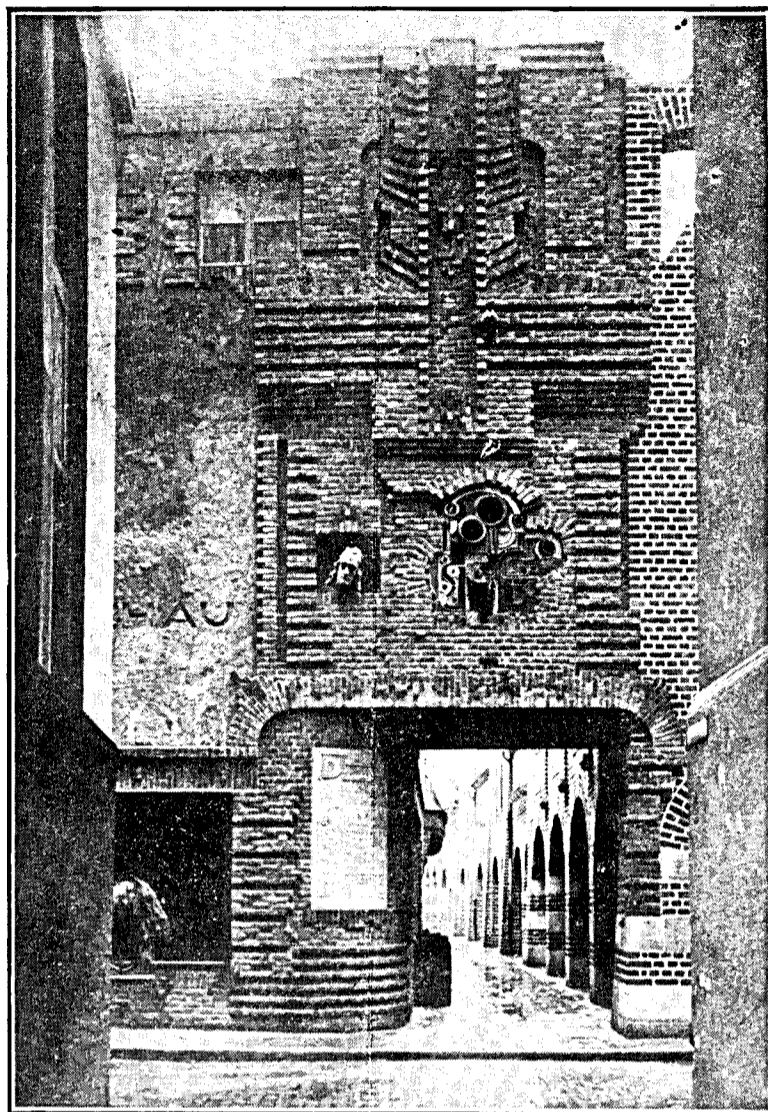


(Courtesy German State Railways)

The Roselius House



(Courtesy German State Railways)

The Bottcherstrasse

Bremen And Medieval Memories

THE old Hansa city of Bremen, already so rich in memorials of the Middle Ages, has been further enriched through the generosity of its wealthy citizens, combined with local pride and patriotism and joy in artistic creation. In the Bottcherstrasse, or Street of the Coopers, near the "Roland," the city's symbol, and the ancient Rathaus, medieval days have been awakened to new life. Here Old and New have been united in a work that calls back the magic of Bremen's great past and arouses admiration for the accomplishments of the great builders of the Middle Ages.

The new-old Bottcherstrasse consists of a group of buildings constructed in the last few years under the direction of Consul-General Ludwig Roselius, a prominent Bremen merchant. The last bit of scaffolding in this city within a city has now been taken down, and the completed work now forms one of Bremen's chief attractions.

The Roselius House forms the center of the group of buildings. First used as an office building, it was afterward devoted to Lower Saxon antiquities and to the uses of the "Lower Saxon Club." Alongside the Roselius House there arose next the Bremen-America Bank, constructed from the stones of old buildings, with beautiful projecting gables, and with a façade in the extension of the Martinistrasse of the same style, the Lower Saxon style, which was also mainly followed in the construction of the other buildings.

The new houses, which form a complete block, serve different ends, but the architectural conception is uniform, with the exception of the Hoetger House on the left side of the street. The

corner house, with a beautiful and unique scalariform gable, is called the "Hag House." It contains, in addition to the advertising department of the Kaffee-Handels-Aktiengesellschaft (Coffee Hag), a number of exhibition rooms and lecture rooms intended chiefly for the encouragement of North German art. It contains further a Lower Saxon museum.

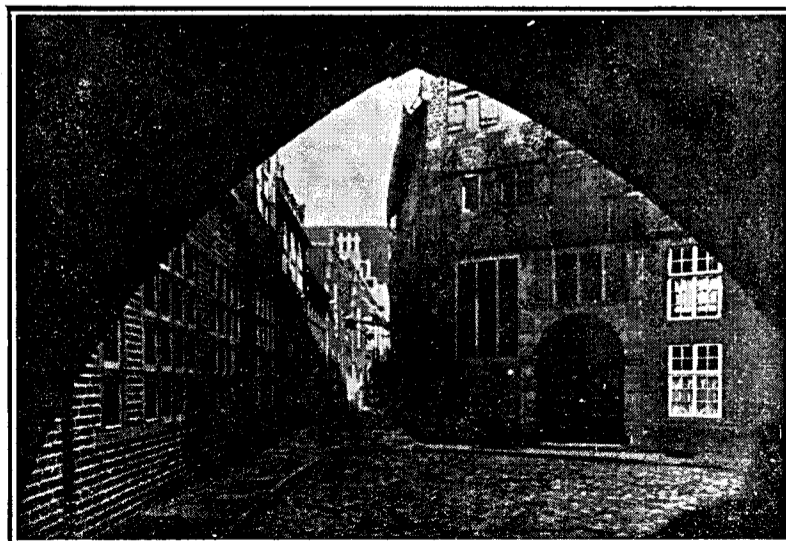
Adjoining this house is the "Flett," a typical Lower Saxon beer house and restaurant, which has been constructed and furnished in most faithful adherence to ancient houses of this kind. The walls are decorated with old, bright faience, and a rack running around the whole room bears a rich collection of

pewter plates and jugs. Most striking are the two chandeliers hanging from the ceiling, which have the form of vast Lower Saxon bridal wreaths. Large figures in Lower Saxon folk costumes ornament their sides and support the globes containing the lights. Doors, windows and the beams across the ceiling are most effective because of their unadorned simplicity.

On the street side an arcade leads to the Fishhouse of St. Peter (St. Petri Fischhaus), the gable of which is pierced with high, gothic windows, like those of a church. Here ancient tradition has been followed. Looking from here through the alley leading toward the market one sees a picture of rejuven-

ated but genuine medieval architectural art. The old gable of the Roselius House, the arcade with its antique show windows, the gables and roofs of the new houses, and in the background the slightly crooked tower of the Liebfrauenkirche, the Church of Our Dear Lady—all these together furnish a picture such as one finds again and again in peaceful nooks of ancient cities. The Petri House, with its chandeliers, its tiled walls of pictured Delft, and its curious tables and chairs is a Lower Saxon inn worth seeing.

The left side of the street is occupied by the Hoetger House, the strange projection of which reaches to the gable of the "Hag" House. From dreams of the magic of medieval cities' splendors, invoked by arcades and copper roofs with their green patina, by quiet nooks and corners, one is suddenly awakened by the sight of this building and transported from past days to modern times, with their tendency to destroy and rebuild. The house is constructed of a number of old buildings, some of which have been built into it, and of old materials. It is a unique specimen of modern building art, if one may use that expression here. There is probably nothing like it anywhere in the world. The house is dedicated to the arts, and commemorates the name of Paula Becker-Modersohn, the Worpswede painter. It was built by Bernard Hoetger, also a member of the Worpswede artists' colony. He is regarded as a self-willed exponent of the modernist school who rejects all fixed forms. Hoetger aimed here to produce a building quite out of the ordinary. Whether he has succeeded must be left to the judgment of posterity.



(Courtesy German State Railways)

The Bottcherstrasse