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of standard gauge, and the rack rail was of the type patented by Nicholas Riggensbach in 1963. The chief engineering works were the Schwanden tunnel, 256 ft. long, and the adjacent Schnurtobel bridge, 235 ft. long, supported on five trestles. The maximum gradient was 1 in 4. The trains consisted of a single coach, seating about 50 passengers, and were propelled by the locomotive up the mountain, and trailed on the descent. The first locomotives had vertical boilers, set at a rake to reduce the variations in water level arising from changes of gradient. They ran on four wheels, and had outside cylinders, which drove the pinion wheel through gearing. These engines remained in service for about 11 years, and were replaced by engines with boilers of the horizontal type, but with special provision for overcoming changes in the water level. Electric traction was introduced on the Arth-Rigi Railway in 1907, but the Rigi Railway was not electrified until October 3rd, 1937.

FUND FOR AVALANCHE VICTIMS IN SWITZERLAND.

Dear Compatriots,

The Fund for Avalanche Victims in Switzerland was closed to-day and the grand total of £3,221.2.3 is being transferred to the Swiss Red Cross in Berne. This splendid response to our appeal of February 1st is all the more gratifying as nearly one-third represents contributions received from British friends of our country. Many of these offerings reached us with touching messages of sympathy as well as thanks for kindness received in Switzerland.

In the name of the Swiss Societies in London and the provinces as well as on behalf of the victims of this unprecedented disaster, we express our deep gratitude to all our compatriots and British friends who have contributed so generously. We wish to thank also the Minister, M. Henri de Torrenté, the Swiss Legation, the Swiss Observer and the Swiss Bank Corporation who devoted a great deal of work and time to the collection of this fund.

Yours sincerely,

(Sig.) R. DUPRAZ,

for the Presidents Assembly.

March, 31st, 1951.

THE NIGHT WATCH OF LAUSANNE.

Regularly at 9 P.M. the present night watchman of Lausanne has, for the last 22 years, climbed 250 steps to reach his little room in the square tower of the 12th century cathedral. Pièrre Mignot, as he is affectionately called by the citizens, keeps watch while Lausanne sleeps. Next to his carpenter's bench, where he busies himself in his moments of leisure, he keeps a long speaking trumpet which he uses only to sound an alarm of fire.

Throughout the night Père Mignot calls the hours from each of the four corners of the tower. In winter when the north wind blows he can only call at two corners.

Who hears this lonely night watchman? Wakeful souls, sick people, policemen on their beat below, even sharp ears down at the port of Ouchy, if the wind is in the right direction. At present this quaint custom may seem antiquated and useless. Yet, the citizens of Lausanne appreciated their night watch. In their waking hours they have a strange sense of security when they hear that voice call out the hours.

The 12th century Gothic cathedral of Lausanne rises proudly on one of the five hills on which this city is built. In this place of worship Rudolph of Habsburg was crowned Emperor by Pope Gregory X in 1275 A.D. and here in 1536 took place the celebrated discussion between Calvin Viret and Farel.

No one entering the lofty vaulted spaces of Lausanne Cathedral can refrain from being deeply impressed. Although there are a few inequalities, due to the long period of construction, for instance in the variously fashioned pillars of the nave, the whole effect is imposing and harmonious. In these lofty spaces, illumined by shafts of light, one is conscious of an exalted inspiration which characterizes this edifice as the finest medieval creation in Switzerland.

Artistic masterpieces are the rose-window, the Apostles' Door with its early-Gothic statues on the pillars and the relief of the sepulture and resurrection of Mary in the lunette of the porchway.

Inside the Cathedral are several tombs dating from various periods, the remains of the oldest early-Gothic choir stalls in Switzerland and particularly elaborate choir stalls of the late-Gothic era.



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