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SACRISTY OF THE CATHEDRAL OF NOTRE DAME, PARIS.
eastern languages and manners, might be to the embassy. He was accordingly employed by him in several missions of an important and delicate nature in Albania, Servia, Bulgaria, and Asia Minor, which he executed to his entire satisfaction. In the meantime M. Botta continued his explorations, and as he allowed Dr. Layard to inspect his drawings as they passed through Constantinople, on the way to France, the latter brought the subject under the notice of Sir Stratford, who manifested the liveliest interest in the success of the enterprise, and signified his intention of affording Dr. Layard every possible aid in case he commenced to make any researches himself. He accordingly returned to Mosul in November, accompanied by Mr. Ross, an English merchant, and one or two servants; and taking up his abode in an Arab hut, and having himself of the peasantry to assist him, he set to work in right earnest. He had great difficulties to contend with in the superstitions of his Arab labourers, and the avarice, caprice, and tyranny of the pacha, Keritli Oglu, a ferocious ruffian, who was the scourge of those whom he was sent to govern. He frequently interrupted the progress of Dr. Layard's work upon one pretence or another, and it was not until he obtained a firman, or vizirial letter from the sultan, through the instrumentality of Sir Stratford Canning, that he was enabled to pursue his course unmolested. This document not only authorised the excavations, but the removal of the sculptures. He was out gazelle-hunting when he received it, and he "read by the light of a small camel-dung fire the document which secured to the British nation the records of Nineveh, and a collection of the earliest monuments of Assyrian art." Steamer being unable to ascend the Tigris, Dr. Layard was obliged to float the best of the sculptured slabs which he had succeeded in excavating on rafts formed of inflated skins down to Baghdad, where they were placed on board the vessels for transportation to England.

His health suffering greatly from overwork and anxiety under so warm a climate, he now made an excursion to the Tiyari mountains, inhabited by the Chaldees or Nestorian Christians. He gives in his work some very interesting details relative to the history and mode of life of this primitive and simple people. His account of the massacre of ten thousand of their number, men, women, and children, in 1843, by the ferocious Musulman, Beder Khan Bey, is horribly graphic. His description of a visit to the high ledge of rocks where great numbers had fled for refuge, and where, having surrendered upon promise of quarter, they were slaughtered without mercy, where the earth was covered with skulls of all ages, from the child unborn to the toothless old man, heaps of blanched bones, mingled with the long plaited tresses of women, skeletons hanging entire to the dwarfed shrubs, shreds of discoloured linen and well-worn shoes,—is written with great power, and we regret that our space does not permit us to transcribe it.

Upon his return to Mosul, he found letters from England, informing him that Sir Stratford Canning had presented the sculptures which had been already sent over to the British nation, and that the government had at last granted funds to the British Museum, for carrying on the excavations at Khorsabad and elsewhere. Although the grant was miserably small and inferior to that given to M. Botta by the French, Dr. Layard resolved to turn it to the best account, and by uniting in his own person the various offices of draughtsman, sculpture-packer, and overseer of the workmen, he was enabled to bring his labours to a prosperous issue, and bestow unheard of benefits on science.

Upon his return to England, though suffering fromague fever, caught in the damp rooms which he was obliged to occupy at Nimroud, he prepared his work for the press, and for the trustees of the British Museum a volume of inscriptions in the cuneiform character. His Monument of Nineveh, a splendid folio, containing one hundred magnificent engravings of the Nineveh sculptures and remains, from drawings taken by himself, with an account of the history of the once important city, if another were wanting, of what his many-sided talent is capable of achieving. It is one of the most remarkable works of art of the present day.

The university of Oxford conferred upon him the honorary degree of D.C.L., at the Grand Commemoration in 1848. At the end of that year he returned to Constantinople as attaché to the embassy there, and in the following year resumed the excavations at Nineveh, where he remained until the summer of last year. He is now engaged in preparing for the press an account of the results of the excavations, and particularly of the discovery of the important annals of the Assyrian kings contained in the Bible.

When the Earl of Granville succeeded, under the whig administration, to the office of secretary for foreign affairs, vacated by the resignation of Lord Palmerston, one of his first acts was the appointment of Dr. Layard to the under-secretaryship. His lordship, during his short tenure of office, gave many proofs of high diplomatic talent, and by a judicious mixture of dignified firmness and conciliation, he succeeded, without sacrificing the honour of the country, in restoring amicable relations with many of those powers whom previous events had estranged from England. But in Dr. Layard's appointment he performed an act which did more to raise him in public estimation than any well planned stroke of his foreign policy. He showed that, soldier as he was, he was not bound by the stupid aristocratic prejudices which have been so long the bane of his country, and have committed so many of England's dearest interests to the keeping of imbeciles whose only recommendation was the accident of their birth. He proved that he was willing to recognise other claims to share in the administration of public affairs, apart from that of connexion with the "great houses," and that he thought a life of patriotic devotion to science a weightier testimonial than the most thorough-going political partisanship. His lordship doubtless was about to commence a new era, and had adopted for his motto Pulsam qui meritum, fedat. We have only to regret that Dr. Layard should have had so little time to reap the fruits of so enlightened a policy. He was returned last summer as the representative for Aylesbury, and all who are anxious to see the House of Commons contain a larger measure of intellect, learning, energy, and business habits than heretofore, will heartily rejoice at his success. Him who has shown so much honour on England, Paris should deserve to reward.

CATHEDRAL OF NOTRE-DAME, PARIS.

Though we learn from Victor Hugo that the cathedral of Notre-Dame de Paris was begun under Charlemagne and finished under Philip II., yet the obscurity which envelops the origin of Paris itself also extends to the construction of the cathedral in question; and it is difficult to discover, in the midst of the contradictory statements of the old French historians, what fact or king really laid its first foundation.

For instance, some historians maintain that the first stone of the cathedral pile, but they are not certain whether it was in the Cité, or any of the Faubourgs; neither do they know whether the cathedral was first called Notre-Dame or St. Denis du Pas. There is, however, every reason to believe that St. Denis had nothing at all to do with the construction of this edifice.

Gregory of Tours tells us that when St. Denis came to Paris, the city still went, to use the words of Julian, who wrote in the third century, under the reign of Decius, by the name of Lotetia, that it was surrounded by the Seine, and situated on a small island, which was approached on each side over wooden bridges. Now, at that time, Paris was
under the sway of the Druids; St. Denis and his neo-
pythies could, therefore, only celebrate the sacred mysteries
of their religion in lonely places, called crypts, which
are supposed to have been situated on the site now occupied by
the Quarter Saint Germain des Prés. It is, therefore,
very improbable that the Druids, on whose altars Christians were
sacrificed, could have tolerated the construction of a Christian
church in the very heart of the rising city.

Towards the end of the fourteenth century, for instance,
Childebert made a donation, by charter, of the lands of Ceile,
neighbouring Sainte Marie: this circumstance proves that the
cathedral of Notre-Dame was built under the first race of
French kings.

Under Philip II., Maurice de Sully had the choir of the church
knighted to his father in front of the new
street, which then received, and has since retained, the name of
Rue Notre-Dame. This street was celebrated by the poet
Guillot, in the thirteenth century, in his “Dictionnaire des
Rues de Paris.”

The cathedral of Notre-Dame is built in the form of a Latin
cross. It is a Gothic edifice, and its exterior is marked by
the distinctive characteristic of the architecture of the Gothic, it
being surrounded with arched buttresses which begin from the
outer towers, the supported arches, without, and
counteract the effect of the thrust from within. Its length,
in the clear, is 390 feet; its width, 146 feet; and its height,
up to the keystone, eighty-four feet.

The façade was constructed under Philip II.; it is ninety-
six feet long, and is terminated at each end by a square
tower 204 feet in height. It formerly possessed a great
many beauties, which will be sought for in vain at present.

Before the Revolution of 1793, there was, above the three
doors, a series of twenty-seven statues of the old kings of
France, from Childebert to Philip II., and among them
was Pepin le Breif, seated on a lion. On each side, also, of
the middle portal, was a figure representing, the one, Faith,
and the other, Hope. The façade was approached, too, by
eleven steps, which time has destroyed by raising the surface
of the surrounding earth. But it was not time that removed
the statues, and defaced the middle of the fine central porch by
the new sad bastard ogive now seen there. No; this was not
done by time, but by the architects and artists of the present
day, who have likewise placed a wooden dove, carved in
the style of Louis XV., side by side with the arabesques of Biscor-
nette. But we need not be astonished at this, for it is the
same men who have removed from the interior of the cathedral
all the statues that were found, carved out of every kind of
material and in every posture, in every niche and corner of the
edifice. It is they, too, who have meddled with the altars,
and ill-treated the pavement—who have replaced the magni-
ficient coloured glass of the windows with pieces of the com-
monest white—who have smeared the walls with an unseemly
wash, and who have thus treated the wonderful art of the
middle ages as typical of nought, as a thing unworthy of
preservation.

But to return to our narrative. A nobleman from Chartres,
the name of Gobineau de Montluisant, had formed a
complete system of symbols out of this façade, and had
covered in it the history of hermetic science.

For instance, the figure of the Almighty spreading his
hands over two angels, was the Creator forming the breath of
life out of chaos; and the triumph of Marcel, near the portal to
the right, with the dragon beneath his feet, was the discovery
of the philosopher’s stone, the two elements, the fixed and vola-
tile, being represented by the mouth and the tail of the dragon.

It is impossible for these explanations to be admitted here;
and, unfortunately, there exists no rational description of the
curious forms seen on the middle portal.

Above the door, are three divisions of bas-reliefs. At the
top is a figure of the Almighty, with two angels on each side of
him; nothing can be conceived more graceful than this
composition, the effect of which is truly imposing.

The second division represents a demon, dragging after him,
with a chain, the links of which are of an oblong form, a
crowd of men and women, who are, probably, the personification
of different crimes and vices. The features of this demon are
truly satanical in their formation and expression, while his
body and legs are those of a lion. Below, in the third divi-
sion, is a number of saints, male and female, with features
devilish of expression.

In the voussure or coving, to the right, are six bas-reliefs
which appear to be intended to celebrate the triumph of Hell.
The imagination of the artist who sculptured the scenes on
them must have indeed been in a most disordered state. The
eyes seen nothing but hideous demons, and more hideous rep-
tiles, flames of fire, and slaughtered children, priests, kings,
and queens, all huddled together; faces expressivo of the most
atrocious pain, or vilely distorted with laughter, and a few
curious countenances with fantastic expressions, for ridi-
ulous or obscene postures. Long after the visitor has gazed on
these bas-reliefs in the parvis of Notre-Dame, he is still pur-
sued by the recollection of curious instruments of torture,—of
demonical-looking forks, and of bodies all deformed and
tightly interlaced one with the other.

In the porch of the door on the southern side are a few
bas-reliefs representing subjects that relate to the martyrdom
of St. Denis; and in the porch of the door on the northern
side is a zodiac, the signs of which are borrowed from the
Grecian zodiac; figures representing agricultural subjects are
placed by the side of these signs; but the twelfth, which
represents the Virgin Mary, is placed on a column by itself
over the middle of the door; the only peculiarity worthy of
notice about this sculpture is, that Ceres, who forms, with her
child, the twelfth sign of the Grecian zodiac, is replaced by
the Virgin Mary, holding the infant Jesus in her arms.

The doors of the two side porches are covered with iron
ornaments of the form of twisted scrolls, which are somewhat
delicately executed. Above the niches which formerly con-
tained the statues of the kings of France, is the large rose
window of the nave. This window and the two others in
the towers are surmounted by a peristyle composed of thirty-four
very slender pillars, formed out of a single piece, and
crowned with a balustrade.

The interior of the cathedral is divided into one large and
four small naves, a choir, and an apsis. It formerly possessed
fifty-five chapels, but their number has been gradually reduced
to thirty-two. The divisions are marked by 120 thick pillars
which support the ogive vaulting. Around the nave and choir,
are galleries supported by 108 small pillars formed out of one
piece.

The choir, which is 115 feet long, and fifty-five wide,
is ornamented with oak stalls, on which bas-reliefs, repre-
senting subjects taken from Scripture, are beautifully sculp-
tured. They are surmounted by eight large pictures, not
one of which, however, is the work of a good master. The
choir is thus almost entirely shut out from view. Most of
the pillars are round, and are terminated by capitals, from each
of which spring forth into the nave and choir three slender
columns, also terminated by three capitals, whence the ner-
vures of the vaulting proceed. In the aisles, the nervures of
the vaulting, which is not very lofty there, spring from the
capitals of the large pillars. These capitals are ornamented
with acanthuses, in imitation of Corinthian capitals. There
are also in the aisles eight other large round pillars, which
have their bases and capitals surrounded by five or six small
slender columns detached from the large pillars, of whose
capitals they allow portions only to be seen. This disposition
is productive of a most graceful effect.

Throughout the whole of the cathedral of Notre-Dame
there are but six large pillars that shoot forth into a sheaf of
small columns from the ground to the roof, two being at the
entrance to the choir, and two at each end of the nave. It
is principally owing to the absence of small pillars that the
roofing appears so low. There are also very few of those
grotesque figures, which decorate the vaulting and replace
the capitals, ornamented with acanthuses in the Lombard style
of architecture. Around the exterior wall of the choir are

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seen bas-reliefs, representing various subjects taken from the New Testament, and sculptured with all the want of knowledge, in all the grotesque postures, and all the confusion, which belonged to the times of primitive art. These sculptures were executed by Jean Ravy, the mason to the cathedral, and by his nephew, Jean Bouteiller, who finished them in 1353.

Before the Revolution, the towers of Notre-Dame were furnished with a complete set of bells, and there were also eight little ones in the steeple that surmounted the window, but they were reduced in number after the Revolution; and an architect amputated the charming little belfry, and replaced it with something that looked like the top of a porridge-pot. The great bell, which was cast in 1683, weighs 82,000 pounds, and the clapper 973 pounds.

Since the archbishop's palace has been pulled down, there has been nothing to hide, or to detract from, the exterior magnificence of Notre-Dame on either the eastern, the north-eastern, or the south-eastern side. There are few Gothic monuments in all Europe so admirably or so openly situated.

The cathedral of Notre-Dame will always inspire the visitor with more wonder and admiration than will the majestic colonnades of the Louvre, of the Bourse, of the Panthéon, or of the Madeleine.

The historical occurrences associated with the cathedral of Notre-Dame are too numerous to be mentioned here. We cannot, however, pass unnoticed the coronation of Napoleon I., recalled to mind by the recent ceremony, in which the nephew of the once purple-clad exile played so prominent a part. Eight-and-thirty years ago, the imperial robes were for ever torn from the shoulders of Napoleon I., to be restored, in direct contradiction to the calculations of human foresight, to his nephew, and thus to lend their prestige to the marriage of Napoleon III.

The solemnity of the coronation of their majesties the Emperor Napoleon I., and the Empress Josephine, was celebrated on the second of December, 1804, in the cathedral of Notre-Dame.

Before proceeding to Notre-Dame, the emperor was clothed in the imperial ornaments at the archiepiscopal palace; and, on arriving at the porch of the cathedral, he was received by the French cardinals, the archbishops, and bishops, preceded by the master of the ceremonies and his assistants. Next, advanced the empress, in the imperial mantle, but without the ring and crown, which had preceded her. Both their imperial majesties were presented with liquid water by the cardinal archbishop of Paris. Their majesties then advanced under a canopy borne by canons, and seated themselves in the sanctuary, on chairs prepared for them, the empress being on the right hand of the emperor.

When their majesties entered the choir, the pope, descended from his throne, went up to the altar, and commenced the "Veni Creator." While this hymn was being sung, the emperor and empress knelt down in prayer, and when they arose, the arch-chancellor of the empire approached the emperor and presented him with the Hand of Justice. The arch-treasurer then received the sceptre, the grand elector took off the crown, and the grand chamberlain took off the collar. Then the mantle was taken off, and the emperor drew his sword, and gave it to the constable.

After the usual ceremony of anointing and the profession of faith, their majesties were conducted by the holy father to the grand throne raised at the end of the church. Then the pope recited a prayer, kneeling before the letters N. F., surmounted with an imperial crown, and surrounded with garlands of flowers, mixed with trefoil, fleurs-de-lis, golden eagles, and the imperial initials. Enormous pillars supported the facade of the portico, and were ornamented with niches containing statues of saints, in the style of the middle ages. The sides were painted in imitation of green drapery, studded with golden bees.

Oriflammes floated from the summits of the towers, at each corner of which was an eagle with outspread golden wings, and between the towers was a colossal statue of our Saviour.

Painted statues of Charles Magne, of St. Louis, of Louis XIV., and of Napoleon I., were placed in the embrasures of the ogive windows of the two towers, and the niches separated from each other by small pillars above the portal were decorated with statues of the kings of France painted on a grey ground, and exactly imitating sculptured stone.

The interior of the cathedral was decorated with the utmost splendour. On each side of the chief nave, the pillars were covered from their bases to their capitals with crimson velvet, bordered with gold. On each side, also, was an estrade, that was continued to the back of each of the side naves:

From the railings of the balustrade of the galleries hung curtains of crimson velvet, bordered with ermine, while from the windows hung green curtains, studded with golden bees, and ornamented with the imperial initials. Garlands of evergreen flowers stretched from window to window, and lustres were suspended from each ogive of the gallery, the pillars of which were covered with blue hangings ornamented with golden bees.

The aspect of the choir was magnificent, the spaces between the windows being covered with hangings of cloth of gold, while an innumerable quantity of lustres were suspended from the roof over the middle of the sanctuary.

The high altar was removed to the front of the choir, and was overhung by a splendid canopy, which was united to the side columns by an elegant Gothic gallery. A platform, overhung by a canopy, decorated with eagles, and surmounted by an imperial crown, was raised before the altar, and on it stood two fall-stools and the throne.

The marriage solemnised with all the expected pomp, and the "Te Deum" sung which had before celebrated the triumph of Austerlitz, and the ill-fated union of Marie Louise with the conqueror of Europe. Who shall say who will be the chief actors in the next marriage or coronation which this old church shall witness?