ON RESTORATION

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On Restoration by E. Viollet-le-Duc & Charles Wethered

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ON RESTORATION



SHARE CONTRACT

ON RESTORATION



The Arts never die. Their principles remain true for all time, because humanity is always the same. However its customs and institutions may be modified, its intellectual constitution is unchanged;—its faculty of reasoning, its instincts and sensations proceed from the same source now as they did twenty centuries ago. It is moved by the same desires and the same passions, while the various languages it employs do but enable it to express in every age the same ideas, and to call for the satisfaction o the same wants.—Viollet-Le-Duc.



ON RESTORATION

BY E. VIOLLET-LE-DUC

AND

A NOTICE OF HIS WORKS

IN CONNECTION WITH

THE HISTORICAL MONUMENTS

OF FRANCE

BY CHARLES WETHERED

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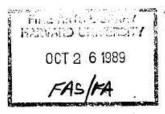
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PREFATORY NOTE.

N English version of the article
"Restauration," in that valuable
treasury of architectural art and
erudition, Viollet-le-Duc's "Dic-

tionnaire Raisonné de l'Architecture Française," will, I trust, be acceptable to many readers.

In this philosophic Essay, the author has concisely laid down the essential principles and expedients which should guide the architect when dealing with the time-honoured structures of his predecessors. We know how grievously many buildings strong enough to survive the lapse of ages suffer through neglect, ignorance, or cupidity. Here and there,

however, remain the relics of some "glorious work of fine intelligence"—as, for example, those of our own Tintern, Furness, and Melrose abbeys—which we would ever willingly retain as "noble wrecks in ruinous perfection." Most of our ancient cathedrals and churches, baronial-halls and manor-houses, still continue to be used because admirably adapted for their several purposes: assuredly, then, it should be the earnest care of our generation to hand on these heirlooms in stone to aftertimes, in a state of comcliness and integrity not inferior to that in which they were left by their earlier possessors.

By the kind permission of the publishing firm of Morel and Co., of Paris, I have profixed to these pages the portrait of M. Viollet-le-Duo, from the "Dictionnaire," engraved on steel by Massard.

My notice of his works in connection with the "Historical Monuments of France," in the "Times" of August 24th, 1874, having attracted the attention of many whose critical