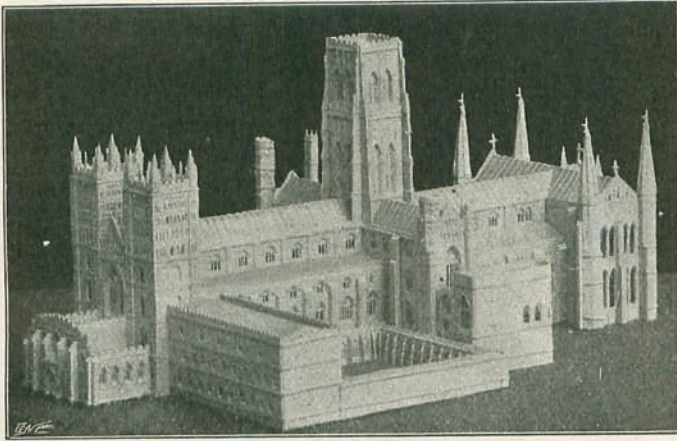


## The World's Cathedrals in Miniature.

BY ALBERT H. BROADWELL.

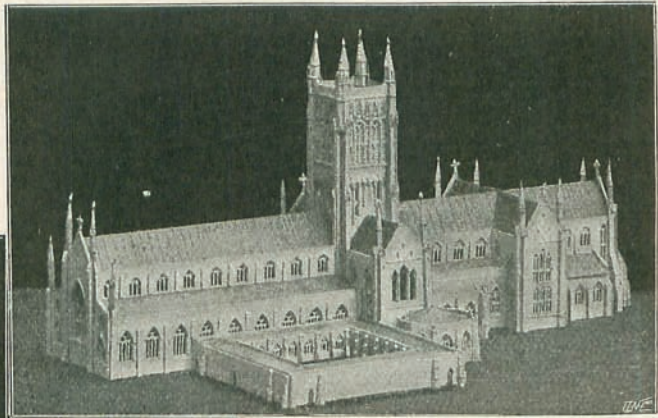


DURHAM.

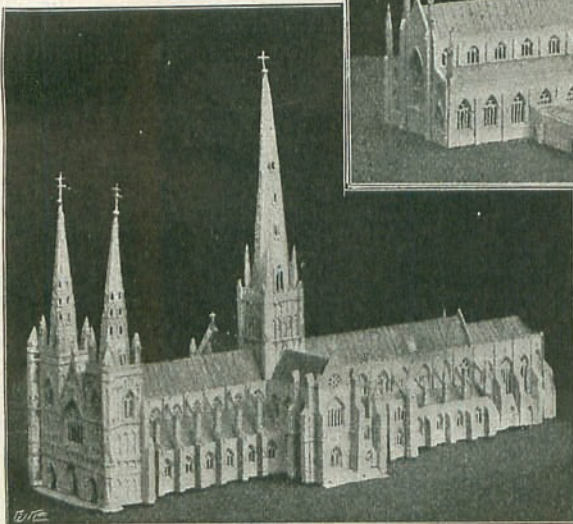


THE Free Library of Putney contains at the present moment an attraction which may fairly be described as one of the marvels of the age, in the shape of the temporary exhibition of an almost unique set of miniature models of British and foreign cathedrals, reproduced with the greatest skill and accuracy and modelled with

marvellous ingenuity, after the masterpieces of the greatest architects that the world has hitherto produced. We said almost



WORCESTER.

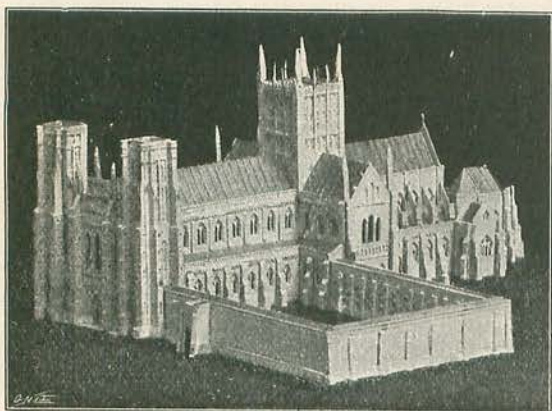


LICHFIELD.

unique, because there is another set of these beautiful "monuments of patience," as they may well be called, in the possession of the celebrated musician and veteran, Sir Herbert Oakeley, musical composer to Her Majesty in Scotland. The set on view at Putney belongs to Sir George Newnes, Bart.

The models are well worth attentive study. The writer has spent no inconsiderable amount of his

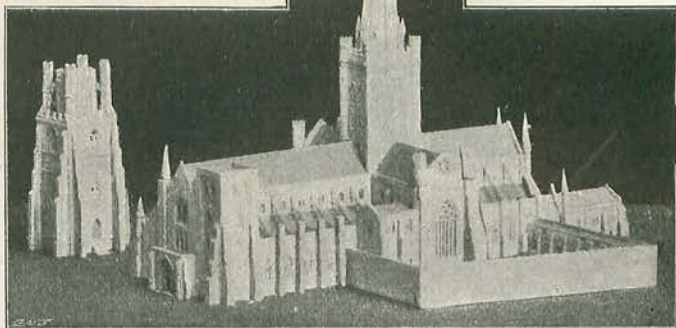




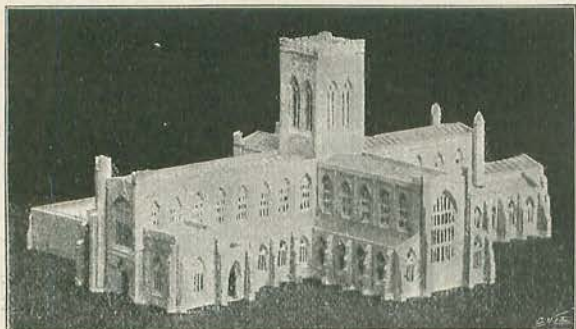
WELLS.

leisure time in dissecting, as it were, the marvellous amount of detail which goes to make up the collection, and his experience has been that a fascination grows upon the visitor in the examination of these miracles of ingenuity and patience.

It has been a matter of extreme difficulty to gather



CHICHESTER.



CHESTER.

details about the construction of these works of art, inasmuch as the maker, Mr. W. Goringe, architectural modeller, late of Hales Road, Cheltenham, passed away somewhere in the eighties; but Sir Herbert Oakeley, the owner of the original set, very kindly allowed us to interview him on the subject, for he is practically the originator of the main idea which led to the gradual construction of the models under notice.

Sir Herbert's well-known musical

works, mostly of an intensely religious character, have very naturally trained his mind to matters connected with churches and cathedrals the world over; it seems, therefore, to follow as a natural consequence that he should have taken somewhat more than a

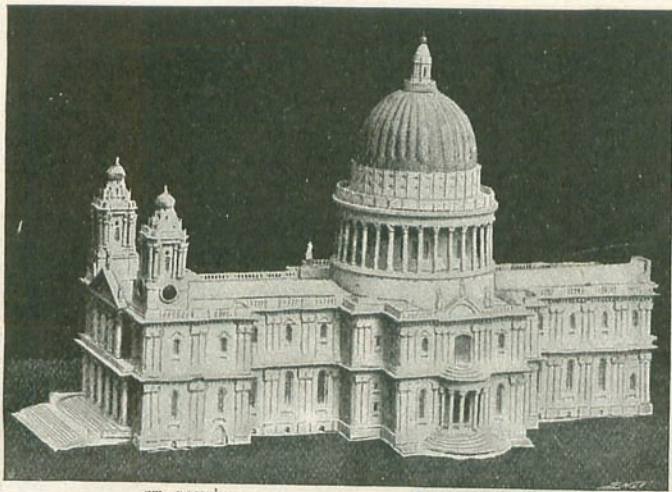
casual interest in the models of buildings wherein most of his masterpieces have found an echo. As a matter of fact, Sir Herbert said that, in

the course of his travels, whenever he came within reasonable distance of a well-known cathedral or church, he promptly took a holiday and paid a visit to the building in question and investigated all its architectural beauties to the fullest extent. Apart from the collection of models, Sir Herbert owns an extraordinary collection of prints and also of paintings of



HEREFORD.



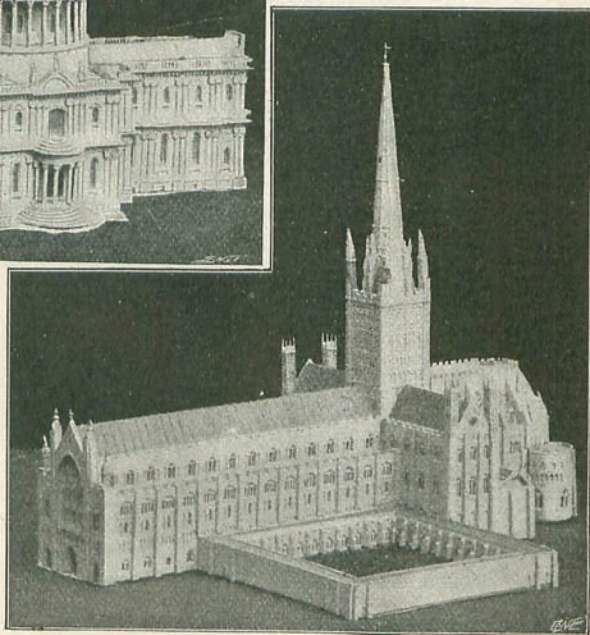


ST. PAUL'S.

many of the world's cathedrals, and his devotion to the subject is clearly shown by the way in which he treasures his collection almost beyond anything in his possession; he is, moreover, so anxious for its future welfare that we understand it to be his wish to dispose of it, on condition that the collection be kept intact by their new custodian.

It appears that Mr. Gorringe made Sir Herbert's acquaintance at a very early stage of his undertaking the modelling, in specially prepared cardboard, of the best-known cathedrals of the world, and this is where Sir Herbert's assistance came in. Mr. Gorringe had not at his command the necessary documents, plans, elevations, and designs which

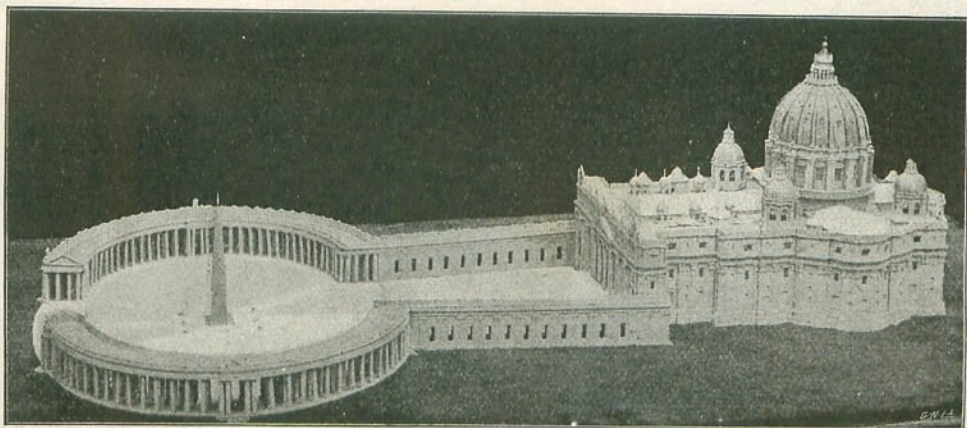
were required to make these replicas to scale—for let us add all the models are made to scale to their minutest detail; and Sir Herbert became so interested that he lent his aid by furnishing Mr. Gorringe



NORWICH.

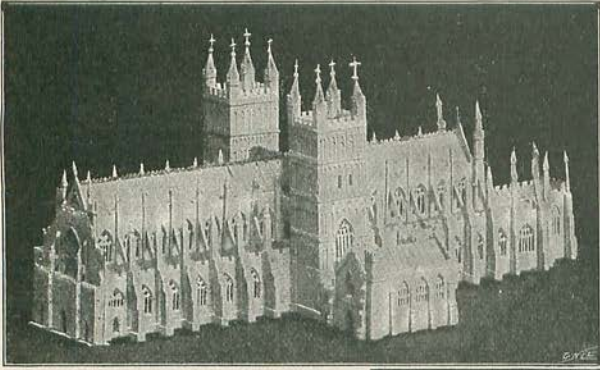
with all the important documents which were necessary for the accomplishment of his arduous undertaking—an undertaking which took over twenty-five years to complete!

Space will not allow us to enter into a



ST. PETER'S, ROME.

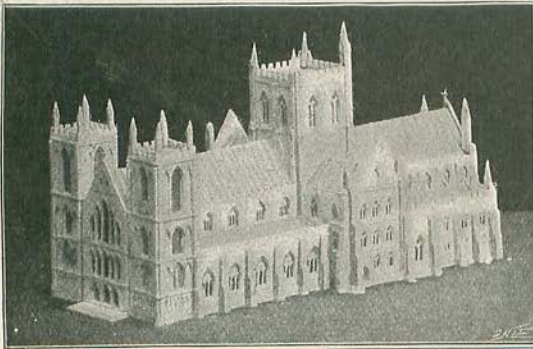




EXETER.

detailed account of every model shown in the illustrations which accompany this article, but we may well refer to some of the principal cathedrals and give a few details of the buildings they represent, though space again has not allowed us to reproduce all the models which make up the whole collection.

Sir Herbert Oakeley favoured us with a photograph of models of St. Peter's and St. Paul's, showing their proportion to each other, which, owing to its being exceedingly faded, was not suitable for reproduction

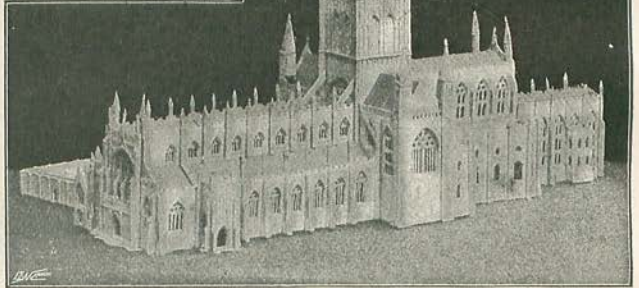


RIPON.

here; but it showed how easy it would be, due allowances being granted, to take the whole of St. Paul's and put it under the dome of St. Peter's without the ball and cross being in any way interfered with.

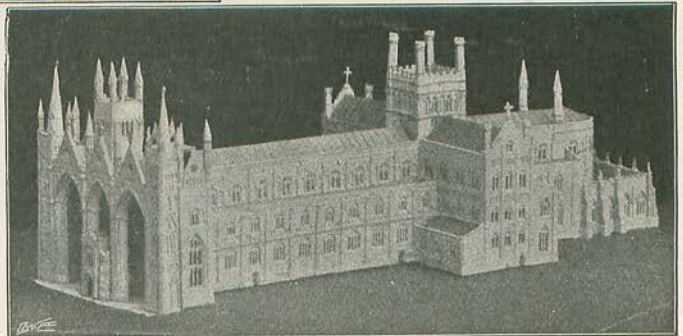
We give respective reproductions of these famous buildings, which, especially in the case of St. Peter's,

will show how much care has been given to the accurate reproduction of nearly all the details of the well-known *Piazza de Santa Pietro*, which faces the building, and is truly worthy of the largest, grandest, and most



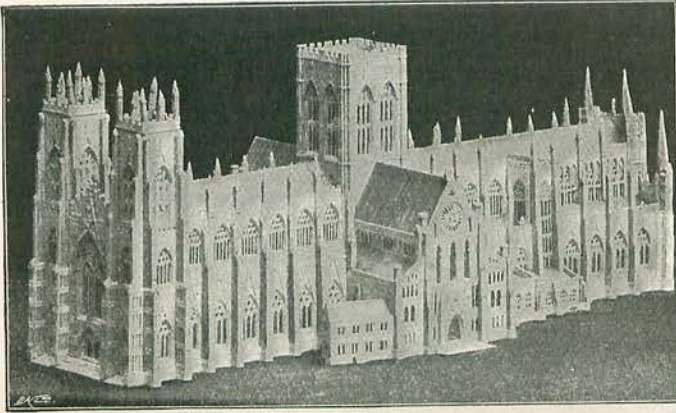
GLOUCESTER.

famous church in the world. This space, as will be seen in the miniature, is considerable, and in its natural size is 366yds. long and 260yds. wide. The pavement alone, which is accurately reproduced, cost £35,000; the whole of the piazza, which is in the form of an ellipse, inclosed by huge colonnades, cost £184,000; and the entire structure, including St. Peter's, about ten millions sterling! It seems an enormous task to undertake the reproduction on so small a scale of a work that has taxed the powers of a Raphael, a Michael Angelo, and a Bernini, yet there is no doubt that nowhere in the world can a model showing more accuracy



PETERBOROUGH.

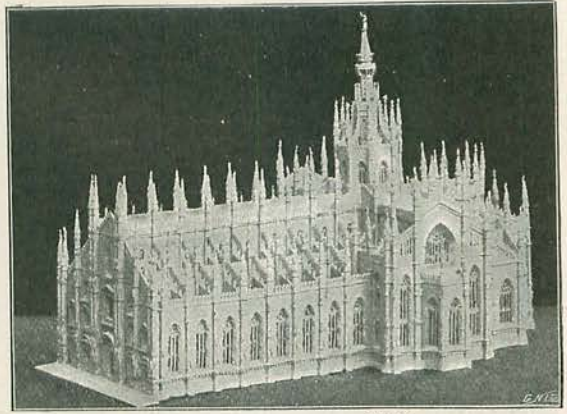




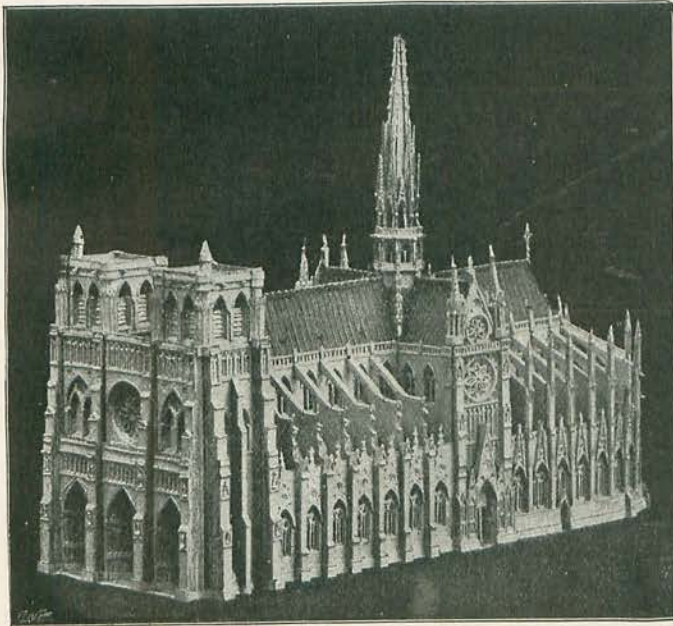
YORK MINSTER.

of detail and proportion be seen as in this marvellous handiwork of Mr. Gorringe.

To students of architectural design, both ancient and modern, these comparisons, as drawn here for the first time, cannot fail to be extremely interesting. To the refined taste of the artist these photographs of buildings which he no doubt has loved to sketch and paint over and over again will recall many a pleasant hour, and to the religious mind they are certain to appeal in their beauty of design—in their nobleness of structure so truly worthy of the House of God.



MILAN.



NOTRE DAME, PARIS.

Among the Continental cathedrals famous now the world over we find a splendid reproduction of the Cathedral of Antwerp, which has probably been sketched and painted more often than any. It is certainly worthy of its popularity among artists of all nations. It was begun in the middle of the thirteenth century, and took no less than eighty-four years to construct, having a superficial area

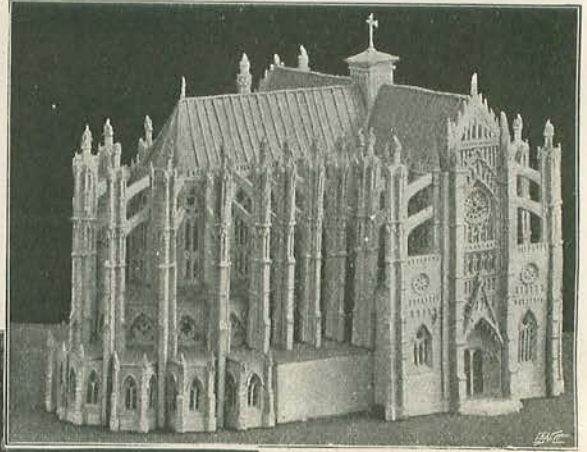
of 70,060ft., six aisles, and a tower 402ft. high. Any one who cares to climb 514 steps may reach the first gallery, and another 102 lead to the second and highest. It may be observed that in the model these galleries are most faithfully reproduced, and it is astounding to think what labour, patience, and skill must have been expended in reproducing so stupendous a structure on so small a scale and so faithfully withal.

Notre Dame de Paris is another cathedral well known to Englishmen, and the reproduction shown here will enable them to judge of the wonderful accuracy displayed in the various details of this magnificent



building; the smallness of the reproduction, however, does not allow us to do justice to the magnificent frontage, which in the model has been reproduced with infinite pains and labour.

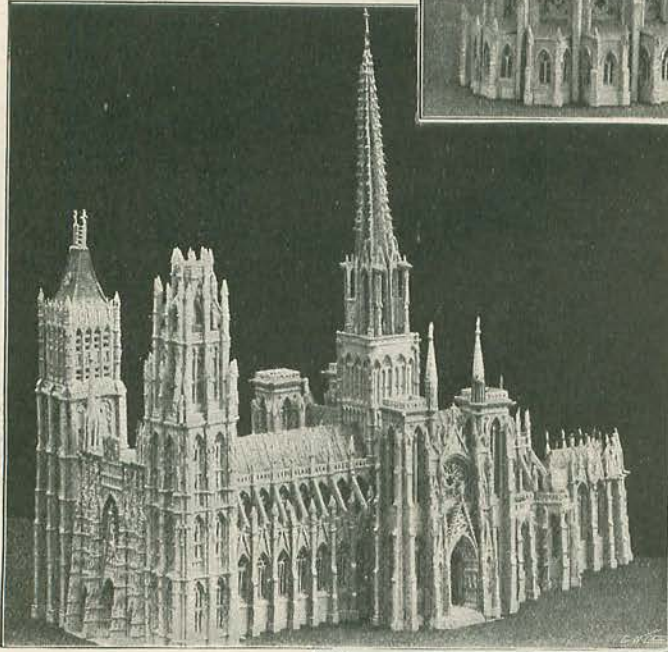
Again, observe particularly the model of Milan Cathedral. Milanese consider it to be the eighth wonder of the world, and it certainly is, after St. Peter's at Rome and the Cathedral at Seville, the largest



BEAUVAIS.

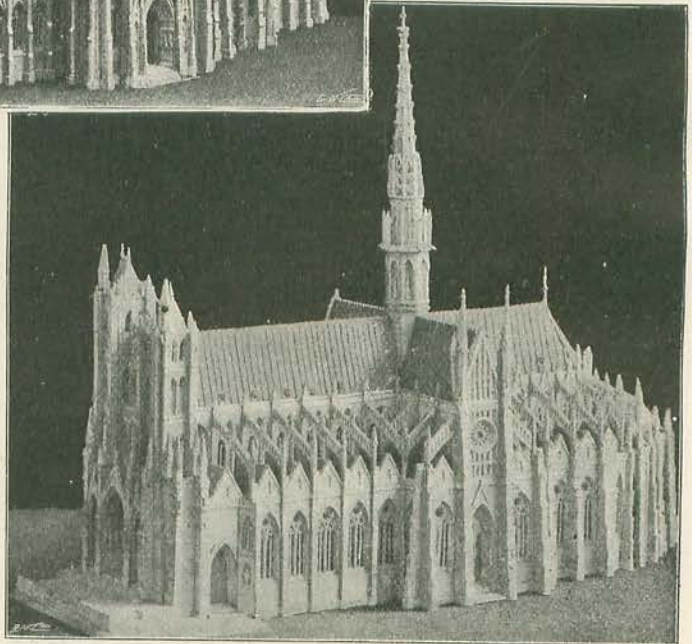
2,000 statues. The stained-glass window of the choir, by the way, is the largest in the world.

There are models also of the well-known Cathedral at Rouen and the noble building which has made Amiens famous. Amiens Cathedral, it is interesting to note, was commenced in 1220 and finished in 1288; it is



ROUEN.

church in Christendom. This huge structure, of which the tiny model does infinite credit to its constructor, has been styled the most perfectly beautiful building in the world. It is built entirely of white marble, and covers an area of 14,000 square yards, in which square 2,400 square yards are taken up by pillars and walls. Externally the cathedral looks too beautifully fragile to be real, with its ninety-eight turrets and forest of lesser spires, among which are placed upwards of



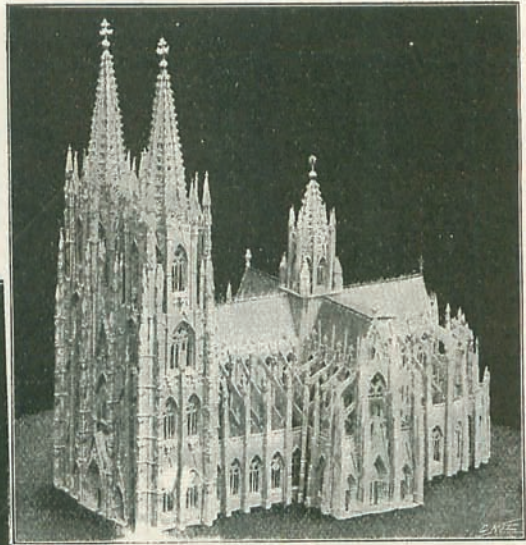
AMIENS.



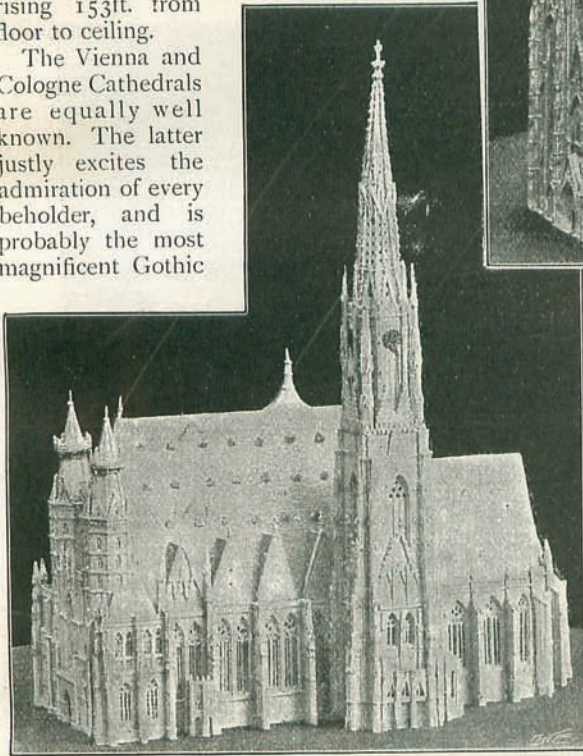
470ft. long, and is 213ft. wide across the transepts. The slender spire so beautifully reproduced by Mr. Goringe in the model shown here is 360ft. high in the original.

Then there is the Beauvais Cathedral, a Gothic building of great beauty, which, by the way, was commenced about 1225, and the choir of which is said to be the loftiest in the world, rising 153ft. from floor to ceiling.

The Vienna and Cologne Cathedrals are equally well known. The latter justly excites the admiration of every beholder, and is probably the most magnificent Gothic



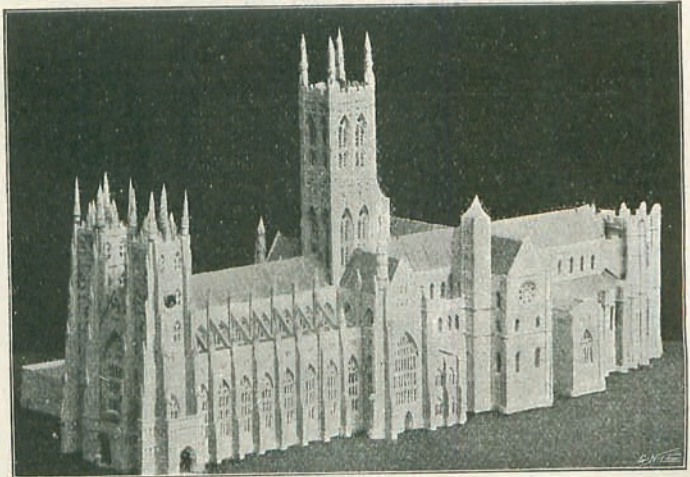
COLOGNE.



VIENNA.

building in the world. It stands on a slight eminence about sixty feet above the Rhine. There is a deal of romance connected with the building of this famous cathedral, but space will only allow of a few details, which, however, will find additional interest inasmuch as the tower so faithfully reproduced in the miniature replica is 512ft. high, and boasts of the proud distinction as the loftiest church tower in Europe. The foundations were laid in 1248, but the

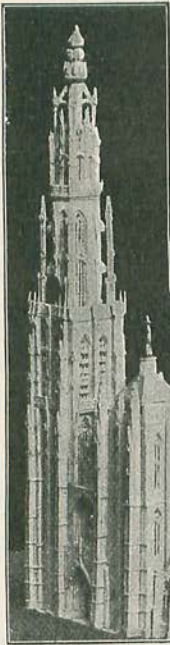
rate of progress was phenomenally slow, owing to sundry bickerings that arose between the Archbishop and the citizens. In 1796 it was converted into a hay magazine by the French, who also stripped the lead from the roof! The work of renovation was, however, commenced in 1823, and between 1842 and 1880 no less than £900,000 was spent on the edifice. Another interesting item, which will probably come as a revelation to many, is that no fewer than twenty-eight men are required to ring the 25-ton bell in the south tower.



CANTERBURY.



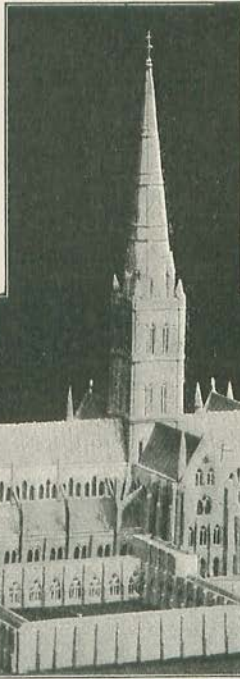
Among the best-known cathedrals in our own island Canterbury stands well to the front. The Metropolitan Cathedral, as it is often called, owes its enthralling interest to its vastness of scale, its wealth of monuments, its treasures of early glass, the great historical scenes that have been enacted within its walls—above all, to the greatest of all historical tragedies to the mind of the mediæval Englishman, the murder of Becket. In our replica lovers of the grand old building



ANTWERP.

will readily recognise its transepts, its turrets, and its pinnacles.

Lincoln Cathedral, noted among other things for its choir screen of charming design, is well reproduced. Salisbury Cathedral, whose spire is no less than 404ft., and which by that fact is the highest cathedral in England, is also done justice to, and one wonders how long it must have taken to reduce every detail of the mathematical

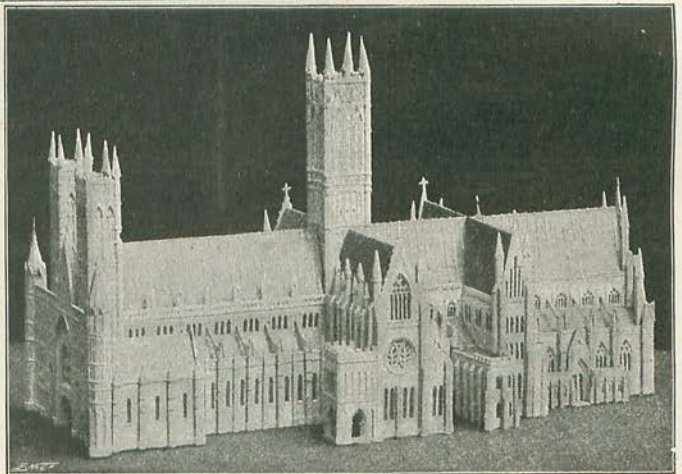


SALISBURY.

problem which Sir Herbert Oakeley and Mr. Gorringe must have taken infinite pains to solve and verify beyond doubt.

Durham, Chichester, Hereford, Lichfield, Ely, Chester, Norwich, Wells, and a host of

other well-known sacred buildings are to be seen, and as space will not permit us to particularize any further, we cannot do better than to recommend those of our readers who are interested in the subject to pay a visit to the Putney Free Library, where these marvellous examples of patience and painstaking workmanship are on view.



LINCOLN.