Actual Size of the Stones of the Pyramids.

I dare say very many will differ from me in opinion, and say hard things in reference to my

From what I had read, and from all I had heard tourists relate from time to time, regarding the wonderful size of the blocks of stone composing

these great structures, I was led to imagine that the individual blocks of stone were so

ing the mass of the pyramid from the base to the summit. To put this matter to a more prac-tical test, we carefully measured some of the larger blocks in the Gizeh Pyramids, and by calculation we found that the heaviest block of

stone making up the structure of the pyramid did not exceed two and a half tons, and that by

far the greater part were, of course, much

ral Earl Van Dorn for too assiduous attentions

to Mrs. Peters, has retaken that lady again to

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chasing elsewhere, to examine

household use, of

NOTRE DAME AND THE ADVENT OF GOTHIC ARCHITECTURE.

From the Atlantic Monthly.

Seven centuries the towers of Notre Dame have risen over the island city of Paris. The ages have gnawed their solemn stones, and filled their scars with the dust, and tinted their old walls with the gray of all antique things. Raised by a humanity that is immortal, the tooth and rigor of the winds and rains—all the unchronicled violences of time have not altered the grandeur of their essential forms. Square, firm, majestic, they stand to-day over modern P. is as they stood yesterday over the pointed roofs and narrow streets of the ancient city. They make as know the grand spirit and ancient vigor of a people who had none of the things that are the boast of the modern man. They are the work of a people who were united and almost democratic without the newspaper and the railway -a people who were poets and artists without critics, skilled workmen without printed encyclopædias, religious without tract societies and sectarian journals.

The grand cathedrals were simultaneously begun in the rich cities of France in what was called at the time the royal domain. the twelfth century the people exhibited an extraordinary political movement for consolidation, and of emancipation from local powers. They ranged themselves under the large ideas of religion and monarchy. Led by the bishops, stimulated by the monks, instructed by the architects, they erected the cathedrals as visible types of something more mighty than barons, lords, and counts. They created in a grand effort of enthusiasm religious monuments and national edifices. It was from the union of all the forces of France of the twelfth century that the cathedrals were projected. No human work was ever more grandly nourished or more boldly conceived.

To-day we have marvellous agents for the rapid and sure communication of peoples and of thoughts; then they made great sauctuaries for each stricken soul, and visible proofs of the power of religious faith.

In the cathedrals that raised their grave and sculptured walls over the castles of dukes and barons to humble them, over the houses of the poor to console them, all the facts, dreams, and superstitions of their life in the Dark Ages were embodied. The cathedral stones held the memorials of the awful years of suffering and gross superstition that had afflicted populations after the dissolution of Roman order. The grotesque forms that seem to start out of the very walls, and speak to the mind, are not capricious and idle inventions. The very name they bear me-morializes an old medicival superstition, for during the Middle Ages the dragons of Rouen and Metz were called gargouilles. Gargouille is

the French architectural term to day.

It was in that night of ignorance, in those years in which society was plunged into almost historical oblivion, that those disordered and debased ideas of natural life had full play. The monkish workers in stone shared the superstition of the people, and they carved with gusto the typical vices and beasts, from which faith in religion alone could protect or deliver man. Later the more beautiful forms of the sinless flower and perfect lear, which we find in the pure and noble Gothic, took the place of the beast and the dragon. The graceful vine, stonecarved, twined tenderly in the arches, or climbed the column, and the flower-petal unfolded in the capital, or under the gallery, or upon the altar. The monk had been delivered by avt, the people had found an issue in the vigor of work and in

the unity of faith.

The forms which like a petrified population look over Paris from the walls and towers of Notre Dame are surprisingly vigorous and sin-cere in character. They show an uncommon knowledge of natural structure, and a rare invention. Suppose you go with me to the summit of the towers of Notre Dame, Victor Hago and Theodore Gautier have gone before us, like students and poets. To go to the summit you enter the north tower through a little door, and ascend three hundred and eighty-nine steps, dimly lighted, worn down into little hollows, made visible by long, thin cuts in the wall, such as would serve for an arrow or a sunbeam. At length you reach the light gallery, supported by slender columns; about two hundred more steps in perfect darkness take you to the summit of the tower. You are pedestalled by centuries of human labor; you are surrounded by dragons, cranes, dogs, and ages. Dogs of a ferocious aspect; apes with the breasts of women and the powerful hands of men; a bear, an elephant, a goat; great muscular devils, with backs like dragons, and the face terminating in a snout or a beak, ears like swine, and horns like bulls—a strange looking bird, half parrot, half eagle, with a cloth thrown over the head, like an old woman! They are posed on the balustrade of the gallery, and at each angle of the towers; at other places they serve as water spouts, and are called gargoyles. All these forms and faces are carved in the boldest and largest scuipturesque style; the anatomy is well based on nature; all the leading forms truly and expressively rendered, though entirely foreign to the Phidian idea of form. These figures, about the size of a man, posed at each corner of the gallery, or looking down upon Paris or afar off over the humid Seine, show dark against the sky, and are enormous in character; in each an amazing muscular energy has been expressed—never so much ferocious force and so much variety of inven-

It is difficult to resist the thoughts that reach you at such a height. The city, which changes like the vesture of a man, far below you; the cathedral, which remains essentially the same through all the ceuturies, about you. Underneath, our great humanity dwelling in poor, little, suffering, foolish men: yet their hands were enough to raise such a monument. their brain these inventions, from their hands these forms !

tion. The grotesque of the bright Greek mind is child's play next to these in-

tensely horrible figures. Some o: them just touch the horrible, indecent, and obscene. All hold the horrible or stimulate the

curiosity of the mind. On the towers, over the

fatalest and gavest cities of the world, your sen-

tincis are monsters. You question which be the most terrible, these frank gross demons about you, carved by the old Galic stone-

cutters, or the fair, smiling city, so vast and heterogeneous, below you. The radiant aspect of the city is deceptive, like the fabled smile of the Sphiux. At the Morgue, every morning, you will find a fresh victim who has

failed under the task it has imposed upon his

Strange exaltation and strange humiliation We have been in our unity great enough to create the long-enduring; and in our individual lives we are mocked by the grandeur we have made, and which is the memorial of our past existence. Au awe of our ancestors steals over us; the ancient ancestors steals over us; the ancient time takes awful proportions; we forget the actual Paris, with its costly and monotonous barracks, the new opera-house, the new wing of the Tuileries! With the deformed Quasimodo of Victor Hugo, we can neither feel alone nor occupy ourselves with the actual city. The old sculptors had left him the saintly figures and the grotesque dreams and dreads of their imagi nation. Kings, bishops, martyrs, saints! Around the ogival portais, the Last Judgment and its crowd of holy and serene souls, its mob of convulsed and damned beings. These were his friends when he entered the cathedral. When he went up to strike the sweet and awful bells of the great south tower, he went up to demons and dragons who were not less his friends, for he was familiar with them. What a world in stone! What a society! We have no such impressive and varied types. Until we stand before a cathedral of the twelfth or thir-

stand before a cathedral of the twelfth or thirteenth century, we do not even know them.

The exact and learned Viollet-Leduc has objected to the characterization that defines Gothic architecture as an expression of the sufficing of the Middle Ages. I think he alludes especially to one of Taine's lectures at the Ecole des Beaux Arts. It seems to me that neither of the writers has neatly defined the relation of his generalization to the particular facts of the subject. It is true, as Viollet-Leduc says, the cathedrals are the proof of the force and invention of the old Gallic spirit; it is not less true that they embody spirit; it is not less true that they embody suffering. The force and invention is in the constructive art; the suffering is expressed in the picturesque and convulsed forms with which the constructive art adorned itsel .

And from what a society this constructive art grew! from what a society the e forms were evolved!—at the moment when light was quick-ening the intelligence, and the instinct of brotherhood was moving the hearts of populations, fresh from the long marches and common sentiment of the Crusades, warm from that union for a sacred idea, bringing back from the Orient souvenirs of an older and more coulent Orient souvenits of an older and more obtaint life. In that burning land of color and light they had seen wast and impressive forms, Pagan temples, rich and beautiful. The impressionable mind and fervid heart of the Frank was amazed and delighted by the superb spectacle of Constantinople. After his pilgrimages through the wilderness and over the mountains, he looked upon the proudest and most dazzling city of the Orient. His recollections of France, a dark and cloudy land compared with the East, had nothing equal to what he saw at that mo-ment. His native city, Paris or Orleans or Rheims or Troyes, was dark and poor with heavy Roman forms or more primi-tive types of building. His own land had nothing to equal the Greek and Oriental temples, and gardens, and c rouses, and mosques; the groves, where the rose, the sycamore, the cypress, mingled their forms and colors; a splendid union of the rich and barbaric of the East with the simple and pure types of Greece. His religion, his faith, his God, his priesthood in the lowlands of his country, were represented by a grave, gloomy, formal style of edifice. He had left his cities, having the reudal character of galm castles and grave monasteries, to find cities full of temples and mosques, decorated with color and adorned with gold. He came from the East with ideas and inspirations. He could not import the color or the atmosphere of the Orient, but he had received his impulse; his mind had been started out of tradition, out of monotony, out of the oppression of habit He was prepared to create.

Notwithstanding the admirably reasoned pages n which Renan proves the Gothic to have deveoped naturally from the Roman style, we can not resist the old conviction, that the experience of the East orged it into its development, and accelerated its departure from the Norman-

Roman. The experience of the Crusades had put into action the whole mind of the epoch, and initiated the people into a democratic, a social life. The isolated and brutal existence of the feudal lord had been invaded; the serf, in becoming a soldier and a tradesman, had becoming a soldier and a tradesman, had become a brother and a democrat, and was fitted to work on a grand scale. Thought had dawned with action. Travel had taught and liberated the monastic workers.

To emulate the splendor of the cities he had seen, to memorialize his faith, to enshrine his

religion in forms grander than all the pretensions to temporal power about him, he began to build upon the ruins of Pagan temples, and to enlarge the old basilicas which held his altar. He began to graft upon grave Roman forms a new type.

could not have the luminous Orient for a background to his spires and pinnacles; he could not have the delicate minaret that defined itself always against a deep-toned and clear sky. Under his humid and grey clouds he must make the form more satient and the decoration less delicate. He must not de pend upon the fine accentuation of form, and the clear note of color, about a portal, which the Oriental could oppose to a broad flat surface for the sun to make dazzling with light. He must use shadows as the Oriental availed himself of sunshine. So he cut his portals deeper; he made his decoration more vigorous and scattered; he multiplied forms; he avoided flat surfaces—which the Greek, the Persian, and the Moor always availed themselves of, and with

which they produced such fine effects.

The Gothic architect pursued the opposite aim. He made stones blossom into leaves and flowers, and crowded niches and arches with images of the animal life he recollected or imagined. There lore, you see the Asiatic elephant and hippopotamus, when you expect only purely Occidental

forms and Christian symbols.

Soon his cathedral became his idolatry, his artistic means; and, before the fourteenth century, the priest had only the altar; the rest

The workmen who had been trained under the protection of abbeys were at hand to design and execute. The heraldic draughtsmen and the illuminators of sacred writings were learned and skilful; the Crusades had increased the demand for their art, and enlarged their knowledge. Each nobleman had to carry upon his shield and breast the picture-symbol of his origin, his exploits, his loyalty; each trade imposed its sign of being uron each workman. These needs gave a peculiar and powerful impulse to the arts of design and color, and forced them into full action; just as to-day the needs of exchange of thought and illustration of knowledge enlist

every form of printed expression. Thus was prepared the means for those marvellous cathedrals which, in the short space of fifty years, reached their full perfection; thus was produced an art that was superbly illustrated through three succeeding centuries, and then perished. "Developed with an incredible rapidity," writes Viollet-Leduc, "it (the Gothic) arrived at its apogee fifty years after its first

The truly historical epoch of Notre Dame begins in the twelfth century. Auterior to that time incomplete traditions merely suggest the aspect of the cradle of the grand editics which has been connected with all the epochs of the history, and associated with the most august names, of France. Like most of the cathedrals, it covers ground once dedicated to Pagan gods, which fact should touch the imagination. The founder of Notre Dame, Maurice de Sully,

"was of an obscure birth, and superior to his age. He resolved to build upon a new plan the old basilica, which had formerly served the Christian population of the island. The first stone of Notre Dame was laid in 1163 or 1165, by Pope Alexander III. From the fourteenth to the diffeenth century the cathedral appears to have retained intact its first physiognomy. But a series of changes and mutilations have suc-ceeded, without interruption, to our day. Piety, which pretends to regenerate the Church by modern embelishments, was not less fatal than the barbarism that later fell upon it. The labors undertaken in the seven-teenth century to consolidate the edifice, robbed it by turn of its mouldings, its stone vegetation, and its pargoyles. Doring the reign of Louis XV a unitorm paving, in large marble squares, replaced the old funeral tablets which covered the soil of the church, and showed the effigies of a crowd of illustrious persons. When the storm of the first revolution burst, some men, and among them citizen Chaumette, prevailed upon the Commune to spare the figures of the kings in the portals. He claimed, in the name of arts and philosophy, some tolerance for the effigies."

To what uses it has been put! In the twelfth century, before its high altar, the Count of Tou-louse came, barefooted and in his shirt, penttent, to be absolved by the Church and king. The King St. Louis walked barefooted under its high

King St. Louis walked barefooted under its high springing arches, carrying, it is said, the holy crown of thorns, which he bought from the Emperor of Constantinople. In the next century, Henry VI of England was crowned at Notre Dame as King of France.

It is a long list—the solemn and splendid ceremonies enacted in Notre Dame—great days when the pomp of state and the consecrations of official religion were laid upon the royal heads of France. But the cathedral has evil days. The revolution comes and descerates it in the name of Reason! The Convention decrees that its name shall be altered, and on November that its name shall be altered, and on November 10, 1793, abolishes the Catholic religion, and changes the name of Notre Dame into that of Temple of Keason! But the new name and the new worship were not destined to replace a long

time the old. The day arrived, in 1735, when it was restored to the Catholic clergy.

In 1804 the first Napoleon was crowned Emperor of France, and Josephine Empress; which occasion, writes the historian, was the most sumptuous and solemn of all the ceremonles that have taken place in the ancient edifice. In 1842, the funeral of the Duke of Orleans; in 1853, the marriage of the present Emperor with Eugenie, Countess of Teba; last, the christening

of the Prince Imperial, The great day of Notre Dame and the religious form which it represents has gone. The time when it represented the highest word of religious life is past. I can dream those aucient days when the streets about it were narrow, dirty, thronged; when the lords were brutal, and the people helpless serfs; I can recall that ascient

time when the priest was the teacher, the hope, the guide of the people; when he uttered the word nearest to democracy and equality; when Catholicism repeated the most humane word that had been given to man. Then, in the twelfth and the thirteenth centuries, the priest was the friend of the people, and made the Church powerful to protect the weak. Then the windows of Notre Dame, in celestial and intense colors, made the interior like a beautiful prism charged with sacred meanings; the three great rosaces, mysterious and vivid, filtered and changed the common light of day, and flattered the eye with visions of heaven itself; then the virgins consecrated to Chris', barefooted, with pure hands and white robes, made a holy chorus, a saintly and white robes, made a holy chorus, a saintly procession, moving around the nave in the lofty and remote gaileries—a procession costatic, naive, remote. Then the ceremonies of the Church were high, sincere, solemn—for they had not been contronted by the infexible face of science. To-day we are emancipated, and must put aside childish things. A simpler form of religious life, with a better word for man, has appealed to his mind. The day of the color, the image, the martyr, and the saint has passed away, no more to return. We have martyrs, but science and art celebrate them: we have but science and art celebrate them; we have saints, but literature holds their memory. We go to the grand cathedrals of the Middle

Ages to-day. They retain music and the voice of bells to touch us. All the rest are nothing to the modern man. They are distigured by tawdry looking chapels, and frivolous looking altars, and ignoble looking priests. But for the universal voice of the organ, the undying charm of music, they would be void and dreary; no better than Pagan temples and Egyptian monuments,

It can no longer be contested that the Gothle is an art purely French. It was born with French nationality, it was the work of communities stimulated by the clergy and directed by laymen, and represents the great social and intellectual movement of the Middle Ages. In the largest expression, it was the creation of the old Gallic genius which, audacious, inventive, rapid, has left the most poetic and impressive embodiment of the religious sentument of sive embodiment of the religious sentiment of Christendom. It was the last effort to make a temple large enough for humanity. The story of the building of a cathedral reads like a fairy The people come from the provinces environing that of a cathedral like volunteers of a war for liberty. As they had gone pell-mell to the Holy Land, so they went pell-mell to build the cathedrals. They are blessed by the bishop; they go through the land re-cruiting their forces, chantled hymns, with ficating banners; they rally about the walls of a church or the quarry, and labor for no other

VICTOR HUGO AT HOME.

pay than bread.

A Visit to Hauteville House, Jersey. A new literary journal, called The Gau', re-cently started in Paris by M. Henri de Pene, contains in one of its numbers a pleasant account of a visit made by a brother writer and himself to the distinguished "exile" Victor Hugo, at his home in the island of Jersey, from

which we translate the following:— We arrived at Guernsey about 6 o'clock in the morning, and were soon after shown, on the heights that overlook the town, a white cottage which we were told was the house of "Master Yugo." Arrived at the door of the poet, two servants were consecutively astonished at our imprudence in calling upon M. Hugo at such an early hour. "Monsieur is at work; Monsieur is never visible

before noon. A beautiful greyhound who stepped to the door seemed to partake in the polite indignation of the other domestize, though he eventually deigned to make friends with us. Pernaps he would not have been so friendly had he known that we were copying the following inscription on his collar:-

"I pray you take me home, good man, ere further you I am by race a dog; Senate's my name; my master's Hugo." Well, after much argument on the porch, we

were at length permitted to penetrate as far as the dining-room, and invited to take a seat while the younger of the two servants took our cards up to the poet.

HIS DINING-ROOM.

This dining-room of Hauteville House held a good hour's worth of sight-seeing. All Datch China seemed to be represented therein. It was a perfect mosaic of pottery, painting and wood-carving. There were three great philosophic pictures, representing respectively "The Death pictures, representing respectively "The Death of the Soldier," "The Death of the Poet," and 'The Death of the Priest," divided into three vast panels of massive oak.

The ceiling was covered by a splendid Gobelin tapestry. A monumental mantel built of alternate blue and purple bricks was crowned by a wooden statue of Our Lady of Succor. Every, where on the walls there were printed motioes in Latin and French: the word "God" opposite the word "Man," and the word "Country" alternating with religious and hygienic maxims. This legend especially attracted attention: "Exilium vi'a est," "Some of Monsieur's farcies," exclaimed the old housekeeper. We turned toward the garden, into which the room opened through two long windows. "It is very narrow," cried the old servent.

HIS WELCOME.

While strolling up and down its straight walks, the following note was handed us:-"My dear brother chips, I am in my bath. It will give me the greatest pleasure to shake hands with you. Do me the honor to breakfast with me at noon. I depend on you. We must have lots of things to talk over. You are very good to come and see me at my work. Til noon then, yours, cordially, V. H."

In time the elder of the two servants anhounced to us:-

"The master is coming down." I had not seen Victor Hugo for many years. My comrade, Edmund Texter, had seen him more recently at the Brussels banquet, apropos "Les Miserables."

HIS APPEARANCE

The late portraits of the poet, however, had warned me of the changes that the years had produced in the external man. Victor Hugo looks more manly and noble with his white beard and hair than he did twenty years ago. No other man has such a sympathetic handshake. His eye is full of tire, while his manner and language are singularly simple and smiable—an exquisite familiarity tempered by a patriarchial dignity of demonator. archial dignity of demeanor.

HIS HOSPITALITY. At table Victor Hugo is almost another Victor Hugo. Doing the honors of his board eastly, sharing loyally in the good cheer, he shows you a Victor Hugo good fellow, good comrade, jovial host, even descending to the postprandial pun and the local beer. At the time of our visit he was alone at Hauteville House with a sister of Madame Hugo. His son Charles is still in Paris, and his son Francis at Brussels, where he soon expects to go himself Brussels, where he soon expects to go himself and bring his whole family around him. Every day M. de Kessler, the most faithful companion of his extle, breakfasts and dines with Victor

HIS POLITICS. We spoke of our hope of seeing his pieces soon readmitted to the stage, and this led to a talk on poetry, during which Victor Hugo enthustastically expressed his worship of Shakespeare, Eschylus, and Homer, whom he ranked chief of all. He made this confession, which, coming from a self-called disciple of Shakspeare, is worth recording-"When I wrote the preface to Cromwell," said be, "I admired Shakespeare with certain reservations; to-day I admire him

without reasoning." In bidding adieu to the great master, who accompanied us even to the boat, he said, "Give us a republic!" These were his last

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EDWIN FORKEST leaves ARCH Street Wharf, for
Trenton, stopping at Tacony, Torresdale, Beverly,
Burlington, Bristol, Florence Robuns' Wharf, and
White Hill,
Leaves Arch Street Wharf! Leaves South Trenton,
Saturday, Aug. 8, 2½ P.M. Saturday, Aug. 8, 6½ P.M.
Bunday, August 9, to Burlington, Bristol, and Intermediate landings, leaves Arch street wharf at 8 A. M.
and 2 P. M.; leaves Bristol at 10½ A. M. and 4½ P. M.,
Monday, Aug. 10, 5½ P.M. Monday, Aug. 10, 0 A.M.
Tuesday, "11, 6 A.M. Tuesday, "11, 10 A.M.
Wed'day, "12, 6½ A.M. Wed'day, "12, 10½ A.M.
Thursday, "13, 7 A.M. Thursday, "13, 11 A.M.
Friday, "14, 8 A.M. Friday, "14, 12 M.
Fare to Trenton, 40 cents each way; intermediate
places, 25 cents.

FOR CHESTER, HOOK, AND WILMINGTON-At 8 30 and 9 50 A. M. wilmington—At 8 30 and 9 50 A. M., and 3 50 P. M.

The steamer S. M. FELTON and ARIEL leave CHESNUT Street Wharf (Sundays excepted) at 8 30 and 9 50 A. M., and 3 50 P. M., returning leave Wilmington at 6 50 A. M., 12 50, and 2 50 P. M. Stopping at Chester and Hook each way.

Fare, 10 cents between all points.

Excursion tickets, 15 cents, good to return by either boat.

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Steamer JOHN SYLVESTER will make daily excursions to Wilmington (Sundaya excepted), touching at Chester and Marcus Hook, leaving ARCH Street wharf at 10 A. M. and 4 P. L.; returning, leave Wilmingtor at 7 A. M. and 1 P. M.

Light freights taken.

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L. W. BURNS, Captain DAILY EXCURSIONS.—THE splendid steamboat JOHN A. WAN N.E.K. leaves CHENUT Street Wharf, Philada, at a o'clock and 6 o'clock P. M. for Burlington and Bristol, touching at Riverton. Torresdate, Andalusia, and Beverly. Returning, leaves Bristol at 7 o'clock A. M. and 4 P. M.

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Leave FIER 28. NORTH RIVER, foot of MURRAY Street.
The steamer NEW PORT, Captain Brown, leaves
Monday, Wednesday, and Friday, at 4 P. M., landing
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