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Paris. Grant Allen's Historical Guides



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INTRODUCTION

THE object and plan of these Historical Handbooks is somewhat different from that of any other guides at present before the public. They do not compete or clash with such existing works; they are rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town towards the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab fares, omnibuses, tramways, and other every-day material conveniences. For such details, the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a set of books to embody the idea I had thus entertained. I earnestly hope they may meet a want on the part of tourists, especially Americans, who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

These guide-books will deal more particularly with the Great Towns where objects of art and antiquity are numerous. In every one of them, the general plan pursued will be somewhat as follows. First will come the inquiry why a town ever gathered together at all at that particular spot – what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and towards what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body – Benedictine, Dominican, Franciscan – and may therefore be full of the peculiar symbolism and historical allusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort

mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age – crystallizations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. In dealing with Paris, for example, I shall have little to say about such modern constructions as the Champs Elysées or the Eiffel Tower; still less, of course, about the Morgue, the Catacombs, the waxworks of the Musée Grévin, and the celebrated Excursion in the Paris Sewers. The space thus saved from vulgar wonders I shall hope to devote to fuller explanation of Notre-Dame and the Sainte Chapelle, of the mediæval carvings or tapestries of Cluny, and of the pictures or sculptures in the galleries of the Louvre. Similarly in Florence, whatever I save from description of the Cascine and even of the beautiful Viale dei Colli (where explanation is needless and word-painting superfluous), I shall give up to the Bargello, the Uffizi, and the Pitti Palace. The passing life of the moment does not enter into my plan; I regard each town I endeavour to illustrate mainly as a museum of its own history.

For this reason, too, I shall devote most attention in every case to what is locally illustrative, and less to what is merely adventitious and foreign. In Paris, for instance, I shall have more to say about truly Parisian art and history, as embodied in St. Denis, the Île de la Cité, and the shrine of Ste. Geneviève, than about the Egyptian and Assyrian collections of the Louvre. In Florence, again, I shall deal rather with the Etruscan remains, with Giotto and Fra Angelico, with the Duomo and the Campanile, than with the admirable Memlincks and Rubenses of the Uffizi and the Pitti, or with the beautiful Van der Goes of the Hospital of Santa Maria. In Bruges and Brussels, once more, I shall be especially Flemish; in the Rhine towns, Rhenish; in Venice, Venetian. I shall assign a due amount of space, indeed, to the foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur – an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters, I shall be well content to follow the lead of the most authoritative experts. Nor am I an art-critic – a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work – to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognise the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art-criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's *Sacred and Legendary Art*, and *Legends of the Madonna* (London, Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's *Italian Schools of Painting* is an invaluable *vade-mecum*. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed under each particular city, church, or museum.

I cannot venture to hope that handbooks containing such a mass of facts as these will be wholly free from errors and misstatements, above all in early editions. I can only beg those who may detect any such to point them out, without unnecessary harshness, to the author, care of the publisher, and if possible to assign reasons for any dissentient opinion.

HOW TO USE THESE GUIDE-BOOKS

*THE portions of this book intended to be read at leisure **at home**, before proceeding to explore each town or monument, are enclosed in brackets [thus]. The portion relating to each **principal object** should be quietly read and digested **before** a visit, and referred to again afterwards. The portion to be read **on the spot** is made as brief as possible, and is printed in large legible type, so as to be easily read in the dim light of churches, chapels, and galleries. The **key-note words** are printed in **bold type**, to catch the eye. Where objects are numbered, the numbers used are always those of the latest official catalogues.*

*Baedeker's Guides are so printed that each principal portion can be detached entire from the volume. The traveller who uses Baedeker is advised to carry in his pocket one such portion, referring to the place he is then visiting, together with the plan of the town, while carrying this book in his hand. These Guides do **not** profess to supply practical information.*

Individual works of merit are distinguished by an asterisk (); those of very exceptional interest and merit have two asterisks. **Nothing** is noticed in this book which does not seem to the writer worthy of attention.*

*See little at a time, and see it thoroughly. **Never** attempt to "do" any place or any monument. By following strictly the order in which objects are noticed in this book, you will gain a conception of the **historical evolution** of the town which you cannot obtain if you go about looking at churches and palaces hap-hazard. The order is arranged, not quite chronologically, but on a definite **plan**, which greatly facilitates comprehension of the subject.*

ORIGINS OF PARIS

PARIS is **not**, like Rome, London, Lyons, **an inevitable city**. It does not owe its distinctive place, like New York, Chicago, San Francisco, Melbourne, to natural position alone. Rather does it resemble Madrid or Berlin in being in great part of artificial administrative origin. It stands, no doubt, upon an important navigable river, the Seine; but its position upon that river, though near the head of navigation, when judged by the standard of early times, is not exactly necessary or commanding. Rouen in mediæval days, Havre at the present moment, are the real ports of the Seine. The site of Paris is in itself nothing more than one among the many little groups of willow-clad alluvial islets which are frequent along the upper reaches of the river. The modern city owes its special development as a town, first to its Roman conquerors, then to its bridges, next to its mediæval counts, last of all to the series of special accidents by which those counts developed at last into kings of the nascent kingdom of France, and inheritors of the traditions of the Frankish sovereigns. It is thus in large part a royal residential town, depending mainly for prosperity upon its kings, its nobles, its courts of justice, its parliaments, its university, its clergy, and its official classes; comparatively little, till quite recent times, upon the energy and industry of its individual citizens. We say, as a rule, that Paris is the capital of France; it would be truer to say that France is the country which has grouped itself under the rulers of Paris.

The name itself points back to the antiquity of some human aggregation upon this particular spot. It is **the name of a tribe**, *not* that of their capital. The Parisii were a Celtic people of comparatively small importance, who occupied the banks of the Seine at the period of the Roman conquest. Their town or stronghold, Lutetia, called distinctively Lutetia Parisiorum (Lutetia of the Parisii), was situated, says Cæsar, “in an island of the river Sequana” – the same which is now called the Île de la Cité. Two adjacent islands of the same alluvial type have long since coalesced to form the Île St. Louis; a fourth, the Île Louviers, is at present enclosed in the mainland of the northern bank by the modern quays.

This **stockaded island village** of the Parisii was conquered by the Romans in B.C. 53. Under Roman rule, it remained at first an unimportant place, the really large towns of Gaul at that time being Arles, Nîmes, Marseilles, Bordeaux, and Lyons. In the north, Treviri was the chief Roman settlement. Towards the end of the Roman period, however, Paris seems to have increased in importance, and overflowed a little from the island to the south bank. The town owed its rapid rise, no doubt, to the two Roman bridges which here crossed the two branches of the Seine, probably on the same sites as the modern Petit-Pont and Pont Notre-Dame. The river formed its highway. Constantius Chlorus, who lived in Gaul from A.D. 292 to 306, is supposed to have built in the faubourg on the south side the palace of the Thermes, which now forms a part of the Museum of Cluny. Julian certainly inhabited that palace in 360. The town was known as Lutetia almost as long as the Roman power lasted; but after the Frankish invasion (and even in late Roman times), the name of the tribe superseded that of the ancient fortress: Lutetia became known as Paris, the stronghold of the Parisii, just in the same way as the Turones gave their name to Tours, the Ambiani to Amiens, and the Senones to Sens.

After the occupation of Gaul by Clovis (Hlodwig), Paris sank for a time to the position of a **mere provincial town**. The Merwing (or Merovingian) kings, the successors of Clovis, resided as a rule at Orleans or Soissons. The Frankish emperors and kings of the line of Charlemagne, again (the Karlings or Carolingians), held their court for the most part at Aix-la-Chapelle. The town by the Seine was so completely neglected under later sovereigns of the Karling line (who were practically Germans), that during the invasions of the Northmen from 841 to 885 it was left entirely to its own resources. But its count, Eudes, defended it so bravely from the northern pirates, that he became the real founder of the French State, the first inaugurator of France as a separate country, distinct from the Empire. His provincial city grew into the kernel of a mediæval monarchy. From his time on, Paris

emerges as the capital of a struggling kingdom, small in extent at first, but gradually growing till it attained the size which it now possesses. The Teutonic King of the Franks was reduced for a time to the rocky fortress of Laon; the **Count of Paris** became Duke of the French, and then **King of France** in the modern acceptation.

As the kingdom grew (absorbing by degrees Flanders, Normandy, Aquitaine, Provence, Champagne, and Burgundy), the capital grew with it; its limits at various times will be more fully described in succeeding pages. From first to last, however, Paris preserved its character as rather the official and administrative centre than the commercial emporium. Nevertheless, even under the Romans, its symbol was a ship. Its double debt to the river and the monarchy is well symbolised by its mediæval coat of arms, which consists of a vessel under full sail, surmounted by the *fleur de lis* of the French kings, and crested above by a mural crown.

So few remnants of **Roman Paris** exist at our day, that we will begin our survey with the **Île de la Cité**, the nucleus of the mediæval town, leaving the scanty earlier relics to be noted later on in their proper places. But before we proceed to this detailed description, two other facts of prime importance in the history of old Paris must be briefly mentioned, because without them the character of the most ancient buildings in the city cannot be properly understood. These two facts – even if mythical, yet facts none the less – are the histories of the two great patron saints of the early burghers. It is not too much to say that to the mediæval Parisian, Paris appeared far less as the home of the kings or the capital of the kingdom than as the **shrine of St. Denis** and the **city of Ste. Geneviève**.

Universal tradition relates that **St. Denis** was the first preacher of Christianity in Paris. He is said to have suffered martyrdom there in the year 270. As the apostle and evangelist of the town, he was deeply venerated from the earliest times; but later legend immensely increased his vogue and his sanctity. On the one hand, he was identified with Dionysius the Areopagite; on the other hand, he was said to have walked after his decapitation, bearing his head in his hand, from his place of martyrdom on the hill of Montmartre (Mons Martyrum), near the site from which the brand-new church of the Sacré-Cœur now overlooks the vastly greater modern city, to a spot two miles away, where a pious lady buried him. On this spot, a chapel is said to have been erected as early as A.D. 275, within five years of his martyrdom; later, Ste. Geneviève, assisted by the people of Paris, raised a church over his remains on the same site. In the reign of King Dagobert, the sacred body was removed to the **Abbey of St. Denis** (see later), which became the last resting-place of the kings of France. It is probable that the legend of the saint having carried his head from Montmartre arose from a misunderstanding of images of the decapitated bishop, bearing his severed head in his hands as a symbol of the mode of his martyrdom; but the tale was universally accepted as true in mediæval days, and is still so accepted by devout Parisians. Images of St. Denis, in episcopal robes, carrying his mitred head in his hands, may be looked for on all the ancient buildings of the city. St. Denis thus represents the earliest patron saint of Paris – the saint of the primitive Church and of the period of persecution.

The second patron saint of the city – the saint of the Frankish conquest – is locally and artistically even more important. Like Jeanne d'Arc, she touches the strong French sentiment of patriotism. **Ste. Geneviève**, a peasant girl of Nanterre (on the outskirts of Paris), was born in 421, during the stormy times of the barbarian irruptions. When she was seven years old, St. Germain, of Auxerre (of whom more will be said under the church of St. Germain l'Auxerrois), on his way to Britain, saw *la pucelle Geneviève*, and became aware, by divine premonition, of her predestined glory. When she had grown to woman's estate, and was a shepherdess at Nanterre, a barbarian leader (identified in the legend with Attila, King of the Huns) threatened to lay siege to the little city. But Geneviève, warned of God, addressed the people, begging them not to leave their homes, and assuring them of the miraculous protection of heaven. And indeed, as it turned out, the barbarians, without any obvious reason, changed their line of march, and avoided Paris. Again, when Childeric, the father of Clovis, invested the city, the people suffered greatly from sickness and famine. Then Geneviève took command of the boats which were sent up stream to Troyes for succour, stilled by her prayers the

frequent tempests, and brought the ships back laden with provisions. After the Franks had captured Paris, Ste. Geneviève carried on Roman traditions into the Frankish court; she was instrumental in converting Clovis and his wife Clotilde; and when she died, at eighty-nine, a natural death, she was buried by the side of her illustrious disciples. The history of her body will be given at length when we come to examine her church on the South Side, commonly called the Panthéon; but her image may frequently be recognised on early buildings by the figure of a devil at her side, endeavouring in vain (as was his wont) to extinguish her lighted taper – the taper, no doubt, of Roman Christianity, which she did not allow to be quenched by the Frankish invaders.

Round these two sacred personages the whole art and history of early Paris continually cluster. The beautiful figure of the simple peasant enthusiast, Ste. Geneviève, in particular, has largely coloured Parisian ideas and Parisian sympathies. Her shrine still attracts countless thousands of the faithful.

Having premised these facts, we are now in a position to commence our survey of the city. I strongly recommend the reader to visit the various objects of interest in the exact order here prescribed. Otherwise, he will not understand the various allusions to points already elucidated. But no necessary organic connection exists between the **collections of the Louvre** and the town in which they are housed. Therefore, they may be visited off and on at any time (see Introduction to the Collections in Part III). **Utilize rainy days in the Galleries of the Louvre.**

I THE ÎLE DE LA CITÉ

[THE Île de la Cité, the oldest Paris, consisted in the Middle Ages of a labyrinth of narrow and tortuous lanes, now entirely replaced by large and stately modern official buildings. In Roman and Frankish times, it comprised the whole of the town, save a small suburb extending as far as the present Museum of Cluny, on the South Side. Among its sunless alleys, however, in later mediæval days, numerous churches raised their heads, of which **Notre-Dame** and the **Sainte Chapelle** alone now remain; while others, dedicated to the oldest local saints, such as Ste. Geneviève-des-Ardents, St. Éloy, and St. Germain-le-Vieux, have been entirely destroyed. The west extremity of the island was formerly occupied by the old **Royal Palace**, parts of which still survive, included in the buildings of the modern **Palais de Justice**. On the east end stood the cathedral of Notre-Dame, with the episcopal palace in its rear; while, close by, rose the earliest hospital in Europe, the Hôtel-Dieu, said to have been originally founded by Clovis, and now represented by a vastly larger modern building on a different site. As the burgesses began to shift their homes to the quarters north of the Seine, in the twelfth and thirteenth centuries, the Cité was gradually given over to the clergy. The kings also removed from the Palace of the Capets to their new residences on the North Bank (Bastille, Hôtel Saint-Paul, old castle of the Louvre), and gave up their island mansion to the Parlement or Supreme Court, since which time it has been commonly known as the **Palais de Justice**, and extensively modernised. At the present day, the Cité has become the head-quarters of Law, Police, and Religion, and is almost entirely occupied by huge official structures, which cover enormous areas, and largely conceal its primitive character. It still contains, however, the most precious mediæval monuments of Paris.

At least **two days** should be devoted to the Île de la Cité; one to the Palace and the Sainte Chapelle, another to the Cathedral. Do not attempt to see them both together.]

A. THE PALAIS DE JUSTICE AND THE SAINTE CHAPELLE

Go along the Rue de Rivoli as far as the Square of the Tour St. Jacques. If driving, alight here. Turn down the Place du Châtelet to your right. In front is the pretty modern fountain of the Châtelet: right, the Théâtre du Châtelet; left, the Opéra Comique. The bridge which faces you is the Pont-au-Change, so-called from the money-changers' and jewellers' booths which once flanked its wooden predecessor (the oldest in Paris), as they still do the Rialto at Venice, and the Ponte Vecchio at Florence.

Stand by the right-hand corner of the bridge before crossing it. In front is the Île de la Cité. The square, dome-crowned building opposite you to the left is the modern Tribunal de Commerce; beyond it leftward lie the Marché-aux-Fleurs and the long line of the Hôtel-Dieu, above which rise the towers and spire of Notre-Dame. In front, to the right, the vast block of buildings broken by towers forms part of the Palais de Justice, the ancient **Palace of the French kings**, begun by Hugues Capet. The square tower to the left in this block is the Tour de l'Horloge. Next, to the right, come the two round towers of the Conciergerie, known respectively as the Tour de César and the Tour de Montgomery.

The one beyond them, with battlements, is the Tour d'Argent. It was in the Conciergerie that Marie Antoinette, Robespierre, and many other victims of the Revolution were imprisoned.

These mediæval towers, much altered and modernized, are now almost all that remains of the old Palace, which, till after the reign of Louis IX (St. Louis), formed the residence of the Kings of France. Charles VII gave it in 1431 to the Parlement or Supreme Court. Ruined by fires and rebuilding, it now consists for the most part of masses of irregular recent edifices. The main modern façade fronts the Boulevard du Palais.

Cross the bridge. The Tour de l'Horloge on your right, at the corner of the Boulevard du Palais, contains the oldest public clock in France (1370). The figures of Justice and Piety by its side were originally designed by Germain Pilon, but are now replaced by copies. Walk round the Palais by the quay along the north branch of the Seine till you come to the Rue de Harlay. Turn there to your left, towards the handsome and imposing modern façade of this side of the Palais de Justice. The interior is unworthy a visit. The Rue de Harlay forms the westernmost end of the original Île de la Cité. The prow-shaped extremity of the modern island has been artificially produced by embanking the sites of two or three minor islets. The Place Dauphine, which occupies the greater part of this modern extension, was built in 1608; it still affords a characteristic example of the domestic Paris of the period before Baron Haussmann. Continue along the quay as far as the Pont-Neuf, so as to gain an idea of the extent of the Île de la Cité in this direction. The centre of the Pont-Neuf is occupied by an equestrian statue of Henri IV, first of the Bourbon kings. Its predecessor was erected in 1635, and was destroyed to make cannon during the great Revolution. Louis XVIII re-erected it. From this point you can gain a clear idea of the two branches of the Seine as they unite at the lower end of the Île de la Cité. To your right, looking westward, you also obtain a fine view of the Colonnade of the Old Louvre, with the southwestern gallery, and the more modern buildings of the Museum behind it. (See later.)

Now, walk along the southern quay of the island, round the remainder of the Palais de Justice, as far as the Boulevard du Palais. There turn to your left, and go in at the first door of the Palace on the left (undeterred by sentries) into the court of **the Sainte Chapelle**, the only important relic now remaining of the home of Saint Louis. You may safely neglect the remainder of the building.

[The thirteenth century (age of the Crusades) was a period of profound religious enthusiasm throughout Europe. Conspicuous among its devout soldiers was Louis IX, afterwards canonized as **St. Louis**. The saintly king purchased from Baldwin, Emperor of Constantinople, the veritable **Crown of Thorns**, and a fragment of the **True Cross**—paying for these relics an immense sum of money. Having become possessed of such invaluable and sacred objects, Louis desired to have them housed with suitable magnificence. He therefore entrusted one Pierre de Montereau with the task of building a splendid chapel (within the precincts of his palace), begun in 1245, and finished three years later, immediately after which the king set out on his Crusade. The monument thus breathes throughout the ecstatic piety of the mystic king; it was consecrated in 1248, in the name of the Holy Crown and the Holy Cross, by Eudes de Châteauroux, Bishop of Tusculum and papal legate.

Three things should be noted about the Sainte Chapelle. (1) It is a **chapel**, not a church; therefore it consists (practically) of a choir alone, without nave or transepts. (2) It is the **domestic Chapel of the Royal Palace**. (3) It is, above all things, the **Shrine of the Crown of Thorns**. These three points must be constantly borne in mind in examining the building.

Erected later than Notre-Dame, it represents the pointed style of the middle of the thirteenth century, and is singularly pure and uniform throughout. Secularized at the Revolution, it fell somewhat into decay; but was judiciously restored by Viollet-le-Duc and others. The "Messe Rouge," or "Messe du St. Esprit," is still celebrated

here once yearly, on the re-opening of the courts after the autumn vacation, but no other religious services take place in the building. The Crown of Thorns and the piece of the True Cross are now preserved in the Treasury at Notre-Dame.

Open daily, free, except Mondays, 11 to 4 or 5. Choose a **very bright day** to visit it.]

Examine the **exterior** in detail from the court on the south side. More even than most Gothic buildings, the Sainte Chapelle is supported entirely by its massive piers, the wall being merely used for enclosure, and consisting for the most part of lofty windows. As in most French Gothic buildings, the choir terminates in a round apse, whereas English cathedrals have usually a square end. The beautiful light **flèche** or spire in the centre has been restored. Observe the graceful leaden angel, holding a cross, on the summit of the *chevet* or round apse. To see **the façade**, stand well back opposite it, when you can observe that the chapel is built in four main stories, – those, namely, of the Lower Church or crypt, of the Upper Church, of the great rose window (with later flamboyant tracery), and of the gable-end, partially masked by an open parapet studded with the royal fleurs-de-lis of France. The Crown of Thorns surrounds the two pinnacles which flank the fourth story.

The chapel consists of a lower and an upper church. The **Lower Church** is a mere crypt, which was employed for the servants of the royal family. Its portal has in its tympanum (or triangular space in the summit of the arch) the Coronation of the Virgin, and on its centre pillar a good figure of the Madonna and Child. Enter the Lower Church. It is low, and has pillars supporting the floor above. In the polychromatic decoration of the walls and pillars, notice the frequent repetition of the royal lilies of France, combined with the three castles of Castille, in honour of Blanche of Castille, the mother of St. Louis.

Mount to ****the Upper Chapel** (or Sainte Chapelle proper) by the small spiral staircase in the corner. This soaring pile was the oratory where the royal family and court attended service; its gorgeousness bespeaks its origin and nature. It glows like a jewel. First go out of the door and examine the **exterior and doorway** of the chapel. Its platform was directly approached in early times from the Palace. The centre pillar bears a fine figure of Christ. In the tympanum (as over the principal doorway of almost every important church in Paris and the district) is a relief of the Last Judgment. Below stands St. Michael with his scales, weighing the souls; on either side is depicted the Resurrection, with the Angels of the Last Trump. Above, in the second tier, is Christ, holding up His hands with the marks of the nails, as a sign of mercy to the redeemed: to R and L of Him angels display the Crown of Thorns and the True Cross, to contain which sacred relics the chapel was built. Extreme L kneels the Blessed Virgin; extreme R, Sainte Geneviève. This scene of the Last Judgment was adapted with a few alterations from that above the central west door of Notre-Dame, the Crown of Thorns in particular being here significantly substituted for the three nails and spear. The small lozenge reliefs to R and L of the portal are also interesting. Those to the L represent in a very naïve manner God the Father creating the world, sun and moon, light, plants, animals, man, etc. Those to the R give the story of Genesis, Cain and Abel, the Flood, the Ark, Noah's Sacrifice, Noah's Vine, etc. the subjects of all which the visitor can easily recognise, and is strongly recommended to identify for himself.

The **interior** consists almost entirely of large and lofty windows, with magnificent stained glass, in large part ancient. The piers which divide the windows and alone support the graceful vault of the roof, are provided with statues of the twelve apostles, a few of them original. Each bears his well-known symbol. Spell them out if possible. Beneath the windows, in the quatrefoils of the arcade, are enamelled glass mosaics representing the martyrdoms of the saints – followers of Christ, each wearing his own crown of thorns: a pretty conceit wholly in accord with St. Louis's ecstatic type of piety. Conspicuous among them are St. Denis carrying his head, St. Sebastian pierced with arrows, St. Stephen stoned, St. Lawrence on his gridiron, etc. Examine and identify each separately. The apse (formerly separated from the body of the building by a rood-screen, now destroyed) contains the vacant base of the high altar, behind which stands an arcaded tabernacle, now empty, in whose shrine

were once preserved the Crown of Thorns, the fragment of the True Cross, and other relics. Amongst them in later times was included the skull of St. Louis himself in a golden reliquary. Two angels at the summit of the large centre arch of the arcade bear a representation of the Crown of Thorns in their hands. Above the tabernacle rises a canopy or baldacchino, approached by two spiral staircases; from its platform St. Louis and his successors, the kings of France, were in the habit of exhibiting with their own hands the actual relics themselves once a year to the faithful. The golden reliquary in which the sacred objects were contained was melted down in the Revolution. The small window with bars to your R, as you face the high altar, was placed there by the superstitious and timid Louis XI, in order that he might behold the elevation of the Host and the sacred relics without being exposed to the danger of assassination. The visitor should also notice the inlaid stone pavement, with its frequent repetition of the fleur-de-lis and the three castles. The whole breathes the mysticism of St. Louis: the lightness of the architecture, the height of the apparently unsupported roof, and the magnificence of the decoration, render this the most perfect ecclesiastical building in Paris.

In returning from the chapel, notice on the outside, from the court to the S., the apparently empty and useless porch, supporting a small room, which is the one through whose grated window Louis XI used to watch the elevation.

I would recommend the visitor on his way home from this excursion to walk round the remainder of the Île de la Cité in the direction of Notre-Dame, so as to gain a clear idea of the extent of the island, without, however, endeavouring to examine the cathedral in detail on this occasion.

Vary your artistic investigations by afternoons in the Bois de Boulogne, Champs Elysées, etc.

B. NOTRE-DAME

[In very early times, under the Frankish monarchs, the principal church of Paris was dedicated to **St. Stephen the Protomartyr**. It stood on part of the site now covered by Notre-Dame, and was always enumerated first among the churches of the city. A smaller edifice, dedicated to the Blessed Virgin Mary, also occupied a part of the site of the existing cathedral. About the middle of the twelfth century, however, it was resolved to erect a much larger cathedral on the Île de la Cité, suitable for the capital of so important a country as France had become under Louis VI and Louis VII; and since the cult of the Blessed Virgin had then long been increasing, it was also decided to dedicate the new building to Our Lady alone, to the exclusion of St. Stephen. The two early churches were therefore cleared away by degrees, and in 1163 the work of erecting the present church was begun under Bishop Maurice de Sully, the first stone being laid by Pope Alexander III, in person. The relics of St. Stephen were reverently conveyed to a new church erected in his honour on the hill of Ste. Geneviève, south of the river (now represented by St. Étienne-du-Mont, to be described hereafter), and Our Lady was left in sole possession of the episcopal edifice. Nevertheless, it would seem that the builders feared to excite the enmity of so powerful a saint as the Protomartyr; for many **memorials of St. Stephen** remain to this day in the existing cathedral, and will be pointed out during the course of our separate survey.

Notre-Dame de Paris is an edifice in the **Early French Gothic style**, the first great church in that style to be erected in France, and the model on which many others were afterwards based. Begun in 1163, it was consecrated in 1182, but the western front was not commenced till 1218, and the nave was only finished towards the middle of the 13th century. Much desecrated in the Revolution, the cathedral has been on the whole admirably restored. It stands at present lower than it once did, owing to the gradual rise of the surrounding ground; formerly, it was approached

by thirteen steps (the regulation number, imitated from the Temple at Jerusalem). It has **two western towers**, instead of one in the centre where nave and transepts intersect, as is usual in England; so have all the cathedrals in France which imitate it. This peculiarity is due to the fact that French Gothic **aims especially at height**, and, the nave being raised so very high, a tower could not safely be added above it. Other differences between English and French Gothic will be pointed out in detail in the course of our survey.

Though Notre-Dame was the first great building in Paris proper, it must be borne in mind that the magnificent Basilica of St. Denis, four miles to the north, and also the Abbey Church of St. Germain-des-Prés, in the southern suburb, antedated it by several years.

Recollect three things about Notre-Dame. (1) It is a **church of Our Lady**: therefore, most of it bears reference to her cult and legends. (2) It is the **cathedral church of Paris**: therefore, it is full of memorials of local saints – St. Denis, Ste. Geneviève, St. Marcel, Bishop of Paris, etc., amongst whom must also be classed St. Stephen. (3) It is a **royal church**: therefore it contains many reminders of the close alliance of Church and State. Thus understood, Notre-Dame becomes an epic in stone.

Open daily, all day long, free. Take your opera-glasses.]

Go along the Rue de Rivoli as far as the Square of the Tour St. Jacques. Walk through the little garden. Notice, in passing, *the tower – all that now remains of the church of St. Jacques-de-la-Boucherie – used at present as a meteorological observatory. Turn down the Rue St. Martin to the Pont Notre-Dame. In front, L, stands the Hôtel-Dieu; R, the Tribunal de Commerce; centre, the Marché-aux-Fleurs; at its back, the Prefecture de Police. Continue straight along the Rue de la Cité, passing, R, the main *façade* of the modern Palais de Justice (with a glimpse of the Ste. Chapelle) till you come to the broad and open Place Notre-Dame (generally known by its mediæval name of the Parvis). Take a seat under the horse-chestnuts on the north side of the Place, opposite the equestrian statue of Charlemagne, in order to examine the **façade** of the cathedral.

The ****west front**, dating from the beginning of the 13th century (later than the rest), consists of two stories, flanked by towers of four stories. The *first* story contains the three main portals: L, the door of Our Lady; centre, of her Son; R, of her Mother. On the buttresses between them stand four statues: extreme L, St. Stephen; extreme R, St. Marcel, Bishop of Paris (a canonized holder of this very see); centre L, the Church, triumphant; centre R, the Synagogue, dejected (representing between them the Law and the Gospel). This first story is crowned and terminated by the Galerie des Rois, containing figures of the kings of Israel and Judah, ancestors of the Blessed Virgin (others say, kings of France to the date of the building), destroyed in the great Revolution, but since restored. On the parapet above it stand, R and L, Adam and Eve; centre, Our Lady and Child with two adoring angels – the Fall and the Redemption. The *second* story contains the great rose window and two side-arches with double windows. The *third* story of the towers consists of a graceful open-work screen, continued in front of the nave, so as to hide its ugly gable (which is visible from further back in the Place), thus giving the main front a fallacious appearance of having three stories. The final or *fourth* story of the towers is pierced on each side by two gigantic windows, adding lightness to their otherwise massive block. The contemplated spires have never been added. This *façade* has been copied with modifications in many other French cathedrals.

Now approach the front, to examine in detail the ****great portals**, deeply recessed, as is usual in French cathedrals, owing to the massive masonry of the towers. The left or *northern* doorway – that of **Our Lady** (by which her church is usually entered) bears on its central pier a statue of the Virgin and Child; beneath her feet are scenes from the temptation of Eve, who brought into the world sin, and the first murderer Cain, as contrasted with her descendant, the Blessed Virgin, who

brought into the world the Redeemer of mankind. Over Our Lady's head, a tabernacle, representing the relics preserved within. In the tympanum, first tier, L, three patriarchs; R, three kings, typifying the ancestors of the Blessed Virgin. Above, second tier, the Entombment of the Virgin, placed in her sarcophagus by angels, and attended by the apostles with their familiar symbols. Higher still, third tier, the Coronation of the Virgin, in the presence of her Son, with adoring angels. The whole thus represents the Glory of Our Lady. At the sides below, life-size figures; extreme L, Constantine, first Christian Emperor; extreme R, Pope Silvester, to whom he is supposed to have given the patrimony of St. Peter – the two representing the union of Church and State. Next to these the great local saints: L, St. Denis, bearing his head, and guided by two angels; R, St. John Baptist, St. Stephen, and Ste. Geneviève, with the devil endeavouring to extinguish her taper, and a sympathizing angel. The figures on the arch represent spectators of the Coronation of the Virgin. Minor subjects – signs of the Zodiac, Months, etc. – I leave to the ingenuity and skill of the reader. The **centre* doorway (commonly called the *Porte du Jugement*) is that of the Redeemer, **Our Lady's Son**; on its central pier, fine modern figure of Christ blessing; above, in the tympanum, the usual Last Judgment. First tier (modern) the General Resurrection, with angels of the last trump, and kings, queens, bishops, knights, etc., rising from their tombs; conspicuous among them is naturally St. Stephen. Second tier, St. Michael the Archangel weighing souls, with devils and angels in waiting, the devils cheating; R, the wicked (on Christ's left) hauled in chains to hell; L, the saints (on His right) ascending to glory. On the summit, third tier, the New Jerusalem, with Christ enthroned, showing His wounds in mercy, flanked by adoring angels holding the cross, spear, and nails; L, the Blessed Virgin, patroness of this church; and R, Ste. Geneviève, patroness of Paris, interceding for their votaries. (Last figure is usually, but I think incorrectly, identified as St. John the Evangelist, who has no function on a Parisian Cathedral.) This relief, closely copied at the Ste. Chapelle, is itself imitated from one at St. Denis. On the lintels the Wise (L) and Foolish (R) Virgins; L and R on jambs, life-size figures of the Twelve Apostles, with their usual symbols. Observe the beautiful ironwork of the hinges. The third or *southern* portal, that of St. Anne – the **Mother of the Virgin**– contains older work than the other two, replaced from the earlier church on the same site. The style of the figures is therefore Romanesque, not Gothic; so is the architecture represented in them. On the centre pier, St. Marcel, Bishop of Paris. Above, tympanum, history of St. Anne; first tier, centre, the meeting of Joachim and Anna at the Golden Gate; L, Marriage of the Virgin; R, her Presentation by St. Anne in the Temple, etc. Second tier, the Nativity, and the visit of the Magi to Herod; at the summit, third tier, Madonna enthroned, with adoring angels, a king, and a bishop – Church and State once more identified. The work on this doorway much resembles that at St. Denis. Magnificent iron hinges, brought from old St. Stephen's.

Walk round the quay on the South side to examine **the body of the church**. Notice the lofty Nave, and almost equally lofty Aisles, with (later) side-chapels built out as far as the level of the Transept; also, the flying buttresses. As in most French churches, the transepts are short, and project but little from the aisles. The South Transept has a good late *façade* with two rose-windows. Its portal – ill visible – is dedicated (in compensation) to the displaced St. Stephen, and contains on the pier a figure of the saint, robed, as usual, as a deacon; in the tympanum are reliefs of his preaching, martyrdom, death, and glorification. Note, to the R, a small relief of St. Martin of Tours dividing his cloak with the beggar.

Enter the little garden further east, which occupies the site of the former archevêché, in order to observe the characteristic French form of the **choir**– a lofty and narrow apse, with apsidal aisles and circular chapels added below, the whole forming what is called a *chevet*. The light flying buttresses which support the soaring and slender choir add greatly to the beauty and picturesqueness of the building. Pretty modern Gothic fountain. Quit the garden and continue round the Northern side of the Cathedral. The first (small) door at which we arrive – the *Porte Rouge* – admits the canons. It is a late addition, built in 1407 by Jean sans Peur, Duke of Burgundy, in expiation of his murder of the Duke of Orleans; the donor and his wife kneel on each side of the Coronation of the Virgin in the

tympanum. Notice here the gargoyles and the graceful architecture of the supports to the buttresses. The second (larger) door – the Portail du Cloître, so called from the cloisters long demolished – in the North Transept contains a good statue of the Madonna on the pier; above, in the tympanum, confused figures tell obscurely the legend of the monk Theophilus, who sold his soul to the devil. Stand opposite this door, on the far pavement, to observe the architecture of the North Transept. The best point of view for the whole body of the cathedral, as distinct from the *façade*, can be obtained from the Quai de Montebello on the south side of the river.

To visit the **interior**, enter by the L, or northern door of the *façade*– that of Our Lady. The lofty nave is flanked by double aisles, all supported by powerful piers. Walk across the church and notice all five vistas. Observe the height and the delicate arches of the triforium, or pierced gallery of the second story, as well as the windows of the clerestory above it – the part of the nave which rises higher than the aisles, and opens freely to the exterior. Walk down the outer R aisle. The side-chapels, each dedicated to a separate saint, contain the altars and statues of their patrons. Notice the shortness of the Transepts, with their great rose windows; observe also the vaulting of the roof, especially at the intersection of the four main arms of the building. The entrance to the **choir** and **ambulatory** is in the R or S Transept. Close by, near the pillar, Notre-Dame de Paris, *the* wonder-working mediæval statue of Our Lady. The double aisles are continued round the choir, which is separated from them by a wall and gateways. Approach the brass grills, in order to inspect the interior of the choir, whose furniture was largely modernised and ruined by Louis XIV, in accordance with a misguided vow of his father. Chapels surround the ambulatory, many of them with good glass windows and tolerable frescoes. The chapel at the end is that of Our Lady of the Seven Sorrows.

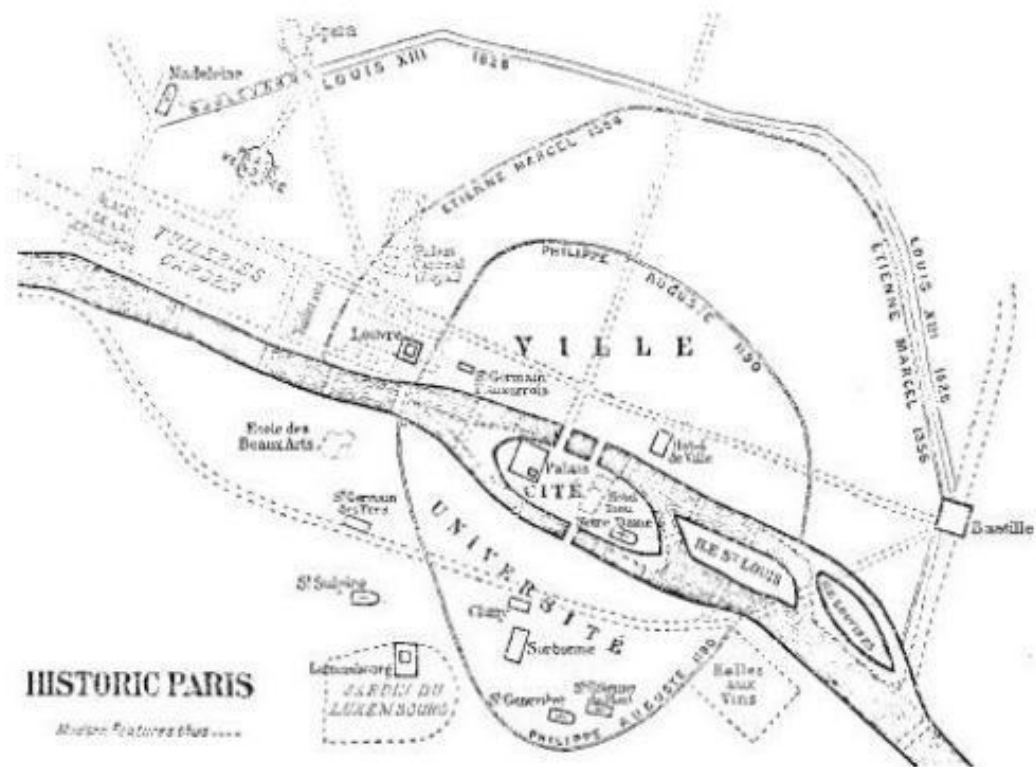
By far the most interesting object in the interior, however, is the series of ****high reliefs in stone**, gilt and painted (on the wall between choir and ambulatory), executed early in the 14th century by Jehan Ravy and his nephew, Jehan de Bouteillier, which, though inferior in merit to those in the same position in Amiens cathedral, are admirable examples of animated and vigorous French sculpture of their period. The series begins on the N side of the choir, at the point most remote from the grill which leads to the Transept. The remaining subjects (for some, like the Annunciation, are destroyed) comprise the Visitation; Adoration of the Shepherds; Nativity; Adoration of the Magi (note the Three Kings, representing the three ages of man; the oldest, as usual, has removed his crown, and is offering his gift); the Massacre of the Innocents; the Flight into Egypt (where a grotesque little temple, containing two odd small gods, quaintly represents the prevalence of idolatry); the Presentation in the Temple; Christ among the Doctors; the Baptism in Jordan (with attendant angel holding a towel); the Miracle at Cana; the Entry into Jerusalem (with Zacchæus in the tree, and the gate of the city); the Last Supper; the Washing of the Apostles' feet; and the Agony in the Garden. The tourist should carefully examine all these subjects, the treatment of which strikes a keynote. Similar scenes, almost identical in their figures, will be found in abundance at Cluny and elsewhere. Note, for example, the symbolical Jordan in the Baptism, with St. John pouring water from a cup, and the attendant angel, all of which we shall often recognise hereafter.

The series is continued on the other (S) side of the choir (a little later in date, with names in Latin underneath; better modelled, but neither so quaint nor so vigorous). The subjects begin by the grill of the South Transept, with the “Noli me tangere” or Apparition to Mary Magdalen (Christ as a gardener); the Apparition to the Marys; to Simon Peter; to the Disciples at Emmaus (dressed as mediæval pilgrims); to the Eleven Apostles; to the Ten and Thomas; to the Eleven by the sea of Tiberias; to the Disciples in Galilee; and on the Mount of Olives. The intervening and remaining subjects – Scourging, Crucifixion, Ascension, etc. – were ruthlessly destroyed by Louis XIV, in order to carry out his supposed improvements in accordance with the vow of his father, Louis XIII. The woodwork of the choir-stalls, executed by his order, is celebrated, and uninteresting. You may omit it. The Treasury contains little of artistic value. The Crown of Thorns still figures in its inventory.

Leave the Choir by the door by which you entered it, and seat yourself for a while at the intersection of the Nave and Transepts, in order to gain a good idea of the Apse, the Choir, and the general arrangement of the shortly cruciform building. Observe the beautiful vaulting of the roof, and the extent to which the church is born on its piers alone, the intervening walls (pierced by windows and triforium-arches) being intended merely for purposes of enclosure. Note also the fine ancient glass of the rose windows. Quit the church by the North or Left Aisle, and come back to it often.

Those who are not afraid of a spiral staircase, mostly well lighted, should **ascend** the Left or **North Tower** (tickets fifty cents. each, at the base of the tower). Stop near the top to inspect the gallery, with the famous birds and demons. The view hence embraces from the front the Tower of St. Jacques; behind it, the hill of Montmartre, with the white turrets and cupolas of the church of the Sacré-Cœur; a little to the L, St. Eustache; then the Tribunal de Commerce; St. Augustin; the Louvre; the roof of the Ste. Chapelle; the Arc de Triomphe; the twin towers of the Trocadéro; the Eiffel Tower; the gilded dome of the Invalides; St. Sulpice, etc. The Île de la Cité is well seen hence as an island. Note also the gigantic size of the open screen, which looked so small from below. Ascend to the top. Good general panorama of the town and valley. This is the best total view of Paris, far superior to that from the Eiffel Tower, being so much more central.

Return by the Pont d'Arcole (whence you get a capital notion of the bifurcation of the Seine around the Île St. Louis), and then pass the modern Hôtel-de-Ville, with St. Gervais behind it, on your way home to the Rue de Rivoli.



[Map of] HISTORIC PARIS

MAP OF HISTORIC PARIS

*This Map represents approximately the growth of Paris, outside the island, at different epochs. Earlier buildings are printed in black; later streets and edifices are shown by means of dotted lines. But the Map does **not** represent the aspect of Paris at any one time; it merely illustrates this Guide: thus, the*

*original Château of the Louvre is marked in black; the later Palace is dotted; whereas the Madeleine, a much more modern building than the Louvre of François I, is again inserted in black, because it does not interfere with the site of any more ancient building. In very early times the town spread south as far only as Cluny, and north (just opposite the island) as far as the Rue de Rivoli. The subsequent walls are marked approximately on the Map, with the chief edifices enclosed by them. The fortifications of Louis XIII were demolished by Louis XIV, who substituted for them the broad streets still known as the **Boulevards**. This Map shows, roughly speaking, the extent of Paris under Louis XIV; by comparing it with Baedeker's Map of Modern Paris, the small relative size of the 17th-century town will be at once appreciated. Nevertheless, the inner nucleus here mapped out contains almost everything worthy of note in the existing city.*

II THE LEFT OR SOUTH BANK

[THE earliest **overflow** of Paris was from the Île de la Cité to the **Left** or **South Bank** (*Rive Gauche*).

The reason for this overflow is clear. The city was situated on a small island, near the head of navigation; it guarded the passage of the Seine by the double bridge. Naturally, however, at a time when all civilization lay to the south, as the town began to grow, it spread southward, towards Rome, Lyons, Marseilles, Bordeaux, Toulouse, Arles, Nîmes, and the Roman culture. To the north at that time lay nothing but comparative barbarism – the Britons and the Germans; or later, the English, the Normans, and the Teutonic hordes. Hence, from a very early date, Paris first **ran southward** along the road to Rome. Already in Roman times, here stood the palace of Constantius Chlorus and Julian, now the Thermes – the fortress which formed the *tête du pont* for the city. Later, the southern suburb became the seat of learning and law; it was known by the name which it still in part retains of the Université, but is oftener now called the *Quartier Latin*. At first, however, only a small portion of the Left Bank was built over. But gradually the area of the new town spread from the immediate neighbourhood of the old Hôtel-Dieu, with its church or chapel of St. Julien-le-Pauvre, to the modern limit of the Boulevard St. Germain; and thence again, by the time of Louis Quatorze, to the further Boulevards just south of the Luxembourg. It is interesting to note, too, that all this southern side, long known as the Université, still retains its position as the learned district. Not only does it include the students' region – the Quartier Latin – with many of the chief artistic studios, but it embraces in particular the Sorbonne, or University, the Institute of France, with its various branches (Académie Française, Académie des Inscriptions et Belles-Lettres, Académie des Sciences, des Beaux-Arts, etc.), the École des Beaux-Arts, the École de Médecine, the Collège de France, the Lycées St. Louis, Louis-le-Grand, and Henri IV, the École Polytechnique, the École des Mines, the Bibliothèque Ste. Geneviève, the Jardin des Plantes, and the Luxembourg Museum of Modern Paintings. In short, the Left Bank represents literary, scientific, artistic, and educational Paris – the students in law, arts, and medicine, with their own subventioned theatre, the Odéon, and their libraries, schools, laboratories, and *cafés*. It is further noticeable that these institutions cluster thickest round the older part of the southern suburb, just opposite the Cité, while almost all of them lie within the limits of the outer boulevards of Louis XIV.

The **Quartier Latin** surrounds the Sorbonne, and is traversed by the modern Boulevard St. Michel. The **Faubourg St. Germain**, immediately to the west of it (surrounding the old Abbey of St. Germain-des-Prés) is of rather later date; it owes its origin in large part to the Renaissance spirit, and especially to Marie de Médicis' palace of the Luxembourg. It is still the residence of many of the old nobility, and is regarded as the distinctively aristocratic quarter of Paris, in the restricted sense, while the district lying around the Champs Élysées is rather plutocratic and modern than noble in the older signification of the word.

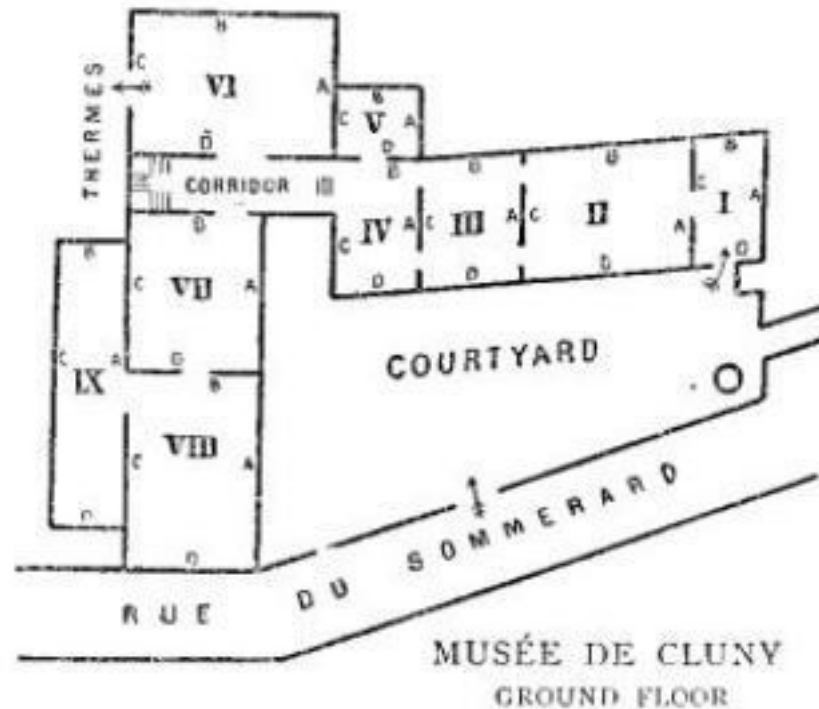
The visitor will therefore bear in mind distinctly that the **South Side** is **the Paris of the Students.**]

A. THE ROMAN PALACE AND THE MUSÉE DE CLUNY

[The primitive nucleus of the suburb on the South Side consists of the **Roman fortress palace**, the *tête du pont* of the Left Bank, now known as the Thermes, owing to the fact that its principal existing remains include only the ruins of the baths or *thermæ*. This colossal building, probably erected by Constantius Chlorus, the father of Constantine, covered an enormous area south of the river. After the Frankish conquest, it still remained the residence of the Merwing and Karling kings on the rare occasions when they visited Paris; and it does not seem to have fallen into utter decay till a comparatively late date in the Middle Ages. With the Norman irruptions, however, and the rise of the real French monarchs under Eudes and the Capets, the new sovereigns found it safest to transfer their seat to the Palace on the Island (now the Palais de Justice), and the Roman fortress was gradually dismantled. In 1340 the gigantic ruins came into the hands of the powerful Benedictine Abbey of Cluny, near Mâcon, in Burgundy; and about 1480, the abbots began to erect on the spot a **town mansion** for themselves, which still bears the name of the **Hôtel de Cluny**. The letter K, the mark of Charles VIII (1483–1498), occurs on many parts of the existing building, and fixes its epoch. The house was mostly built by Jacques d'Amboise, abbot, in 1490. The style is late Gothic, with Renaissance features. The abbots, however, seldom visited Paris, and they frequently placed their town house accordingly at the disposition of the kings of France. Mary of England, sister of Henry VIII, and widow of Louis XII, occupied it thus in 1515, soon after its completion. It was usual for the queens of France to wear white as mourning; hence her apartment is still known as the *Chambre de la reine blanche*.

At the Revolution, when the property of the monasteries was confiscated, the Hôtel de Cluny was sold, and passed at last, in 1833, into the hands of M. du Sommerard, a zealous antiquary, who began the priceless collection of works of art which it contains. He died in 1842, and the Government then bought the house and museum, and united it with the Roman ruin at its back under the title of *Musée des Thermes et de l'Hôtel de Cluny*. Since that time many further objects have been added to the collection.

At Cluny the actual building forms one of the most interesting parts of the sight, and is in itself a museum. It is a charming specimen of a late mediæval French mansion; and the works of art it contains are of the highest artistic value. I am able briefly to describe only what seem to me the most important out of its many thousands of beautiful exhibits. At least two whole days should be devoted to Cluny – one to the lower and one to the upper floor. Much more, if possible.]



MUSÉE DE CLUNY GROUND FLOOR

Go to the Place du Châtelet; cross the bridge, and the Île de la Cité; also, the Pont St. Michel to the South Side. Good view of Notre-Dame to L. In front lies the modern Boulevard St. Michel, with the Fontaine St. Michel in the foreground (statue by Duret). Continue along the Boulevard till you reach the Boulevard St. Germain, another great modern thoroughfare which cuts right through the streets of the old Faubourg and the narrow alleys of the Latin Quarter. The Garden at the corner contains all that remains of the Roman Palace. Notice its solid masonry as you pass. Then, take the first turn to the L, the Rue du Sommerard, which leads you at once to the door of the **Museum**.

Notice the late semi-Gothic **Gateway**, resembling that of an Oxford college. Pass through the flat-arched gate into the handsome courtyard. To the L is a late Gothic *loggia*, containing a few antiques. In front stands the main building, with square windows and high dormers, bearing the staff and pilgrim's scallop, the symbol of St. James, with the cardinal's hat and scutcheons and devices of the family d'Amboise, thus indicating the name of Jacques d'Amboise, the abbot who built it. Entrance to the R. Open free, daily, 11 to 4 or 5, except Mondays.

The first suite of rooms which we enter form some of the apartments of the original building. Observe the fine timbered **ceilings**.

Room I. – Panels, etc., in wood-carving.

Room II. —*Fine French chimney-piece, by Hugues Lallement, dated 1562, representing Christ and the Woman of Samaria at the well, brought from a house at Châlons-sur-Marne. R and L of entrance (**wall A** on plan), wooden seats, with canopy, holding good Gothic wood-carvings. Notice L of door, a Deposition in the Tomb; (801) Madonna and Child; then, Birth of the Virgin, with St. Anne in a bed; and below, head of a Saint, hollow, intended to contain her skull or relics. Near it (762), decapitation of St. John Baptist, German, 16th century; and (789) Death of the Virgin. R of doorway, three reliquary heads, and (783 and 784) two groups of the Education of the Virgin. Above, several representations of the Circumcision. **Wall B**, between the windows, (745) quaint reliquary head of St. Mabile, one of St. Ursula's 11,000 virgins, the hair gilt, Italian, 15th century; near it, Angel of the Annunciation; Madonna and Child; and Flight into Egypt. Fine wooden chests. In the **cases**, collections of **shoes**, uninteresting.

Room III. – Wood-carvings, more or less Gothic. **Wall A**, (788) Madonna supporting the dead Christ, under a canopy, 16th century; (816) Holy Women, with small figure of the donor, kneeling. (709) large carved altar-piece, end of 15th century; in the centre, Crucifixion, with quaintly brutal Roman soldiers, fainting Madonna, and Holy Women in fantastic head-dresses of the period; below, Nativity, and Adoration of the Magi; L side, above, Flagellation, with grotesquely cruel soldiers; beneath it, angels displaying the napkin of St. Veronica; R side, above, Deposition in the Tomb; beneath it, angels supporting the instruments of the Passion – a splendid piece of Flemish carving. Above, two statues of St. George. Further on (712), votive triptych against the plague, Flemish, carved, with painted flaps on the doors; L, St. Sebastian, with arrows of the pestilence; R, St. Roch exhibiting his plague-spot, with angel who consoled him and dog who fed him (see the legend in Mrs. Jameson); centre, Adoration of the Magi; the Three Kings represent (as usual) the three ages of man, and also the three old continents, Europe, Asia, Africa; hence the youngest king is represented as a Moor. Other episodes (Flight into Egypt, Return of Magi, etc.), in the background – late 15th century. **Wall B**, first window, stained glass, German panes, 15th century, Annunciation, in two panels (1960 and 1957). Beyond it (830), in woodwork, 16th century, Coronation of the Virgin by Christ and God the Father – a somewhat unusual treatment. Above (758), Stem of Jesse, representing the descent of Christ; notice David with his harp and other kings of Israel; late 15th century. Second window (1958 and 1959), St. Hubert and St. Lambert, companions to the Annunciation; (721) dainty little Crucifixion (16th century), in coloured German wood-carving; (1686) Flemish painting, school of Van Eyck, Crucifixion. **Wall D**, windows (1961 and 1962), St. Peter and St. George; (1963 and 1964) St. Hubert, and St. Antony Abbot (with his pig, staff, and bell). **Wall C**, altar-piece, unnumbered; subjects much as opposite; centre, Crucifixion; beneath it, Nativity, Adoration of Magi. L, Way to Calvary (with grotesquely brutal soldiers); beneath it, Annunciation (notice the *prie-dieu*, book, and bed in the background), and Visitation; R, Descent from the Cross, with St. John and the Marys; beneath it, Circumcision, and Presentation in the Temple. (710) Deposition from the Cross, very good, with painted wings from the Passion. All the wood-carvings in this room deserve careful attention. Inspect them all, and, as far as possible, discover their subjects.

Room IV. – Fine Renaissance chimney-piece, by Hugues Lallement, 16th century, representing Actæon transformed into a stag by Diana, whom he has surprised in the act of bathing. (Subjects from the myth of Diana are favourites with the French Renaissance artists, owing to the influence of Diane de Poitiers.) From Châlons-sur-Marne, same house as that in Room II. **Wall A** (1779 and 1778), Renaissance classical paintings, part of a large series continued elsewhere; (1428) fine Renaissance carved cabinet (Diana and Chimæras); contrast this and neighbouring Renaissance work with the mediæval carvings in adjacent rooms. **Wall B** (6329), quaint old Flemish tapestry, representing the Angels appearing to the Shepherds; the Nativity; the Adoration of the Magi; and the Agony in the Garden. Study the arrangement of all these figures, which are conventional, and will reappear in many other examples of various arts. **Wall C**, R and L of fireplace, good Renaissance wood-carving. **Wall D**, fine cabinets. In the cases, medals.

Room V, to the side. **Debased Italian and Spanish work** of the 17th and 18th centuries. **Centre**, Adoration of the Magi, a meretricious Neapolitan group of the 17th century, intended to place in a church as a Christmas *berceau*. The costumes of the Three Kings, representing the three continents, the ruined temple in which the action takes place, and the antique statue in the background of the Madonna and St. Joseph, should all be noticed. Contemptible as a work of art, this florid composition of dolls is interesting and valuable for its spirited arrangement, and for the light it casts on the conception of the subject. The room also contains other similar church furniture of the 17th and 18th centuries. Observe their theatrical tinsel style and their affected pietism, as contrasted with the simplicity, naïveté, and truth of earlier periods. Take, as an extreme example of this tendency, the relief of the Annunciation on **Wall D**, to the R of the entrance door, and compare it with examples of the same subject in other rooms of the collection. **Wall B**, facing the entrance, good case of

miscellaneous woodwork containing excellent Spanish art of this bad period – a Last Supper, a St. Francis receiving the Stigmata, a Massacre of the Innocents, the Faint of St. Catherine, St. Antony the Abbot, St. Antony of Padua carrying the infant Christ, and other figures. A large gilt tabernacle, on **Wall C**, also contains a debased figure of St. Anthony of Padua, from an altar dedicated to the Saint. Identify as many of these saints as possible, and remember their symbols.

We now quit the older suite of apartments, and enter a large central glass-covered court – Room VI, entirely modern. The **Corridor** is occupied by early altar paintings, for the most part of little value. Notice on the L, by the staircase (1701), a Giottesque Madonna and Child – Florentine, 15th century. Near it (1666), two oval panels, representing the Annunciation, divided (as frequently happens with this subject) into two distinct portions, and probably flanking a doorway in their original position – Italian, 14th century. All the paintings on this wall, mostly unsatisfactory as works of art, are valuable for their symbolism and the light they throw on the evolution of their subjects. For example: (1676), between the Annunciation pictures, represents the distribution of holy wine which has touched the relics (I think) of St. Hubert. Further on, we have a group of six Apostles; beginning from the R, St. Peter with the keys, St. John Evangelist with the cup and serpent, St. Andrew with his cross, St. Bartholomew with his knife, St. James the Greater with the pilgrim's staff and scallop, and St. James the Less with a crosier and book. R of the staircase is a stone figure of St. Denis bearing his head, French, 15th century; also, a good statue of the Madonna, a little later. Above the doorway, R, are portions of a large Spanish altar-piece; in the centre, the Crucifixion; extreme R, Assumption of the Virgin, etc. Beyond it comes the continuation of the tabernacle already noticed, containing the six remaining Apostles, with the symbols of their martyrdom. Next, a fine Spanish altar-piece of the 15th century, from a church of St. Martin; in the centre, St. Martin dividing his cloak with the beggar; round it various other subjects, among them St. Antony with his pig, St. Stephen, in deacon's robes, with the stones of his martyrdom, St. Jerome in the desert beating his bosom with a flint before the crucifix, St. Francis displaying the stigmata or five wounds of Christ, St. Paul the hermit with his lion, etc. R, towards the courtyard, a fine figure of Adam from St. Denis, a splendid example of the best French nude sculpture of the 14th century.

We now enter the **covered courtyard** or Room VI proper, filled with fine examples of French mediæval sculpture. Several of the objects bear labels sufficiently descriptive. I will therefore only call attention to a few among them. **Wall D**, two wooden Flemish statues (Our Lady and St. John at Calvary), R and L of the doorway; (417) carved marble monument of the 10th or 11th century; very fine workmanship, with distinct reminiscences of the antique. **Wall A**, *Magnificent stone frieze or reredos, originally gilt and coloured, representing the History of St. Benedict, from St. Denis; in the centre, Baptism in Jordan (compare the relief of the same subject in Notre-Dame); R and L, preaching and miracles of St. Benedict (overthrow of idols, cure of a dying woman). Middle of wall (6328), fine Italian tapestry, 16th century, representing the Adoration of the Magi; observe the attitude of the kings, together with the ox and ass in the background, invariable concomitants of the Nativity in art. Beneath (728), early wooden Madonna (13th century, Auvergne), with Byzantine aspect. Beautiful Romanesque capitals – Creation of Eve, etc. **Wall B***(237), exquisite stone frieze or reredos from the church of St. Germer, about 1259, much-mutilated, but originally one of the most perfect specimens of French 13th century carving; it still betrays traces of colour. In the centre, Crucifixion, with Virgin and St. John: on either side (as at Notre-Dame), the Church, with cross and chalice, and the Synagogue, with eyes blinded: then, R and L of cross, St. Peter and St. Paul: beyond them, Annunciation and Visitation: finally, L, St. Ouen, uncle of St. Germer, cures a wounded warrior; R, St. Germer asks leave of King Dagobert to found the Abbey from which this came. Above it (509), exquisitely grotesque relief of the Resurrection with sleeping Roman soldiers, one of a set in alabaster, French 14th century (500 to 512), all of which deserve to be inspected; meanings of all are obvious except (501) St. Ursula. Still higher, fragment of the original Last Judgment on the central west door of Notre-Dame, Paris, before the restoration – interesting as showing the grounds on which Viollet-

le-Duc proceeded; (6322), tapestry, Arras, 15th century, various scriptural subjects, confused, but decipherable. Beneath it, L, *beautiful stone relief (reredos) of the legend of St. Eustace, from the church of St. Denis – a fine French work of the 14th century. In the centre, Crucifixion; extreme L, St. Eustace, hunting, is converted by the apparition of the Christ between the horns of the stag he is pursuing; further R, his baptism, nude, in a font, as in all early representations; still further R, his trials and history; while he crosses a river with one of his children, a wolf seizes one, while a lion devours the other; last of all, reunited miraculously with his family, he and they are burned alive as martyrs by the Emperor Trajan, in a brazen bull. Observe naïf boy with bellows. The whole most delicately and gracefully sculptured. Next, coloured stone relief of the Passion – French 14th century; subjects, from R to L: the kiss of Judas (observe Peter drawing the sword); Flagellation; Bearing of the Cross, with Simon of Cyrene; Deposition in the Tomb; Resurrection; and Christ in Hades, delivering Adam and Eve from the jaws of death, realistically represented here and elsewhere as the mouth of a monster; notice in this work the colour and the Gothic architecture and decoration of the background, which help one to understand features that are missing in many other of these reredoses. Then, stone relief of the Annunciation, Visitation, and Nativity, very simply treated: notice the usual ox and ass in the manger. Above it, *(4763), good mosaic of the Madonna and Child with adoring angels, by Davide Ghirlandajo, of Florence, placed by the President Jean de Ganay (as the inscription attests) in the church of St. Merri at Paris. **Wall C** (513–518), interesting alabaster reliefs of the Passion, French, 14th century. Between them, Coronation of the Virgin, French, 15th century. (725) Good wooden figure of St. Louis, covered with fleur-de-lis in gold, from the Sainte Chapelle. [Here is the door which leads to the Musée des Thermes. Pass it by for the present.] Beyond it, continuation of the alabaster reliefs (514 and 517), etc.: examine them closely. Between them (435), Circumcision, in marble, early 15th century, French, full of character. Beneath it (429, etc.), admirable figures of mourners, from the tomb of Philippe le Hardi, at Dijon, 14th century. **Wall D**, again (1291), terracotta, coloured: Madonna and St. Joseph, with angels, adoring the Child (child missing), ox and ass in background; R, Adoration of Magi; notice once more the conventional arrangement: L, Marriage of the Virgin, a high priest joining her hand to Joseph's, all under Gothic canopies, 15th century, from the chapel of St. Éloy, near Bernay, Eure. I omit many works of high merit.

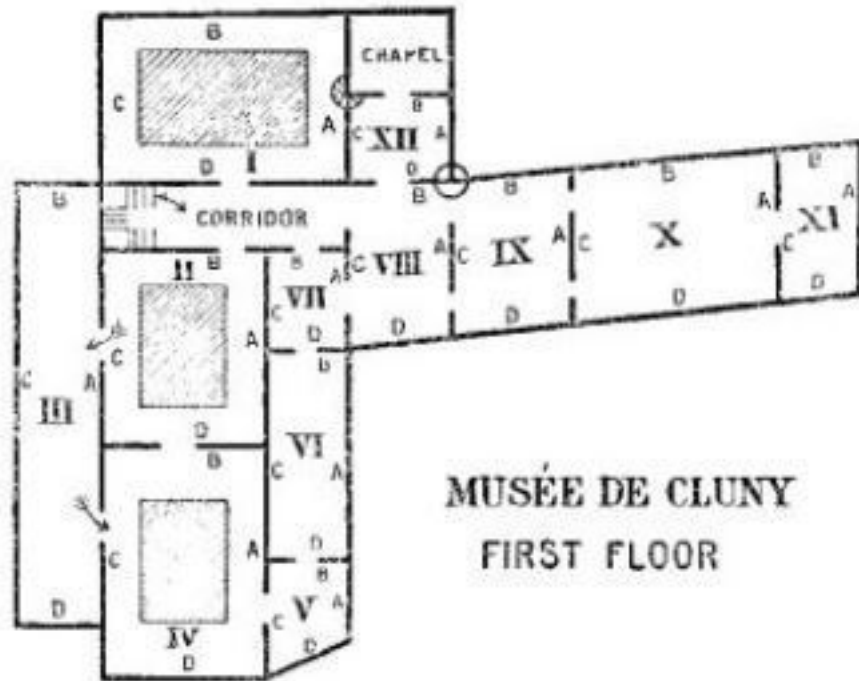
The **centre** of this room is occupied by several good statues. Examine each; the descriptive labels are usually sufficient. (A noble *St. Catherine; St. Barbara with her tower; St. Sebastian, pierced with the holes where the arrows have been; a beautiful long-haired wooden Madonna; a fine [Pisan] Angel of the Annunciation, in wood, etc.) Also, several excellent figures of Our Lady. The large part played by the Madonna in this Room, indeed, is typical of her importance in France, and especially in Paris, from the 13th century onward. The church of Notre-Dame is partly a result, partly a cause, of this special cult of the Blessed Virgin.

Room VII (beyond the corridor, a modern covered courtyard). —**Tapestries and textile fabrics**, interesting chiefly to ladies. On **Wall A**, and others, Flemish tapestry, representing the History of Bathsheba, much admired and very ugly; compare it with the tapestry of the Lady and the Unicorn, to be visited later in Room III, upstairs, contrasting them as models of what such work should and should not be. **Wall B**, admirable Renaissance relief of the Cardinal Virtues. Above it, a good Madonna, and figures of Grammar and Astronomy. **Wall C**, Caryatid of inferior art, French, 16th century. *(448), Admirable group of the Three Fates, attributed to Germain Pilon, the great French sculptor of the 16th century, whom we shall meet again at the Louvre – a fine specimen of the plastic art of the Renaissance, said to represent Diane de Poitiers and her daughters. Below *(447), exquisite Renaissance bas-relief of the huntress Diana, of the School of Jean Goujon, again in allusion to Diane de Poitiers. (478) Good mask of the same epoch. (251) Virgin and Child, meretricious; in the decadent style of the 16th century; very French in type, foreshadowing the Louis XV spirit – the Madonna resembles a little-reputable court lady. **Wall D** (463, etc.), Judgment of Solomon, Solomon and the Queen of Sheba, Annunciation, and other reliefs in the florid and least pleasing French style

of the 16th and 17th centuries. Table by the doorway ** (449), exquisite small marble statue of the Deserted Ariadne (perhaps Diane de Poitiers), in the best Renaissance manner, probably by Germain Pilon: found in the Loire, near Diane's *château* of Chaumont. Beside it, three sleeping Venuses, one of which is also said to be Diane de Poitiers, the goddess of the Renaissance in Paris. L of doorway (457), singular marble relief of Christ and the Magdalen after the Resurrection (Noli me tangere); the Saviour strangely represented (as often) in a gardener's hat and with a spade; in the background, angels by the empty sepulchre; Flemish, florid style of the 16th century. Beside it (467 and 468), two exquisite Renaissance reliefs of Venus. In front of it, on the table *(479), Entombment, with the body of Christ placed in the sarcophagus by Joseph of Arimathea and Nicodemus – portraits, I think, of the donors.

Room VIII – Textile fabrics and ecclesiastical robes. **Wall B**, L of door (487), pretty but meretricious little group of Venus and Cupids, with grapes, French style of the 17th century; the national taste still more distinctly showing itself. R of door (459), in two separate figures, a quaint Annunciation – French, 16th century, frankly anachronistic. Close by (464), the Judgment of Solomon, same school and period. Above (563), clever small alabaster group of the Rape of the Sabines, after Giovanni da Bologna. These all stand on a handsome French carved chest of the 16th century. **Wall C**, greatly worn altar-relief of the Adoration of the Magi, from the chapel of the Château d'Anet, French Renaissance, 16th century. Above it (446), Mary Magdalen, kneeling, with long hair and the alabaster box of ointment – her symbol in art – 15th century, curious. At the back, gilt and painted figures of the Holy Trinity, from the demolished church of St. Marcel at Paris, 17th century. Similar representations of the Trinity, showing the three Persons thus, are common in Italian art. Further on (493), good figure of a shepherd, French, 16th century. **Wall A** (266), curious altar back, Herod ordering the Massacre of the Innocents. (267) St. Eustace crossing the river (see Room VI) with the lion and the wolf seizing his children. A very different treatment from the previous one. (291) A lintel of a chimney, Flemish, dated 1555; centre, a river-god; L and R, pelican and eagle; between the figures, Faith, Hope, Charity and Prudence. (273) Madonna and Child (Notre-Dame de l'Espérance, throned on an anchor). On the wall, far L, interesting piece of French 14th century tapestry, with a legend of St. Marcel and St. John Evangelist, most naïvely represented.

Room IX. – State coaches and Sedan chairs of the 17th century, as ugly as can be imagined. They need not detain you.



MUSÉE DE CLUNY FIRST FLOOR

The **staircase** to the FIRST FLOOR is in the Corridor to Room VI. Observe the staircase itself, in carved wood, bearing the arms of France and Navarre, and also the crowned initials of Henri IV and Marie de Médicis. It was formerly in the old *Chambre des Comptes* of Paris, and was re-erected here at the installation of the Museum.

The **corridor** above contains arms and armour. At the head of the staircase (742), very quaint Magdalen in wood with the box of ointment; German in style, 15th century; observe her long hair, here twisted and plaited with German neatness. (1466 and 1468) Renaissance cabinets in ebony.

Room I. – Gallery, looking down on the courtyard of Room VI, below. **Wall D**, by which you enter; tiles, French Renaissance. **Wall C**: first case, blue Flemish stoneware. Fine wrought-iron gates, gilt. In front of them, female Satyr, French, 18th century, very characteristic of the national taste; opposite it, male Satyr, the same. Second case: Palissy ware, French 16th and 17th centuries. This fine ware is full of Renaissance feeling. Notice particularly (3140), a Sacrifice of Abraham; (3145) the Baptism in Jordan, conventional treatment; (3139) Judith and Holofernes, with several other scriptural scenes in the older spirit; intermingled with these are classical and mythological scenes, displaying the growing love for the nude; observe particularly (3119), a Venus with Cupids; and another dish below it, unnumbered, same subject; also, a Creation of Eve; (3131) Susanna and the Elders, and other scenes of similar character. Observe that while the early work is purely scriptural or sacred, the Renaissance introduces classical subjects. Note too the frequent scenes of the Baptism in the same connection. Centre (3102), beautiful vase with lid, of the period of Henri II. Study all the Palissy ware. **Wall B**, French pottery of the 18th century, exhibiting the rapid decline in taste under Louis XIV and XV, especially as regards colour. The most satisfactory pieces are the blue and white dishes with royal monograms, arms, etc. Second case: Rouen ware of the 18th century, far superior in style and tone to the preceding. Good nude figure of Venus. **Wall A**, Nevers pottery, delicate blue and white; (3338) figure of a page, to support a lamp. Last case: Dutch pottery, Delft, 18th century, exhibiting the strong domestic Dutch tendency.

Room II. – Also galleries, surrounding a courtyard. Exquisite Italian Renaissance pottery. **Wall B**, R of entrance, beautiful Italian specimens of Faenza ware, 15th and 16th centuries (whence the

word *faïence*); these should be closely studied in detail. (2811) Quaint dish with Diana as archer; beside it, portraits. (2824 and 2825) Decorative plaques with heads of women. (3949) St. George and the Dragon in green pottery. Behind it, plate with admirable portrait. In the same case, Judith receiving the head of Holofernes; (3024) Hercules playing the lyre to entice Auge. **Wall C**, first case, Deruta and Chaffagiolo ware of the 16th century. Exquisite decorative dishes and plaques; (2814) Actæon changed to a stag by Diana. (2849) Susanna and the Elders. (2887) St. Jerome in the desert, with his lion. (2895) The doubting Thomas. (2823) Another Actæon. Observe frequent repetition of certain scenes. Fine plates with arms of Medici Popes, etc. Second case: Deruta ware, still more splendid specimens, many of them with remarkable lustre. (2894) Madonna and Child, with infant St. John of Florence. Other plates with Mercury, a sphinx, a lion, the huntress Diana, a Moor's head, portraits and decorative designs. Examine in detail. **Wall D**, first case, Casteldurante and Gubbio ware, 16th century (3007) Manius Curtius leaping into the Forum. (3015) Crucifixion, with the sun and the moon darkened. (3004) Dædalus and the Minotaur. (3008) Fine conventional design. Other plates have heads of St. Paul and mythological persons. (2802) a quaint Temptation of St. Antony. (2818) Leda and the Swan, etc. Second case: Urbino ware, 17th century. Head of Raphael, and delicate Raphaellesque scenes, instinct with the later Renaissance feeling. (2961) Perseus and Andromeda. (3064) Expulsion from Paradise; on either side, Temptation, and Adam eating the fruit. (2872) a Baptism in Jordan. Notice again the mixture of religious and mythological scenes, with a preference for those where the nude is permissible – Judith and Holofernes, Orpheus, etc. **Wall A**, fine Florentine terra-cotta bust of the young St. John, patron saint of the city. More Urbino ware, to be carefully examined. The greater part of this wall, however, is occupied by ****Della Robbia** ware, glazed Florentine majolica of the 15th and 16th centuries. (2794) Fine figure of St. Michael. (2799) Martyrdom of St. Catherine, the wheels of her torture broken by angels. Above it, Madonna adoring the Child; observe in this and many other cases the beautiful setting of fruit and flowers, characteristic of the Delia Robbias. Beneath, no number, the Beheading of St. Catherine; in the background, angels conveying her soul to Heaven. (2795) The Infant St. John, patron Saint of Florence. (2793) Temperance, with flagon and patera. Then, more Urbino ware, very fine examples of the end of the 16th century; above them, touching Madonna and Child, Della Robbia. **Wall B**, again, Castello ware, and Venetian pottery, 15th, 16th and 17th centuries. Apothecary's jars, plaques, etc., extremely beautiful.

Room III. – A long corridor. **Wall A**, is entirely occupied by the ****magnificent** suite of six early French tapestries, known as “The Lady and the Unicorn” (symbol of chastity), the finest work of its sort ever executed. They come from the Château de Boussac, and belong to the second half of the 15th century. The Lady is represented engaged in various domestic pursuits of a woman of rank of her time, always accompanied by the beast of chastity. The colour is inexpressibly lovely. Above it, similar tapestry representing the History of St. Stephen, and the Discovery of his Relics. Along **Wall A**, R of entrance door (774), crowned wooden figure of St. Catherine, holding the sword of her martyrdom, her broken wheel at her feet, and trampling upon the tyrant, Maximian. L of door, good early Madonna and Child; another St. Catherine; and (760) Magdalen, described (erroneously, I think) as Pandora. **Wall B** is mostly occupied by a handsome French Renaissance chimney-piece (16th century), brought here from a house at Rouen, and representing the history of the Casa Santa at Loreto, – its transport over the sea by angels, its reception by the Faithful, and worship in front of it. The ceiling above also comes from the same room. **Wall C**, small stained-glass windows of various ages. Examine them separately. **Wall D**, large enamelled plaques brought from François Premier's Château of Madrid, in the Bois de Boulogne, stated to be the largest enamels in existence. Beneath them, fine wooden statue of the Virgin and infant Christ, German 15th century, very characteristic in its flat features, as well as in the dress, and treatment of the hair, of the German style of the period. Compare it with French Madonnas below. The **screens** towards **Wall A** contain specimens of fine Renaissance wood-carving. Contrast the finish and style of these with their Gothic predecessors.

Notice, near the chimney-piece (828), an Annunciation, with God the Father, wearing a triple crown (like the Pope), and the Holy Spirit descending upon the Madonna. Next screen, various classical scenes in the taste of the Renaissance – Judgment of Paris, Venuses and Cupids, etc. Much fine nude Renaissance detail. **Centre case**, old glass; notice, in particular (4763), fine 13th century Arab mosque-lamp. Further on, more Renaissance wood-carving – Leda and the Swan in very high relief: low reliefs of classical subjects and decorative panels. All these works should be closely studied as typically illustrative of Renaissance feeling. **Cases by the window (wall C)**, Limoges and other enamels, too numerous to treat in full detail, but many of them, at least, should be closely inspected and comprehended by the visitor. Case **next** the chimney-piece, old raised enamels (12th and 13th centuries), enamelled gold reliquaries for containing bones of Saints; fine crucifix, etc. Notice on 4497, the Flight into Egypt, Peter walking on the Sea, the Adoration of the Magi, and the Presentation in the Temple; on 4498, the Crucifixion, and the Twelve Apostles; beneath, 4514, enamelled book-cover; near it, Crucifixion, Adoration of the Magi, and other figures. Identify as many of these as possible, and observe their archaic striving after effects too high for the artist. Second case: Limoges enamels, more modern in type (15th century): Madonna holding the dead Christ, Crucifixion, Bearing of the Cross, and other scenes. Notice particularly (4575), little triptych with a Nativity, Adoration of the Magi, and Circumcision, in all of which observe the conventional treatment. Third case: Limoges enamels of the High Renaissance (16th and 17th centuries), Raphaellesque in spirit, better in execution, but far less interesting; good portraits in frames; a fine Flagellation, and other scenes from the Passion; above, delicate Tazzas. Observe in particular (4628), the Descent into Hell, Christ rescuing Adam and Eve and the other dead from Hades, typically Renaissance. On the far side of the case, remote from window, a good series of the Gospel history, – Marriage of the Virgin, Annunciation, Birth of the Virgin (incorrectly labelled Nativity), etc. Last cases: more recent enamels. Among the best are, in the last case of all, the Expulsion from Paradise, and a series of the Gospel History; observe particularly (4650), Christ and the Magdalen, with the usual curious disguise as a gardener. I recommend to those who can spare the time, most attentive detailed study of the subjects and treatment in all these enamels, many of which throw much light on similar themes treated by other arts in the same collection. Several hours should, if possible, be devoted to them.

Room IV contains various ****Mohammedan potteries**, exquisitely decorative, but (owing to the general absence of figure subjects, prohibited by Islam) requiring comparatively little explanation. Occasional animal forms, however, occur in the midst of the usually decorative arabesque patterns. **Wall C**, L of entrance, charming Rhodian pottery (made by Persian workmen), in prevailing tones of blue and green, with the wonderful Persian feeling for colour. **Wall B**, Hispano-Moorish lustre ware, the most exquisitely beautiful ever manufactured. The second case contains several lovely specimens. **Wall A**, Rhodian ware again. **Wall D**, Persian. The reader must examine these minutely for himself. It is impossible to do more than point out their beauty.

Room V. —**Jewish** works of art of the Middle Ages, interesting as showing the wealth and artistic taste of the mediæval Hebrews – phylacteries, seven-branched candlesticks, goldsmiths' work, etc. (188) Chimney-piece (Christian) from an old house at Le Mans. The groups represent the three ages of life: right and left, the two sexes – man, armed; woman, with a ball of wool.

Room VI. —**Wall C**, opposite windows, carved chest (1360), French, 17th century, with figures in high relief of the Twelve Apostles. The paintings above it (1704, 1707, 1714), etc., are the fronts of similar chests, Florentine, 15th century. Such boxes were commonly given to a bride to contain her trousseau and household linen. For instance, one (1710) contains the mythical history of a betrothal and wedding (Æneas and Lavinia). The others have in many cases similar appropriate subjects from classical story. (1455) Florentine mosaic cabinet, in the worst taste. Beyond it, other cabinets and fronts of wedding chests. This room also contains musical instruments, interesting as illustrating the evolution of modern forms. Also, florid Italian inlaid tables, in the bad expensive taste of the 17th century. In the windows, stained glass.

Room VII. – Carved oak cabinets. (1435) Good Flemish work of the 17th century.

Room VIII. – (189) Carved chimney-piece, similar to that in the Jewish room, and from the same house; marriage scene, allegorical. Carved wooden cabinets and portals, all interesting, but requiring little description. (1431) Again the favourite Renaissance device of Actæon and Diana. Carved oak bed, of age of François Ier, with hangings of the same period. (1509) Good panel of a chair, with the Presentation of the Virgin in the Temple by Saints Joachim and Anna; above, Nativity; then Adoration of the Magi, and Flight into Egypt; on the front, patron saints of the owners.

Room IX.—**Magnificent collection of ivories and ebonies, all of which the spectator should examine in detail. Nothing in this museum is more interesting. Notice, for example, the beautiful triptych** (1081) in the centre of the **first case** by the window of **Wall D**; lower tier, Annunciation; Shepherds; Joseph and the Madonna, with the babe in the manger; and Adoration of the Magi; upper tier, Kiss of Judas, Crucifixion, and Christ and the Magdalen in the Garden; beautiful Italian work of the 14th century. L of it ** (1088), exquisite coloured triptych with Madonna and Child; L, St. Paul (with his sword) and St. Catherine; R, St. Peter and the Magdalen; notice their symbols. Several small ivories in the same case should be observed carefully. Below the large triptych, for example, are scenes from the Passion (*not* chronologically arranged in their existing order), namely, from L to R, Crown of Thorns, Scourging, Resurrection, Ascension, Disciples at Emmaus, Apparition to the three Marys, Peter on the Sea, and Christ with the Magdalen; very naïve French work of the 15th century. (718) Exquisite little wood-carving of the Crucifixion, with scenes from the Passion; Spanish, 16th century. Above it (7227), comb, with Adoration of the Magi; 14th century, very curious. The **next case** contains still earlier and more interesting work. In the centre, a triptych; lower tier, Adoration of the Magi, Madonna with angels, Presentation in the Temple; upper tier, Bearing the Cross, Crucifixion, and Descent from the Cross; exquisite French work, in high relief, of the 14th century. L of it (1082), Scenes from the Passion, Last Supper, Agony in the Garden, Kiss of Judas (with Peter cutting off Malchus's ear), Flagellation, etc. Each compartment here consists of two subjects, which identify; charming French work of the 14th century. Above it (1085 and 1086), secular scenes, life in a garden – 14th century. R of the triptych (1065, 1063, 1066, 1064), legends of saints; St. Denis beheaded and bearing his head; Flagellation of an unknown Martyr, who takes it most comfortably; St. Peter, crucified, head downward; and other episodes – charming French 14th century work. Examine all the pieces in this case carefully. In the first case, towards the **centre of the room**, early ivory-carvings, a *consular diptych of the 5th or 6th century, very interesting; and other works still displaying classical influence. (1035) Byzantine, Christ and Saints. (1049) Death of the Virgin; fine work showing Byzantine influence; 12th century. (1054) Extremely rude Northern 11th century ivory, representing scriptural scenes, mingled with decorative animals treated in withy-band fashion. (1038) Fine Italo-Byzantine plaque with Crucifixion and Saints, the name of each inscribed beside him. **Central case:** Ivory statuettes, all deserving close attention. (1032) Antique Roman goddess. (1037) Fine early French Madonna; 10th century. Behind her (1052), beautiful ivory reliquary, French, 12th century, with figures of Saints; L, the personages of the Adoration (*i. e.*, the Three Kings) bearing their gifts, and with their names inscribed above them; R, the personages of the Presentation – Madonna, Joseph, Simeon. Further side (1060), beautiful coloured ivory coffer, 14th century, with numerous scriptural scenes, easily recognisable; identify them. Inspect also the **ebony cabinets**, of which 1458, time of Henri IV. with classical scenes, is a magnificent Renaissance example. By **Wall A**, more **ebony cabinets** and carvings, and exquisite ivory statuettes, of later date, among which notice particularly (1141) a Portuguese Madonna; (1163) a Spanish St. Peter; (1164) Spanish St. Antony of Padua; and (1167) a very curious Peruvian Good Shepherd, showing distinct traces of native art, influenced by introduced Spanish feeling. Further to the R, good classical figures of the later Renaissance. I have only indicated a few of the most interesting among these exquisite carvings; but many hours may be devoted to this room, by those who can afford the time, with great advantage.

Room X. – Bronzes and Renaissance metal work, mostly self-explanatory. (193) Chimney-piece from a house in Troyes – French, 16th century; Plenty, surrounded by Fauns and trophies. Good collection of keys, knives, etc.

Room XI. —**Goldsmith's work** and objects in the precious metals. **Wall A** (4988), gold altar-piece of the Emperor Henry II, of Germany, with Christ, and figures of Saints, bearing their names above them, given by the Emperor to Bâle Cathedral in the beginning of the 11th century. Central case, **the Guerrazar find**: votive offerings of crowns of the early Gothic kings of Spain, the largest one being that of Reccesvinthus (died 672), discovered near Toledo. The crowns are rude Byzantine work of the 7th century, inlaid with precious stones. The names inscribed below them were probably added when they were made into votive offerings. Uninteresting as works of art, these curious relics possess great value as specimens of the decadent workmanship of their period. Most of the other objects in this room derive their importance more from the material of which they are composed than from artistic beauty, or even relative antiquarian importance. Of these (4994), in the case near **Wall D**, represents the Last Supper, with the fish which in very early Christian work is a symbol of Christ. Near it, quaint figures of the four Evangelists, writing, with their symbols. Other symbols of the Evangelists in the same case. Quaint Nuremberg figure of St. Anne, holding on her knee the crowned Madonna, and a little box to contain a relic. (5008) Reliquary foot of a Saint, to enclose his bones; it bears his name – Alard. (4995) Curious figure of the Madonna, Limoges work, very Byzantine in aspect. Other cases contain crucifixes, monstrances, and similar articles of church furniture in the precious metals, mostly of early date. The case by **Wall B** has Gallic torques and Merovingian jewellery.

Return to Room VIII, and enter Room XII to the R. It contains bed furniture and book-bindings. (782) Fine Renaissance Flagellation, after Sebastiano del Piombo.

From this room we enter

The Chapel,

a small apartment, with roof sustained by a single pillar. Good niches, now destitute of their saints; church furniture of the Middle Ages, much of which deserves close attention. (708) Fine wooden altar-piece, Flemish, 15th century: centre, the Mass of St. Gregory, with Christ appearing bodily in the Holy Sacrament; beneath it, adoring angels; L wing, Abraham and Melchisedek, frankly mediæval; R wing, the Last Supper; an excellent specimen. Other objects are: (726) Stiff early wooden Madonna. (723) Crucifix, Auvergne, 12th century. (727) St. John. End wall, Annunciation, with the Madonna separated, as often, from the Angel Gabriel by a vase of lilies.

The staircase in the corner leads out to the **Garden**, where are several fragments of stone decoration. Pass through the door, and traverse Room VI; the opposite door leads to

Les Thermes,

the remains of the old Roman palace. The scanty remnant, as its name indicates, consists entirely of the baths attached to the building. The masonry is massive. Fragments of Roman altars and other remains found in Paris are arranged round the room. The descriptive labels are sufficient for purposes of identification.

If this brief survey of Cluny has succeeded in interesting you in mediæval art, buy the official catalogue, come here often, and study it in detail.

B. THE HILL OF STE. GENEVIÈVE (Panthéon, St. Étienne-du-Mont.)

["High places" are always the first cemeteries and holy sites – as at Montmartre and elsewhere. But the nearest rising ground to Old Paris is the slight elevation just S. of Cluny, now crowned by the colossal dome of the Panthéon. In Frankish times, this hill lay quite outside the city; but on its summit (just behind his Palace of Les Thermes), Clovis, after his conversion by Ste. Geneviève, is said to have erected a church to St. Peter and St. Paul. Here **Ste. Geneviève** herself was buried in 512; and the chapel raised over her tomb grew into a church – the favourite place of pilgrimage for the inhabitants of Paris. The actual body of the patron saint was enclosed, in 550, in a magnificent shrine, executed by St. Éloy, the holy blacksmith. Throughout the Middle Ages this church and tomb of Ste. Geneviève, which occupied the site of the existing Panthéon, nearby, were the objects of the greatest devotion. St. Denis was the saint of the kings and nobles; but Ste. Geneviève was, and still remains, the saint of the people, and especially of the women. Miracles were constantly performed at her shrine, and her aid was implored at all moments of national danger or misfortune. A great (Augustin) abbey grew up in time behind the church, and was dedicated in honour of the holy shepherdess. The wall of Philippe Auguste bent abruptly southward in order to include her shrine and this powerful abbey.

In the twelfth century, when the old church of St. Stephen (in French, St. Étienne), on the site of Notre-Dame, was pulled down in order to make room for the existing cathedral, the relics of St. Stephen contained in it were transferred to a new edifice —**St. Étienne-du-Mont**— which was erected by the monks, close to the Abbey of Ste. Geneviève, as a parish church for their servants and dependents. In the sixteenth century this second church of St. Stephen was pulled down, with the exception of its tower, which is still standing. The existing church of St. Étienne was then begun on the same site in the Gothic style, and slowly completed with extensive Renaissance alterations.

Later still, the mediæval church of Ste. Geneviève, hard by, having fallen into decay in the middle of the eighteenth century, Louis XV determined to replace it by a sumptuous domed edifice in the style of the period. This building, designed by Soufflot, was not completed till the Revolution, when it was immediately secularised as the **Panthéon**, under circumstances to be mentioned later. The remains of Ste. Geneviève, which had lain temporarily meanwhile in a sumptuous chapel at St. Étienne-du-Mont (the subsidiary church of the monastery) were then taken out by the Revolutionists; the mediæval shrine, or reliquary (which replaced St. Éloy's), was ruthlessly broken up; and the body of the patroness and preserver of Paris was publicly burned in the Place de Grève. This, however, strange to say, was not quite the end of Ste. Geneviève. A few of her relics were said to have been preserved: some bones, together with a lock of the holy shepherdess's hair, were afterwards recovered, and replaced in the sarcophagus they had once occupied. Such at least is the official story; and these relics, now once more enclosed in a costly shrine, still attract thousands of votaries to the chapel of the saint in St. Étienne-du-Mont.

The Panthéon, standing in front of the original church, is now a secular burial-place for the great men of France. The remains of Ste. Geneviève still repose at St. Étienne. Thus it is impossible to dissociate the two buildings, which should be visited

together; and thus too it happens that the patroness of Paris has now no church in her own city. Local saints are always the most important; this hill and Montmartre are still the holiest places in Paris.]

Proceed, as far as the garden of the Thermes, as on the excursion to Cluny. Then continue straight up the Boulevard St. Michel. The large edifice visible on the R of the Rue des Écoles to your L, is the new building of the Sorbonne, or University. Further up, at the Place du Sorbonne, the domed church of the same name stands before you. It is the University church, and is noticeable as the earliest true dome erected in Paris. The next corner shows one, R, the Luxembourg garden, and L, the Rue Soufflot, leading up to the **Panthéon**.

The colossal domed temple which replaces the ancient church of Ste. Geneviève was begun by Soufflot, under Louis XV, in imitation of St. Peter's, at Rome. Like all architects of his time, Soufflot sought merely to produce an effect of pagan or "classical" grandeur, peculiarly out of place in the shrine of the shepherdess of Nanterre. Secularised almost immediately on its completion, during the Revolution, the building was destined as the national monument to the great men of France, and the inscription, "Aux Grands Hommes la Patrie Reconnaisante," which it still bears, was then first placed under the sculptures of the pediment. Restored to worship by the Restoration, it was again secularised under the Third Republic in order to admit of the burial of Victor Hugo. The building itself, a vast bare barn of the pseudo-classical type, very cold and formal, is worthy of notice merely on account of its immense size and its historic position; but it may be visited to this day with pleasure, not only for some noble modern paintings, but also for the sake of the reminiscences of Ste. Geneviève which it still contains. Open daily, free, from 10 to 4, Mondays excepted.

The **tympaanum** has a group by David d'Angers, representing France distributing wreaths to soldiers, politicians, men of letters, men of science, and artists.

The **interior** is in the shape of a Greek cross (with equal arms). Follow round the walls, beginning from the R. In the R Aisle are paintings (modern) looking like frescoes, and representing the preaching of St. Denis, by Galand; and *the history of Ste. Geneviève – her childhood, recognition by St. Germain l'Auxerrois, miracles, etc., delicate and elusive works, by Puvis de Chavannes. The paintings of the South Transept represent episodes in the early history of France. Chronologically speaking, they begin from the E. central corner. Choir, Death of Ste. Geneviève, by Laurens, and Miracles before her Shrine. Apse of the tribune, fine modern (archaic) mosaic, by Hébert, representing Christ with the Guardian Angel of France, the Madonna, Jeanne d'Arc, and Ste. Geneviève. Stand under the dome to observe the proportions of the huge, bare, unimpressive building. L, or Northern Transept, E side, the history of Jeanne d'Arc; she hears the voices; leads the assault at Orleans; assists at the coronation of Charles VII at Rheims; and is burnt at Rouen. W. side, St. Louis as a child instructed by Blanche of Castille; administering justice in the Palace; and a captive among the Saracens. N. aisle, history of Ste. Geneviève and St. Denis (suite). The building is thus at once the apotheosis of patriotism, and the lasting memorial of the part borne by Christianity in French, and especially Parisian, history.

As you descend the steps of the Panthéon, the building that faces you to the L is the Mairie of the 5th Arrondissement; that to the R, the École de Droit. Turn to the R, along the N side of the Panthéon. The long, low building which faces you is the Bibliothèque Ste. Geneviève. Nothing now remains of the Abbey of Ste. Geneviève except the tall early Gothic tower seen to the R, near the end of the Panthéon, and rising above the modern buildings of the Lycée Henri IV. The singularly picturesque and strangely-mingled church across the little square is **St. Étienne-du-Mont**, which we now proceed to visit.

Stand in the left-hand corner of the Place to examine the *façade*. The church was begun (1517) as late Gothic; but before it was finished, the Renaissance style had come into fashion, and the architects accordingly jumbled the two in the most charming manner. The incongruity here only adds to the beauty. The quaintly original Renaissance portal bears a dedication to St. Stephen the

Protomartyr, beneath which is a relief of his martyrdom, with a Latin inscription, “Stone destroyed the temple of the Lord,” *i. e.*, Stephen, “Stone rebuilds it.” R and L of the portal are statues of Sts. Stephen and Geneviève, whose monograms also appear on the doors. In the pediment is the usual representation of the Resurrection and Last Judgment. Above it, the rose window, on either side of which, in accordance with Italian rather than with French custom (showing Italian Renaissance influence) are the Angel of the Annunciation and the Madonna receiving his message. In the third story, a gable-end. Singular tower to the L, with an additional round turret, a relic of the earlier Gothic building. The whole *façade* (17th century), represents rather late Renaissance than transitional architecture.

The **interior** is the most singular, and in some ways the most picturesque, in Paris – a Gothic church, tricked out in Renaissance finery. The nave is flanked by aisles, which are divided from it by round pillars, capped by a singular balustrade or gallery with low, flat arches, simulating a triforium. The upper arches are round, and the decorations Renaissance; but the vaulting, both of nave and aisles, with its pendant keystones, recalls the Gothic style, as do also most of the windows. Stand near the entrance, in the centre of the nave, and look up the church. The most striking feature is the beautiful Renaissance *jubé* or ****rood-loft** (the only one now left in Paris) which divides the Choir from the body of the building. This rood-loft still bears a crucifix, for the reception of which it was originally intended. On the arch below are two charmingly sculptured Renaissance angels. The rood-loft is flanked by two spiral staircases, which are wholly unique architectural features. Notice also the exquisite pendentive of the roof at the point of intersection of the nave and short false transepts.

Now walk up the Right Aisle. The first chapel is the Baptistery, containing the font and a modern statue of the boy Baptist. Third chapel, St. Antony of Padua. The fourth chapel contains a curious Holy Sepulchre, with quaint life-size terra-cotta figures of the 16th century. Fifth chapel, a gilt *châsse*. Notice the transepts, reduced to short arms, scarcely, if at all, projecting beyond the chapels. From this point examine the exquisite Renaissance tracery of the rood-screen and staircases. Then pass under the fine Renaissance door, with lovely decorative work, into the **ambulatory**. The Choir is in large part Gothic, with late flamboyant tracery. The apparent triforium is continued round the ambulatory. The splendid gilded shrine in the second choir-chapel contains the **remains of Ste. Geneviève**, or what is left of them. Candles burn perpetually around it. Hundreds of votaries here pay their devotions daily to the Patroness of Paris. The shrine, containing what is alleged to be the original sarcophagus of the Saint (more probably of the 13th century) stands under a richly-gilt Gothic tabernacle, adorned with figures legibly named on their pedestals. The stained-glass window behind it has a representation of a processional function with the body of the Saint, showing this church, together with a view of the original church of Ste. Geneviève, the remaining tower, and adjacent houses, historically most interesting. The window beyond the shrine also contains the history of Ste. Geneviève – her childhood, first communion, miracles, distribution of bread during the siege of Paris, conversion of Clovis, death, etc. Indeed the long sojourn of the body of Ste. Geneviève in this church has almost overshadowed its dedication to St. Stephen, several memorials of whom may, however, be recognised by the attentive visitor – amongst them, a picture of his martyrdom (by Abel de Pujol) near the entrance to the choir. The Protomartyr also stands, with his deacon's robe and palm, in a niche near the door of the sacristy, where L and R are frescoes of his Disputation with the Doctors, and his Martyrdom. The chapel immediately behind the high altar is, as usual, the Lady Chapel. The next contains a good modern window of the Marriage of the Virgin. Examine in detail all the windows; one of the mystic wine-press is very interesting. Votive offerings of the city of Paris to Ste. Geneviève also exist in the ambulatory. Curious frescoes of the martyrdom of the 10,000 Christians on Mount Ararat on the N side. The best view of the choir is obtained from the N side of the ambulatory, opposite the shrine of Ste. Geneviève. In the north aisle notice St. Louis with the Crown of Thorns. Stand again in the centre of the nave, near the entrance, and observe the curious inclination of the

choir and high altar to one side – here particularly noticeable, and said in every case to represent the droop of the Redeemer's head on the cross.

Go out again. As you emerge from the door, observe the cold and bare side of the Panthéon, contrasted with the internal richness of St. Étienne. Curious view of the late Gothic portion of the church from the little Place on the N side. Return by the Rue Cujas and Rue St. Jacques, passing the Lycée Ste. Barbe, Lycée Louis-le-Grand, University, and other scholastic buildings, which give a good idea of the character of the quarter.

III

RENAISSANCE PARIS (THE LOUVRE)

[PARIS, which spread rapidly Southward at first, was somewhat slower in its **Northward** development. Nevertheless, by the time of Philippe Auguste, the Town **La Ville**– the commercial portion N of the river – more than equalled the learned district on the S side. This central northern region, however, containing the Hôtel de Ville, St. Eustache, and some other important buildings, I purposely postpone to the consideration of **the Louvre** and its neighbourhood, which, though later in date, form the heart and core of Renaissance Paris – the Paris of François Ier and his splendour-loving successors.

Most of the buildings we have hitherto considered are mediæval and Gothic. The Louvre introduces us at once to a new world – the world of the **Renaissance**. The transition is abrupt. In Italy, and especially in Florence, the Renaissance was *a natural growth*; in France it was a fashion. It came in, full-fledged, without history or antecedents. To trace its evolution, one must follow it out in detail in Florence and Venice. There, it grows of itself, organically, by gradual stages. But in France, Gothic churches and mediæval *châteaux* give place at once, with a bound, to developed Renaissance temples and palaces. The reason for this fact is, that the French kings, from Charles VIII onward to Henri IV, were thoroughly Italianate. They fought, travelled, and married in Italy, to parts of which they laid claim; and being closely allied with the Medici and other Italian families, – husbands of Medici wives, sons of Medici mothers, – they introduced at once into France the developed products of the Italian Renaissance. At the same time the increased and centralized power of the Crown enabled them to build magnificent palaces, like the Louvre and Fontainebleau; and to this artificial impulse is mainly due the sudden outburst of art in France under François Ier and his immediate successors.

It is impossible to characterize the **Renaissance** in a few short sentences. In one aspect, it was a return from **Gothicism** to **Classical usage**, somewhat altered by the new conditions of life. At first you will probably only notice that in architecture it substituted round arches for pointed, and introduced square doors and windows; while in other arts it replaced sacred and Christian subjects and treatment by mythological and secular. But, in contrast with mediævalism, it will reveal itself to you by degrees as essentially **the dawn of the modern spirit**.

The **Louvre** is the noblest monument of the **French Renaissance**. From the time of St. Louis onward, the French kings began to live more and more in the northern suburb, the town of the merchants, which now assumed the name of La Ville, in contradistinction to the Cité and the Université. Two of their chief residences here were the Bastille and the Hôtel St. Paul, both now demolished – one, on the Place so called, the other, between the Rue St. Antoine and the Quai des Célestins. But from a very early period they also possessed a *château* on the site of the Louvre, and known by the same name, which guarded the point where the wall of Philippe Auguste abutted on the river. François Ier decided to pull down this picturesque turreted mediæval castle, erected by Philippe Auguste and altered by Charles V. He began the construction in its place of a magnificent Renaissance palace, which has ever since been in course of erection. Its subsequent growth, however, is best explained opposite the building itself, where attention can be duly

called to the succession of its salient features. But a visit to the exterior fabric of the Louvre should be preceded by one to **St. Germain l'Auxerrois**, the parish church, and practically the chapel, of the old Louvre, to which it stood in somewhat the same relation as the Ste. Chapelle to the home of St. Louis. Note, however, that the church was situated just within the ancient wall, while the *château* lay outside it. The visitor will doubtless be tolerably familiar by this time with some parts at least of the exterior of the Louvre; but he will do well to visit it now **systematically**, in the order here suggested, so as to gain a clear general idea of its history and meaning.]

A. THE FABRIC

Go along the Rue de Rivoli, past the Palais Royal, till you reach the Rue du Louvre. Turn down it, with the Louvre on your right. To your left stands a curious composite building, with a detached belfry in the centre, and two wings, as it seems, one on either side. The southernmost wing is the old **church of St. Germain l'Auxerrois**, the sole remnant of the earliest Louvre; the northernmost wing is the modern Mairie of the 1st Arrondissement, unhappily intended to “harmonize” with it. The real result is, that the modern building kills the old one. The belfry was designed to fill up the gap between the two. Its effect is disastrous.

The church is older than the oldest Louvre. St. Germanus, Bishop of Auxerre (A.D. 430), was almost one of the first generation of Gallic saints, celebrated for his visit to Britain, where he assisted in gaining the Hallelujah victory over the heathen invaders. A church on this site is said to have been erected in his honour as early as the days of Chilperic. Sacked by the Normans, it was re-erected in something like its present form in the 12th century, but received many subsequent additions.

The beautiful **porch**, which we first examine, is of much later date, having been added in 1431 by Jean Gausse, at a time when the old *château* of the Louvre had become one of the principal residences of the French kings, in order to give greater dignity, and to afford a covered approach for the royal worshippers to what was practically their own chapel. It therefore contains (restored) statues, in niches, relating especially to the **royal and local Saints of Paris**, whose names are beneath them: – St. Cloud, the Princess Ste. Clotilde, Ste. Radégonde of France, St. Denis, St. Marcel, St. Germain himself, St. Landry, Ste. Isabelle, Ste. Bathilde, St. Jean de Valois, and others. The saints of the royal house are distinguished by crowns or coronets. Two of these statues are old: St. Francis, at the south end, and St. Mary of Egypt, nude, with her long hair, and the three loaves which sustained her in the desert, on the second north pillar. The modern frescoes, destroyed, are by Mottez.

Observe the congruity of all these saints to the church and the *château*. St. Landry or Landeric, an early Frankish bishop of Paris, was buried within, and his shrine was a place of pilgrimage. St. Marcel was also a bishop of Paris. St. Cloud was a holy anchorite whose cell was in the wood which occupied the site of the palace (now destroyed) that bears his name. All these saints are therefore closely bound up with the town of Paris and the royal family. You must never forget this near alliance in France between the church and the crown: it colours all the architecture of the early period.

Within the porch, we come to the **main façade**, of the 13th century. R and L, two sainted bishops of Auxerre, successors of St. Germain. Central portal, a queen, a king (probably Childebert and Ultrogothe, the original Frankish founders), St. Vincent; then St. Germain himself, and Ste. Geneviève, with the usual devil and candle, and her attendant angel, etc. On the pier, Madonna and Child, under a canopy. The tympanum had formerly the usual relief of the Last Judgment, now destroyed, and replaced by a fresco. Reminiscences of its subject still remain in the quaint figures to R and L on the arch, at its base, representing respectively, with childish realism, the Jaws of Hell and Abraham's Bosom, to which the wicked and the just were consigned in the centre.

In this church, and in that of St. Germain-des-Prés (see later), **St. Vincent** ranks as a local Parisian saint, because his tunic was preserved in the great abbey church of the other St. Germain

beyond the river. He bears a martyr's palm and is habited as a deacon; whence he is often hard to distinguish from his brother deacon, St. Stephen: both are often put together in Parisian churches. It is probable that St. Germain of Paris consecrated this church to his older namesake and **St. Vincent**— for his connection with whom you had better wait till you visit St. Germain-des-Prés.

The **interior** is low, but impressive. The R aisle is entirely railed off as a separate church or Lady Chapel. It contains an interesting 14th-century Root of Jesse, seldom accessible. Pretty modern font, by Jouffroy, after Mme. de Lamartine, in the South Transept. Walk round the Ambulatory (behind the Choir), and observe the stained glass and other details, which the reader may now be trusted to discover unaided. A mass of the detail is well worthy of notice. The Gothic pillars of the Choir were converted in the 18th century into fluted columns. Over the Sacristy, in the South Ambulatory, is a modern fresco of St. Germain and St. Vincent. Note many other memorials of the latter. When you leave, walk to the south side of the church to inspect the exterior and the **square tower**, from which, as parish church of the Louvre, the bell rang for the massacre of St. Bartholomew, to be answered by that in the Palace on the island.

On emerging from the church, contrast its Gothic quaintness and richness of detail with the cold, classical *façade* of that part of the **Louvre** which fronts you. This *façade*, known as Perrault's Colonnade, with its classical pediment and Corinthian columns, was erected by Claude Perrault for Louis XIV, whose LL and crown appear on every part of it. Nothing could better illustrate the profound difference between Gothic and Classical architecture than this abrupt contrast.

The portion of the palace that faces you is the real **front door** of the Louvre. Notice the smaller barred windows on the ground floor, and the upper story converted into a *loggia*. Now pass in through the **gateway**, under the Chariot of the Sun – an Apotheosis of Louis – into the First Court, known distinctively as the **Cour du Louvre**. For all that follows, consult the excellent coloured map in Baedeker, page 86. I advise you to cut it out, and carry it round in your hand during this excursion.

Begin by understanding distinctly that this court (le vieux Louvre) is the real and **original Louvre**: the rest is mere excrescence, intended to unite the main building with the Tuileries, which lay some hundreds of yards to the west of it. Notice, first, that the Palace as a whole, seen from the point where you now stand, is constructed on the old principle of relatively blank external walls, like a castle, with an interior courtyard, on which all the apartments open, and almost all the decoration is lavished. Reminiscences of defence lurk about the Louvre. It can best be understood by comparison with such ornate, yet fortress-like, Italian palaces as the Strozzi at Florence. Notice the four opposite portals, facing the cardinal points, which can be readily shut by means of great doors; while the actual doorways of the various suites of apartments open only into the protected courtyard. This is the origin of the familiar French *porte-cochère*.

Again, the portion of the building that **directly faces you** as you enter the court from St. Germain is the **oldest part**, and represents the early Renaissance spirit. It is the most primitive Louvre. Note in particular the central elevated portion, known as a *Pavillon*, and graced with elegant Caryatides. These *Pavillons* are lingering reminiscences of the mediæval towers. You will find them in the corners and centres of other blocks in the Louvre. They form a peculiarly French Renaissance characteristic. The Palace is here growing out of the Castle. The other three sides of the square are, on the whole, more classical and later.

Now cross the square directly to the **Pavillon de l'Horloge**, as it is called, from the clock which adorns it. To your L, on the floor of the court, are two circular **white lines**, enclosed in a square. These mark the site of the original *Château* of the Louvre, with its Keep, or *donjon*. François Ier, who began the existing building, originally intended that his palace should cover the same area. It was he who erected the L wing, which now faces you, marked by the crowned H on its central round gable, placed there by his successor, Henri II, under whom it was completed. To the same king are also due the monograms of H and D (for Diane de Poitiers, his mistress), between the columns of the ground floor. The whole of the Pavillon de l'Horloge, and of this west wing, should be **carefully examined**

in detail as the finest remaining specimen of highly decorated French Renaissance architecture. (But the upper story of the Pavillon, with the Caryatides, is an age later.) Observe even the decoration lavished on the beautiful chimneys. Pierre Lescot was the architect of this earliest wing; the exquisite sculpture is by Jean Goujon, a Frenchman, and the Italian, Paolo Ponzio. Examine much of it. The crossed K's of certain panels stand for Catherine de Médicis.

The R wing, beyond the *Pavillon*, was added, in the same style, under Louis XIII, who decided to double the plan of his predecessors, and form the existing Cour du Louvre.

The other three sides, in a more classic style, with pediments replacing the Pavillons, and square porticoes instead of rounded gables, are for the most part later. The S side, however, as far as the central door, is also by Pierre Lescot. It forms one of the two fronts of the original square first contemplated. The attic story of these three sides was added under Louis XIV, to whom in the main is due this Cour du Louvre. A considerable part of Louis XIV's decorations bear reference to his representation as *le roi soleil*.

Now, pass through the Pavillon de l'Horloge (called on its W side Pavillon Sully) into the **second** of the three courts of the Louvre. To understand this portion of the building, again, you must remember that shortly after the erection of the Old Louvre, Catherine de Médicis began to build her palace of the **Tuileries**, now destroyed, to the W of it. She (and subsequent rulers) designed to unite the Old Louvre with the Tuileries by a **gallery** which should run along the bank of the river. Of that gallery, Catherine de Médicis herself erected a considerable portion, to be described later, and Henri IV almost completed it. Later on, Napoleon I conceived the idea of extending a similar gallery along his new Rue de Rivoli, on the N side, so as to enclose the whole space between the Louvre and the Tuileries in one gigantic double courtyard. Napoleon III carried out his idea. The **second court** in which you now stand is entirely flanked by buildings of this epoch – the Second Empire. Examine it cursorily as far as the modern statue of Gambetta.

Stand or take a seat by the railing of the garden opposite the Pavillon Sully. The part that now faces you forms a portion of the building of François Ier and Louis XIII, re-decorated in part by Napoleon I. The portions to your R and L (consult Baedeker's map) are entirely of the age of Napoleon III, built so as to conceal the want of parallelism of the outer portions. Observe their characteristic Pavillons, each bearing its own name inscribed upon it. This recent square, though quite modern in the character of its sculpture and decoration, is Renaissance in its general architecture, and, when looked back upon from the gardens of the Tuileries, affords a most excellent idea of that stately style, as developed in France under François Ier. The whole of this splendid plan, however, has been rendered futile by the destruction of the Tuileries, without which the enclosure becomes wholly meaningless.

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