilica, the church at Aachen possesses nothing of Basilican type.

<sup>2</sup> Though sometimes called a cathedral, the Minster-Church of Aachen does not rightly bear the name. There never was a Bishop of Aachen except during the French occupation. The Church was a Royal Chapel, like St George's, Windsor.

“very near relation of Nero and Agrippina. He began to “build the town about A.D. 70. He also built a castle and “palace called Vegerra, or Veterra.” I need not waste time in disposing of this Roman prince, but may state that the local antiquaries attribute the name to the patron deity Apollo Granius. I am ignorant of the import of this title.

The old palace, and apparently the town, was destroyed by the Huns under Attila, about 500, one tower alone remaining. “It remained in ruins until rebuilt by Charles the Great about “the year 777.” This palace or Pfalz stood on the site of the present Rathhaus, erected in the 14th century, and was connected with the Minster-Church, or Pfalz-Kapelle, by a vaulted arcade, which joined the Church (as would appear) at the western extremity of St. Nicholas’ Chapel, continuing through the so-called “Dormitorium” of King Philip of Swabia. (See Plan, which follows p. 152.)

Charles the Great kept Christmas at Aachen as early as 768<sup>1</sup>. It is said that as he was riding through the ruined town his horse’s hoof struck open a spring of the medicinal water which there abounds, and that this circumstance induced him eventually to fix his residence there. In the earlier part of his reign he had usually held his court in his Rhenish castles of Ingelheim, Mainz, Frankfurt, &c. After the death of his beloved Fastrada (his third wife) A.D. 787, Aachen became the capital of the Frankish monarch. “There,” says Eginhard, “about the year 796 he built the Minster with very great “splendour, and adorned it with gold and silver, and with “windows<sup>2</sup>, also with railings and doors of cast brass. For this “building he also had brought from Rome and Ravenna marble “blocks, which were to be had nowhere else<sup>3</sup>. He also pro-

<sup>1</sup> *Annales Francorum*.

<sup>2</sup> Perhaps *glazed* windows are meant.

<sup>3</sup> For this he had obtained a special license from Pope Hadrian. Miræus, *Op. Diplom.* I. 643.

“vided priestly garments in such quantity that not even the doorkeepers performed their duties in their ordinary dress.”

This great work (for such it was in such an age and country) was completed in the short space of eight years. The name of the architect employed by Charles is not certainly known. Some have attributed it to Eginhard himself; but besides the fact that he makes no mention of possessing so honourable a title to fame, this fancy is sufficiently disproved by the fact that he was a youth of but twenty years at the time of its commencement. At a later period it is true that he was appointed Overseer to the Royal Buildings at Aachen. The evidence seems on the whole to point to Ansigis, Abbat of Fontenelle, near Rouen, as the designer of the Church.

In its main features the work has remained unaltered from the day of its consecration by Pope Leo III. in the year 804, to this present time. The simple and dignified Romanesque octagon, with its bold dome of fifty feet span; the bronze entrance-gates and quaint bronze railings to the triforium; the very throne of white marble upon which the great emperor sat, all remain little affected by the eleven centuries which have passed over them. The subsequent additions have not much disturbed the harmony of the original. One great loss however there has been. The whole of the interior was covered with rich mosaics, of which not a particle now remains, although in the middle of the 17th century they would appear to have been complete. Of these I shall speak more particularly when I come to the description of the Interior; merely pausing to note the fact of their original existence in order to show how serious a calamity their loss must have been.

The following particulars of the life and death of Saint Charles the Great, as he is usually called by Noppus, bear upon his work at Aachen.

He was born on January 28, 742, about the time, says Noppus, that his grandfather Charles Martel died. But an

old couplet, quoted by Noppius himself, speaks not of his grandfather, but of his father Pepin le Bref, running as it does,

“Pipinus moritur cum surgit Carolus acer,  
“Natus in Ingelheim, cui Bertha fuit Ungara mater.”

“About the year 777,” says Noppius, “Carolus Magnus in the “ninth or tenth year of his reign began to rebuild the old “Palace in the form which is still to be seen in the middle of “the town<sup>1</sup>.” His palace, like so much else, perished in the conflagration of 1656. “In the eight years from 796 to 804 “he built the Minster. About this time he also subdued the “Saxons, and gave them a law, that any of them who should “henceforth dispute about the Faith should be hanged upon “the nearest tree, in order to prevent their falling back into “their heathenish errors and idolatry; and for more security “he had about 10,000 men and women of them slaughtered, “and their children transferred to this neighbourhood<sup>2</sup>.” The activity of the man, who during these eight years, besides the administration of his vast dominions, could complete a great architectural work, conquer and legislate for a fierce and powerful nation, and visit Rome to be crowned Emperor of the West, is extraordinary. At a later date he conquered Hungary, and recovered all the treasures taken from Aachen by Attila some centuries before<sup>3</sup>.

The Minster-Church was consecrated A.D. 804, by Pope Leo III., in the presence of a great crowd of bishops and princes. As the legendary history of an ancient work is scarcely less interesting than its actual history, I need not apologise for narrating the following tradition. Charles had

<sup>1</sup> I was unable to identify this building in the engraving given by Noppius.

<sup>2</sup> The tone of evident approval with which Noppius, a lawyer and writer of the seventeenth century, relates these sanguinary proceedings, is worthy of note.

<sup>3</sup> Eginhard.

greatly desired to have a hundred bishops present at the consecration festival. From far and wide they were gathered together, but with all his pains there were but ninety-eight. In order that the pious head of the Christian world might not be disappointed, two dead bishops of Lüttich (Liège) arose from their graves and joined in the episcopal procession<sup>1</sup>.

The death of Charles occurred on January 28, 814, at the age of 72, after he had been King of the Franks for 47 years, and Roman Emperor 13 years. Both his birth and death were marked by prodigies; the former by the appearance of a bright star, the latter by the falling of the Forecourt of the Church (*Vorgebau des Tempels*) and of the gilded finial surmounting the dome.

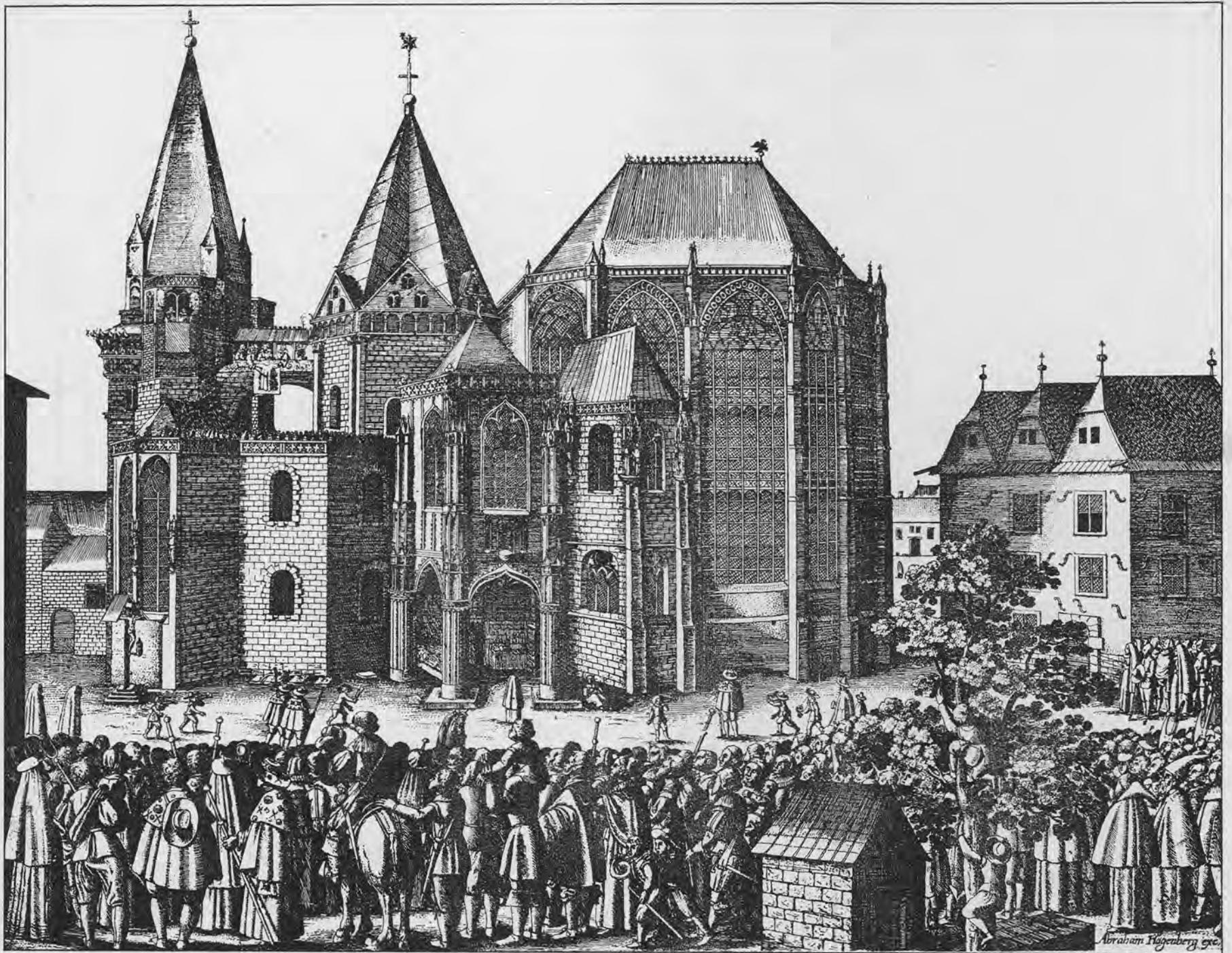
“The body of S. Charles the Great (says Noppus) after “being embalmed was placed in the tomb seated on a golden “throne, namely at the place in our Lady’s Minster under the “crown<sup>2</sup>, which is still marked off with white marble. On his “side was bound a golden sword, and a book of the Gospels “placed in his hand, and the crown set on his head. He was “also clad in the imperial robes with sceptre and shield, with “relics and holy things, especially of our Lady, which during “his life he had held in great honour and had been used to “hang round his neck when fighting his foes; so after his death “they would not deprive him of his relics.”

There his body remained for 352 years. Otto III. is said to have entered the tomb (May, 1000), and to have discovered the body seated in state as above described. He took away the Imperial crown, cloak, sceptre, and orb (*Reichs Apfel*) “and sent them to Nuremberg, in order perhaps that “they might be in safe keeping for a time; and there they “still are, and are used for the coronation.”

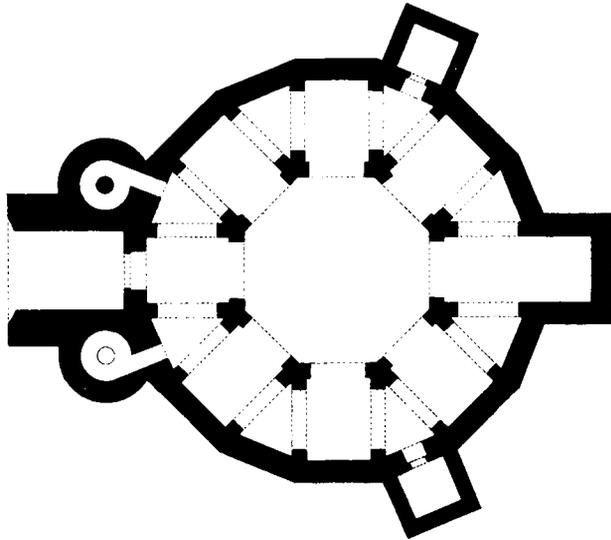
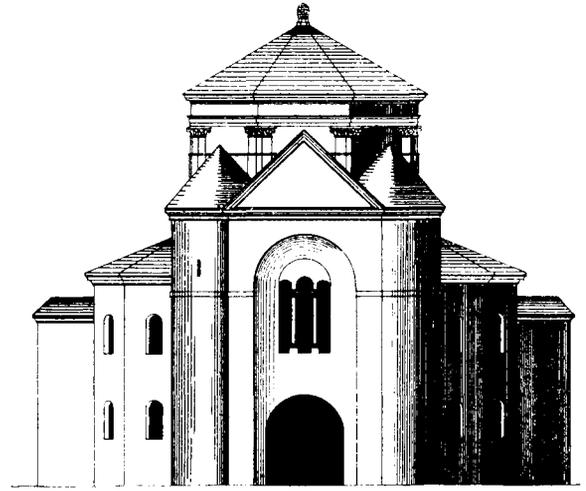
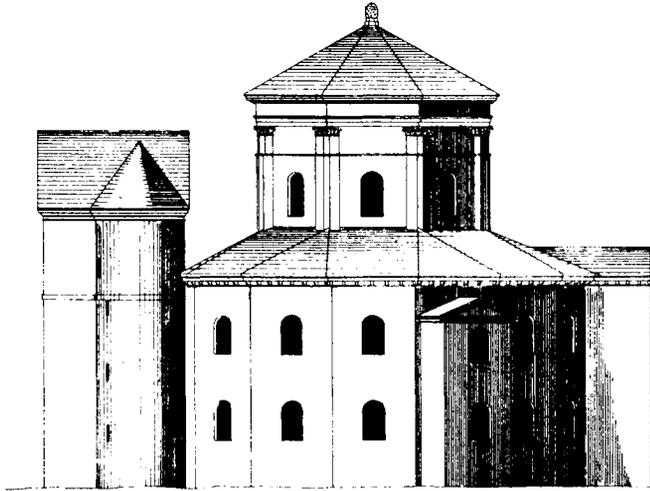
The whole of this legend, excepting the bare fact of the

<sup>1</sup> Aachen was in the diocese of Liège.

<sup>2</sup> The great corona given by Frederic Barbarossa. See below, p. 152.



The Minster-Church at Aachen, and Exhibition of Relics,  
Circa 1630.



**RESTORATION OF THE MINSTER CHURCH AT AACHEN**

**ACCORDING TO THE ORIGINAL DESIGN,**

**BY HERR BAUMEISTER RHOEN, AACHEN.**

Scale of  $\frac{1}{1000}$  feet

opening of the tomb by Otto III., must be pronounced untrustworthy. It has been reproduced again and again in literature and art, but the evidence against it is conclusive<sup>1</sup>. In support of this view I will merely adduce the following evidence.

1. Sumptuous funerals were not customary in the 8th and 9th centuries.

2. Eginhard, the protégé and secretary of Charlemagne (b. 770, d. 844) makes no mention of any particular ceremonial at the funeral.

3. Eginhard states positively that he was buried on the day of his death, which would not have allowed for any considerable preparation or pomp<sup>2</sup>. The whole passage is interesting, and I shall take leave to quote it. Towards the end of his life, says Eginhard<sup>3</sup>, he summoned his son Louis, King of Aquitaine, and had him crowned joint emperor. In the meantime according to his usual custom, he went to hunt not far from Aachen, returning thither about November 1st, "Cumque  
" ibi hyemaret, mense Januario, febre valida correptus, decubuit.  
" Qui statim, ut in febribus solebat, cibi sibi abstinentiam in-  
" dixit, arbitratus hac continentia morbum posse depelli, vel  
" certe mitigari; sed accedente ad febrem lateris dolore, quem  
" Græci pleurisin dicunt, illoque adhuc inedia retinente, neque  
" corpus aliter quam rarissimo potu sustentante, septimo post-  
" quam decubuit die, sacra communione percepta, decessit, anno  
" ætatis suæ septuagesimo secundo, et ex quo regnare cœperat,  
" quadragesimo septimo, v Kalendas Februarias, hora diei  
" tertia. XXXI. Corpus more sollempni lotum et curatum, et  
" maximo totius populi luctu ecclesiæ inlatum atque humatum  
" est. Dubitatum est primo, ubi reponi deberet, eo quod ipse  
" vivus de hoc nihil præcepisset: tandem omnium animis sedit,

<sup>1</sup> Professor Bryce (*Holy Roman Empire*, p. 163, ed. 1866) treats the story as an unquestioned fact.

<sup>2</sup> Still less for the necessary embalming of the body.

<sup>3</sup> Ed. A. Teulet (J. Renouard, Paris, 1841), vol. i. p. 94, chap. xxx.

“nusquam eum honestius tumulari posse, quam in ea basilica,  
 “quam ipse propter amorem Dei et domini nostri Jesu Christi  
 “et ob honorem sanctæ et æternæ Virginis, genetricis ejus,  
 “proprio sumptu construxit. In hac sepultus est, eadem die  
 “qua defunctus est, arcusque supra tumulum deauratus cum  
 “imagine et titulo exstructus. Titulus ille hoc modo descriptus  
 “est

“ ‘Sub hoc conditorio situm est corpus Karoli  
 “ ‘Magni atque Orthodoxi Imperatoris qui Regnum  
 “ ‘Francorum nobiliter ampliavit et per annos  
 “ ‘XLVII feliciter rexit. Decessit septuagenarius  
 “ ‘anno domini DCCC<sup>o</sup> XIII<sup>o</sup>. Inditione VII. V Kal.  
 “ ‘Febr.<sup>1</sup>’ ”

The fact that his protégé and cotemporary, who was probably present at his master's death, confines his account of the Emperor's interment to the words 'In hac sepultus est' appears to my mind conclusive against the later tradition, which describes the exceptional pomp supposed to have been then observed.

Stripped of its principal ornaments (so runs the tradition) by Otto III., the body of Charles remained in its original tomb until 1166. In that year Frederic I. (Barbarossa) kept Christmas at Aachen, and on December 29th exhumed the bones of his great predecessor "with general triumph and rejoicing of "all spiritual and worldly folk." At the request of Frederic, supported by the Archbishop of Cologne, the Bishop of Liège, and all the Clergy, Pope Paschal conceded his claims to canonization; after which "his bones with those of the noble Roman "martyr S. Leopardus were placed in a golden ark." In that ark they still remain, being among the few relics existent whose authenticity can scarcely be disputed<sup>2</sup>. Tradition, how-

<sup>1</sup> A tax was introduced under the Roman empire upon property, which was re-assessed (*indictum*) every fifteen years. Hence *indictio* = the assessment of this tax, came to mean a space of time = 15 years.

<sup>2</sup> See Appendix A.

ever<sup>1</sup>, asserts that the bones were laid in a marble sarcophagus of great beauty, still preserved in the Minster, carved with the Rape of Proserpine, in high relief<sup>2</sup>. If this were so, they must have been again removed, and separated from the bones of S. Leopardus some centuries back, as the grave of the latter was only discovered some five-and-twenty years ago<sup>3</sup>.

The important question still remains, Where was the Emperor's body laid? Noppius (as we have seen) says that the tomb was "under the crown," or in the centre of the Octagon. During the French occupation a slab inscribed "Carolo Magno" was laid over this spot. The local antiquaries however are agreed that wherever the original grave may have been, it certainly was not here<sup>4</sup>. Bock<sup>5</sup> thinks that the recently discovered foundations at the point marked "Ancient Foundations" on the Plan were not improbably those of his burial-place. His arguments are too long to enter into here.

The only persons besides Charles buried in the Minster are Otto III. (in the Choir), who was poisoned at Rome A.D. 1002, and Desiderius, King of the Lombards, with his wife and children, who were laid at the feet of Charles.

I shall now proceed to a detailed description of the edifice, following the arrangement of Noppius, as before.

<sup>1</sup> Quix "cannot believe" this tradition, but gives no reason for his scepticism.

<sup>2</sup> The Sarcophagus, with the marble pillars of the Church, was taken to Paris 1795, and restored 1815.

<sup>3</sup> Dr Sträter is my authority for this.

<sup>4</sup> Epitaphium Carolinum, says Noppius, stands on the left side of the Round Church, built into the wall, though originally laid over the tomb; and one still sees the same, but with a sarcophagus, whereon is carved *Raptus Proserpinæ*, or some such poet-lore. Prof. Bryce somewhat carelessly assumes that this modern slab marks the site of the original tomb. (*Holy Rom. Empire*, p. 163).

<sup>5</sup> *Rheinlands Baudenkmale des Mittelalters*, by Dr Fr. Bock. (Cologne and Neuss, L. Schwann, 8vo.)

## THE EXTERIOR.

The Church, which was dedicated to the Blessed Virgin Mary, consists of the original Octagon of Charles, now the Nave, with its Western Porch and Tower; to which was added in the fourteenth century a large and imposing choir, the original choir having probably been little more than a semicircular or square apse at the East end. Around the free sides of the octagon cluster the sacristies and chapels, dating from various periods. The latter are classified by Noppius as (1) S. Anne's, or the Hungarian Chapel; (2) S. Nicolas and S. Charles the Great; (3) S. Maurice above; and (4) S. Hubert below<sup>1</sup>.

The West Tower was known as the Bell-Tower; and the exterior covering of the Dome as the Bleyenthurm or Lead Tower. I wish to direct your careful attention to the present appearance of the dome, as shown in my Section, compared with that represented in Noppius's copper-plate. The latter shows a twelfth-century spire of the usual Rhenish form, which was probably coeval with the upper blind-story superimposed in the twelfth century on the original work. This spire was much injured in the great fire of 1656. I have hazarded the conjecture, which only careful examination can verify, that the lower portions of the principal timbers are part of the original twelfth-century work; and that the injured portions were removed and the whole finished with a seventeenth-century cupola. This idea was suggested to me by the straightness of the aforesaid lower timbers, and there are other details which appear to me to confirm it. But I have not been able to make the necessary examination of the carpentry.

The Bell-Tower is at present in a state of restoration, which means that it has been pulled down to about the level shown in

<sup>1</sup> I cannot make his arrangement tally with that of other writers, nor with the existing names. All these chapels in the time of Noppius had separate *Rectores*.

the Section. The original form of the spire which surmounted it appears in the engraving.

“It was vaulted,” says Quix, “conformably to the Minster-aisle. Two winding stair-turrets support it on each side. The ground-floor of the Tower formed an Ante-Church;” the bronze doors having originally stood East of the Bell-Tower<sup>1</sup>. “The Upper part of the Tower is of a later date than the Church. Its original purpose is not clear, as bells were not in use in the ninth century.

“In 1366 the roof of the Tower was burnt off—the upper thirty feet of the structure—and the conflagration only extinguished by the valuable help of a Minnebruder, who received for his exertions fifteen gulden.”

Noppius says, “On the Bell-Tower is a lead cross, and this tower stands between two other low Towers called the ‘Sanc-uary Chambers’ (*Heilthumbs Cammeren*), also covered with lead.”

A gilt copper cross twenty-one “Hammerfeet” high above the roof surmounted the Bleyenthurm, upon which stood “an iron stake eleven feet high, and thereon a gilt copper star of very incredible size; the knob however on which the cross stands is also of gilt copper twelve feet wide, and contains 400 Aachen q.<sup>2</sup>

“There is a spread eagle on the choir.

“The choir rises straight up without aisles; thus it gives light from bottom to top like a burning lantern. It is bravely vaulted, and from one side to the other in its breadth is strengthened with four iron beams, and well provided (*wol versehen*)”. These tie-beams were rendered necessary by the extreme thinness of the structure, and notably of the buttresses, which compare very unfavourably with the monumental counterforts of my own College Chapel.

<sup>1</sup> See Herr Rhoen's Restoration of the Ground-plan, preceding p. 137.

<sup>2</sup> Qu. Quarters?

The Church has three doors of cast metal (bronze); the biggest and finest being the Wolf's-Door, at the West end of the Church. It is so called because on the left side of it on a pillar of masonry is a bronze she-wolf with open mouth, having a large hole in her breast, as though she had been shot. "Thereupon," says Noppius, "Hartmannus Maurus in Coronatione Caroli V and many other Historici give their Glosses. "Quoad me, unicuique hac de re iudicium liberum esto." Dr Sträter informs me that the so-called wolf in reality represents a bear. The hole in its breast was doubtless meant to emit a stream of water. Here again I may perhaps be allowed to pause in order to give the legend by which the popular fancy has sought to account for the presence of this figure. It is said that when the works of the Minster were in progress, the Municipality found themselves so short of funds as to be unable to proceed. As the Town-Council were sitting to discuss the means of raising money for the building, a strange figure entered the Council-room and offered to supply all necessary funds, without any condition, save that the first living creature that entered the Church when completed was to be his, body and soul.

The counsellors, finding with whom they had to deal, fled cowering into the furthest corner of the room. But gradually recovering their courage, as the stranger produced bags upon bags of coined gold, they at length agreed to the terms proposed. A document signed with their blood was handed to the stranger, who thereupon disappeared with a sulphurous smell, and the counsellors separated, having pledged themselves to keep the transaction a profound secret.

Unfortunately one of them was induced to communicate the matter to his wife, from whom it naturally spread through the whole city. Great was the indignation of the citizens that the Town-Council should have made such a bargain.

Meantime the building was steadily carried forwards, suffi-

cient funds being regularly supplied ; but as it neared completion the public anxiety grew ever greater. The Emperor, who felt that the responsibility would rest upon him, if any of his people should be the victim of the iniquitous covenant, at last on the night before the consecration festival consulted a holy hermit. The recluse set his mind at ease. On the previous night a large wolf had been caught alive. On the festival morning it was brought in a cage to the Church door : a trap was opened, and the beast rushed into the Church to the discomfiture of the foul fiend.

So far the Legend is not peculiar to Aachen. There is however a sequel.

His Satanic Majesty, determined to be revenged on the town which had outwitted him, flew off to the coast of Holland, and there picked up a large sand-hill, with intent to drop it on the town and smother all inside it. As he flew with his great burden towards Aachen, he met an old beggar-woman on the road, with shoes in the last stage of disrepair. He asked her how far it was from the city of Aachen. The old lady at once detected that he was up to no good, and replied, " You see these shoes ? When I started from Aachen they were new, and now " you see I have worn them to shreds." Weary of his burden, and indisposed for so long a flight, the devil threw the sand-hill down ; and there it remains hard by the city to this day, and is known as the Lousberg<sup>1</sup>. It is a sand-hill, quite unlike the other hills in the neighbourhood, and for centuries there was a tradition that nothing would grow upon it. During the French occupation however an enterprising Frenchman planted it with trees, and it is now thickly and beautifully wooded, and is the favourite resort of the townspeople.

The bronze wolf before the West door is supposed to have been erected in memory of the event recorded in the legend. On a similar pillar on the right of the door is a bronze shrub

<sup>1</sup> See Appendix D.

(*Sträuchlein*), "so odd that one cannot well know what it is, "much less what it signifies." This also was a fountain, in the form of a pineapple or artichoke<sup>1</sup>.

Both these works of art were carried off to Paris during the French occupation. On the pillar which supported the artichoke were the following inscriptions :

*West side.* dant urbi la...ces<sup>2</sup> quae q'i...v. ge.tes<sup>3</sup>.

*East side.* fertilis Euphrates velox ut myssile tigris.

*South side.* Auctori grates canit Udalrich pius abbas.

"Beyond the West side is the small churchyard, the large "one being on the South side; and on (*auf*) the small one "behind (*nach*) the Singing-room is an outstretched hand, with "these words in gilded letters,

"Ecce Leo Papa, cujus benedictio sacra

"Templum sacravit, quod Carolus ædificavit"<sup>4</sup>.

The Choir was finished in 1353 (though the Foundations had been laid long before), under the direction of the Burgo-master Gerhard Freiherr von Schellart, Provost of Aachen, surnamed Chorus or Coris; a title which would seem to be eponymous from his work. The choir was not consecrated until 1413.

The tall five-light windows of the choir, nearly eighty feet from head to sill, are shown in the section. With regard to them I have a few remarks to make, tending to show how easily the archaeologist may be led astray. Dr Sträter informed me that some thirty or forty years ago, when the choir of the Minster-Church was undergoing restoration, the late King of Prussia, being desirous of encouraging the arts in his kingdom, requested a stained-glass manufacturer in Berlin to furnish designs for filling the tracery of these windows. The

<sup>1</sup> Both wolf and pineapple had been removed during the restoration works, at the time of my visit.

<sup>2</sup> Qu. latices ?

<sup>3</sup> Gentes.

<sup>4</sup> Noppius.

windows then had six lights, and the glass-painter protested that no passable picture could be made with a mullion running up the centre. Accordingly the old mullions were removed and the windows remodelled with five lights instead of six.

This harrowing story appears to receive positive confirmation from the engraving of Noppius, which shows six lights in each of the larger windows. But this testimony is much impaired by the evident inaccuracy of other parts of the engraving. For instance, the smaller windows are in reality set between buttresses with a clear opening scarcely exceeding five feet, and allow room for no more than two lights. Yet the engraving fearlessly shows four lights, in a situation where it is quite impossible that they should have been so constructed. The fact is that the whole is drawn with a seventeenth-century artist's contempt for Gothic work, and cannot be trusted as to details.

What however settles the matter is the fact that Mr Rhoen, a professional architect, assures me that he was in constant attendance on the spot during all the restoration work, that the old traces were carefully followed out, and that the whole story of the glass-stainer and the original six-light windows is a fiction, probably founded upon this very engraving in Noppius's work.

It was the same Gerhard Chorus who built the existing Rathhaus, upon the site of the old Pfalz, as well as the old Market fountain, and many of the Towers and Gates of the town. He died in 1367 or 1371, and over his tomb by the Wolf's Door was erected a great blue gravestone with a copper plate thus inscribed :

Gerardus Chorus miles virtute sonorus  
Magnanimus multum scelus hic non liquit inultum,  
In populo magnus, in clero mitis ut agnus.  
Urbem dilexit, et gentem splendide rexit ;  
Quem Deus a pœna liberet, barathrique gehenna.

“In 1399 on the Conversion of St Paul the Provost Count Wilhelm von Wede promised and set seal to it himself, every evening to burn a wax taper over this grave, namely before the picture of the Virgin there : which yet from the hardness of the times has unfortunately fallen into disuse.”

#### THE INTERIOR.

There are, or rather were originally, three chief entrance-doors to the Church, viz. the Wolf's Door, at the West end, S. Anne's, now the Chapel of the same name on the S.S.E., and the Merchant's Door on the N.N.E. The original gates of bronze are still *in situ*, save that those of the Wolf's Door were originally East of the Bell-Tower, the ground-floor of which was open to the churchyard, and formed an ante-church. These gates are fine specimens of old bronze-work, and are ornamented with highly classical lion-heads, moldings, and scroll-work. A seventeenth-century porch was built outwards on a semicircular plan to receive these gates in their altered position.

Passing through the ante-church the visitor descends a few steps into the central octagon. If small things may be compared with great, I should like to call attention to the resemblance this portion of the Minster bears to St Sepulchre's Church at Cambridge, built just three hundred years later. The same low and massive arcade; the same large open triforium; above this the same eight small round-headed windows, and dome crowning all, are to be seen there as here. But Charlemagne enjoyed the riches of the greatest empire in the then world; he could draw upon Italian skill, and upon the treasures of Italian temples: while the added work of a later age closes the vista, not with a common-place Perpendicular Chancel, but with a fourteenth-century Choir of unequalled and hazardous lightness. Disappointing therefore as the interior

may be to the eye that is fresh from the glories of Cologne or Rheims, and damaging as is the monotony of the existing white-wash to a building intended to blaze with colour, yet when we consider the early date together with the excellence of the building, and the fact that three hundred years later we were building such Churches as St Sepulchre's, the mind becomes almost stupefied at the boldness and perfection of the work of the great Frankish Sovereign.

I have mentioned that the whole of the interior was originally covered with mosaics, which have now disappeared. The grave Noppius in describing them rises to enthusiasm.

“The Throne (qu. = Dome, canopy?) whence the corona depends is a wonder to behold, and shines like a golden mountain. It is inlaid with double pieces of glass, like a cube (*wie ein Würffel*), fitted over each other, and in each doublet there are two grains of gold, so that it produces a continual glitter, and remains unalterable, provided only that the bed in which these stones are laid is protected from rain, &c. And not only the Throne is decorated with this mosaic work, but all the windows—yea, as some will have it, all the church is so built that as on the windows (so everywhere) inspection is satisfied.

“Item to the decoration of the Throne formerly corresponded that of the Pavement, videlicet, instead of the present blue stone the church was paved with fair figures and flowers in small marble mosaic.”

It will be seen how irreparable this loss must be. The mosaics of the dome have recently been restored by Signor Salviati, but I regret that I can say little in their favour. I have been enabled by the kindness of Herr Baumeister Rhoen, of Aachen, to exhibit to you some specimens of the mosaic cubes used in old work of Charles and in the modern work of Salviati.

The ground-plan of the Round Church consists of an octagon, formed by eight massive piers and arches of equal size.

This is surrounded by an aisle of sixteen sides, covered with a barrel vault. A small eastern apse and two side entrances, together with the Western Tower, probably completed the original plan<sup>1</sup>.

But according to a custom which became very general in the Rhineland, the Church is built in two stories, the lower of which is the less important and imposing. While however other Churches have a double choir, here, for especial reasons, there is a double nave. Above the lower arcade rises a second, greatly surpassing the first in height and beauty. For not only are the arches double the height of those below, but each of them is decorated and supported by a double order of three small arches, which rest upon rare and beautiful polished columns brought by Charles from Ravenna and Rome<sup>2</sup>. This graceful tracery is directly imitated from St Vitale, Ravenna; but the columns were the spoils of ancient temples, no contemporary artist being capable of producing such works.

In our own Romanesque Churches we find the Triforium or upper Church of considerable size and importance<sup>3</sup>, although far from assuming the dimensions seen at Aachen. It is generally difficult to understand for what kind of functions these large galleries can have served. Here however one purpose is evident. For here stood, and still stands, the Imperial Throne, "on which the Roman king sat as soon as he was crowned, and "was first saluted as Roman King by the Electors and Princes. "It is raised a little higher from the ground than a common "altar, and rises up over<sup>4</sup> five white marble steps; and the "throne is likewise of white marble, fitted with copper at the "angles<sup>5</sup>."

<sup>1</sup> See Herr Rhoen's Restoration of the Original Plan.

<sup>2</sup> These were taken to Paris during the French occupation, but restored by the Treaty of Aix-la-Chapelle.

<sup>3</sup> As at Ely.

<sup>4</sup> There are now six steps, but the lowest is of black marble.

<sup>5</sup> Noppius.

The throne, which is said to be that of Charles himself, stands in the Western Bay of the Upper Church, so as to face the high altar; it is raised upon six steps, and has an altar-table behind<sup>1</sup>. Upon this throne the great majority of emperors were crowned<sup>2</sup>. It is also supposed to have been that upon which the great Emperor's body was placed after death. Noppius states that this throne stood in his time "in the Hochminster of the Hauptkirch under the organ," which would seem to indicate that the original organ stood at the West end of the Nave. He continues, "*Basis hujus sedis* is open below, "and strangers generally creep through it with bowed head, for "a sign that they willingly submit themselves to the Holy "Roman Empire and to the successors of S. Charles the Great." No such passage beneath the throne is now to be seen.

Passing round the Triforium we find the existing organ between the octagon and the choir. "The old organ," says Noppius, "was an exceedingly ancient work, built by Keyser "Ludovicus Pius<sup>3</sup> by the hands of a priest Georgius Venetus: "but in our time it was quite fallen to ruin; so the Worshipful "Chapter three or four years ago erected a new one at a cost of "over 2,000 Reichsthalers, by Master Johannes Schaden of "Westphalia, containing twenty-four Registers (= Stops)."

The Triforium, or Hauptkirch, or Hochkirch, is protected by a bronze railing, of extreme beauty and elaborate workmanship. Local antiquaries appear to regard it as being older than the Church itself. My own belief is that it was made expressly for its present position, and is contemporaneous with the building. Not only is it precisely fitted to the spaces it fills, but from its peculiar style I think it can hardly be attributed to any other age. It was doubtless the work of Italian artists,

<sup>1</sup> Dedicated to S. Denys.

<sup>2</sup> The crown of Germany was assumed at Aachen, that of the Roman Empire at Rome, and that of Lombardy at Monza or Milan.

<sup>3</sup> The son and successor of Charles.

imbued with classical feeling, which they worked out in their own way.

West of the Throne, and above the Ante-Church, stands the Bell-house, or as we should call it, the Ringers' Chamber. The Bells themselves are at a higher level.

We must now return to the ground-floor level. "Between the Round Church and the Choir," says Noppius, "stands the high altar of the Virgin, and behind above the altar in a larger chest a smaller one of gold containing relics, marked *Noli me tangere*. A certain Dean who out of curiosity sought to examine it was struck with blindness."

The quasi-chapel in which this altar stands was "walled round, railed in, and vaulted, with the vaulting-ribs gilded, and with gold stars on a blue ground in the filling-in; also with three painted figures on the vaulting<sup>1</sup>."

"On this high altar no one may celebrate mass but the Archbishop of Cöln, the Bishop of Lüttich, and those Canons who have the Pope's licence thereto.

"There are Thirty Altars more in this Church." Since the time of Noppius these have happily been removed, all, or nearly all.

"The pulpit is from top to bottom and on one side covered and decked with gold plates, and beautiful shining precious stones; which treasure was presented by the sacred Keyser Henricus II., Duke of Bavaria<sup>2</sup>." It bears the following inscription :

"Hoc opus Ambonis auro gemmisque micantis  
 "Rex pius Henricus, cœlestis honoris anhelus,  
 "Dapsilis ex proprio tibi dat sanctissima Virgo,  
 "Quo prece summa tua sibi merces fiat usia."

The last of these lines (which I have copied from Quix) seems so obscure as to lead me to question the correctness of his quotation.

<sup>1</sup> Qu. the Trinity?

<sup>2</sup> Henry II. (the Saint) reigned 1002—1024.

It is without exception the most gorgeous piece of church furniture I ever met with. It is composed entirely of plates of beaten gold, thickly set with antique jewels and ivory carvings. Every work of Roman or Greek art was at that early period pressed into the service of the Church; and as we see the sarcophagus of Charles carved with the Rape of Proserpine, and the Altar-Cross of Lothar<sup>1</sup> bearing as its central ornament a cameo of Augustus, so this pulpit is adorned with carvings of Bacchus, and other pagan subjects.

"The Altar in the Choir," continues Noppius, "is likewise overlaid in a very beautiful and costly manner with gold plates, said to have been made from the treasure taken from the tomb of Charles.

"These treasures with many other jewels were removed from here on account of the past turbulent times, but now [1627] have happily returned.

"In front of this altar stands a most beautiful piece of art of cast copper, representing the history of the three kings."

Hard by is the tomb of Otto III., poisoned at Rome 1002 A.D. Above it hangs the figure of our Lady, "very artificial," clothed with the sun, and surrounded by angels.

Not on the tomb, but in the Sacristy, is this inscription:

"Romani Imperii Decus amplum, tertius Ottho,  
"Corpus Aquisgranum, Augusta sed exta tenet."

There is also in the choir a large brass lectern, of 15th century work.

"On the pillar-shafts of the Choir stand our Lady and S. Charles followed by the twelve Apostles; and on both sides of the Choir the vowels A.E.I.O.V. and under them on the right side the date 1486, in which year Maximilian I.<sup>2</sup>

<sup>1</sup> Lothar I. reigned 840—855. On the stem of this Cross is another cameo, carved with the bust of Lothar, and the inscription

+ XPEADIVVAHLOTHARIVMREGEM +

<sup>2</sup> His father Frederic III. did not die before 1493.

“was crowned here. He took these letters for his device, and stamped them on his coins, explaining them thus :

“Aquila Electa Iuste Omnia Vincit.

“(Teste Lorichio in Enchiridio suo Arrestorum, p. 68). Others interpret :

“*Sicut* Aquila Evolat Inter Omnes Volucres,

“*Ita* Aquisgranum Eminent Inter Omnes Vrbes.”

Petrus Lambecius, however, in his *Diarium Sancti Itineris Cellensis* (1666) interprets thus :

“Austriæ Est Imperare Orbi Vniverso.”

It was, says Quix, a *Denkspruch*, or motto, of Frederic III.<sup>1</sup>

“I may mention,” observes Noppius, “what has been of old remarked, that no one can with impunity or without damage enter the Choir booted and spurred.”

From the centre of the Dome hangs the great Corona. It is of silver and gilt copper, richly adorned with enamelled figures, “and has in its circumference eight large and eight small turrets, and forty-eight wax candles. It was given by Frederic I. (in the year 1166 ?), and bears this legend :

“Cælica Jerusalem signatur imagine tali,

“Visio pacis, certa quietis spes ibi nobis :

“Ipse Joannes gratia Christi Præco Salutis

“Quam prophetavit, quamque Prophetæ denique virtus

“Lucis Apostolicæ fundavit dogmate vitam,

“Urbem siderea labentem vidit in æthra

“Auro ridentem mundo gemmisque nitentem

“Qua nos in patria precibus pia siste Maria.

“Cæsar Catholicus Romanorum Fridericus

“Cum specie munerum cogens attendere clerum

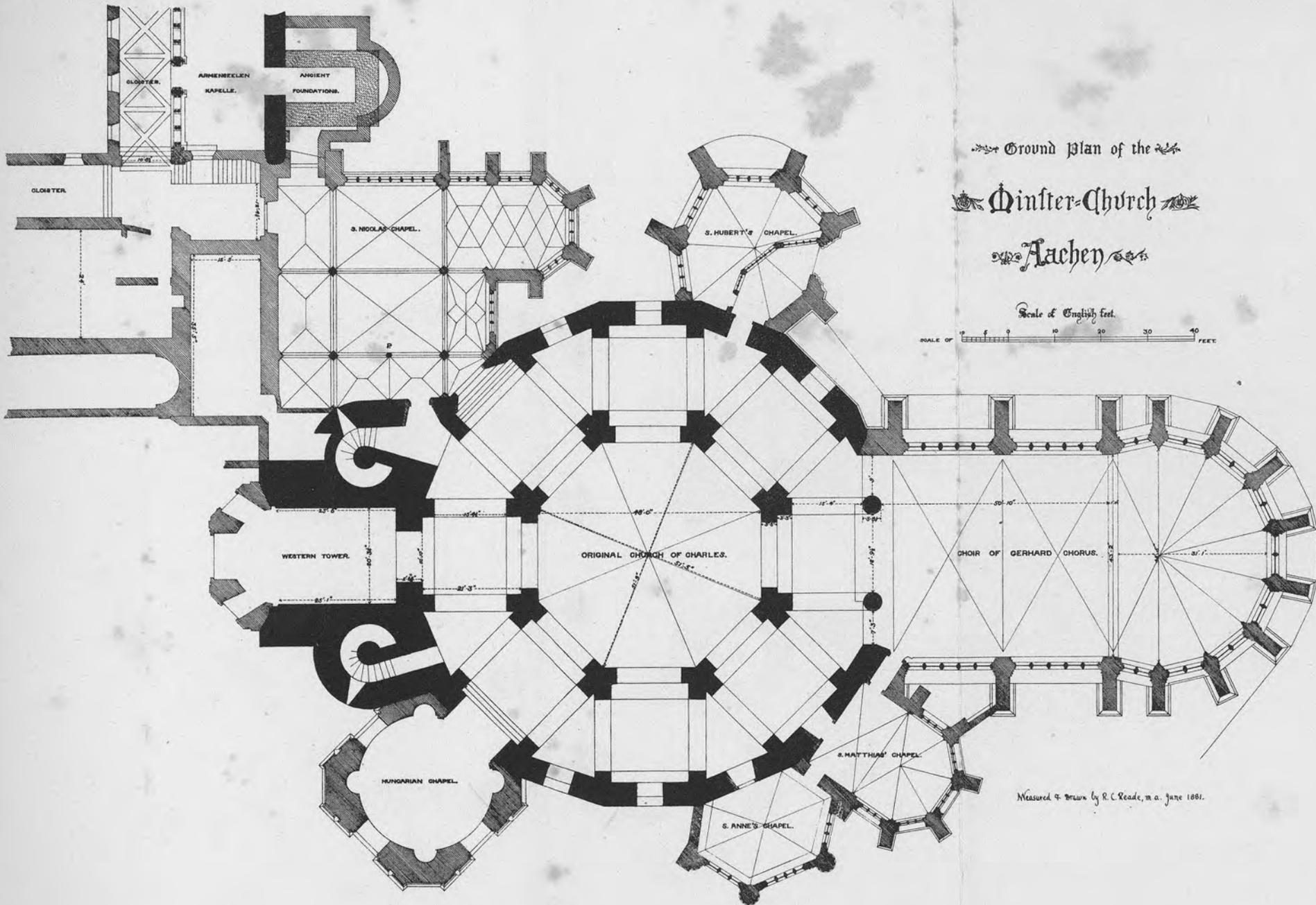
“Ad templi normam sumunt sua munia<sup>2</sup> formam.

“Istius octogenæ donum Regale coronæ

<sup>1</sup> A fourth interpretation is

Aller Ehren Ist Oesterreich Voll.

<sup>2</sup> Qu. munera ?



Ground Plan of the  
**Minster-Church**  
 of **Aachen**



Measured & drawn by R. C. Reade, in a. June 1861.

Longitudinal Section of the

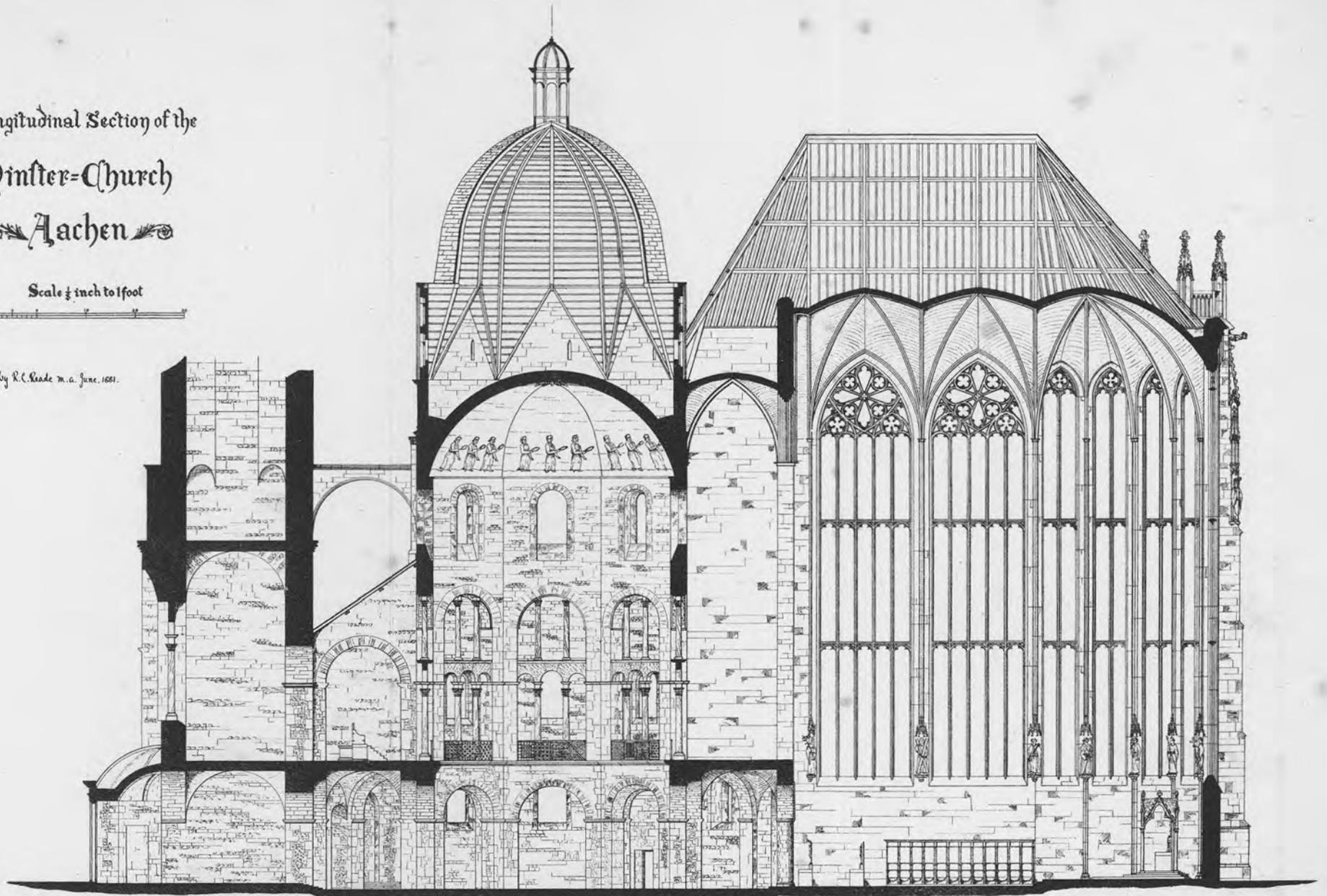
# Minster-Church

## Aachen

Scale  $\frac{1}{4}$  inch to 1 foot



Measured & drawn by R.C. Seade m. a. June, 1881.



“Rex pius ipse piæ vovit solvitque Mariæ.  
 “Ergo stella Maris astris præfulgida claris  
 “Suscipe munificum prece devota Fridericum  
 “Conregnatricem sibi junge suam Beatricem<sup>1</sup>.”

The “turrets” in this corona are open, like lanterns, and were probably intended to hold lamps or larger candles. The corona is so large, that its forty-eight candles seem when lighted quite inadequate to its requirements, and the above inscription runs round it in a single line.

To conclude the account of the Church Furniture I quote from Noppius the following remarks on the bells. “There are,” says he, “in this house of God ten large and small bells, “the largest of all, called Our Lady’s bell, having been cast in “1535, by a citizen of this town, John of Trier, who also in “the same year cast another, called ‘S. John’s, or the Sermon “bell.’ The latter weighs 4000 lbs. the former 16,000 lbs. and “bears this inscription :

“Cur mihi Sacrificus Mariæ ter amabile nomen  
 “Indiderit, si me, lector amice, roges,  
 “Vox mihi dulcis erat, dulci famulaberis, inquit,  
 “Nymphæ, quam referes nomine, voce, tono.  
 “Hinc simul atque meas liquidum ferit æthera clangor,  
 “In Mariæ laudes excito corda pia.  
 “Protinus horrisono nubes, quæ grandine terrent  
 “Agricolæ, sonitu dissipato læta meo.  
 “Oderit hæreticus, metuant cacodæmones, hanc quæ  
 “Virgo Deum genuit, jugiter ipsa canam.”

“Charles the Great’s bell, which still weighs 8000 lbs., is thus “inscribed :

“Anno Milleno, C ter, L ter, X magis Uno.  
 “Laude Deo plena mihi Carola nomen amœna.”

I have mentioned that the whole of the interior was covered with mosaic work. Not content with this, Kaiser Otto III. further beautified it with pictures by painter John of S. James’s

<sup>1</sup> Beatrice, daughter of the Count of Burgundy, and second wife of Frederic I.

Cloister at Liège. I know nothing of this artist beyond the scant information supplied by his epitaph<sup>1</sup>:

Sta, lege, quod spectas, in me pia viscera flectas,  
 Quod sum, fert tumulus, quod fuerim, titulus.

Italiæ natus     ...     ...     ...     ...  
                   ...     ...     ...     ...     ...

Qua probat arte manum, dat Aquis, dat cernere plenum,  
 Picta domus Caroli, rara sub axe poli.

It remains for me to give some account of the subsidiary adjuncts to the Church proper. The original building of Charles is surrounded by numerous chapels, of various date and style. First of these in order of time, first also in position to one commencing at the east end, and going with the sun, is the double Chapel of S. Matthias. It may be some decades later than the Choir<sup>2</sup>, but is probably the work of the same founder. It is now used as a sacristy, but its richness and general character clearly show that this was not its original destination.

Entering it from the Choir (the original entrance having been blocked up), the passage pierces a double thickness of wall (see Plan). A door opposite to this entrance leads into the Anna-Chapel; but this also is a modern alteration. It is very richly carved and vaulted in the interior, and the windows are of graceful tracery. Bock asks with much point, What can have been the intention of those who bestowed so much labour on a mere robing-room? His answer is as follows. It was, he thinks, a *conclave* or place of meeting for the seven Electors and the Emperor-elect at the Imperial Coronations. He suggests that the seven wall-spaces were meant to symbolise and to form seats for the Electors, while the large eighth wall-space abutting on the Round Church was for the Emperor, who may perhaps have there received the homage of the Electors.

<sup>1</sup> Quoted by Quix.

<sup>2</sup> About 1410, according to Bock.

If this were so, it may be asked, Why did this *Conclave* or Lobby contain an altar? The question is answered by Hartmannus Maurus (*Consecr. Caroli V.*), who says that the Imperial Robes were laid on the altar before and after the Coronation.

Some have supposed that the Upper Chapel served for the purpose here indicated. But if it be considered that up to the beginning of this century the Upper Chapel was only accessible from the Lower by an exceedingly narrow winding stair<sup>1</sup>, quite impracticable for an Emperor in his robes of state, this view will be at once dismissed.

Bock suggests that the Upper Chapel was intended as a fire- and thief-proof sacristy, especially designed to hold the royal insignia required for the coronation. His view receives support from the fact that a similar arrangement is found in the Cathedral of Prague.

The Upper Chapel is moreover strikingly plain and unadorned, compared with the rich work of the lower portion.

Passing through the Chapel of S. Matthias we reach the Second Sacristy or Anna-Chapel. This work is of later date, and exhibits throughout flowing tracery. Originally it was a porch open to the outer air, as seen in Noppius's engraving. It was then known as the Anna-Thor, and was appropriated as a burying place to the Brotherhood of the Mother of God, a guild founded in 1452, who purchased it from the Chapter in 1491 for a yearly payment of 3 marks 4 shillings. Above it was the Anna-Chapel proper and the Archive-Room. The Anna-Chapel was consecrated on January 28, 1449, by John of Heinsberg, Bp. of Liège. In 1586 the revenues were bartered away (*verdiinkelt*) and there was no Rector more.

The *Hungarian Chapel* is at the S.W. corner of the Church. It was originally founded by King Louis of Hungary in the

<sup>1</sup> At present the entrance is from the Hauptkirch of the Octagon.

year 1374 for the pilgrims of his nation, and the aspect of his work is indicated in Noppius's engraving. But it had the misfortune to be "restored" in 1767 by Count Batthyany, Commander of the allied Austrian army in the Netherlands against the French in the War of the Succession, A.D. 1748, to whom we are indebted for its present classical features and bulbous copper dome.

It is stated by Noppius that S. Bernard said Mass in this Chapel, at which time he healed a lame man and four blind men. The chasuble in which he celebrated was still preserved in the Minster in Noppius's day; he describes it as being of blue satin adorned with flowers of pearl.

The *Chapel of S. Nicolas* is at the N. W. angle of the Minster, and is perhaps the most interesting of all. Unfortunately I can do no more than refer you to the elaborate account of it in the work of Bock, who seems to have made an exhaustive review of its past and present condition. Since 1812 it has been generally known as the Kreuz-Kapelle, or Chapel of the Cross. Says Noppius, "This chapel like the cathedral has a Chorus Pensilis, or Upper Church, and under it "*pro fulcro* near other hewn pillars a fair polished gray column "like the other aforesaid pillars in the Church." [Marked *P* on Plan.] This also (see p. 144) was removed to Paris, 1795—1815.

It was probably from the gallery of this chapel that ran the covered colonnade (*Säulengang*) connecting the Church with the Palace. After leaving the Church it would seem to have passed over the east side of the cloister. Eginhard tells us that on Thursday in Holy Week, A.D. 817, as Louis the Pious was returning from Church, this colonnade fell in, whereby the Emperor and his suite were covered with the ruins and more or less injured. Such accidents were not uncommon in the earlier middle ages, before the use and necessity of buttresses had been discovered.

It would seem from Noppius that the upper portion of

S. Nicolas's Chapel was the Chapel of S. Charles; but Quix, whose arrangement is more intelligible, calls it the Chapel of S. Michael. This was formerly an appendage to the Priory (*Probstei*); but in 1348 the Emperor Charles IV. pawned it to the Margrave of Jülich, since which time the Dukes of Jülich have had the right of presentation to the chaplaincy. In this chapel is to be seen the beautiful marble sarcophagus, sculptured with the Rape of Proserpine, in which the bones of Charles are said to have been laid by Frederic Barbarossa.

*S. Michael's Chapel*, which according to Quix was above that of S. Nicolas, was founded by Henry, Duke of Bavaria, Palsgrave of the Rhine, Bishop of Speier, Utrecht, &c., Provost of the Church, who died in 1552.

"*S. Hubert's Chapel*, just before the merchants' door, "has long served for the Canons to hang up their vestments. So long ago as 1586 the name of the Founder was "unknown." The Chapel is of a singular shape, and is separated from the passage into the Church by a rich fifteenth century screen. There is reason to believe that the original vestry was in this position, and that a branch colonnade connected this vestry with the great colonnade running from S. Nicolas's Chapel to the Palace. Above it, according to Quix, is the Chapel of S. Charles, but Noppius calls the Chapel over that of S. Nicolas by this name, and states that above S. Hubert's is S. Maurice's Chapel.

The *Baptistery (Tauf-Kapelle)* is the only one remaining of the Eight Chapels which formerly stood before the Wolf's Door towards the Fish Market. Up to the year 1803 all the children of the town were baptized here, except from Easter to Whitsuntide, when Baptism was administered in the Hoch-Münster, where the font stood before S. Denys' altar, at the back of the Imperial Throne.

Besides the above, there were formerly a number of Chapels which have now disappeared. "To the west of the Church,"

says Quix, "there was [originally] a forecourt, which was at "a later time shut in by Chapels and the arcade formerly there. "Of these Chapels the following extended from the Wolf's "Door to the Baptistery."

*S. George's Chapel.* At the end of the sixteenth century this Chapel was so ruinous that the Dean of the Church gave leave to the Rector to say his weekly Mass at the altar in the choir.

*S. Servatius' Chapel* was removed in the year 1621.

*S. Martin's Chapel.*

*S. Antony's Chapel.*

*S. Barbara's Chapel.*

These five Chapels had ceased to exist in 1730, and their place is now occupied by houses. Opposite to them were

*S. Quirinus's Chapel.*

*S. Katherine's Chapel*, the largest of those in front of the Wolf's Door. It was ruinous in 1730, and towards the end of last century the stones were removed and the site laid out as a garden. In 1823 the foundations were discovered, and in them two grey granite columns, ten feet in length. These appear to have been carefully buried, as they were covered with loam. At an earlier date a white marble column had been taken from the same ruins.

*S. Giles' Chapel* existed up to the fire of 1656, and was not afterwards rebuilt. The entrance near the Armen-Seelen Kapelle was walled up, and the Chapel itself used as a muniment room.

*S. Oswald's Chapel*, which was renewed and consecrated in 1767, was the private Chapel of the Dean.

Perhaps the most interesting, and certainly the earliest and richest, of all the subsidiary buildings about the Minster, is what is called the "Dormitorium of King Philip of Swabia," otherwise known as the "Armen-Seelen Kapelle." This Philip, Duke of Swabia, who was Provost of Aachen from 1185 to 1194, was

crowned Gegenkönig or Anti-king in the Minster-Church by some of the Electors in the year 1198. He died in 1208<sup>1</sup>; and we find the following notice of his death in the *Sterberegister des Aachener Stiftes*, which was probably compiled in the first half of the fourteenth century. (Quix.)

“Obiit Philippus Rex, qui cum esset præpositus huius ecclesiæ, de bonis præposituræ ædificatum est claustum et dormitorium.”

It is evident that the name “Dormitorium” is derived from this excerpt. The Claustum, or cloister, was rebuilt after the fire in the seventeenth century, and much of Philip’s remaining work was removed in order to make room for the Kreuz-Kapelle. The only building besides the Cloister which was known to be his work being the Armen-Seelen Kapelle, the name of Dormitory was naturally applied to that.

This building is perfectly plain in the interior, and is covered with a heavy barrel vault. Along the side of it however, towards the cloister, is a rich and exquisite Romanesque arcading, with a wider entrance arch in the centre<sup>2</sup>.

Anything less like a Dormitory it would be difficult to imagine. Moreover Dormitories were (1) never built on the ground-floor, (2) never vaulted. It would seem far more likely that this building was originally a portico, forming the entrance to a still more sacred building behind. It is otherwise suggested that it was part of the original passage or colonnade, connecting the original Carolingian Pfalz with the Pfalzkapelle, or Minster-Church.

However this may be, it is clear that King Philip, or Provost Philip, built the existing arcade, and it seems equally certain that the building to which he attached it was already existing, and was not his work. The question arises, admitting the

<sup>1</sup> By the hand of an assassin.

<sup>2</sup> See engravings in Bock’s work, Vol. I. pp. 4, 5, of the article on Philip of Swabia’s Building in Aachen Minster.

structure to have been a portico, leading to a more important chamber in the rear, what must we suppose that chamber to have been?

The answer given by Bock deserves attention. He considers this rich portico to have been erected in order to glorify the entrance to the tomb of Charlemagne, which he supposes to have been in the oblong building which formerly existed behind the Armen-Seelen Kapelle, at the spot marked on the plan, "Ancient Foundations." This conjecture he thinks "not hazardous." The thick walls of the foundations are built, he says, with a "pre-Carolingian cement." The fact that the antechamber was used as a mortuary chapel and called the Armen-Seelen Kapelle in very early times may perhaps be held to confirm his view.

We are now met by the question, Where was the true Dormitorium? For answer some writers refer us to a square vaulted room above the intersection of the cloister, measuring about sixteen feet in every dimension. There is little doubt that this belongs to the latter part of the twelfth century; it seems to have been built during the Vice-Provostship of Albertus Aquensis, the celebrated historian of the First Crusade; but its peculiarities render it eminently unsuited for a dormitory, and equally well adapted for an "archive-hall" or muniment-room, by which name it is generally known. As will be seen from the engraving in Bock's work<sup>1</sup>, this chamber was built against a structure of earlier date, for we there see an early horizontal cornice supported by small round arches cutting into the *formeret* (or wall-arch) of the groining.

This closes the list of the more important appendages to the Cathedral. There is much room yet for investigation and description of the arrangements of the cloister, gateways, &c. The greater part of these date back to the fifteenth century; much of the work being considerably older: but my research

<sup>1</sup> *Baudenkmale*, p. 6 of the same article.

did not penetrate so far, and I can only indicate it as a missing object of study to those whose pursuits follow the bent of architectural and historical inquiry.

And here I must conclude this very incomplete sketch. At every turn I have been put to inconvenience by the imperfect nature of my materials, and by the great difficulty of obtaining the few works which throw light upon the subject. When I mention in addition to these impediments the great labour thrown upon me by a very slight acquaintance with the German language, I trust I shall have said enough to excuse myself in the eyes of the Society for having laid before them the *disjecta membra* of what should have been a complete and organized whole.

#### DESCRIPTIONS OF THE PLATES.

1. Engraving of Minster Church about 1630 (from Noppius).  
*to follow* p. 136.
2. Herr Rhoen's Restoration of the original Ground-plan.  
*to precede* p. 137.
3. Ground-plan.  
*to follow* p. 152.
4. Longitudinal Section.  
*to precede* p. 153.

## APPENDIX A.

## ON THE BONES OF CHARLES THE GREAT.

It is perhaps too much to expect minute antiquarian precision from general writers; yet if the local archæologist may be trusted, the statements made by certain English authors of repute are by no means accurate. I have endeavoured to show that the story of the opening of the tomb of Charles by Otto III. is contrary to evidence. Prof. Bryce is equally incautious in his location of the tomb. He speaks of it without hesitation as having been "below the central dome<sup>1</sup>." Dr Freeman would seem to entertain the same opinion, though his language may perhaps be interpreted otherwise<sup>2</sup>. The local authorities are quite agreed that the original tomb was not below the present memorial slab.

Professor Bryce is no less rash in the following remark<sup>3</sup>, 'The 'Sarcophagus in which Charles himself lay, till the French scattered 'his bones abroad, had carved on it the Rape of Proserpine.' First, Prof. Quix, a high authority, denies that the bones were ever laid in that sarcophagus; secondly, the bones were not scattered abroad, but remain in the Church to this day. Dr Sträter informs me that he has handled them; and I have looked in vain for any tradition of their desecration or removal by the French; although there were in truth few objects of interest or value which escaped their brigand-like touch.

## APPENDIX B.

## SEQUENTIA DE S. CAROLO IMPERATORE.

The following Sequence is of some antiquity, and is given *in extenso* by Noppius, who states that it was sung on the feast of S. Charles. The opening lines have been quoted and re-quoted in every guide-

<sup>1</sup> *Holy Roman Empire*, p. 82.

<sup>2</sup> *Historical and Archaeological Sketches*, p. 71. (Macmillan, 1876.)

<sup>3</sup> *Holy Roman Empire*, p. 54.

book, and are at least as old as the thirteenth century (see Appendix C).

Urbs Aquensis, urbs regalis,  
 Regni sedes principalis,  
   Prima regum curia,  
 Regi Regum pange laudes,  
 Quæ de Magni Regis gaudes  
   Caroli præsentia.  
 Iste Cœtus psallat lætus  
 Psallat Chorus hic sonorus  
   Vocali concordia:  
 At dum manus operatur  
 Bonum quod cor meditatur  
   Dulcis est Psalmodia.  
 Hac in die, die festa,  
 Magni Regis magna gesta  
   Recolat Ecclesia,  
 Reges terræ et omnes populi  
 Omnes simul plaudant et singuli  
   Celebri lætitia.  
 Hic est Christi miles fortis,  
 Hic invictæ dux cohortis  
   Ducum sternit millia.  
 Terram purgat lolio  
 Atque metit gladio  
   Ex Messe zizania.  
 Hic est magnus Imperator,  
 Boni fructus bonus sator  
   Et prudens Agricola.  
 Infideles hic convertit  
 Fana Deos hic invertit  
   Et confringit idola<sup>1</sup>

Hic superbos domat Reges,  
 Hic regnare sacras leges  
   Facit cum justitiâ.  
 Quam tuetur eo fine  
 Ut et justus, sed nec sine  
   Sit misericordia.  
 Oleo lætitiæ  
 Uctus dono gratiæ  
   Cæteris præ regibus.  
 Cum coronæ gloriæ  
 Majestatis Regiæ  
   Insignitur fascibus.  
 O Rex Mundi Triumphator  
 Jesu Christi conregnator  
 Sis pro nobis Exorator  
   Sancte Pater Carole.  
 Emundati a peccatis  
 Ut in Regno Claritatis  
 Nos Plebs tua cum beatis  
   Cæli simus incolæ.  
 Stella Maris O Maria  
 Mundi Salus, vitæ via,  
 Vacillantum rege gressus  
 Et ad Regem des accessus  
   In perenni gloria.  
 Christe splendor Dei Patris  
 Incorruptæ Fili Matris  
 Per hunc sanctum cujus gesta  
 Celebramus, nobis præsta  
   Sempiterna gaudia. Amen.

<sup>1</sup> The allusion is doubtless to the conversion of Witikind and the Saxons, and to the destruction of the Irminsul.

## APPENDIX C.

## THE KORNHAUS AT AACHEN.

An old half-ruinous hall stands not far from the West End of the Minster Church. It is known as the Kornhaus, or as the Court-house of King Richard of Cornwall. The building is of interest to Englishmen, because it commemorates the one Englishman who attained the Imperial dignity, though never actually crowned Emperor. Richard Plantagenet, Earl of Cornwall, son to King John and brother to Henry III., was elected Emperor by four out of the seven Electors, the remaining three recording their votes for Alphonso the Wise, King of Castile. This was during the Great Interregnum, after the failure of the Hohenstaufen or Swabian line. He was crowned King of Germany (*Deutscher König*) with much pomp in 1257, and reigned until 1272. It was probably about the year 1267 that the Kornhaus was erected. It is of a chaste thirteenth century character, and is decorated with figures of the seven Electors in the topmost order, or blind-story, of the Façade. Under the first-floor windows runs the following inscription :

[U]RBS AQUENSIS URBS REGALIS REGN[I]  
 [SEDES PRINCIPA]LIS PRIMA REGUM CU[RIA]  
 [HOC OPUS] FECIT MAGISTER HEI[NRICUS]  
 ..... [REGNA]NTE R[E]GE RIC[ARDO]<sup>1</sup>.

## APPENDIX D.

## THE SALVATORS-KIRCHE AT AACHEN.

The building which gives the distinctive appellation to the French name of *Aix-la-Chapelle*, is not the Minster-Church of Charles the Great, but a structure of Basilican type erected by his son and successor, Louis the Pious. Its date can be very accurately determined. Louis succeeded his father in the year 814. He built this basilica in conjunction with his first wife Irmengard, to serve as a burial-

<sup>1</sup> See Bock, *Rheinlands Baudenkmale*.

place for his family. Irmengard died in 818, and the Church must therefore have been commenced during those four years.

It is interesting to notice the total difference in character between the Church of Louis and that of his father. The former is a basilica with nave and aisles of the ordinary early type; the latter is one of the rare circular churches which are found here and there from end to end of Europe.

Several years after the death of Louis the Pious, his son, Louis the German, having visited Aachen, and found his parent's church almost in ruins, issued a Diploma dated 17 Oct. 855, by which he made it over to the Abbat Ansibold and his successors in the Abbey of Prüm, and also appointed a chaplain to minister in it.

The Church stands upon the Salvator's Berg, which is merely a spur of the Lousberg. It is supposed that the word Lousberg is a corruption of Luwesberg, or Ludwigsberg, so named after the Church of Louis built upon it.

The common folk call the Church S. Sellester's, whence it has erroneously been supposed to be dedicated to S. Silvester.

## APPENDIX E.

### EGINHARD THE HISTORIAN.

Eginhard, or Einhard, was born at the commencement of Charles's reign, about the year 770, probably in the province of Starkenburg, in the Grand Duchy of Hesse Darmstadt. He was one of the College of children brought up under the patronage and personal care of the Emperor. His gratitude to Charles rendered him a constant friend of his son, Louis the Pious, by whom he was named overseer of public works, and governor of Louis's son, Lothar, when the latter was associated with his father in the empire. Eginhard married Emma, whom tradition alleges (erroneously, one may suppose) to have been a daughter of his master Charles. Soon after his marriage he took monastic orders, without however separating from his wife, "*mais en ne conservant plus avec elle que des relations toutes fraternelles.*" He appears to have first been appointed Abbat of Blandigny de Gand. In 807 he added to this the abbey of Fontenelle, or Saint Wandrille, in the diocese of Rouen,

which he ceded in 823 to his friend Ansigis. He also held the monastery of S. Bavon, which he restored, A.D. 819. Besides the above, in the year 819 or 821 he received the abbey of S. Servais of Maestricht. Another of his preferments was a certain monastery of S. Cloud, not however the S. Cloud in the neighbourhood of Paris. Lastly, he held the benefice of S. John Baptist des Dames at Pavia.

It appears that up to 830 in spite of his abbeys he lived at the Imperial court. He built a church "d'une construction assez remarquable" on his demesne of Michelstadt in the Odenwald, and obtained for it relics of S. Peter and S. Marcellinus. These he afterwards moved to Mulinheim, which he renamed Seligenstadt, or City of Saints, where he founded an Abbey of Benedictines, which existed up to the end of the last century. He intervened, but without success, to prevent civil war between Louis the Pious and his sons; and soon after falling ill retired to Seligenstadt. He recovered his health, but not completely.

In 833 Louis the Pious was driven from his throne, and the empire divided between his sons Lothar, Louis the German, and Pepin. Eginhard was obliged to vow homage to his new master Louis the German. In 836 his wife Emma died. About the same time Louis the Pious went to visit him at Seligenstadt.

He died in 844, aged 74 years.

Other contemporary authorities are Frodogar, Bishop of Rheims, and Aistulph, a cleric of Tours.