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AS a reply to the charges made against the New York Superintendent of Buildings, a petition, signed by one hundred and sixteen of the most distinguished architects, and firms of architects, in the city has been presented to Mayor Strong, commending the manner in which the business of the Department has been conducted under his care, and asking that the appropriation for its expenses may be increased, in order that its efficiency may be still further promoted. Whatever may be the result of the Mayor's reflections on the various representations made to him, Mr. Constable will always have reason to be proud of the cordial endorsement of his course thus made by the profession which can best understand the difficulties with which he has had to contend, and the importance of the reforms that he has introduced into the administration of his responsible office.

ONE of the most ardent and self-sacrificing of the distinguished men of science who have made the Smithsonian Institution an honor to their country, Mr. G. Brown Goode, Assistant Secretary of the Institution, and Curator of the National Museum, died recently, regretted by every American who interests himself in the sciences which the Smithsonian Institution has served so well. While Professor Henry and Professor Baird, by their admirable comprehension of the sphere that the Institution should fill, and the efficiency with which they employed its resources, brought it, in a generation, to the first rank among national institutions of learning, Professor Goode took for himself the no less important work of establishing and putting in order the great National Museum connected with it. A more difficult task could hardly be imposed upon any one. Unlike most museums, which are built up slowly, by acquisitions carefully selected by a council of experts, the National Museum was, one might say, formed at once, out of a chaos of objects, related to nearly every department of knowledge, and piled in a heterogeneous mass in the Museum rooms. In this mass were many objects of great interest and value by themselves, and many more which could acquire great interest and value by proper correlation with others; and it was the duty of Professor Goode to manage this correlation in such a way as to give to each object its utmost possible scientific value. How well this task was accomplished, every visitor to the Museum can testify; but few of those who have felt the charm of its instructive and apparently simple disposition can comprehend the learning, as well as the breadth of scientific view, which guided the arrangement. It is a satisfaction to think that the work which he began so brilliantly has been left in able hands, and the traditions of the Smithsonian Institution are not likely to lose their lustre in the keeping of the surviving members of this most precious branch of the public service.

M. TRÉLAT, the Director of the École Spéciale of Architecture in Paris, an institution which maintains the idea of the advantage of originality in architectural design, as distinguished from the copying of traditional patterns which

is supposed to characterize the methods of instruction in the Government School of Fine Arts, has a way of inspiring his pupils by setting them to design things in which they can take an intelligent interest, and which they will be disposed to clothe with architectural forms out of their own consciousness, instead of copying what some one else has done before them. Not long ago, on the occasion of an important competition in the School, he assigned for a subject a design for a "Residence for the President of an African Republic of the Second Rank." Then, in elucidation of the theme, he related what was evidently the story, thinly disguised, of the rise of the Transvaal Republic under President Krüger. What success the class obtained in its competition, we are not informed, and it seems to us that the task of expressing in architectural forms the peculiarities of the fierce Calvinist peasants of the Transvaal, and their hard-headed old President, would be far beyond the capacity of any students of our day; but the idea of exciting some original movement of the imagination in students is of the greatest value. The difficulty is to interest them in a subject modest enough to be really within their powers. We should say that some such theme as a "Drinking-fountain for Lions," to be erected in the desert at the expense of Tartarin of Tarascon; or a section of the court-yard in the Castle of the Giant Despair, or one of the gateways of the Celestial City, would be enough to tax the powers of any one; and it is reasonable to suppose that such problems would, as M. Trélat seems to think, not only develop the imagination, but serve as an admirable test for distinguishing students of real artistic capacity from the clever borrowers of other people's ideas.

WE have received the third number of the *Baumaterialienkunde*, a fortnightly journal, devoted to information on the uses and tests of building materials, and published by Stähle & Friedel, Tübingerstrasse, 57, Stuttgart, Germany, at fifteen marks per annum for the Postal Union. This journal, which is edited by Professor Giessler, of Stuttgart, is the official organ of the International Association for the Testing of Materials, and a portion of its space is regularly devoted to reporting the proceedings of that Association, the rest being occupied by technical articles and essays, and miscellaneous intelligence. The official portion is printed in German and French, in parallel columns; the remaining articles are in French or German, as may best suit their authors. Among the French articles in this particular number is one of much interest on the setting of Portland cements containing sulphate of lime. Of course, normal Portland cement should, in theory, contain no sulphate of lime, but the slag cements, some of which are of very good quality, would naturally contain it, and it is said that it is added, in the form of plaster-of-Paris, to certain Portland cements after burning. However it may enter the mixture, the sulphate gives some curious properties to the cement. Among these is the inconvenient one that a cement which, while fresh, sets slowly, requiring perhaps six or eight hours for solidification, may, if kept for several weeks or months in a bag, or barrel, become very quick-setting. The author of the article, M. E. Candlot, of Paris, says that a sample of cement, kept for one month in a keg, closed with a cork, required six hours and twenty-five minutes for setting. After keeping for five months, it would set in eighteen minutes.

WE will not follow M. Candlot into all the chemistry of this phenomenon, which, as he says, depends upon the fact that aluminate of lime will not dissolve in water containing hydrate of lime. All fresh-burnt Portland cement contains hydrate of lime, which dissolves out at once when water is added, and prevents the aluminate of lime from dissolving and combining with the lime sulphate, which dissolves in the water together with the hydrate. After several months of keeping, the pure hydrate in the fresh cement becomes converted by the action of the atmosphere into carbonate of lime, which is insoluble in water, and hence does not hinder the solution of the aluminate; so that, on tempering, the latter quickly dissolves in the water, and combines with the dissolved sulphate to form the crystals, to which the setting action is due. A proof that this is the true explanation of the matter is to be found in the fact that a cement which has become quick-setting by long keeping may be made slow-setting again by the addition of a little hydrate of lime. Used in water, the cements containing lime sulphate, if used fresh, and plunged

into water immediately after setting, curl and crack at the edges of the cakes. If the cakes are kept in air for twenty-four hours after setting and then plunged in water, the fissures do not appear; and cement which has been kept for some time may be used under water immediately after setting, without disintegrating.

AN interesting observation which is made in regard to cements which are very quick-setting when fresh, is that they often become slower-setting by exposure to the air. Certain Portland cements, when fresh, set in less than one minute. Such cements can hardly be used on the first set, for they do not allow time enough to mix them, and the consequence is that the workman, in tempering them, breaks up the first set, leaving the cement to act by its second set, which is, as every architect knows, deficient in strength. For detecting cements of this sort, and, in general, to distinguish fresh cement from that which has been retempered after its first set, M. Candlot points out that the retempered cement is much "fatter" and more plastic than fresh-mixed cement, and that a mass of it retains its consistency, instead of settling slightly, and throwing out a film of water, as Portland cements always do when setting normally. Cements found to set very quickly, especially if they contain sulphate of lime, should be carefully treated, exposing them to the air for several weeks, to lengthen, if possible, the time of setting, and keeping work made with them for twenty-four hours in the air, before exposing it to the action of water, in order to avoid sealing of the surface.

MOST people know that one of the Federal Statutes forbids the employment of workmen for more than eight hours a day in Government buildings, "except in case of extraordinary emergency." A contractor in Washington undertook to remodel a public school-house, and to have the work done by September 15, under a penalty of fifteen dollars a day for delay after that time. In order to complete his contract, the builder was obliged to ask his men to work more than eight hours a day, of course paying them for the extra time. Technically, however, this was a violation of the statute, and the contractor was arrested, tried by jury, and convicted of misdemeanor in so doing. The jury found, and with reason, that the fact that the contractor would lose fifteen dollars a day by delay did not constitute an "extraordinary emergency" which would justify him in violating the law, nor was he justified by the consideration that several hundred children would be kept waiting until the building was done; and he will undoubtedly have to suffer punishment.

OF course, the fact that a contractor for Government buildings cannot employ men at any price to work more than one-third of the day, and that the men are forbidden to use a part of their leisure time in earning money for their families, is a disgrace to American liberty; but the jury did not make the law, and their opinion that the evidence did not show such "extraordinary emergency" as the statute regards as justifying its suspension was unquestionably reasonable, and was much more creditable to them than an attempt to evade the truth, or give a perverted meaning to the statute, would have been. After the men have had occasion to reflect for a few more years upon the comfortable additions which they might have made to their income by a little extra work, and the public has reckoned up how much it has lost through the enforcement of a law procured by labor agitators with the direct purpose of discouraging independence, thrift and industry, it may be hoped that it will be repealed, and American citizens endowed again with the birthright in defence of which their fathers fought so bravely,—that of carrying on their affairs without interfering with other people, and without suffering other people to interfere with them.

THE kind of liberty which Nationalists and "labor-reformers" and single-taxers and socialists generally have in view for their fellow-men is well shown by the experience of Australia. Most people know that nearly all the Australian colonies have been for several years ruled by "organized labor." Being Anglo-Saxon communities, they have conducted themselves, on the whole, honestly and peaceably; but generations yet to come will groan under the burden which the wild experimenting of the "emancipators of mankind" has imposed upon their countrymen. In most of the colonies, the first proceeding of the leaders of the "workingman's party," on coming into possession of the Government, was to make "good times,"

by providing their constituents with employment. As they could not influence private owners to build more houses than they needed, they had recourse to public works, and town-halls, railways and similar works were planned on a great scale. As their constituents would hardly have liked to take out of one pocket in the form of taxes what they put into the other as the wages of their labor on the new public works, the money to pay for all these fine things was borrowed, mostly in Europe. The experience of taking in millions of dollars in exchange for bonds, and using the money to make business lively in the community, was so pleasurable to the party in power that it persisted in the process until the colonies were saddled with enormous debts, far larger, in many cases, in proportion to their population and resources, than those of any other country in the world. By-and-by, some one called attention to the fact that the Australian colonies, with a population about equal to that of the State of Ohio, had a public debt of something like a thousand million dollars. After this announcement, Australian bonds began to sell more slowly, and there was much less money to distribute through the medium of public works. Employment for workmen therefore languished, and the leaders applied the usual socialist treatment for this complaint, consisting in shutting out from employment everybody except their own constituents. The colony of Queensland, in pursuance of this policy, passed a law summarily prohibiting immigration, so that its citizens should have no reason to fear new competitors. This measure, apparently, was not remarkably successful in promoting the prosperity of the colony, for the other Australian communities do not seem to have imitated it. New Zealand, however, improved upon it. The men in charge of the Government, inspired by the works of Henry George, as it seems, instead of merely shutting out competing "struggle-for-lifers," as the French economists elegantly call them, conceived the idea of laying hands, to provide for their necessities, on the "unearned increment" which they saw around them. They appropriated bodily a large part of the unimproved land, and passed a law under which all large improved estates are subject to confiscation, at a value to be fixed by a special commission. For the purpose of distributing these new acquisitions among the people, they devised a system of "Village Settlements," under which twenty or more persons may associate themselves, choose a Board of Trustees, and receive from the Government a tract of land, of about one hundred and thirty acres, with a loan of two hundred and fifty dollars for each member of the Settlement, which must be repaid, with interest at five per cent, within ten years. The Trustees, under the statute, assign to each member a portion of the land for his use. If he dies, or resigns, or if the Trustees expel him, as they have power to do for such offences as "insubordination," "absence without leave," or "disobedience to the rules," his land, with all the improvements that he has made on it, reverts to the Settlement. So far, the system resembles that of the Russian "mir," or village community, but the New Zealand Settlement is governed with a minute tyranny, in comparison with which the Russian system is wild freedom. The Trustees direct the cultivation of all the land of the Settlement, and the erection of buildings; they decide what industries shall be established, and what each member of the community needs for his maintenance. No member can either sell or buy anything without the permission of the Trustees, nor can he undertake any labor outside the community. All labor within the Settlement is subject to the direction and supervision of the Trustees, who fix the length of the day's work, and impose extra hours of labor on such persons as they see fit to discipline in that way.

THIS sort of semi-military slavery, which, as the *Evening Post* points out, must be characteristic of all socialistic organizations, does not seem to suit, in practice, the Anglo-Saxon temperament. Last year, a Parliamentary investigation was made into the conduct of the thirteen Village Settlements then existing. All of these except one had, in a year and a half, exhausted their Government loan, and were borrowing more; robberies, fights and riots were frequent, and were unpunished; and the land was in some cases uncultivated, because the Trustees could not agree on the way in which it should be improved. Of course, the witnesses before the Parliamentary Commission thought that all would be well if they could only have more money bestowed upon them by the Government; but it remains to be seen whether the people who pay the taxes in New Zealand will take the same view.

PUY-EN-VELAY.¹

THE town of Le Puy has long been celebrated in the Christian world for its Église Angélique — one of those churches that, like Westminster Abbey, were, according to tradition, consecrated by the ministry of angels — but still more celebrated, perhaps, for its miraculous Vierge Noire carved out of setim-wood, says the poetic legend, by Jeremias of old in a season of prophetic enthusiasm during his exile in the land of Egypt, and sent, some say, from the East by Haroun-al-Raschid to the mighty Emperor Charlemagne. And the town itself is as strange and wonderful as the legendary history of the church and its Madonna. It is built over the extinct fires of a volcanic mountain, and in every direction are balsatic rocks and tall, isolated peaks that give the place a physiognomy apart. The approaches, too, are singularly beautiful. The railway from Brioude comes sweeping around a mountain bordered by columnar rocks into a large basin, formed by the union of three beautiful valleys watered by the Loire, the Borne and the Dolaison. This basin is encircled by bold hills riven into varied fantastic shapes by some awful force. At the east is Mount Anis, on the side of which stands "Puy Notre Dame,"² the favored city of Our Lady, rising from the fresh green valley, tier above tier, like an amphitheatre, with successive stages of convents, churches, donjons and private dwellings, its streets leading up in converging lines to the Angelic Church,

Le Puy-en-Velay, after a reversed etching by J. Pennell. From *The Yellow Book*.

which stands on a truncated cone at the foot of the Rocher Corneille — an enormous cliff of volcanic breccia that towers directly above, bearing on its summit the colossal statue of Notre Dame de France, cast out of the ordnance taken at Sebastopol. On all sides are the sharp volcanic cliffs that make Puy one of the most striking and singular towns in Europe.

On the right bank of the Borne as you approach the city is the Rocher d'Espaly — a huge basaltic cliff that stands isolated in the valley, its foot bathed by the river. On the top once stood a fortress erected for defence by the bishops of Puy and famous in the history of the province. Here Charles VI received notice of his father's death, and, though the greater part of his kingdom was in the hands of foreigners, was proclaimed king of France by a few faithful vassals of Languedoc come to take their oath of allegiance. This historic castle, where more than one king had been a guest, was in the sixteenth century besieged by the Routiers, the Huguenots and the Leaguers, one after the other, and totally ruined. Only a few crumbling walls remain of the ancient halls once made brilliant by knights in armor and courtly array, and graced by ladies of the train of Mary of Anjou. The view from these ruins is exceedingly picturesque. At the west is the charming valley of Bernarde between the dark, prismatic rocks so appropriately called

the Orgues d'Espaly and another cliff, on which stands the Château de Ceyssac. At the south are the heights of Rouzon. At the north are rich uplands where you see Paradis, the establishment of the Brothers of the Christian Doctrine. But the finest view is at the east, where rises the mountain of Holy Anis, ascended by popes,

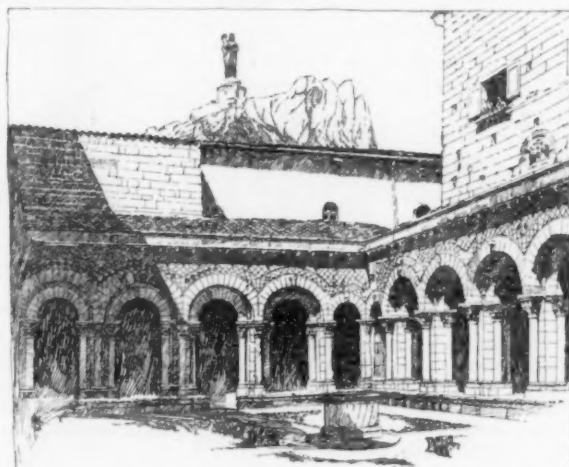


Le Puy, from the West.

emperors, kings, nobles and saint after saint, to pay homage to Our Lady of Puy enthroned above the town that sprang into existence solely to do her honor. At the foot winds the Borne through orchards and meadows, past the walls of St. Laurent, where Du Guesclin first found a tomb, and then around the tall, sharp Rocher de St. Michel, otherwise called the "Aiguille," or Needle, that rises nearly three hundred feet from the valley, looking like a jet of lava suddenly thrown up by some subterranean force and at once congealed. This lofty, precipitous rock stands in the suburbs of Puy and is one of the most striking features of the landscape. It seems to close the valley at the northeast, and hides from view another basaltic cliff crowned by the ancient castle of Polignac. Perched, as by enchantment, on the very top of the Needle is the seemingly inaccessible chapel of St. Michael, built in the tenth century on the ruins of an old pagan temple hewn out of the rock, where once were worshipped strange gods —

"Osiris, Isis, Orns and their train."

You ascend to it by means of steps hewn zigzag up the perpendicular side of the cliff, with a broader shelf here and there, on which once stood oratories to St. Gabriel, St. Raphael and St. Guinefort — an ancient martyr said to be the son of a Scottish king. The chapel on the top stands on a small esplanade surrounded by a parapet. It is much injured, but is interesting on account of the mosaic work and curious sculptures of both pagan and Christian times. And there are mysterious recesses and passages in the walls that formed part of the ancient temple of Osiris. The old statue of St. Michael the Archangel, that once stood like a Stylite on his column, was hurled down the precipice by the Huguenots when they sacked the chapel. They left the building in a ruinous condition, but the general effect has not been impaired, and its graceful outline against the pure sky, in perfect harmony with the richly-colored

Cloister of the Cathedral of Notre Dame, Le Puy.³

cliff on which it stands, is the admiration of every traveller. From the esplanade there is a fine view of Espaly on one side, the city of Mary at the south, beautiful villas in every direction, and on the

¹ Extracts from a paper by M. P. Thompson, published in the *Catholic World* for November, 1892.

² Puy is derived from a Celtic word signifying a height or isolated peak.

³ Another view of this cloister was published in the *American Architect* for September 3, 1892.

horizon the mountains of Pertuis and Mezenc, and the crater of Bar.

When we arrived at Puy the afternoon sun had already disappeared from the valley, but it still lit up peak after peak of the surrounding heights; and as the train swept in a broad curve around the foot of Mount Anis, affording a magnificent view of the whole town and its environs, we were startled, as by a sudden vision, at the sight of the gigantic statue of Notre Dame de France on the top of the Rocher Corneille, the culminating point of the landscape, holding up her Child, as it were, to the adoration of the whole world. Standing against the dark-blue evening sky bathed in the golden glory of the setting sun, she looked, crowned with twelve stars as she is, like the woman in the Apocalypse clothed with the sun—a great wonder, indeed, in the heavens. The spire of St. Michel, too, on its lofty cliff was tipped with the same celestial fire. And seated majestically in mid-air at the foot of the Rocher Corneille, but in a graver light, was the angel-consecrated

cathedral of Notre Dame du Puy, where the *Salve Regina* was first sung—vast and imposing, its façade, with arch rising above arch, decorated with the curious black-and-white mosaic peculiar to Auvergne; its swelling domes giving it a Byzantine appearance; its Clocher Angélique, from which the Angelus was first rung, rising above the altar of Mary; and its huge tower of the eleventh century, built of volcanic rocks, each story diminishing in size, dark, heavy and ungraceful, but, towering from the immense edifice twenty-four hundred feet above the level of the sea, a truly striking and picturesque object at a distance. One's first impulse is to visit this venerable sanctuary; but as it was too late an hour we established ourselves in pleasant rooms overlooking the Place du Breuil, a handsome square with a large fountain in the centre, surrounded by public buildings of modern style, with a spacious promenade on one side embowered by plane-trees.

Early the next morning we started for the cathedral. We soon found ourselves in narrow, gloomy streets of mediæval character, lined with dark, lava-built houses, and shops with broad, unglazed Roman arches. Before the doors sat women in queer caps rattling their bobbins as they swiftly wove their beautiful lace, and chattering as fast as they wove. At the corners of the streets, and before many of the houses, was a Madonna, with a lamp generally lighted on Saturdays and the vigils of Our Lady's festivals, or when some one of the neighborhood has a special grace to implore. Funerals and the annual processions stop before these niches to sing by way of salutation the familiar verse:

"*Maria Mater gratiæ,
Mater misericordiæ,
Tu nos ab hoste proteges,
Et horâ mortis suscipies.*"

At length we came to the immense staircase of one hundred and thirty-four steps, leading up to the cathedral, that excites the astonishment of every one who sees it for the first time. It is con-

structed of great blocks of lava, with platforms at certain intervals where booths are erected on high festivals for the sale of objects of devotion. Ascending these flights one after another, we came to a great cavernous archway over sixty feet in length, leading up to the Porte Dorée, the grand entrance to the church, which is supported by columns of red porphyry. Here we found ourselves in a pillared portico resting on three great arches directly beneath the nave; for the church, not having room on the narrow mountain-shelf, projects over the side of the precipice, upheld by immense arches resting on enormous pillars. On the sill of the Porte Dorée is graven a Latin distich running thus: "If thou keepest not thyself from heinous offences beware of crossing this threshold, for the Queen of Heaven wishes to be honored by hearts pure from all stain."

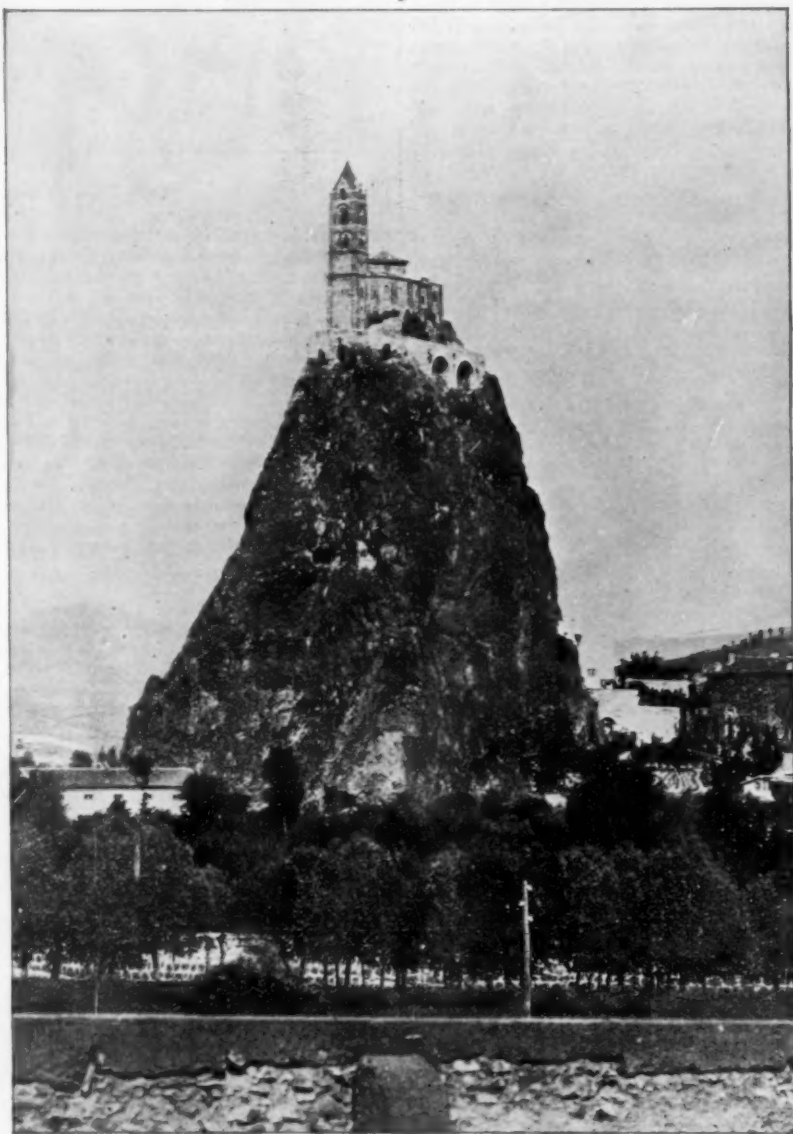
In former times the staircase continued to ascend beyond the Porte Dorée, and led to an entrance in the church above, between the nave and the high altar. This enabled the ministering priests

on great festivals to give his benediction not only to the worshippers actually in the church, but to the multitude that covered the immense flight of steps extending down into the very heart of the city. This must have been an admirable spectacle. Unfortunately this curious entrance has been closed, and two side ramps now lead up from the porch into the aisles.

The church, which is of the Romanesque style, is vast, solemn and cavern-like, with an air of venerable antiquity in keeping with its history. It contains seven altars with the same privileges attached to them as to the seven stations at Rome. Here we found priests absorbed in the holy mysteries, and groups of worshippers everywhere, particularly before the high altar, over which stands the black Madonna copied from the ancient statue. Directly above rises the Clocher Angélique, at the junction of the nave and transepts. The apsis of the church, which is square, is called the Angelic Chamber, being the original edifice at whose consecration "angels officed all." It is of the sixth century, if not older, and is simple and severe in style, without any decoration. The transepts are of the ninth century, and

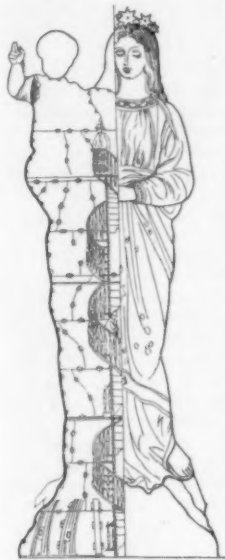
the greater part of the nave is of the eleventh. Each part retains the stamp of the period in which it was built, growing richer in ornamentation as it approaches modern times. There is an interesting series of frescos, quaint and in some respects admirable, and saved from ruin through Prosper Mérimée, and attributed by some to Benedetto Ghirlandajo, who is known to have worked this side of the Alps.

In one of the chapels are the relics of St. George—not him of Cappadocia, but the first apostle of Velay, commissioned, according to tradition, by St. Peter himself. It was he who set apart the summit of Mount Anis, planting around it a hedge of thorns to keep it from profanation, in fulfillment of a divine indication very similar to that which led to the foundation of Santa Maria Maggiore at Rome. Here St. Martial, the great apostle of Aquitaine, set up an altar in honor of Our Lady and deposited precious relics he had brought from the East. But it was St. Evode, or Vosi, who erected



St. Michel de l'Aiguille, Le Puy.

the church that became celebrated as the Église Angélique. The old legend says that when he approached for the purpose of consecrating it the bells began to ring out, untouched by human hands, and the doors opened of themselves, showing thousands of torches burning in the sanctuary and the altar still flowing with the oil



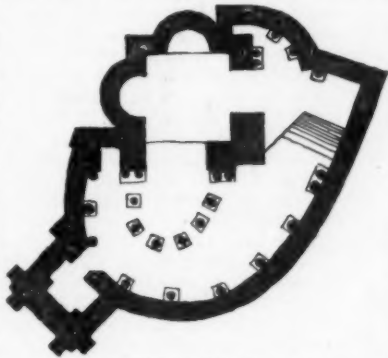
Statue of Notre Dame de France on the Rocher de Cornaille,¹ Le Puy. After *L'Illustration*.

angels had poured on the stone of sacrifice, the rich odor of which perfumed the whole building. It was the renown of this Angelic Church and its altar to Mary that drew settlers to Mount Anis, forming a town that finally grew into the capital of Velay and the see of a bishop. The church was, from the first, considered a place of such special sanctity that no one was allowed to be buried within its walls—a rule so strictly observed that the canons refused to allow John of Bourbon, one of the greatest bishops of Puy, to be buried therein, though a large sum was offered for the privilege. Its greatest treasure was the statue that became renowned as Notre Dame du Puy. This has been attributed to various kings, such as Charlemagne and good King Dagobert, but most writers of modern times think it was brought from the East by St. Louis, though there seems to be no proof of this whatever. It is certain that Our Lady of Puy was in great repute long before the time of St. Louis. Most of the Capetian kings came here to pay her homage. Centuries before the Crusades the old Counts of Bigorre in the Pyrenees consecrated their domains to St. Mary of Puy out of devotion, and paid her an annual tribute as her vassal. In 1062 Count Bernard of Bigorre fixed this sum as sixty sols morlaas. At all events the statue

honored here from time immemorial was no doubt brought from the East, for it was curiously carved out of some Oriental wood—cedar, ebony or setim-wood—that had grown quite black with the smoke from lamps and censers. It was of singular but noble aspect. The Virgin was seated on a kind of stool, with the Child on her knee. Both were closely swathed after the manner of Egyptian mummies, and covered, all but the faces, with papyrus, a portion of which is to be seen in the museum at Puy. . . .

The statue of Notre Dame du Puy was brought forth in procession on great occasions, as in time of famine, pestilence and war, to propitiate the divine wrath. At such times it was attended by the Four Barons of Our Lady, chosen from the highest nobility of the province, who considered it an honor to belong to the *Garde noble de la Vierge*. They bore the canopy over the sacred image or walked beside it with drawn swords. In the time of Joan of Arc, and in all great wars, it was thus brought forth into the city. An old author relates how the people on one of these occasions "shed scalding tears before the devout image, lovingly beseeching the Virgin Mary to obtain peace and concord for the kingdom of France." Louis XI had this holy image brought out twice in solemn procession. On one of these occasions Bishop John of Bourbon had all the tapestries belonging to his family brought to Puy to line the streets and decorate the *repositoires*, and a hundred servants of his family opened the procession, carrying torches on which were pictured the arms of Bourbon. . . .

In 1793 the statue of Notre Dame du Puy, venerated for so many ages, was torn by the revolutionists from the niche of Louis XI, shamefully dragged through the streets, and, to the utter consternation of the pious inhabitants, burned on the Place du Martouret—the very square where, in 1512, the Viscount de Turenne and other great barons of Puy held guard around the Virgin, while the people shed burning tears and uttered lamentable cries, praying for the mercy of God. But happily the *Chambre Angélique* was respected,

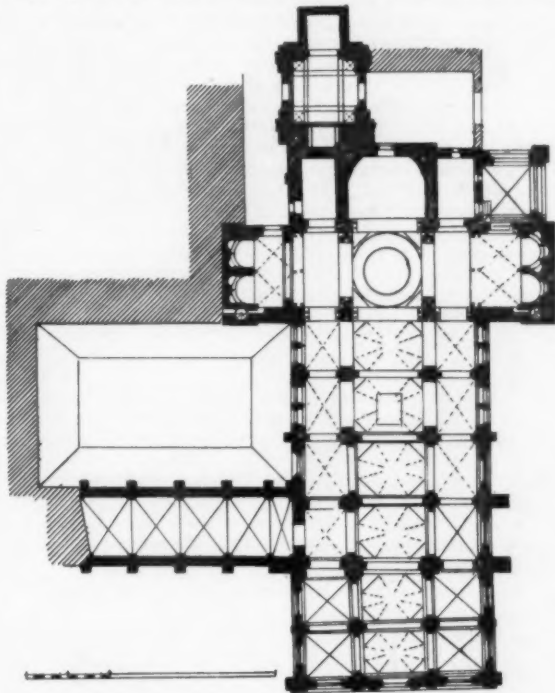


Plan of St. Michel de l'Aiguille, Le Puy.

and an exact copy of the ancient statue has been made, which draws nearly as many pilgrims as in the Middle Ages.

A steep, winding way behind the cathedral leads up to the top of the Rocher Cornaille. Here are two terraces, one above the other, planted with shrubs and flowers, with fountains diffusing freshness with their spray, amid which plays a constant rainbow. At the corners of the octagonal pedestal on which stands Notre Dame de France are placed eight cannon from the Crimea.

The idea of erecting a statue of the Blessed Virgin on the summit of this lofty cliff was first suggested by the Père de Ravignan in 1846, but its accomplishment in the year 1860 is due to the pious energy of Mgr. de Morlhon, then bishop of Puy, who sprang from one of the noblest families of Rouergue, but who took more pride in the title of the "Evêque de la Grande Madone" pleasantly given him by Pope Pius IX on this occasion. Cardinal—then Abbé—



Plan of Cathedral of Notre Dame, Le Puy.

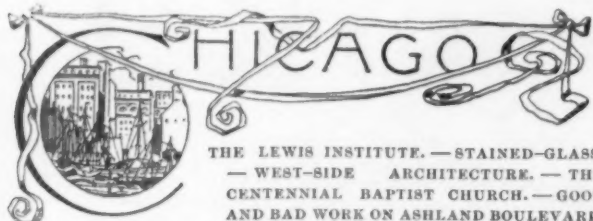
Bonaparte became a member of the commission for its erection. Another member was one of the Lafayettes of Auvergne. Napoleon III and the Empress Eugénie were the first to subscribe to the work. All France aided, especially the clergy and the religious institutions. The pedestal was given by the three hundred thousand pupils of the Brothers of the Christian Doctrine. When Marshal Pelissier, then in the Crimea, heard of the undertaking, he wrote Mgr. de Morlhon: "Ask the emperor for cannon. He will tell us to take them, and we will." The bishop made the request, and the emperor promised all that should be taken from the Russians. Three days later Sebastopol was captured, and two hundred and thirteen cannon, weighing one hundred and fifty thousand kilogrammes, were soon placed at the bishop's disposal. The statue was modelled by M. Bonnassieux, the artist who, under Louis Philippe, refused to make a statue of Voltaire, and was afterwards decorated by Napoleon III for his "Meditation." It was cast in one hundred pieces and brought to Puy in five vans. The bells rang at its approach, and the inhabitants went out to meet it with a

¹ It has not been possible for us to determine whether this statue is of cast-iron or of bronze; some authorities give it one way, some the other. At all events the figure is 16 metres high, and has a largest circumference of 17 metres; it weighs 100,000 kilogrammes and was cast in 80 pieces out of metal derived from 213 cannon captured at Sebastopol. It stands upon a pedestal 7 metres high and as shown in the section, a spiral staircase having 53 steps runs to near the top of the figure, the crown upon the Virgin's head being reached by a ladder from this point.—EDS. AMERICAN ARCHITECT.

peal of trumpets, singing the *Salve Regina*. The students of the seminary aided in drawing it up to its destined place. The statue is said to be the largest ever cast, being, of course, of a size proportionate to the cliff and its height from the valley. The Virgin is fifty feet tall and rises twenty-five hundred feet above the level of the sea. The globe on which she stands is sixteen feet in circumference. Beneath her foot is an enormous serpent fifty-four feet long. But the size of the statue does not detract from the beauty and religious character of the subject. The figure of Mary is full of dignity, grace and harmony. She has her hand placed caressingly under the foot of the Child, whose arm rests on his Mother's neck, expressive of mutual love. A crown of stars is woven in her flowing locks, and her graceful mantle is sown with flowers and precious stones. Her attitude, with one foot on the head of the serpent, is noble and firm, but light and full of grace. On the base is graven the *Salve Regina* in huge letters.

At the unveiling of Notre Dame de France there was an immense multitude. The streets were in festive array. Procession after procession came in from the country with banners of all colors, singing their favorite hymns. An altar was erected on the Place du Breuil, where St. Vincent Ferrer once preached, and here Pontifical Mass was celebrated. Around the altar were gathered fifteen hundred priests, seven hundred frères, about a thousand sisters of different orders, five hundred penitents in their costume, with bishops, archbishops and cardinals. The weather had been wild and stormy, but hardly was the statue unveiled before the sun burst forth from the clouds, lighting it up with golden splendor, at which there rose the cry of "Vive Notre Dame de France!" from the vast throng. The *Salve Regina* was then intoned and caught up by a hundred thousand voices. At night the town was illuminated and there were fireworks on all the neighboring heights. The cliffs of Espaly, Polignac, the Aiguille and the Rocher Corneille itself, looked as if their volcanic fires were once more in action, sending forth flame after flame till the whole heavens were illuminated.

After the death of Mgr. de Morlhon the town of Pay had a kneeling statue of him in bronze placed at the foot of Notre Dame de France. It was the intention of this pious bishop to erect a colossal statue of St. Joseph on the cliff of Espaly—a happy idea, to transform the place where kings had lived and bishops entrenched themselves, that had been besieged by Huguenots and insurgents of all kinds and witnessed the horrors of civil war, into a place of pilgrimage and devotion—but he died before the plan could be put into execution.



THE LEWIS INSTITUTE.—STAINED-GLASS.
—WEST-SIDE ARCHITECTURE.—THE
CENTENNIAL BAPTIST CHURCH.—GOOD
AND BAD WORK ON ASHLAND BOULEVARD.

WHERE will, this month, be opened in Chicago, an institution which for nearly twenty years now has been looked upon as one of the future possessions of our city. This is the Lewis Institute, a combination of polytechnic and manual training-school, which from the small tuition charged to its pupils will be within the reach of many who might otherwise be forced to be satisfied with purely a high-school education. Allen C. Lewis left by his will, which was admitted to probate in November of the year 1877, the larger part of his estate, amounting to \$550,000, for the founding and maintaining of this school, which is now known as the Lewis Institute. When the amount was turned over to the school trustees in 1895, it had increased to \$1,600,000.

There will be a preparatory department, where, with the exception of the manual exercise, the usual line of studies is followed out. The Academic department includes two divisions, first, that of science and technology, and second, that of arts and commerce. In the Collegiate division, four groups are arranged, science, technology, art and commerce. To quote from the prospectus: "In the science group special emphasis is placed on mathematics, natural sciences and modern languages, as a preparation for advanced work in general science, engineering and architecture. Students who complete the work of this group will be qualified to enter the junior, or third-year class, in any school of technology." It seems a little curious in the wording of the prospectus that architectural students are placed in the science group, while that termed technology group or art group has nothing whatever to do with men of that class. In the department of drawing and design, the course mapped out for the student in the preparatory division is as follows: Freehand and instrumental drawing, cast drawing, illustrative drawing (three-quarters).

Academic division continues the course with freehand and instrumental drawing, cast drawing, historic ornamentation, design, water-color, sketching (three-quarters).

Collegiate division completes the course with (a) architectural drawing, working-drawings, ornament and decoration, sketching and measured drawings, water-color rendering, planning of buildings,

specifications, contracts and estimates (six-quarters). (b) Drawing and machine design, working-drawings, machine and engine details, problems in mechanism, construction and machine design (six-quarters).

Though the force of teachers seems to be settled as a general thing, the instructor in freehand drawing and the instructor in mechanical drawing seem not to have been decided upon at the time of the publication of the prospectus. What the practical results of the school will be remains to be seen. Twenty years ago, when Mr. Lewis conceived the scheme, there was need in Chicago for just such an establishment, but now, with the Art Institute in connection with the Armour Institute, besides the South Side Manual Training school that compete with them, very excellent work will have to be accomplished. Of course no second-class school is a good thing anywhere, and how much we need another first-grade school here might be a question which would be open to discussion.

Though the maximum number of students in any class is to be twenty-five, the building of the Institute is estimated to be able to hold one thousand students. This present building, now just completed, extends over a large part of the square on the corner of Madison and Robey Streets. The main structure is six stories high, above a basement which will be used for purposes not connected with the school. The six main stories are given up to libraries, laboratories, lecture-rooms, class-rooms and studios, while at the rear are the two stories devoted to workshops. On the Robey Street side two stories are given up to a lecture-hall which has a seating-capacity of seven hundred and fifty.

So much for the practical side of the structure, which was designed by Mr. Henry Ives Cobb. It is Italian Renaissance in style, built of buff Bedford stone and terra-cotta, notwithstanding the fact that the circular makes the assertion that "the buildings are fire-proof structures of brick, sandstone and terra-cotta." In view of much of the excellent work which Mr. Cobb has done, and the much which he expects to do, it is surprising that anything so poor in design should have been allowed to leave his office in the first place, and that, secondly, that such miserable execution of the designs as seen in the stonework and carving should have been accepted by him. A stone entrance to the building emphasizes the northern façade, an entrance on which considerable carving has been bestowed. This entrance shows an unusual combination of Classic columns in groups of three, the capitals of which follow a very infrequently chosen model, far from the purest style. These carry a somewhat clumsy entablature whose lintel is curved. The character of the carving of this lintel has no striking excellence of execution to excuse the adoption of its style. Especially around this entrance, wherever any delicacy of design has been attempted, extreme weakness has been the result. This, no doubt, in a measure is due to the exceptionally poor work done in the carving. The whole stonework has been poorly cleaned down and nearly its entire surface presents a rough mottled appearance not at all in keeping with the refined elegance of Classic models. Especially is this true of the stone used immediately above the band-courses of the so-called basement story, in the bases for the pilasters which extend through four or five of the succeeding floors. These pilasters are another weak feature of the building, being somewhat deficient in good proportions and surmounted by a cap equally as degenerate as the style used in the other parts. Square window-openings at regular intervals pierce the northern façade, till the upper story below the attic is reached, when a row of Romanesque openings break the monotony. The attic story is better handled with its heavy Italian cornice and decorative panels introduced between the lights. The west façade is freer in design and better in general effect, one portion of the scheme with large arches being especially satisfactory. The interior is light and airy and, as far as a casual inspection can determine, is well suited to its needs. The entrance hall, lined with brown marble with simple mosaic floor, is unobtrusive and good. The staircase, which can be such an architectural feature, fails in this part of its mission. The balustrade, which consists of a passable honey-suckle design, ends in the usual atrocious newel-post. For so small a feature it is curious to notice how often this newel-post is pronouncedly bad, and when good, how much it does for the whole character of the stairway. It seems a pity that a building which is to be the home of a technical school should be in itself so little of an inspiration to really good architectural work. That it should pass muster before the indiscriminating eye of the general public as a fine building is not sufficient; it should be insofar as it goes, the best object-lesson which the students could have, seeing it daily as they do. Perhaps its well-known designer recognized that the standard of architecture in this division of the city was generally not up to the grade of excellence of that in other parts, and so considered that no supreme effect was necessary to make the building quite equal to its surrounding neighbors. The assembly-room is a rather commonplace apartment, rendered still more commonplace by the introduction of an abundance of stained-glass of a mediocre quality. Some half-dozen long narrow windows light the hall, composed entirely of amber-colored glass, into each of which is introduced a portrait medallion of some celebrated man, with some of his "remarks" placed underneath. If these could have been works of art it would have been an excellent idea, and though not strikingly bad, they certainly would not seem up to the grade which one would expect to find in a technical school.

Stained-glass in this immediate vicinity is as popular, and in many

cases as bad, as it was generally fifteen years ago, when colored glass was, so to speak, discovered in this part of the country, and the average house-window was turned into a kaleidoscope. One modest brick church just around the corner from the Lewis Institute is fairly riotous in stained-glass, principally of this kaleidoscope variety, and no available window is left unset with the fascinating little cubes and angles. This church, in the matter of stained-glass, only seems to set the fashion to its neighbors, and every window in nearly all the surrounding houses has its portion of crude and vivid coloring. In fact, in this vicinity, Robey and Munroe Streets, there are some of the most startling examples of architecture as the art was understood and practised presumably fifteen or twenty years ago. One block of houses is simply laughable in its attempt at ornamentation. Built of a coarse gray stone, presumably sandstone, a yellow stone has been introduced in the most unexpected places, and its manner of introduction is chiefly after the manner of gold-filling in the weak and fragile molar. Where not thus introduced, this buff stone is used as the material for the most elongated and attenuated columns, presumably Romanesque in design, but only just falling short in their capitals, at least, of becoming the Egyptian lotus-bud capital. Some evil-minded person has unkindly said that Chicago on its North Side is characterized by the spirit and general atmosphere of Boston, on its South Side by that of New York, while on the West Side, it's just Chicago. On looking at these dreadful houses one trembles for the architecture of Chicago, and the pride that pertains thereto. These houses were evidently built at the time of that awakening to architectural beauty, when one's enthusiasm was not balanced by a corresponding amount of education and discrimination, and one has only to see them to realize with Herr Nordau that America cannot be counted among the nations of the "degenerates," but to use Mr. Browning's words "—the best is yet to be. The last of life, for which the first was made."

Across the street is a curious little house, built somewhat prior, one would say, to the Romanesque deformities, but not much more satisfactory in its results, though apparently more excusable in its attempt at good taste. Again, columns with attenuated shafts are placed on either side of each window-opening, these shafts being entwined with carved vines of some ivy description. As a pleasant relief to these and several other equally bad examples of the abuse of architecture is a very good little house of brick and buff Bedford stone. The first story is of stone, with not elaborate, but very good, carving. The design, which is of Early Gothic with a flavor of Romanesque still about it, is refined and good, and contains much individuality. The difference of the design on either side of the central window for the carving shows strength and assurance on the part of the draughtsman.

On Jackson Street the Centennial Baptist Church, a few blocks east of Robey, offers certain attractive features. Through the whole structure many good points are discernible, combined with great carelessness. On the west façade one attractive feature is the small cloistered colonnade, somewhat marred by a heavy and clumsy drain-spout passing directly in front of one of the arches, while a most charming little bit is the working out of a chimney a little to the right and above the colonnade. A corner tower, picturesque in design as far as the treatment of its upper portion is concerned, is lessened in effectiveness in the lower portion by having all its weight carried on piers, and the base utilized as an entrance. This is a favorite expedient here and not one to be recommended. The northern façade is not as satisfactory as the western, a poorly studied composition at its eastern end weakening the good effect of the whole.

Passing down Jackson Street, we soon reach Ashland Boulevard, the Back Bay, the Lake Shore Drive of the West Side. As we turn on to it, a house bearing the number 200 stands out with pleasing prominence from its surroundings, much of which, alas! are characterized by vulgar bad taste. This house is of buff-brick, a feeling of something Southern being suggested by its outlines and broad verandas; its proportions are extremely good, and the general impression of the house is one of refined simplicity. As said above, a low-roofed veranda passes across the front of the house, while in the second story two bays are harmoniously combined with a well-designed roof, containing two low dormers. There is no wealth of poor carving whatever, but in its unaffected simplicity it would seem to be a house which would promise to be as satisfactory fifteen years from now as at present. Directly across the street from it, two houses revel in most atrocious carvings, heavy red tile roofs, and a general display of bad taste, which makes one hate to look at them, especially as their owners would seem to be people of enough wealth to be able to get something better if they only knew enough to want it. Still we are not "degenerates," Herr Nordau, and it presumably is better to be struggling up to the top of the hill than to be trundling rapidly down, though the ascent may look like a mighty hard tug at times.

Next to those two graystone edifices, a brownstone façade raises its proud proportions, and it is an actual fact that on this front, which is elaborately carved, there are ornamentations in the style of the French Gothic, the German Gothic, Renaissance and Classic.

Just around the corner from Ashland Boulevard, on Washington, is a little house, which to see makes it almost worth while to have struggled through the bad taste of some of its neighbors. Its material is a warm yellow sandstone, and its style is a very pure French Gothic. Not only are the carvings most charmingly executed,

but the designs are most successful, and it stands, in fact, an oasis of good taste in the midst of acres of the commonplace and worse than the commonplace.

It is a curious fact that all through this very excellent design, where the architect never loses his hold on his style through the entire façade, when he reaches his stone balustrade and the post which would correspond in the interior to the newel-post, away flies his fine conception of French Gothic and its balance is no longer retained, but a grasp is made at something half Classic, half Romanesque. Assuredly what the profession most stands in need of is to be well posted by a genius.

Near this charming house, turning back again on to Ashland Boulevard, we run across a Baptist Church of very pleasing design. The proportions are excellent and the general effect most satisfactory. The church is of red sandstone, and Romanesque in character, and built with a corner tower and low arcade towards the street. The caps of the pilasters of the arcade, as well as various other portions of the structure, are left plain for future carving, but after the debauch of carving which one has experienced in the near neighborhood, a plain surface is a relief.



[Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.]

LE PUY, HAUTE LOIRE, FRANCE: FROM THE NORTH.

[Gelatine Print, issued with the International and Imperial Editions only.]

INTERIOR OF CATHEDRAL OF NOTRE DAME, LE PUY. DRAWN BY MR. ROBERT D. ANDREWS, ARCHITECT.

[Issued with the International and Imperial Editions only.]

ANOTHER view of the interior was published in the *American Architect* for January 3, 1891.

SOUTH SIDE OF FRONT PORCH OF SAME. DRAWN BY MR. ROBERT D. ANDREWS, ARCHITECT.

[Issued with the International and Imperial Editions only.]

NORTHEAST DOORWAY OF SAME. DRAWN BY MR. ROBERT D. ANDREWS, ARCHITECT.

[Issued with the International and Imperial Editions only.]

CATHEDRAL OF NOTRE DAME, LE PUY, HAUTE LOIRE, FRANCE.

THE Cathedral of Notre Dame dates mainly from the eleventh century, though parts of the cloister in the northeast of the building were built in the tenth century. It lies at the foot of the Rocher de Corneille and the entrance porch is reached from the Rue Hauteville by a broad flight of sixty steps which pass through the porch itself, four bays deep, and penetrate the nave itself for some distance. Formerly these stairs terminated at the foot of the grand altar at the centre of the church, with the result that the priest solemnizing mass at the altar could exhibit the Holy Ghost, not only to those in the cathedral itself, but to the still greater multitude of pilgrims who thronged this great flight of steps, and tailed off away down into the streets of the town. This arrangement has been changed, and after passing within the walls of the cathedral, the steps divide to right and left.

The exterior walls of the nave and the west front are worked in variegated *pateras* of light-colored sandstone and the dark-colored breccia, while the interior walls of the nave are decorated with twelfth and thirteenth century paintings.

Although the building is in the main of eleventh-century work, it contains traces and elements of Roman work, which dates back to the fourth century; in fact, the east wall of the apse is largely built of Roman fragments.

The great tower at the east end, with its seven stories, finds its prototype or its imitator in the tower of the Church of St. Michel de l'Aiguille not far away. Although the tower of the cathedral has a height of 56 metres, it does not rear itself so high by some two or three hundred feet as the great statue of "Notre Dame de France," on the Rocher de Corneille.

While the cathedral is extremely interesting, it is not to be compared as a freak with the Church of St. Michel, which crowns the extraordinary out-cropping spur called l'Aiguille, and which can only be reached after undergoing an interminable climbing of stairs, as one has to ascend 249 steps before he reaches the platform upon which the church is built, while a score or so more lead to the floor of the church. This structure was built wholly in the tenth century.

Elsewhere in this issue will be found an account of the colossal statue of "Notre Dame de France," on the Rocher de Corneille, which was erected in 1860, but we have been unable to find any description of the seemingly similar statue which stands upon the Rocher d'Espaly, about half a mile to the west of the town. We

think it probable, however, that it represents St. Joseph and is the outcome of the project spoken of in the concluding paragraph of the article on Puy-en-Velay, which we print this week.

CLOISTER AND OTHER DETAILS OF SAME. MEASURED AND DRAWN BY MR. WALTER H. KILHAM, LATE HOLDER OF THE ROTCH TRAVELLING-SCHOLARSHIP.

SOUTH TRANSEPT OF SAME.

SOUTH TRANSEPT PORCH OF SAME.

SOUTH TRANSEPT DOOR OF SAME.

[The following named illustrations may be found by reference to our advertising pages.]

ENTRANCE TO ST. MICHEL DE L'AIGUILHE, LE PUY, HAUTE LOIRE, FRANCE.

INTERIOR OF THE CATHEDRAL OF NOTRE DAME, LE PUY, HAUTE LOIRE, FRANCE.

DOORWAY OF NORTH TRANSEPT OF SAN MICHELE, PAVIA, ITALY.

[Additional Illustrations in the International Edition.]

LE PUY, HAUTE LOIRE, FRANCE: FROM THE WEST.

[Gelatine Print.]

THE freak of Nature that produced the picturesque volcanic masses of breccia that give character to Le Puy and its surroundings, is no more extraordinary than the human whim that caused men of different generations and races to establish themselves and their abiding places amongst and upon these barren and undomestic heights. The necessities of self-preservation amidst predatory and warlike surroundings, the instincts of superstition and the hardly less hysterical requirements of religion must account for the founding and growth of this town of some twenty thousand inhabitants upon an elevation which has a mean level of some nineteen hundred feet above the sea.

The wisdom of the French Government in making some of the buildings in the town "historic monuments" has assured their preservation and conducted to their greater reputation, through the work of photographer and architectural draughtsman, while the general picturesqueness of the scenery and the fame of the pilgrimages that make resort to one or another of the ecclesiastical buildings in the town, have brought many travellers to this place. It is even probable that the fact, that all that remains of Bertrand Duguesclin, the great Constable of France, lies buried in the Church of Saint Laurent, may have drawn many a lover of history, chivalry and legend to Le Puy. In spite of all this, the place and its architectural interest are not generally known in this country and we trust that the matter we publish this week will lead many an architectural student to seek in this unique spot a vivid architectural impression.

WEST FRONT, ABBEY CHURCH OF ST. ETIENNE, CAEN, FRANCE.

"THE HAVEN," HARROW-ON-THE-HILL, ENG. MR. ARNOLD MITCHELL, ARCHITECT.

GARDEN FRONT, GROVE HILL COTTAGE, HARROW, ENG. MR. ARNOLD MITCHELL, ARCHITECT.



THE VENUS OF MILO. — The death of M. Henri Brest, whose name was celebrated many years ago in connection with the statue of Venus, now one of the great treasures in the Louvre Museum, brings to mind some interesting souvenirs connected with that statue. It was, indeed, M. Henri Brest who discovered the wonderful statue which had been unearthed by a peasant in the Island of Milo, and who bought it of him for a mere song in 1820. He soon sold it to M. de Marcellus, through whom it reached the Louvre. The wonderful statue remained undisturbed in the gallery of the Louvre, of which it was the principal ornament, till the Franco-Prussian War, in 1870, when the means of preserving it against the possible pillage of the Germans caused great anxiety to the Curators. Few Englishmen are probably aware that the Venus of Milo was on that occasion placed in an immense sort of padded oak coffin, and buried mysteriously in a great trench made to receive it in the courtyard of the Prefecture of Police. This was done in the middle of the night, in the presence of very few witnesses, with the object of keeping the hiding-place of the statue perfectly secret. It was thought by the officials of the Louvre that the statue was in perfect safety there; but their anxiety for the fate of the treasure was revived,

after the signature of peace, by the outbreak of the Commune, and the setting fire to the Prefecture of Police and to the Palais de Justice opposite. Fortunately, however, when that insurrection had been put down, the Curators of the Louvre, on once more unearthing the statue, found it had suffered no deterioration. The inscription on the pedestal of the statue in the Louvre does not even mention the name of M. Henri Brest. It relates simply that it was bought by M. de Marcellus for the Marquis de Riviere, the French Ambassador, who presented it to King Louis XVIII, in 1821. — *Paris Correspondence London Standard.*

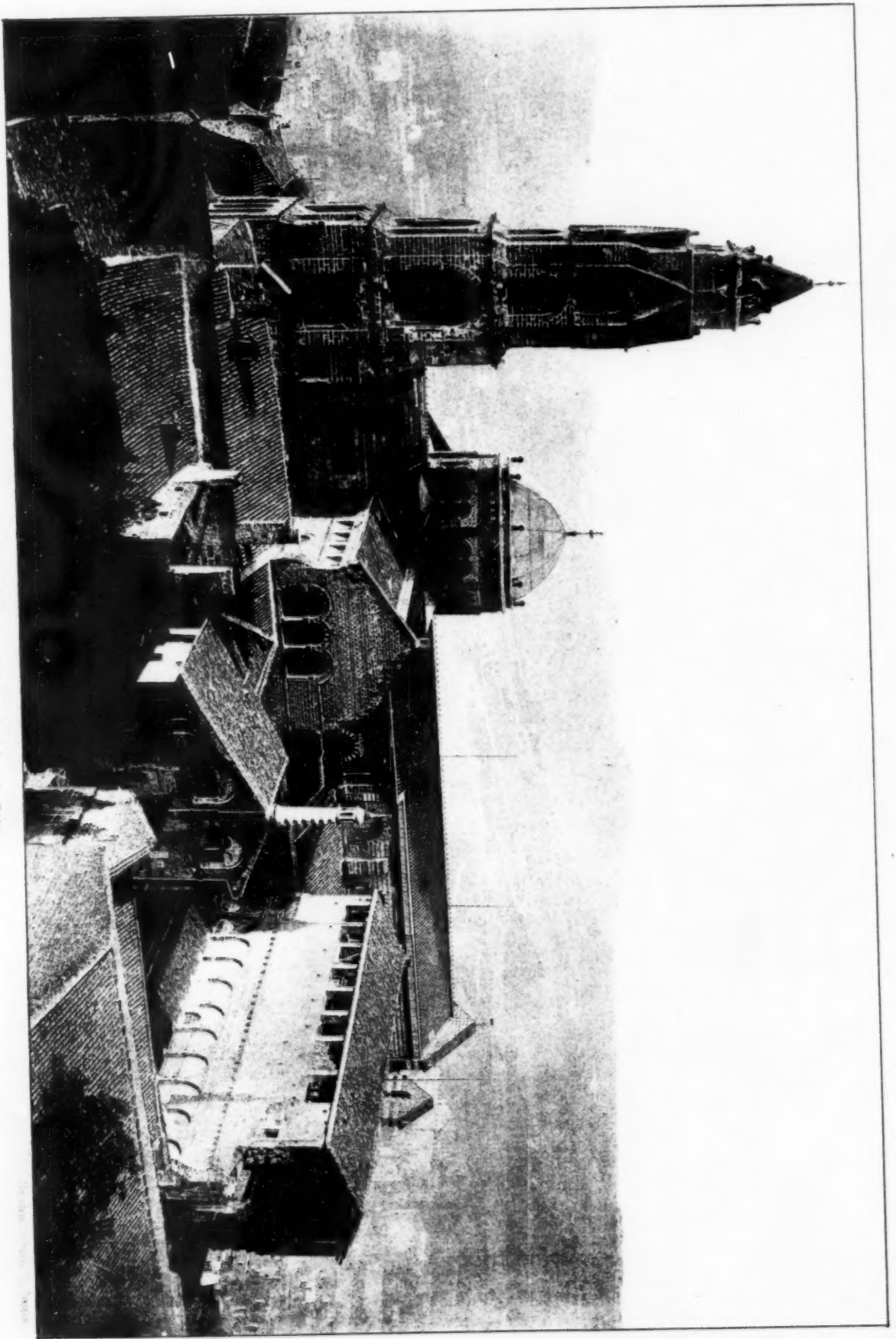
ELY CATHEDRAL. — Distant views of the cathedral, looming in the hazy distance like some huge vessel at sea, are gained from low eminences near Cambridge, from Newmarket Heath, and from various points on the roads from those places. But we shall doubtless arrive by railway, and on leaving the train and emerging from the station, we cannot fail to be struck by the picture before us. Lincoln on its hill, Durham on its rocky cliff, may have positions more imposing, but Ely has a charm of its own, rising, as it does, above masses of foliage, with humble low-roofed dwellings in the foreground, nestling amid gardens and orchards, and sheltered by timber trees. The vast church presides and dominates over the houses of the citizens, and dwarfs to insignificance the parish church with its spire, hard by, though this is of fair dimension and altitude. Lord Macaulay was wont to say that a visit to Ely was a "step into the Middle Ages." Probably he meant by this remark that the idea of the old ecclesiastical and monastic supremacy was irresistibly forced upon him by the contrast between the huge abbey-church and its secular surroundings. Ely has never expanded beyond the rank of a small market town or large agricultural village, and this character is abundantly evident as we gaze at the view before us, and as we advance on foot toward the summit of the gentle eminence crowned by the cathedral. — *Good Words.*

VENEERS. — While the finer and thinner veneers of costly woods are sliced tangentially from the side of the log, there are woods that cannot be cut this way — no amount of boiling or steaming rendering it possible to cut them without breaking down the tissues to such an extent as to destroy their surfaces for polishing — while others, becoming discolored from steaming or boiling, and being too hard to cut otherwise, have to be sawed. The fine-toothed thin-gauged circular, with flanged centre, is the favorite for cutting all ordinary veneers thicker than thirty to the inch. Twenty to the inch is the thickness most commonly used for cabinet work and finishing, but much thinner is used in the case of rare and costly woods, or rare, abnormal or accidental figures, as in the case of burls. Some woods have to be cut much thicker, being unable to bear handling when too thin; genuine ebony, the only fine, really jet-black wood known, and large enough to be of any use, will not stand sawing much below one-fourth of an inch in thickness, owing to its extreme brittleness or want of cohesion, but there are several other woods that can be cut as thin as writing-paper and still be handled in large sheets. Other woods there are that will lose their fine color on exposure to the atmosphere, especially a smoky one. These are cut only when immediately wanted, and are kept covered until the finishers can put on a protective coat of some sort. — *Hardwood.*

THE ARC DE TRIOMPHE, PARIS. — The restoration of the Arc de Triomphe in Paris is a slow work, and the promenaders of the Champs-Elysees are grumbling over the scaffolding, which they consider is destined to be never removed. But more than a year will have to elapse before the structure emerges from the forest of squared timber. The architect, M. Esquié, who has charge of the operations, finds it is not easy to do all that is needed with 11,000*l.*, the sum assigned to the work, and it is likely that 2,000*l.*, in addition will have to be expended. The arch was commenced in 1806, and was not completed until thirty years afterwards. Builders were not more fortunate in discovering sound stone in those days than in our own. The stone, which was obtained from quarries at Chérence (Seine-et-Oise), was porous and during sixty years it has been deteriorating. Similar stone has to be employed in the restoration, and there is consequently a guaranty that restoration will again become necessary before the next century has been long in evolution. The work must be slowly done, for it is not possible to remove many stones at one time, and apparently the quarrymen are coöperating in the promotion of delay, by supplying stone in very limited quantities. — *The Architect.*

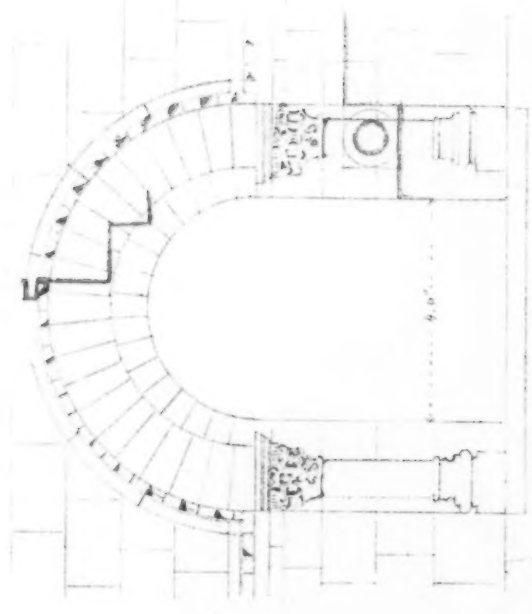
CARFAX CHURCH, OXFORD. — Carfax Church, the old town church of Oxford, is being torn down, and only the tower will be left to mark the site. The parish of St. Martin Carfax will then be absorbed in that of All Saints. The name comes from *quatuor furcas*, four forks, the church standing at the crossing of the two main roads in the town. There is a record of a church standing there as early as King Canute's reign, but the present church is no older than 1820, while the tower goes back to Edward III. It was St. Martin's bell that summoned the townsmen in the fights between town and gown, the most famous of these contests being on St. Scholastica's day, 1355, when to the cry of "Slea, slea, havock, havock; smyt fast, give gode knocks," the town killed forty scholars, slayed the crowns of some chaplains, and shot at the chancellor. The tower served as a place of refuge for the town from the gown, and Edward III ordered it to be lowered. — *Boston Transcript.*

EXCEPTIONAL DOORS. — There are many old houses in Holland which have a very curious origin. There is one door which is never opened except upon two occasions — when there is a marriage in the family or a death. The bride and bridegroom after their wedding enter by this door, after which it is nailed up or barred until the next marriage or death occurs, when it is opened, and the bride or corpse enters or is removed by this portal. — *Invention.*

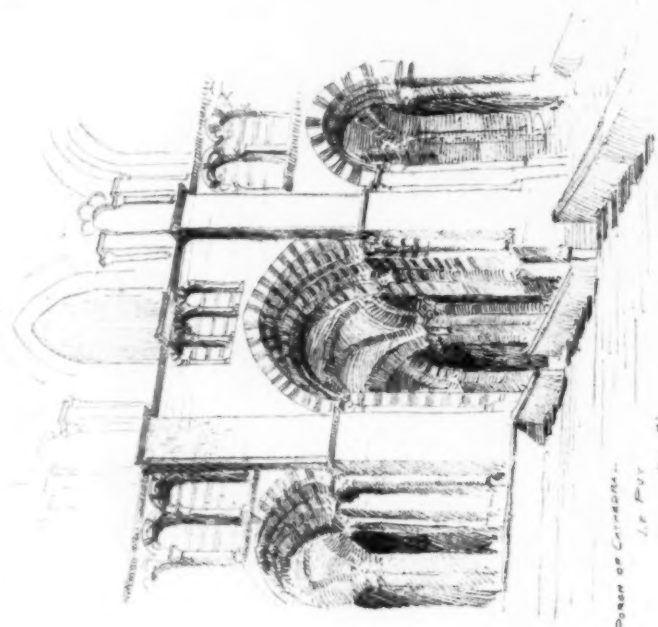


CATHEDRAL OF NOTRE DAME LE PUY
HAUTE LOIRE FRANCE

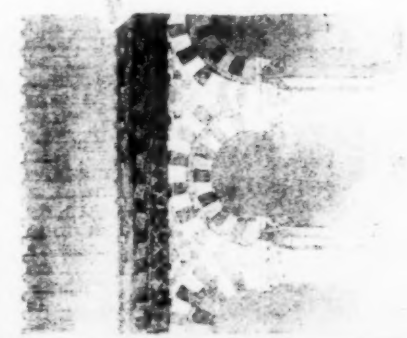
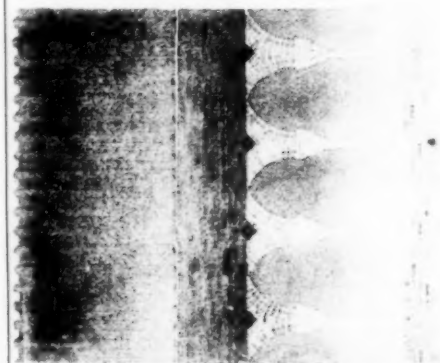




CLEREHORY WINDOW, LE PUY
Scale 1/4" = 1 foot



DOOR OF CATHEDRAL
LE PUY
Scale 1/4" = 1 foot



LE PUY



MOISSAC

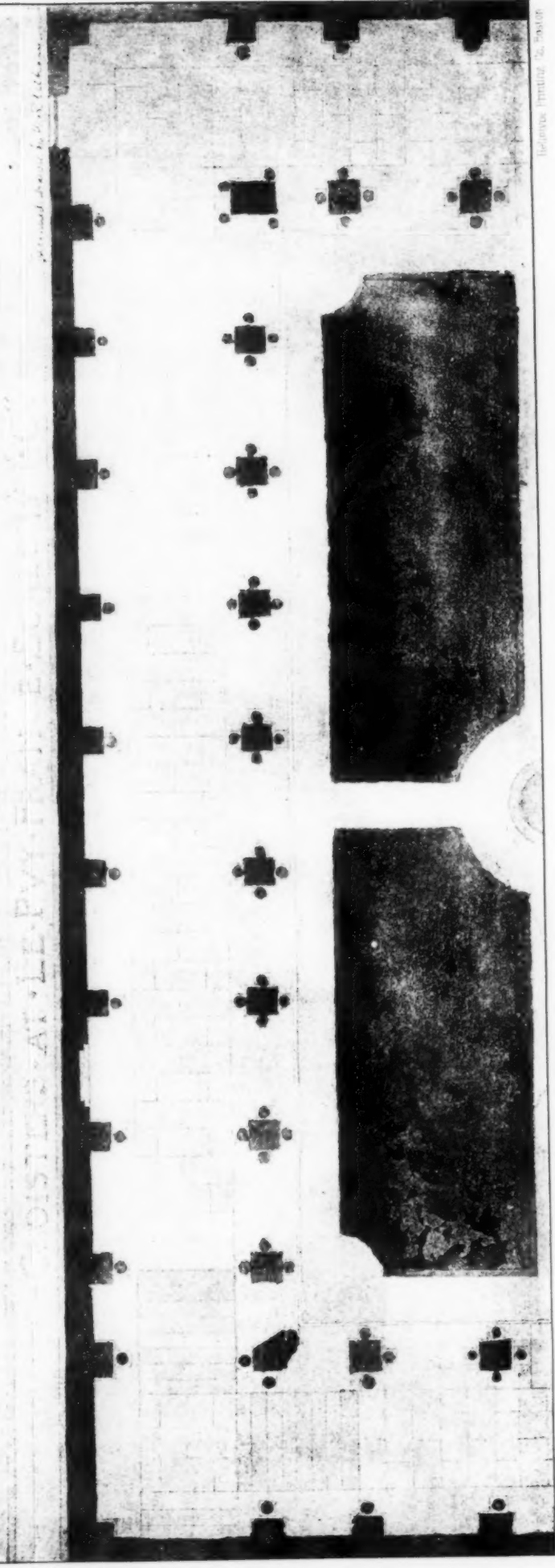
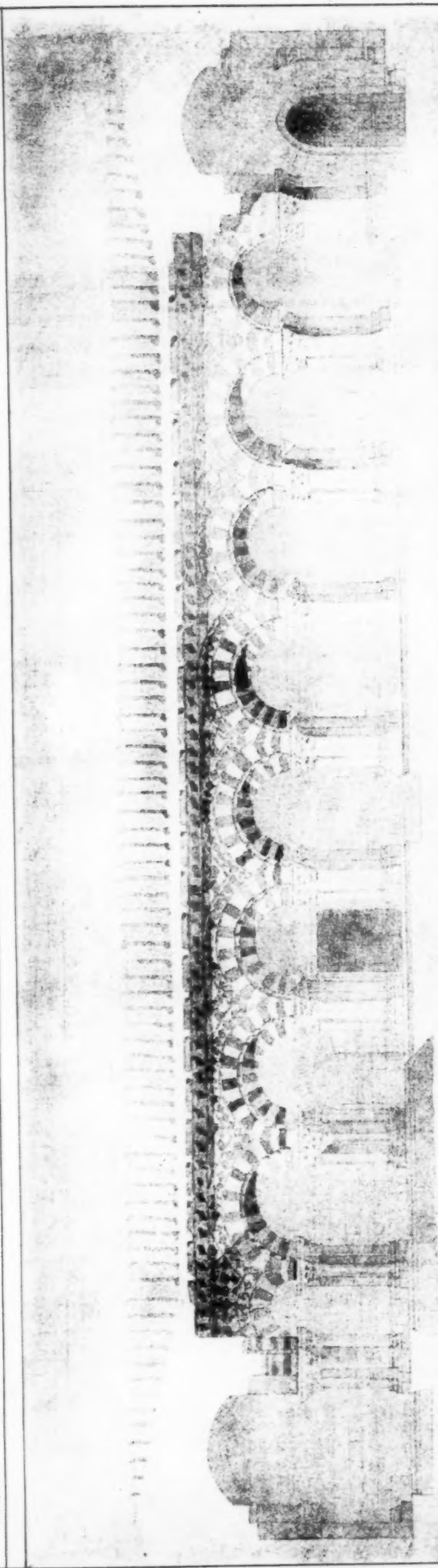


VALLADOLID

LE PUY

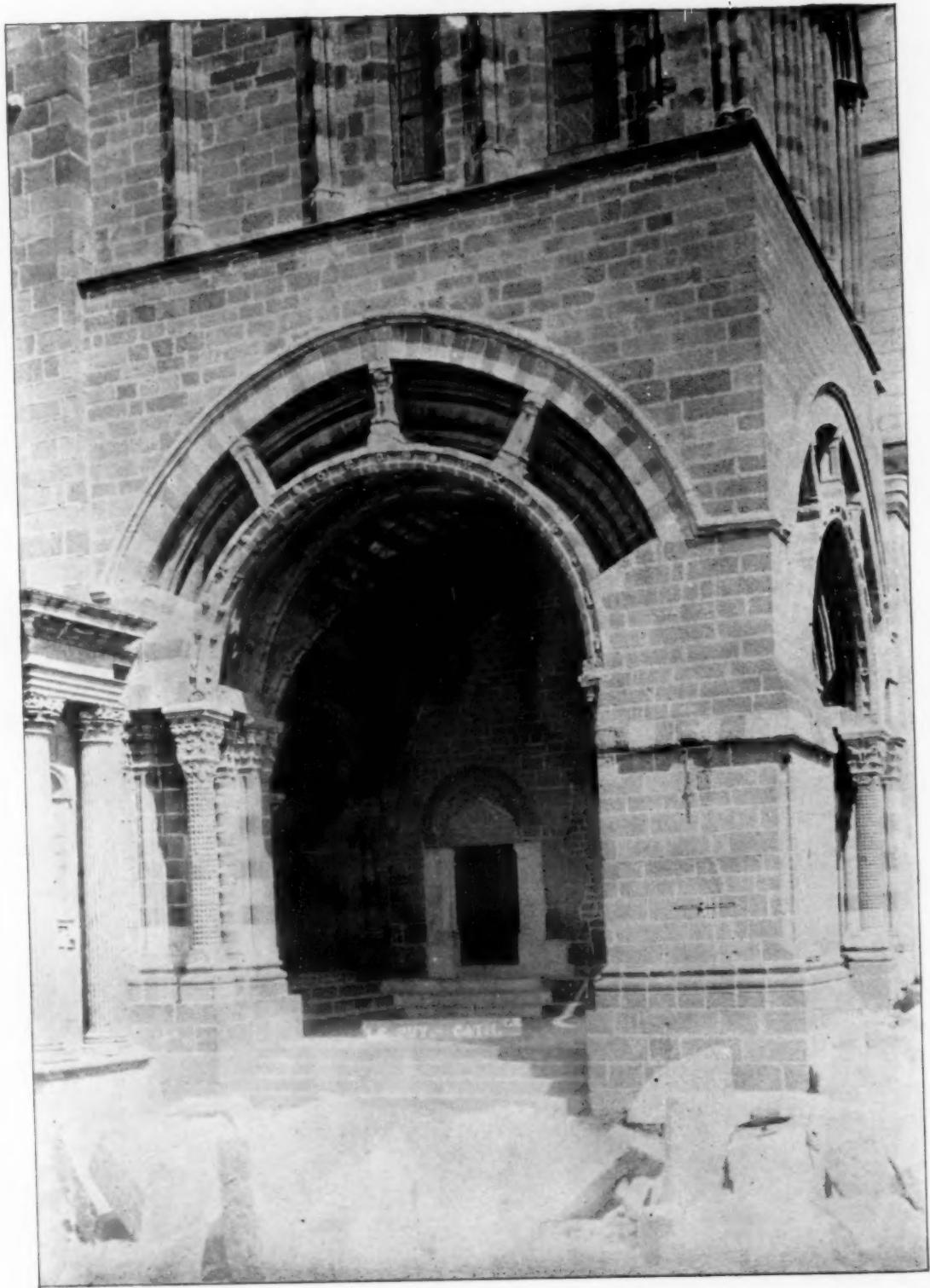
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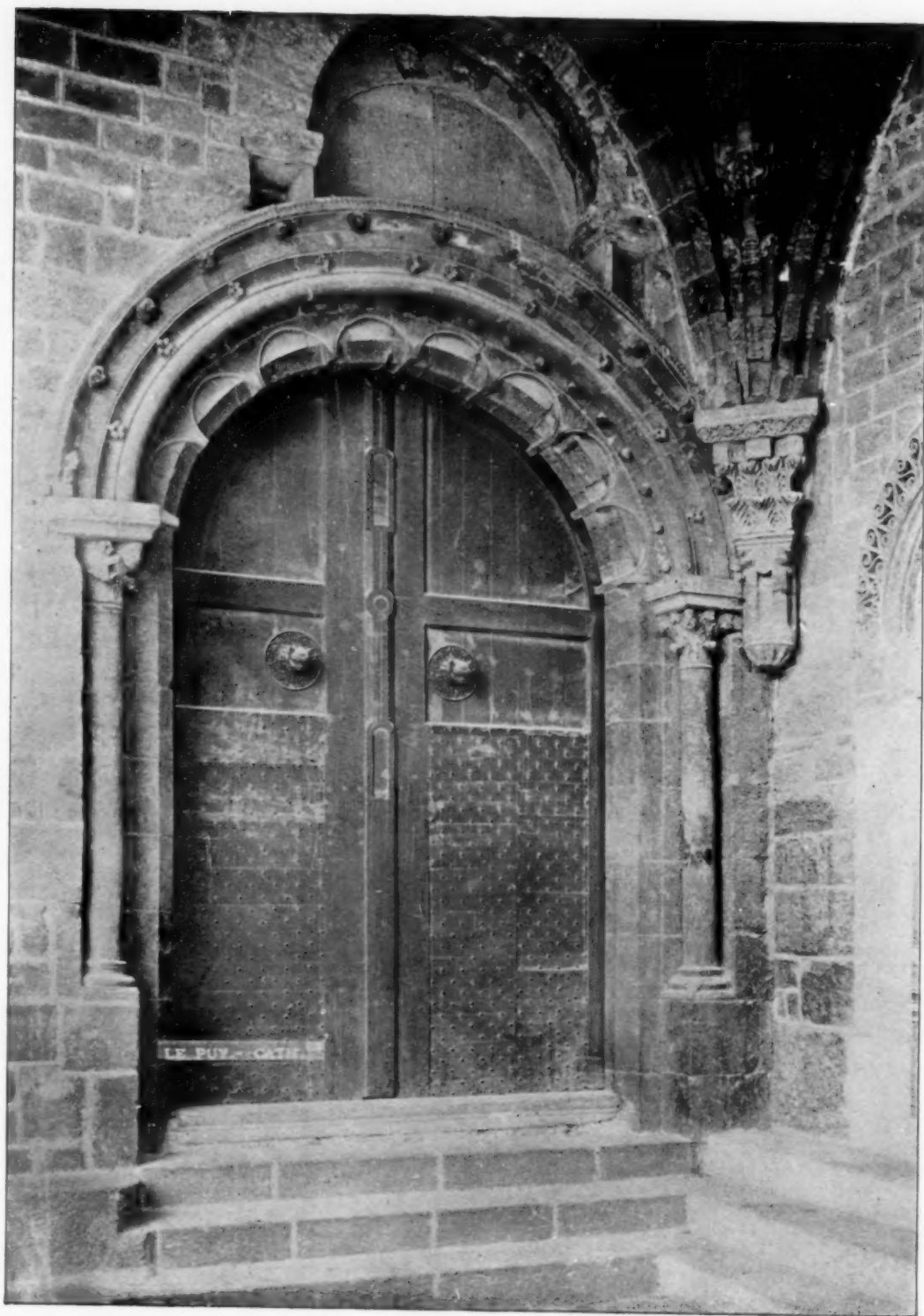


Ground plan of the Puy-Francis Ecclesiastical Castle

Revised printing 2010



SOUTH TRANSEPT PORCH, CATHEDRAL OF NOTRE DAME,
LE PUY, HAUTE LOIRE. FRANCE.



SOUTH TRANSEPT DOOR, CATHEDRAL OF NOTRE DAME,
LE PUY, HAUTE LOIRE, FRANCE.

