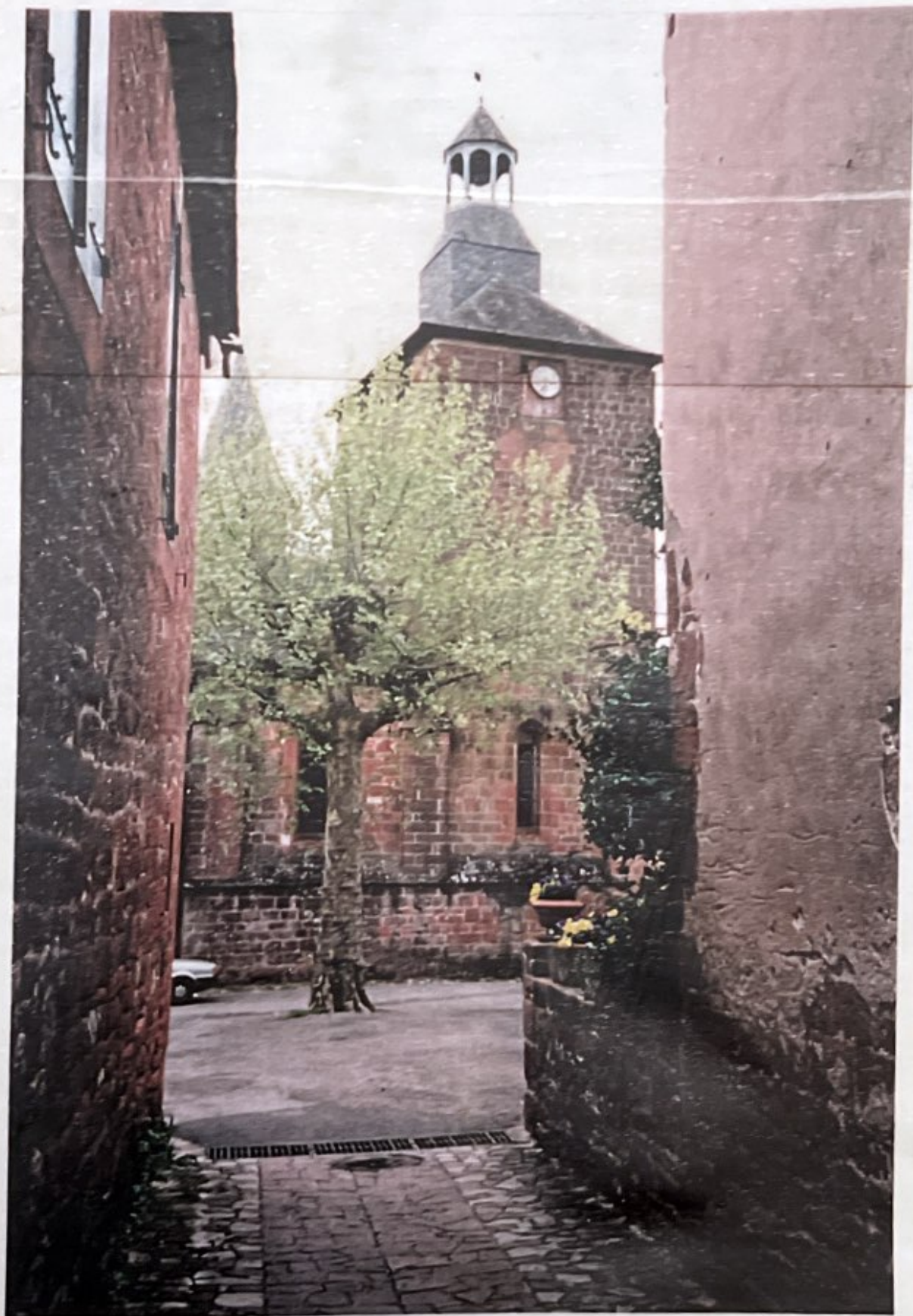


Vicki

THE CHATEAU EXPERIENCE



LA JOLLA SYMPHONY CHAMBER CHOIR
FRANCE 1998 TOUR

PARTICIPANTS

La Jolla Symphony Chamber Chorus Tour
DAVID CHASE, DIRECTOR



Ron Banks
Roberta Bennett
Colin Bloor
Maxine Bloor
Sandra Brown
Beth Buckley
David Buckley
Aaron Buckley (6 yrs)
Christine Buckley (3 yrs)
Fran Castle
John Castle
Ann Chase
Carolyn Chase
Janet Chase
Roger Chase
Max Chodos
Ann Desmond
Walt Desmond
Gigi Doerr
Susan Dramm
Karen Erickson
Beda Farrell
Peggy Fulton
Barbara Gippert
Carl-Erik Gippert (2 yrs)
Garry Gippert

Marty Hambright
Mollie Ingram
Karen Johns
Peter Jorgensen
Monica Kieffer
Chris Klein
Jacqueline Lizar
Natalie Mayer
Nancy McKeller
Kathy Offerding
Katherine Peterson (Kay)
Jack Ranson
Molly Ranson (10 yrs)
Mary Ann Rogers
Stew Shaw
Vicki Heins-Shaw
Gail Schreiber
Bill Simmons
Ben Skelly
Hal Skelly
Mitzi Sobash
Bobette Stewart
Randy Stewart
Jing Wey
Susan Wey
Amee Wood

Tour & Concert Preparation, Direction, Management:
Ted Kilman and Brenda Montiel,
Adventures in Learning, Inc.

rehearsal is planned before the 6:00 p.m. one-hour Concert scheduled on the Monflaquin Festival. Following the concert we will travel to the beautiful village of La Roque-Gageac where we will have dinner in a small gourmet restaurant which overlooks the Dordogne River. Arrival back at the Château approximately 12:00 midnight.

Day 8 ... Monday ... July 20, 1998 (B,D)

Today is a free day for everyone to plan independent activities such as biking, canoeing, swimming, etc. There will also be a cooking class scheduled on this day for anyone who wishes to enroll. Dinner at 7:00 p.m.

Day 9 ... Tuesday ... July 21, 1998 (B)

Rehearsal at 10:00 a.m. during which time there will be a tour for "Groupies." At 1:30 p.m. we will depart for the magnificent pilgrimage city of Roc-Amadour. The afternoon is free here to visit the city. Dinner will be on your own. Choir will rehearse in the Basilica at 7:30 p.m. Concert is at 9:00 p.m. Return to the Château at approximately midnight.

Day 10 ... Wednesday ... July 22, 1998 (B,D)

Rehearsal today at 11:00 a.m. "Groupies" tour available at this time. At 2:00 p.m. we will depart for the city of Perigueux where we will visit the amazing Byzantine domed church of St. Front's. Following this we will go to Brantôme in time to visit this small village and have dinner there. At 7:00 p.m. the choir will rehearse in the Last Judgment Cave of the cloisters where the Abbey Concert will take place at 9:00 p.m. There will be an opportunity to visit the various caves of this establishment before the concert. Arrival back at the Château around midnight.

Day 11 ... Thursday ... July 23, 1998 (B,D)

This morning will be free until 2:00 p.m. for personal activities. At 2:00 p.m. we will depart for a tour of Lascaux-II followed by a visit to Cap Blanc with the amazing relief carvings of horses. Dinner at 7:30 p.m.

Day 12 ... Friday ... July 24, 1998 (B,D)

This morning at 10:00 a.m. we will take a tour of the Gardens of Eyrygnac designed in the French style by an Italian architect in the 18th century. There will be a rehearsal at the Château at 2:00 p.m. Dinner will be in the Château at 5:00 p.m. after which time we will travel to the Abbey Church of Vigeois where the choir can rehearse prior to the Concert on the Festival de la Vézère at 9:00 p.m. This performance may be taped for a later radio broadcast. Return back to the Château around midnight.

Day 13 ... Saturday ... July 25, 1998 (B)

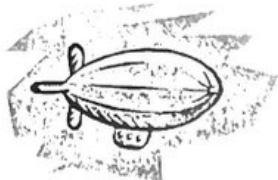
The morning is free until 12:00 noon when we will transfer from the Château to the rail station at Brive la Gaillarde for our train departure at 1:14 p.m. Arrival in Paris at 5:12 p.m. Transfer to the Hotel Daumesnil Vincennes. Dinner on your own. Evening free.

Day 14 ... Sunday ... July 26, 1998 (B)

For those returning to the States today, departure from the hotel will be at 9:45 a.m. The plane departs at 1:00 p.m. When you arrive in Los Angeles, a bus will be waiting to transfer you back to the La Costa park and ride and the parking lot at Mandeville. For those remaining in Paris, the tour ends on this day. Any extensions are on your own.

Whether you are leaving Paris on July 30 or August 2, you should be at the airport at least two hours before departure. Because this is high season, those people who come late run the risk of losing their seats because of overbooking. Allow at least one hour to get to the airport. Transportation will be waiting for you at the Los Angeles Airport on both July 30 and August 2. Those who have elected not to fly with the group are responsible for their own transportation to and from the airport in Los Angeles.

AIR SCHEDULE



The Chateau Experience

The La Jolla Symphony Chamber Chorus Tour
July 13-26, 1998 (July 30 or August 2, 1998)

July 13, 1998

Depart Los Angeles on Air France flt 61 .. 7:10 p.m.

July 14, 1998

Arrive Paris Charles de Gaulle 2:40 p.m.

July 26, 1998

Depart Paris Air France flt 62..... 1:05 p.m.
Arrive Los Angeles 3:10 p.m.

For those flying with the group, transportation from Los Angeles to La Jolla will be waiting for you at the airport on July 26, July 30, and August 2, 1998.



TRAIN SCHEDULE

July 15, 1998

Depart Paris Austerlitz on Train 471..... 10:15 a.m.
Arrive Brive La Gaillarde 2:16 p.m.

July 25, 1998

Depart Brive La Gaillarde on Train 4406.... 1:14 p.m.
Arrive Paris Austerlitz 5:12 p.m.



HOTELS

July 14, 1998

Timhotel Italie
22, rue Barrault,
Paris 13e

Ph: 011-33-1-45-80-67-67
Fax: 011-33-1-45-89-36-93

July 15-24, 1998

Chateau de Puy Robert
Route de Valojoux
24290 Montignac-Lascaux

Ph: 011-33-553-51-92-13
Fax: 011-33-553-51-80-11

July 25, 1998

Hotel Daumesnil Vincennes
50, avenue de Paris
94300, Vincennes, France

Ph: 011-33-1-48-08-44-10
Fax: 011-33-1-43-65-10-94

us: Hotel Normandy Ph: 011-42-60-30-21.
25th - 30th

LA JOLLA SYMPHONY
CHAMBER CHORUS TOUR

Dr. David Chase, Director

The Chateau Experience

July 13-26, 1998

- Saturday, July 18 9:00 p.m. Concert
Clôître des Récollets
Bergerac, France
- Sunday, July 19 6:00 p.m. Concert
Musique en Guyenne
Festival de Monflanquin
France
- Tuesday, July 21 9:00 p.m. Concert
Basilique de Roc-Amadour
Roc-Amadour, France
- Wednesday, July 22 9:00 p.m. Concert
Abbaye de Brantôme
Brantôme, France
- Friday, July 24 9:00 p.m. Concert
Abbey of Vigeois
Festival de la Vézère

ST. FRONT'S CATHEDRAL
(PÉRIGUEUX)



St. Front's Cathedral, dedicated to St. Front, the first bishop of Périgueux, is one of the largest churches of its kind in southwest France. Originally there was a chapel on the site of this saint's tomb in the 6th century and an abbey soon grew up around the sanctuary which was either Augustinian or Benedictine. Then a building in 1047 was destroyed by fire in 1120. In 1173, this newly rebuilt church was in the Byzantine style with a dome and overall plan in the Greek cross style. This type of architecture is very unusual in France but more common in such places as Venice. It was, therefore, the first domed church built on the Roman road which was used in the Middle Ages to travel from Rodez to Cahors. In 1575 St. Front's was pillaged by the Huguenots who took their treasure and destroyed the tomb. During 1852-1901 the architects Abadie and Boeswillwald supervised the reconstruction of the church which showed little concern for the original design.

Inside the cathedral is a magnificent altarpiece in walnut. This Baroque sculpture, from the Jesuit College, depicts the Death and Assumption of the Virgin Mary. The choir stalls date from the 17th century.

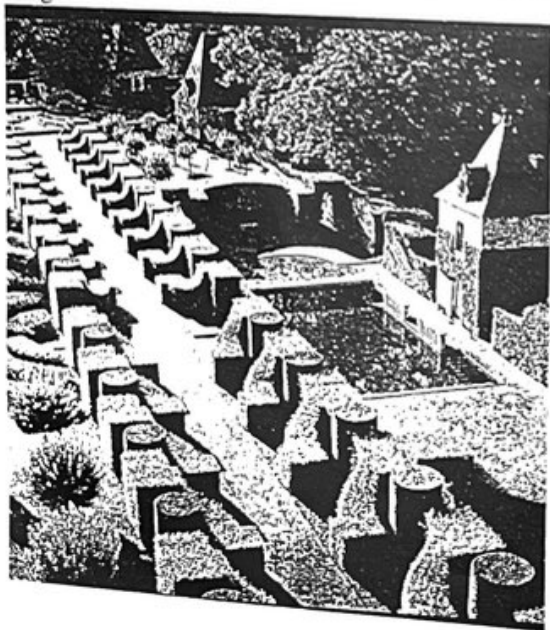
The Cloisters: These cloisters from the 12th, 13th, and 16th centuries are partly Romanesque and partly Gothic.

LES JARDINS D'EYRIGNAC

Situated 13 km northeast of Sarlat are the Gardens of Eyrignac. The grounds of Eyrignac Manor, a private historical monument, were designed in the French style by an Italian architect in the 18th century and were skillfully restored thirty years ago according to the original plans in the same style, which was greatly influenced by Italian design. They are largely planted with evergreens: box, yew, and hornbeam, so that they can be visited throughout the year.

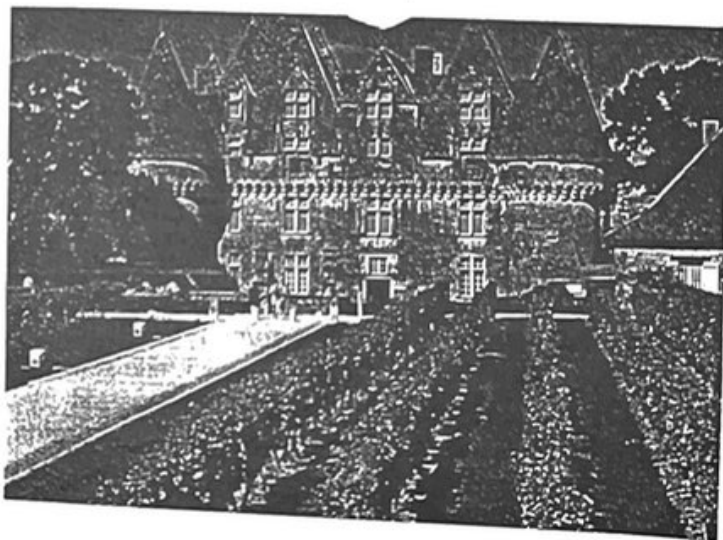
The Manor was built in the 17th century by Antoine de Costes de la Calprenède on the ruins of the stately home burned down by the Prince of Condé's troops in 1653 during the Fronde insurrection. It has always remained in the family and has, therefore, been maintained in its original condition.

The current owner, Patrick Sermadiras de Pouzols de Lile, looks after it with loving care, while continuing the restoration work on the grounds begun by his father thirty years ago.



MONBAZILLAC CHATEAU

The Monbazillac Chateau is in the beautiful vineyards of Monbazillac. The sweet wines of Monbazillac have been famous for many centuries and there is a story that during the Middle Ages when pilgrims from Bergerac visited Rome they would be asked, "Where is Bergerac?" And the answer was always, "Near Monbazillac."



The Monbazillac Wine Cooperative restored this chateau which was originally built in 1550. Surrounded by a dry moat, each corner of the chateau has a large round tower. On the inside, the Great Hall, has a painted ceiling decorated with gilt scrolls. There is a beautiful Renaissance chimney, 17th century furnishings and tapestries and also a small historical room tracing the evolution of Protestantism in France. Of the several rooms, of particular note is the Viscountess of Monbazillac's bedroom furnished in the style of Louis XIII. A small wine museum is in the cellars of the chateau.

CAP BLANC



Just a few kilometers away from Les Eyzies, the prehistoric site of Cap Blanc is located above the picturesque Beune Valley. More than 15,000 years ago, some reindeer hunters sculpted into the limestone cliff, horses, bison, and reindeer, some of them longer than two meters. Around this monumental frieze, which is unique to the Périgord region, recent improvements give the visitor, in a particularly nice surrounding, an overview of the life and the art of Cap Blanc: objects, images, and a fresco tell the adventures of the sculptor artists from the prehistoric ages throughout Europe. These carvings in high relief were discovered in 1909 as a result of an excavation of a small Magdalenian deposit. The contour of the rock was used to create the animal reliefs.

HOLY ROMAN ARCHITECTURE ABBNEY OF VIGEOIS

Following the decline of the Roman Empire, the Romanesque style of architecture developed throughout the countries of Western Europe as far West as Ireland. This style, as its name implies, was Roman in origin but had obvious Byzantine influences particularly in the Mediterranean South through the trade routes originating in Italy and Marseilles. Many Roman examples had survived in France into this later period. In some areas the quarrying of Roman buildings, the influence or re-use of their columns and capitals and the employment of local materials gave each region its own individual character and its degree of sophistication.

Existing Romanesque buildings in the region are for the most part religious, the civil and military structures having been destroyed or superseded. However, the purpose of these buildings differed completely from that of the Roman temple buildings in the preceding classical period. They are created primarily to allow the congregation to enter the nave and have access to the administration of the Mass.

The exteriors of the early Romanesque churches, therefore, were of simple construction with the exception of the richly decorated western facades, entrance doors and cloisters, these being important elements of Christian processional rituals. Apse at the eastern end of the church terminated the processional axis and formed the backdrop for the altar.

In XII century we find churches were frequently extended by the addition of small apsidal chapels, often of polygonal design, radiating from the eastern apse to form shrines dedicated to the worship of saints and to fulfil the requirement of each priest or monk to say Mass every day. A good example of this addition

LASCAUX II SANCTUARY

(MONTIGNAC)

The entrance to the cave sanctuary of Lascaux was blocked shortly after the cave was decorated 17,000 years ago by the first Magdalenians. This opening, which was reopened by a fallen tree, was discovered on September 8, 1940, by a young Montignac boy, Marcel Ravidat, when his dog had fallen into its depths. Marcel returned four days later with three friends (C. Agniel, S. Coencas, and J. Marsal) to widen the hole.

Lascaux cave is only 150 meters long, but its passageways are wide and high. The Hall of Bulls and the Axial Gallery were painted on hard, white, calcite walls. The rest of the cave Passageway, The Nave, The Apse, The Pit, The Chamber of Felines) was primarily decorated' with engravings, and mixed paintings/engravings and paintings on yellowed limestone and sandstone surfaces.

Lascaux's floor had only one archaeological layer. Its contents included artist tools, flint and bone tools, objects of adornment, lamps, the remains of meals, pollens, charcoal, etc. These vestiges allow us to reconstitute the lives of those who frequented the cave and to date the works on the cave's walls. Methodical excavations would have produced better results, but the floor was summarily removed from the cave during initial cleaning efforts.

Lascaux cave was a sanctuary. The organization and quality of its images, as well as the objects abandoned by those who frequented the cave prove that this was not the lair of some magician but rather a kind of cathedral devoted to one of prehistory's religions. Lascaux artists were professionals who performed a service for the group and for the faith of its members.

The tourism generated by this decorated cave was formidable and almost resulted in the cave's destruction. Pollution, caused in part by the artificial recirculation of air, spread a green algae on the cave walls. It required that the cave be disinfected. The carbon dioxide heat, and water vapors, brought in by tens of thousands of visitors each year, may have proliferated the opaque film of white calcite crystals which eventually covered the paintings. The dangers of this white disease caused the cave to be closed to tourism and attempts were made to recreate the microclimate which had preserved the art works for the past seventeen millennia. Only the future will tell whether this therapy was effective, but in 1983, a facsimile (Lascaux II) of the most spectacular parts once visited in the original cave was opened to the public. This also includes a museographic exhibit which shows the various objects found in Lascaux, presents archaeological arguments on the dating of the cave's art and discusses the history of the cave's discovery.

The above is an excerpt from the guide book, *Discovering Périgord Prehistory* by Delluc, Roussot, and Roussot-Larroque. (pp 44-6) This is an excellent hook which discusses in general several of the cave structures, their contents, and the meaning or prehistory. This book will be available for purchase in several areas we are visiting.

BRANTÔME

Brantôme is a natural and particularly favorable site. As a result of the meander of the Dronne, the cliff faces East. The shelters and caves provide protection against bad weather. A substantial resurgence produces freshwater and the river contains a host of fish life. In this isolated but convenient place, the monks were able to set up their community in the 9th Century and keep it apart from the outside world. And yet they were not the first to settle in Brantôme. The particular qualities of the site had been well known for some time and it is probable that a pagan cult lasted in Brantôme over a considerable period.

As is often the case, the monks took part in an evangelizing mission by rechanneling idolatrous practices towards Christianity. The monks chose their dwelling next to the cliff where a rich natural abundance provided them with a wealth of symbols of their religious commitment; the loneliness of the desert is attenuated by the presence of fertile and purifying water. As for the rock of the cliff, it evoked the everlasting, "Thou shalt build thine house on rock." Today, the Saint Sicaire spring is a humble and moving witness to both primitive settlement and the emergence of a Christian civilization initiated by the monks.

How did Brantôme evolve?

The cliff plays a considerable role in the siting of the first abbey, of which there are only a few traces left. Gradually, the abbey sets itself apart from the rock. The cliff represents a nearby source of good-quality stone which enables building to be carried out without great expense.

The evolution of architecture from cave-dwelling to a full construction is the mark of a desire for a certain comfort and an opening out onto the world.

The fantastic myths of the cave give way to a confidence in a God of love and kindness who reassures rather than judges. During the Middle Ages, the foot of the cliff changes considerably in aspect as the architecture evolves. The monks are builders and, as throughout all the Medieval Western world, they raise monuments to the glory of God.

This impulse, reaching out to heaven, as expressed in Brantôme by the belfry, the abbey church, and the cloister, represents a spiritual message imprinted with symbols and majesty. The monks turn their back on the caves and open out to the world of light.

The process of construction continues beyond the river. The village grows in the shadow of the abbey. Relics attract pilgrims and fairs favor the merchants. As the abbey grows prosperous, so does the village which establishes itself during the Middle Ages in the meander of the Dronne. The abbey which has set itself apart from the cliff is less a lonely retreat than the center of a network of exchanges and ever more complex powers.

Loss of Direction and Holding on to a Memory of the Past

Today the abbey no longer has its monks. This body disappeared as a result of its contradictions. Having become powerful and prey to the ways of the world, run by lay abbots, the monastery was carried away in the revolutionary turmoil which sealed its long decline.

Only the architecture and the very nature of the site are there to bear witness to the temporal and spiritual influence of the abbey. The original qualities of the site are still clearly visible (the sunny setting, the river, the cliff). The Middle Ages have left elements of religious architecture (abbey church, belfry, and cloister). Later the 17th and 18th centuries see a pleasant architecture of prestige for the lay abbots. As

for the modern period, it was adapted these elements to new urban or tourist needs and has opened the abbey out to the village.

Space has always been evolving, but everywhere in Brantôme, the walls, the squares, the gardens are direct or inferred traces of the splendor of a great abbey.

The cave of the Last Judgement alone sums up the interest of the site of Brantôme.

—Set in the deepest recess of the cliff, it marks an attachment to the original element of the site: the rock.

—The subject of expert analysis for over 150 years, it has never completely given up its secret, like many other elements of the site, thus contributing to the mystery of the place.

—A sacred work of art, it bears witness to the rich and prosperous monastic spiritual millennium in Brantôme.

--from the Brantôme Abbey brochure

Brantôme was the name for Pierre de Bourdeille who brought renown to the Abbey both as a writer and Abbot. Born in 1540, Brantôme spent his early years at the court of Marguerite of Valois, queen of Navarre. He studied in Paris and Poitiers and later spent his years as a soldier and courtier. His travels brought him into contact with many famous people of the world.

In 1569 he began his famous chronicles from which we can gather personal history and anecdotes. The Huguenots on two occasions had threatened to destroy the Abbey during the Wars of Religion. Brantôme, the diplomat he was, managed to convince Coligny, a Protestant leader, to spare the Abbey. Brantôme returned to court for a brief time as Chamberlain to Charles IX but in 1584, after an accident on

a horse which crippled him, he retreated to his monastery to finish his chronicles.

His fame rests in "Lives of Illustrious Men and Great Leaders" and "Lives of Court Mistresses." He knew the poet Ronsard and other writers of his time. He became a model to many writers for his simple style and his "spicy" detail.

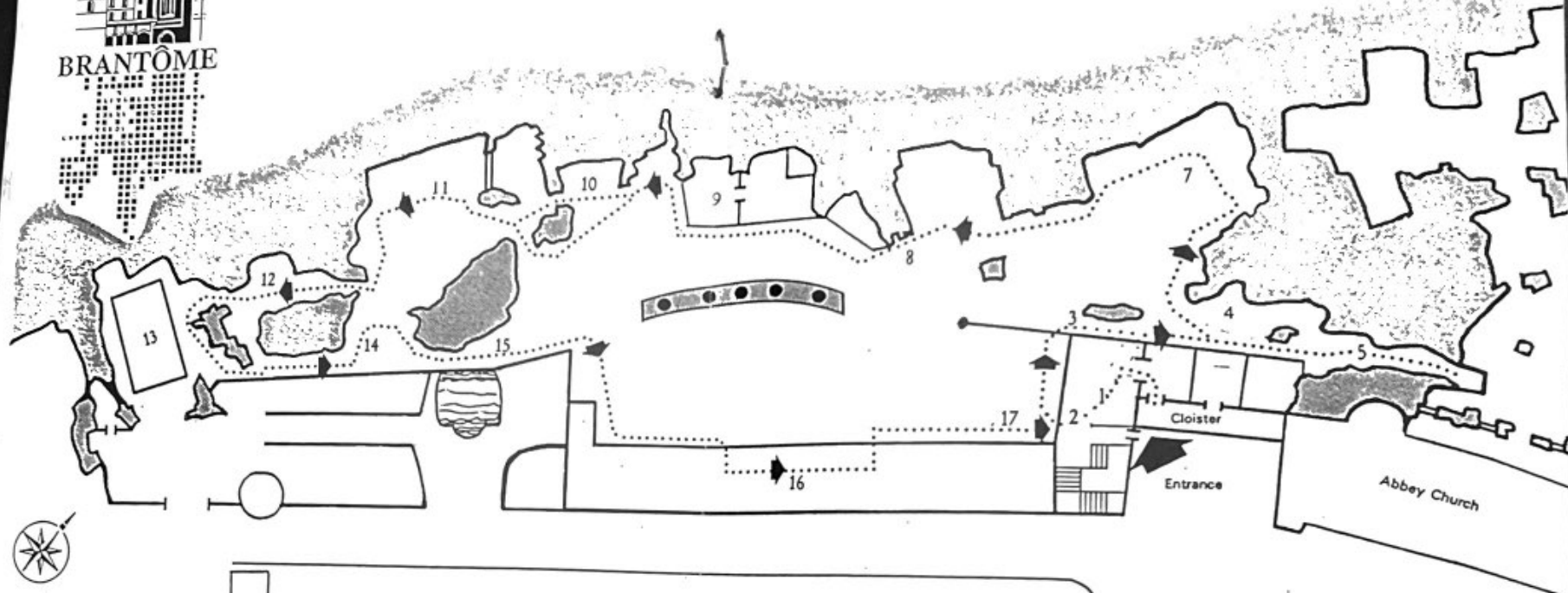
ABBEY: The Brantôme Abbey was built by Charlemagne in 769. Many pilgrims came to this Abbey because it housed the relics of St. Sicaire. Rebuilt in the 11th century after the sacking by the Normans, it was not until the 16th century that most of the buildings were built. The present buildings are those built or renovated in the 18th century.

BELLTOWER: This was built on a rock towering 39ft high, beneath which are vast caves. Built in the 11th century, it is the oldest gabled Romanesque belltower in the region. It has four stories, each one slightly smaller than the lower one with a stone pyramid on top.

LAST JUDGMENT CAVE: The scenes here were sculpted in the 15th century.

There is **ONE CAVE** in the Abbey where young trout are bred to restock the river Dronne.

THE CIRCUIT FROM CAVE TO CLOISTER



INFORMATION

At each boards will give an indication of the history, nature and riches of the particular site. Three themes are dealt with, namely :

- TIME
- SPACE
- BELIEFS

Those boards marked describe the projects and future development of the site.

IMPORTANT : SECURITY

Because of the particular nature of the site, stones might fall.
Keep safe walking along the foot of the cliff, like indicated on the plan.

- 1- Reception
- 2- Presentation of the site
- 3- Primitive settlement and abbey evolution
- 4- Cave dwelling ruins : bakery
- 5- Tunnel
- 6- Large quarry
- 7- Cave of the last Judgment
- 8- St Sicaire fountain
- 9- Spring and mill

LE CLOÎTRE DES RÉCOLLETS

The Cloître des Récollets is home to the Maison des Vins of the Bergerac Region (the Regional Wine Council). Just a stone's throw from the Dordogne, in the heart of old Bergerac, this brick and stone cloister building was built between the 12th and 17th centuries, offering a unique architectural setting. Under the cool shade of an imposing Paulownia tree, the inner courtyard of the cloisters has a magnificent 16th century Renaissance gallery beside an 18th century gallery, providing a perfect place for the staging of concerts. This is where the choir will perform.

In the Maison des Vins itself, there is a tasting room, arranged in a semi-circle, equipped with 34 tasting booths, including one on a podium for the oenologist. Each booth is separated from the next and is fitted with side lighting and running water. A black light system is provided to inhibit the influence of sight in tasting. An adjacent room provides space for jury discussions as well as a thermoregulated cellar for the preparation of samples. The tasting room is also the favorite location for oenologists who offer lectures and courses in tasting.

CHÂTEAU DE HAUTEFORT

Hautefort is one of the most prestigious châteaux in Southwest France, classified as a historical monument. It appeals equally to lovers of art and history as to those who appreciate gardens, in the formal French style, or to those who enjoy strolling along the paths of an English landscape park.

Situated in the northeast of the Dordogne, bordering on Corrèze and the Haute-Vienne, this imposing construction is set in the heart of a magnificent region, linking Limousin and Aquitaine. Its dominant position is on the site of a former Roman camp. In the 12th century it was the center of dispute between the famous troubadour Bertran de Born and his brother Constantin concerning the succession of the Plantagenet, Henry II, King of England.

In 1588, during the Wars of Religion, the fortress underwent modifications. Surrounded by flowered terraces – the only ones to be classified a historical monument in the Dordogne, leading garden of Aquitaine, and one of the finest in France – the château is a harmonious blend of medieval defenses and a classical main building, constructed between 1630 and 1670 on the orders of the Marquis of Hautefort by the Lorraine architect Nicolas Rambourg. In honor of his sister Marie, secretly loved by Louis XIII, the Lord of Hautefort's aim was to build a stately home along the lines of those in the Loire valley.

The 99 acre park is beautifully laid out with terraces and cypress trees overlooking the village. Many of the restored rooms in the chateau reveal their original finery. The great staircase has been repaired which was badly damaged in a 1968 fire. Many of the furnishings and wall-hangings reflect several hundred years of history.

ROC-AMADOUR

A Pilgrimage Center

Roc-Amadour hangs precipitously on the limestone cliffside of the Alzou Valley. It has long been a pilgrimage site for pilgrims from all over Europe and, during the Middle Ages, was the greatest western pilgrimage. It became one of the most famous pilgrimage sites after the discovery in 1166 of an undecayed body which was said to be that of the hermit, Saint Amadour. After the Hundred Years' War and the plague epidemic, the pilgrimages declined. Because of this, the life of the Benedictine monks became difficult with fewer and fewer people coming with donations and gifts. In the early 15th century the monks numbered only 15. In addition, in 1582 the oratories were burnt by the Protestants and the body of Saint Amadour was destroyed and along with all the city archives.

There are seven chapels or oratories on the mountain. Among them are St. Michael's Chapel which has some beautiful 12th century frescoes; the 12th century Basilica of St. Sauveur which is backed up to the bare rock; the 19th century St. Anne's Chapel which has a 17th century gilder altar screen; the 19th century Chapel of St. Blaise and the Chapel of Notre Dame which is Roc-Amadour's most sacred shrine where the body of St. Amadour was found. In this latter shrine is a statue of the Black Virgin, highly venerated by pilgrims.

A revival of the sanctuaries occurred in the 19th century by two men in particular. One was the abbot of Caillau (1794-1850), who claimed to have been miraculously cured by the Virgin of Roc-Amadour. He was a Parisien and, therefore, raised great interest in Paris through his writings about the pilgrimage to Roc-Amadour. The second was Monseigneur Bardou, the bishop of Cahors who organized a campaign in 1856 to raise money to restore the oratories.

Today Roc-Amadour stands once again as a place of Christian pilgrimage where tourists flock throughout the day, some seeking spiritual wisdom, others seeking the beauties of a medieval town. Both quests will be rewarded.

COLLONGES

Our neighbor, Mr. Andre MAUROIS of the French Academy, came to Collonges for the first time in September 1958, accompanied by Mr. DEJEAN, Chief Commissioner of Correze, and Mr. Tony ROCHE, Deputy Commissioner of Brive.

As President of the Friends of Collonges, I had the honor of taking him from Brive to this little village, where he was filled with wonder and astonishment at its splendid monuments. He was also particularly taken by the House of the Mermaid, and pressed me for more details on that delightful old dwelling, to the charm of which he rapidly succumbed. You will understand why on reading the text which appeared in Carrefour, and which he has made available to us as foreword to our Guide of Collonges.

You can sometimes spend a lifetime beside marvels of which you are unaware. Collonges is eighty kilometers from Essendiaras and we had never visited it. Even so, it is a jewel which foreigners think it worth crossing an ocean to see. But we should have had to go out of our own department - Collonges is in Correze - we are in Dordogne and then we did not know.

We did not know that in Lower Limousin there is a town entirely built of red sandstone; a picturesque town, encircled by ramparts, and crowned with towers hooded with blue "lauzes": a town partly empty, where, for a very modest sum, you can buy an old house with mullioned windows and neatly constructed watch towers; a dream of a town, where

you might expect to see a procession from the fifteenth century passing through its gates and market places.

By what miracle did Collonges-the-Red rise from these green hills? There is a natural cause in the presence in these parts of a large layer of red sandstone, and an historical cause: the land formed part of the Viscountcy of Turenne, which remained independent of the Kings of France until 1738. The people of Collonges had obtained tax exemptions and favors from the Viscounts of Turenne; they had surrounded themselves with a fortified wall and defended themselves bravely against the pillaging bands of the Hundred Years War and the troopers of the Wars of Religion.

At that time Collonges was a town of notabilities and had as many as two thousand inhabitants. Today has she more than a hundred? But this beauty is only sleeping. Painters and poets will come one day to waken her.

Andre MAUROIS,
of the French Academy,
Patron of the Friends of
Collonges.

A VISIT OF COLLONGES

First a bailiwick, then a castle-ward with feudal jurisdiction, judges, stewards, bailiffs, and lawyers all had their homes here.

COLLONGES was one of seven walled towns of that state within a state, but is distinct from many other towns possessing vestiges of the past, which are situated in a very small perimeter around the church. COLLONGES has notably a very prominent church with a Roman panel (tympanum) and bell-tower, but also numerous castles: BERGE, LE MARTRET, MAUSSAC, VASSINHAC, all very fine dwellings; BEAUVIRIE, BOUTANG DU PEYRAT, RAMADE DE FRIAC, RAMADE DE LA

SERRE as well as other houses with fine Gothic gates and mullioned windows all along the ancient ramparts; the House of the Mermaid (Maison de la SIRENE) seat of the Society of FRIENDS OF COLLONGES; the house with a statue of SAINT JACQUES; and numerous front doors with the shape of a basket handle.

To day, one can still speak of COLLONGES'S twenty-five towers, although at least twenty more of them have disappeared.

It is not astonishing therefore that the FRIENDS OF COLLONGES were able to register the site as a historical monument in 1942, and that it is today high on the list of the hundred most beautiful villages of FRANCE.

We can best visit the whole site by leaving from the car park (near that little local tramway station which has now been restored), since cars are forbidden in the village. Let us first take the main street downhill, RUE de la BARRIERE, which runs along the old ramparts of the fortified town. You will find so many architectural wonders that you won't know which way to turn your head.

On the left, is the dwelling called RAMADE de la SERRE with its square tower, and on the other side, the new town hall in a restored house with a beautiful pent-roof. Further down, is the XVI century House of the Mermaid with its projecting upper floor and elegantly carved stone doorway, which is adorned on the right by a MERMAID holding a mirror in one hand and a comb in the other, and on the left probably by a long-haired man astride a DOLPHIN: the Mermaid beguiles men and sends them to their doom, and the dolphin loves men and saves them.

COLLONGES-THE-RED IN LOWER LIMOUSIN

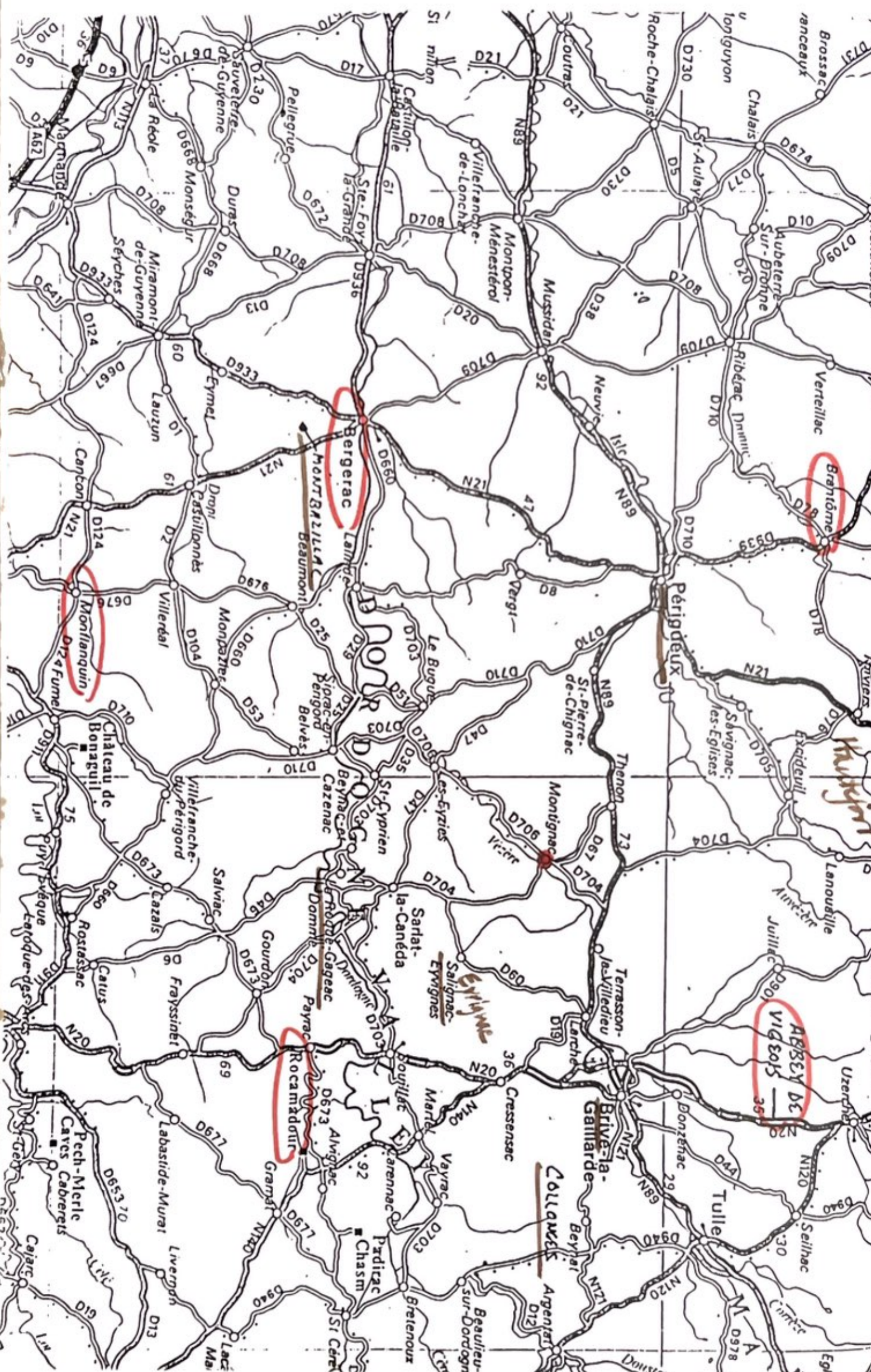
Many are they who have visited this curious little town, but there are still many who know it only imperfectly or only by hearsay. Situated 20 kilometers south east of BRIVE, COLLONGES is reached by the departmental road (CD 38) from BRIVE to BEAULIEU, which skirts the town without crossing it, fortunately preserving the medieval nature of this little enclave. Built of red stone, nestling in the greenery of its walnut trees, suspended on the flanks of a chestnut covered hill, COLLONGES stands at the edge of LIMOUSIN, facing the -scorched plains of QUERCY. The charm of its discovery lies first in the surprising originality of the red stone from MEYSSAC, which serves both for the fabric of the houses and the roof coverings.

The quarries, still under exploitation, stretch from MEYSSAC to NOAILHAC over about 6 kilometers. The road from BRIVE to BEAULIEU marks the boundary of that sandstone deposit. COLLONGE'S is constructed on limestone, similar to the villages of QUERCY which begin only 4 kilometers away.

Now, let us plunge quickly back in time to the COLLONGES of the past. "COLLONGES" comes from COLONICAS, house of settlers or colonizers of the Gallo-Roman period--still with its many vestiges; ridgetiles, pottery, vessels in oolite limestone near the castle of VASSINHAC, the small votive bell (used for the protection of sheep); the burial places of the 4th century near the church: saddle-backed roofs in rectangular red stone tiles; a sarcophagus discovered in the big cemetery of the Merovingien epoch; all are remnants from COLLONGES of the past.

In the 8th century COLLONGES grew up around its church and priory, which were founded by the monks of the Abbey of CHARROUX, and in the 8th century, rights of sanctuary

and freedom from taxes were granted by the Viscounts of TURENNE. Being part of that Viscountcy until 1738, when it became attached to the crown of FRANCE, COLLONGES was to benefit from the construction in the 18th century, of numerous castles by the governors of the Viscountcy and vassals of TURENNE.



BERGERAC

MONTLANGUIN

ROCAMADOUR

ABBAYE DE VALDEUIL

MONTIGNAC

MONTIGNAC