

## THE TOMB OF LOUIS PASTEUR.

We are able to present to our readers a description of the tomb erected in the Pasteur Institute for the remains of Louis Pasteur. A reproduction of a photograph of the mausoleum of the great French savant has been secured through the kindness of Monsieur J. B. Pasteur. This tomb ought to be visited by every medical man who has an opportunity of doing so, not only on account of Pasteur's great services rendered, directly and indirectly, to medicine and surgery; not only on account of the great interest attached to a visit to the laboratories of the institute, which may be made at the same time, but because the mausoleum is well worth seeing as a beautiful work of art, exquisite in taste and design and perfect in the finish of the workmanship. The Pasteur Institute is an imposing building situated in its own grounds in the Rue Dutot, but as it may not be easy for those to whom Paris is not well known to find it, the best plan is to drive there; a carriage from the Place de la Concorde will reach it in about half an hour.

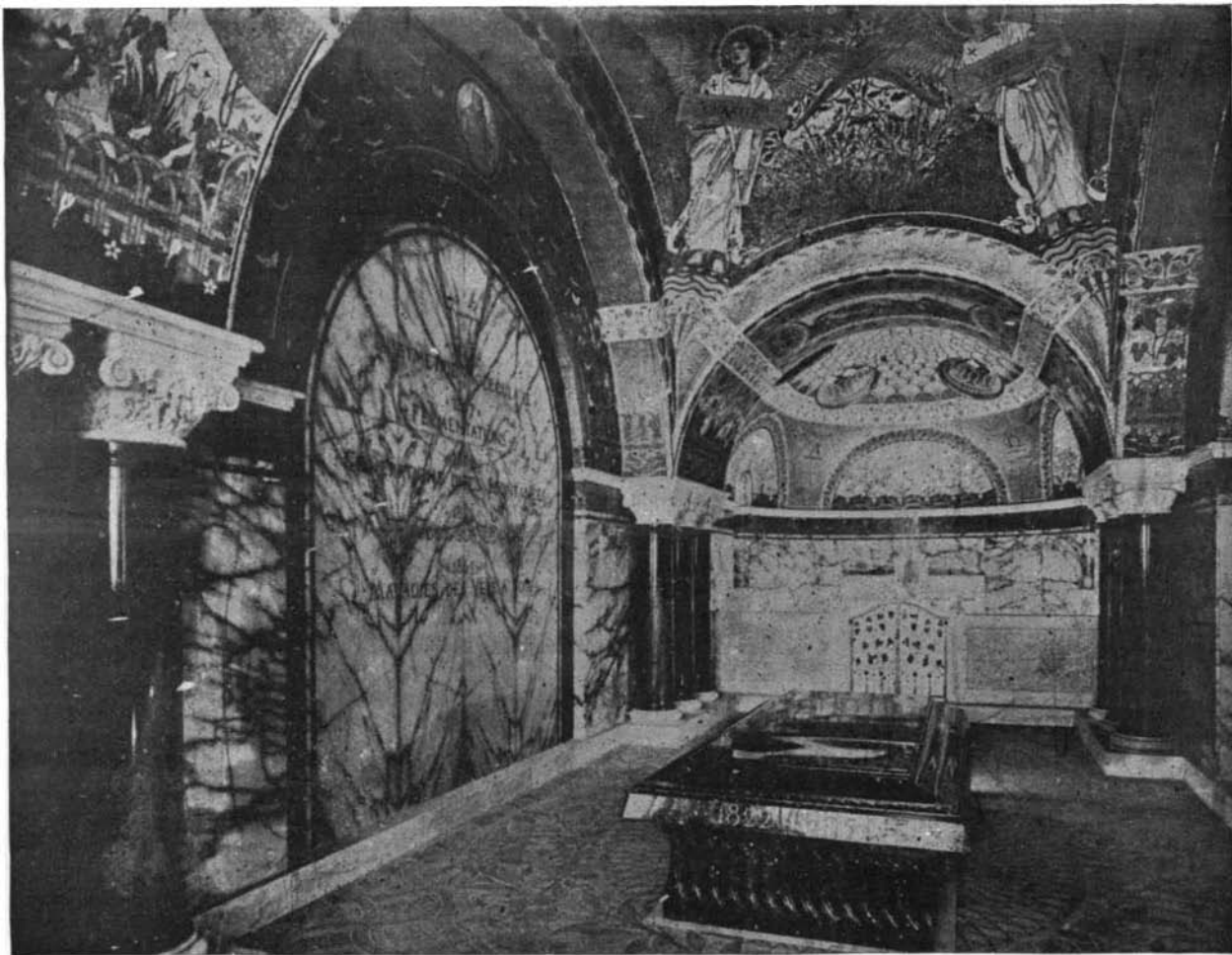
The mausoleum is built at the end of a long corridor in the institute and is shut off by magnificent gates of wrought iron. Before describing it, it is interesting to note that it was built by the Pasteur family, and Monsieur J. B. Pasteur, the son of the great savant, suggested as a model the well known tomb of Galla Placidia, at Ravenna, which he had visited in the course of his travels in Italy. This tomb was built about 440 by the Christian Empress Placidia, the daughter of Theodosius the Great. It is in the form of a Latin cross 49 feet long and 41 feet broad, and we may refer to it in some detail to show how it inspired the architect of Pasteur's tomb, Monsieur Girault. The interior of Placidia's tomb is covered by mosaics, on a blue ground. Above the entrance are garlands of fruit and foliage; and in the dome the symbols of the evangelists. In the four arches which support the dome are figures of eight apostles, and between them is seen the familiar representation in mosaics of doves drinking out of a vase. Under the vaulting of the right and left transept are the other apostles and, between them, stags drinking at a spring in the midst of golden foliage. There are also designs in mosaic of branches of vines; and two subjects, full of grace and dignity, the chef d'œuvres of Christian art in the fifth century, the first representing the Good Shepherd with his sheep, and the second representing the triumph of the Christian faith. The altar is constructed of oriental onyx, and behind it is the large marble sarcophagus, which was at one time enriched with plates of silver.

Turning now to the Pasteur mausoleum, we find the archway over the gates decorated in mosaic with irises on a gold ground, and there is also the simple inscription, "Ici repose Pasteur," and on either side of it the dates of his birth and death—1822-1895. Passing through the gates, the crypt is approached by a flight of nine steps of white statuary marble. The pavement of the crypt is of marble mosaic on which are represented large wreaths of laurel. The crypt is formed by four arches which support a cupola, and in the center is placed the sarcophagus, which is carved out of a single block of dark green porphyry. The arches are supported on four groups each of three columns, two of green porphyry and one of red, with Byzantine capitals of white marble. The walls of the crypt are lined with pavonazza, a cream colored marble richly veined in black, and above it are beautifully executed mosaics. On the marble which fills the arches on the right and left are inscriptions indicating Pasteur's discoveries in historical order as follows:

1848. Dyssymétrie Moléculaire.	1871. Etudes sur la Bière.
1857. Fermentations.	1877. Maladies Virulentes.
1862. Générations dites Spontanées.	1880. Virus Vaccina.
1863. Etudes sur le Vin.	1885. Prophylaxie de la Rage.
1865. Maladies des Vers à soie.	

Beyond the sarcophagus is an apsidal chapel containing an altar of white marble inclosed by a balustrade of the same material. Above the staircase is the following inscription from the oration delivered at the reception of Pasteur into the Academy of Science: "Heureux celui qui porte en soi un dieu, un idéal de beauté, et qui lui obéit—idéal de l'art, idéal de la science, idéal de la patrie, idéal des vertus de l'Evangile." In the apse is another inscription containing the name of the architect and other interesting particulars: "Ce monument fut élevé en MDCCCXCVI. à la mémoire de Pasteur par la piété de sa veuve et de ses enfants. Charles Louis Girault composa l'architecture et la décoration; il dirigea les travaux. Luc Olivier Merson dessina les figures de la coupole. Auguste Guilbert Martin exécuta les mosaïques."

In the mosaics are representations of fowls, cattle, sheep and dogs, indicating Pasteur's researches on chicken cholera and attenuation of virus, on anthrax, on clavelée or sheepox, and on rabies. There are also beautiful designs of hops, vines and mulberry trees with silkworms and moths, illustrating respectively his researches on the so-called diseases of beer and wine and on the silkworm disease. Pasteur was a devout Roman Catholic, and the religious side of his character is indicated in the mosaics by angelic figures of Faith, Hope, Charity and Science, and, above the altar, by the figure of a dove descending, representing the Holy Spirit, and on either side the Greek letters A



TOMB OF LOUIS PASTEUR AT THE INSTITUT PASTEUR.

and Ω. At the top of the cupola light is admitted through slabs of oriental onyx.

Such is the magnificent resting place of Louis Pasteur, and it was a happy idea that this tomb should be placed where his successors carry on his great work, and where students from all parts of the world may be reminded of the example he set of a life of untiring devotion to science and humanity.

We are indebted to the Lancet, of London, for the cut and particulars.

## Helping Others to Help Themselves.

There is no better philanthropy, no higher and wiser way of being truly charitable, than to help others to help themselves. This is everywhere acknowledged by all who have earnestly sought, in either a large or a small way, to benefit their fellow beings. What could be more practical, therefore, what more promising of good results, than a method recently put in practice by two New York ladies, by which all of the New York City police stations, and the houses of hook and ladder and fire engine companies, were regularly supplied with the SCIENTIFIC AMERICAN? Thirty-eight subscriptions were thus paid for by these ladies for the police stations and twenty-four for the fire engine houses. Subscriptions to the latter have been already paid for the year 1897. Those thus supplied with the paper are, of course, amply able to take and pay for such papers as they choose; but such a benefaction, so gracefully bestowed, comes as a cheering benison to be gratefully remembered by the recipients every week in the year. For

both policemen and firemen have long hours of waiting at their stations, to be in readiness to answer the calls to active duty, and the waiting not only seems less long, but may be actually employed in a pleasurable, even profitable way, and perhaps to their own great advantage, when they may always have at hand a copy of the SCIENTIFIC AMERICAN to interest and instruct them.

## Our Homes.

It is said that the sweet cantatrice and good woman, Jenny Lind, when she had been but a few days in America, asked, "Where are your poor people? I see so few who look and dress poorly, so few who appear to be without comfortable homes?" Of course, there are many poor homes here, but the Swedish nightingale was right in the thought which lay behind her question. The percentage of those who are comparatively well to do, the proportion of those who have comfortable homes—nicely furnished, well appointed, and perhaps even sumptuously supplied—is far higher here than in any other land.

In the Building Edition of the SCIENTIFIC AMERICAN, we think we can say without contradiction, are presented more houses and more attractive views, plans and details of dwellings, from the most costly to the most humble, than are to be obtained from any other source. It gives in every number, in colors and in beautiful half tones, fresh collections of views, made

with photographic fidelity, showing recently built dwellings and notable structures of every description, with such ample explanations as to their various features that one can hardly help saying, in looking over its pages, "How I would like to have such a house! What a pretty dwelling this is! What a fine view there must be from that bay window!" or, "How comfortable it must be to sit on that balcony, looking out on the lawn, during warm summer evenings!" etc. And from such thoughts as these come questions as to cost, the consideration of what one can afford to do to own a home in accordance with this or that favored design, and upon these reflections follow closely calculations as to the minor changes one would have—a closet here, a bath room there, a niche in the hall perhaps for an arm chair, or a cozy corner

off the drawing room for the children or for grand-ma. Then, too, come crowding in considerations as to the plumbing, the heating, the painting, the papering and wall finishing, the decorating, the lighting, and everything that must have or may have a place within or without the building.

And where else can all the questions which arise in such pleasant half reverie, half calculating mood be as fully and completely answered as in the pages of the Building Edition of the SCIENTIFIC AMERICAN? Besides its handsome original views and descriptions, its columns teem with the illustrated announcements of the most reliable manufacturers of every class of materials, goods and appliances required in buildings, and for their fitting up and furnishing. The subscription price is \$2.50 a year, and when one has had the pleasure and profit of perusing each monthly number as it arrives, it is almost impossible for any reader to throw them away, as they would an ordinary serial, when for a slight sum they may be bound into a splendid large quarto volume, instructive and interesting to leave around and forming a valuable addition to any library. The price of these large and beautiful volumes, ready bound, is far less than that of most books of anything like the same cost to produce.

THE widow of Baron Maurice Hirsch, of Vienna, has decided to present 2,000,000 francs (\$400,000) to the Pasteur Institute as a memorial of her husband. This gift will enable the building to be enlarged by the addition of chemical and biological laboratories.