

THE TOMB OF

ABEILLARD AND HELOISA.

Panorama.

May


Pere La Chaise

1834



“ May one kind grave unite each hapless name,
And graft my love immortal on thy fame;
Then, ages hence, when all my woes are o'er,
When this rebellious heart shall beat no more,
If ever chance two wandering lovers brings
To Paraclete's white walls and silver springs,
O'er the pale marble shall they join their heads,
And drink the falling tears each other sheds;
Then sadly say, with mutual pity mov'd,
' Oh! may we never love as these have lov'd.' ”

POPE.



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DESCRIPTION
OF
A VIEW OF THE CEMETERY
OF
PÈRE LA CHAISE,

INCLUDING A DISTANT VIEW OF

PARIS

AND THE SURROUNDING COUNTRY:

NOW EXHIBITING

AT

THE PANORAMA, LEICESTER SQUARE.

PAINTED BY THE PROPRIETOR,

Robert Burford,

FROM DRAWINGS TAKEN BY HIM IN THE SUMMER OF 1834.

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1834.

PÈRE LA CHAISE.

“The man, how blest, who, sick of gaudy scenes,
(Scenes apt to thrust between us and ourselves!)
Is led by choice to take his favourite walk,
Beneath Death’s gloomy, silent, cypress shades,
Unpierced by vanity’s fantastic ray;
To read his monument, to weigh his dust.”

YOUNG.

THE justly celebrated cemetery of the east, Mont Louis, or as it is more generally called Père la Chaise, is the largest, most interesting, and most fashionable, of the four burial grounds of Paris. It stands at the north-eastern extremity of the city, opposite the Barrière D’Aulnay, from which it is separated by the width only of the Boulevard Neuf. Its situation is at once picturesque, lovely, and appropriate, extending along the slope of a hill between Belville and Charonne: it is encompassed on three sides by luxuriant valleys and gently rising grounds, and it commands from its highest parts a delightful and very extensive view of a rich, glowing, and diversified landscape. The whole interior is laid out in good taste, with due regard to the irregularities and undulations of the ground, in terraces, winding walks, and alleés, and is planted with clumps of trees and shrubs, somewhat in the manner of an English pleasure ground, forming an agreeable and well-managed relief of shade. The various tombs are placed without order or regularity, according to the taste or means of the relatives of the deceased. Some of these solemn receptacles are splendid erections, formed of, or embellished with, granite, marble, or bronze; others, simple in their construction, are surrounded by trellis-work of iron or wood, within which shrubs and flowers are planted, in a variety of ways. This intermixture of Nature’s sweetest gifts, in a burial ground, with the choicest specimens of sculptured art, dedicated to the great, the noble, and the good, is striking and affecting; it produces a feeling of painful satisfaction and affectionate regret, not to be described, and cannot fail to affect the mind, even of the gayest votary of pleasure, who visits the place as a public promenade, with peculiar and uncommon sensations; and, in the retired spots, there is a fitness and solemnity, together with numerous connecting associations, according well with the tone of mind of the more serious,

and the mournful purposes to which the sacred ground is appropriated.

The present Panorama was taken from a considerable elevation, at a short distance from the tomb of those celebrated and unfortunate lovers, Abeillard and Heloisa, and near a large piece of sloping ground, recently added to the cemetery, a spot better calculated for general effect than the higher and more ancient parts, where the closeness of the tombs, and the thickness of the foliage, necessarily limit the view. From this spot the scene is peculiar and interesting;—splendid mausoleums of every form occupy the foreground, shadowed by the yew, the melancholy cypress, and the weeping willow, intermixed with small enclosures, glowing with the varied tints of orange trees, roses, oleanders, and choice exotics. Beyond the walls of the cemetery, the eye embraces a superb and varied scene, including the whole country from Vincennes to St. Cloud: towards the north are seen the heights of Menil-montant, and Montmatre; the horizon to the south encircles Bicetre and Meudon; towards the east the cemetery rises to its greatest height, tomb above tomb peeping through the trees; the whole crowned by the magnificent monument of General Foy: and on the west the whole of the capital is outspread below, standing as it were in the centre of a vast amphitheatre, most of the public buildings visible—the Pantheon and the proud towers of Notre Dame eminently conspicuous, and the dome of the Invalids glittering in the sun:—all is rich and beautiful, particularly the view of Paris, the gayest city of Europe, thus seen in all its splendour in contrast with the awful solitude of the regions of the dead, presents a fine subject for thought; and the pleasing retirement of the scene, so congenial to moral and religious contemplation, renders it one of the most solemn, but at the same time one of the most interesting and instructive spectacles in the vicinity of Paris.

Prior to the Revolution, the French, like most other European nations, were in the habit of depositing their dead in churches, or cemeteries attached to them, in the midst of populous cities; this odious and dangerous custom, adopted by the early Christians,—that the contemplation of death might be ever present to the imagination of the living, was first suppressed in France, in 1790, by the National Assembly, who forbade interments in churches, or near dwellings; but during the revolutionary war which ensued, this order fell into disuse, the dead were buried in any place, without religious ceremony, or memorial to mark the spot;—death being officially declared to be “an eternal sleep.” In 1800

the Prefect of the Seine published a decree, declaring that funeral institutions were the first cares of civilization ; that public opinion, in consonance with morality, condemned the nakedness of the actual mode of burial ; and that it became the first city of the Republic, to command, by its example, decency of interment ; and, above all, to consecrate the care of the burial of the poor as a duty of public piety. In 1804 an imperial decree was issued, repeating the prohibition against burying within the bounds of towns—followed by others regulating the disposition of the graves, expenses of funerals, &c. ; and to these wise and salutary regulations, worthy of general imitation, were the Parisians indebted for the public cemeteries, which have now become an ornament to their city.

The history of the present ground is somewhat singular : it formerly belonged to the Bishop of Paris, and was called Champ de l'Evêque ;—in the fourteenth century it was purchased by a grocer, named Regnaud, who became so enchanted with the beauty of its situation, that he built himself a house, on such a scale of magnificence, that it acquired the name of “Regnaud's folly.” In 1626 the house and grounds became the property of the Jesuits, and acquired the name of Maison de Mont Louis, in honour of the youthful King Louis XIV. who, on the second of July, 1652, witnessed from it the battle in the Fauxbourg St. Antoine, between the armies of Marshal Turenne and the great Condé. It afterwards became the property of the celebrated Père la Chaise, confessor of Louis, who, with Mde. de Maintenon, at that time governed France, and who was appointed superior of the order, in 1675 ; the house was then rebuilt, and the gardens furnished with every thing to please the eye, or gratify the taste, of one whose love of pleasure and magnificence is undisputed. The house, both before and after the death of the father, was always thronged by the most distinguished personages of the court and city, and was the focus of political intrigue. Here the project was formed for revoking the edict of Nantes, also for the burning of Charenton : from hence issued the dragonnades, which deluged the Cevennes with blood, and the dreadful lettres du cachet, by which the Jesuits imprisoned, proscribed, and tortured, a multitude of Jansenists, their adversaries. At the suppression of the community the estate was sold, and after passing through several hands, was finally purchased by M. Frochot, for one hundred and sixty thousand francs, for its present use.

The ground, having been adapted by M. Brogniart, an architect of considerable eminence, who judiciously preserved all that could be made subservient to the use or embellishment of the establishment, was consecrated and opened in May 1804. At first it did not meet with particular encouragement from the more wealthy, as during that year but one hundred and thirteen monumental records were erected; in 1805 only fourteen; and at the close of ten years the whole number was but eight hundred and thirty-three. From this period, however, all powerful fashion came to its aid, and it was as necessary for the man of wealth to possess his tomb in Père la Chaise, as his country house, or his box at the opera: it has, consequently, already become a vast and splendid city of the dead, outnumbering in tombs the city of Paris in houses—and, being hourly on the increase, if the adjoining land, for which the most extravagant price is demanded, can be purchased, it will before long rival that city in extent and magnificence; for the tombs, which at first were humble and confined, now assume a broader base and greater elevation, and are formed of more expensive materials.

In 1814, when the allied armies approached Paris, formidable batteries were erected in the ground, which were defended by the pupils of the school of Alfort, who, on the 30th of March, with great gallantry, resisted two attacks of the Russians; the third, however, was successful, and after the capitulation of Paris, the Russians encamped on the spot, and cut down many fine trees for fuel.

The graves, or cessions, are of three descriptions; Fosses communes occupying a considerable space of ground to the left of the principal entrance, in which the poor are gratuitously interred, without distinction, in coffins placed close together, but not upon each other. These trenches were to have been re-opened at the end of every five years; but, from their extent, it has not yet been found necessary to disturb them. Here but few tokens of remembrance are to be seen, and but slight marks of cultivation.

“But many an honest tear, and heartfelt sigh,
 Have followed those who now unnoticed lie;
 Of these what numbers rest on every side!
 Without one token left by grief or pride.
 Their graves soon levell'd to the earth, and then
 Will other hillocks rise o'er other men;
 Daily the dead on the decayed are thrust,
 And generations follow, ‘Dust to dust.’”

CRABBE

The second class are temporary cessions, which by payment of fifty francs, become private property for six years, when, if the term is not renewed, or made perpetual, they revert to the state, and are re-sold.

“Yet here will love its last attentions pay,
And place memorials on these beds of clay.”

CRABBE.

The third class are perpetual, acquired by purchase of the ground, at the rate of one hundred and twenty-five francs per metre (about thirty-nine inches) square, in which the proprietors may sink vaults, erect monuments, with inscriptions approved by the Prefect, and inter any number of persons without distinction.

“Here are the wise, the gen'rous, and the brave;
The just, the good, the worthless, the profane;
The downright elown, and perfectly well bred;
The fool, the churl, the scoundrel, and the mean;
The supple statesman, and the patriot stern.”

BLAIR.

A company established for conducting funerals, and erecting and keeping in repair the monuments, possesses a considerable quantity of ground. The expenses for funeral pomp, and religious ceremonies, as regulated by the government, are divided into seven classes, varying from eight to four thousand two hundred and eighty-two francs.

Père la Chaise is properly the burial place for the fifth, sixth, seventh, eighth, and ninth arrondissemens only, but its advantageous situation has occasioned it to be chosen by the most illustrious persons, as the place of their sepulture; none of the other cemeteries can vie with it in the number, beauty, and varied structure of its monuments, raised to display the true greatness of some, and to perpetuate the vanity and obscurity of others; for here wanderers from all countries, and persons in every grade of society find, without regard to religion, rank, or talent, a hospitable home.

“Death levels man,—the wicked and the just,
The wise, the weak, lie blended in the dust;
And by the honours dealt to every name,
The king of terrors seems to level fame;—
See here—lamented wives, and every wife
The pride and comfort of her husband's life.
Here, to her spouse, with every virtue grae'd,
His mournful widow has a trophy plac'd;
And here 'tis doubtful if the duteous son,
Or the good father be in praise outdone.”

CRABBE.

Here temples, chapels, pyramids, and obelisks, in every style of architecture, and of large dimensions, with inscriptions in every language, are raised in all the vanity of sepulchral pomp, to the memory of marshals, divines, statesmen, poets, players, and cooks. Men who instructed the world by their wisdom, ennobled by their genius, or delighted it by their writings; the owners of many being still in the bloom of life, and the enjoyment of its luxuries, but who choose themselves to select the spot, and erect the tomb, to which inexorable destiny must finally bring them. Here votive altars and single urns, decorated with pleasing devices, display names familiar to the ear, though not sufficiently celebrated to claim the notice of history. Here, too, the monumental stone, raised by the hand of friendship, to rouse the emulation, claim the gratitude, or excite the sympathy of mankind, recites, in eloquent and sublime terms, the talents, virtues, or misfortunes, of the deceased. And, lastly, here is also to be found the mound of turf, the simplest form of all, perhaps decorated with a humble cross of wood, and surrounded by a small garden, the cherished property of some poor family, filled with brilliant flowers—a touching emblem of the beauty and brevity of life; or presenting a single rose bush, planted over a dear relative, and carefully tended by the hand of parental sorrow, filial affection, or youthful companionship. Every thing marks the existence of a tender regret and remembrance; innumerable garlands of flowers hang on the tombs; voluntary offerings to the departed, denote the recent visits of friends. Here the dead seem never to be forgotten. The pleasing appearance of the place must excite the most lively interest in all. There is nothing to produce sensations of either horror or disgust. The painful reality of its being the field of death seems lost. Parties of pleasure are made to wander through its mazes; and on Sunday it is the promenade of some of the gayest company of Paris;—but on the day of All Souls, or *Fête des Morts*, a day set apart by the Romish Church for the commemoration of the dead, the scene is changed, whole families in mourning make a sort of holy and melancholy pilgrimage to the graves of their relations, and the cemetery is filled by thousands, who may be seen in all parts on their knees, repeating the prayers for the dead in the most earnest and affecting manner.

EXPLANATION OF THE ENGRAVING.

No. 2. Barriere du Trone,

Or barrière St. Antoine, towards Vincennes; it consists of two symmetrical pavilions, and two Doric columns, 75 feet in height, placed on buildings which serve as pedestals; they are 270 feet from each other. A superb throne was placed here when Louis XV. entered Paris in triumph by this gate.

No. 17. Salpêtriere.

A house of correction for females (somewhat on the plan of an English workhouse) where they are respectably maintained, but are compelled to work; it stands near the Jardin des Plantes; it was established in an extensive saltpetre manufactory, granted for that purpose in 1656, in consequence of the disorders committed by vagrants and beggars during the wars of the Fronde; the church, erected by Bruant, is handsome, and has an octagonal cupola; the buildings cover a space of 110,000 yards.

No. 20. Hopital du Val de Grace.

In the rue du Faubourg St. Jacques, formerly a convent, erected by Anne of Austria, the wife of Louis XIII., to commemorate the birth of Louis XIV.: during the Revolution it was converted into a military hospital, and contains 1,000 beds; the beauty of the building, which possesses some noble frescos, is carefully preserved; the church formerly contained the hearts of the Kings of France of the House of Orleans, who were buried at St. Denis.

No. 22. Pantheon.

Of all the modern buildings of Paris the church of St. Geneviève is the most splendid; it was commenced in 1757, from the designs of M. J. G. Soufflot; the plan is a Greek cross forming four naves uniting in a centre, which is surmounted by a noble dome and lantern: it was formerly a church; but on the death of Mirabeau, in 1791, the National Assembly consecrated it as a place to receive the ashes of those who deserved well of their country by their talents, virtues, or achievements, and he was buried there with great pomp: the symbols of the Christian faith gave way to others appropriate to the design, and over the grand portico the following inscription was placed:—"Aux grand hommes la patrie reconnaissante." Buonaparte, in 1806, ordered divine service to be resumed in it, and in 1822 it was re-consecrated as a church by the Archbishop of Paris, and service regularly performed until 1830, when it again reverted to its former use: the vaults are skilfully managed, being neither dark nor damp, and contain some of the greatest men of modern France.

No. 23. Colonne des Victoires.

A column erecting to perpetuate the remembrance of the revolution of 1830, by which Charles X. was deposed, and Louis Philippe placed on the throne of France.

No. 25. La Sorbonne.

In the Place de la Sorbonne this elegant church (and a college attached) was erected in 1256, by Robert de Sorbon ; it was afterwards rebuilt by the Cardinal Richelieu in 1635, whose remains it contains: the interior was much damaged at the Revolution, by being fitted up for the Ecole Normale; the Academy of Paris occupies the building at present. The first printing press in France was established here.

No. 26. St. Gervais.

This church, one of the most ancient in Paris, stands near the Place de Grève ; it was rebuilt in 1420, and has a fine portico, erected by Louis XIII. in 1616.

No. 27. St. Sulpice.

The majestic portico of this church, with the two towers rising to the height of 210 feet (one of which was rebuilt in 1777, and the other never finished), is the admiration of all, for the grandeur of proportion, boldness of design, and the effect produced from whatever quarter it is viewed ; it was commenced in 1646 by Anne of Austria, but not completed for 100 years : on the pavement of this church is traced the meridian of Paris, executed by Henry Sully, the astronomer.

No. 28. Notre Dame.

This beautiful cathedral, the mother church of France, stands on l'Isle du Palais, nearly in the centre of the city ; the architecture, although Gothic, presents a bold, yet delicate, appearance: the two venerable towers rise to the height of 204 feet ; in one is the famous bell, called le Bourdon, to which Louis XIV. and his Queen stood sponsors ; its weight is 36,000 lbs. The interior is rich in sculptural and architectural ornaments, paintings, &c. In this church the celebrated "Hymn to Reason" was sung, by order of the National Convention, in 1794 ; and here Buona-parté and the Empress Josephine were crowned in 1804.

No. 29. Jews' Ground.

The ground particularly reserved for the burial of persons of the Jewish religion is enclosed by a high wall, and the only door of admission is kept strictly closed, even during the performance of the funeral service; it contains but few tombs, the graves being generally covered by flat stones, with inscriptions in Hebrew and French: the most remarkable tomb is that of — Joseph, a money-changer of the Palais Royale, who was robbed and nearly murdered by two strange mechanics: he was fast recovering, however, when the robbers were taken and tried: the knowledge of this, and the cry of their dying speech, occasioned so terrible a convulsion in their victim, that he died the same day they were executed.

No. 30. Tomb of Abeillard and Heloisa.

“May one kind grave unite each hapless name,
And graft my love immortal on thy fame;
Then, ages hence, when all my woes are o'er,
When this rebellious heart shall beat no more,
If ever chance two wandering lovers brings
To Paraclete's white walls and silver springs,
O'er the pale marble shall they join their heads,
And drink the falling tears each other sheds;
Then sadly say, with mutual pity mov'd,
'Oh! may we never love as these have lov'd.'”

POPE.

Of all the monumental records which remembrance has consecrated in any age or country, there is none to which attention is more willingly riveted than to this: although it is seven centuries since they lived, yet their loves and their sufferings are as fresh in our memories, and have as powerful hold on our sympathies, as if they had died but yesterday. It is an object of greater interest than any other in the ground; crowds of persons pause instinctively before it,—age points it out to youth, and there is not a female, old or young, who does not commiserate the fate of the unfortunate lovers. A common urn contains their mingled ashes, as they were at first deposited, although they were subsequently separated, and continued apart upwards of three hundred years, until again re-united in the Paraclete.

The tomb consists of a chapel of Gothic architecture, formed from the ruins of the Abbey of Paraclete; its form is a parallelogram, 14 feet by 11, and 24 in height; fourteen columns, 6 feet in height, ornamented with diversified capitals, support ten arches, surmounted by cornices, wrought in field flowers; the four pediments are triangular, the principal one contains medallions of Abeillard and Heloisa, and a bas-relief in three parts: in the centre, Mount Calvary; on the left, Abeillard; and on the right, an angel holding the soul of Heloisa: the opposite side has a bas-relief of Abeillard's funeral, and two roses; the two lateral have only exquisitely wrought roses: a graceful pinnaele rises in the centre, and four smaller, finished with crockets, terminate the angles. In this chapel is the tomb built for Abeillard, by Pierre le Venerable, on which he is represented in a recumbent posture, and by his side is now placed a statue of Heloisa: round the tomb are bas-reliefs of the fathers of the church; and at the foot the following inscription;—

HIC
 SUB EODEM MARMORE JACENT
 HUGUS MONASTERII
 CONDITOR PETRUS ABÆLARDUS
 ET ABBATISSA HELOISSA
 OLIM STUDIIS, INGENIO, AMORE, INFAUSTIS NUPTIIS
 ET PÆNITENTIA
 NUNC ÆTERNÆ, QUOD SPERAMUS FELICITATE
 CONJUNCTI
 PETRUS ABÆLARDUS OBIIT XX PRIMA APRILIS, MCVLII,
 HELOISSA XVII MAI, MCVLXIII,
 CURIS CAROLÆ DE ROUCY PARACLETI ABBATISSÆ,
 MDCCLXXIX.

On the side is an inscription relating to Abeillard's retraction of errors, and at the angles inscriptions descriptive of the origin and removal of the monument.

Abeillard, when persecuted for religious opinions, retired to the Abbey of Cluny, where he spent two years; he then removed for change of air to the Priory of St. Marcel, where he died shortly after, aged 63, and was interred in a vault crected by Pierre le Venerable, Abbot of Cluny, at the request of Heloisa: his remains were subsequently transferred by stealth to the Abbey of the Paraclete, which he had founded, and of which she was then the first Abbess, and were interred in a chapel, called Petit Moustier. When Heloisa died, she was deposited in the same tomb. In 1497, the bodies were disinterred, placed in separate coffins, and deposited in two tombs in the choir of the church. In 1630 these tombs were removed to the Chapel of the Trinity; and in 1779 the bodies were again united in one monument, bearing the same inscriptions as at present. Upon the dissolution of monasteries, the inhabitants of Noyent-sur-Seine transferred the

tomb to their parish church, where it was destroyed in 1794, during the revolutionary mania. In 1799 M. Lenoir obtained permission to transfer these precious remains to the Musée des Monumens at Paris, where he erected the sepulchre, and placed them in the original tomb, built by Pierre le Venerable, presented by a physician of Chalons. A statue of Heloisa was formed by fixing her bust on a female figure of the age in which she lived. They were finally removed to their present situation at the dissolution of the Museum in 1815, from whence it is to be hoped neither rage nor party will further remove them.

Near this spot repose the remains of the celebrated naturalist Cuvier; Lord Murray, who signalized himself in India and in Spain; and the Count Colbert, a distinguished French emigrant.

No. 33. Hotel de Ville.

This edifice, commenced in 1533, stands in the Place de Grève; it is remarkable not only for its antiquity, but from the extraordinary scenes which have taken place in or near it: Louis XVI., when brought from Versailles, was exhibited to the populace from one of its windows; Robespierre, when outlawed, sought refuge within its walls; and it was an important station during the three days of July, 1830: here is preserved the celebrated guillotine, and in front on the Place de Grève, is the no less celebrated lamp iron. The clock, a curious piece of mechanism, by Leparre, is illuminated at night.

No. 34. Abbaye Royale de St. Germain des Pres.

A very ancient church in the Place St. Germain, founded by Childebert, in 542, and rebuilt by the Abbé Morard in 1014; it contains the remains of most of the ancient Kings of France, and several eminent men; the tower, built by Childebert, still remains, the monastery was destroyed by the explosion of a saltpetre manufactory, established in it at the Revolution: adjoining the church was the celebrated meadow, called the Pré aux clercs, the scene of so much duelling, gallantry, and debauchery.

No. 35. Hotel des Invalides.

This splendid institution is one of the noblest ornaments of the city of Paris, both as regards the building itself and the purposes to which it is dedicated; it was originally projected by Henry III., and carried into effect by Henry IV., in 1595, as a retreat for the brave men who had been his companions in arms. Louis XIV. erected the present building in 1671, from the designs of Bruant; it covers a space of 35,488 square yards; the spacious dome, constructed by J. H. Mansard, rises to the height of 308 feet, and being covered with lead, gilt, forms a pleasing object in the view of Paris; round the interior formerly hung 3,000 colours, taken by the French army, but on the approach of the allies they were taken down, and burnt by the veterans; they are replaced by 70 brought from Algiers. This institution affords protection to 3,500 old or disabled soldiers. On the Esplanade, a monument surmounted by a bronze bust of La Fayette, has been erected in honour of the revolution of 1830.

No. 36. St. Jacques.

A small church, erected in 1684 by Anne of Bourbon.

No. 37. St. Germain l'Auxerrois.

Erected by Chilperic in 606, and during the ascendancy of the English in 1423, nearly rebuilt; at present it is occupied as the Mairie of the fourth arrondissement, but it is about to be taken down; it contains the tombs of

many great men, which were singularly spared from the general destruction at the Revolution. The bell of this church gave the signal for the horrible massacre of St. Bartholomew; and here Massillon and Bourdaloue preached before Louis XIV., it was also an important post in the revolution of 1830.

No. 38. The Louvre.

The most ancient of the Royal Palaces, having been the country residence of the kings in the time of Dagobert; the celebrated gallery, the boast of France, and the envy of the world, which connects it with the Tuilleries, was begun by Henry IV., and finished by Louis XIV.; this gallery, connecting the apartments on the first floor with those of the king's, forms an uninterrupted suite, more than a quarter of a mile in length; although stripped of its principal ornaments, it still contains above 1,200 fine pictures.

No. 39. Halle au Ble.

The Corn Market erected in 1762, and destroyed by fire, was rebuilt on the same spot in the rue des Viarmes in 1811, at the expense of 838,000 francs; the cupola, which is 131 feet in diameter, is formed of iron covered with copper. The astronomical column adjoining was erected by Catherine de Medicis in 1572; it is 95 feet in height, with an enormous sun-dial at the summit, and a fountain at its base.

No. 41. Arc de l'Etoile.

This magnificent arch, surpassing every thing of the kind in magnitude, was commenced by Buonaparte to commemorate his triumph over the nations of Europe, but after the reverses at Moscow it was discontinued; after the campaign of the Duc d'Angouleme in Spain it was ordered to be completed: it will now, probably, be destined to record some other important event. The breadth of the arch is 47 feet, the height 87, and the whole height of this stupendous structure is 135 feet.

No. 43. Abattoire de Menilmontant.

Those public nuisances, which disgrace most other cities, are placed in the outskirts of Paris: these slaughter houses are of vast size, and, being under the inspection of the police, are well regulated and kept extremely clean; there are five in different quarters, erected at the expense of 16,518,000 francs; the present one is variously styled Menilmontant, or Popincourt; it stands in the rue des Amendiers, and almost rivals in size that of Montmatre, which is the largest.

No. 45. Barriere St. Martin.

The barrière is square, each front presenting a peristyle of eight Tuscan columns, above which rises a circular building of eight arcades, plain and unadorned; the whole has a good effect; it stands near the head of the Canal d'Ourq and the road to Meux.

No. 46. Montmatre.

The most considerable elevation in the neighbourhood of Paris; it is remarkable for its lime-stone quarries, and the number of windmills which crown its top; it is the favourite resort of the citizens to enjoy the fine view; the church is an ancient Gothic structure, now partly used as a telegraph station. Montmatre was the place of meeting between Henry II., Louis VII., and the arrogant Becket; it was also the left of Marmont's position in 1814.

No. 47. Chapel.

The chapel, a very neat structure, designed by M. Godde, was erected in 1822, on the site of the ancient Maison de Mont Louis, which was then destroyed; the building is 56 feet in length, 28 in breadth, and 56 in height, surmounted by a cross of white marble; it receives light from a large window in the roof.

No. 50. Monument of Delille.

The ashes of the French Virgil repose in a modest tomb of white marble, simply inscribed with his name, "JACQUES DELILLE." The spot, as nearly as possible, agreeing with that described in one of his beautiful poems—

"Je te l'ai dit, au bout de cette courte vie
Ma plus chère espérance et ma plus douce envie,
C'est de dormir au bord d'un clair ruisseau,
A l'ombre d'un vieux chêne ou d'un jeune arbrisseau;
Que ce lieu ne soit pas une profane enceinte;
Que la religion y répande l'eau sainte."

Round this spot sympathy has attracted a host of names, not one of which passes through the mind without touching a fibre of the heart, by the recollection of their virtues, or warming the imagination by the acknowledgment of their talents;—the celebrated Grétry, the amiable St. Pierre, Parny, Condorcet, Mercier, Chénier, Prevost, Ginguiné, Visconti, and the Marquise de Boufflers, names well known in literature; the composers, Méhul, Persuis, Nicolo, Gaveaux; the chemists, Fourcroy and Thouin; the architects, Brogniart and Bellanger; the geographers, Dubocage and Denon; the inimitable Talma, Mde. Defresnoy, Mde. Dugazon, Mlle. Rancourt, Rervrio, Breguet, and many others equally celebrated, are within a circle of a few hundred feet.

No. 57. Tomb of M. Gemon.

A superb pyramid, 36 feet in height, marks the spot where rest the remains of M. Gémon; it also serves to point out the place where two less splendid tombs have been erected, to names which will not require the aid of bronze or granite to hand them to posterity—Molière and La Fontaine.

No. 64. Monument of General Foy.

This magnificent tomb has been recently erected by his country to perpetuate the virtues and talents of General Foy, and, from its situation and beauty, it forms one of the most conspicuous objects in the cemetery; above the basement, which contains the entrance to the vault, rises a pavilion, supported by four Ionic columns, under which stands a colossal statue of the General, the whole in white marble. The ground surrounding this tomb is the most brilliant in the whole cemetery, and may be properly termed the quartier des marechaux; on every side the eye is struck by the name of some great warrior, statesman, or eminent person: a splendid tomb contains the remains of the brave Marshal Serruriere, another those of Marshal Kellerman; two majestic pyramids of white marble rise above those of Suchet and Massena; a sumptuous catafalque covers Marshal Lefebvre, which was raised by his wife by the sale of her diamonds; an imposing edifice in the form of a chapel encloses the remains of Cambacérés; a splendid work of art those of the Duc Décrès; a sarcophagus presents the name of Lebrun; a column of white marble is reared to Caulincourt; a pyramid of granite to Prince Ehmühl; and handsome tombs to Marshal Macdonald, the unfortunate Labadoyère, Murat, Gourgaud,

Boyer, Bassano, Manuel, B. Constant, and many others equally celebrated : at no great distance lie the philanthropic Abbé Sicard, the amiable Mde. Cottin, and the Marchioness Beauharnois.

No. 65. Tomb of Mde. Demidoff.

This is, without exception, the most costly and most elegant tomb in the cemetery ; it is composed entirely of white marble, and forms a kind of open temple, supported by six superb columns ; within is a sarcophagus of great size, which contains the remains of Mde. Demidoff.

Immediately in front of this tomb is the more modest one of the well known Beaumarchais.

No. 68. Tomb of Mlle. Mars.

In the same inclosure are two marble tombs, one only is occupied ; it contains the remains of Mlle. Georgina Mars, daughter of the celebrated actress, who died in 1828, aged 19 ; on the stone is the following verse,—

“Vertus, grâces, talens, tout dort sous cette pierre,
O vous qui visitez cette asyle de pleurs,
Sur son tombeau jetez des fleurs ;
Gardez vos larmes pour sa mère.”

The other grave remains for her mother.

FINIS.

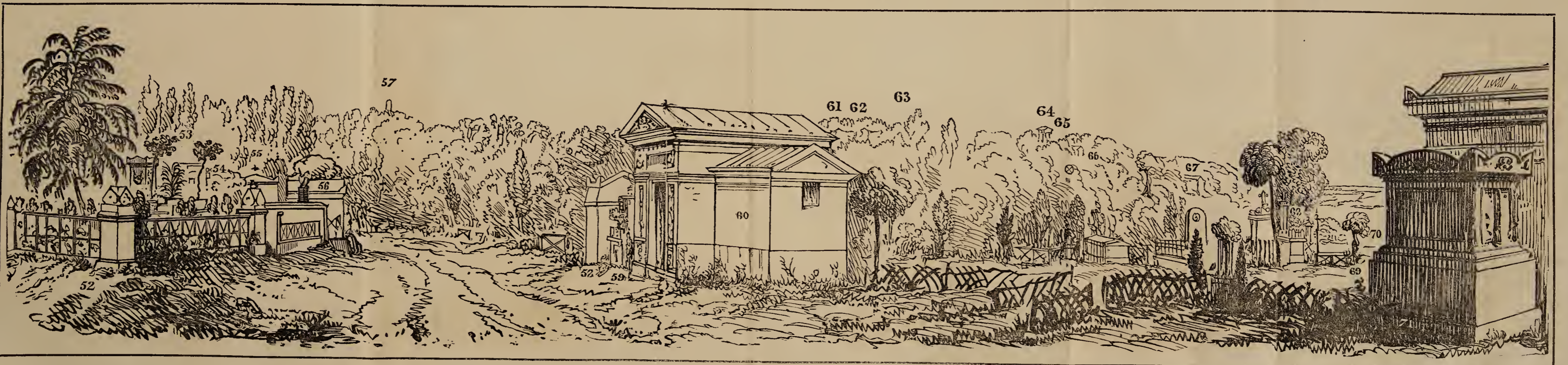
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|------------------------|--------------------------|----------------------------|--------------------------------|------------------------------|-------------------------------|----------------------|
| 1 Famille Mauceaux | 9 Duperrau | 16 Duchesse de Brancus | 23 Colonne des Victoires, 1830 | 30 Abeillard and Heloisa | 37 St. Germain l'auxerois | 44 Barrière du Roule |
| 2 Place du Trône | 10 Delauney | 17 Salpêtrière | 24 St. Paul | 31 Capitaine Serré | 38 Louvre | 45 ———— St. Martin |
| 3 St. Martin | 11 Famille Guizot | 18 St. Catherine | 25 Sorbonne | 32 Prison, Model pour Femmes | 39 Halle au Blé | 46 Bute Montmatre |
| 4 Moreau de Monchereil | 12 Julien | 19 Barrière des Moulins | 26 St. Gervais | 33 Hôtel de Ville | 40 Sonne Nouvelle | 47 Chapel |
| 5 Comtesse de Bassau | 13 Duchernin | 20 Hôpital de Val de Grâce | 27 St. Sulpice | 34 St. Germain | 41 Arc de l'Etoile | 48 Réfugié Polonois |
| 6 Famille Escores | 14 Lefebvre | 21 St. Genevieve du Monte | 28 Notre Dame | 35 Invalides | 42 St. Vincent de Paul | 49 Housson |
| 7 ——— Plaisance | 15 Letessier des Jardins | 22 Pantheon | 29 Jews' Ground | 36 St. Jacques | 43 Abattoire de Menil Montant | 50 Delille |
| 8 Masson | | | | | | |



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|--------------------------|-------------------|--------------------|----------------------|----------------------|----------------------|---------------------|
| 51 Famille Rochefoucault | 54 Jeune Modeste | 57 Famille Grinout | 60 Famille Collot | 63 Famille Boode | 66 Caulincourt | 69 Victimes de 1832 |
| 52 Mignon et riant | 55 Famille Bochar | 58 ——— Thivear | 61 ——— Perrier | 64 General Foy | 67 Duc de Bassano | 70 Victimes de 1834 |
| 53 Vicompte Hoaiie | 56 ——— Boudaille | 59 ——— Grosseau | 62 Augustin, Peintre | 65 Countess Demidoff | 68 Mademoiselle Mars | 71 Sep Cormont |

